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LETTERS

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Please include your name, address, and telephone number.
Letters may be edited for length

Dig Deeper, Matt Potter

This is in reference to the article by Matt Potter ("Sellout," April 6), who's doing the school district and all the people a favor, except for probably Mr. Bersin and his probably Mr. Bersin and his cronies. Thank you so much for writing that article, and also, please dig deeper and see how many of the departments at the education center they're going to privatize in the near future, saying it's going to be an employee town of the see that the description of the see that the description of the see that the se own expenses when he wants to travel back and visit his

family.

I am an employee of the district and see a lot of things that are pure waste. So please keep at it, Matt Potter, and dig deeper, and may you be pro-tected.

Name Withheld

A Fine, Sad Article This is about Tom Larson's lead article in the April 20 edition ("Fairy Shrimp and the Mayor of Poway"). It's a fine article, and it's real sad, but the dirty little secret but the dirty little secret among biologists is that vernal pools, along with gnat-catchers, go all the way to the tip of Baja — it's all one ecological system. Little bugs and little birds don't need and little birds don't need visas to go back and forth. They may be endangered in San Diego County, but they are not endangered as far as the vernal pools or any of the little buggies. As far as the shrimp in any pet shop — they're called brine shrimp. They're used to feed the little

Peter Carter Chula Vista

Distressed By Oversight

I just read the article by Thomas Larson' about the destruction of vernal pools in Carroll Canyon ("Fairy Shrimp and the Mayor of Poway," April 20). It is a very fine, well-researched and well-written article. I am distressed, however, not to see the name of the author either on the front Thomas Larson about the page of the Reader (the first part of the article) or on the

introductory page of the article inside — only at the very end of the multiple-page article is the author, Thomas Larson, identified. If I were Mr. Larson, I would be very upset about this oversight (Other articles have the author

Very Uncomfortable

Very Uncomfortable

J just want to offer some praise

for Ernie Grimm's article

entitled "Whoosh!" (April 20).

I really enjoyed the article,

although I was very, very,

uncomfortable as I read it, and

I really felt good to be back

down on the ground by the end

of the article. of the article.

Steve Terry La Mesa

Applause For

Applause For Mr. Bersin
Concerning the letter ("Bersin and His Arrogant, Upwardly Mobile Cohorts," April 20) signed by Mike MscCarthy, a very lengthy opinion directed towards me ("That's how bad it really is, Mr. Kitch... Shame on you, Mr. Kitch... I feel on you, Mr. Kitch...! feel sorry for you, Mr. Kitch...! 7 feel sorry for you, Mr. Kitch...!"), please allow me this response. How can someone who doesn't even know me personally say that I am an "uninformed or bought-and-paid-for supporter" simply because my opinion letter (April 13) was favorable to Superinsendent of Schools.

lecture me about the hard-working men and women who are teachers, why do you assume that I'm not one of assume that I'm not one of them? You also lecture me about the students: ("My Lord, sir, what about the children? What about the 141,000 innocent students in 141,000 innocent students in the city's public school system whose lives are being ruined forever by Mr. Bersin and his arrogant and upwardly-mobile cohorst?). Why do you, Mr. MacCarthy, sasume to have a superior knowledge about students in the public schools? Are you really the expert that you think you are? From what direct experience have you gained your exertise?

worked 2208 assignment days as a substitute teacher in the San as a substitute teacher in the San Diego Unified School District and have taught and observed more different students (encom-passing every level from kinder-garten through 12th grade in all neighborhoods of the city than probably any of my peers. I don't attempt to stuff my opinion down anyone's throat, but it should be worth hearing.

throat, but it should be worth hearing.

Allow me to begin by saying that not all of the 141,000 students are innocent. Many of them are badly behaved and lazy and deserve to flunk. Others just don't sell be socially promoted. Certain schools have higher percentages.

Reader

NEWS & FEATURES

What the Ears Love
The lives of hi-fi fanatics. By Jeanne Schinto
City Lights
Grass aliens menace Mount Palomar; and City Lights shorts
San Antonio plans to become officially bilingual. Can San Diego do the same?
Straight From the Hip

Matthew Alice and the Flyes stare at clocks while eating crunchy snacks The Sporting Box Patrick Daugherty talks to a decent archer.... Sheep and Goats

Abe Opincar hears a brass-tacks sermon in Serra Mesa...... Sightseer Defunct Uncle Tupelo. By Justin Wolff..... Tip of My Tongue 20 Phantom trunks and scorpions. By Max Nash Puzzie.... 151 153 Picture Story T.G.I.F.

Alan Bersin.

Mr. MacCarthy, when you **Best Buys** Kld Stuff Dining alone doesn't make Anne Albright feel lonely..... CALENDAR **Events Highlight and Guide** How to grow your own tiny forest...... Reading Interview with Tom McKeown, a poetry mentor

John Brizzolara spends 20 minutes

unimpressed with the gooey-gooey, slurp-slurp....

Trailmaster Schad offers a ride for non-puttering

Billy Baxter fights for his right to be rude

in the city's movie theaters.

1926 was a swell time to be a genius with a piano

Max Nash greedily munches on Duck McMuffins...

Classical Music Review and Guide you gained your expertise?
As of this writing, I have Jonathan Saville is impressed by the singing, acting, and staging of San Diego Opera's
A Streetcar Named Desire, but..... Art Museum and Gallery Guide.. Theater Review and Guide Jeff Smith reviews Amy's View at the South Coast Rep Pop Music

Roam-O-Rama

Movie Review and Guide Duncan Shepherd looks for a pattern Restaurant Reviews and Guide Our Frugal Tongue stumbles upon a great Italian lunch...... San Diego's less-sophisticated golden age of wine...



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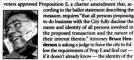
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Mystory toams

Who really owns the Padret! A limited partnership registered in Delaware, San Diego city officials say, in response to a recent request for public recronds about the team, Deputy Gity Manager Bruce Herring said the city doesn't have up other documents about the matter, including any disclosing the individuals behind the Delaware company, Back in June, 1992, overeas approved Proposition E. a Carter amendment that overeas approved Proposition E. a Carter amendment have covered as provided to the control of the Carter amendment have covered as provided to the control of the Carter amendment have control of the Carter amendment have been considered to the control of the Carter amendment have been considered to the control of the Carter amendment have been considered to the control of the Carter amendment have been considered to the control of the Carter amendment have been considered to the control of the contro



if it doesn't already know — the identity of the people who share a financial interest in the Padres and its downtown-stadium deal. Iron-ically, city councilwoman Valerie Stallings, never a Henderson fan, and who is currently the center of controversy regarding her well-timed purchase of stock in a company con-rolled by Padres head John Moores, co-signed the ballot argument in support of Prop E with then-mayor Maureen O'Connor. "Loopholes in the system allow anonymous limited part-

in the system allow anonymous minima tapayer dollars without the Council having the benefit of knowing who the nument. "Please give the Council the tools it needs to pr s' money Vote Yes on F!"

School daze A Kansas City charter school operated by San Diego-based School Futures Research Foundation, which is backed by South Bay billionaire John Walton, has flunked a state-univerby South Bay billionaire John Walton, has flunked a state-univer-sity audit and may be forced to close unless it cleans up its act, re-ports the Kansas City Star. The school, the Benjamin Banneker Charter Academy of Technology, and its manager, School Futures Research, are under fire from Central Missouri State University which acts as local sponsor for charter schools in the area. Ac-cording to the audit conducted by the university, Banneker failed cording to the audit conducted by the university, Banneker lailed to follow accounting procedures. The school also had "persistent and pervasive problems" making payments to its health insurance company and Southwestern Bell, among others. "We do not want to see (Banneker), or any other Kanasa Gity charter school, fail; "CMSU officials wrote in a letter last month to Leulie Riggs, the Banneker school board president." However, it is not in the best inbanniset School Godary, it is not not need not terests of the children to be exposed to environments not con-ducive to learning, to personal risk because appropriate back-ground checks were not completed, or educational risks because the [Banneker] board, administrators or [School Futures Research) officials have not been fiscally responsible. "Don Gill, vice president for educational operations at School Futures Research was quoted by the consequence of the conduction of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the by the Star as saying that foundation staff would travel to Kansa: City to look into the situation. "We're taking all appropriate and legitimate actions to resolve these issues," Gill told the paper. "It's or intent to have a collaborative relationship with Central Mirsity," Gill said.

Déjà Sempra Sempra Energy, the San Diego-based utility Doja Southard Sempa Energy, the San Diego-Dasko unity giant, has stumbled into yet another controversy involving its alleged practice of "slamming" — switching electrical and gas customers away from competitors to a company controlled by Sempa without customers' permission. In Portunary, Sempra agreed to pay \$ 2800,000 fine to New Jersey regulators in order to settle allegations that the company misled thousands of utility customer about the identity of their energy-service providers. The company had been suspended from selling utility service in the state for two had been suspended from selling utility service in the state for two weeks while regulation investigated more than 350 complaints that had poured in from consumers. Now, Sempra has begun negoti-sting with officials in Atlanta, Georgia over similar charges. Geo-gia Public Service Commissioner Lauren "Bubba" McDonald Ir. 164 dith. Atlanta Constitution that he is seeking a \$25,000 fine and changes in Sempra's sales tactics. Said a Sempra spokesman: "We don't think we have done anything wrong."

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.

Going Native

By Ernie Grimm

The cold rain, propelled by a strong northwest wind, lashes against our faces. Each icy drop feels like a pinprick as soil is very rich in carbon, and these wildflowers thrive in it. The problem is, it's also the per-fect environment for grassy

Rubin isn't delighted to see

nonnative brome grass and a low, spreading plant called fila-ree along with the natives. "Still," he says, "they're not in

high concentration, and I'm

happy to say that I don't see any

it hits my cheeks. We're not dressed for this. Native plant landscaper Greg Rubin and I are wearing short-sleeve cotton shirts as we tramp around on Palomar Mountain looking for Palomar Mountain looking for grass. "I got a tip from a guy I know that CDF [California De-partment of Forestry] may have spread rye grass seed up here in this burn area to try to stabilize the soil. I had to see for myself

The area we're hiking in

should be oak woodland over there. There should be monkey flower, coffee berry, sage, and wild roses growing in under those oaks with bare ground between them. Instead that area has been used for grazing and the grass has taken over. You can see over to the right, in that rocky area which is too steep for the animals to walk in, the na-tive foliage is still hanging on. That's what it should all be like. The Native Americans tell sto-ries about being able to walk barefoot for hundreds of miles on the dirt between the bushes. But the Spanish came and burned a lot of the native veg-etation and planted grass for grazing livestock. Now that grass is everywhere."

Mount Palomar is one place where grass hasn't taken over. "It's kind of an ecological is-land," Rubin says. "There is a ter a fire just leads to more fires and therefore more erosion problems. If they would just let the native plant community come back after a fire, it's roc

the mountain to the southeast, Lake Henshaw spreads across the San Jose Valley floor. In front of us, the mountai looms up, its peak shrouded in clouds. We keep walking uphill straight into the driving rain, looking for signs of seeding. We're not finding any. "There are some nonnatives here," say the heavyset, bearded Rubin "But I don't see any direct evi that's the case it would be interesting to know why.

Next day, a call to the CDF



burned last summer when Santa Ana winds blew a local man's trash fire into surround-ing brush and up the mountain, corching hundreds of acres Now, the ground beneath us is black with soot. Bare burned sticks stand where the plants of the mountain chaparral used to plants, new growth, three or four inches tall, has formed. "That's called stump sprouting," Rubin explains. "Those sprouts will go two to three feet, maybe

will go two to three feet, maybe more, in a year."

Between the burnt-out plants, tiny droplets of the misty rain cling to the leaves of wild peony, several species of lupin, wild hyacinth, Canterbury bells, and wild cucumber — all native plants — poking up through the black soil. Ru-bin is delighted to see them. "After a fire," he explains, "the

to a native plant enthusiast such as Rubin, planting it on Palo-mar Mountain would be an very clean chaparral community up here, and there are some plants that only grow here. So to plant grass up here would be to risk destroying one ecological disaster. He explains why: "When you introduce grass into a native plant system, it can spell catastrophe because grass attacks native plant sys-tems and changes them. Almost instantaneously, this chaparral of the last pure native plant cies," he continues, "will often spread seed over burned areas like this under the theory that it

community up here could be type-converted to grassland. stabilizes the soil and p stabilizes the soil and prevents erosion. But there are no envi-ronmental impact reports, no major studies to support that theory, and, in fact, there's a lot On the way up here, Rubin on the way up here, Rubin abruptly pulled his car over onto the right shoulder of Highway 76 to show me an example of this effect in progress. "See that crap over there?" he pointed to the other side of the of evidence to the contrary. It's been shown that, before the widespread introduction of grass in California, the burn rate for most areas was once ev-ery 250 to 500 years. But since pointed to the other side of the road where four or five live oaks stood in the middle of a green grassy pasture. It looked kind of pretty to me, but Rubin was clearly disgusted. "That's what happens when grass takes over most of the state has been con-verted to grassland, the burn rate is about once every 10 or

reveals that they couldn't have seeded Palomar Mountain be National Forest and therefore under United States Forest Ser-vice control. I called the USFS dministrative office in Rancho Bernardo to ask if any seeding limited amount of seeding or Palomar Mountain for erosion control purposes," Joan Wynn. Forest Service Public Affairs of ficer, responded. "It was done by hand in areas with a high po-tential for erosion. The total

Wynn said she didn't know exactly what seeds were used out says Forest Service botanists uidelines state that we can

Battle of the Tongues

By Bill Manson

orena González doesn't want to use the "B" word, "Bilingual' has too much history attached to it," she says. "And besides,

of San Antonio, Texas. As vicepresident of the San Antonio Hispanic Chamber of Commerce, González has initiated a bilingual campaign that has sent a ripple through cities from Mi-ami to Mexicali. Her chamber is pushing for San Antonio to bepusning for San Antonio to De-come an English/Spanish-speak-ing city — officially. They are calling for all San Antonio schools to integrate Spanish into their system over the next five years. And that doesn't mean just teaching Spanish speakers to be-come proficient in English. The idea is to get everybody speaking idea is to get everybody speaking both languages, to become flu-ent, literate, and familiar with both cultures, beginning at the

prekindergarten level.

"Why are we doing it?
Money, says González. "Not sentiment. Employers are now paying more here in San Antonio if you have a second language, preferably Spanish, because of our proximity to Mexico. If you look at it from an econo standpoint, the potential growth of a city like San Antonio to compete globally depends greatly on trading with Mexico and Central and South America."

González savs speaking Spanish used to be an issue of family togetherness, cultural pride. "I was typical of my generation.

J. D. Crowe

IIIIII ALIA TURBUL UI, SIIC SAYS. ANI O DESINUES, TO MON what I've heard, you're very anti-second-language out on the wellow and use like a seed and use was and use like rate with way of and the rate of the ment of Six Antonio. First. An vice- of time and old by we often means to the seed of the ment of the seed of the means of the seed and my aunt, and my padrino, my godfather. Today, it's no longer solely that issue. Just get-ting a good job here often means you have to be bilingual. We'd

gotten so many calls at the cham-ber from employers looking for [Spanish/English]-speaking em-

here — Frost [National] Bank — is prepared to pay up to \$10,000 more on starting salaries if you can speak Spanish and English. People are listening to that."

And unlike what she might expect in California, Gondieronia, Gondi glo establishment. "It's been 95 percent positive. We have 13 chambers in our city: African-American chambers, the Anglo

chamber, women's chamber, all of them are behind it. So we have Over half of San Antonio's over nair of san Antonios population already speaks Span-ish, but González says all school districts, including "very promi-nent rich, white school districts, as well as African-American school districts," have signed res-olutions in support of the cham-ber. "Many of them have now tell schools how to do their work What we are telling them is that need to [have these skills]. So, as the educators, you need to pre-

pare these children....' "

There has been some nega-tive reaction. "There have been letters to the editor, writers thinkletters to the editor, writers think-ing this is a Mexican issue, that we're 'trying to take over,' 'says González."They say, 'What about those people who only speak Spanish? Why aren't we forcing them to speak English?' We are. them to speak English!" We are. We're saying it's a dual-language program. Always we insist that the first language must be English. That's a given. We are not promoting one over the other. It absolutely must be English, plus a second language." González says she would ex-

CITYLIGHTS

pect more resistance to such a concept in California. "There's been so much opposition to services to immigrants' on your sid of the country. Many people in terpret this as an immi ter those propositions you've had about foreign languages and

González's big test came when she presented the idea to the annual meeting of the Na-tional Association of Bilingual Education, held in San Antonio in February. "It turned out I was speaking to the choir. All these eople know the importance of multi-language. What was revo-lutionary was the fact that a chamber of commerce was ad dressing the issue. For the last 50 years the issue has been addressed by educational entities, and then has been no tie to the busines before 2500 people, and I'm telling them, in effect, 'It's the economy, stupid, and they roared their applause. What we're saying is, to fuel the empowerment of our city — the growth of our city on a global level — we need to have students literate in English and Spanish, and even a third

language, perhaps Japanese. At San Antonio Indepen School District, the city's second

J. OCR 505



Still-shot from bilinevalism



Lorena Gonzále

and men — were moved to tears while telling about their struggles. "They have been battling with their school district to try and find the funds to invest in dual-literacy programs," she says, "and all the passion they feel for this education for their children

came pouring out. "We went before their school board to introduce our initiative and to ask them to support it by signing a resolution. I decided hat it would be more powerfu to have the children and the parents and the administrators as ents and the administrators as-sist us in this presentation. Well! We were nothing compared to the children. African-American, Anglo, and Hispanic children stood up and told the trustees in two languages how they would be worth more, be more valuable two languages, and how the wanted to talk to everybody the world. They were wonderful. We found that same kind of passion at some of the wealthy, Anglo school districts. The Angle parents are equally as passionate about their children learning

Would it work in San Diego? Some charter schools and pub-lic schools do run voluntarily atave gone along with 1998's Propo

. . .



English bilingual education.
"We would not support that
in any way. Our school board is
very solid on this being an English-speaking society," says Dr. Jeff Mulford, Valley Center Union Jeff Mulford, Valley Center Union School District superintendent. Ironically, Mulford's district has its own voluntary dual-language program that involves about 300 of its 2800 students. "There's no

of its 2800 students. There's no way our school board would agree to have a dual-language dis-trict. It's a conservative school board, in that sense." Mulford points to Canada's experience as an officially bilin-gual nation and the Quebec sep-aratist movement based on lanaratist movement based on lan-guage. "Look at what's going on there with French and English. It's difficult for a society to op-erate like that. I think we need to that's the native language of most of the people in this country, so that's the way our school board would lean. They would not support the San Antonio plan in any way, I think."

"[The San Antonio plan] flies in the face of Proposition 227, which prohibits any instruction in Spanish, at the elementary level, period," confirms Dr. lo hanna Vetcher, assistant superintendent at South Bay Union school District, where 41 percent of the 10,000 students are offi-cially dubbed "English-language learners." Vetcher knows this is-

"minimize" the effects of 227 One program already in place was a dual-language program at Nestor Elementary, supported by federal funding. "We started off teaching kindergarten and first teaching kindergarten and first grade four years ago, and each year since then we've rolled into second, into third, into fourth. Each class is a mix of 60 percent English speakers and 40 percent Spanish-speakers. They help each other. This is our fourth year. It is phenomenal. You go and visit, and you see kindergarten and first-grade students communicating, English speakers communicating in Spanish any which way they can. They think gradually changes as the children

grow up." Vetcher says the federal funding dries up this year, and though the program is very popular, "In California there's not a widespread cry for English speaking students to learn Span-ish. Nobody's beating down the doors." Even she doesn't see a Sa Antonio-type scheme working here. The political-cultural cli-mate's not right. "I can't overemphasize how much pressure we're already under in making sure that we are able to documen

Going

native

d from page We get the seed from reliable local sources, and we request that it be weed free." Bert Wilson, owner of Las say that every time, but what they mean by native isn't what it should be. If they seed at all,

taken from plants in the spe-cific area of the burn. But you can't find seeds like that in bulk

nia. The thing is, some grasses were introduced by the Spaniards so early that we don't know if some that we see are native or not. We do know that brome grasses are taking over the coastal sage and chaparral of the state at an alarming rate and that it's burging more and seeds like that cost \$25 to \$35 seeds like that cost \$25 to \$35. per pound, and it takes six to ten pounds to seed an acre. That's too expensive. So what they end up doing is using much cheaper grass-type seed such as Cucamonga brome, which is called native but is questionable. Nobody really knows if it's native to Califorand that it's burning more and

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"Every year, this chamber takes a delegation to Distrito Fed-eral — Mexico City — the capi-tal. We meet with the president at Los Pinos, the Mexican White House. And I will tell you that we

says González, are better prepare to bridge the cultural gaps tha their better-funded U.S. counter parts. "They're way ahead of us on bilingual education. The department of education from the state with some local community col-

In Miami, where dual-lan guage programs have long been in place, González says they are now working on promoting a third language, Portuguese. "Because they are doing so much trade with Brazil."

González. "My parents were a as sophisticated as mine. That's generation would be the other benefit of a truly dual-language

ber of commerce has hit the air waves to promote its idea. "We have these incredible commercials that are being aired pro bono by every station. Our loca cable station is airing them on MTV, CNN, ESPN, and other They re addressing the youth about the importance of having a second language. And they fea-ture very casual-attitude kids who are challenging other kids to come in and be part of this great new idea. Some are in En

great new idea. Some are in English, some in Spanish, some in Spanish, some in both. It's coel."
Gonzaler has one thing to thank California for: it was the push to make it "English-only" here that inspired the San Antonio Hispanic Chamber of Commerce. "Four years ago, when California was having all its "English-only stuff, we signed a resolution called English Plus One." So the concept is not new. It's suit on the suit of the concept is not new. It's suit of the concept is not new. It's suit of the suit o So the concept is not new. It's just

Going native

Greg Rubin wishes the For-

bank in the soil already. They could just leave it alone and let those seeds grow. Instead they want to go up there and spread their native seeds and risk con-tamination with weeds, which est Service would "get out of the seeding business altogether and

let nature do its thing. It's expensive and it's just not neces-sary. There's such a strong seed bank in the soil already. They

usually make up at least a small

percentage of any seed mix. In that postfire soil, those weeds Wilson adds, "There's just

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no documentation to support the practice of seeding for ero-sion control. I know, I've looked for it. Every study I've seen comes back either neutral or District's Laurie Alexander goes further. "I really want to see how

Battle of tongues

and parents recognize that they need to become proficient in En-glish, that English is the language of our economic world." This is the point San Anto-nio's González doesn't buy. "In business, the best language to speak is the language of your cus-

with Mexico. Texas companies ship \$21.9 billion worth of goods there annually, according to the San Antonio Express-News. San must encourage that relationship "Every year, this chamber

sit at the table with the president of Mexico and his cabinet, and or mexico and his caoinet, and we carry the dialogue in English. Because our folk — our delega-tion — can't speak Spanish. The president and all his cabinet are obliged to] speak in English." Even Mexico's border towns.

of Nuevo León (visited us) It turns out they have a resource— bilingual teachers—that we have a great need for here in our city. They are very interested in ad-dressing that void. They have met with some local community col-leges and with us, and we are go-ing to pursue a relationship [whereby] we can utilize some of their teachers, hopefully, in some of our school districts."

trade with Brazil."
But Miami shares a disturbing problem with San Antonio,
and probably San Diego. "Our
language is deteriorating, bit by
bit, with each generation," says fluent Spanish-speaking genera-tion. I am not as sharp. My chil-dren, although they speak Span-ish, it's not as true a Spanish, or happened in Miami and it's har pening here." Stopping this de-generation would be the other

acation, she says. Meanwhile, González's cham

its approach that's new."

STRAIGHT.... THI HIP



MATTHEW ALICE

Low unstance Muse.

Try this: Eat something crunchy (such as corn chips) while staring at a digital clock (such as on a microwave). The numbers bounce up and down! Why is this? And why don't other objects bounce and down when you eat crunchy food things?

The elves say that for entertainment value it will never replace Nintendo. But they sat on the kitchen The elves say that for entertainment value it will never replace Nintendo. But they as to not he kitchen counter and crunched for a while, until Grandma shoote them off. Can we assume you were waiting for the nacho sauce to heat up when you discovered this, Lisa? Anyway, we dialed up Dr. Peepers, our staff eyeball checker, and he filled us in on the reason why. Seems that when we chew, especially something crunchy, vibrations go through our head bones and siggle our eyes. Light ranging into our eyeballs is trying to hit a moving taget, so it registers on our retunals at lightly different bleations. Which also explains why you can it pog and study for an exam at the same time. But wait, there's more Adigial display appears to be teasibly, that it actually fildeers like all nucescent bulb. So the jumpy light and your wibrating retinast combine to make the number onescent bulb. So the jumpy light and your wibrating retinast combine to make the numbers with the propers say your bains eventually would comprehense for slight movement and the numbers would six still. Then the only question is whether boredom, indigestion, or a big old headache would get to you first.

Oh, All-Knowing One:
I live in the flight path of Lindbergh Field in South Park (I love saying that), and I was wondering.
Sometimes plane will flash their lights when approaching. Is it because there is something in the way trouble, or the pilot is just having fun? I need to know.

- Truly caught in the headlights, South Park

Mr. Alice:
What's that odd noise at the corner of First Avenue and Hawthorn just after planes fly about 100 feet
overhead on their way to San Diego International Airport? At times it sounds like the planes are
pulling 1000 feet of plastic wrap.

Dear Mr. Alice: Why are airplane covers referenced to as hanger? You don't hang the planes in a hanger. — Sam, San Marcos

Here's another one that will outvoir your spell checker, It's a hangar, Sam, not a hanger. Big difference. The difference between German and French, in fact. "Hanger," the thing your clothes fall off, is foreman. Indiagn, the thing in which you park your plans, is the French name for a building something like a carport. Before the mid: 1800s, you'd put your horse-drawn carriage in: But when the flight-crazed French began fiddling with giblest. I gues ayou let'y our carriage on in the rain and stored your precious plane in the family hangar.

Before you get to the hangar, you have to land. I'm assuming here that our South Parker is caught in the big white lights ahead of the wings, on either side of the fuselage — landing lights to ordinary the store of the store

We took a swat at Cory's question before, but it's another one that seems to generate a lot o mail. Spent a couple of week quizing neutral man in the man spent and proper to the man spent and spent an

Dear Matthew Alice:

You reply to the question regarding the forbidden right turns on Florida Street, with all due respect, was begus. If the I policel were trying to alleviate the problem of a last-night freeway on Florida Street, when do you think the same would be run for the sign posted on Alabamas Street ado! If I run that paralles of people trying to go home NOT alone. In other words, that area of town was a notorious gay cruising spot, and the citizens of the eraw were probably set for do the endless intended to the citizens of the eraw were probably set for do the endless intended from a similar ordinance forbidding right turns in a stimilar area in West Followeds, south of Santa Montania. The contraction of the citizens of the endless intended to the citizens of the endless of the similar area in West Followeds, south of Santa Montania. The contraction of the citizens of the similar area in West Followeds, south of Santa Montania.

In snooping around about the odd-signs question, I got several semi-official answers that hinted at some sort of "criminal" activity in the area late at night. No one would be specific. "Maybe drups" was about as concerte a amyone would be, which is why my answer was expressed in "maybes," figuring the real answer would surface if there was more to it. And there was.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85603, San Diego, CA. 92186-5803, or fax your questions to 619-231-0489 or e-mail to heymatt@etx.own is the Internal.

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SportingBox By Patrick Daugherty

Kill The Big Duck

What is a 3-D?" What is mango but-ter? Where does an itch hatch? Why am I on the phone again? "Most people like the 3-D in this

region." Speaking is Wayne Hallett, a level III National Archery Association-certified

III National Actuer; Assessment of the city of Poway. By the way, a level III coach must attend classes at one of the three official Olympic training sites for "seven, almost eight days, 14 hours a day, followed by six hours of exams and a formal same."

tollowed by six nours of exams and a lormal paper."
I see. "This is said in place of, "I don't care." Pressing on, "What is a 3-D?"
"It's an archery course You walk along a trail as if you were hunting. Targets are stuffed and made to look like animals. stuffed and made to Jook like animals. They're good, Game wardens use our deer targets to catch poachers. They'll place them in a field and if a poacher happens by and shoots one, the warden says, 'Thank you very much, I got you.''

I have a vision of Janet Reno as uniformed game warden. She's packing a full by of ferendes one smart both, two AK.

tormed game warden. She's packing a fuli box of grenades, one smart bomb, two AK-47s, a rocket launcher, bayonet, Bowie knife, 357 Smith & Wesson, and two ammo belts wrapped, Mexican style, around her chest. She bolts up from behind a thick bush and shrieks at the illegal hunter, "Die,

you bitch!"
I've gor to quit watching the news on television. "When I think of archery I see people standing behind a line, shooting for the bull's eye on a round target."
"Yeah, there is a 900 FITA [Interna-

tional Archery Federation| round. You shoot 30 arrows at 60 yards or meters, 50 yards or meters, and 40 yards or meters, 50 Olympic style shoots in meters, national style Olympic style shoots in meters; national style shoots in yards. The FITA round is used to qualify for the Olympics.

"Now, on a 3-D round you'll have,

"Now, on a 3-D round you'll have, frequently, 50, 60 targets as you walk along a trail. Usually, 3-Ds allow one shot per target. Also, there are marked and unmarked 3-D rounds. When you arrive at the spot where you're supposed to shoot, there's a plate that will tell you the distance to the target. It may be 30 yards, it may be 60 yards. It may be 65 yards. An unmarked yards, it may be 65 yards. An unmarked round means that when you get to the shooting stake there is nothing there. In

order to find the range you'll have to guess or estimate or have some way to cheat."
Yeah, 3-Ds would be amusing, you know, stalking for the kill and all that.

One never outgrows the simple plea-sure of causing another's death. "How long does it take to finish a 3-D course?"

does it take to finish a 3-D course?"
"Three hours, four hours. Some of the
big tournaments have 1000, 1500 shooters. They'll shoot for two days at 60 targets."
I see myself shooting the apple off
Janet Reno's head. Hmm. "I would think it would be very difficult to hit a target at

'It isn't. If you're a decent archer you

"So, it's not as if people are standing on the first hole of the golf course, shoot-

ing arrow after arrow after arrow trying to hit the green." "Oh, no."

"Oh, no."

Hallett has been teaching archery at USD for the last two-and-a-half years.

"Let's suppose I show up at your two o'clock class for the first time. What do I

o 'clock class for the first time. What do I do and what do you do?"

"You pick up your equipment and it is pretty good equipment. You'll get a recurve instructional-level bow, not a tournament-you light as well as good bow with sights. You'll get six matched arrows that are properly weighted for the type of bow you'll be using. Then we check to see if your dominant eye in gheir sided or liet-sided. The dominant eye is depth sided or let-sided. The dominant eye doesn't necessarily mach. Now, what happens?"

"Safety instruction. Then, we discuss the proper form of shooting. Basically, there are nine steps. As you get finer and The Mearse Line.

Betting Line

The Vegas Line

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Charlotte Hornets	30 to 1
Toronto Raptors	50 to 1
Detroit Pistons	85 to 1
Milwaukee Bucks	150 to 1
Sacramento Kings	200 to 1
Seattle Supersonics	350 to 1

finer each sten can take as many as 30 subtiner, each step can take as many as 30 sub-steps to complete. But, if you can do the nine steps pretty well, you'll be an accomplished archer. Most archers can't do nine steps." "What makes a good archer?" Red

meat and plenty of snacks. "I don't really know, but you'll get a "I don't really know, but you'll get a kid who comes out and he'll start jumping ahead of the other kids. But, when he gets to the point of either becoming an Olympian or shooting on an Olympian level, what it boils down to is dedication and hard work. You gotta want it and if you do you're going to be practicing like any other athlete, pretty much every day. What we're talking about is one, two, or three points. If a perfect score is 300 on an indoor tournament, somebody is going to make 300. On an ent, nobody has ever sho perfect because of the wind and so on. But still, outdoor tournaments are frequently determined by one or two points. If, by determined by one or two poi or two points you've just made a huge advance."

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Evangelical Lutheran Church in America Address: 2696 Melbourne Drive, Serra Mesa.

858-277-6572 838-277-6372 Year founded locally: 1960 Senior pastor: Gloria Espeseth Congregation size: 120 Staff: 3

Church school enrollment: 8

Annual budget: \$100,000 Weekly giving: \$1900 Singles program: no Diversity: predominately w

Dress: casual to dressy-casual Services: Sunday worship, 9:30 a.m.

When Lutheran immigrants settled in Amer ica they confronted a problem now faced by Roman Catholics: too few clergy. The Lutherans organized themselves into faith commu-nities defined along ethnic lines (German, Swedish, Norwegian, Danish, Finnish, and Slovak). These communities met and wor-shipped in their respec-tive languages. When

no pastor was available, they waited to celebrate Communion until a pastor passed their way. "You can imagine how difficult commu-

nication was back then explained Pastor Glo-ria Espeseth of Gethse-mane Lutheran Church "If you were a Lutheran immigrant in North Dakota you had little idea of what Lutheran immigrants were doing in South Dakota or in Minnesota. These were often small rural com-munities, very isolated. Their faith was important to them. They maintained their tra ditions, but they also improvised. American Lutheran history is really a history of this immigrant experience, of this diversity. All Luther-

range of practice among

Lutherans, even within

...no snacks no flowers ans are united by the Gospel, which is our bedrock. But because of this immigrant expe-rience, there's a broad Good Very good ... Excellent Extraordinary

content delivery

Liturgy. Music

Pastor Espeseth's church, a simple, early 1960s modernist structure, sits on a broad plot of land in Serra Mesa, just up the hill from Qualcomm Stadium, Last week on Good Fri.

to data on serra sores, just up the full from a construction of the construction of th

porated into the liturgy this idea of leaving the church and going outside at night into the garden to pray."

Last Friday evening worshippers entered the semi-darkned church where, beneath a cross draped in purple cloth, candles flickered on the last. "The whole is the contract of the altar. There was a moment of silence while altar. There was a moment of silence while everyone "centred on the mystery of the cross." Three times Pastor Espeseth announced, "Behold, the life-giving cross on which was hung the salvation of the whole world." While the choir sang "That Wondrous Cross," a man dragged a seven-foot wooden cross down the center sale to the foot of the altar where he set it down."

Gethsemane Lutheran belongs to the Evangelical Lutheran Church in America, the most liberal of the three largest Lutheran denominations. The ELCA enthusiastically ordains women (50 percent of ELCA semi narians are now female) and publicly agonize over the ordination of homosexual clergy. But the ELCA has never felt quite comfortable being labeled a "mainline Protestant" denomina-

tion. As Pastor Espe-seth told me, "We're Lutheran and as Luther ans we have a very strong commitment to the proclamation of the Gospel." Her Good Friday sermon, "Set Free for Living and Dying," was rather more brass tacks than a Good Fri-day sermon you might hear in a United Church of Christ or United

Methodist church. "I have a difficult time understanding people who don't attend Good Friday services," she told her almost full church "Every year at this time I can predict that some people are going to tell me they don't attend Good Friday because. Good Friday because, they say, it's a 'downer,' that it's 'depressing,' that they don't go for 'negative thinking.' They can't grasp the good in Good Friday, the strange dimensions of this old, old story,

passed down from gen-eration to generation, which has brought so much comfort and hope."

Pastor Espeseth said the "good" in Good Friday emanates from Jesus famous expression of despair ("My God, my God, why have you forsaken met") The Good News, she told us, "does not go around the Cross, but through it." It is through the Crucifixion, she explained, that God not only understand. that God not only understands humanity's despair, but heals it. Pointing to the cross at the foot of the altar, Pastor Espeseth said, "It is our confession that the One who hangs there

After her sermon, Pastor Espeseth led the congregation in several brief prayers — for God's forgiveness, for comfort, for renewal — and at inflyerness, for comitort, for renewal — and at the conclusion of each prayer, she extinguished a candle on the altar. Soon the church was dark. Some people wept. After a long silence, everyone quietly filed out of the church, except for one man who approached the altar. He knelt, bowed his head, and, with one hand on the bowed his head, and, with one namu on bowed his head, and, with one namu on wooden cross, he prayed for a very long time.

— Abe Opinca

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bsites are like those historical cemeteries cordoned off in the middle of modern cities; they embody ends despite all the energy spent on the means for getting ahead that whirls around them. One such site is Unde Tupelo (www.gumbopages.com/uncle-tupelo.html), which is devoted to the defunct band of the same name — the standard bearer of what is variously called alternative country, insurgent country, and No Depression. For those who follow this rock trend, like me, it's hard to believe that its heave into the limelight ever really happened. After the band broke up in 1994, it achieved a sort of retrospective success when each of the bands it splintered into, Son Volt and Wilco, released superb

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High school friends Jay Farrar and Jeff Tweedy formed Uncle Tupelo in 1987 in Belleville, Illinois. They played a hybrid of punk and country, mixing



power chords and loud guitar with lyrics about flatcars and the "strain of a slow, sad end." Twenty-five miles east of St. Louis, the city of Belleville is bluecollar and postindustrial. The band lived and practiced beneath the shadow of the crumbling Stag beer factory and just around the corner from a penitentiary. They played Cicero's Basement Bar in St. Louis. They lived around the corner from the Pillar of Fire

Gravity best describes Uncle Tupelo's music. Both because their covers and originals display that American kind of protest socialism dating back to the depressed '30s and because they sang so often about bondage to earth's most relentless force - about falling down, crumbling brick, and flatness. When asked in a 1993 interview what music inspired the band. Farrar answered, "Mostly old stuff, '50s, '60s country: Ernest Tubb, Lefty Frizzell, Buck Owens. A lot of those guys were pretty subversive characters as far as their personal politics go. Also a lot of that music, the way it was recorded, it has a real quality that you just can't find anywhere else. And you'd be hard-pressed to find a more fucked-up character than Hank Williams. Merle Haggard, too. That's the kind of music we respond to for some reason."

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their songs. But on their sec-ond album, 1991's Still Feel Gone, the creative difference that eventually led to their split are already in evidence On this album, both added acoustic elements to their music, but Tweedy began to soar into playful, capricious territory. His songs became self-absorbed, and his country tempo became more of an ironic technique than a heartfelt lament. Farrar, meanwhile, dug in deeper. His elec-tric guitar sought out even e elemental chords and, in "Punch Drunk," he raved, guard by the gutter / Everybody's spending his time just building and making / Someday someone will say 'for what?'/9 to 5 in a blind alley equals three sheets to the wind/Can't remember when this started, don't know where that it ends." R.E.M.'s Peter Buck produced the band's next album, the entirely acoustic March 16-20, 1992. Despite some flawless musicianship and a lugubriousness unmatched in contemporary music, the alchemy from the first two albums wa gone. Instead of playing off each other, Tweedy and Far rar began to play against each other and to simply take turns with their songs. Their final album, Anodyne, came out in 1993, and several months later they were done.

Speculation has it that Farrar left the band, and it's true that most of the remaining members stood with Tweedy to form Wilco. But it's Farrar's new band, Son Volt, that has stayed the course. While Wilco plays pop melodies, Farrar has contin ued writing earth-bound rock songs. In "Left a Slide," from 1997's Straightaways, he sings, "The pattern doesn't end / Fixtures fall from their base / Pulling out of the race / Put up the red flag / The matter's close at hand / Cross over a plan / You get so diffused / You want to kiss the ground / Leave no sound / Make it up next year / Chalk it up to remember / A wasted onely fever."

Taggart's right to discourage too much rumormongering about the breakup at his site. He's also right to warn against debates about which band is better, Son Volt or Wilco. His site is about a brief moment, and we know by now that genius in rock lasts only for an instant.

an instant.

— Iustin Wolff





v the mid-1970s, when the Teamsters began making inroads into the United Farm Workers union, Lila felt she had been marching in demonstrations for too long. She felt frustrated. She was tired of La Lucha, the Struggle, So, 25 years ago she took

a bus from Los Angeles to San Diego, and another bus from San Diego to Tijuana, and

another from Tijuana, heading south to the state of Guerrero, where, Lila hoped, she could lie on the beach, relax, and forget.

The red and white bus drove through deserts and forests and down, slowly, to a barren, sea-level expanse called El Infiernillo ("Little Hell"), where the Mexican government had dammed the Rio Balsas and was building an enormous hydroelectric plant. Close to the coast, the bus passed through miles of coconut groves and through a town called El Naranjito ("Little Orange Tree"), where, standing in front of a palm-thatched cantina, beautiful transvestites in shimmering dresses waited to entertain construction workers from the hydroelectric plant. The transvestites, Lila remembers, were more beautiful than the women of

Near the beach Lila rented a hut from a man named Valentín. She dozed in a hammock. She swam. She ate papaya and spat the seeds onto the ground in front of her hut, where, in time, they began to sprout. Weeks

the sea, day and night. Lila began to feel more hopeful and one morning she woke up, rolled out of her hammock, and, reaching for her white tennis shoe, felt a searing pain in her little finger. It was, she says, like neone shoved a red-hot needle through the skin, right through to the bone.

She looked in the shoe and saw a small brown scorpion staring back at her. Careful not to crush it completely, she thumped it with a magazine. Her palm was already numb when, a few minutes later, she showed the brown scorpion to Valentín.

"My God, baby," he said. "The nearest doctor's an hour away. Your only hope is to see Doña Toña."

Doña Toña, Lila recalls, was an ugly name, and it belonged to a lived in the sandy hills, a 30-minute hike from the beach. Lila had no choice. The numbness had already spread above her wrist and was on its way, she knew, to her heart. Chok-

ing on white powdery sand, she followed Valentin up into the hills.

Doña Toña, a squat, brown woman, was feeding chickens when Lila and Valentin arrived.

"Oh, my God," she said when Valen tin showed her the scorpion. She looked at Lila, who was feeling light-headed. "Come

Doña Toña's shack was made entirely of palm fronds and was filled with candles ing glare off the water. The same sound of and oil lamps. Bundles of herbs hung from

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the ceiling. Sooty statues of saints and photos of dead people crowded makeshift shelves. On a small table sat a bowl in which Doña Toña had stacked a perfect pyramid of yellow limes, what Americans call "Key limes," smaller and much more fragrant than the Persian variety grown in California. Lila could smell them from where she stood. In the dim shack, they seemed to glow, Doña Toña examined each fruit and chose one and cut it in half. With her finger she scooped out some pulp and studied it carefully. With a bit of old muslin she tied the halved lime

to Lila's little finger. She dipped a boar's hair brush into an oil lamp and painted a line around Lila's arm, just below her

"The poison won't go past that line." Doña Toña said. "And whatever you do, don't let the lime fall off your finger. "Are you sure this is

going to work?" Lila asked. Doña Toña looked at her as if she were deranged, "Of course,"

Valentin guided Lila back down the hills and by the time they got to his house, the numbness had reached the line drawn in oil on Lila's arm. Valentín's wife helped her into a hammock. His five children came to stare. Lila was waving her hands in front of her face, grabbing at something invisible

"I'm growing a trunk," Lila told Valen-

tin "Like an elephant "¿Una trompa? ¿De elefante

This was the most hilarious thing Valen-tin's children had ever heard. They cackled. "I'm an elephant, too! I'm an elephant, too!" They ran around the room, trumpeting like baby elephants. Valentín chased them outside. He tied the lime tighter to Lila's finger. Lila fell asleep.

For the rest of the day and all night long she tried to grab her phantom trunk. She could see it clearly — the wrinkly tough gray skin, the bristly hairs - but it evaded her grasp. She dreamt she was in Africa. She dreamt of elephants who seemed very proud of their trunks. They taunted her with displays of skill, ostentatiously using their trunks to pick tiny vellow limes from tall trees. No matter how hard Lila tried, she couldn't make her trunk work. She couldn't even touch it.

Late the following day she woke up. The lime was still tied to her finger, but her trunk had disappeared. Valentin's wife brought her fresh coconut juice, and in the afternoon Lila returned to her hut. The next morning the sun rose as it always does in that part of the world, dazzling and relentless. Lila felt fine.

Valentín took the scorpion to the vestite cantina in El Naranjito. Impressed by Lila's story, the owner had the scorpion laminated into the bar counter. In Lila's honor he changed the cantina's name to the Elephant Bar, which, the transvestites complained, wasn't an elegant name at all.

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know what the term meant.

Chicky's husband, Edmund F.

Breier, founded the business that first hi-fi stores, in 1946.

It is the oldest store of its kind in the city would become one of San Diego's today. Ed began by selling intercoms and public-address systems, then expanded into

retailing this new kind of "phonograph," which was introduced to the public at about the same time as the first long-playing records. An electrical engineer by training, the young University of Colorado graduate had quickly decided that a life of drawing transformers was not, as Chicky puts it, his "métier." He ran the business out of a shed at the end of his and Chicky's long (200-foot) and narrow backyard in the Golden Hill area. "We were on Commonwealth Avenue when it was almost rural," says Chicky, which, no, is not a nickname. "It's my real name," says the very slender seventysomething woman in slacks, red sweater, and red earrings to match on the day of my visit.

It has taken me a while to find her. A La Jolla friend whose father designed and built his own hi-fi in the early '50s remembered the name of the store as the Briar Pitch. "The smell of the old hi-fi is pure nostalgia for me," my friend wrote me in an e-mail. "The vacuum tubes (my dad graduated from college in 1948, the year the transistor was invented) got pretty hot, and there was a very specific, peculiar, and pleasant aroma that this dry heat would drive out of the plywood cabinetry, vinyl coverings, and steel chassis (yes, these monsters had steel chassis to hold the vacuum tubes). There is a dying subculture of guys around 70 who were the first hi-fi buffs and who thrill at the old brand names. The hi-fi buff became a figure of fun, and the old British theatrical team of Flanders and Swann performed a song about them. There's a line that goes something like, 'I've an opera here you shan't escape / on miles and miles of recording tape.' Hi-fi nuts were as serious about pushing the power-and-fidelity envelope as the test pilots at Edwards were about hitting Mach 2 and beyond. I think the wives and girlfriends practically killed some of these guys; you know men and their hobbies."

Actually, The Breier Pitch was the name of a little magazine they used to publish, said Chicky when I phoned to make arrangements to meet her.

In 1951, when the E.F. Breier Company moved from the shed to what would be the first



tions, Chicky sent out invitations to the opening of their "High Fidelity Salon." "We invited people we thought would be interested in the hi-fi concept. But many of them called and asked us what it was Someone won dered if it was a new lipstick At the time, there were still so few hi-fi dealers - nationwide — that Avery Fisher, Frank McIntosh, Paul Klipsch, and other audio pioneers would periodically make the trip to San Diego to see

"That's our 'museum,' '

says Chicky, pointing to old McIntosh components in a glass case along the wall in the store that today is Breier Audio/Video, located in opening was "a disaster," Kearny Mesa, where it has been since 1983. Paul Klip-The '50s housing boom sch came to the 40th anniv helped. Chicky recalls that at least two building consary and signed some of his vintage components that are tractors, including Morley also part of the "museum." Golden, bought systems, So did some of the people whose



ventually improved.

ses they were building. But the Breier Sound Center remained distinctly ma-andpa. After Ed made a sale wear ing his dress clothes, he changed into his work clothes and did the installation. Once, when someone phoned to

ask for a diamond needle Chicky loaded her two small children into the car and delivered it.

She and Ed also sold kits made by Dyna and Heath-Kit to the men and boys, like my La Jolla friend's father, who made a hobby of building their own hi-fi systems. In 1959, Ed, still young,

died. It was Chicky who ran the business for the next few decades Nowher 53-year-old son, Mark, and his wife, Carol, are the principals, and Chicky, who has outlived a second husband, fills in when they are shorthanded, "It's difficult to hire knowledgeable people," says Chicky, who admits that even she has trouble keeping up with all of the Chicky and I are speak-

ing in a room that has been designed to simulate a home theater, the new and burgeoning branch of the family business. As we talk, the screen continues to show what was playing when she paused it with the remote control. Behind her but facng me a man and woman are stopped in the middle of their full-mouthed on-screen kiss. "It controls so much, I don't even want to touch it,"

said Chicky of the remote, putting it aside. If home theater is not

her métier, neither is what has become of the hi-fi business today. High-end, not high-fidelity, is the term for what is acknowledged to be the top in audio quality now o usually high-priced in fact, stratospherically high — although it doesn't have to be At the bottom is lo-fi, also called no-fi. These are the rack systems sold by Dow and others to most of us. And what Chicky sells has been redubbed "mid-fi." So she has been superseded. She isn't sorry.

When I mention the term "audiophiles" — as high-end audio aficionados are known — Chicky smiles tolerantly and says, "They're very nice people, but they're very hard to deal with. They're looking for perfection, and it doesn't exist. They're very interested in the specs. They'll want to read them," she laughs

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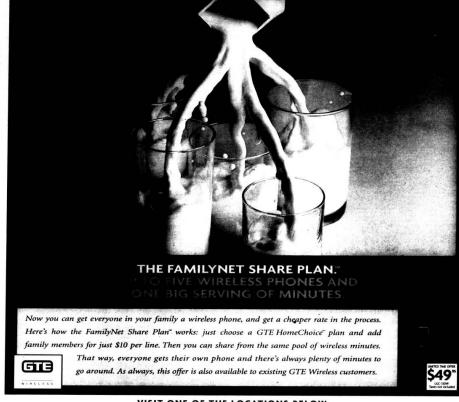
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lightly. "They'll buy some thing, and then they'll want to bring it back —" She grows serious here, and I catch a glimpse of the resolve of this voman who, as a young widow, mother of two, car ried on alone. "It's better fo people who are like them to deal with them," says Chicky

Audiophiles are Sound Lovers is a bumper sticker an audio phile once gave to me, say

Reproduced sound is their métier, its quality their obsession. An exact replication of an actual live perfor mance by means of technology - a virtual perforelusive one, probably an impossible one. Still, audio philes relentlessly pursue it with a passion that intrigues an observer of human behav ior like me.

Audiophiles are sensitive, to the point of being touchy, I learned. It wasn't easy

to find many willing to speak with me. I'm grateful that five San Diegans agreed to invite me into their "listening rooms" and to "demo" their equipment. Even so, three of them requested reasons. But I also suspect I might write about them. Many audiophiles are only too aware of the ease with which some latter-day Flanders or Swann could ridicule them and the lengths to which they go to avoid hum, rumble, hiss, and other destroyers of the audio illusion. An audiophile north of the city too far north for my readership. I decided - wrote me a testy e-mail in response to my initial inquiry about a possible interview: "Please don't make us sound like a lunatic fringe. I am an astronomer trained at CalTech

working as an Earth remote sensing scientist at a federally funded R&D center in LA.

John Thomas

But I am also a serious audiophile."

The British parodists predate the outlays of serious money - sometimes second-mortgage-sized - for which high-end has become infamous. So their old song doesn't go into that. But the subject probably hasn't escaped the notice of many an audiophile's scornful coworker or neighbor, con tent with a set of mid-fi speakers from Bose (my own innocent choice). An audiophile

in El Caion - an accoun tant who wants to be known as John Smythe - wrote me in an e-mail before we met: "[This hobby] is not about money." Consider these comparisons, he urged. "If someone spends \$50,000 for a sports car or \$100,000 for a boat, people don't blink an eye. If someone spends \$20,000 for a stereo system. people look at that person as if he were from another

Granted, "Some people spend incredible sums. Even audiophile knows someone into a system that sounds horrible. These big spenders are pseudo-audiophiles, in it for the status and the

The subject line of Smythe's e-mail said "Audiophilia." so I. too, began using the word in our correspon dence. "Perhaps I should mention that audiophilia is a term that is unofficial," he wrote me in response, "and humor Audiophilia is a disease. Not only do the sufferers hear differences between speaker cables, but they care about the difference enough to invest time and money in



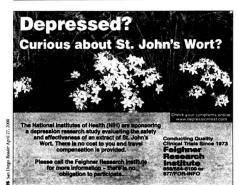
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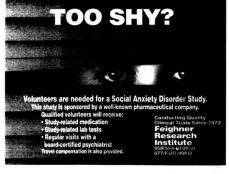
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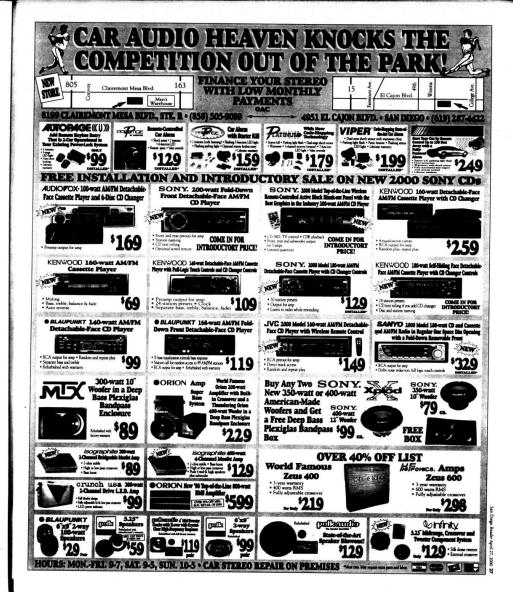
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it. Normal people can hear the difference, but it does not affect them and they take no action other than to say, "That's nice."

"Do normal people sit in the dark and listen to m for hours on end?" he asked. 'Most people don't think so People believe that wine lovers have an educated palate and can identify obscure vintages by taste. If you tell people that hearing, like taste, is a sense that can be made more acute over time by training, most people will think you are a nut.

And yet he does see the extremism of it himself at times. When I asked him if he knew a certain San Diego audiophile I was trying to track down, he replied, "The name does not sound familiar. However, there are over 100 people on our audio society mailing list and I usually know members only by their first names. Also, quite a few audiophiles do not



Pat McGinty with his daughter

belong to our organization (closet audiophiles - people who are sick like the rest of us, but they won't admit

The audio society to which he referred is the Music and Audio Guild of San Diego. All of those to whom I would be speaking are members. Less than a decade old. a reincarnation of its defunct predecessor, the San Diego Audio Society, it meets monthly at one of only two

high-end audio retail stores

in all of San Diego today: Stereo Unlimited, on Sports Arena Boulevard, owned by Bruce Heimberg. "San Diego is not a

sophisticated audio city," Heimberg told me. "People move here for sun and fun.

If they're serious about audio as all of a piece. Take a look they're serious in another ise in another location. the most influential and highly trafficked high-end audio Thirty percent of our busisites on the web (and it hap-We actually travel the coun pens to be based here in San try." Not that there are vast Diego). You'll realize at once umbers of high-end stores that several controversies are raging. The most fundamental in other cities, except, pre dictably, New York and L.A. netween the objectivists and the subjectivists. The Heimberg gets phone calls from people who live where objectivists, known pejora there isn't a high-end store tively as meter readers, go by the numbers, proof for the eye for hundreds of miles around. People come to San Diego they measure differences. The specifically to see him or his subjective people merely liscompetition, Steve Nielsen's Stereo Design, on Claire-mont Mesa Boulevard, not No matter what sort you meet, however, he (and it far from Chicky Breier's But will invariably be a he) will 'competition" really isn't the want to tell you of the dif ferent types of audiophiles right word, according to Heimberg, "I'm not comthat exist, if not in nature,

don't even know that high end exists and who never got a chance to listen." It would be a mistake. however, to see audiophiles

peting for the one person

who goes there instead of

here. It's the ten people who

tions tend to be very large. often numbering in the thou sands, sometimes tens of The value of their recordings vastly exceeds the value of their audio equipment. Second is the group that

consists of the pure or classic audiophiles. They alone should be the bearers of the bumper sticker cited above. They love good sound as much as music. Recognize them by their possessions too. They'll have very large loudspeakers very likely tubed amplifiers, and an obse for vinyl. Continuously buy ing, selling, borrowing, and ading in search of sonic nirvana, these are the folks who wanted to return their newly purchased equipment to Chicky Breier.

Third is a group known as gearheads. Their hobby might as easily have been car or clocks or computers. Gadgets are their real love, rather than sound or even music. In fact, they are also called gad-

get guys. Fourth are the tweak ers. A self-described tweaker provided me with this definition: "A tweaker is a person who believes that he him

self can have a profound impact on the sound by means of tweaking - or better, fine-tuning." In other A word here about such words, instead of spending rooms. Every fortunate audio money on gear he spends

time on adjusting gear. "Tweaking, or fine-tuning, is something that is accepted in a musical instru ment," said that fellow, who believes that audio systems an musical instruments, (Neve mind the old joke, "What do you play?" "I play the stereo.") today over the 'phonograph, generically speaking, than by any 'real' musical instrumen save, possibly, the human Savs my informant.

weaking can be both interior and exterior to the gear although interior is a little less common, considering the problem of voiding war ranties and of removing covers. Fifth is a group known

as do-it-yourselfers, who still build their own, using published circuit diagrams, or even devising their own circuits. These audio artisans will try dozens of different tubes before landing on the

Finally, all audiophiles no matter what kind, are listening-room tuners

phile has one. He needs i ecause the system needs it He also needs it because of the Wife Acceptance Factor, a well-known term among the brethren. The Wife Acceptance Factor colors a man's purchasing of audio gear. ecause the system goes into the home, and the home is very often the wife's domain "Things gotta look good for the wife" is how one audiophile shorthanded it for me But the system may not look good, and there it is, in the living room, with its cables and huge speakers, which for best results are positioned away from the walls, out toward the room's center. And there, too, are the roomtweaking devices, on the walls, even on the ceilings. In San Diego, I visited a living room

that was the man's listening

room in which the cables

were held up off the floor by

empty toilet-paper rolls - not

my idea of a pleasing aes-

thetic effect. "Carpeting is a

bad dielectric material" is

w their presence, and func-

Also: "When we bought this house, we agreed that the living room would be mine, for istening, and she could hav the whole rest of the house. Insensitivity to the Wife Acceptance Factor can mean marital strife. When an audiophile has a room to which he and his system have been

tion, was explained to me

In my visits with audiophiles in San Diego I did not attempt to categorize. What I did. subjectivist that I am. was "merely" listen, to them and to their systems.

consigned, it's better for

everyone.

"The thing that I think was different about me was that I was always interested in sounds. I was very taken b sounds. A friend had classical records, and he would bring them over and we would listen to them, and what I noticed is that they had more interesting sounds than the popular music of the time that I had been listening to. That's John Thomas, o

Normal Heights, explaining

how his interest in audio

began. We are sitting in the

only downstairs room of his modest two-story condo,

small room, 12 by 14 feet. ("The worst thing you can do is listen in a cube," he will tell me later. "Nonparallel walls would be the ideal.") The ceiling is 8 feet. It is a room without drapes and with neutral wall-to-wall carpeting. Stretched like canva on frames are a couple of peige-and-white striped rectangles of cloth. Seeing them anywhere else, I might have assumed they were decorative wall hangings. But because this is a listening room I know they are room-tweaking devices, meant to optimize sound in some way. The same goes for the little white triangular pillows affixed to the

corners, at the ceiling. The speakers are the room's focal point, two monoliths, about four feet tall and one and a half feet wide. Behind them are two subwoofers, square and squat Between them a pair of amplifiers, with vacuum tubes. A few red buttons are glowing. There is also a turntable -I haven't seen one of those in a while - and coils of cable very thick - not your ordi nary lamp cord.

directly off the fover. It's a

A leather chair is the

only piece of furniture, with a matching foot stool. John sits on the latter as we speak, having given me "the listening seat," which is "situated at one point of an equilat eral triangle, the speakers being the other two points." He is wearing slippers and sneaker socks, gray gym shorts, a blue T-shirt - and spec tacles behind which his eyes size up me. Despite his decid edly casual attire, he looks professorial. I wonder if he'll give me a test afterward. Later I will learn that his higher education consisted of two years of technical school and that he has recently retired as an electronics technician from Cohu Electronics. (Inciden tally, John Thomas did not feel the need for a pseudonym.

"I was raised in a house that had music," he says, outlining the earliest days of his lifelong preoccupation with audio. "This was in Lancaster Pennsylvania. My parents had an old phonograph, with a crank. We're talking World War II era. I'm 65. It was from the '20s. You wound it up." His father was a research physicist who worked for RCA Victor. "A friend and coworker of my father's con-



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then at least in theory.

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philes. They have the audio

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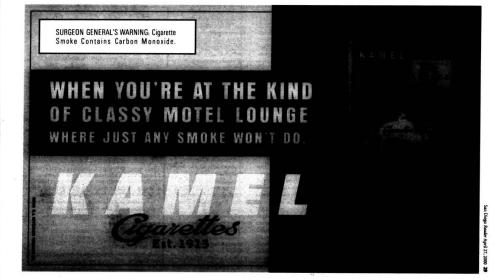
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vinced me when I was 10 or 11 that I could build what I most desired at that time: an electric phonograph — some-thing I wouldn't have to wind up." And he did make one. with the man's heln Says John, "He took me through the steps in a Heath-Kit-like

As a teenager he built a Williamson amp, And this was another great moment in his life as a young audio-phile. "Everybody who fooled ound with hi-fi in the '40s built one. If you wanted one, you had to build one."

Soon enough, beginning at age 16, he was fixing radios and TVs for a local Lancaster establishment.

The walls of his parents house were made of "oldfashioned plaster." John says that's ideal for a listening room. Here the walls are made of Sheetrock, which he deems an acceptable material. He also likes the concrete-slab floor, "What you really want is for the room not to speak." The "wall hangings" — in truth, absorbing panels, two feet by four feet contribute to its "deadness by "lessening the first reflec-

tion of the speakers." In general he has done the best he can with his "condo situation." California architecture presents its challenges to an audiophile. "The whole problem is that it's usually all open," says John. who has been in San Diego for 13 years. "This is a bed room - the door closes. That's why it works."

In picking this space as the listening room, he was keen on one other feature its isolation from the rest of the house. His mention of this brings up the subject of "Domestic Distortion," which John tells me is "the '50s term for the Wife Acceptance Factor.

"What it boils down to is, 'Can your wife stand your ugly speakers?"

In an earlier life, John was married; he has a grown daughter. Now he lives with another man, Howard Finnecy, who has been retired since 1992 as manager of parking services at UCSD. 'Are you an audiophile too? Lasked Howard by phone a few days later, "No," he said. "but I am a very educated listener from above," meaning the second floor. And since John usually gets up it's very pleasant to come

nstairs in the morning to the cadence of some won derful music.)

John mentions an audiophile friend in Pennsylvania who was having an extra marital affair that nearly caused a divorce. John says he advised him. " 'No sex is worth that listening room.

That was in the early days of hi-fi - the Breier era, so to speak - wher according to John, "a tremendous number of people bought a stereo system because it was the thing to own - they didn't get into music." He should know. For a while, he sold audio equipment out of his Pennsylvania basement. He was also in the hi-fi business fulltime for a while in the '50s but disliked the custome relations aspect of it.

"I have the system to lis ten to music." John tells me in no uncertain terms. He adds however that

his musical knowledge is not as great as his knowledge of acoustics, "Musical nuances are a little lost on me." Inter estingly, his musician friends, who can hear and appreciate the nuances, are not audiophiles. As John explains it. to fill in the blanks. So they aren't all that concerned with the sound quality of recordings." In fact, musicians are famous for having poor audio systems. Still, John marvels at his performer-friends' acute "near-difference hearing and what he calls their "audio photographic memories. John doesn't say so, but he possesses these too. I realize this when he tells me offhandedly, "I've found that one of the most interesting things to do is to listen to the same piano tuned by three differ ent tuners. The best piano tuner is one who can hear near differences the best."

"Near-difference hear ing" should not be confused with "near-field listening," for which John says his lis tening room is best suited that is, listening done close to the speakers. John prefers it for "analytical listening. which describes a lot of w

he does. Need I mention he "hates" background music? "I don't want it while I'm eating." Nor while driving Once, he had a "reasonable exotic" car stereo. "But wha I found was that when I was paying attention to the music, I wasn't paying attention to

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driving." He drives in silence Besides, the inside of a car is "too noisy" for listening to music, and "nothing is really in the right place. Of course, he does know people "who have musical exp riences inside their cars." He concedes, "There is a whole magic to car stereos that I have stayed away from. I remember the first time I heard an eight-track tape player was in a car. I was tra eling on business and was picked up at the airport by a coworker. I stepped into

this guy's car, and it started

playing as I was whisked off."

A smile grows on his face as

Once, too, he had what he might call "reasonably exotic" cars, I learned whe I asked about the photo of the car on his listening-room wall - a 1934 Studebaker racecar built for the Indi anapolis 500. Cars used to be a hobby of his, perhaps as serious as audio, and tha one he painted a light metallic green for the friend who owned it. In all, he says, he has owned and/or restored 60 or more vintage cars. "But I have sworn off cars..." (Cur-

rently, he drives a 1985 BMW

325E.) In fact, the only other hobbies besides audio that he claims are "cooking and eating.

The doorbell rings: the UPS man has packages for John from Handmade Elec tronics and Antique Elec tronics. One of them contains vintage tubes. Even after all these years, he still makes his own equipment. Almost everything in his present sys tem was homemade in the two-car garage a few steps from the listening room. He does it because "it's a lot of fun, plus you can have any thing you want," even if you don't have a lot of money since building is much more

economical than buying. What he wants to tout especially is his "seven-watt, single-ended vacuum-tube amp." As he says, "Music is best sonically when there are the least number of steps between the software [i.e., recordings] and the speakers" — and, therefore, fewer chances for distortion.

But 7-watt? Astonish ing. How is it possible? That's only a few watts more than it takes to power a little nightlight. My hair dryer uses 1200

His speakers are very efficient, he says simply and with a true artisan's pride

His ability - and attitude — put him at the polar opposite of those he dismisses "the equipment collectors," who want - and can afford — "the latest and greatest."

But even if he were rich, he would not spend his loot on expensive audio equipment. Instead, he "would search out a group of pianos, the perfect Steinway and so on. Piano is my passion," he

recording them. "You so often hear people say, 'Pianos are difficult to record.' Well, that's not true. Pianos are not difficult to record. What's difficult is finding a piano worth recording. A piano has to be in the right place, on the right kind of floor, and the place has to be really quiet. A piano is the sum of the pianist and the environment

lege, Pennsylvania, when on

a voluntary basis he recorder

ing the c

ing headphones. He or she has

no idea what the others sound

like. What makes one string

quartet better than the other

Their ability to hear each

other. So they play as one.

Did you know that there are

guys in L.A. who do noth

ing but 'intonation correc-

tion'? They correct a singer's

mistakes." His preference is

for European recordings o

independent labels. In vinvl's

heyday, he used to have a

hero. His name was David

Hancock, a recording engi-

neer. One of his current

favorites is Judith Sherman.

It's obvious he reads the fine

print on CD booklets and

record jackets as carefully as

some people read food labels.

And there is another food

analogy to be made. "Pro

cessed" is what he calls the

least favorite recording engi

neers. Ironically, it's what

sound being produced by his

He not only likes listening to pianos, he enjoys

This aspect of his audio interest - doing his own recording - began in earnest in the 1970s, in State Col-

concerts for the music department at Pennsylvania Stat University, "My friends and used to enjoy going to hear chamber groups at Penn State recording the concerts, and listening to the playback, and comparing it to what we emembered of the live

performance." More recently, he has recorded the Spreckels pipe organ at Balboa Park — a nuine feat, considering the wind and the airplanes. (CDs and tape cassettes are available for sale as a fund-raiser.) He has also recorded the Sun day concerts in the park Additionally, he does archival recordings for the Spreckels

> estwind Brass. Most audiophiles argue that CDs are inferior to LPs; John demurs "When I had a wall of vinyl, there was only about two feet of it that were my favorites. Now I have 600 to 900 CDs, and the rule is the same. Just a handful truly talk to me." That's because, in his opinion, recording is an art, and great recordings are as rare as great art.

Organ Society and for the

He regrets that today "all recording in this coun-

try is dominated by the pop "everybody's trying to achieve industry," greatly diminish because that's what every nces for art to be body's used to. You know produced. He blames the the Memorex ad? Well, I want poor quality of most conto ask, 'Is that Barbra or is i temporary recordings, whether analog or digital, on a synthesizer?" the practice of "full isolation." Meaning? "The singer is in an isolation booth wear

But enough talk. Now he wants me to listen. "Singing and playing the piano is al about who's leading and who's following," he says. selecting a CD by Maureen McGovern, accompanied by Michael Renzi. "Here is an example of an incredible musical talent marred by a very artificial recording."

But it sounds wonder ful to me, because I have never heard anything played on such a good system. And yet, when the song is over, have to agree with John that she clearly dominated, while the piano sounded like a miniature. Worse, it seemed to have been playing in the room next door to where McGovern had been singing.

"One of the big things I'm looking for is the sense of the room in which the music was originally recorded," says John as he selects two more CDs for me to compare. Both are guitar recordings, the first by Angel Romero, the second by his

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brother, Pene. So. John likes to think, the two men might be considered rough equiv alents, assuming they have had similar opportunities for musical training, even if they don't necessarily have similar talents. "These will tell the whole story," he says. "This is what it's all about."

Angel plays. Again, to my impoverished ears, it sounds lovely, and I make nothing as he prepares to put on Pepe. But I can see he is smiling like someone who is about to reveal a surprise.

As Pepe plays, something curious happens. The little condo room is transformed. The ceiling is lifted, raised feet and feet into the air. The walls, too, are pushed away. What is more, I can picture Pepe. I see the man, the guitar, and I can situate them in a big, slightly echoey, an illusion, but such a realistic one, it's uncanny.

Hey, what happened? What made the difference? Angel was playing in a studio, Pepe in the Mission San Luis Rey in Oceanside. Of Angel's recording, John says, without intending a

pun, "It has no soul." Next, he plays a recording of his own. It's of "a La Jolla lounge singer named place at the Foothills United Methodist Church, in La Mesa. John pronounces it "the sissiest version of 'Fat Cat Strut' " that he says I'll

Levi's voice does pleasantly slither but in an engaging way, as he accompanies himself on the piano. Against my will I conjure him up. giving him a slick mustache and slippery simper. More important, the large space is easy to imagine. At least, that is the important thing to an audiophile like John. As he says, "I like the concept of having the illusion of being able to reach out and..."

John used only two microphones to create the effect. Later, reading a helpful book about high-end audio, Good Sound by Laura Dearborn, I begin to understand what an accomplis ment his "surround sound" effect truly was. "The puryou separate right and left "but to provide the illusion of a holographic, three-dimenspeakers. Akin to the old stereopticon [sic] in which each visual channel gave a slightly different view of the subject, which, when viewer together, presented the illu

But the sound in a steres system should not seem to be coming out of the speakers.

"Instead the performance points out. should 'appear' quite solidly as if on a stage between the part of the sound that we

speakers. It should even be

possible to point to where each player is standing or sitformers; it's reflected off the walls and ceiling. That's Our word "stereo' another reason why a believcomes from a Greek word able simulation is so diffimeaning "solid," Dearborn cult to create.

It's also true that a good

hear at a concert does not

come directly from the per

John is having fun. He ants to show me how the room can grow even larger. He's the White Rabbit, I'm Alice. "You pick the music for what you want it to do," he says, preparing his next selec-tion. "This is what you put from a hard day at work."

It's Schubert's Songs for Male Chorus, sung by the Robert Shaw Chamber ingers and recorded at Spivey Hall, Clayton State College Morrow, Georgia, on October 17 and 18, 1992.

Within seconds, I'm blissful. I see the singing men; I see the whole campus -



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happy customers walking through the door.



Washington

Finally, he plays me another of his own recordings, this time of the band organ of Charlie Porter, a San Diegan, who built the instrument and cut the rolls too. It's mounted in the back of a three-ton truck. He recorded it in an implement shed in Pauma Valley, Says John, "It's the ultimate feelgood music. If you can listen to this and not smile, you're

When it's over, he says, "My main message is that

you can have a great musical experience with the right software and a modest system."

Yes, but how modest? "You want to hear my \$500 stereo?" asks the man who says he loves to help people upgrade their stereos "without spending megabucks."

In a flash he has taken

closet and gone out to the garage for the rest. His "budsystem" consists of two Radio Shack speakers, which he sets up on metal pedestals in front of the monoliths because they should be "ear level" - and an amp by Monarchy Audio. The speak ers were new; he bought the

We listen to a cut from Orchids in the Moonlight, Sones of Vincent Youmans Again, it certainly sounds better than anything I am used to hearing at home. But better than the other system? I'm too green to judge.

amp used. Plus, he did some

"doctoring" (which is to say,

"This doesn't have deep bass," John points out, but seems unconcerned about it. "The big question is, 'Can the sound get out of the box?"

I tell him I've been wondering about cables. I hear they can be expensive. Do they really make a difference? He says, "I will admit I can hear the difference between a \$3 cable and a...\$1200 cable," emphasizing by the tone of his voice the idea that expense would be worth it.

He says, too, to beware the difference between "a change and a true improvement," and I'm reminded of Hemingway's famous advice about mistaking movement for progress.

Before I leave, I ask if

he will play a cut from a CD that I have brought along with me. I had been told to bring along some "reference one knows well, with which to compare various systems. I had only played this CD on my computer, with its tiny

(coffee-mug size) speakers He looks at the CD when it's by Altec Lansing; I was eager over. "Also, the CD has been to hear it in a good system It's The Movies Go to the walked on." Still, he admits this: Opera, featuring operation

excerpts from film sound-

tracks - Madame Butterfly

from Fatal Attraction, for

example; La Bohème from

Moonstruck; and La Wally

from Jean-Jacques Beineix's

puts it on. Immediately he

is wincing. He says, "It's

almost painful." He looks at

der! It's Callas. It's an old

the booklet. "Oh! No won-

recording, from the '50s.'

famous for her voice, which

tends to be brittle and hard,

I suggest La Wally. John

"Even though it was a bad recording, it gave me goose back the memory of the As I drove away that

afternoon, I was beginning to understand audiophilia a little. I was also beginning to worry as I fought the urge to throw The Movies Go to the Opera out my car window A CD that I had previously loved was now ruined for me. Its particular linkage of art and science had not resulted in quality, and now,

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Knowing good writing, I can't abide an airplane novel Likewise, knowing good food, I have gone hungry rather

than eat something that wasn't up to my exacting standards. I can't watch bad movies. can't watch any TV. Would less-than-remarkable audio xperiences be added to the list of what I cannot endure Did I really want to become dissatisfied with another

Then I remembered that,

once, I drove a Ferrari — a Daytona model, Ferrari's socalled hot rod, a 365 GTB/4. Its door latches opened as easily as a jewelry box's. It maneuvered as well as my bike, with a top speed said to be 175 miles an hour. I didn't drive it very fast, but ny companion, who owned

it, did. I watched the scenery

being vanked by like a curtain, a ridiculous smile on my face. I felt my eyes begin to water. It was two o'clock in the afternoon. We weren't wearing any seat belts. We landed some time later.

But after that experi yearning for a Ferrari of my vive this too.

I am ten minutes early for my next appointment with an audiophile. When I approach the front door of this condo in Clairement I hear opera playing loudly inside. I ring the bell. No response. I wait by the curb for the time to be up, then

ow the music is off, and the man I'll call "Craig Norman inswers. Wearing a white sweatshirt and khaki pants, the 65-year-old semiretired Craig could be mistaken for a minister in civvies. He has a big voice and a big, wideopen face that is good at greetng people and making then

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Craig is the one who takes the \$3 monthly dues at the door when the Music and Audio Guild meets at Bruce Heimberg's.

'Why aren't there more vomen in this hobby?" I ask.

"They think it's too technical," says Craig, who claims not even to know why electricity comes out of the wall "Or they have not been made to feel all that welcome in the stores." Not that men are always made to feel welcome. When they see me and the color of my hair, they figure I might have some money.

"There are a couple of wives who attend the meetings. And they do seem genuinely interested," he adds. But his tone betrays some doubt. Once, a woman cam by herself and Craig went out of his way to make he feel welcome. "She didn't come back, but it could have been because she didn't think that the hobby was for her.

This condo doesn't have a fover. Once inside. I am in effect in the listening room. The space is jammed with LPs, in cases on the walls stacked on the floor, piled up along the sofas. There is a collection of Asian art objects too A Buddha about three feet tall, painted gold, stands on a pedestal in the corner I see painted boxes, a painted jar with a dragon on it, an artificial white orchid in a vase on a coffee table. A wooden settee. A wicker case filled with more LPs, naturally

Amid the clutter, the speakers, smallish, are no immediately apparent. They are about the size of large shoeboxes. Like the Buddha they are raised up off the floor, on stands, their enclo sures a rich reddish mahogany. When we sit down in

the listening room, he says, in the manner of someone who has prepared a few open ing remarks, "Some swear by LPs and others swear a hem. I've been collecting for 40 years. I have a machine that washes them." He regrets the loss of more than 500 early ones, in a 1967 flood in Alaska, where he lived for several years. The collection today numbers 2000. He pronounces the early CDs as "Godawful," but since they have improved, he has amassed 1000 of them.

He lives here with his wife, who does not attend the club meetings. Their son

has just graduated from college and will be leaving soon r Sydney and a job at the Olympics, "My wife," says Craig, "is a very religious lady." She devotes herself to her church, "This," he extends

his arms, "is my religion." The room has not been treated acoustically with

absorbing panels or anything else, although recently, when wooden floors were installed in the rest of the downstairs. Craig told his wife, "Here, the carpet stays." Of the space, he says it works because nothing is too "prominent. "Everything is bouncing off everything else." Of course,

it's not ideal. "The walls are so damn thin. And you have to respect your neighbors. With that in mind he doesn't listen after nine o'clock at night — a self-enforced rule — "as much as I'd like to give everybody an education..."

His own musical edu

where he was born. When he was a kid, he used to tune two radios to the same station, to simulate the stereo effect. At age 11 or 12, he was taken by his parents to see the Broadway show Kiss Me Kate, then later Most Happy Fellow. He was captivated.

cation took place in Seattle, Both he and his brother took up the study of musical instruments. (His brother became professional — today he plays French horn for the Seattle Symphony.) Craig played the pipe organ, con-tinuing it while a student at the University of Washing ton. He also played at





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churches, directed choirs, and did a lot of accompany ing work; he even had a few students. He says his bestpaying job was with a big entown Lutheran church in Seattle. Between that and a Saturday gig at a synagogue, he was making fairly good money. "All modesty aside," he says, "I was doing very well, but not enough to support myself, and I became disenchanted and hired on with an airline."

Pan Am was his employer for 21 years. The job took him not only to Alaska, but to Wake Island and Bangkok. He had trouble bringing the record collection into Bangkok: "The airport officials couldn't believe it was one person's collection, and I couldn't convinc them that I was not going to sell them." They were held for a long time; when they were finally released to him, a few

After Pan Am folded he was hired by a commuter airline in Carlshad. When it. too, died, after just a couple of years, he worked for other transportation-related companies. Currently, for the camaraderie he earns minimum wage, two days a week at a car-rental agency. For a while he thought he might do the same thing at Tower Records, but he was put off by those from what he calls "the pierced-tongue school" who would be his coworkers

Of his musical prefer ences he says, "I have very catholic taste. I like every thing except rock, and coun try and western, although am intrigued by Willie Nel son's voice." His favorite music, however, is classical "with a heavy dose of opera. His favorite symphony he olunteers without my ask ing: Sibelius's Second.

Does he go to live per formances? Every year he goes home to Seattle and ttends the symphony. While he's up there he also goes to the opera. He is looking for ward to the inaugural con cert of a new pipe organ in Renarova Hall in Seattle Mostly, however, he enjoys his music at home. And no he doesn't listen to the car stereo in his white 1979 VW convertible Bug. "For seri ous listening," he says, "this is the place.

He has trouble thinking of another hobby of his He likes to read, he ventures

collector." When he was living on Wake Island, there wasn't much to do. The only females were wives or chil dren. "We used to say that dating the wives would be illegal, and dating the children would be immoral." With so much free time, he became a beachcomber, out at dawn to look for the collectible glass Japanese fishing buoys that had washed up on the beach during the night. He unconcerned if it was antique or authentic. He bought wha he liked. But that kind of collecting is finished. It's more and more music that fills this room now.

Has he recruited any body into the hobby he calls 'all-consuming"? Not really "It's like trying to change somebody's religion." The guys he knows at the carrental office follow sports "When they were all playing baseball as kids, I was playing the piano."

Recently, Heimberg sold

Craig a new system. "And I intend to have it for the rest of my life," says Craig, who spent a whole Saturday at

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the store, listening to his reference music - his own CDs With Heimberg's help, he picked out components that kept him under his budget of \$9000. Then he brought it all home and tried it out. Only after that did he buy it.

"Bruce was very smart," laughs Craig. "He gave me the subwoofer, just to try out with the rest of the outfit. He knew I would end up buying that too."

The parts of the system are from three countries, two continents. From California Audio Labs came his new CD player. The speakers are by Totem Acoustics, a Canadian company. His integrated amplifier is another Canadian product, by Classé, about whose solid-state engineering Craig is somewhat defensive. "I am not a fan of tubes." he says. "I do not care to play with tubes. I just don't want to go through the hassle. There aren't tube-testing machines at the drugstore I would rather not "The subwoofer was made in Wales. "There's a lot of good stuff from Britain," says Craig. "The rooms over there are smaller in general than ours ish listening rooms that many audiophiles have here. His 20-year-old Rotel turntable is from England too, "After I bought all the other new gear, the guys at Stereo Unlimited tuned it up for me," says Craig, who also bought a new cartridge for the tonearm, a Grado Platinum Reference.

made in Brooklyn, New York What about cables? Craig's system uses audiophile cable, but he dismissing the whole subject of cable with an ingeniously mixed metaphor: "It has snake oil written all over it.

Only too familiar with what he likes to call the "mine is-bigger-than-yours mentality in the hobby," he refuses to engage in it. He'll live quite happily with the limitations of his room and of his system. He has even come to terms with his own physical limitations. The prospect of the gradual hearing loss we will all experience as we age doesn't bother him. He has his ears checked yearly by an audiologist and just had his ears cleaned. He will say this, however: "Total deafness after a moment's consider

ation, but with conviction.

"I would rather go blind." Now we listen to music

Our first selection is a CD of a British brass hand - the Band - chosen because I mentioned my delight in the music from the British film Brassed Off. The cut he selects is two brothers playing eupho niums. They are having a lot of fun "talking" to each other with their tubalike instru ments, which are not much seen in this country. "You get the feeling they're in a for the explication of the sys tem's ability to produce three dimensional aural imaging But it doesn't arrive. We lis ten to another cut. I wait for his further comments. Bu he doesn't have any. He's just listening. And I realize tha this session is going to be much different, much less intense, than the one at John Thomas's. We're just going to sit here and enjoy the music I'm not even in the swee spot. Craig is. It's probably because that's where he always sits. Creature of habit, he told me earlier "On Saturdays listen to jazz; on Sundays

I'm too ashamed to bring out my "walked-on" CD. But he probably wouldn't have minded. Even so, I ask instead if he has any recordings of La Wally. I think it would be instructive for me to hear another version besides Callas's. He finds an LP featuring Renata Tebaldi, recorded in Monte Carlo in 1968. By reading the libretto he locates the specific aria that was featured in the film. While he carefully cleans the record and the needle, he tells me, "Toscanini liked this opera so much he named

his daughter Wally." "Wally Toscanini? Oh. no!" I say. "Sounds like a prizefighter.

But I'm no longer joking when Tebaldi begins to sing. I really believe, listening to her, that she is distraught about the marriage her father is trying to arrange for her. ("No andrò lontana, come va l'eco della pia cam-pana..." "I'll go as far away is the echo of the sacred bell...") Callas, though, produces a bigger finish.

Then he plays me Alessandra Marc singing the same thing, Marc seems more technically adept than either thing in her voice tells me that she knows how good

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"The whole idea of this is reproduction of sound But will it ever be 'absolute sound'?" Craig asks, referring to audiophilia's holy grail — the sound of unam plified acoustic instruments A jazz trio could be re-cre

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tem in this small room," he says. "But the whole New York Philharmonic? I think

Craig never lost his child bood love of Broadway shows He feels fortunate to have seen Julie Andrews in My Fair Lady in London. Now he plays me Maureen Forrester. the Canadian contralto singing Rodgers and Hart's "Falling in Love with Love. That's followed by a cut from No Strings, the musical that

caused such a stir in 1962, because it depicted a romance between a white man and black woman. He apologizes for the "Ping-Pong effect." In the early days of stereo, the recording engineers liked to show off the two channels. The piece he has chosen to play is sung by Diahann Carroll and Richard Kiley together: "The Sweetest Sounds." It seems an appropriate choice and way to hiking boots gets out and the post office, and then runs out again, kidlike, with a fist ful of letters in his hand. He waves to me. It's Henry Myran. He is 54, with saltand-pepper hair, a wellrow waist. I get back in my mountain another 15

The following morning, I

drive an hour east, into the

Mountain Empire region of

the county, where I will meet

an audiophile who has cho

sen "Henry Myran" as his

alias. When I reach the town

where he comes every day to

pick up his mail, I pull into

a spot at the edge of the park-

ing lot. Two minutes later, a

bronze Toyota sport utility

jeans, white turtleneck, and

In New England, where I live, when you have to travel

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this far out to somebody's house, it usually turns out to be either a shack or a man sion. Given the fact that he doesn't have to be at work on a weekday — and yes, given my topic, despite John Smythe's caveat about audiophilia not being about money — I fully expect a mansion. At the end of the climb, however, I see an unpretentious ranch-style house, situated on a moderate-sized piece of land (ter acres. Henry will tell me). When we get inside, I am told the reason why he is at

home today: it's school vacation, and he's an elementary school teacher and has been one for 30 years. In fact, he's at the same school in the east ern foothills where he prac tice-taught - he has been there ever since. His is a fifthgrade class at the moment The time he spends around ten-year-olds may explain his own boyishness, his

lives here with his wife, daugh

ter, horses, cats, and a Dober

man. "My students don't

We listen to it every day for

10 or 20 minutes." One of

the pieces he has played for

them is Handel's Water Music

explaining that it was writ

ten for royalty to hear as they

floated on a barge down the

River Thames. Henry says

the kids ask to hear it again

by saying, "Let's float down

the river. Let's be kings and queens." They want to lis

ten to the music while they're

doing their math. Sometimes

And if the kids ask to bring

doesn't let them "unless it's

symphonic and orchestral in

a boy, "Music was always

something we had in the

house. My father is 90 years

old, an old boy, and he learned

to play the piano as a young

guy. He can play by ear.

Since the elder Myran's retire

ment from "a variety of jobs"

for the county, the sheriff's

pany, he has been restoring

pipe organs and helping to

in them — vol

work he continues to this

Henry was in something called

It also happened that between ages 11 and 14,

nature." He's the king in his

Henry says, when he was

D WHAT IS MEDICAL, HOSPITAL OF 41 WHAT IS HMO NEGLIGENCE? unabashed exuberance. STATUTES OF LIMITATION "Music is part of my life at school "says Henry, who

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AUDITS & APPEALS

ng with about 100 other boys. He played the baritone orn — "a kind of starter instrument for someone who had never played an instrument before." The band's "extraordinary" conductor was Jules Jacques, a protégé of John Philip Sousa, it was as much as his parents, with fostering in him a love of music, as well as a respect for the discipline required to make it. The Bonham Broth ers Band practiced in a large wood and it resonated "I still think about it regularly. It was a visceral kind of thing."

says Henry. came his interest in recorded music. He bought his first with the help of his parents for it too. He recalls that it was less than \$200 and that the turntable was a Rek-O-Kut, which he got at Chicky time, and I was really grate ful for that. I'll never forget

it," says Henry. The Myrans lived on the edge of a canyon in East San Diego. So there was a basement room where Henry was able to play the system with out disturbing the rest of the family. He recalls that when his friends came over to lis ten, they played about half rock-and-roll, a quarter jazz, and a quarter classical music. Henry had another tal-

ent when he was young sprinting. He went to Brigham Young University on a track scholarship. But he lost interest in the sport and returned to San Diego, finishing up at San Diego State University Later he got a teaching degree at California Western Uniersity. In 1975, after he and his wife had been married two years, they bought this property, and the self-reliant Henry built the house himself, piecemeal, by reading in books how to build one (He also had the help of a neighbor.) But the floor plan was too open to accommodate an audiophile's idea of a good sound system. So, in room that he variously calls the sound room, the music room, the listening room. It took him five years to get it right" — before it was, as he says, "usable."

of course, are the speakers two nearly man-tall black

ing like objets d'art. Facing with a seat made of foam rubber cushions taped together and a coverlet throw over it; next to it is a wooder rocker. The space is a rectangle (211/2 by 121/2 feet), and, like

of wood, exterior grade, including its spruce floorcarpet on the floor but removed it because he liked seeing the barn board and hearing a more lovely acoustic." "Because of the floor, you feel the music all over -

our liver!" he says, and slaps his flat middle.

ton desk in one corner, a pair of oars on the wall, some fish ing gear propped up near a door that leads outside. I also see a framed poster from the winery Ravenswood and wine the windows. A wine con noisseur, Henry says he knows his sister is a grape grower and wine producer in the Napa Valle

When he listens alone, Henry prefers to have the room darkened. But he also likes to have people over and

put a "good piece of beef" or the Weber, which is right outside the window. He uses smoke chips on the fire. And he has a smoker out there too, I notice. Along with that he likes to have "some good cheeses and some good

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the technicalities are not for him. "'Impedance!' "he says, pronouncing the word with disdain. "And 'ohms.' I don't know how many times I have read the definitions of those terms, and I still can't tell you a damn thing about them guage and concern with the

technicalities can be a contaminating influence. It pollutes the experience." His goal is "to know the music intimately, just like you know your wife or the road you drive every day." That's what he wants and why he is an audiophile.

A bit of an aesthete as well as a sensualist, he tells me, "I just love to see a goodlooking horse."

this pair of spurs?" He picks His wife, who raises and them up off the floor by the desk. "They're lying here to shows quarter horses, is not remind me to ask her more an audiophile. According to about her hobby." He admits Henry, she says: "'I don' that his hobby is an occalike that dark symphonic music you play.' "And: " "You play it just too damn loud.' " sional point of contention between them. They don't Her preferences in music have unlimited funds, and says Henry, are for pop and

expensive. But after all, he thinks, he stays home to do it! "I see guys who are into hot rods, and I say to myself, 'God, I feel sorry for that

When he drives to school, 30 minutes away, Henry doesn't listen to music. "Music in the car is

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On top of the structure that holds the Audio Research equipment is a stack of CDs that Henry says he has picked out for listening over the next

six weeks. "LPs are better," he says unequivocally, like a true audiophile; but he plays CDs for convenience. That includes the remote control He points out that he and his friend couldn't have enjoyed the whole symphon that night the way they did if Henry had been getting up

Choices his wife made,

I suggest we listen to the Ahmad Jamal, '50s jazz piano.

Henry had an idea. He put on Shostakovich's Eighth. It was four in the morning. And they listened to the whole thing and were transported Henry says he finds that music is best whenever no guilt is associated with the listening and the time he devotes to it. "Music is good when things leading up to it have been good" — for exam-ple, after he has a good day at school, having accom plished all he wanted to "I've heard little boom

boxes that can transport me. and I sometimes say to myself, Why do I have all this? "All this" is, in his words, "the best system I have ever

the voices on National Pub-

lic Radio. Recently, though,

he went "four-wheel camp-

ing" with another fellow,

and they listened to some

of that dark symphonic

stuff — Shostakovich — as

they drove slowly through

sandy washes in the desert.

kovich worked well was on

the night a friend of his was

staying over - wife and ter were out of town-

and the two stayed up late drinking pinot noir. After

they had gone to bed, Henry

got up to go to the bathroom

and saw that his friend was

awake; he couldn't sleep.

Another time Shosta

had in my adult life." He once drove it all the way to the Music and Audio Guild and played it for the other club members. It includes com ponents made by Audio Research, a premier high end company based in Min nesota, and those big black speakers, called Quads, made in England. "It has a lot of grip," says Henry. "You use that term describing wine too. You just can't leave it once you start listening." It is an expensive system. It bought new, the setup would have cost \$20,000, but some of the pieces are used. "A straight line with no gain" is what he says a good system should deliver. "The fewer number of things happening from the time the music goes in to the time it goes out — that's the ideal." It's the end of his technical talk however. He says he likes it not only because it sounds good but because it looks "bitchin'."

to change the record. I notice the Eagles in the

says Henry.

Henry instructs me to

sit in the sweet spot, the rocker. The chair he usually sits in is the wicker one. But it's a "dirty" chair, said his wife and before larrived, she upper him to give me a better chair to sit in. The trouble is that I am bothered by the rocker's creaking noises as I listen. even though they can't be heard and even though I try not to rock. I guess I'm just imagining them. Outside the wind is rattling the windows It's windy up on the moun tain. That is a distraction too - at least to me. Henr is probably used to it; doesn't hear it anymore. It snows up here, he has told me, and there has been an earthquake or two. He says he loves to listen when it's snowing out side. He strikes me as someone who knows a lot about weather, as a matter of necessity. And I find it strange to be inside listening to music

in a part of the country that is so genuinely outdoorsy. What I do like about this listening room is that the wood vibrates under my feet. I feel almost as if I am inside the piano. I also like listening while looking out the picture window that is directly across from the sweet spot. It's high, the shape of a large aquarium or small movie screen — a pleasant addition to the room. A black cat. one of the Myrans' 11 barn cats, walks up, up the stone steps to the pool. "We're here at cloud level," Henry says, afterward, "and in the evening the clouds roll by the window." In fact, of all the audiophiles I visit, Henry will be the only one who has music with a view. Admittedly, so much audio stimulation withseems unnatural. That's why

out accompanying visuals cheap systems have meters or blinking lights that don't do anything except appease the consumer Passive listening in general is a com-



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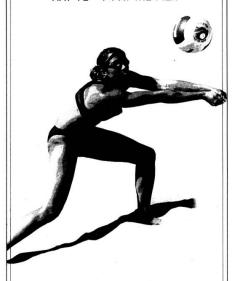
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paratively recent phenomenon in the history of music. Elizabethans were expected to read music and sing. Across the Great Plains, pianos moved West with the

Next we listen to a Berlioz overture, conducted by Sir Colin Davis. Henry says, "Berlioz had a tumultuous life. He was a key figure of the romantic period. I think he wants to tell me more about Berlioz, teacher like. But I would rather just listen. This too, is good sound. tive for me. The room seems too small to accommodate

its power.

I ask him if he ever goes to live music performar With the exception of an annual trip to the symphony he says he really doesn't and doesn't feel he needs to. He's content to have the "illusion" of the orchestra right here at home. I ask him if he travels. He and his wife have not traveled much as yet, but he feels they could be good trav-

one sell something like this to a 14-year-old boy? You don't know what you're doing.' But I knew exactly what I was doing. Now I could hear bass. Now I could hear the announcer's beau-

conversation with my ex-

brother-in-law Dan, who was

something of an audiophile

before he switched to com-

puters. (If anyone is a gadget guy, he is.) People tend

to love the popular music of the era in which they were

young, he said. Easy to under-stand why. It's the sound-

track of the days of their

being 14 years old in 1960

and living in New York and

seeing in the classified ads an old Fisher hi-fi for sale

out on Long Island. He told

me: "It was a four- or five-

year-old thing, and I saved my

money - cutting grass.

babysitting, shoveling snow -

and got someone to drive

me out there. I bought it and

got it home and my mother

was furious. 'How could any-

He described for me

"I am not a fan of tubes." he says. "I do not care to play with tubes.

to go? "New York City." For the music?

No, for the visual art. Museums and galleries.

After good-byes, when I come to the shut gate at the end of the Myran property. I do as I was instructed: close it after I'm out, eved by the old mare that is being allowed to roam free for a while. I drive until I come to

the post office again, where I get out of the car and listen to the silence; I haven't been this far from the highway in years. I go into the deli next door to the post office and order a sandwich. The counterman is playing rock on a little boom box. course it sounds terrible, but when "Gimme Shelter" by the Rolling Stones comes on it's funny but I find it has grip. I hate to leave, just the way I hated to get out of the car when I was a teenager and a song was playing on the radio. It seemed bad luck to turn off the car before the music stopped.

tiful voice. But you know what else? It was a very pretty woman who sold it to me. When she opened the door, she must have just gotten dressed, and she was but toning the last button. She was sophisticated. So that image was in my mind too."

I begin to wonder how anybody can isolate an audio experience from all the other goose-bump-producing stimated with it. Henry is probably smart not to try.

With two more audiophiles to see. I must wait, because both are at the Consumer Electronics Show in Las Vegas. For four days every lanuary. tors - manufacturers, retailers, "content providers and creators," installers, engineers, government representatives, financial analysts and the media from around the world (including the allare attempting to see more than 2000 exhibits — of audio, home theater, custom installation, computer hardware,

software, mobile electronics, online services, photography and digital imaging, and much, much more, The exhibits are spread out over four places: the Las Vegas Convention Center (known as "the Zoo"), the Las Vegas Hilton, the Sands Expo and little hotel off the strip, Alexis Park, where they have relegated the high-end. As one audiophile, a tweaker, told me, "To the people at the Zoo, everything we do is a tweak." What are the Zoo people selling? I asked him. "Racks and stacks of knobs

and lights."
All along I have been urged to attend the show myself - "to get a real feel for the hobby," someone said; "for a real education," according to someone else. "If you were to attend the high-end audio portion, you would see a lot of things that you'd never know existed if all you visited was Circuit City and the Good Guys," the Cal-Tech astronomer told me.

And so I find myself driving out there not only because I think attending the show will be a good way to be exposed to a lot of information in a short time, but also because it's a chance to see all in one place some of the San Diego-based man-ufacturers of high-end equipsome of whom have national. even international, reputations. With only one day to spend. I hope to see those set up at Alexis Park, as well as those at the yearly renegade show at the hotel next door to Alexis Park. Not part of the Consumer Electronics Show, it is called The Home Entertainment Show (or T.H.E. Show) and is held at the St. Tropez, where many small high-end manufac turers piggyback on the mainstream event without break ing the piggybank.

I arrive in Las Vegas at dusk. The Strip is its usual assault on the eye — Times Square tenfold. But this time I am also attuned to the music blaring from places I cannot determine — billboards, perhaps. I drive to the Stardust, at the southern end, where my room is on the 27th floor, far from the craziness below In one of the restaurants I coats and badges hanging on cords around their necks: show exhibitors. I buy a pair of \$9 sunglasses in the lobby



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trip through the unavoide casino to the elevators the better to prevent a lights. It's easy to look fool ish in Las Vegas. Farly the next mornin I hike well past the Strip's mini Venice, ersatz Rome,

and wear them on my return

and manmade Lake Como. Alexis Park. So this is where the show officials have relegated specialty audio.

Many exhibitor suites

are still locked at opening time, but not San Diego's Meadowlark Audio. Standing outside the door is Meadowlark's well-respected owner Pat McGinty, who has been designing and making a line of nationally marketed high end loudspeakers since 1995. I recognize him from his photograph on the Meadowlark website, where he is pictured in shorts and a T-shirt, with his hair in a grown-out crew cut. Here, he is dressed in a beige corduroy jacket, green shirt, green tie, with his hair

learned to handle all of those tools too, even the lathe. Given his history, and

those of so many others involved in high-end, I have a question for manufactur ers. I tell him: "It seems to me that you've got to start 'em young, almost like the cigar ompanies. I haven't met anybody vet who got interested in audio after adoles cence. Do you think you need He laughs and says, "I'm not sure I like that analogy."

The suite's blinds are drawn, the lights are dim. and the beds are gone. There are two rooms here, and in each one is a system using a different model of Meadowlark speakers. In the mair room, flanked by potted plants, he has his new ones. called Kites, which retail for \$10,000. About three feet tall. they have heavy rectangular bottoms and triangular tops. A jazz piano plays while McGinty talks about them in an unfamiliar language.

"There's a lot of excur-

As they ignore me and I them. I think of how isolating a specialized world can be.

in the same untamed crewcut. He looks sleepy.

He says that he and his wife, Lucinda, have had some late nights, hosting what he calls "after-hours listening. "It's hard to get people to

McGinty says his love of electronics began in kinder garten. After school, he used to fool around with batteries, switches, lamps, buzzers, and potentiometers. On his website, he writes: "My dad was a radar guy in the Navy during its vacuum-tubed infancy in WWII. Following the war, he got into TV - an up-and-coming medium at the time - with RCA and RCA Institute at about the time he was starting his family. Dad wanted me to learn electronics the way most kids learn language — by con-stant use and demonstration.... If I'd known then what a nerd I was becoming

"pretty early on," McGinty

I'd have probably gone out and played ball." His father was also a skilled woodworker, and ish speaking. I step aside. A

sion," he says. "A full one and a half inches." When I have no reaction he says, "That's pretty amazing."

He talks next about "time coherence." It seems that if a system doesn't have it, it's easy to get fatigued listening as your brain tries to sort things out.

"Are you saving there is something like eye strain for ears? Ear strain?" "Yes, that's exactly it."

he says. "It's a cumulative effect " I ask how he chose the

name Kites. "All of our products are named after birds. There was the bird before there was the

Besides the Kites, there are the Kestrels, Shearwaters, Herons, and the top-of-the line Nightingales, which sell

And all of them are handmade by McGinty and his staff of four. I am aware that someise has entered the room and is waiting for us to fin-

ers. The subtleties of the system are brought out only by good music. There's really no need to hear rock on high-McGinty says there are other exhibitors at the show

McGinty a CD - his refer-

ence music - and takes a

est in front of the Kites while

McGinty puts the disc into

new and popular, played by amplified musical instru-

ments I'm reminded of what

John Thomas told me

"There's 'real' music - that's

music made by acoustical

instruments played in an

and then there is everything

else." Later, he regretted this blanket statement, saving

"real" wasn't quite the wor

he wanted, but he never could

come up with another one.

body who likes rock is an

audiophile. He says, "I grew

up in the '60s, and those were

recordings made by dop-

I ask McGinty if any-

acoustical environment -

who are using his speakers with their products; he suggests I visit them. There is, for example, Balanced Audio Technology of Wilmington, Delaware, which is using the Nightingales with its amps and preamps. That will b my next stop. Like McGinty's, the Bal-

anced Audio Technolog suite is reminiscent of a barely furnished bachelor pad with an expensive sound system but not much else. And again, the choice of music this morn ing is jazz piano. Geoffrey Poor, director of sales, greets me. A rangy guy, with styled, curly gray hair and a neatly trimmed mustache he know what to wear at trade shows: a suit...and black running shoes. He will be on his feet through most of it.

When I tell him I have been sent by Meadowlark to hear the Nightingales, because I'm writing an article about he gives me what he calls "a

"What's appealing about

these speakers is that they're time coherent," he says, continuing the discussion I had nstairs with McGinty. "It's a time-aligned system," he elaborates, and mentions something called "a square wave." He also uses the word diffractionalist," and I duti-300 pounds. The wooder

It's a linear function of pounds per dollar in this industry on enough, however, he's quickly back to something bout "100 hertz and up

Pointing to a speaker's section, he says, "This is your mid-base driver," adding This is a very expensive driver." Of the upper module, he says, "This is one of

the two or three most exper sive tweeters in the world." The color of the tweeter domes is gold. "Are they really

gold?" I ask. "Yes," he says, and we tand solemnly, for a moment, in reverence for that fact. before moving on to the sub woofers, "These are incredibly expensive subwoofers.

he says, rapping them lightly with his knuckles. "How it loads the system - that's the key," he says. And: "...pretty much flat down to eight hertz." He also mentions "single-gain stage" and "cor rective feedback."

I ask him about the dearth of women who are able to make their way in

high-end audio

"I've queried a lot of women." he says, but doesn't finish the thought. "Women are totally misunderstood." he starts again, and leaves it

The cables being used with this system are flat, like ribbons. They are made by Nordost, a company from

my own Massachusetts. This someone who is writing "a litparticular set is lavender. As if cued a man from Nordost

Poor talks about the ables, while the man from Nordost listens. "This is form following function," he says. "This is not bad power a power cables go." Then he's off on "low inductance and

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walks in. He has a perfectly

groomed head of black hair

with a streak of gray in it. He

ing soft leather jacket and

perfect slacks. His teeth are

as straight and white as can

be. Poor introduces me as

wearing an expens



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fully write it down. Then he says something I can under-

confused look for a skeptical one, he says, "It's not some tweak thing. It's not flooby they're believers.

I wonder aloud if it might be possible to hear different cables with the same system. No, he isn't prepared to offer me that, but he can give me "a white paper." He also give me some advice. "Avoid the digital domain as much as possible." And: "The first watt is the most importan watt." Then he tells me of a cable test he once witn "They were playing Joe Cocke in the next room, and still I heard the difference. Jos Cocker! From the next room!

I sense he's nearing hi conclusion. "You want to be able to hear what's pure," he says. "What's important is the result. You want to feel the emotion of the recording. not the electronic artifacts

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I feel it not just in my heart but I feel it intellectually.

He adds as an epilogue emembering that it was the "These speakers take 250 to 300 hours of listening to brea in: then they start to relax. But does that mean that

"No. The longer they take to break in, the longe they last. Like a fine automotive engine." As I roam the hallways.

I see that other suites are open for business by now and starting to attract crowds. Walking by the rows of doors and hearing all the different music coming from inside I am reminded of a college dorm. All that's missing is the smell of dope. The company banners hanging over balconies and in the rooms themselves remind me of col-

(6)(0)(1)

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lege days too, except that the banners I remember were

suits occupying them, sitting

so still and looking so somber

it's reminiscent of being at a

wake. I don't stay long. Nearby is Harmonic Technology, a cable com-I pass the Totem Acous pany founded in Poway in late 1998. I find a seat on a tics suite - purveyors of Craig Norman's speakers. leather sofa. I'm not sure ("Trust your soul: follow which is worse,, the straightyour senses," goes their ad in the show catalog. "The musical truth follows.") gushy, slippery sofa that even a thin person like me will "They're made for our expor undoubtedly have trouble market." I hear someone in struggling out of. The sofa the first room say while some has grip. We listen to an aged

one else changes the CD. When the selection turns out Peggy Lee, accompanied only by a bass. Some man has been to be vet more jazz piano. I decide to walk into the sec bad to her, but she's about to ond room, where the system get even with him. As she is playing a female torch singe sings, she walks down a halldoing "King of the Road." way — we hear her footsteps It's effective: a virtual per very clearly, a sonic effect. formance by an invisible and then whistling; and then woman. But with the chairs a door slams shut. She has set up in rows the way they left the bastard. are and with all the men is The bright blue cable is

being held up off the carpet by a series of plastic drink ing cups. I ask a white-bearded man who seems to be in charge how much the cables cost. He says that because they are prototypes, they aren't priced yet, but they may retail for about \$2500. They are made of silver and gold, he tells me. His name tant for Harmonic Tech-

nology who has been study-ing cable since 1977, he doesn't

live in San Diego. He lives in South Bend, Indiana, and works at the University of Notre Dame, part of its Office of Information Technolo gies technical support staff. And he wants to tell me more about the cable, which is "sinle-crystal." But even that is too technical for me. He seems like a patient man, willing to explain, but I'm discouraged. He tells me to call him; he'll answer any questions I have. Then, as I'm leaving, he says to no one in particular, "Oh, I guess

I decide to go to a panel discussion whose topic seems ready-made for a momen such as this: "In an Age of the Specialized Audio Industry Market Its Products More Successfully?"

as Sinatra's voice fills the

"Tasting, tasting," a man while they're getting ready

To begin, discussion leader Marko Suvaidzic, chief creative and technical director of a new online magazine, audiocafe.com, wants the panel to define the highdoesn't yet know it, but audio cafe.com will be short-lived

Mary Ann Giorgio, edi tor of Audio Video Interior magazine and the lone female canelist, doesn't hesitate. She ws the answer from ma ket surveys: "The readership is 75 percent upper-middle class white guys, gadget lovers, who dream of having a home like [those pictured in her magazine), and most of them achieve it. These are not 18-year-old kids. These are 40-year-old white guys who will buy your \$20,000 amp. And this, she says, she is prepared to tell her advertis Jason Serinus, an audio

oso whistler (most famously, the whistling voice of Woodstock in the animated Charlie Brown cartoon), doesn't disagree with Giorgio. But he would like to make a point or two in favor of his own demographic gay men "It's called the 'Wife Acceptance Factor,' " he says. "But it really should be called the Spousal Acceptance Factor.

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and he takes a look at my system and says, Yes, it sounds great, but I wouldn't want to live with it.' I say to myself would also like to replace the have all sorts of connotation in the gay community." He smiles impishly and suggests "high-quality.

Suvaidzic asks how th group would propose broad

lim Geheran, a consu based in Wellesley, Mas sachusetts, and the toker white male, says: "High-end began as a love affair bet audio and the hobbyist who built his own system, and i still suffers from that her

itage." He can't quite under-stand it. "The need and love for music is really a very fundamental human desire. Bu the job of making consumer aware that the high-end exists How do we take it further How can we demonstrate to people what music can sound like?"

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no vocabulary with which to describe [the high-quality recorded-music experience). He wonders how to get across the message that "the expe rience can be yours if you have a good system and you take the time to listen. The kernel of truth can be yours. Giorgio both damns and

Serinus adds. "There is

Clement Perry, an African-American and publisher of the online magazine

praises Bose as "the woman's

stereo." She is impressed that the company, unlike the high-end manufacturers, knows

how to design its ads to appea

to women. "They could

almost be jewelry ads," she

cotimes.com, talks about his experience as an adolescent in New York hearing for the first time the sound em of an 88-year-old Jew ish audiophile, the man he worked for. He had never experienced anything like it before. But it's still such a well-kept secret, he refers to it as "a secret society," adding,

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"Most of my family consider me a weirdo. It's an odd sort of occupation and hobby.

Geheran agrees: "We have to come out of the Giorgio blames the high

end retailers. "It's like walking into a snooty French restaurant. I feel very mistreated and talked down to and ignored."

And yet, they nod all around, nobody knows the high-end audio brand names like everybody knows, say,

Perry says of brand names, "People hear with their eyes. If Michael Jordan shoes cost \$15, nobody would

\$150, they are considered a

everybody's "innate appreciation for quality sound."

Giorgio says, "Someis exactly what somebody

clusion is that there are more markets for high-end than the white male one but that These are high-income groups, but they aren't being reached and encouraged to spend their money on high-

Eric de Fontenay, pres-

ident of Tag It, a "new media

In the end, their con-

they may not even know the culture to which they have been assigned."

So what is the panel's solution? As De Fontenay has been saying, the market is best expanded through the

entertainment firm" and a polyglot with a long, hip ponytail, who has sung the ever it has been his turn to speak, asks facetiously, "Blacks to the St. Tropez and T.H.E. Show, I wonder who will lisand I atinos don't like music? He is annoved that the junior executives get assigned the ten to it. Even if audiophilia minority markets. "They isn't about money, trade don't have experience, and shows are. And money isn't

Alexis Park, is a low-rise, but smaller. There is one central courtyard with a pool, a Jacuzzi, and a group of busy people serving lunch. Grilled

I should mention, per-

haps, that the number of peo-ple in the audience matched wnies, sodas and beer it's all free to the first 1000 peothe number of people on the le. My ticket, I see, is number 440. I also see, tied to the dais. The session is being taped and will be made avail fence, a banner that says, Von able to anyone who wants a Schweikert Is Back! copy, but as I head next door,

Albert Von Schweikert, owner of another San Diego speaker company, has been variously described to me as debonair and handso "a smooth talker," and "you'll see." In Upstate New York he was in the speaker business but got wiped out in a flood. Then he was marketing manager for Harmonic Technology. Now it's speakers again, under his own name. And seeing another strateert banner, I say to myself: This I sit at a lunch table with

a couple of men who are deep into their audio convers tion. As they ignore me and I them, I think of how isolating a specialized world can be. Robert M. Pirsig, in his 1974 bestseller Zen and the Art o ntenance, called it a problem of the time, noting that most of us were specialists in something and those who attempted to wander freely among specialized groups would inevitably forgo ness with anyone. It's another way of saying that generalists are bound to be

After lunch, I follow the banners to the Von Schweikert suite It's bigger than the typical suite at Alexis Park, but it's just as dark. The system is playing a number by a jazz combo. In addition to piano, there are horns and drums and the three-dimensional illusion is strong. My brain tries in vain to create the visual that should be there logically but isn't. It's exhausting. Perhaps it's not time coherent ...? I leave. Von Schweikert isn't here, anyway. He's back, but he's not

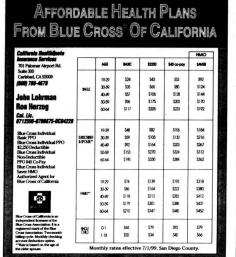


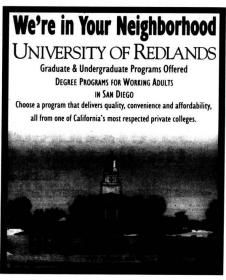


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coming from an LP, the first LP I've heard since I've been here. I get up close to the turntable and watch the record go around. It crackles a little and it even skips once, but it's music, not sonics. I stand listening and watching until it's over

A kind-faced, older man with a European accent "The press," I say.
"France!" His mishear

ing makes him happy.

I hate to disabuse him. but when I do, that makes him happy too. He tells me he would be glad to send me any equipment I like.

I wander down some more hallways. Someone standing outside his empty suite says softly as I pass.

class hawker. Then I see the suite where Avantgarde-USA is exhibiting. It's a Cumming. Georgia, company — beyond my territory — but its display in the lobby intrigued me Avantgarde has returned to the horn system of loudgeous. Made of bright blue and red metal, they look like der what Thomas Edison man standing outside this would think of them, he who door says there's no room called his 1877 invention inside. I need to make an "The Talking Machine," not "The Music Machine," imagis 20 minutes, and they like device for the office - dic ning to end. I say I can make tating equipment. He spoke into it, "Mary had a little

I hear Bonnie Raitt. Her voice is coming from the hotel's speakers, near the pool. I

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sound; it probably didn't

occur to him to sing. I want

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I go to see another speaker maker, based outside San Francisco, called VMPS. I know the name because John Smythe owns a pair When I meet him in San Diego in a couple of days, I'll be glad to tell him that stopped in here.

There is no place for me on the sofa, so I stand and lisover six feet tall - and experience a flood of unexpected good feeling. The room is enlarged by the sound, the music which is of a kind tha I cannot place. Perhaps it's Asian...? It doesn't m

Nobody seems to be in charge, no one to answer questions. Again, it doesn't matter. I'd rather not talk; I only want to listen. And only after I get too tired to stand nger do I finally leave.

Having been moved by that music, I don't want to spoil it by going into anybody else's suite just yet. I decide to take the bus over to the Zoo, for contrast -- and to hear what the rest of the world is listening to. I'll return to Von Schweikert later

structed by companies like

Sony, Sanyo, and Sharp, Pana-

sonic and Pioneer, and a lot

of worried men in their busi-

ness best are loitering near

desks, hoping to write orders

in the thousand-unit size

Everywhere are home the-

aters showing videos and

giant TVs showing football

games — it's a Saturday, I

suddenly remember. Ordinar

salespeople are not entrusted

with the presentations here

Actors have been hired to do

the job. One guy in dreadlock

The Las Vegas Conntion Center is stadiumlike Its dimensions dwarf an ordinary human being. In the sloped entryway, a man is giving shoulder rubs to people who are dog-tired after days of slogging around. He is set up just like a shoeshine man of old, doing it for pay. This is a true trade-show feeling, very corporate, where exhibit spaces have been con-

correctly answers a question on Jeopardy, he leaps like a cheerleader, getting much more excited about it than an ordinary mortal might. Another actor, this one yup pified, is showing a group how he keeps tabs on more than one football game simul taneously, with a TV whose screen shows multiple pictures in variously sized "windows." It's all so very sideshow and too much of it to boot forcing some of the presenters to give their spiels to audiences of zero. They continue even after everybody

But what of the sound systems, and their quality - or lack thereof? They're...they're... What's the word? Is this what is meant by "bright"? No, they're worse than bright; they're brassy tinny, one-dimensional. Str dent, edgy, bass-shy. They sound like the TV in my father's Florida apartmer I remember John Thomas's - what everybody's used to. It's what they prefer, even yearn for, just as they also yearn for things like Big Macs. Right now what

is giving a demonstration of nteractive TV. Whenever he

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me she was looking for someone very particular and she had the vocabulary o express it.

Nancy Thompson: Matt left me Naticy Thompson: Matt left me a lengthy phone message that told quite a bit about himself. He also said he was on a treasure hunt. It showed he really paid attention to my ad and had a fine nervality. a fun personality.

Matt: We talked a couple of times before we met for a drink at Carlos Murphy's in UTC. Our meeting only lasted a half-hour, I definitely got the impression it was a fly-by. But Nancy mentioned she was working at the Carlshad Street Fair that weekend.

Nancy: I was really surprised when he showed up at my booth. Surprised and pleased. I had already written "totally cute" next to Matt's name in my notebook

Matt: Our first official date was a hike through Torrey Pines State Park. We've also gone kayaking, canoeing, and buckpacking. It was six months before we did the typical movie-and-dinne

Nancy: About a week after we met each other, Matt wrote me a letter saying he'd push my envelope and encourage me to do things I've never done before. He was right!

Matt: I once told my mom that I was Mattr: I once told my morn that I was looking for a woman who was bubbly and wholesome. You don't run into people like that very often. But that describes Nancy. She's also very focused, and she goes the extra mile to show how much she cares. I knew she had the makings of a good wife. I proposed at Torrey Pines, on a clift overlooking the ocean, at sunset.

Nancy: We got married in Old Town at Temple Beth Israel in Heritage Park. Our wedding was like a fairy tale — it was everything I'd ever dreamed of, and more. I didn't cry during the wedding, but I do every time I talk about it.

Matt: Instead of a guest book, we

enlarged the Reader Matches ad into a poster, which everyone signed

Nancy: It's always interesting to see how people react when they learn how we met. I've had people say, "Oh, I thought those ads were for desperate people." But we set them straight.



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exuberance of an industry out of ideas. Fairly soon I ge back on the bus that returns me to St. Tropez. This time Von Schweik

I'm yearning for is one hon

est face, one realistic sound

All around me is the fake

ert is in his suite. I pick him out immediately even in the dim light and without hav ing been given his description. He looks like an operator but a suave one: he is tall thin, straight-backed, ani mated, distinguished. In his late 50s, I would guess, he i wearing a blue jacket, gray flannels, tassel loafers, and aviator glasses. His jacket is double-breasted. And is that why I suddenly picture him on a yacht? After I introduce myself, we go into the suite's kitchen, away from the music, so we can talk.

He says yes, there was a flood, but not an ordinary one: the water from a Ger eral Electric plant overflowed into his factory. He lost \$3 million. And since he personally guaranteed his business loans, he lost his house and other personal assets too And then he was very ill, and then he recovered. (So. I think to myself, the banners saying Von Schweikert Is Back! har more than one meaning." And then he came out to Sar Diego, a place he has lived during other periods in his life. He is happy to say he found San Diego investors willing to invest. He says he had his pick among possible ones and chose a group of doctors. "They keep coming

back to the room and say ing that my system sounds tter than everybody else's," he laughs and shrugs awand smiles, a charming man. selling speakers for \$15,000 a pair in standard finish, the same speakers for \$17,500 in exotic woods with pre mium finish. One of the speakers is here in the kitchen, not hooked up. The wood is smooth as blond steel, the joints invisible. The brochure

says it's "Italian-designed

cabinetry," but Von Schweik-

ert confesses that the maker

is actually an Italian-Amer

ican living in San Diego, "who

thinks of himself as Italian." Lask Von Schweikert to name the "Ferrari" and "Rolex" of high-end — the higgest names, those I should hear before I head home to the Stardust. He sends me over to Wilson Audio Specialties, of Provo, Utah or, as he calls it, "Dave Wil-

that cost \$75,000, sometimes much more. Wilson is set up in a banquet room in the St. Tropez and in some smaller, adjacent rooms as well, one of which is a mini-museum, showing over 25 years of Wilson products, from the pioneer days to the present. Sav ing Private Ryan, Titanic. Braveheart, Mission Impossible, Apollo 13, Jurassic Park, Dances with Wolves, and many composed or recorded using Wilson Audio Loudspeakers." the text tells me "We

son's" — to hear speakers

make the speakers, that make the movies, that you love, goes the Wilson slogan. But they also make systems for homes, and I am just in time for a demo of one of them.

in the banquet room. The Wilson speakers as huge - stocky metal robots that look as if they would roll forward, eyes blinking, if they had eyes. One of them, stand ing by itself on the left side of the room, is an inferna green, taller and stouter than a refrigerator. It's labeled XS. Yes, I think: Excess.

director's air announces what

Certain colorations matter more to some people than they matter to others.

we will hear first: a big-band number — "September in the Rain." He also gives the recording information, seem ingly down to the rank and serial number.

It's lovely, although I'm distracted. I keep conjuring up the kind of people who can afford such a luxury. Surely not real audiophiles... Instead, I imagine people who have everything, so the may as well have a huge sound

by Debussy, violin and piano, played on a Hamburg Steinway. Dave Wilson recorded it, our funereal announcer

it's the loveliest I've heard all day. No wonder, this time. instead of seeing rich people romping, I imagine the vio lin over here, the piano over there. Of course, it helps that this is the biggest room I have been in all day. What is more,

A man with a funeral

cert, he is softly sporing Asleep! Ah, yes. For the com-

plete audio illusion. I appar-

ently needed that too, just as

I needed the crackle and skin

Back in San Diego, the next

day, realizing I have received

Smythe's - the illusion is

great; Cash feels near. His

voice perfectly fits the space's

on Brubeck's "Take Five."

more convincing than the

music is a certain accompa-

nying sound. It's being made

by the man sitting next to

me. Just like at a regular con-

in Las Vegas the kind of education that teaches one just how little one knows about a vast subject. I am listening to Johnny Cash sing "Delia": Gone," which was recorded in Cash's living room — an intimate setting. And since I'm The second selection is in a living room/listening room — this time John

nodest dimension

Next it's "Whole Lotta Again, lovely - in fact, Shakin' Goin' On," recorded by Jerry Lee Lewis 25 years ago, says my host. And the room itself seems to be shaking, at least in my imagina tion, the way the room must have been shaking when Lewis recorded it. Smythe has thought it's the only classical music anyone has played. But even

through carefully these and all the other selections he plays for me. They represent not only a whole range of acoustical effects but of musical cultures. Besides Cash and Lewis. I am treated to Dead Can Dance, voices and percussion by an Australian duo; a Bulgarian women's chorus, recorded by an anthropologist behind the was one, in the early '60s: the Gabby Pahinui Hawaiian Band, featuring many wonderful guitars, including Ry Cooder's; and a hammered dulcimer recording on the Song of the Wood label, which Smythe says he doesn't think was ever commercially released. The company sold it through word of mouth. "Audiophiles love it for the sound. Music lovers love it

for the music. It's no longer necessary for me to ask the questions I would have asked ten days ago, if this were my first visit to a listening room. I know the purpose of the triangular pillows affixed to the corners of the room. The same goes for the boxes attached to the ceiling. And the empty toilet-paper rolls holding the

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cable off the carpet. I know too, that this isn't the ideal listening room, being open to the rest of the house. (In fact, Smythe will tell me that if he ever got rich the first thing he'd get for himself would be a dedicated listen

ing room. "The room is 50 percent of your sound," he Nor am I surprised by

the wall of records. Or by the fact that the 51-year-old Smythe, who lives in this house in El Cajon with his wife, Suzanne, has been seriously listening to music since he was 5 or 6 years old and collecting those records that I see since age 9, when his aunt gave him his first two LPs for his birthday. (The curtells me, is 5317. That includes the 146 that he brought back from a recent trip to London with Suzanne, having hunted them down at thrif stores, oblivious to other tourists tramping around Hampton Court and Wind sor Castle.) Or that as a schoolboy he played musical instruments - clarinet and tuba

What does surprise me is that Smythe, who has certainly dressed the part of accountant today — in gray-and-white-striped Oxford cloth shirt, dark gray cuffed flannel trousers, and shiny black tie shoes — nonethe less reminds me of my grammar-school music teacher He has the same expressive face, animated hands, and gentle manner, especially when the subject is music

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Dog RCAs, as opposed to RCA's Nipper in his other guises — Plum Dog, Dead Dog, No Dog ("You want a ded Dog," he tells me) as well as other audiophile labels, including Living Presence Mercurys and Blue-Back Londons, he began to seek them out at garage sales and used-record outlets. And once he understood that good recordings would sound even better if played on a good system, he began to upgr his stereo equipment. It was, as he says, "a swift descent."

His turntable and tone arm were first. Then he bought a turntable stand and filled its three tube legs with "the approved mixture" of

HEALTH AND BEAUTY

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Kitty Litter and lead shot stuffed inside pantyhose to make removal easier. "Peo ple discuss whether sand. clay, or sawdust varieties of Kitty Litter make a difference," he says with a shrug. The general principle is not debatable, however: "Mass is important. You need a secure anchor." His choice of speakers was made after a trin to Northern California where he visited VMPS owner and designer Brian Cheney's listening room. "I was impressed by the sound and by his record collection. I knew he had a good ear. However Smythe who writes the "Vinyl Cheapskate" col umn for Positive Feedback,

an alternative all-volunteer high-end audio quarterly. did not choose VMPS's Sun Tower III. That speaker sys-Consumer Flectronics Show. retails for \$18,900 (delivery, installation, and calibration in your listening room by Cheney come with it at no extra charge). Smythe's current pair are the \$7000 vari ety, which he hought through a barter deal and a trade-in, for half-price. Like so many others, he believes lack of money doesn't preclude you from getting a good system.

Smythe can talk about technicalities - e.g., "room nodes" and "standing waves." When I ask him if he has any rituals associated with lis tening, he says he doesn't but "There's better lister ing at night, say, at two o'clock in the morning, because there is less hash — less contam ination - coming out of your AC lines. For that reason | the contamination factor], there has been a push to

battery-operated equipment." But Smythe clearly is gadgetry. What he loves is sic. "I am a classical-musi lover," he avers. "I can be prought to tears by the musi I on to the symphony as much as I can. I close my eyes, and the tears roll down. Yes. I cry, but not buckets, and it ens more often at home than it does in public. Real As he sees it, the whole purpose of high-end is to bring him closer to the music - "to act as a lens that allows me to see more deeply into the detail of the music, the performances, the players, even the conductor - because for me in music there is a joy. It reaches me in my deep

not in love with tweaks and

est core. And when he says this I feel as moved by his words I have been hearing here and elsewhere.

Since he has made all the choices so far, he asks if there's anything I would like to hear. I ask for the soundtrack from Lawrence of Arabia. I've always loved it, ever since the movie came out, in 1962. It's part of the sound track of my youth.
"Which one?" Smythe

asks. "There were three press

We decide to listen to And I do hear distinct dif ferences. I pass the test. The second one is less bass, "less muddy," than the first. The third has more detail than either the first or the second but it is brassier. I note all this, even as I swoon to the music, seeing the desert sun, the mountains of sand, the blazing blue eyes of Peter O'Toole, and the onyx orbi of Omar Sharif.

"The question to be answered." Smythe says. "is this: 'Is it more natural or less natural [than the actua performance]?' The standard inst which reproduced sound should be judged in natural, acoustic sound played in a natural space, not a recording studio. Of course unless you were there when the recording was made you don't know what it should soundlike However if you know what acoustic instru ments sound like, then you can at least say if the instru ments on the recording sound like real instruments. Concert halls have distinctive sounds. Some audiophile can tell by listening to a recording in which hall it was recorded "

What else would I like to hear? I ask if he has Peter. Paul and Mary's In Concert, a double album my parents gave me for Christmas when I was in eighth or ninth grade during the folk-music craz

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when even I played a musical instrument, the guitar. I have also seen them twice in concert. Maybe my memory will serve me.

Smythe returns from another part of the house with several of the trio's albums, but not that particular one So I choose the last cut on the second side of Album 1700, "The Song Is Love." Unfortunately, it's distorted, sounds twangy metallic. I am sorry for my choice and remember John Thomas saying of my La Wally, "It's almost painful, This is painful for me and leaves me yearning to hear a good recording of the trio.

"This isn't a first pressing," says Smythe. "The first sue sounds much better You should be able to find a first pressing at a reasonable price, as many were issued. But then what would I

do with it? I don't even have a turntable anymore. As I'm leaving, I ask

Smythe one final question: Any other hobbies? "Fish tanks" Is that what I have been

hearing bubbling loudly in the next room for the duration Yes but curiously it

doesn't disturb Smythe's "Just white noise, I fil-

ter it out." . . .

A couple of hours later, I am in Mission Beach, at the home of my last audiophile-interviewee: Roman Zajcew. (Pro nounced zait-sev, it is a Ukrainian name with a Pol ish spelling, and definitely not a pseudonym.) A writer and reviewer for the magazine that changed John Smythe's life, The Absolute Sound, he lives in a house that resembles a ship - a whimsical tugboat, perhapsmade of wood, with porthole-like windows. It was designed in the mid-1990s by one of San Diego's avantgarde architects, Ted Smith, with cooperation from Roman and his late first wife, Ann Turner, Roman says, "It has also been described as a child's drawing of a boat."

The house includes a listening room, need I say, but there was no problem here with the Wife Acceptance Factor, Ann, who died two years ago, was that rare thing, a female audiophile Says Roman, "She was ndbreaking in the indus try," for she, too, was a writer

Roman calls the "dearie" attidefunct High Fidelity maga tude. "People in this induszine and, through it, an ad fo try do not take women seri-The Absolute Sound "And ously," he complains. "They said, 'Aha! There is a com think women don't unde pletely different world!' stand and that they don't started with issue number 4. care, but then what are they I think." (The December doing in a high-end shop 1999/January 2000 issue i Some guys don't understand number 121.) He says, "I either. She had a primo expebought Audio Research gear rience in Paris on the Left to begin with." Bank, when she walked into a shop and bought a \$12,000 turntable" - a Goldmund Reference, a French design

come into classical until

was in my 30s." Nor was he

vet an audiophile. Then one

day he came across the now

and reviewer for The Abso-

lute Sound. "We wrote

together," he says. Still, she

often met up with what

built in Switzerland. "The

Of course, she and Roman

had discussed the purchase

beforehand, "Neither one of

us ever made unilateral deci-

sions." This was merely the

consummation. Anyway: "It

says Roman, whose second

wife, Karen Anderson, he

would not characterize as ar

audiophile. But she is a seri-

the rooms.

trained voice. (Her profes-

sion is podiatry.) "She sang

a song to me directly at ou

wedding — 'Summer Sent

You,' by Mary Black, which

econd-floor living room. It

is a large open space, with a

sound system set up for only

semi-serious listening, with

speakers by Gradiant, a

Finnish company. It is also

igned to deliver live music

graced by an instrument

a shiny black grand piano,

with its lid raised. "I grew up

on rock," says the 46-year-old

Roman, who, with hair down

to his shoulders and a broad.

clean-shaven face, looks a bit

like a rock star of my gener

ation, a sane one, or perhaps

a sane rock star's brainy mar

ager. But during those grow-

ing-up years, in Winnipeg, he

became accomplished.

Roman says he has recently

reconnected with piano.

to San Diego, he was still

ttending lots of rock concerts

As a listener, he says, "I didn't

In 1975 after he moved

studied classical pian

although he is rusty.

We are speaking in his

was quite an experience."

ous amateur singer with a

Tubes are alive — I saw

tubes in well more than half

can be truly nasty out there,

clerk was rather shocked."

Since then, he ha bought, and reviewed, all manner of equipment. So here is my chance to ask abou how the review process works In magazines like Stered Review's Sound & Vision and UltimateAudio, I so often read hyperbolic gaga phrases like "truly world-class" and "have outdone themselves and "finest to grace my sys tem vet." And I have heard that the publishers are too dependent upon industry ad dollars to allow those review ers to be completely honest

critique. I wonder what

Roman has to say about this

"There are writers in this

industry who are not to be

trusted," he tells me, dis-

missing all the mainstream

publications and naming The

Absolute Sound and Stereophile

as the only ones worthy o

being read. "Even among

them, though, there are only

70 percent of writers that

trust," he says. What trou

bles him about their partic

ular brand of untrustwor

thiness is this: "There is not

enough science in it. Any

one who isn't combining sci

ence and listening isn't doing

it [reviewing] right. There

are some reviewers who only

listen. There are others who

never listen and just measure."

versus objectivist dichotomy

truth is if it doesn't measure

right, it's not going to sound

right either." So, in his opin

ion, it's not a question of one

approach or the other. He

believes in both - in a

believes in owning his own

As a reviewer, he also

combination.

"Yes," he says, "but the

equipment. "A lot of other reviewers have equipment more or less on permanent

To be frank, Roman seems able to afford his own. Not only the youngest of my "case studies," this chief technical architect with Computer Associates is also appar ently the best-heeled.

More to the point, he impresses me as someone oncerned with aesthetics of all kinds, as evidenced not only by the house but by its stylish furnishings

And at least by his accounting, he hears the most live music, attending a dozen operas a year, a dozen clas sical concerts, almost exclusively in L.A., as well as another dozen chamber music concerts in La Jolla. Oh, and he still can be found at an occa sional rock concert.

We talk about the Consumer Electronics Show Roman wants to know what suites I visited. What impressed me most? I mention the Wilson demo. He gives me a long stare. My interpretation (revealed to him, and he did not deny it) How crass! She's impressed by the cost of them. I can' deny that maybe I was. Quality and cost: the two often do get confused. In the antique business - I know from dab bling in it — the rule is, if it

doesn't sell, raise the price. ing. I tell him. It was so real

and isn't that the whole point? "Imaging is not the whole point," he says, "Natural sound is the whole point. There is sound that comes closer to natural sound than other sound does A piano sounds like a piano, and your system is going to come close to that sound or it's not. There is such a thing as more accu-

rate sound."

Beyond that, he says, "Certain colorations matter more to some people than they matter to others." And certain things bother some people more than they bother others. For example, there is "veiled sound" — the illusion that there is a curtain between you and the per former; this bothers some There is also "boxiness." This bothers him. But what bothers him most is any skimp-ing on "the bottom end." Says he, "I am not willing to sacrifice the bottom octave. But, he repeats his earlier statement in a different way

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It's time to go downstairs to the listening room. On the way, past the two pairs of in-line skates, his and Karen's, he says, "In our house it's set up for two people. The one chair? I hate that." He also tells me that another great interest of his and Karen's is video. Describing it as "a major obsession, he adds. "Video is taken as seriously in this house as

To that end, he has recently added a Runco overhead projector and a motor ized retractable screen. He also has removable blackout material on his windows. This is evening, but even in the middle of the afternoon. he can get the room to be completely dark. It's illegal not to have windows in a room, he learned when helping to design the house with Ted

I see that the walls are made of cement. "Cement is not ideal," Roman says, "but unlike drywall, cement walls have a set of problems I could cure." The cure is 17 Tube Traps, made by the Acoustic Sciences Corporation of Eugene, Oregon, They the room, in precise places.

static speakers he uses with British-made electronics by Meridian. The turntable was designed by a Dutch woman. Judy Spotheim. It's called La Luce and made of Lucite. It looks like a disk of very thick and perfect ice.

I ask about cables. "Cables," he cringes. "That's the tweakish part of audio, which I really detest. People shouldn't buy expensive cables. They should jus plain upgrade their speakers. There is a point to spend ing hundreds of dollars on cables if you have a very good system but not thousands of dollars. Cables can matter. but they're not going to matter as much as speakers. The cables shouldn't cost an over-

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whelming fraction of the price of the system. For example, speaker cables that cost is much as speakers really are a no-no. But if you have \$80,000 speakers, then buy ing some expensive cables is okay." Upstairs, he brags, he has copper cable that can be had for \$3 a foot.

Since I have already heard so much "pure music," as it's called, I am happy that he wants to give me a demonstration of the home theater. The screen comes down, the lights are doused, and he shows me the opening of Golden Eve.

As it begins, the bass rumbles and cracks "I'm still working on that," he says.

It's certainly good on the footsteps and other sound effects. And the picture? Crisp as crisp can be. But I'm wishing I could see, say, Lawrence of Arabia. It seems a colossal waste to be watching this mind-numbing fare on such a stellar system.

For my last question, I ask him my standard one about listening in the car and receive an unexpected answer. "I took up car stereo seriously about a year ago," he says. "What's required is a combination of very good speakers and digital signal processing. I have a very big subwoofer in the trunk." He smiles. "Oh, and you have to have a very quiet car." His is a Mercedes S series. While driving, he listens to pop/rock and orchestral music. As any one who has tried it knows, if you listen to anything else, with dynamic ranges that are much larger, you'll end up fiddling a lot with the volume control. "Mahler is a lot of fun," says Roman. And it certainly makes his and Karen's drive to the concerts in L.A. go faster. "It's a form of surround sound. It's very much like you're in a hall of some sort." Of course, the speakers have to be placed at ear level. "They don't

To conclude my research I make the rounds of the retailers — brief visits to Stereo Unlimited and Stereo Design - since it seems appropriate to end where I

he says smiling again.

Eleven o'clock, opening time, on a weekday morning, a few days after the Consumer Electronics Show, I have an appointment with Bruce Heimberg. But when appear at the locked glass t door of Stereo Unlimited, he and another man look up from the legal pad they are studying and do not seem happy to see me. He lets me in, and as I step around the large cartons in the entryway, he finishes up with the day's hectic scheduling. He tells me later that his business tripled a year and a half ago. although its high-end has experienced a spike. The boom is the result of his tant, entry into the lucrative home-theater business. Fiftyone years old, but looking older, with sandy hair and beard, Heimberg is a man under stress. He sighs a lot. But he is also a patient man, soft-spoken, with the air of someone used to counseling people and to dealing with difficult or demanding ones.

As we sit down together, on leather easy chairs in a listening room whose walls quil, dark forest green, he tells me he has been in the audio business for 25 years. of audio, as well as his under graduate business degree, he began by selling used equipment while he was in law school. He finished the degre but decided that practicing law wasn't for him. Eventu ally, he was selling new gear of higher and higher qual ity. He was also doing custom installations, most of it outside the city, in places like Beverly Hills and Bel Air, and for people like Mel Brooks and Henry Mancini. In those years, he had as many as five partners, one of whom was Steve Nielsen, now of Stereo Design; two stores; and a financial arrangement that involved other people's brothers-in-law, "It's a convoluted story." he admits, and it seems it in pieces, in between taking phone calls. The man with the news that a service appointment has been can-celed because the customer's

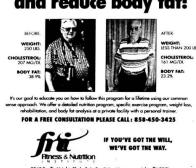
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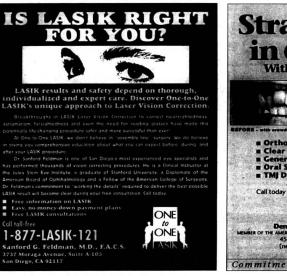


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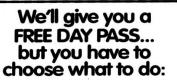
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Although buried by mates that audio is also. work, Heimberg found it ncreasingly, a labor of love. necessary, and instructive, to attend the Consumer Elec-"I'm going to stay alive as tronics Show. "Tubes are alive - I saw tubes in well more than half the rooms (in the specialty audio section]," he says with obvious satisfaction. "But I also saw fewer high-end exhibitors this year than last, and there are fewer every year, T.H.E. Show represents a lot of what I used to see at the show: smaller companies. Maybe they're working a day job but this is their love. You call up the 'factory' and the guy's he trades up within a year. mother answers, because he's still living at home. Now it's What about finding new pretty clear that home thecustomers through advertising

ater is the dominant player." For himself, Heimberg says that audio is his "main love." He does business in audiophile is can be difficult turntables and as a sideline

sends vintage vinyl records all over the world. But he inti-

long as I can in the audio ness, but if I have to do it with home theater, I'm not going to be an ostrich and bury my head in the sand. In his own house, at least, he tries to keep pure music, well, pure. "I have home theater in one room and audio in a completely different room. And he'll continue to cultivate the high-end customers he has by hosting the Music and Audio Guild, for instance and by giving 100 percent of ner's money back if

He shakes his head. He doesn't advertise because it's too hard to pinpoint the clientele. Even saying what an at times. "Somebody has a pair of \$300 speakers and a \$1000 system to control it. What do you call that? I don't consider that an audiophile. So how do new cus-

ners find him, then? "You'll find out who sells Ferraris if you are looking for a Ferrari."

We talk some more, about a book he used to love. whose author and title he remembers as Harvey Rosenberg's Tubes, Transistors, and Pickles. "Rosenberg said he didn't care if people liked him or not. He just wanted to make them think." That's what Heimberg says he wants to do. He's happiest when someone "listens, perceives and makes a decision." And even though he shows no sign of trying to rush me, I feel guilty for taking up such a busy man's time. On my way out, leaving him to his ring ing phone, I note the miniauditorium where the society meets. There are burgundy walls, green marble seats, and attached to the

ceiling, with its eye on the

future, a Runco overhead

At Stereo Design I drop in

unannounced, and Steve

Nielsen, as busy as Heim-

berg, is unavailable. But I

meet his associates. Kent

Fuqua and Jeffrey Smith. In

addition to their work for

Nielsen, each has a home

business. They are, as Smith

says, "little garage guys," like those Heimberg says he used

to see in such numbers at

T.H.E. Show. As KMP Audio,

Fuqua makes crossovers

Smith, whose company name is Silversmith, makes cables,

and he actually was at T.H.E.

demoing his cables in the

suite of the speaker company

NearField Acoustics, of Brent-

projector.

1990), who worked part-time at Stereo Design "just for fun," even before he left the Navy. Smith shows me his hand, saying, "I still have my ring on." He does not regret his training. "But one problem I have with Annapolis is that they stress making naval officers, when what they're really doing is creating leaders." Not everyone can be an admiral. I venture Not everyone wants to be an admiral," says Smith. "They can be leaders in business or whatever they want, after they get their card

Nordost "has the best reputation on the block" for cables right now, says Smith. But who knows that Silver smith won't edge out Nor dost someday? For what it's worth, Smith has already

wood, Tennessee

been favorably reviewed in one of the mainstream mag-An ex-naval officer, gradazines, UltimateAudio; and uate of Annapolis (class of as his good luck would have it, that issue got handed out free at the Consumer Elec tronics Show. Just as I did in the Bal-

anced Audio Technology suite at the Consumer Elec tronics Show, I wonder aloud if I would hear a difference between his cables and any others, and this time I ge the response that a den stration is quite possible. In fact, Smith would be happy to give me one. While he goes out to his

car to get a pair of his Silversmith cables (which are actually made of silver — a conductor superior to, say, copper, he says), I chat with Fuqua about crossovers.

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The 43-year-old Fuqua, who resembles a kind of grown-up boy genius, in lasses, T-shirt, and jeans, started early in audio, even earlier than Pat McGinty. "When I was three years old, I knew," he says. "That's when I got my first crystal set, and I knew then that this was it I was fascinated by tubes and electricity. I had an uncle who helped me conduct experiments and build things. When I was four and five years old, I had an electric lightbulb collection, and I didn't break one "

But Fuqua wants me to know that he is not a gearhead; he has a great interes in music too. "My whole family is musical," he says. Furthermore, he is annove by people who say a system doesn't sound good when they rarely attend live concerts. "You ask them when

can't name a date." Some times he discovers that they have never been to an unamplified concert. "They have

He is equally annoyed by those who say there are no male audiophiles. "I have five good women customers. and their husbands could care less."

Smith is back now, and the demonstration begins First, cable that costs \$10,000; then, his. Both times he plays a female vocalist accompa nying herself on a guitar. The second time through it. I'm more aware of the guitar. I tell Smith what I heard "It should have sounde

nore delicate, more detailed, more realistic - hopefully, says Smith. "The string pluck ing is better defined. There is a quickness to the cable, and for a fifth of the price." As I leave, I tell him I'll

let him know when my article comes out. But he somehow missed

the information, during ou introduction, that I was a writer, not a customer

Yes, I tell him, it's about

To which he replies play fully, "What a weird bunch

I feel that my research won't be complete if I don't at least peek into a Dow, so here I am. Having been greeted profusely by several salesmen, I am being taken around by one of them, an affable guy named Jose (I know by his name tag). This time, however, I don't reveal that I am a writer, because I want to experience what any old customer does; what I do tell him is that I have been listening to a lot of high-end sys-

speakers, and that I have also en part of a film on a Runco overhead projector. what he tells me, but when I get back out to my car, this is what I write down from can't hear it.

Runco products start a \$30,000. "That's entry level." They can go up to \$250,000. He would like a \$5000

tems lately, including Wilson

Audio Research preamp. Dow doesn't have the esoteric stuff, but if I don't find it anywhere else in Sar Diego, he could probably get

Wilson speakers are not for people who want to use them at home. They're reference speakers for CD reviewers. They'll make all my CDs sound lousy. I'll be able to hear all the flaws.

Some people have air bearing turntables. You install an air compressor outside your house. It's noisy and may bother the neighbors but you can buy a muffling The humidity in Pacific

high-end speakers were ruined in two years. The friend was told to get a dehumidifier. As for cables, you can se it on the meter that they're making a difference, but you

Beach is so bad that a friend's

And of the high-end in neral: "This is reality here."

When I get home to New England I do not start hunting for high-end equipment to afford. Instead, I find I

live music. I arrange for tickets to a concert featuring the songs of Kurt Weill, sung by a woman portraying Lotte Lenya. I also put my Bose speakers up on chairs, at ear level - a sim-

ple act that makes a hun-

dredfold improvement.

Then I get from the library a copy of the Flan-ders and Swann spoof on the hi-fi buffs of old. Called "Song of Reproduction," it was recorded at London's Fortune Theatre in 1959. People make an awful lot of fuss nowadays, don't they. about the quality of the sound they listen to." Michael Flanders says by way of introducing it. "They spend all that time trying to get the

exact effect of an orchestra

actually playing in their sit-

ting room. Personally, I can't

think of anything I should

hate more than an orchestra actually playing in my sitting room. He and Swann, the

> High-frequency range, complete with auto change.

All the highest notes, nei ther sharp nor flat.

Still I ought to please any passing bat With my high fidelity!

Following that, one of them comes on in the voice of the working-class man sent over to install a new system in some gent's home. "Surprised they let you have it in his room, anyway," says he. "The acoustics [pronounced acowstics] are all wrong. You raise the ceiling four feet to that wall, you'll still only get the stereo effect if you sit in the bottom of that cupboard."

phile and his quest. He reminds me more than anything of a creative artist, pre occupied with a problen whose significance eludes most of the rest of us. And yet what he is after is a kind of truth, a kind of beauty, and who could fault anyone for pursuing that?

Still, I must respect the audio

— Jeanne Schinte

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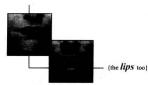
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mr. Bersin is the first super-intendent to offer a serious plan of reform to end social pro-motion. I applaud him for his strong leadership in this endeavor. Social promotion takes the seriousness away from school. It corrupts students to believe that they students to believe that they can get advancements with little effort. It puts pressure upon teachers to lower stan-dards and inflate student grades so as to meet "acceptable" pass/fail guidelines and to avoid parents' and commun-ity activists' condemnations teachers through unfavorable evaluations of them). It is fundamental to discipline deter oration, causing both students interested in learning and their teachers to suffer. The good students are kept from learning by the breakd seriousness, and the teachers I don't see how a reform

better is akin to being perm-

that it is a plan long overdue, but previous to Mr. Bersin's arrival the push was for "selfstudents (via inflated grades and social promotion). Unfor-tunately, some of the worst-behaved and academically underperforming students have an inflated self-esteem (arrogance) that hinders real

Mr. Bersin's plan limits elective subjects for underper-forming students (those who read and write below grade level). It's a matter of priorities, I suppose. What is most im-portant in school? In my portant in school? In my opinion, the most important thing in education is to foster an inquisitive mind and love for learning. Reading is the fundamental skill that will open students' minds. I like to say that reading is for the mind as exercise is for the body and that the only way to get good at anything is to practice. Mr. Bersin's and Mr. Alvarado's foremost emphasis on literacy should not be on literacy should not be subject to your vitriol, Mr. MacCarthy, when you unfairly state in your letter to me that "141,000 young lives are being permanently poisoned by Bersin & Company." I fail to see how learning to read

anently poisoned. In closing, I would like to

offer an additional idea for school reform. I long for the day when there will be standardized testing (scored by strangers in faraway places like Sacramento or Princeton) that will determine student promotion at grades 8 and 11, with an exit exam at grade 12 for a diploma. Those who don't meet the standard either repeat grades 8 or 11 or receive a cer-tificate of attendance at the end of grade 12 (not a diploma) but with the option to retest at specified dates for an unlimited

War On Drugs Is Big Business

Ref: April 20 issue, letter by Toni Michael. Toni speaks logically, and four people argue with it as time goes on, but she does miss the vital ingredient in the drug argument, which is this. A massive industry has been spawned for the purpose of fighting drugs. It's the same reason many other logical things are not done. Imagine your hometown chief of police, munity to go away? If he did and it did, would he need 25

cops to supervise? Would

he/she have a job?
In the case of illegal drugs, you have the DEA, FBI, Customs, ATF, Border Patrol, toms, ATF, Border Patrol, perhaps some military, and some other federal agencies trying to keep drugs out of the country. You also have state and local police forces, prison guards, the whole schmear guards, the whole schmear churning out a lot of pay-checks all because drugs are illegal. Many companies provide training and material to those law enforcement agencies. It's big business! If drugs were legalized, what would happen to the billions of dollars which

Sure, it would be possible to deal with an employee high on drugs, just as easily as one who is drunk: fire him! But the logic of whether drugs should be legalized is a minor

factor compared to the organ-izations that now profit from the billions being spent in this war on drugs. Rancho Bernardo

Great Sadness And Disgust

HEALTH AND BEAUTY

contribution to literature by UCSD's Sherley Anne Williams ("Raised Not to Hope Too Hard," April 13). I only wish I had had earlier knowledge of her. While-I see her life as up-lifting and evidence of human perseverance, I can't help but feel great sadness and disgust for the racism that Ms. Williams

the searching examination of American society and our ongoing cultural revolution by Sherley Anne Williams in her literary, poetic living legacy. Phelgyal's lucid intelligence, wide-ranging scholarship. and penetrating judgment are timely as can be.

The clash between two cul-tures, one not knowing how the other prevails against insurmountable odds, is the lot African-American women lot African-American women have gone through since the first slave ships anchored in America to deliver human cargo. This has been the black woman's burden.

Notwithstanding, there is the humor and gallows pathor which choked me during my

an endangered species within our land. Her son Malcolm is our land. Her son Malcolm is behind bars, leaving three children for his mom to raise. Prisons have become the family values that African-American families are bearing with ever

to invigorate and expand the dissident culture and to influence the dominant culture in myriad ways, without suc-ceeding in converting the nation as a whole. If there aren't any mass conversations, how-ever, there will be individual conversations. April being national poetry month, the Reader has started with a cos-mos in Williams, whose luster will always shine. Williams's prose and poetry enrich our nation and the world.

Calendar increasing numbers. Williams's language cries out to the rest of America in poetry and prose that soar. Williams is in the forefront of two cultures. She will continue Black Woman's Burden "Raised Not to Hope Too Hard" by Jangchup Phelgyal (April 13) is an insight to one nation/two cultures and to **Beautiful Midgets** now go to those agencies and their civilian suppliers?

San Diego Bonsai Club's Annual Spring Show











Local Events page 65

Classical Music page 84

> & Galleries page 86

> > Theater page 87 Pop Music

page 92 Movies

page 123 Restaurants onsai and toy dogs. Is it fair to put them in the same category? Is the analogy apt? True, both plant and pet are miniaturized, but look at a toy dog, hear its yap, and before too long, you'll be agitated. Look at a bonsai, and chances are you'll soon be

It's irrational but standing before

LOCAL EVENTS

LOCAL events

LOCAL events

EVENTS version of yourself were sitting under it

in nature. John Jackson, who tends an point Jackson, who tenus an enviable collection of 70 bonsai at his home in Lakeside, says that's the whole idea. "You get this feeling of contemplation. That's what we're trying to project. We want to draw you into the scene, so you can envision yourself in the ferce!"

in the forest."

He started out with a general interest in gardening in 1978. Like many a new homeowner, he landscaped

many a new homeowner, he landscaped his yard. Then, after reading a magazine article about bonsai (pronounced bone-sigh), he decided to take classes. "It's much easier if you have a bit of artistic talent," he says. "Those are the people who seem to do best." As for himself, "I can't draw worth a darn,

crediting any innate ability, he attributes his success to his teacher whom he calls "one of the best in the

world" — John Naka of Los Angeles. Historically, bonsai were more than ornamental. "Centuries ago, in the time of the Chinese monks, many of the original miniaturized plants were medicinal. In order to carry the plants medicinal. In order to carry the plants with them wherever they went, they started cultivating them in pots, so they could have fresh herbs whenever they needed them." Gradually, the practice evolved into an international art form with a set of basic styles, each conforming to its own aesthetic guidelines that every bonsai grov

Some trees are trained to look windswept, as if they had spent their lives along a windy coast. Others have a cascade of foliage, meant to simulate growth in a mountainous region. Then there are two puright styles. The informal upright has lots of "movement," as Jackson refers to its many "curves and wists and turns." The formal upright, which he calls "your basic Christmas-tree style," has "a real defined branch pattern straight up

a specimen's natural design.

Most of the historic trees in Asia

fields and handed down in a family before they ever became bonsai. But many other, revered trees were collected

many other, revered trees were collecte from nature. They were natural bonsai hundreds of years old." Natural bonsai is not an oxymoron. "A natural bonsai is a tree that has grown in a very rugged environment and is naturally stunted. lackson collected some of his in Jackson collected some of his in Jacumba. California junipers, they are 500 or 600 years old, but were only 18 or 20 feet tall when he spotted them. "Picking ones that will make good bonsai is where the art comes in. A person has to be able to look at person has to be able to look at something and see a growth pattern in the lower portion" — which is the only part you take home — "and to imagine that in five, six, or seven years it will be capable of becoming a defined

For the first year and a half, he the years of pruning and shaping of branches and roots

Watering, he says, is easy. "A three- or four-year-old could learn to

discouraged by experiences with would be bonsai they bought at a chain store. Jackson isn't surprised. "Those plants are mass-produced, all potted in the

species has its own requirements Worse, many people don't understand that bonsai are meant for outdoors. (Nor are they informed by the brief, (Nor are they informed by the brief accompanying instructions.) So the treat them as houseplants. "I'll be willing to bet that 85 percent of the chain-store-bought ones are dead within six months," says Jackson, who thinks it's a shame, since his practiced eve sees in them "future bonsai" that eye sees in them "future bonsai" that might well live for years if someone with experience did some styling and took a little more care. Jackson is one of four people who

ackson is one or tour people who are giving demonstrations of styling and other techniques at Balboa Park, as part of the San Diego Bonsai Club's annual show. For best results, club members suggest, consider a bonsai as you would ny artwork, say, a painting in a gallery While illusion is its way, thoughtful

San Diego Bonsai Club's 35th Annual Spring Bonsai Show Saturday & Sunday, April 29th & 30th 10:00 a.m. to 5:00 p.m. John Jackson's demonstration: John Jackson's demonstrat Saturday, 11:00 a.m. Casa Del Prado, Room 101 Free Info: 619-699-8776 or

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011-52-6-87-9600, (TRAMW)
Spettlight Serlies, this Mainly
Monart-hosted series concludes with
concerts on April 28 and 29 by Martin Chalifour, accompanied by pianist Anton Net. The program includes Debussy's "Sonata for Violin
and Piano," the "Sonata in E. Harber Sonata in Paince" by Mendelasohn, the "Sonata in E.
Har Major "by Monart, and Kreuders'
"Midnight Bella" and "Lebenfered."
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The concert may be heard on Friday at the Cumbres de Juárez (Pasco Múl Cumbres No. 8001); admission is 18 U.S. The recital will also be presented on Saturday at the Neurosciences Institute (10640 John Jay Hopkina Drive); tickets are \$30. For reservation and information, call 619-239-0100. (RUAMA, LA JOLIA) "El Precio de la Fama" — three Li Frecto de la Fama unitarial dides, four gentlemen, and a messmay be seen at 7 and 9:30 p.m. on Thursday and Friday, April 27 and 28, at the Tijuana Cultural Center. The play is for adults, acted by Jorge Salinas, Norma Herrera, Monika Salnchez, Armando Araiza, and oth-

The Pirst Corrida of the Season starts at 4 p.m. on Sunday, April 30, in Tijuana's Downtown Bullring (lo-cated on Boulevard Agus Caliente). For tickets and additional informa-tion, call 619-428-9517. (IRUANA)

"Pantasia 2000," Roy Disney's up-dated version of Uncle Walt's classic Fantasia, hits the screen at the Omn-imax Theater at the Tijuana Cultural Center daily at 2, 4, 6, and 8 p.m.,

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Blue-Blossoming Jacaranda Trees have already produced a first wave of have already produced a first wave of color along the streets of San Diego. By early or mid-May, warm weather permitting, this Brazilian import could put on a dazzling show. The larger jacarandas, which in full bloom are leafless, or nearly so, display myriad delicate, trumpetshaped blossoms — a lavender haze Mina Street in the Zona Rio. For as seen from afar, lacarandas are commonly used as landscaping in parks and on most college campuses.

OUTDOORS

A nice row of jacarandas graces Ash Street downtown.

Street downtown.

Prement Cettonwoods along the San Diego River in Mission Gorge are showing their best tridescent green foliage this month. The Old Mission Dam parking area on Father Unitpero Serra Trail, off Mission Gorge Road (west of Santee), is a good place to begin a stroll along the riverbed. Be careful when scrambing ground — settlemakes may be discovered. Mustard, a nonnative plant more like a weed than a wildflower, is blooming on grassy slopes all along the coastline of San Diego County. An old story, probably apocryphal, around — rattlesnakes may be out and about this time of year. An old story, probably spocryphal, alls of the padders exattering mustard seed along the El Carmino Real so that the bright, yellow mustard blossoms would help them find their way in future spring seasons. More likely, the plant was introduced to western North America in the form of seeds carried in the hay used to feed live-stock brought in by the early settlers.

and about this time of year.

Desert Agives, or century plants, are sending up their asparagus-like flower stalks on rocky hillsides throughout much of the Anza-Bor-repo Desert. On warm, sunny days the stalks may grow almost one foot per day (fast enough for you to notice the sharp leaf tips at the bud actice the sharp leaf tips at the bud ac-cually separating from one another). After the stalk reaches a height of 10 to 20 feet, clusters of waxy, vellow flowers appear, ready for pollination by bees and other insects. After biooming, the fleshy, degger-like leaves at the base of the plant die cleaves at the base of the plant die cleaves at the base of the plant die tury) and the stalk, bearing a crop of seeds, dries up as well.

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ciety birders on Saturday, April 29, from 8 am. to noon. To reach the spot, take I-5 to the Dairy Mart Road exit; turn right (south) on Dairy Mart Road, and proceed about 100 yards to the meeting place. There are no restrooms or water available, so bring water, along with a field guide and scope. Free. 619-280-7710. (TUJANA RIVER VALLEY)

(ILLMAN MORF WALLEY)
Check Out What's Blooming at live Sky Ecological Receive during no outing planned by naturalist Mary Class on Saturday, April 29. Naturalist Lis Exencedy invites you to "Mere My Kingpanke" named Pio no pleasant wilk through the catypon slated for Sunday, April 30. Both event begin at 92 am. Find the park on Espoha Road, one-half mile north of Lake Powery Road, For information, call \$58-673-5469, Free, (POWAY)

tion, call 58-679-5469. Free, (POWN)
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Take the Desert View Trail through Take the Desert View Trail through Heise Park with ranger Jacqueline Cully on Saturday, April 29, from 9 to 11 am. Learn about local flors and fauma along the trail and hear history of the park during the adventure. It's a moderate trail, about 2.25 miles round trip. Meet at the trailed found near site 87 in the tent area; find the park at 4945 Heise 1448 Road, Dall 838-694-3049 for details. Free, (JULIAN)

Precus on Cacti and Succulents with volunteer naturalist Mike Rick Lan-davazo and a co-leader from the Palomar Cactus and Succulent Soci-ety during a hike scheduled for Sat-urday, April 29, at 9 a.m., in Hellhole urday, April 29, at 9 a.m., in Hellhole Canyon Open-Space Preserve. Bring water. Find the canyon at 19324 San-tee Lane; call 619-475-1896 for in-formation. Bring water and a hat. Free. (WALEY CENTER) What Are the Native Plants of Oskosals? Take an easy to moderate 1.5-hour hike with docent Sanford Walcott to discover the answers growing in the Oskosais Open-Space Preserve on Saturday, April 29, at Preserve on Saturasy, April 27, 930 a.m. Participants will also learn about some of the Native American uses of these plants. Find the park at 12620 Wildcat Canyon Road (just past mile marker four on Wildcat Canyon Road). 619-561-0580. Free. (LAMESIGE)

Are You An Early Bird? Take a Are You An Early Birdf Take a stremous five-to six-mile hike along the South San Pasqual Trail beginning at 8 are, no saturday, April 29, hosted by the San Dieguito River Park organization. Dial 88-6-74-2275 x5 to make the mandatory reservations and obtain directions. Free. (ISCOMBOD)

Free (SEOMODO)

Take a Vigorous Hike across
Oakridge Preserve on Saturday,
April 29, with naturalist from the
Back County Land Trust. Water,
snack, hat, sunscreen, and binoculars are recommended. Meet at the
preserve at the end of Horsemill at
8.55 a.m. To confirm, call 619-6703093. Free, (CREST)

Tour del Dia, Offshoot Tours offers Tour del Dia, Ottshoot Lours ofters its hour-long guided stroll highlight-ting a unique area of Balboa Park on Saturday, April 29, at 10 a.m. The outing starts at the park's visitors' center. Dial 619-235-1121 for details. Free. (BALBOA PARK)

Love a Clean Beach? Head out with volunteers for a beach cleanup hosted by I Love a Clean San Diego and USFilter from 8:30 to 11 a.m. on Saturday, April 29, at 23 beach sites from Oceanside to Chula Vista. To register and obtain specific locations, call 800-237-2583. (SAN DIEGO

COANT)
Stag Arwand the Campflee during the family campfire program planned at Blue Sty Ecological Reserve on Saturday, April 39, 416 p.m. stamment, both chocolast, and marsh-mallows to reast. Participants will walk to the Lafe flowly campgound area (alohon 1.25 milos) before dark, the control of the contr

Nature in North Park, learn about native San Diego plants and animals that prosper during a guiding nature walk in an urban canyon slated for Saturday, April 29. The outing be-gins at 9:30 a.m. at the corner of 28th Street and Maple Street. Free.

619-282-3645, (noRTH-PARK)

Explore an Extension, like around
the extension area of the Torrey
Pines State Reserve with the
Carnyoneers on Sunday, April 30,
from 9 to 11 a.m. Participants will
see rare Torrey pines mixed with native chaparral and wildflowers on this
easy walk to a view-point over
Peñasquitos Lagoon and the ocean.
To neech the trailbert lake 1.5

To reach the trailhead, take I-5 to the Carmel Valley Road and drive west to the stop light at Del Ma Scenic Parkway/North Beach park ing lot. Turn right (into the houses) and drive straight to the end of the road. For information and direc-tions, dial 619-232-3821 x203. Free. (DE. MAR)

(DEL MAR)

Take a Nature Walk around Lake
Jennings focusing on native plants
and their uses with ranger Brian Fultion at 10 a.m. on Sunday, April 30,
starting at the amphitheater. Find the
park at 10108 Bass Road, 858-6943049. Free. Wear shoes suitable for
walking. (LAMESDE)

Bird Walk, a docent-led bird walk is planned at the Tijuana River Na-tional Estuarine Reserve on Sunday, tional Estuarine Reserve on Sunday, April 30, starting at 3 p.m. at the vis-itors' center (301 Caspian Way). For reservations, call 619-575-3613. Free. Bring binoculars and field guides if you have them. (IMPERIAL BEACH)

Solana Beach Saunter, take a seven-mile, moderate-plus walking tour of the lagoon, beach, and interesting neighborhoods with Walkabout on Sunday, April 30. The jaunt starts at Sunday, April 30, The jatin states at 8:30 a.m. near Dixielie (663 Lomas Santa Fe Drive). Free, For informa-tion, call 619-231-7463. (SOLANA BEACH)

OBJOSION Constal Birds and Their Habitats will be described by ranger Laura Nasa when he leads walks for be-ginning birders each Sunday through April, including the 3° h, at 9:50 a.m., along the southern widding perserve (a.k. a. the flood-control channel), 619-581-760. Bring your binoculars and drinking water to the kiosk along the bike path on the

Look at the Critters and Plants in the Lôpez Canyon area of Los Peñasquito Canyon Preserve Maturalis Barbara Moore (from the Chala Visia Nature Center) at 1 pm. on Sunday, April 20. Join the group in the west-end parking studies are quarters of a mile cast of the 1-5903. 31(1). 31(4):483–3219. Free. Wear

DANCE

A New Work by Nancy McCaleb to Handel sonatas, performed live by trombonist Miles Anderson and vio-linist Erica Sharp, is on the program linist Erics Sharp, is on the program McCaleb Dance presents concerts April 27-30 at Sushi Performance and Visual Art. Also on the program: Thangka, and the Butch ritual dance solo Datnish — The Marry by Diego Pinón.

Concerts begin at 8 p.m. Thurday through Saturday and at 7 p.m. on Sunday, Find Sushi in the Rein-Constitute Buildings at 310 Lith Av.

on sunday, Find sushi in the Rein-Carnation Building, at 320 11th Av-enue. Tickets are \$18 general. For reservations, call 619-284-3232. (DOWNTOWN)

"Dances for Two," jointly presented by SDSU's school of music and dance and Jean Isaacs's San Diego Dance Theatre, may be seen Friday through Sunday, April 28-30. Vet-eran dancers Terry Wilson and Faith lensen-Ismay will present all-new

choreography during the performances. The program includes You Get Over It (And Other Love Cliches

Get Over It (And Other Love Ciches), Suite Argentine: Rendezvous and Promenade, Play Off, and She's Snapped/Broks Suddenly. The dancing begins at 8 p.m. each night in the Dance Studio The-atre (ENS-200) at San Diego State University, General admission is \$10. Por information, call 619-594-6824.

Dance Break 2000, the annua Dance Break 2000, the annual spring dance concert at MiraCosta College, takes place April 28-30 in the theater on campus. Expect to see dancing in a variety of styles. Performances begin at 7:30 p.m. on Fisch and 3-7; Tickets are 57 general. Find MiraCosta at One Barnard Drive. For more information, call 760-795-6815, (OCEAMSDI).

Deal's, (OCEANSIER): Jump With Contras, Jump Fingers provides the music and Harry and Steve call for the contradance scheduled for Saturday, April 29, at Trinity United Methodist Church (3030 Thorn Street). Events get underway at 8 p.m., following beginners' instruction at 745 p.m. Admission is struction at 745 p.m. Admission is \$6. Call 760-436-4030 for informa

Put Some Zing into Your Dance Steps when the North County Swing and Ballroom Dance Club hosts its 11th anniversary party on Saturday, April 29, at 7 p.m., at Dance North County (535 Encinitas Boulevard).

TaTA 🌑

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his place is a favorite as soon as you give it a try. The Shack has many beverages satisfy your thirst, along with pool tables to satisfy the competitor in you. This a fun place to visit with friends, and with a Happy Hour everyday from 3 to pm, it's the perfect place to frequent after a day at the beach.

Blind Melons

710 Garnet Ave. (858) 483-7844

The fun begins here at Rlind Melons. Just east of the beach on Gamet this bar has lots to offer everyone. This Thursday 4/27 come out and see the oswchedelic mrk of Solomon Grundy On Friday 4/28 Rlind Melons has Government Grown along with The Last Frit Rand. To keen the live music going on Saturday 4/29, you can see Electric Waste Band and The King Cartel Live nusic at Blind Melons - a thou better than a home stereo or some

852 Fifth Ave. (6

an relay with a rinni nd you can dance freely as if

Open Bar 4302 Mission Blvd. (858) 270-3221

e happy? Try out the Open Bar and you'll find a fi a favorite. So close to the beach you can enjoy a cool drink while a our sunburn to set in. Meet new friends, play some pool or just enjnight air and relax

The Hole

BK LOUNGE 600 Fifth Ave. (619) 236-1616 2820 Lytton St. (619) 226-9019 This place must be seen - come out on Friday night and hear some real music.

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1320 Fifth Ave. (619) 232-2102

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Industry Night has been found at The Hole! Friday evenings from 10nm to 2am, this is your chance to blow off steam and kick up your heels. Enjoy the delightful \$2 industry shot specials while DJ Kenny brings the music that nakes your feet light. No cover no attitude and no more boring Friday nights! omestic bottled beers are \$2.25, pitchers are \$3, well drinks are \$2 and the amous marganita pitchers are only S61. The Hole is another reason why l we Fridays

The Tilted Stick

true Ocean Beach local hangout that we can all be a part of. The best grindspirits and sports are all at The Tilted Stick. Sit down with some friends and heck out the surf videos or hang out on the heated smoking patio. Now, The Tilted Stick even serves liquor to help you get that special "tilt" on as well.

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GETAWAYS

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Are You Ready to Rumberoof Fran-cisco Vazquez and His Los Rum-beros dance company plan a work-shop, dance party, and showcase on Saturday, April 29, at Allegro Dance (9400 ACEIVITY ROAD). The WORKINGP runs from 3 to 6 p.m. (\$35), and the dance party and showcase are from 8 p.m. to 1 a.m. (\$20). For informa-tion, call 858-693-0927. (MBRAMAR)

Southern Appalachian Platfooting (clog) dancing classes — with Celtic and English origins — continue on Thursdays, April 27 and May 4, at 6:30 p.m., at the Adams Avenue Recreation Center (3481 Adams Avenue). The classes incorporate tradi-

tional mountain figures with special footwork. All ages are welcome. The first four classes are free. Call 619-462-2889 or 858-484-3573 for information. (NORMAL HEIGHTS)

FILM

A Golddinging Selected with designs on her boss is Clara Bow's role in It. on her boss is Clara Bow's role in It. The sexy and vivacious Bow became forever known as the "It Girl" as a result of the film. See It with organ scompaniment by Christian Elliott when presented for the Classic Film series hosted by the San Diego Symphony at 7:30 p.m. on Saturday, April 29.
See the filk in Cooley Symphony See the filk in Cooley Symphony

See the flick in Copley Symphony Hall, at 750 B Street. Tickets range

Animated Short Pilms from aroun

Mike's 2000 Classic Festival of Anima tion, offered in Sherwood Auditorium tion, offered in Sherwood Auditorium at the Museum of Contemporary Art, San Diego. Each screening offers a variety of animation styles and techniques; the roster 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 fillms are shown at each

rening.
The festival is for all ages. Tickets The festival is for all ages. Trickets are \$7.50 (available through Tricket-master, 619-220-TIXS). Find the mu-seum at 700 Prospect Street. Enjoy the flicks at 8 p.m. on Friday, April 28, and at 7 and 9:30 p.m. on Saturday,

April 29. Call 858-454-0267 for information. (IA JOLIA)

Chephiles and Carual Plin Baths-stasts Alike are invited to the film slasts Allke are invited to the film screenings continuing at the Museum of Photographic Arts. This week, see Dangerous Game, Living in Oblivion, Pink Ployd's The Wall, Tommy, Modern Romance, and S.O.B. Admission is 77.50 general. For times and dates, call 619-238-7559 x201. BALBOA PAPRQ

The "Shimmering Sexual Rounde lay" [liuminata directed by John Tururro screens for the Film For turro screens for the Film Forum hosted by the San Diego Public Library at 6 p.m. on Monday, May 1. This 1999 romp stars Turturro, Katherine Borowitz, Christopher Walken, Susan Sarandon, and Beverly D'Angelo. Find the library at 820 E Street; 619-236-

Plim for Thought, the film series co-hosted by CSU-San Marcos and the California Center for the Aris, Escon-dido continues with Café au Lair (1993) on Monday, May 1, at 6:30 p.m. (1995) on stockas, way 1, at oc.) with the tale of a pregnant Caribbean woman in Paris who refuses to tell the two prospective papes which one may claim fatherhood. CSU-San Marcos professors will lead the conversation following the showing.

Admission is free. For more infor-

ion, call 760-839-4190 or 760-750 4366. Find the center at 340 North Es-condido Boulevard (at Valley

May 3, see Girl Against the Mafai (Italy) and Birdiage Inn (Korea). Next Thursday, May 4, the roster boasts Surf for Life and Just, Melvin, both from the USA.

Screenings start at 7 p.m.; second nence at 8:45 p.m. Tick ets are \$6 general per screening. For information, call 858-534-0497. (LA

ROUAD

Reubern H. Heet Science Center, from the coral reefs of the Bahamas to the seas of Patagoria, Dubplims takes audiences under the surface of the water for romps with Atlantic spotted dolphins, dusk olophins, and bottlenose dolphins. The film uses the exotic locations, current scientific, research, and 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

The Geography of Eritres, along with its history and current conflicts, wil in matory also atterns to come to we to the common to the common to the "Ziggp" Schindler speaks for the weekly meeting of the North Courny World Affair Council today. Thurs-day, April 20. Carol Lacey discusses 'Conquering the Humalaya by Car' next Thursday, April 27. Both talks begin at 10 a.m. in the second-floor meeting room at the Remington Club (16916 Hierba Drive). Free. For information, call PARACTOR BERNAGE See 8-29-1211. is history and current confli-be described when Eritran

Test Your Herpetological Knowl south of the entrance to the San Diego Zoo). Free, 619-264-4688, IBALBOA

The Compelling Stories of the strug-gles and triumphs of Black Women in America are told in Kathleen Thomp-son's slide illustrated lecture on African American Women in Amer "African American Women in Amer-ican History" planned for Friday. April 28, at Palomar College. Thomp-son will take questions from the audi-ence following the presentation. The talk starts at 4 p.m. in room

1 32, find the surprise at 1240 Mes. Mission Road Tree for te-in missionates call 260 741 218 x2533, 546 Majoris.

Q: Who Was Sor Juana Inés de la Q: Who was Sor Juana Ines de la Cruzt This Catholis run and major 17th-Century Mexican peet played a prominent role as a leading figure of Spanish letters. 6 regorno Luke plans a talk on "Sor Juana and the Buroque in Mexico" at 7 pm. on Friday, April 28, at the Timken Museum of Art. Luke is director of the Museum American Art in Long Beach. Tickets are \$25 general. For reservations, call 619-239-5548. (BALBOA PARK)

Practice for Peace, the Shanti Community Yoga Center hosts commu

GETAWAYS

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nity yoga classes and meditations ev-ery Friday night, including April 28, from 7 to 8:30 p.m. Find Shanti in Cardiff Towne Centre, 2081-A San Elijo Avenue; 760-599-8188. Dona-tion. (CAROSF)

619-239-2001. (BALBOA PARK)

Law at Langa, as part of the local cel-ebrations of National Law Week (April 29-May 5), San Diego attor-neys will be on hand at seven partic-ipating Longs Drugs offering free le-gal advice and information to the "Conversations in Culture" are be-ing conducted by the San Diego Mu-seum of Man on Saturday, April 29, from 8 a.m. to 1 p.m. In three infor-mal demonstration and question-and-answer sessions, attendees can ublic from 11 a.m. to 3 p.m. on Sat

GETAWAYS





watch Zuni fetish carvers Andrew and Laura Quam, blackware potter Kathy Won Povi Sancher, and Washoe artist David Snooks, who specializes in intricately beaded and painted gourds.

Their artwork will be for sale after the seminar. Registration, which includes referehaments, is 485 for nonmembers. To register call the museum's obsciation department at a content of the property of urday, April 29. For locations to visit, call 619-231-0781 or 619-231-8585.

demonstrations on Saturday and Sunday, April 29 and 30, at the World Beat Center (2100 Park Boulevard). Clinics take place at 2 p.m. each day (\$12), and der strations start at 8 p.m. (\$15). For in-formation, call 619-230-1190. (BALBOA PARK)

Beanned in Chinal Learn about Falun Gong when introductory classes are offered at 7:30 p.m. April 29 through May 7 in the meeting room of the UCSD Mesa Apartments (3875 Mi-ramar Street). For information, call 858-638-7269 or 619-529-2672. Free

Working With Spoiled and Prob-lem Horses — as well as their own-ers — trainer Sherrie Dietsche offers a "special kind of training." She'll present a natural horsemanshi demonstration at noon on Saturday, April 29, at the Mountain View Horse Banch (15665, El Monte Horse Banch (15665, El Monte Horse Ranch (15665 El Monte Road). Free, but call 619-531-2110 for the required reservations. (LAKESIDE)

Paint a Portrait, a portrait drawing class is planned from 10 a.m. to noon on Saturday, April 29, by Jean Corn-well, at the Mixed-Media Art Gallery and Studio (4576 Federal Boul vard). The fee is \$10; bring your own supplies. To register for the class, call 619-527-2508. (SAN DEGO)

Village Square (8657 Villa La Jolla

Drive). The suggested donation is \$5. For information, call 619-421-5844.

(IA JOLÍA)

"Parallel Lives, Double Visions" at
La Jolla Fiber Arts features work by
Joan Baxter from the United Kingdom (among other artiss). Baxter
plans a design workshop from
10 a.m. to 4 p.m. on Sunday,
April 30; the fee is 565. She'll chart "A
Weaver's Journey" at 7 p.m. on
Weaver's Journey" at 7 p.m. on

Weaver's Journey" at 7 p.m. on Wednesday, May 3 (free). Find the gallery at 7644 Girard Avenue. Call 858-454-6732 to make reservations.

(LA JOLLA)

Baxter will discuss the "Sources

of Inspiration" in her tapestry weav-ing next Thursday, May 4, at the Oceanside Museum of Art (704 Pier

View Way), at 7 p.m. The talk is in

conjunction with the current exhibit. "Atmosphere." Admission for non-

"Attle's Writing on the Wall "provides the topic when Deidre Berger speaks at the California Center for the Arts, Escondido at 1 p.m. on Sunday, April 30. Berger is director of the Berlin office of the American Jevish Committee. Find the center at 340 North Escondido Boulevard (et al.) 18 p. 18 p. 19 p. 1 at 340 North Escondido Boulevare (at Valley Parkway). 760-839-4120. The talk is included in regular mu-wum admission. (ESCONDEDO) ssion. (ESCON seum admission. (ESCONGIO)

"Discosur Extinctions Myths, Con-troversies, and Facts" provide the subject when SDSU professor and paleontologist J. David Archibald peaks for the San Diego Association (or Rational Inquiry at 7 p.m. on Sunday, April 30. The group meets in the Continuatiy Room at La Jolla

619-232-7636. (SAN DIROD COUNTY)
Shar's Basen Published from continuing her pastoral work with homosexual by the Vatican, but Short Jesus and Share Jesus and Share Jesus and Church Parkers and Church Renewal" at 7:30 p.m. on Monday, May 1, 11 Saint Paul's Cathedral (7228 Sixth Avenue, at Fifth and Nutmeg). For information, dial 856-277-0229, (MOTOWN)

Mark Tom HaShoah, the day o Merk Tem Habbash, the day of Holocaus Remembrance, when Andrea Liss discusses the role of photography in current museum and artists: representations of the Holocaus Causement and the Holocaus Causement Hall room 102 at CSU-San Marcox. Liss is author of Trespassing frough Shadewier Memory, Photography, and the Holocaust. Free. The campus is found at 333 South Twin Oaks Valley Road; 760-750-4366. ISAN MANCOS;

Science Colloquia, the series con-cludes in room 318 at Grossmont College on Wednesday, May 3, when Eileen Clark discusses "The Adven-tures of Galileo" at 4 p.m. Clark is Galileo Control Analyst with the Jet Propulsion Laboratory. Free. Find the campus at 8800 Grossmont Col-

BUDGET TRAVEL EXPERTS

members is \$5. Call 760-721-2787 for details. (OCEANSIDE) lege Drive; 619-644-7886 or 619-644-7312. (EL CAJON)

details. (OCEANSIDE)
Get to Knew the San Diego Opera's
2000 repertoire by attending one of
the many opera preview lectures
planned around the county in a variety of venues. La Bohbrut talks run
from May 1 through May 13. For
specific dates, fees, and locations, dial
619-232-7636. (SAN DEGO COUNTY) fessors from the United States Inter-national University's campus in Nairobi, Kenya, speak at 5:30 p.m. on Wednesday, May 3, in Green Hall at USIU. The speakers are Jacqueline Adhiambo Oduol and Cirino Hiteng Ofuho. Open discussion follows the

USIU is located at 10455 Pomer-ado Road. Free. To RSVP, call 858-635-4737. (SCRIPPS RANCH)

"Through the Eyepiece," Dennis Mammana, resident astronomer at the Reuben H. Fleet Science Cente the Reuben H. Fleet Science Center, gives a lecture to assist backyard as-tronomers in finding their way among the night sky with a small elescope at 7 p.m. on Wedneday, May 3. After the talk, the San Diego Attonomy Association offers tele-scope viewing and Mount Laguna Observatory Associates give astro-nomical computer demonstrations. Admission is 52 meters 1, 619, 238. Admission is \$5 general, 619-238 1233. (BALBOA PARE

Artists from La Bohème will partici-pate in the Artists' Round Table — an informal question and answer session — hosted by the San Diego Opera at 5:30 p.m. next Thursday, May 4, in the Beverly Sills Salon of May 4, in the Beverly Sills Salon of the Civic Theatre (202 C Street). Ad-mission is \$5. For information, call 619-232-7636. (DOWNTOWN)

Artist Duane R. Light plans a demonstration when the Foothills Art Association meets next Thursav. May 4, at 7:30 p.m., in the Lamplighters Community Theater (8053 University Avenue, between Allison and Baltimore Drive). 619-464-7167. Free. (LA MESA)

Designs on a Library, when the Lemon Grove Historical Society meets next Thursday, May 4, Mark Steele and Tom Anglewicz will dis-cuss design concepts for the new Lemon Grove Library. The talk starts Lemon Grove Library. The talk starts at 1:30 p.m. at the Lemon Grove Li-brary (8073 Broadway). For infor-mation, dial 619-466-5270. Free. (LEMON GROVE)

(LIMON GROVE)
Buy into the American Dreum, the
San Diego Neighborhood Housing
Services offers a program to educate
potential first-time homebuyers. Participants learn about good credit,
budgeting, maintaining a home, and
nore during the orientation beginning at 6 p.m. next Thursday, May 4,
in the Welfs Fargo bonding (220 Euchapter) and the Company of the Compa

How Is Pine Art Photography De-fined? Find out when James G. Re-spess gives a slide-illustrated lecture focusing on "Experiments in Fine Art spess gives a sino-insurrative increases focusing on "Experiments in Fine Art Photography" for the San Dieguito Art Guild next Thursday, May 4, at 1:30 p.m., in the Ecke Room at Quail Botanical Gardens (230 Quail Gardens Drive), Free. 760-942-3636. (ENCINITAS)

"Transcending Earth and Sky" fea "Transcending Barth and Shy" issures paining by even artists from across the U.S. exploring the potential of the landscape to both inspire and express the spiritual, the transcription of the property of the

next Thursday, May 4, at the next Thursday, May 4, at the Lawrence Family Jewish Community Center (4126 Executive Drive). The fee for the workshop — continuing for six weeks — is \$295. To register, dial 858-481-8932. (IA JOLIA)

What Issues Face the City in up-grading, maintaining, and accessing sewers while protecting the urban canyon environment and natural recanyon environment and natural r sources? Find out during the cor sources! Find out during the com-munity workshop planned next Thursday, May 4, in room 101 of the Casa del Prado. The workshop starts at 7 p.m. (registration starts at 6:30 p.m.). Free. For information, call 619-908-5359. The Workshop will be repeated on May 6 at Mira-mar College. (BALBOA PARK)

IN PERSON

A Plethers of Patriotic Music in sed when the 48-piece 3rd Ma rine Aircraft Wing Band performs on April 27 and 30 at the Poway Center for Performing Arts (15498 Espola Road, at Titan Way). All members of the band are fully combat trained Marines, said to be "equally skilled with a rifle as they are with a musical instrument" (now there's a reassur-ing quality in a musician). Performances begin a 7:30 p.m.

on Thursday and at 2 p.m. on Su day. The concerts are free, but ticket are required, obtained by calling 858-748-0505. (POWAY)

"Cross Fertilizations" literary and mu-sic series at the Museum of Contem-porary Art, La Jolla led by artistic di-rector Quincy Troupe concludes tonight, Thursday, April 27, at 7:30 p.m., with guests including trumpeter, composer, and improviser Wadada Leo Smith, author Grace Pa-

Wadada Leo Smith, author Cirace Pa-ley, poet Harmi Makino Smith, and the multifaceted Taco Shop Poets wrapping up the series. Tickets are \$15, available through Ticketmaster (619-220-TIXS). Find the museum at 700 Prospect Street. Call 858-454-3541 x444 for informa-

419

419

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Cabo: 4day pkg

Cruise: 4dy pkg

Vegas: 3-day pkg 109 P. Vallarta: 4-day pkg 1399 1109

Mazatlan: 4dy # 1395

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All prices are per person based on double occupancy. Restrictions apply

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Performances begin at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tickets are \$6. For reservations, call 619-615-8628.

"Secret Lives of Poetry and Perfor-manoe," hosted by musician and per-formance poet Mary Leary, continue tonight, Thursday, April 27, at Lestat's Coffeehouse (3343 Adams Avenue). Leary's goal is to provide a forum for "performers whose work combines or

Leary's goal is to provide a forum for performers whose work combines or transcends typical artistic genres. Multiple "Jam champion," port, and raconteur Jack Shafer will per-form, along with the poetry-perfor-mance combo Mr. Goodword and Leary herself. These featured per-formers will be preceded and followed

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Celebrating the Written Word in poetry, fiction, and creative nonfic-tion, the annual Literary Arts Festival at Grossmont College is underway. Faculty and students from the college read from works by internationally Thursday, April 27, in the Griffia

Gate.
On Friday, April 28, Richard Led-erer plans a talk entitled "Heels Over Head in Love with Language" at 7:30 p.m. in room 220. A reading of

A student plays also commences at 7:30 p.m., in the lab Theater. A student reading of fiction, po-etry, and drama by students in the creative writing program at Gross-mont College starts at 7:30 p.m. on Tuesday, May 2, in the Griffin Gate.

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Drive, Cl. CAON)
Both Stellar and Down-to-Earth, the
wonderful chef Julia Child makes
tops in the county to sign her new
book, Julia e-Jeaques at Home, co-athored by Jacques Pepin. Child visits
Warwick's Bookstore at 5:30 p.m. on
Triday, April 28, Find the shop at 7812
Girard Avenue and by calling
88-854-6057, Trie, Cl. ASOLA,
See Stellar Child Child Child Child
See Stellar Child Child Child
See Stellar Child Child
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See Stellar Child

cated in Flower Hill Mall, at 2670 Via de la Valle). Free. For details, dial 858-755-3735. (DEL MAR) A "Hilarious Deconstruction of Mexican Machismo" is offered in En-

tre Villa y Una Mujer Desnuda (Be-tween Pancho Villa and a Naked tween Pancho Villa and a Naked Woman). The Palay will be performed in Spanish at 8 p.m. on Friday and Saturday, April 28 and 29, at the Cal-ifornia Center for the Arts, Escondido (340 North Escondido Boulevard). Dial 760-750-4366 for more details. (ESCOMDIGO)

((ESCONDO))

Fourth Friday at the Puppet The-ster, this San Diego Guild of Puppetry event slated for April 28 features the Nick Barone Puppets from the San Francisco Bay Area presenting Tales from the Enchanted Forest. Expect a traditional puppet performance fea-turing two original fairy tales and 20 puppets.

The fun begins at 7:30 p.m. in the Marie Hitchcock Puppet Theater (found near the Aerospace Center). Admission is \$5 for adults, \$4 for chil-dren (under 12). 619-685-5045. (MA-

The New World Africans," featuring Type St Thistanne, billed as "a dance/drams and multimedia presentation," runs April 23-20 at the Lycom Theast run Horton Plaza. The ensemble is celebrating its tenth anniversary with performance and/or choreography by Sandra Foster-King, Juan Carlos, and Dennis Newsome, among others, Performances begin at 2-pt non-Studies, Tickes are 315, available by calling 619-544-1000. DOMNOTORY.

Theatrical and Comedic Scenes and musical skits are created on the spot during performances by TheatreSports International. See their next show at 8 pm, on Friday, April 28, at the Quentin Crisp Theater (3704 Stath Avenue, at Pennsylvania). Tickets are \$11. For information, call 619-465-SHOW, OBLOREST) An Open Poetry Reading hosted by Poetry Unlimited Art and Music is scheduled for Friday, April 28, at 7 p.m., at the La Jolla Recreation Cen-

\$45

PER PERSON (Mins 2 people)

A Hip-Hop Event is slated for Friday, April 28, at Che Cafe on the UCSD campus. "Duel of the Iron Mikes II and the Clash of the Fat Laces" and the Clash of the Fat Laces' promises a rap contest and break dancing contest. The rap contest start at 10 p.m., the dancing starts at mid-night. Admission is \$5. Sounds pro-vided by DJs SkinnyDip, applesauce, and Retina. 858–456-0857. (LA JOLIA)

Theatrical and Comedic Scenes and

Spring Poetry Night commences at 7 p.m. on Friday, April 28, at Bookstar Costa Verde. Winners of the spring poetry contest will read their winning

Over 60 Young Singers from 10 to 18 years old gather as the All Souls

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Children's and Youth Choirs on Sat-urday, April 29, at 6:30 p.m., at the First Unitarian Universalist Church (4190 Front Street). Listen for music from many cultures and several con-tinents. Free. Call 619-298-4580 for Sam Shepard's True West is being presented by the Poway Performing Arts Company April 28 through May 21. Performances begin at 8 p.m. Arts Company April 28 through May 21. Performances begin at 8 p.m. on Fridays and Saturdays and at 2 p.m. on Sundays upstairs at the Lively Center (13250 Poway Road). Tickets are \$10 general. For reserva-tions, call 858-679-8085. (POWAY)

Gultar Music Pills the Air of the Grossmont College Fine Arts Recital Hall when the Benedetti-Svoboda Guitar Duo performs at 8 p.m. on Sat-urday, April 29. Find the campus at 8800 Grossmont College Drive; 619-644-7254. Tickets are \$7 general.

on Saturday, April 29, at Walden-books North County Fair (200 East Via Rancho Parkway). For informa tion, call 760-746-4859. Free

(ESCOMDO)

Holocaust Remembrance Day
will be marked at UCSD with a lecture and booksigning by Faber at
7 p.m. on Tuesday, May 2, in the
Price Center Theater, Following
Faber's appearance, Life is Beautiful
will be screened. Admission is free to
the film (for those who attended Faber's
Lake), For information, dala/SAS in formation, dala/SAS in formation dala/SAS in formatio talk). For information, dial 858-534-3025. (LA JOLLA)

on India Street, in conjunction with ArtWalk. For information, call 619-220-0175. Free. (LITTLE ITALY)

619-220-0175. Free. (JITLE ITM.)
An End-of-Century Version of
"Mrs. Dalloway" is presented by
John Lanchester in Mr. Phillips,
which the author signs and discusses
at 6 p.m. on Saturday. April 29, at
Eameralda Books and Coffee (1555
Camino del Mar, suite 307). Free.
For information, call 858-755-2707.
(OCI. MM)

"Penmsteck," a gathering of the "Poetic Nation" to celebrate Na-tional Poetry Month, converse on Saurday, April 29, at the Carmel space Drive. The event feature per-formances by poet Leroy V. Ouin-tans, folksinging by Kriefendil and Class, and eight poets who work for the San Diego Public Library known as the Diogophios, there will see an experience of the control of the Way of the Company of the May only the refreshments will be the Way of the Poetro. de Mayo style refreshments will be served at 6:30 p.m., with the per-

African Art in Motion, see WOFA—a "throbbing explosion or drumming, dancing, and chanting" from Guinea, West Africa—wher the show hits the stage of the Cal fornia Center for the Arts, Escondido at 8 p.m. on Saturday, April 29. Find the center at 340 North Escondide Boulevard (at Valley Parkway). Tick-ets range from \$15 to \$30. Call 800-988-4253 for tickets. (ESCONODO)

Talented East County High School High School Talent Jam 2000, slate for Saturday, April 29, at Cuyamac Parkway). Ten high school group









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Take a Flight Back In Time.

In Celebration of National Poetry Month, a poetry reading program starts at 2 p.m. on Saturday, April 29, in the third-floor audito-rium at the San Diego Public Library (200 E Street). Featured poets include Rae Armantrout, Fanny Howe, Kath-land Company of the Company of the Company of the Saturday of the Company of t leen Iddings, and Leroy V. Quintana. Free. Call 619-236-5847 for informa-

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Athenaeum Jazz, the series at the Neurosciences Institute continues with a sold-out concert by the Charles Lloyd Quartet at 8 p.m. on Sunday, April 30. Find the institute at 104-0 John Jay Hopkins Drive. A waiting list will be established at the door for re-turned tickets. Call 858-454-5872 for information. (LA JOLLA)

Jazz That Swings, the jam session hosted by the Jazz Artists Guild runs from 1:30 to 5:30 p.m. on Sunday, April 30, at the Musician's Union Hall (1717 Morens Boulevard). Musicians are invited to bring their instruments to jam with featured artist saxophonist Pete Deluke and Band. The hall boasts a dance floor. Admission is \$8 for non-members. 760-721-8251.

Last Sunday Slam, the next slam is set for 7:30 p.m. on April 30 (sign-ups start at 7 p.m.). Cash prizes are paid to the first and second place winners. Slam, judge, or just watch at the Ren-dervous Caffe (4644 College Avenue). 619-265-7287. Free. (SAN DEGO)

A Songwriters Guild Showcase fea-turing Steve White, the Dominelli Sis-ters, and Myron and the Kyniptionz is slated for Sunday, April 30, at 7 p.m., in Templan Hall at Old Poway Park (14134 Midland Road). Tickets are \$7. For information, call 858-566-4040

An Evening of Music and Musings is promised when singer/songwriter Greg Tamblyn performs at 7 p.m.

on Sunday, April 30, at Christ Church Unity (3770 Altadena Av-enue). The suggested donation to "The Sacred and the Silly" is \$10. For information, dial 619-280-2501. (EAST SAN DIEGO)

A Traditional Javanese Shadow Play A Traditional Javanese Shadow Piay (wayang) will be presented by master Indonesian puppeteer Widyanto — accompanied by the CSU-San Marcos Gamelan Ensemble and guest artists — at 7 p.m. on Sunday, April 30, at the California Center for the Arts, Exondido. Free. Find the center at 140 North Exondido Boulevard (at Valley Parkway), 760-750-1466. (ESCONDAY) 4366. (ESCONDIDO)

ited Music, Art, and Poetry on Mon-day, May I, promises poetry by John Gately Lur, vocals by Cree Groen, pi-ano accompaniment by Tommy Thormpon, and music by sacophonist Marcia Foreman and violinist Floyd Forosius. Event begin at 7 pr. at the La Jolia Recreation Center, 615 Prospect Street. Dail 858-552-1658 for details. The donation: \$6, IA XCLA) 4.86c, (ESCONGIOC)

Koto and Talko Sunday, the Tayama
Koto Erasemble of San Diego and Ayatsurum from Japan plan a koto
(Japanese harp) and taiko festival
drum) concert at 1:30 pm. on Sunday,
April 30, in Sherwood Auditorium at
the Museum of Contemporary Art. La
[old (200 Prospect Street!. Also featured on the program are three master
to extensive the distribution of Marcha bias

on the Contemporary Art. La

for the Con Music and Theater of Java may be

Evangelist, Pleywright, and Author the Reverend Bob Siegel plans "an orig-inal one-man dramatic reading" ruled "Somewhere Between Germany, Jerusalem, and Rome...The Story of Martin Luther" at 6:30 pm. on Sun-day, April No, at the Heicher Hille Pre-portation Church (ASS Church Way).

The Mouthly Show hosted by Unlimited Music, Art, and Poetry on Mon-

An Incendiary Nevell Head to Es-meralda Books and Coffee on Tues-day, May 2, when A.M. Hornes signs and discusses Music for Torching at 7 p.m. Find the shop at 1555 Camino del Mar, suite 307, and by calling 858-755-2707. Free. (OEL MAR)

858-755-2707. Free. (00. M40)

"Bric Idle Exploits Monty Python —

A Rather Stuyld Evening of Skits and
Songs!" a slated for Tuesday, May 2,
in the Open Air Theatr at San Diego
State University. The Iegendary
Pythoner will be joined by the Rulland
Sympathy Ortchettra, Sir Dirk McQuirkly, the Broces, and Dolly Taylor.
Tickets — \$28 to \$58 — are available
through Ticketmaster, (61), 9-20-

TIXS), 16080)
Southern California Singer/Song-writer Sheri Lee will be joined by friends for an evening of traditional acoustic country, bluegeas, and orig-inal songs for the Taceldy, May 1, meeting of the San Diego North County Bluegeas and Folk Cibb. The event begins at 7 pm. at Round Table Pizza, 1161 East Washington Steret (at Ash), 766-728-8380. Free, (SECOMODO)

Flasily Crafted Poetry will be read by Jim Wolfe for Poetic Brew on Tues-day, May 2, at 8 p.m., at Claire & Lucy (2006 University Avenue). Open-mile readings precede and follow Wolfe's reading; sign-ups start at 7.30 p.m. 619-688-9845. Prec. NORTH PAPOR

Acoustic Gustar Music is promised when Paul Nichols performs at the Marketplace (located at Main and Magnolis) at 4 p.m. on Wednesday, May 3, Free. 619-401-8858. (EL CADON)

Kristin Korb (vocals and bass) an Kristin Rotte (vocals and bass) and Derek Cannon (trumpet) at 7:30 p.m. on Wednesday, May 3, in the Gross-mont College Fine Arts Recital Hall (8800 Grossmont College Drive). Ad-mission is 35 general. Call 619-644-7254 for information. (EL CAON)

Take Bock the Night Week at UCSD includes a presentation of "The Vagina Monologues" by author Eve Ensler — who interviewed more than 300 women for the work — at 7 p.m. on Wednesday, May 3, in the Price Center Theater, Free. 858-828-0074. (IA JOLIA)



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The Musical Comedy Bye Bye Birdse is being presented by Escondido Dra-matic Arts Thursdays through Sat-urdays, May 4-13, in the Performing Arts Center at Escondido High School (1535 North Broadway). Per-

(#SCOMODO)

"Chas & Tatas: A Mistre: Healer Share His Knowledge of Plants and Medicine" in a wasolowsul apperience" of Mexican indigenous healing and plant use presented by professors Bonnie Bade and Deborth Small at 7 Jm. next Thurday, May 4, in room 102 of the Academic Hall at CSU-San Marcos.

Free. The campus is located at 335 South Two Lock Valley Road. Call 760-790-196 for information. (DAM MARCOS.) A Historical and Musical Reflec-

A Historical and Musical Reflection on art, music, and events from the decades after the '60s are presented in 'Retrospect,' original shows being presented by the students at the Coronado School of the Arts May 4-6. The curtain rises at 7 pm. next Thursday through Saturday, with a 2 p.m. matinose on Saturday. Date of Coronado Fighl School (60) D Avenue). Takets are \$10 for reserved call of 161-522. nel, Cox Cable Channel 75. seating, \$7 general. Call 619-522-8969 for information. (CORONADO)

S999 for information, (COROMADO)
The First Thursday Arts Festival
takes place at the 101 Artists' Colony
on May 4. Semis and Fula Bula perform tropical jazz and rhythm and
blues at 5:30 p.m. Poets, storytellers,
and musicians are invited to share
their original works from 2 to a p.n.
Find the colony at 897 South Coast Highway 101 (in the Lumberyard shopping center). Call 760-632-9074 for information. Free. (ENCINITAS)

A Largely Unknown Repertoire of World War II-era music is show-cased when singer Adrienne Cooper and planist/arranger Zalmen Mlotek present "Ghetto Tango: Music in Ex-tremis" at 7.30 p.m. next Thursday, May 4, at the Lawrence Family Jew-th Community Center. The spoot ish Community Center. The songs are sung in Yiddish and English, exressing anger, resistance, and hope the face of the realities of the

Tickets are \$19 for non-mem-bers. Find the center in Mandell Weiss Eastgate City Park, at 4126 Ex-ecutive Drive. Call 858-457-3161 for information. (LA KALLA)

Published and Aspiring Mystery Authors who are members of Sisters PHILLEREST

"Two Worlds, One Family" is the theme when the San Diego Regional theme when the San Diego Regional Signing Choir presents its eighth an-nual "performance nights" next Thursday through Saturday, May 4-6., at the San Diego North Stake Building of the Church of Jesus Christ of Latter-Day Saints (474 Mount Abernathy). Expects ongs and skist uniting the deaf and hear-ing communities, Donations are en-couraged. Exp. information, call couraged. For information, call 858-560-9927 or 619-463-7929.

TV

Something Curious Happens when you see old movies. Tactics and devices that have taken on the dull, crusty glaze of repetition seem rejuvenated — you find yourself able to experience the device as those who first saw it may have experienced it.

Not I, but my psychosis* can be

considered afresh. M airs Friday, April 28, at 11 p.m. on TCM, Cox Cable Channel 74.

We Never Thought It Would Hap-We Never Thought It Would Hap-pens, but we're actually starting to fed sorry for smilin George Clooney. He shows signs of trying to rise above the whole rebd-hunk doctor thing, trying or make movies with something in-teresting about them. But Three Kings, though critically acclaimed, sank al-most before it sailed. The Peacemaker in: Saturdee, And 19 at 8 n.m. on airs Saturday, April 29, at 8 p.m. on KGTV, Cox Cable Channel 10.

KGTV, Cox Cable Channel 10.

Holy Women, unlike Joan of Arc (see following listing). St. Therese did not lead armies into battle and die a heroic death. Her route to holiness was far more modern, in that it was far smaller in scope — acceptance of whatever came as from God. Like Joan, she died young. Therese airs Saturday, April 29, at 27, pm. on the International Chans. at 7 p.m. on the International Chan

One of Pauline Kael's Pavorite anitor's closet of a mental instit Airs Saturday, April 29, at 8 p.m. on TCM, Cox Cable Channel 74.

ILM, Cox Cable Channel 74.

Innocence Lost, when was it? That first, dark day when the stars went out in your eyes and you decided that DJs were not so much concerned with playing the hits you wanted to hear as they were with selling you the records the record companies wanted you to buy? So You Want to Be a VI M is resourced. III airs Sunday, April 30, at 11 a.m. on MTV, Cox Cable Channel 30.

As Any Horror Buff Knows, the As Any Horror Bull Knows, the original concept for the Hallowers series of movies was to have each be in dependent, connected only by the spooky holiday setting. But as Hal-lowern III proved, Michael Myers was indispensable. The Howling series stuck to the plan, but the resulting sequels were generally awful. Howling V and VI air back-to-back, Sunday, April 30, starting at noon on the Sci Fi Channel, Cox Cable Channel 63.

Fi Channel, Cox Cable Channel 63.

Hollerin' Al Pacino made eight films in the '70s and received Oscar nominations for four of them. He made only six in the '80s and received only one nomination. But in the '90s, the made, count 'em, 15 pictures, and though the finally won, it was also his only nomination. Surface air Sun. only nomination. Scarface airs Sun-day, April 30, at noon on IX, Cox Ca-ble Channel 68.

Discord, the wife thinks that topi-ary beasts coming to life is far creepier than Jack Nicholson stag-gering about a maze of hedges— the use of shrubs Stanley Kubrick biased because the TV version wa so brightly lit. The Shining airs Sun-day, April 30, at 2 p.m. on A&E, Cox Cable Channel 41.

Was It Just Us, or did noted pro-life actor/director Mel Gibson look just a little bit uncomfortable as he fol-lowed John "Thank You, Planned Parenthood!" Irving onstage during the Oscars? Who wants to bet that that little "Geez, who writes this stuff?" shot was unscripted? Irving's Hotel New Hamphire airs Sunday, April 30, at 2 p.m. on Bravo, Cox Ca-ble Channel 42.

Creeping Sweeps, NBC jumps the gun on the last month of All New episodes (oooh, Tom Selleck returns episodes (000h, Tom Selleck returns to Friends!) by airing The 70s — pre-sumably a follow-up to last year's show The '60s — on the last day of April. We're holding out for next year — The '80s, Members Only

SPORTS

Del Mar National Horse Show, the in equine competition. The dressage events run from April 27-30.

Hunter/Jumper Week runs from May 4-7. Judges look for horses with a

in the field.

All events are held at the Del Mar Arena on the Del Mar Fairgrounds, 2260 Jimmy Durante Boulevard. Weekday admission from 8 a.m. to

The Crack of the Bat, the San Diego Padres wrap up a series in Pittsburgh against the Pirates at 10:30 a.m. today, Thursday, April 27.

ursday, April 27. Then it's home to Qualcomm Sta

from \$5 to \$20. Games are broadca in English on KOGO-AM (600) and u Spanish on station KURS-AM (1040) For details, dial 619-280-INFO

(MISSION VALLEY) Professional Hoopsters, the Stingrays International Basketball League team hosts the team from Las Vegas at 7 p.m. tought, Thursday, April 27. The team from St. Louis arrives for games at 7 p.m. on Saturday, April 29, and at 6 p.m. on Sunday, April 30. The season concludes with a match-up a 7 p.m. on Tuesday, May 2, all at the San Diego Sports Arena. Tickets range from \$5 to \$25. For tickets, call 619-299-0148. (SAN DIEGO)

Vrooml Cajon Speedway hosts com-petition in American race trucks, street, bombers, pony, and legacy cat-egories on Saturday, April 29. The first race starts at 6:45 p.m., with qualifying

race starts at 645 pm, with qualifying runs starting at 5 pm.

The 3/8-mile track is located next to Gillespie Filed. Take I = 10 to Highway 67, and use the Bradley cut. Drive left for two blocks to Wing Street, been right one block to the track entrance. Adult admission: 59 (west side) and 310 (east side), 33 for those 8 to 12; free for kids under 6 with an adult. 619-448-8900, (IL-Octo).

Get Up and Ride! The San Diego Bi Get Up and Ridde! The San Dego Bi-cycle Club sponnors two bicycle rides every Saturday morring. At 8:30 a.m., both a fast 45-mile training ride and a slower-paced 25- to 30-mile develop-mental ride begin. Meet the riders at Costa Verde Center, near the corner of Genesee Avenue and La Jolla Village. Drive (directly across from University 858-495-2454. Helmets are required

Highway 94 with the San Diego Bicy-cle Touring Society riders on Sunday, April 30. The 65-mile ride starts at 8:45 a.m. at McDonald's (551 Tele-graph Canyon Road). Bring money for food. 619-479-2364. (CHULA VISTA)

Take an Exclusive Tour of Rancho Take an Exclusive Tour of Rascho Santa Fe with the Knickerbikers on Sunday, April 30. This 25-mile ride for intermediates starts at 9 a.m. at the corner of Via de la Valle and San An-dreas Road (park on San Andreas Road). Riders will also venture into





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A portion of the proceeds benefit the Make A Wish Foundation of San Diego

Entertainment is presented by Rob Hagey Productions of "Street Scene" For more information, call (619) 699-8866 or go to www.signonsandiego.com/alacarte
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Del Mar and Encinitas; bring money for lunch somewhere along the way. Call 619-294-3941 for information.

Something for Everyone, the 19th annual La Jolla Half Marathon, La Jolla Shorea Sk, and Windansea Five-Mile Stride all take place on Sunday, April 30, starting at 7:30 a.m. For de-tails on all of the events, call 858-454-0777. (IA JOLIA)

Champagne Loop II, join the Sierra Club bicyclists for a moderately paced 33-mile loop ride to Rainbowgon Sun-day, April 30. The jount starts at 9 a.m. in the parking lot behind the adminis-tration building at the Lawrence Welk Resort (exit I-15 at Deer Springs Road

1 Lesson

\$**10**00

and nead north on Champagne Boule-vard). Expect three long uphill climbs and a scenic downhill. Bring money for brunch. 858-483-5877.

(ISCONDIO)

Three Routes — of 5-, 10-, and
12-mile distances — are part of the
fun during the Subaru Mountain
Bike Warehouse Classic, alated for
Sunday, April 30, in Daley Ranch (on
L Honda Drive). Registration starts
at 7 a.m., with the first ride getting
underway at 8 a.m. For information.

SPECIAL

Backstage at the Opera, docents conduct backstage tours at the San Diego Opera's production of La Bohème at 6:30 p.m. on Friday, April 28, and at 12:30 p.m. on Sunday,

Cearn to

FUN . FITNESS . FRIENDS

Singles and couples welcome. Private classes and dances

April 30, at the Civic Theatre (202 C Street). To reserve a spot, dial 619-232-7636, (DOWNTOWN

Tis Gardening Season, and the Point Loma Garden Club announces its flower show, plant, and craft sale on April 28 and 29 at St. Peter's by-the-Sea Lutheran Church (1371 Sun-set Cliffs Boulevard). Hours are 1:30 to 5:30 p.m. on Friday and 10 a.m. to 4 p.m. on Saturday. Free. 619-226-6441. (POINT LOMA)

3 Ballrooms

10 Certified Instructors

(CARSARA)

Hanamatterit (Japan's Festival of the Plowers) combines a celebration of spring with a commemoration of the birth of Buddha. Japanese food, art, kid's games, and music are promised when the Vista Buddhist Temple and Japanese Cultural Center host Hanamatun from noon to 6 p.m. on Saturday and Sunday, April 29 and 30, Admission is fine. Finel the temple at Admission is fine. Finel the temple at Celebrate the Visual and Perform-ing Artists of San Diego during Sony Artwalk 2000. The 16th annual in-stallment of Artwalk is slated for Sat-urday and Sunday, April 29 and 30, from 10 a.m. to 6 p.m. The event is centered in Little Italy with shuttle ion is free. Find the ter service to artist and gallery locations in East Village, Marina, and the

maps and schedules. For information, call 619-615-1090. (DOWNTOWN

10 a.m. to 6 p.m. The festival is held on tails, dial 858-560-0871, (LINDA VISTA

Venture Beyond the Garden Gate the second annual Mission Hills Car-den Walk features a self-guided walk-ing tour of 24 local gardens varying size, composition, and themes. The event runs from 10 a.m. to 4 p.m. on Saturday, April 29, starting at the Mission Hills Library (1525 Fort Stockton), Tickets are \$10 in ad (MISSION HILLS)

the streets around the Allied Gardens Recreation Center (5155 Greenbrier Avenue). Organizers plan a pancake breakfast, food and crafts booths, an-619-460-5740. (NAVAJO)

Picnic in the Park during the Sar Buckwheat Zydeco, the English

Beat's Dave Wakeling, Big-Time Op-erator, and others).

Admission is \$7 general, \$5 for seniors, free for those under 12. Hours are 11 a.m. to 6 p.m. both days, For further information, call 619-699-8866. (BALBOA PARN)

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rs, May 2, 9 & 16

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tray. For information, call 760-724-6606. Find the Rancho at 651 East Vista Way. (MSTA)

Native California Architecture stars in the 7th annual San Diego Historical Society's Showcase. The Pelton-Craig house was designed by Thomas L. Shep-herd and built in 1930, during a revival of the California territorial style that of the California territorial style that originated in Monterey a century ear-lier. The house — found at 1802 Amalfi Street — has been transformed by some 20 professional interior and landscape

20 professional interior and landscape designers.

The showcase is open from Satur-day, April 29, through Monday, May 29. Hours are 10 a.m. to 4 p.m. Tuesday through Thursday; 10 a.m. to 8 p.m. Friday; 11 a.m. to 4 p.m. Saturday and Sunday. Tickets are \$20. For more information, call 619-533-7355

minutes.

Now for the rules: No people under eight years old will be admirted, no photographs may be taken, and your shoes must be flat. (LA JOLLA)

Board a Double-Decker Bus at Hoover High School (4474 El Cajon Hoover High School (447 E Liquin Bouleward) to ake part in the fifth an-nual Taste of City Heights, slated for Saturday, April 29, from 2 to 6 p.m. Participants will travel to 16 restau-nants to sample various cusines, and guides abbord the buses will eralet tales of local lore and history. Tickets are 59; children under seven free. Ques-tional Call 619-563-0671 for answers. (CITY HEIGHTS)

The Ancient Japanese Art of tree miniaturization — dating back to the miniaturization — dating back to the 13th Century — is celebrated in the San Diego Bonsai Club's spring show, slated for Saturday and Sunday, April 29 and 30, from 10 a.m. to 5 p.m. each day, in room 101 of the Casa del Prado. Expect demonstrations and ales. Lectures begin at 11 a.m. and demonstrations start at 1 p.m., both days. For information, call 619-699-8776. (BALBOA PARK)

"Days of Art." 80 artists and sculp-tors display their work, and many en-tertainers are scheduled to offer dance and music throughout the days. There will be special activities for kids. The arts festival is set for Saturday and Sunday, April 29 and 30, from 9 a.m. to 5 p.m., on and round Pier View Way and the adjoining Freeman and Ditmar Streets Free. 760-433-3632. (OCEANSIDE)

Free. 760-433-3632, (OCEMISIDE)
International Fun, the 11th annual
International Friendship Festival at
United States International University is slated for Saturday, April 29,
from 10 a.m. to 6 p.m. The theme
this year is "Color Your World." The
students from the more than 90
countrie who attend the school will countries who attend the school will host food and craft booths, and there host food and craft booths, and there will be family activities and live en-tertainment. Bring lawn chairs. USIU is located at 10455 Pomerado Road. Admission is free. 858-635-4607. (SCRIPPS RANCH)

Regional Dances and Songs will be presented when the House of Poland presented when the House of Poland hosts the lawn program at the Inter-national Cottages in Balboa Park on Sunday, April 30. Festivities begin at 2 p.m. For more information, call 619-234-0739. (BALBOA PARK)

Day at the Docks, the annual even runs from 9 a.m. to 5 p.m. on Sun-day, April 30, at the San Diego Sport Drive or Shelter Island and take a free shuttle to the docks). Expect fishing seminars, videos, kid's fishing, food, boat rides around the bay (\$1), casting contests (11 a.m. and 1 p.m.), tackle, boats, and art for sale. Admission is free. 619-234-8791. (POINT

You're Invited to a Garden Party, a variety of food, wine, and beer will be served at the Rancho Buena Vista Adobe for the Garden Party fundraiser Adooe for the Garden Party fundrassey planned from 2 to 5 p.m. on Sunday, April 30. Tim Maglione and Friends will perform jazz. The \$25 ticket in-cludes souvenir wine glass and food

California's Oldest Pepper Tree is said to reside on the grounds of Mis-sion San Luis Rey, and the mission is sion San Luis Rey, and the mission is hosting its second annual Pepper Tree Day on Sunday, April 30, from noon to 5 p.m. Expect community displays and food booths and an emphasis on the importance of recycling and caring for natural resources. Find the fun at 4050 Mission Avenue. 760-757-3651.

Admission is \$1 per person, or \$5 per family. (OCEANSIDE) family, OCEANSIOU

Put on Your Walking Shoes and head out to the eighth annual Coast of Pacific Beach Restaurant Walk, scheduled for Monday, May 1, from 5:30 to 8:30 p.m. Tickets — entitling participants to samples at 14 PB eateries — are \$14. All of the restaurants are within two blocks of the ocean. For these next the entire could be a supplementation of the section of the sec

ticket outlets and information 858-273-3303. (PACIFIC BEACH) 888-273-3303. (MAGNE BEACH)
Celebrate First Thursday throughout the "village" of La Jolla next
Thursday, May 4, with fine arts to
view (galleries will be open late),
food, demonstrations and
makeovers, fullders' a scivities,
magic, and "culture" from 5 to
8 p.m. Festivities begin at the information tent, located on the lawn at
the Chart Honey restruent (1270). the Chart House restaurant (1270 Prospect Street). For details, call 858-454-5718. Free. (LA JOLLA)

Wings over Gillespie, over 70 World War II warbirds and vintage aircraft are being displayed at the fifth an-nual Wings over Gillespie static air show, next Thursday through Sun-day, May 4-7, a Gillespie Field. The show is dedicated to World War III Marine aviators, with the FM-2 Wildcat and F4U Corsair highlighted. Admission is \$7 general, free for children 10 and under. 888-215-7000. (EL CAJON)

Ranunculus Rainbows, the 50 acres of giant ranunculus flowers are blooming at the Flower Fields through early May. Visitors may stroll on pathways through the fields from 10 a.m. to one hour before dusk from 10 a.m. to one hour before dusk daily. Admission is \$4 for adults, \$2 for children 6 to 12, and free for those 5 and younger. Find the fields by taking the Palomar Airport Road exit from 1-5, heading east for two blocks, and turning left on Paseo del Norte Road. For information, call

FOR KIDS

He's Created Wonderful Bear Pigs, and pirates, as well as myria-other characters. Head to Yellov Book Road at 10 a.m. today, Thurs day, April 27, when prolific autho David McPhail presents his new book, Drawing Lessons from a Beau and signs copies of his work. Find the shop at 8315 La Mesa Boulevard. Free. Call 619-463-4900 for details.

(LA MESA)
Then McPhail is off to Borders
Books and Music to discuss his book,
do some sketching, and "show children how to release the artist within" at 3 p.m. on the same day. Borders, 1072 Camino del Rio North; 619-295-2201. Free. (MISSION VALLEY)

The busy author also plans a pre-sentation and signing at 10:30 am on Friday, April 28, at White Rabbit Children's Books (7755 Girard Av-enue). Free. Call 858-454-3518 for information. (LA JOLLA)

"The Emperor's Nightingale" is being performed by the McIntire Play ing performed by the McIntire Play-res today, Thunday, April 27, at the Marie Hitchcock Puppet Theater. The Tom Jensen Puppets present Puppersi Puppers Puppets May 3-7. Performances begin at 10 and 11:20 a.m. Wednesday through Fri-day and at 11 a.m., 1, and 2:30 p.m.

on Saturday and Sunday.
Tales from the Enchanted Forest
are being told by guest artists the
Nick Barone Puppets Finday through
Sunday, April 28-0.
Find the theater near the
Acrospace Center; 619-685-5045.
Regular admission is 35 for adults,
52 for chiddren (11-2), rice for those
under two: (BALBOD PARN)

Stories About Being Unique— including David Small's Imogene's Antlers, David Shannon's Bad Case of Stripes, and the new book, Odd Vel-ver—may be heard during the "Read-ing Rainbow" event planned at 7 p.m. n Friday, April 28, at Barnes and No

Learn the Bear Cha-Cha-Cha during the Bear in the Big Blue House Party stated for Friday, April 28, starting at 7 p.m., at Borders Books and Music (11160 Rancho Carmel Drive). Expect to hear stories and do some activities. Free. For information, dial 858-618-1814. (CARMEL MOUNTAIN)

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

dren's awareness of graphic arts.
This week, a class is being offered in "Decorative Kites" (April 28, 29, and 30). Call for fees, age restrictions, and reservations.

200 West Island Avenue. Dia 619-233-8792 for additional details

Free, 619-481-4038, (DEL MAR)

A Puppet Named Umi shares her fa-vorite stories from around the world during the story time planned at 12:30 p.m. on Saturday, April 29, at

Music to Your Ears, stories with and Music (11160 Rancho Carme Drive #104), 858-618-1814. Free (CARMEL MOUNTAIN)

Head to Memorial Bowl Park on Saturday, April 29, for the Day of the Child Community Fair taking place from 10 a.m. to 2 n.m. Ores

clowns, face painting, live entertain

SAN DIEGO SYMPHONY

What makes a legend? Bow and Beethoven.

CLASSIC FILM

Ht, Starring Clara Bow April 29, 7:30pm · Copley Symphony Hall Christian Elliott, organ

egendary silver screen star Clara Bow Lwas forever known as the "It Girl" as a result of this sexy and vivacious flapper film. Bow was silent film's first "Goddess" who defined the liberated woman of the 1920's. This film is presented with solo organ accompaniment infused with the infectious dance rhythms of the Roaring 20s!



CONNOISSEUR SERIES

May 5 & 6, 8pm

May 7, 2 pm · Copley Symphony Hall May 14. 2pm · California Center for the Arts. Escondido Jung-Ho Pak, conductor

San Diego Master Chorale, James Richard Frieman, Music Director Vaughan Williams Serenade to Music

Vaughan Williams Three Shakespeare Sones Beethoven Symphony No.9 in d minor

he drama and majesty of Beethoven's Ninth brings this season to a

rousing close. This wildly expressive symphony has become one of the most magnificent and highly recognized musical works in the Western world today. San Diego Master Chorale will perform Beethoven's immense choral finale and Vaughan Williams' poignant Serenade to Music and Three Shakespeare Songs. Prepare yourself for a performance like no other!



San Diego Symphony is funded in part by the City of San Diego Commission for Arts & Culture and the County of San Diego

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Returns to Navy Pier June 30th through

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CHATCOWN.

Port of San Diego



PREVIEWING SUMMER POPS 2000!

San Diego Symphony May 20th, 3pm Spreckels Organ Pavilion, Balboa Park Matthew Garbutt, conductor Sponsored by Qualcomm

You are invited to join the Symphony for a free concert at the beautiful Spreckels Organ Pavilion in Balboa Park. You'll hear wonderful highlights of the exciting songs, soloists and themes from the upcoming Summer Pops season beginning June 30th, Join us!

Reading is Pundamental, the 15th annual Children's Book Party — promising celebrities, culture, art, pro-fessional athletes, refreshments, and ree books - is set for Satur April 29, beginning at 8:30 a.m. at the Spreckels Organ Pavilion. Questions? Call 619-266-4118 for answers. Free. BALBOA PARN

Games, Food, and Pun are planned when the annual St. Mark's Spring Kids' Festival takes place from 10 a.m. to 2 p.m. on Saturday, April 29, at St. Mark's School (3502 Clairemont Drive). The activities are suited for those two to ten years old. Admissi is free, with a small charge for games 858-273-1489. (SOUTH CLAIREMONT)

"Take a Closer Look: Shells, Snails and More" is the topic for a class for children aged three and four starting a 9:30 a.m. on Saturday, April 29, at the Birch Aquarium-Museum. Organizers plan hands-on activities with a vi ers plan nannas-on activities with a relatives, netry of sea snails and their relatives. The fee is \$15 per child (chaperon free). The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For the required reservations, call 858-534-7336, (LA JOLLA)

Concentrate, and Be Quiet and Still Concentrate, and Be Quiet and Mill after the yoga workshop for parents and kids (6-13) planned at 1 p.m. on Saturday, April 29, at Yoga Del Mar (2625) Del Mar Heights Road). In-structor Pamel Hollander plans na-ture and animal theme postures and balances and movement games. The fee is \$8 for kids, \$12 for adults. To consister call \$83, 200,0078. Door to: r, call 858-720-0076. Do not es register, call 858-720-0070. So for two to three hours before the class

ily Heritage Day" runs from noon to 3 p.m. on Sunday, April 30, in the courtyard of the California Center for the Arts, Escondido, in conjunction with "Sites Unseen Shimon Attic Photographs and Public Projects." Events include family tree workshops with local genealogy experts, folklors dancing, poetry, music, and a gallery talk by Deirdre Berger. The fun is in-

THE POETRY MENTOR



Children's Discovery Museum of North County, a sixth birthday cele-bration is planned on Sunday, April 30, with clowns, balloons, and

birthday cake, all starting at 11 a.m. Mr. Christian and his magic bags of

tricks will perform at 2 p.m., and Wi

amena the Wizardess takes the stage

DANCE for \$20

Classes Start Week of May 1

TUESDAY: Argentine Tango • Ballroom Dance*
Hustle ('70s dancing)*
West Coast Swing

THURSDAY: Nightclub 2-Step • Hip-Hop Hustle (*70s dancing)

FRIDAY: Salsa* • West Coast Swing*

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WEDNESDAY: Jitterbug & Swing*

1ST & 3RD SATURDAYS: Ballroom Dance

2ND & 4TH SATURDAYS: Nightclub Mix

azine, you can't help but notice The quarter-page display ad,

with McKeown's photograph, app "Poetry Tutorials." the ad offers, "See your work

take flight...." McKeown, on the morning that we talked. was at home with his wife and young children in Middleton, Wisconsin. He told me that he was born in 1937 in Evanston, "a suburb of Chicago.

I went to the University of Michigan, Ann Arbor Got a B.A. and an M.A. from there, with a major in English and Creative Writing.

I asked if Mr. McKeown had a great teacher at Ann Arbor. He did, he said, "but he wasn't published. I did study with Donald Hall, who was there at my same time. I did study briefly, in modern poetry, with John Heath-Stubbs and Geoffrey Hill, both British poets, Hill being probably more - much more prominent. I went back to school in 1987 and 1989 and got an MFA at Vermont, mostly because I thought it would help me with teaching."

McKeown has published six books and eight chapbooks of poetry, and his poems have appeared in some 450 literary journals. "People wonder," he said, "why I have so many magazine publications. The reason is because I was trying to make up for not having a Ph.D. It would be so much easier and bet ter if I had gotten a Ph.D. The only thing is I always had this feeling it was going to burn me out, to a point where I wouldn't even care about writing any more.

After McKeown finished the MFA, he taught at the University of Wisconsin in Madison, "In the Outreach mostly, I did some day classes for them, I also did correspondence work for them. I came on as full-time and then almost immediately, a year or so down the line, they cut me to half-time. They decided, because of funds, that a person that had been there ahead of me, they were going to give part of my work to him. So I said, fine. I started on my own. I started in '94, around July. I started putting my ads out, and I started with a few people around here that wanted to work with me. And people from the university. Some went along with the university correspondence courses, and they took them, and I don't think they were terribly happy with the results. So they came back to me

"Many people ask, 'Why don't you get a stable like barbers do. You start a barber shop, and then you get a partner, and then you get more and more barber shops going, and you also get eight or ten people cutting for you, and so on.' But the trouble with that is that I vary so much from some of these other

There's Trouble in River City

next production for the San Diego Junior Theater. It's an all-American

story about a fast-talking traveling

salesman who cons the residents of River City, Iowa, and manages to make a difference. Performances begin at 7 p.m. on

READING

people that I wouldn't feel right about doing that. It would be fine if they wanted to start their own, but I have a certain orientation. So I don't feel had that I haven't expanded." I asked where, other than in Poetry, Mr. McKeown

advertised. "Mostly," he said, "in Poetry and Poet & Writers. I did, before, advertise in other magazines, but they didn't prove fruitful. From some, I got really rank, rank beginners. I still get people occasionally who have been involved with one of those outfits that give out prizes. You know, 'You get to dance with Bob Hope if you win.' They get to have lavish dinners, and they bring in a star or two, and they charge those people two or three thousand dollars to fly to these events. It's crazy. It has nothing to do with really strong poetry. But some of the people, they were older, and they said, 'I don't care. I write lousy poetry, and I've won all these weird awards, and I've got them all up over my wall, and it makes me happy and I could spend it on a Cadillac or some thing else, but I spend it on this, and I have a hoot.' I said, 'Well, then, do it if you understand what's going on. You're not getting fleeced.'

McKeown also does editing for publishers. "I work on chapbooks, manuscripts. I charge by the hour. Usually like \$50 and sometimes \$60 for rush. I also work for publishers, who want me to read a book and decide whether or not I would publish it, or they have accepted it, but they want somebody to go through and be really nasty and hard. I come in like a surgeon and take the fat off

Did people pay by the project?

"Sometimes. They want to know approximately how many hours. I call them back, and then they send me a check, and then they say, 'If it takes any more, let us know, and we'll pay you the additional amount.' Which in some cases you get, and other cases you don't. With individual people, I'm finding out more and more, I read as far as they paid and I stop. Because many people, once they get a manuscript in their hand, you've had it. You just don't get paid. And this last fall I lost maybe \$1200 in people not paying. It's the psychiatrists and plastic surgeons that are the worst. Can you imagine? Those are the ones that stiff me. Not the person in academia or just a normal person

McKeown explained that when he began, he had a complicated method of assessing charges. "I've simplified. Now I have a two-step and a three-step. Sounds like a dance, I know. A two-step is when you send me six pages and then I read those over - three or four different times, usually - on three or four different days. Then I write a page reaction, and I mark carefully and closely on the manuscript. And the charge for that — and there's two of those six — is \$200. And then three-step, I have three exchanges of six poems. Some people do another thing; they work with me for a certain amount of time, and then they say, 'I want a fly-over,' which is not as close as what I do, maybe half

858-755-3735

2670 Via de la Valle (1-3 et Via de la Valle, racetrack/fairye No change

MUSEUMS ons, call 619-239-8355 (Art museums are listed in the Reader's Guide to Art.) Follow the Trail to Quail, head to

Quail Botanical Gardens on Tuesday, May 2, at 10:30 a.m., for a general tour of the gardens oriented for kids Antique Gas and Steam Engine Mu-

Sunday, April 30

2-4 pm

A signed copy makes

a perfect gift!

hone-powered equipment related not, only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelverlight shop, a country kitchen and parlor, a steam-operated saw mill, nd 1/3-scale train. Find the muse at 2040 North Santa Fe Avenue. Fo further details, call 760-941-179

Bonita Historical Museum, pho-tographs of the many "California Mis-sions" taken by Richard Peña and models of the missions created by local schoolchildren are on exhibi through Saturday, April 29

The museum highlights the his-tory of the Sweetwater Valley from the mid-1800s, with historical phomid-1800s, with historical pho-lographs, artifacts, tools, and farming implements; the district's 1953 fire en-gine; and bound copies back to the 1990s of the Chula Vista Star News. Find the museum at 4055 Bonita Road. Dial 619-267-5141 for addi-tional information. (BOMTA)

Chinese Historical Museum, the museum is located in a building orig-inally built in 1927 for the Chinese many pour 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 lo-cated at 404 Third Avenue (at.) Street); 619-338-9888. (DOWNTOWN) 'Chule Vieta Heritage Museum the museum features glimpees of Chule Vista's past; exhibits feature lemon 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 500 Third Avenue. For further information, call 619-420-6916. CHERA WITA

Creation Museum, a museum con trasting the evolution and creation world views is found at 10946 Wood

George White and Anna Gunn Marston House, this historic home sits on five acres of landscaped grounds with a formal English Romantic garden. Built for civic leader and der den. Built for civic leader and depart-ment 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 and Crafts period, which empha-sizes simplicity, function, and natural materials. The museum is located at 3525 Seventh Avenue; 619-298-3142. HILLCREST

(HLCPEST)

House of Pacific Relations, Interna-tional Cottages are open every Sunday from noon to 4 p.m. to present the his-tory and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 am. to 3 pm., and Children Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every month. 619-538-4069. (BALBOA PARK)

Marine Corps Recruit Depot Mu-seum, housed in a historic building, the museum features five permanent gal-leries with artifacts, uniforms, vehicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at MCRD, just inside Gate 4, off Pacific Highway. 419, 523-630, auromoto. 619-524-6038. (MICWAY)

619-526-6038, Monway
Parsonage Museum of Leman
Gawes, through photographs and documents, "Memories of Chester and
Billy: An Exploration of Theodore
Dreise's Landman Noval Ar American Tragely," recounts the 1906
Chester Cladies, or come noticed a "becrime of the century" at the time.
Struck by the social dynamics of the
case, Dreise created his epic, See the
show through Sunday, May 28, Find
the museums at 7115 Church Street.

Reuben H. Fleet Science Center, eight Science Diego organizations have joined the center to create "TechnoVation," an exhibition highlighting the most innovative science and technology departments in town. Each of the eigh exhibits includes an interactive and ed ucational display incorporating what the specific technology is, how it works, and how it affects the public. The show

and now hance the public he arrow continues through December. Bright, interactive exhibits de-signed to introduce all ages to the world of color are on offer in "Color Play," continuing through Monday, July 3. The exhibition includes a "Color Playhouse," "Picture Printing," "Color Storm," and a "Big Kaleidoscope."

tific principles. Explore the vario methods of transmission sun 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

as close. So they say, 'Tom, I've got 50 pages, I want you to do a fly-over. How much would you charge me?' Then I would try to give them an estimate.
"The money is hardly the matter. It's the time. The classic person that'.

difficult is the person with a manuscript who keeps changing his mind about different poems or the positioning of a poem through sections in the book. It's hard to keep pulling out poems, and throwing away one, and then putting ir another, and shifting the first section to the fourth section, and the fourth section to the first."

About his clientele, Mr. McKeown said, "They're almost like peers, fellow poets. I don't call them clients. People ask me, 'How many people are you working with? And I have no idea. To tell you the truth, I'm not working with that many right now, actually. I have a lot of books that are burning to be done, and as soon as we hang up here, I'm going to be back to them.

"But, I have everything. Some of the best have been doctors. I've also had difficult ones. Most people have probably had a course or two in poetry. But there are many that haven't: They all have enthusiasm for poetry. I try to maintain a high boiling point with poetry. I suppose I eat and sleep poetry. I try to be like a coach. I want them to publish. And I want them to publish in really good places. Some have. They have also won a lot of contests. I've had one woman who was a Pulitzer finalist. I can't really speak about certain people. But I've worked on a woman's book who is a Walt Whitman award winner. I've had Poetry Society of America first-place winners."

Mr. McKeown said that he didn't give advice about which contests to enter. "I'm really down on this contest thing. I think it's too much of a turkey shoot. Some of these contests have 1000 and 1500 manuscripts. And often there's only one winner. So it's really a heartbreaker, to sit around waiting for these things. With books, what I suggest to people is that they contact the publisher directly and see if they can get a name of somebody."

In answer to my question as to how he does his work, Mr. McKeown said, "I do it by old-fashioned mail, I do some criticism over the phone, Sometimes they will finish a manuscript, and I will do, like, an hour or an hour and a half, or even a two-hour critique on the phone, where we start on page one and go right through. I like that very much. Sometimes they record it, which is fine with me. I also do audiotapes. Sometimes this takes a little wherewithal, what with two young kiddles running around jumping on me or the bed, but I do

get them out of the house, if I can, and sit and do an hour-and-a-half tape.

"Sometimes I think it's better to do it on the phone because then they can ask questions... 'I've been working on this poem for eight years, and that last stanza, what can I do with it?' Or, 'What would you do with that last stanza?' Or, 'Those lines aren't right, Any suggestions?

"But I'm not a ghost writer. I sometimes will give people lines and sometimes words. Sometimes as many as three, four, five, six alternatives to their lines or words, which, of course, as far as I'm concerned, they're paying me, so they can use anything I say."

Had Mr. McKeown ever lost a manuscript

He has. "As a matter of fact, we thought we lost one this morning. We did. But we found it, we got it all worked out. We thought we had lost this one. For about the first hour and a quarter this morning, I was digging all over the house and in the basement and everywhere. It is a worry. I have some real deep, big baskets that I try to keep things in."

What does Mr. McKeown look for in students' poems?

"I want the best for American poetry. As I work with people, I'm looking at every word. I'm interested in having them try to use as fresh language as the possibly can. I want a lot more showing and less telling. I want a lot less of people showing off their knowledge, and their great knowledge of mythology and stuff, and putting that all into the poem so that you almost need a dictionary to follow and to look up words and so on. I want the thing to be emotional but I also want it to be visual.

"I like poetry that has a lot of memorable lines. I like poetry which is very emotive, where there's a flow of energy and emotion, and as Raymond Carver said, 'heat.' My beef is that many poets who are being accepted into big magazines are almost like 'half' critics, or what they call now a 'critic poet,' or 'po critic.' The language of criticism is laced into the poem. It certainly titillates all the people who are critics, and also the ones that are critic poets. But to me there's way, way too much of that going on. It's almost consciously or unconsciously letting you know that they have a Ph.D. or they teach in an MFA program. I would rather see the pure thing, like what Lorca would do or Neruda. I do work with students who are into this critic-poet thing. I've tried to explain, by taking their work, and showing them why I think this poem fails. Because

(continued on page 82)



Thursday, May 4 5 pm Meet & talk with

Admiral Bill Owens

author of Lifting the Fog of War



As Vice Chairman of the Joint Chiefs of Staff during the first Clinton Administration - the nation's second-highestranking military officer -Admiral Bill Owens saw the challenges facing the U.S. nilitary up close and strov to bring about change from inside the Pentagor In this trenchant,

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• Gifta

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Readings \$15

looking book, written with veteran military rep rter Ed Offley, he explains the full extent of the crisis the U.S. military faces, and proposes a daring = solution: the Revolution in Military Affairs

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Calendar LOCAL EVENTS

plays of the cars and motorcycles that made the laps.

More than 80 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. Find the museum near the Starlight Bowl; 619-231-2866, (MARON PANO)

619-213-2886, (BARDA PAWE)
San Diagn Historical Sackery Ma-seum, Taggart Funtaey: The levelty of Adulter Flath' Scause on the full range of juveley designs and innovative tech-stration. The control of the control of the control of the control of the control for an only the control of the

tographs, 40 customized quilted mattes for framed images, and quilts. The show focuses primarily on African American women quilters but also fea-tures male quilters and well-known tures male quilters and well-known quilters and preservers including Rosa Parks, Alice Walker, and Maya An-gelou. In addition, a selection of quilts or photographic documentation of quilting by members of San Diego's African American community is being

displayed on a weekly rotating basis.

The museum is located in the Casa de Balboa building; 619-232-6203. (BALBOA PARK)

San Diego Hall of Champions, 52
San Diegos Hall of Champions, 52
San Diegos have been on 87 Sports IIhistrated magazine covers, and 32 of
those covers are on exhibit at the museum through Monday, May I. The
show features a timeline of athlete's

THE POETRY MENTOR (continued from page 81)

of their language

"I work with people in South Africa and Hong Kong and Tokyo and England and on the continent with their poems, and people in Canada, and all over the place - South America, Rio. Some of them have this kind of British idea. When I was in Geoffrey Hill's class in '58 or '59, and his first book was pub. lished, he flowed pretty well. But as he went along, through the years, there is a lot of awfully turgid poetry in there. If you were some Oxford don sitting there, you would be all titillated and gooey-gooey and slurp-slurp about some of his poems. But damn it, for the guy on the street, it's too hard. It's too hard. It's not a pleasure. Those kind of poems are not a pleasure. Someone like Geoffrey Hill can write for a small audience and that's fine. But you must give plea sure. You want to write lines that you want to read again and that the reader wants to read again.

"Much of the poetry that I think people are doing today is throwaway stuff. It doesn't flow, it doesn't have emotive quality, the visual quality. It's more academic; they've sewn in all their little things - lots of talk about the New Criticism and Derrida, I'm sure that poets like Yeats or Emily Dickinson, if they read most of this stuff that's done today, they'd put it in the fireplace, and they should. I think poetry should say something. It should give pleasure, but it should say something, it should suggest. You are wrestling with the unknown. You're trying to bring in insights about love and death and separation and loneliness. Poetry should be more than showing how sensitive you are or how smart you are; it should be nourishing. It should give a person something. They should go away with something to hold on to. Many poets you read, you don't have anything when you get through.

"I like it to be emotional. I like it to be memorable. I like it to be at least partially visual. I emphasize the word 'freshness.' If the thing isn't fresh, then it really isn't going to be a very good poem. So I emphasize that quality and try my best to help people write poems that are fresh.

"But if I end up with some British poet, let's say, who's studied under some body, then it's like someone has poured concrete into their poem; it's a structure built with concrete and steel, and it doesn't move, and it certainly won't fly. It's going to stay on the ground. Some of those people have said, 'Attack my poem, I want to make this thing fly.' In that case, it's almost like a wordby-word thing. Some South African poets that I've worked with, they've studied in England and it's the same thing. With some of the Irish poets, the same problem. To me they're turgid and heavy and academic and are great boulders and no way they were going to fly. They're the kind of poems that a critic would

"I would like to see a poem that is lyrical. In American poetry, I'd like to see more music. And more flow. I'm not necessarily talking about returning to traditional forms. I like free verse. There's a tendency now to go back to the traditional, which is fine, if people want to. I think everybody show they want to do. The only reason I criticize some poetry that's out there now is that for now it may be right for certain people. But in the long history of poetry, I don't think it's going to be important at all. I think it will disappear. I don't think people will look to it as being that worthwhile. The poem that will last is the poem that has memorable lines, that has music, that has good visual imagery, good metaphors and similes; it's succinct and it's fresh. That's what I'm advocating, certainly, with people I work with.

"The problem is if they've worked with somebody who's given them the deep submersion. It's almost like you have to deprogram them. It's hard. Some times they have all the motion in the poem, the lines — obviously mostly long lines - and when you finally get to the end of the poem, you want to say, 'What the hell is this about? This isn't about anything. This is about showing off that you can write pretty lines maybe, or that you have an MFA or some such, or a PhD. or something, but what are you really saying here? What are you saying in your poems? Is there anything you want to say?' Some of these people really don't have anything to say. They just go through the motions.

They did. Mr. McKeown said. "You get misunderstandings. You're dealing with human beings. You have all kinds of things that happen. I try to keep their interests in mind. And that's the most important thing, what they're try

As for his work with students, Mr. McKeown concluded, "I hope I can keep doing it and not lose my nerve or my energy. It's nice to see people publish books and chapbooks; it's nice to have them win things."

Tom McKeown can be reached at 1220 North Gammon Road, Middleton, Wisconsin 53562, or by telephone at 608-836-1612.

names and cover dates and explanatory text panels.
"The Art of Sport," opening on Thursday, April 27, features works by Kadir Nelson, Alvin "Lefty" Martin, and the Road Runner Sports Collection. See this exhibition of work by these San Diego sports artists through Friday, June 30.

Friday, June 30.

The nevest permanent exhibit at the museum bonon Su Diego County High School Coaching Legends. The inaugural "class" of "Coaching Legends are the coaching Legends of the Coaching L

(MADO NPA)

San Diego Merkitian Huserum, at cr-babit entitled "Submarines A Century of Sient Service" in on display about the Errybout Arteily: Pier compu-ter of the Computer of the Computer of the (early history), "NeW and WWII,"
"The Gold Wu to the Piersen," "Sub-Base San Diego," and "How a Submar-rine Works. The Sow includes the submarine art collection" A View from the Princeps" and ununerous artifacts (including an actual Japanese torpodo).

The museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado ferryboats, the tuna fishing

eum is located at 1306

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

San Diego Museum of Man, a na-tional touring exhibition of 40 religious sional overing enthilistion of Or religious, secular, and abstract woodcarrings by Hispanic strate Patrockris Bartha makes to only California stop at the museum through Sunday, May 14. Thareks, Robert Bartha so life the carving career of Bareks, considered the most important mid-20th Century Mexican American artist. His entitle and the control of th ditions. A small selection of works artists influenced by Barela is part of

attonis. A strail selection of works the chibition.

Conversations in Culture — A Tenth Anniversary Retrospector's concess on both photographs and art-the-free control of the control of

picted in the museum's new Children' Discovery Center. "Time Travel to An

Roam-O-Rama

A Guide to Unexpected San Diego and Beyond • By Jerry Schad Real mountain bikers don't putter around on pavement, which is why (if you identify with this description) you should try the following route on mostly dirt roads through the west-em foothills of the Cuyamaca Mountains. Allow three hours (or maybe a whole lot longer if you're inexperienced, out of shape, or want to stop for breaks) for the 20-mile loop trip shown on the map. You'll gain and lose a total of 3200 feet of elevation. Pack along two or more filled water bottles, and pocket plenty of quick-energy snacks to stave

Caller

cient Egypt" features a walk-through rendition of a nobleman's home, and

San Pasqual Battlefield State His-toric Park commemorates the clash

the lives of the Indians indig

off fatigue.
From Highway 78 west of Julian, drive south on Prine Hills Road, Eagle Peak Road, and finally Boulder Creek Road to reach a convenient starting point — the Pine Hills ranger station parking for all Boulder Creek and Engineers Road's (take a Thomas Brothers me for this trice) hed newstealors. Brothers map for this tricky bit of navigation

Brothers map for this tricky bit of navegation.)
Alternately, drive west on Engineers Road from Highway 79 at Cuyamaca Reservoir to reach the same point.
From the ranger station, the first segment of the trip to misels bases you south through expensed of the trip to misels bases you south through expensed of the trip. The same of the trip through expensed of the trip curve, where Cedar Creek Road intersects and heads west.
Segment two (four miles) on Cedar Creek Road takes you down along an oak-shaded stream and through a groge that cuck ever steeper and through a groge that cuck ever steeper and through a groge that the and coasians, and control the same of bedrock of the Cuyamaca foothills. This prin-ritive and occasionally deeply ruited dirt road is a kick for both four-wheelers and mour-tain bikers. At the bottom of the grade you cross Cedar Creek, full of clear-flowing water. A steep title climic heaves, taking you up to Eagle Peak Road. If you make a short side trip down the old dirt road to the left (now the trail to Cedar Creek Falls), you'll



those fails may be little more than a dask stan on a cliff.

Segment three (eight mess of the rice segment in the segment of the rice segment in the segment of the rice segment in restriction of the segment of the se

Mexican War between the U.S. Dra-Mexican War between the U.S. Dra-goons, bolistered by sailors and vol-unteres from San Diego, and Califor-nia militia. A narrated slide-show screens throughout the day, telling the story of the war in Mexico and Cali-fornia. A self-guided tour recounts the events of the battle and profiles the leaders of the forces and also describes 15808 San Pasqual Valley Road. Call 760-238-3380 for additional details. (ESCONDADO)

periods reviewed within 5 from a given confidential, allowed between the companion of the control of the contro

Villa Montezume, built in 1887 for internationally celebrated author and musician lesse Shepard, serves as both a historical house museum and cul-tural center. Find the museum at 1925

K Street (at 20th Street). Call 619-239-

from the East Coast to Caintornia by boat around Cape Horn in 1850. Find the museum at 410 Island Avenue (at Fourth Avenue); 619-233-4692. (GASLAMP QUARTER)

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0 to 130 mph in 6 seconds. Not downhill. Just down

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Aren't you getting a little old for that skateboard?

This Streetcar Isn't **Going Anywhere**

Previn's music is fundamentally superfluous.

an Diego Opera is presenting the local premiere of André Previn's A Streetcar Named Desire. The opera itself, based on Tennessee Williams' famous play, was first produced at the

comes to San Diego with the orig-inal set and costumes by Michael Yeargan, as well as two of the San rancisco singers, Elizabeth Futral s Stella and Anthony Dean Grif-JONATHAN SAVILLE

the other two major roles are sung by Sheryl Woods (Blanche) and David Okerlund (Stanley) — have (Blanche) and David Okeriund (Stanley) — have fine, strong, well-produced voices; all of them demonstrate excellent command of acting tech-nique, and respond well to the vividly theatrical stage direction by Brad Dalton; and they have ev-idently been cast for their looks as well, for each of them (the tense, fragile Blanche, the slight, passionate Stella, the heavy, awkward Mitch, the arrogant, muscular Stanley) is of a perfect physical type to realize Williams' characters. The se cal type to realize Williams characters. The set, with its mixture of naturalism and theatrical ab-straction, its New Orleans wrought-iron work, its dramatically functional moving sections, and its cyclorama for projected effects of time, weather, and emotional tone, is handsome and poetically suggestive, as well as being fully responsive to the needs of the drama. The costumes closely follow needs of the drama. The costumes closely follow the tradition of the play's productions, with a spe-cial degree of stylishness and expressiveness. Karen Keltner does a bang-up job of conducting Previn's

score, and the opera orchestra plays it with panache On opening night at the Civic Theater, the audience was carried away with enthusiasm. They seemed to find the opera a wonderful success. Un-fortunately, they are not writing this review, so you will have to put up with my dissenting voice. "What did they enjoy so much?" I ask myself. My answer is, "Williams' great play, in a well con ceived, well-executed, imaginative production." And what did André Previn's operatic setting of

Williams' script have to do with it? Not much. Librettist Philip Littell has efficiently trimmer the script, without making any significant alter

ations in it. He has left the style of the language — Williams' lively, demotic, characterful, conversa-tional prose — virtually untouched. Previn has set these conversations with an acute sense of their natural rhythms, and in vocal lines that reflect is

a more or less obvious way the thoughts and sentiments expressed.

Between the lines of dialogue he

I SAVILLE

Between the lines of aialogue he has regularly interjected brief orchestral passages, which provide
an emotion-laden commentary on what has just
been sung or on what is just about to be sung. The
result is an immensely slowed-down rendering of
the play, but — since the essence of the script is the play; but — since the essence of the script is still there, and since Williams' plot and charac terization are so powerful, and since the qualities of the acting and staging are so deeply in tune with the playwright's conception — even at this slow fragmented pace the play's action grips the audi-

What the librettist has not done (except in one what the librettist has not done (except in one unfortunate innovation) is to transmogrify the original text into the sort of shaped linguistic forms that can naturally give rise to sustained musical invention. Arrigo Boito, working on a supreme poetic text by the greatest of all playwrights, freely cut, altered, reworked, and added to that text in cut, aitered, reworked, and added to that text in order to come up with the right kind of liberteto for Verdi's Otello. All Littell dared to do, even though he was working with a text far less inherently op-eratic in nature, was to condense, and to add one ghastly Expressionist "aria" by the very minor char-acter whom Williams had confined pretty much acet windr Winains and Commer perty much to the words "flores para los muertos." (No, the opera is not in Spanish — although the diction of many of the singers is so indistinct that the pro-duction has to provide a written version of the sung text in supertitles!)

As for Previn, what he has not done is to dis-crease the production of the supertitles of the production of the sungertitles.

cern behind and beyond the dialogue movements of thought and feeling that could be translated into large-scale musical forms. He is, admittedly, not so great at melodic writing, but the sentences of dialogue he sets often provoke bits of proto-tunes that might have been developed into

musical shape, something that might — by doing what a spoken dramatic text cannot do — pro-vide a justification for the whole enterprise of setting to music a play that is thoroughly effective on its own. This sort of thing can be done with even the an operatic scene made up entirely of tion, without arias, can be Sparafucile scene in Rigoletto, or the Marschallin-Octavian dialogue

the Marschalm-Octavian dialogue that opens the first act of De Rosenkava-lier. Previn scarcely attempts anything like this. Furthermore, he seems reluctant to undertake anything like a contained aria or scena. Blanche's narrative of her young husband's suicide, in Act Two of the opera, begs for such treatment; but Previn's setting falls fla because he persists in setting the speech sen nce. The audier night, was so thirsty for arias that they some times applauded after a character (Stella or Mitch) had delivered a sequence of three or four sentences that did not sound comor four sentences that did not sound com-pletely random and disconnected in their melodic lines. Only toward the very end of the last act, in Blanche's extended fantasy on her future death on a sea cruise (one of Williams' most brilliant passages), does Previn take a chance on being throught retro, writing a real aria, sustained, coher ent, unified, with beginning, middle, dimax, conclusion, and a developed musical

shape — and lo, it turns out to be pretty damn beautiful, as well as (for practically the first time all evening) belonging undeniably to authentic

music-drama. Otherwise, the composer's quite formidable Onerwise, the composer's quite formidable musical latents are funneled chiefly into the inventive orchestral textures that back up and punctuate the musically feeble dialogue. The orchestral writing is splendid throughout, filled with attractive ideas, rather predictable (exquisitely voiced minor-key dissonant chords in the string to indicate emotional pain, sassy saxophone riff to suggest the New Orleans atmosphere, a lot of sub-Lady Macbeth of Mtsensk thumping-bump-

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tries to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the presize address where it is to be held (including neighborhood), a constant phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Buc \$5803, Son Dage CA \$2186. Or face to 1978-881-840. To using also submit information online at view SanDiggolbeadure.com by

cialists in Quartet Repertoire by Haydn, the Angeles String Qua tet performs for the Connoisseur S tet performs for the Connoisseur Series at San Diego State University on Friday, April 28. Listen for Haydn's "String Quartet in C Major" and "String Quartet in C Major," along with Miklós Rózsa's "Quartet No. 2." The music begins at 7 p.m. in Smith Recital Hall. Tickets are \$15 general. Dia 619-594-6031 for information. (SOSU)

In the Steamy New Orleans Prench Quarter, Blanche DuBois seek efuge from her shadowy past and inds a world of suspicion, hostility. and violence. The new American opera A Streetcar Named Desire by André Previn, based on the play by performed in English with text

Enjoy the production rected by Colin Graham and conducted by Karen Keltner ducted by Karen Keltner — at 8 p.m. on Finday, April 28, and at 2 p.m. on Sunday, April 30. (Preopera lectures are conducted by musicologist Ronald Shaheen prior to each performance.) Tickets range from \$31 to \$118. See the opera at San Diego Civic Theatre, 202 C Street. For reservations, dial 619-232-7636. (DOWNTOWN)

A Soirée for Music Lovers is gyesy and friends perform on Fri

Locatelli's "Trio Sonata in G Ma-jor," the "String Seater in B-Bat Ma-jor" by Brahms, Schumann's "Fan-nasiestucke for Cello and Fisan-nasiestucke for Cello and Fisan-nasiestucke for Will be joined by Paivikki Nykter (violin and viola), visiting Finnish guest musicians Sami Makela (piano) and Taru Mybhann-Makela (cello) William UCSD musicians David Byther (viola), leffrey Ho (cello), Kian Freita (piano). Yvonne Lee (piano), and

THE SAN DIEGO CHAMBER CHORALE

Carmina Burana

Saturday, April 29, 2000, 8:00 pm

University Christian Church 3900 Cleveland Ave., Hillcrest (across the street from DMV)

Sunday, April 30, 2000, 2:30 pm Church of the Good Samaritan 4321 Eastgate Mall (corner of Genesee & Eastgate Mall)

Featured soloists: Wendelin Lockett, William Nolan and Edward Mout For more information, call 858-627-2932 ext. 2.

Peter Clark (violin).

The music begins at 8 p.m. in the Recital Hall at UCSD's Mandeville Center. Call 858-534-5404 for information. Tickets are \$10 (general) at the door, (LA JOLLA

Spotlight Series, this Mainly Spetlight Series, this Mainly Morart-hosted series concludes with concerts on April 28 and 29 by Marin Chalifour, accompanied by pinanist Antion Nel. The program includes Debasys "Sonata for Violin and Piano," the "Sonata in F Major by Mendelstohn, the "Sonata in F Hall Major" by Mozart, and Kreisler's "Midnight Bells" and Kreisler's "Midnight Bells" and Liebesfreud. Chalidour is concerning master of the Los Angeles Philha of the Mainly Mozart Festiva

Orchestra. The concert may be heard on Friday at the Cumbres de Juárez (Paseo Mál Cumbres No. 8301); admission is \$16 U.S. The recital will also be presented on Saturday at the Neurosciences Institute (10640 John Jay Hopkins Drive); kickets are \$30. For reservation and informa-For reservation and inform

If It's April 28, it's time for a pipe organ concert at the First Church o Christ Scientist. The performer is Weber's "Clarinet Concerto" ma

be heard during "Concertos with the USD Symphony," being presented on April 28 and 30, in Shiley Theatre at the University of San Diego, Stu dents soloists include Janné Maschal cents socious include Jame Maschai (clarinet), soprano Jennette Mon-tefu, and Maria Yrjola (piano). Also on the program: Berlioz's "Les Nuit d'ete" and De Falla's "Noches en los

Two Pianos and Percussio Chamber Chorale — with the afore mentioned accompaniment — pre sents Carl Orff's Carmina Burana o urday starts at 8 p.m. at the Univer-sity Christian Church (1900 Cleve-land Avenue). Listen to the music at 2:30 p.m. on Sunday at the Church of the Good Samarian (4321 East-gate Mall). Free. For information, dial 619-627-2932 x2. (HILCREST.

Red Star, it's the theme when th ents concerts on April 29 and 30 leads the orchestra through two

urday and at 3 p.m. on Sunday in UCSD's Mandeville Center. Pre-concert lectures by Eric Bromberger begin one hour prior to each per-formance. Tickets are \$16 general. Call 858-534-4637 for rese

A Pine Plute Time, the San Diego A Pine Plute Time, the San Die Flute Guild is conducting its annu Flute Festival and Competitions of April 29 and 30 in the music buil-ing at San Diego State Universil Competitions will be held on Satu-day and Sunday morning beginning day and Sunday morning beginning at 9 a.m., with divisions from eleentary through adult. Guest artist Keith Underwood

will conduct master classes at 1 p.m. on Saturday and at 2 p.m. on Sun-day, in room M-113. There will be

tails, call 858-748-4721, (SDSU) An Organ and Obor Recital i

planned on Sunday, April 30, at All Souls' Episcopal Church. Alison Souls' Episcopal Church. Alison Lurdecke (organ) and Suan Barrett (obeo) will perform works that wete inspired by Italian composers, such as Bach's transcription of Vivaldi's. "Concerto in A Minor" and various sonatas with oboe, as well as works that were inspired by North German composers including the "Toccata" and "Fugue in D Minor." Admission is by donation. Find the control of the control of the control of the Admission is by donation. Find the control of the control of the and the control of the donation. The donation is the donation. Find the control of the donation. Find donation.

the church at 1475 Catalina Boule-vard (at Chatsworth). Dial 619-223-6394 for details. (POINT LOMA)

A Variety of Choral Works may be heard when the San Diego State University Choir and Chamber

Mesa Boulevard). Nursery care available. An offering will be ceived. For information, d 858-273-7423. (CLAIREMONT) Q: What's the Largest Classical

Q: What's the Largest Classical Music Organization on the West Coast? The answer is the Los Angeles Philharmonic, planning a concert at 2 pm. on Sunday, April 30, at the California Genter for the Arts. Escondido. The Philharmonic will be led by guest conductor and violiniat Augustin Dumay, and the featured soloist is oboist David Weiss. The program included Bach's Concerning the Company of the The program includes Bach's *Con-certo in C Minor for Violin and Oboe" and four pieces by Mozar

Obor* and four pieces by Mozart:

"Violin Concerto No. 3 in G,"
the "Adagio in E," "Rondo in C,"
and the "Symphony No. 35 in D
(Haffner)."

Tickets range from \$22 to \$52.
Find the center at 340 North Excondido Boulevard (at Valley Parkway).
Call 800. 988-4253 for reservations.
(ESCONDIO)

Trio Sonatas from the Baroque Era by J.J. Quantz, J.S. Bach, and thers may be heard when the nex on Sunday, April 30, at 4 p.m., a on Sunday, April 30, at 4 p.m., at the Oceanide Museum of Art (704 Pier View Way), Performers include flutist Diana Gee, violinist Elizabeth Monacelli, cellist Sam Scott, and harpsichordist Fontaine Laing. Tickets are \$13 general. For further information, call 760-723-1854. (OCEANSIOE)

Compositions by Strauss and Mahler — including "On the Hunt Polka," "Thunder and Lightning Polka," "Tic Tac Polka," and selections from "Symphony No. 5" — may be heard when the San Diego

Gregorian Chant may be heard when Schola Pacifica sings vespers at 5 p.m. on Sunday, April 30, at Saint Paul's Cathedral (2728 Sixth San Diego at 7:30 p.m. on Tuesday, May 2, in the French Parlor at the Avenue, at Fifth and Nutmeg). An offering will be received. 619-298-7261. (MIDTOWN)

First United Methodist Church of El Cajon during the regular 10 a.m. service on Sunday, April 30. These handbell choirs "will be joined in spirit by handbell choirs across the nation." Find the church at 772

spirit by nanobel choirs across the nation." Find the church at 772 South Johnson Avenue (at Grant Avenue): For information, call 619-442-9491. An offering will be received. (EL CAJON) Honors Student Geraldine Galyear plans a vocal recital at 8 p.m. on Sunday, April 30, in Erickson Hall at UCSD's Mandeville Center. Listen other UCSD music cluding Debussy, Lukas Foss, Am-broise Thomas, Charles Gounod, (LA JOLLA)

UCSD composer Robert Erickson, and a world premiere by composer Elizabeth Currie. Admission is free. 619-534-5404. (LA JOLLA) An Organ Concert with selections by Lemare, Bach, Barber, Robert Jones, and Sibelius is planned by Robert Plimpton in the Spreckels Organ Pavilion at 2 p.m. on Sun-day, April 30, Free. 619-702-8138.

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Solo Pianist Angela Au performs for the recital starting at noon on Monday, May 1, at the Athenaeum Music and Arts Library (1008 Wall Street). 858-454-5872. Free. (LA KOLLA)

for vocal music by comp

A Survey of Early Plane Trios is planned by students of the String Literature Class at the University of

sion is \$8 general. Find the campus at 5998 Alcalá Park; 619-260-2280.

SDSU Cheirs perform at noon on Wednesday, May 3, in San Diego State University's M-113. Call 619-594-6060 for details. Free

UCSD Doctoral Student in Musi UCSD Deceared Student is Music Scott Walton presents his DMA recital on Wednesday, May 3, at 8 p.m., in the Warren Lecture Halls studio A at UCSD. On pisson, Wal-ties and the Company of the Company Percease" and Flancasolie, "feet-tion from Messisen's "Ving regards your lei infant Jesus," and William Albright's "Sphares" for pisson and tage, He'll also perform — on bass — an original work for a sexter of unprovisers and be justed by Price. 858-534-5404 for more informatio

piano by Chen Yi, and impi

Concerts begin at 12:15 p.m next Thursday, May 4 (admission i free), and at 7:30 p.m. on Friday May 5 (tickets are \$8 general), all in French Parlor at the University of San Diego (5998 Alcalá Park). For details, dial 619-260-2280. (LINOA vesta)



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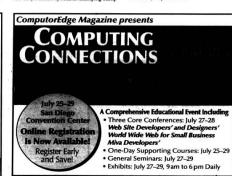
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BOOM

San Diego Opera (Civic Theater) Conductor, Karen Keltner

director, Brad Dalton; set and costume designer, Michael Yeargan; cast: Sheryl Woods (Blanche DuBois), David Okerlund (Stanley Kowalski), Elizabeth Futral (Stella), Anthony Dean

ing to depict the behind-the-curtain rape), but

always far more expressive of the dramatic action and the characters' feelings than the singing is. This component of Previn's opera would make ideal background music for a movie (which is

where his talent as a composer seems principally

to lie) — although I have to point out that Alex North's score for the 1951 movie of Streetcar, which

has no pretensions to high art (such as opera), and which pays far closer attention to Tennessee Williams' own superbly theatrical instructions about music for the play, actually strengthens the

drama, while Previn's music, taken all in all, is fun-

damentally superfluous.

Further performances: Friday, April 28 at 8:00 p.m.:

Sheryl Woods

LUIS MIGUEL 1222-7800

online at www.SanDiegoReader.com by clicking on the events section.

GALLERIES

"Art for Architects and Other Lovers of Fine Things" will be on display from 3 to 8 p.m. Thursday through Saturday, April 27-29, in the (newly renovated) Beaumanor

ART TOURS IN

From the Great Freecass of Pom-

pell on down to contemporary times, artists have found that food times, artists have found that food provides inspiration for creativity.

Food in the Library: A Visual Fest' open at the Athenseum Music and Arts Library with a reception at 6:30 pm. on Friday, April 28. The exhibit includes work by Manny Father, Lulo Scang, Ben Anderson, Steven Curry, Jaffe Galinson, Marie Najera, and chef François Goedhuys. Saisify your appetite through Sarutardy, June 10. Find the Athenseum at 1008 Will Street. Viewing hours are They Differ Significantly in terms

Wall Street. Viewing hours are 10 a.m. to 5:30 p.m. Tuesday through Saturday, Wednesday until 8:30 p.m. Dial 858-454-5872 for in-

Selected Work from over 200 Palo-mar College art and photography classes is on exhibit in the "Annual Student Art Exhibition" on view through Friday, May 12, in the Boehm Gallery. The pieces were created in a variety of media. An art department open house and recep-tion is set for Friday, April 28, at

5 p.m. Gallery hours are 10 a.m. to

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"East Meets West" in the new "East Meets West" in the new works and recent print releases by artist C. Sherry on view through May at Eto Terra Contemporary Arts (in the Ferry Landing Marker-jeake, 1201 First Street). You'll be jum, on Friday. April 28. Regular bours are 10 a.m. to 6 p.m., For in-formation, dial 619-435-7955. (ODROMADO)

Give Mom

"Paletting San Diego sod Beyond" is the theme for an eshibit featuring plein-sir painters David Cooke, Robin Hall, and Jian Wang, on ex-hibit through Saturday, June 10, at the Art Expression Gallery (2645 Financial Court, suite C), You're in-vited to a reception for the artist scheduled for Saturday, April 29, at 6 p.m. Regular gallery hours and 6 p.m. Regular gallery hours and principal control of the part of the Fiddy, 10 m.m. Model of the part of the fiddy, 10 m.m. Model of the part of the fiddy, 10 m.m. Model of the part of the fiddy, 10 m.m. Model of the part of the fiddy, 10 m.m. Model of the part of the fiddy, 10 m.m. Model of the fidd of the fiddy, 10 m.m. Model of the fidd of the fiddy, 10 m.m. Model of the fidd of the fiddy, 10 m.m. Model of the fidd of the fiddy, 10 m.m. Model of the fidd of the fi They Differ Significantly in terms of work, syles, and techniques, but Catherine Growin-Caradine, Triska Seeger, and Larry Smith all larry Smith all law work on exhibit through Sunday, May 7, at the Jolla Art Association Gallery (7917 Girard Avenue). You're inwised to a reception for the trio at 5 p.m. on Friday, April 28. Gallery hours are noon to 430 p.m. daily, 858-484-3429, (LA KULA) (BAY PARIS)

A "Progressive Group Ezkibit" of more than 7.5 paintings, pastels, photographs, and culptures created by local artists sion view in the Broker's Building Third Floor Broker's Building Third Floor States and "Parallel Lives Double Visions" -

featuring work by Susan Hart Henegar (USA), Joan Baxter (UK), Judith Railton (UK), and David "Manxanar — An American Con-centration Camp" is the title for an exhibition of photographs by Bob Goldfeder on exhibit through Sun-day, May 21, at the Scott Street Stu-Weidig (USA) — opens with a re-ception at 6:30 p.m. on Friday, April 28, at La Jolla Fiber Arts. En-joy the show through Saturday, **BELIEVABLES**

ART MUSEUMS

"Painting San Diego and Beyond" is the theme for an exhibit featuring

California Center for the Arta Ma-seum, 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 projects. These projects were real-ized in the cities of Berlin, Copen-hagen, Amsterdam, and New York, as well as related photographic se-ries created in San Francisco in ries created in 1998. The projects are represented through large-scale color pho-tographs, light boxes, and video installations. An important theme in Attic's work is said to be the rela-tionship between place, memory, and identity. View "Sites Unseen: Shimon Attie — Photographs and Public Projects, 1992-1998" through Sunday, May 7. Find the center at 340 North Es-condido Boulevard (at Valley Park-san) 262, 184, 1850 (resecutive).

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BC). See "Art That Sours — Kites
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through Saturday, Spertmeber 20.
Matisse's kites are made of ordinary
materials, and the launches kites materials, and she launches kiter materials, and she launches kites and tails under water as well as in the air, evoking feelings of movement. And what a pedigree! Jackie Matisse is the granddaughter of Henri Matisse, stepdaughter of Marcel Duchamp.
Objects from the permanent collection make up the pieces in the exhibition "Arts de Mexico." The show includes works by several renowned 20th. Century folk artists.

renowned 20th-Century folk artist including Oaxacan potter Teodors Blanco and Jalisco's Rosendo Ro driguez, along with architectural pieces by Candelario Medrano and pieces by Candelario Medrano and woodcarvings by Manuel Jiménez. All regions of Mexico are repre-sented, with selections ranging from objects of daily use to those of cer-emony. Enjoy the exhibit through May.

emony, enjoy in exanioi tunouga, Mar Ac rehibition of objects of daily use from Ispan, made from a vair-try of materials, continues through Sunday, June 4. The exhibit features the Arlene Cox Collection of in-digo-dyed textiles and three recent acquisitions. Netho Manneto (Beck-oning Cab), a delightful calligraphy that the control of the control of the sunday of the control of the three pears are the pears of the control of the Nethodology of N 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

Museum of Contemporary Art, Downtown, stretching from San Diego in the west to Barrio Logan in the east, Broadway is the city's his-toric, economic, and goographic heart. The busy thoroughfare con-nects the museum with a group of visual artists who make their stu-

Pollo 13, Shepard Fairey, and Melisas Smedley.

The museum's collecting activity is documented in "Selections from the Permanent Collection." The '1980. "The '80s were marked by a reemergence of the narrative impulse in contemporary art. The exhibit illustrates the diversity and dynamism of the art of this period with works by artists such as John Baldesset's Levis Simuno and Baldesset's Levis Simuno and the Control of the

with works by artists such as John Baldessari, Lorin Simpson, and Carrie Mae Weems. Enjoy the show through Saturday, May 13.
Find the museum at 1001 Kettner Boulevard (at Broadway), discretly across from the Sants Fe Railroad Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

Museum of Photographic Arts, the inaugural exhibit at the mu-seum is "Expanded Vision: High-lights from the Permanent Collec-tion," reflecting how the collection continues to grow in depth and breadth. The show features more breadth. The show features more than 200 images from 70 photogra-phers, offering a chronological sweep through photography and in-sight into the medium as well. Artists featured in the show include Alexander Rodchenko, Duane Michals, and Arnold Newman. En-joy the show through Monday, May 29.

joy the show through Monday, May 29. Find the expanded museum back in the Casa de Balboa build-ing, at 1649 El Prado. For informa-tion, call 619-238-7559. (BALBOA

Oceanide Museum of Art, "Select the best of the best" were the in-structional Alize Zebeles received for judging pieces to include in "At-mosphere," a juried exhibition fea-turing work by California Fibers and New Fiber Art of Gerat Britain. The 27 participating artists have created original works of art in fiber and texnilles that relate to the theme of atmosphere. Zebeles in the for-partment of European sculpture. and decorative arts at the Metropolitan Museum of Art. See the show through Sunday, June 11. The museum is located at 704

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like actor. Our last glimpse of Esme Allen shows her stripped of everything — family, friends, home, illusions — but artistic greatness. What she does, onstage, is

all she has.

"More and more," Hare has written, "I find myself moved by people who have no apparent place in the much-touted Western ethos." Where place in the much-touted Western ethos." Where his plays once critiqued unjust social systems, Hare says they now illustrate "the dilemmas of all those who still struggle with the idea of what a good life might be." Amy's View, a big yet softly measured play, concerns erosion and endurance. Hare sees a

world in decline. Gross self-interest and spirit world in decline. Gross self-interest and spin-draining shick now rule (violence in movies, for example, is now "action"). Nothing permanent remains. Everything's contractual, of the mo-ment only. To give unconditional low means you're either crazy or just asking for grief.

Any Thomas opts for the unconditional. This positions her between the crossbairs of her mother, Esme, and her new kove, Dominic Tyghe. Esme's a major performer on the English stage, entering late-middle, for whom challenging roles are few. Dominic's a culture critic and budding few. film director convinced the theater's dead. In Amy's view, "love conquers all." Esme and Do-minic loathe each other — not on the same page? will find ways to bring them together and

ild a better world.

Amy's View works by indirection. Amy, it turns out, is a minor character whose upbeat outlook creates a vacuum, onto which the needs of others stake claim. The play begins on a coun-try estate in 1979; it ends in a small West End theater in 1995. When it concludes, Amy's long gone, her "view" along with her.

Russian actress def greatness os scahers arke'd do d, "I vill make 'kk your heart."

REVIEW

REVIEW

LEFF SMITH

LEC Chekov's plays — a

Like Chekov's plays — a

lot like Chekhov, in fact — Amy's View has a four-act structure that shifts focus radically. In four-act structure that shifts focus radically. In Act one, for example, Amy is pregnant. She's afraid to tell Dominic, whose hypersensitivities dominate the relationship, for fear he'll freak and leave. The act builds to a conventional crux. Then Amy's mother breaks the news to Dominic

Then Amy's mother breaks the news to Dominic.

So where does Act two go? Will Dominic leave? Will Amy have the child? Instead of the next day, the second act jumps to 1985. Amy and Dominic are married, with two children, and the tensions of the first act are moot. What we see from this new perspective are the underlying tensions latent in 1979. Esme hasn't acted in four years. Dominic's a hot TV critic who call his audience "consumers" (and if that's all he thinks of them, may he roast in Pundit Hell for eternity). As Dominic and Esme vie, you no-tice that Amy's only half in the room. The clash, and her six-year attempt to meliorate it, have whittled her soul.

Again like Chekhov, the leap from 1979 to Again like Chekhov, the leap from 1979 to 1985, and then to 1993 and 1995, makes Time almost a living character onstage. Most theater compresses life into a day, or a climactic event, with neither beginning nor end, save for some vague, happily-ever-after amble toward a sunset. Chekhov and Hare prefer a more expansive view. To Hare, drama that reduces life to one event offers "not just a boring but an untrue event offers "not just a boring but an untrue view... In all the work I most admired, writers gave me a sense of how history pulls us this way and that, of how we live among one another, and how everything in our personal, even spir-itual lives is affected by how we came to be who

MOD BEGARAGE, WWW

Amys View, by David Here.

19 David Here.

10 David Here.

10

And how a view, like Amy's, can get pum-And how a view, like Amy s, can get pum-meled. Or how an artistic ripening, like Esme's, can flourish. Or how a schmuck, like Dominic, can escape the cocoon of self-centeredness (or can he: is all that talk with Esme in the last act just more scheming rhetoric?). Walter Kerr said the great theme of theater is change. And he's high content has been talk a wan't View which the great theme of theater is change. And he ight, mostly. But plays like Amy's View, which rebel against the Feel-Good, Sheer Entertainment Syndrome, show that some things don't change at all.

Here's Hare again, who's his own best re-

viewer: "Show business peddles the sentimental piety that you can always get over your prob

lems. To go to a theater and be told, No, there are certain problems you cannot get over — grief, separation, loss, aging, the need to part from people you love — seems a bracing way to spend

n evening."

The South Coast Rep's production features competent design work — especially James Youmans's sets, a fully detailed British living room, followed by an almost bare, Beckett-lik room, followed by an aimost pare, beckett-like backstage area — and acting. At times the play feels talky, and shouldn't, given the crisp, fo-cused nature of Hare's dialogue. The show's worth seeing, for the play and Linda Thorson's performance as Esme.

HELD OVER THRU MAY 7!

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ust ask the groom! Petals

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breaks every rule of acting.
Just when Esme seems
merely another Arkadina—
stagey, narcissistic, cold underneath— Thorson will do something so subtle, unexpected, and human that it complicates not only our pic-ture of the woman, but also notions of what doing some-thing "in character" means.

THEATER LISTINGS

Theater listings and commentary are by leff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any least-minute changes and to impaire about incited availability. Many theaters offer discounts to tundents, sensior citizens, and the military. Ask at the box office.

Actors Alliance Actors Pestival 2000 Actors Alliance presents its tenth annual Actors Festival — 13 nights, 24 one-acts, 90 performers. For a list of shows, call AASD at (619) 299-6475.

ST. CECILIA'S PLAYHOUSE, TUESDAY, THROUGH SUNDAY AT 7:30 P.M.

Amy's View
Reviewed this issue.
South coast repertory theatre,
MAIN STAGE, THOUGH MAY 14: TUES-DAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:30 P.M. MATINEE SATUR DAY AND SUNDAY AT 2:30 P.M.

A Chierne Line
The Welk Resort Theatre offers one
of Broadway's biggest hits. Eighteen
dancers try out; eight make the chorus line. All have stories. Ray Limon
directed.
WELK RESORT DEATRE, THEOLOGIRIME 15. DIESORY AND DE BIESORY.

BINE 10: THESDAY AND THEIRSDA THROUGH SATURDAY AT 8:00 P.M. MATI

Come Back to the Pive and Dime, Jimmy Dean SDSU's Skull and Dagger presents Ed Graczyk's exploration of friends

EXPERIMENTAL THEATRE, SAN DIEGO STATE UNIVERSITY, FRIDAY, APRIL 28, THROUGH APRIL 30; FRIDAY AND SATU

Commity Codependents
The Improv comedy troupe performs the first Priday of every
month at the Creativity Centre in
Normal Heights.
CREATHY CONTRE. 471.6 32ND
STREET (JUST NORTH OF ADMIS AVEDAMS, NORMAL HEIGHTS. PRET OR
ECONO. PREMO OF EVERY MONTH AT
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918.2006.17.9.

ComodySpects Improvisational comedy, making up funny stuff on the spot, is diffi-cult enough, Years ago, however, Keith Johnstone thought it'd be more acciting if done competitively He got the idea from pro wrestling ("where Terrible Turks mangled de frocked Priests, while mums and I "where Terrible Turks mangled de frocked Priess, while mums and dads ydeled insults, and grannies waved their handbage". Comerly Sports, an offshoot of Johnstone's TheaterSports (artistic director Gar-riugh) with American football"), resplay with American football"), resembles more an albeliet event than an improv. Terms were uni-forms and compete on Astro Turk. The night Lought the show, three San Diego conedizing played a "challenge match" against players and the support of the support of the support of the results of the support of the support of the support of the suggestion from the suddence, the

from the San Jose Franchise. Using suggestions from the audience, they played "Emotional Sympathy," "Shakespear," "Blind Line," and "Freeze Tag," with judges awarding joints to Hay San San Jose won 27 to 22 in, as jock pundits say, agame closer than the score would indicate. Klunkers and groaners go boo'd, quick wit, rewarded (one of the most effeshing aspects of the contest faired is acknowledged, abundantly, then forgotten). It made for a lively, often quite funny evening. And Gary Kramer, who referred the match, wearing black-and-white-striped shirt and blowing a whistle, is one talented comedian. Weerla a try. MARQUIS THEATER, 3717 INDIA STREET,

Crossing Delancey Octad-One Productions stages Su-san Sandler's comedy about a "sim-

ple romance." Wayne Alan Erreca OCTADIONE PRODUCTIONS, THROUGH MAY 28; FRIDAY AND SATURDAY AT B:00 P.M. MATINEE SUNDAY AT

over time in McCarthy, Texas, be-tween 1955 and 1975. Caprice Woosley directed. Joan Stacy Collins Keach Star of Fex's new hit Titus A. R. Go "The love affair of a lifetime! "One of the best funny, movin event." Now Thru April 30 Only! - Wall Street Journal **Spreckels Theatre** BUY 2 TICKETS 121 Broadway For Priority Seating Call Now! Charge your tickets by phone. GET 2 FREE! 619-220-TIXS

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Damien
The priesthood was his call, but
Father Damien de Veuster sought
a call within that calling. When he
came to the Sandwich Island (i.e.
Hawaii) in 1864, Damien's instinct to serve led him to outcasts, as now to the islands as he lepers. Dursine went to Modokai ("be saddest, most useless piece of land you can imagine") and became the lepers' priest 'to prove that God has not forgotten them," in 1873. He has not forgotten them," in 1873. He has not forgotten share loss of the for their rights and cared for their would and rouch, until the died in 1889. For the Lamb's Players Theater, Robert Smyth reprises his solo performance as Damien. The stereotype of the spiritually gifted person is a kind-publish and catalankrous (read as new to the islands as he: lepers. Chesterton's life of St. Francis), others unwashed and antisocial. Smith's rustic Damien inn't some polite society'd invite to a soiere. Bronne-faced, barefoot, bearded, and brusque, he's a fighter who sees through cant, bureaucracy, and pretense. He cuts to the quick, and Smyth makes Damien special in spite of the priest's shaggy edges. The Lamb's production also features a remark-production also features a remark-Chesterton's life of St. Francis). able lighting design by Nathan Peirson; it ranges from deep shad-

ows to rose windows and aureate Hawaiian sunsets. Worth a fry.

LAME'S PAYERS THEATRE, THROUGH MAY 28; TUESDAY THROUGH THURS-DAY AT 7:30 P.M. FROMY MOS SATURDAY AT 4:30 P.M. MATERIE SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

Dangerous Liaisona
Palomar College Performing Arts
Department presents Christopher
Hampton's dram about the sexual exploits of French aristocrats
in the 1780s. Dana Case directed.
HOWARD BRUBECK THEATHE, PALOMAR COLLEGE, THROUGH APRIL 30;
THURSDAY THROUGH SATURDAY AT

Death Bides the Stage
H.I.T. Productions new interactive
comedy-mayers, written by Beh
and Scott McVellen, is set in
Team. "You survived a stampore,
Lays." Tyler is looking for your underwest... and there is a deal body
in the next room."
THER'S TASTE OF TEAMS, 7806 RL C.A. DIN BOLKYAND, IA MESS, OPEHEADTO BRUES STAIRDAY AT 700 P.M.
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2 p.m./7 p.m. Sunday, May 7
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Design for Murder Lamplighters presents George Bat-son's mystery about a mother and son trying to maintain family tra-ditions at their old mansion. A murder alters things. LAMPLIGHTERS, THROUGH MAY 21: ERDAY, MIN SAIRDAY MAND TAIRS. FRIDAY AND SATURDAY (AND THURS-DAY, MAY 11) AT 8;00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Don't Drink the Water The Mira Mesa Theatre Guild pre sents Woody Allen's farce about a vacation that doesn't go according

PIAN. IRA MESA THEATRE GUILD, THROUGH

Entre VIIIa y Una Mujer Desauda For two evenings only, California Center for the Arts, Escondido hosts Sabina Berman's Spanishlanguage comedy that "decon-structs Mexican machismo." Dora ATTEOLO MICELEM INC.
ATTEOLO MICELEM INC.
CALIFORNIA CENTER FOR THE ARTS.
ESCONDIDO, FRIDAY, APRIL 28, AND
SATURDAY, APRIL 29, AT 8:00 P.M.

An Evening of Comedy The Mira Mesa Theatre Guild pre sents a "family theater produc-tion," three one-act comedies: A Family Affair, Hounded by Basket-balls, and My Darling Clementine. MIRA MESA THEATRE GUILD, THROUGH MAY 6, SATURDAY AT 2:00 P.M.

NAM 6, SAURDAY AT 200 P.M.

Perver Pfald
The four harmonizers in warch of
juid sport coats are in their journ's
pear at the Theatre in Old Town.
Joseph Campbell unged everyone
to "follow your buiss." Even if the
groups" aren's your particular
bias (I needed a quick fix of Otis
and Hendris after hearing them),
you've get to admit the Plads folbes quare. They croon in lieu of
having a life but put life into the
greatest hist of Your Hir Penale
(which crowned the most popular
is off the airways). Straat Ross,
who concrived, directed, and
chorcographed the original New
York version, directed the fold
dendering everything to everyone.

Terry O'Donnell plays an indefastjuilde partitis himself. Terry O'Donnell plays an indefait-gable piano and permits himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a purgatory where the Plaids got struck, it sarfully drab for such a perky show, though Jane Reis-man's savy lighting knows when to treat the Playsheners. (Note Current cast members are Mark Perkins, Ryan Drummond, David Humphrey, and Kevin McMahon.) Werth a tre.

Humphrey, and Kevin McMahon. Worth a try.

THEATRE IN OLD TOWN, OPEN-ENDED RUN; TUESDAY THROUGH FRIDAY AT 8:00 F.M. SATURDAY AT 5:00 F.M. AND 8:00 F.M. SUNDAY AT 3:00 F.M. AND 7:00 P.M. WEDNESDAY AT 3:00 P.M.

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Last of the Red-Hot Lovers Scripps Ranch Theatre present Neil Simon's comedy about a man, married 23 years, who trie

Love Letters
The Spreckels Theatre hosts A.R.
Gurney, Ir.'s, epistolary drama
about lifelong friends, Joan
Collins and Stacy Keach perform.
SPRECNELS THEATRE, THROUGH
APRE, 30; THURSON THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT
7:00 P.M. MATHEE SATIRDAY AND
SUNDAY AT 2:00 P.M. Love Letters

Murder on the Trail "The Wild West was never this wild," in a new dinner-theater whodunit starring Sophie Tyler and Granite Hardpiece. Dinner includes barbecue or catfish.

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Over the River and Through the Woods A talented cast (led by crowd fa-

A talented cast (led by crowd fa-vorite Marion Ross, Paul Michael, and young, engaging Matthew Troncone), a gorgous, micro-scopically detailed set and mood-invigorating lighting by Kent Dorsey, direction by one of the American theater's most sagacious artists, Craig Noel — for thir! Ion DiPietro's family comedy, about a 29-year-old faewing bis grandpar-tices, has a few thinse to see about ings, has a few things to say about commitment, change, family (and Italian food), but nothing you ter, elsewhere. With Noel at the

a dirigible, lighter than air, that doesn't get far off the ground. Noel's actors give their roles such honesty and humanity you could seriously? This is a "watch me" play. The playwright's the star. You spend more time figuring out how Dietz will trick you than how Dietz will trick you than watching a scene for its own sake. The characters, performed in an overly loud, hyperanimated style at the Cassius Carter, spend more time being philosophical than just being ("Is the love we imagine more real than the one standing before us!" "Imagine a world where people needlessly confessed"). After a while, especially since the one-dimensional fixed immensional fixed prince the one-dimensional fixed immensional fixed prince the one-dimensional fixed prince THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SAT URDAY AND SUNDAY AT 2:00 P.M.

fessed"). After a while, especially since the one-dimensional figure are just pawns on a rigged chesshoard, the mind wanders off (to playwrights who have covered the same territory much better. The Roal Thing by Tom Stoppard, Harold Pinter's Betrayal, and Craig Lucas's imaginative, reality-teasing dramas). Then it wanders off. not, be the case. The audition could be part of a rehearsal for an-other play, or something ever-jeal-ous Matthew imagines with green-eyed suspicion. His wife is/is not OIT.

CASSIUS CARTER CENTRE STAGE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS, THROUGH APRIL 30; having an affair with their direc HURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATI

> Random Acts of Durang Rai Ray Productions presents one-acts by Christopher Durang: For Whom the Southern Belle Tolls, The Russian Tea Room, and Medea, directed by Kim Crabtree.
> FRITZ THEATER, THURSDAY, APRIL 27. HROUGH SATURDAY, APRIL 29, AT 8:00 P.M.

R. Buckminster Puller: The His-tory (and Mystery) of the Universe R. Buckminster Fuller's an unlikely subject for a theater piece. But if you widen your definition and let you widen your definition and let D.W. Jacobs' skillful adaptation roll

more chance, two more hours, to speak to humanity. Here's what he'd say. History and Mystery's a talk, based on Fuller's voluminous world, the stars, and what he calls
"Universe" feel finite and fixable. world, the stars, and what he cals
"Universel" feel finite and finable,
"Universel" feel finite and finable,
piece, directed by Jacobs, is surpris
simple, raided stage, Fuller recalls
single, raided stage, Fuller recalls
sideo world, sides and finit arranged by Deve Cannon, add dimension. And Ron Campbell, who
play Fuller, can spellibud as the
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p ever, Campbell gives one of the new

Critic's pick. YCEUM SPACE, 79 HORTON PLAZA, XXWNTOWN, THROUGH MAY 7 EDNESDAY THROUGH SATURDAY AT ROOP M. SUNDAY AT 7:00 P.M. MAT NEE SUNDAY AT 2:00 P.M.

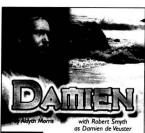
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THROUGH ASTURDAY AT E. DOE P.M.
THEATRE SOLAND THE SOLA SUNDAY AT 7:00 P.M. MATINEE SUN DAY AT 2:00 P.M.

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Let's get this straight: Basil and Petals Wilcox-Smythe are renew-ing their wedding vows on their 25th anniversary? Hey, call me daft, but do they even like each other? and who invited Brends other! and who invited Brends Socrates, cosmicis megul and Petals' worst enemy (or is she?), to the festivities! And Basil and Petals' strange son and his pal Maricella...what is thar all about! Not to mention loffery and Spe-rus, behive-boufant'd event-coor-dinators (Petals likes theme events. like "Grief: a Funeral"). Turns out these folk aren't just to kinds of whacko. The phones are down, a storm's outside, and they're suspects in a multiple homicide. Each has enough mot rs (audiences be warned u're witty? This guy's all-pro orange-ish red not

McCaleb Dance

The Classic Comedy

rmet Dinner Theatre Packages Available

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Directed by Joan Schirl

ĸīĠ

(Picasso at the Lapin Agtle)

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Sleuth
The Pine Hills Lodge and Dinner
Theatte stage the popular murder
mystery. Scott Kinney directed.
PNE HILLS LODGE AND DINNER THEATRE. THROUGH JUNE 3. FRIDAY AND
SATUPDAY, DINNER AT 6:30 P.M.,
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The Solid Gold Cadillac

The Solid Gold Cadillac
The Coronado Playhouse stages
Howard Teichman and George S.
Kaufman's comedy about a grayhaired stockholder, a wicked
board of directors, and ultimate
control of the firm.
CORONADO PLAYHOUSE. THROUGH
MAY 14: THURSDAY THROUGH SATUR-

Thestroparts
A cross between improvisational
Commedy and Family Fread. Improv.
making up a furny scene as you go
petitive scene—making, with the
sudernce awarding points to the
winning scane. Pursurs might ball
with the scene awarding points to the
winning scane. Pursurs might ball
but Theatresports "game show" is
shoot. The 90 minute evening
uses various formats. The show of
pairs of players competed, taking
suggestions from the sudence;
and "Gorial Enferter"—five "di
conference of the scene of "Gorial Enferter"—five di
conference of the scene of "Gorial Enferter"—five "di
conference on the sudence;
Some attempts went nowhere (1
repeat improve a tough; I did it un
youth). Others made amazing
wists and trans. The group is tall
resists and trans. The group is tall
visits and trans. The same tall
visits are trans. The same trans. outh). Others made amazing wists and turns. The group is tal nted enough (and know when to blackout best) to make the hits ore frequent than the misse Their guru, Keith Johnstone, has written one of the few brilliant books (Impro) I've ever read abou

63

**

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Triple Eapresso: A Highly Caf-feinated Comedy Due to popular demand, the Hor-ton Grand Theatre hosts a reprise of this comedy about three inept the day. While patrons sip one of the house blends — "Grape,"
"Scandinavian Blizzard," or
"Mokoko Cocoa Mocha" — Hugh

"Mokoko Cocoa Mocha" — Hugh plays "70s tunes on the puano. He and his companions, here to cele-brate Hugh's anniversary, got stuck in the "70s. The trio used to be Maxwell, Butternutt, and Bean, a comedy group that never went far. They're "losers," they admit, but not "ordinary" ones. And hey, HORTON GRAND THEATRE, 444
FOURTH AVENUE, GASLAMP QUARTER,
SAN DIEGO, DEENENDED RUN;
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"No one from 91X ever

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the second of th of the give who really banked on the San Diego music scene I consider Halloran leaving to be a great loss for 91X."

— Ken Leighton.

No Cover magazine claims in its January 2000 clator's letter and on its website's "zine info" page into the web necessary com/zine into zine informatichtm) to be

In January, No Gover receised circulation from 13,000 to 120,000 (according to circulation service Verified Audit Circulation). The threeyear-old magazine began to ay its writers \$20 to \$50 per

headquarters in Carlsbad. Asked if No Cover has a more lucrative but less

since signing with SpinRecords, No Cover has featured two cover stories and six articles on bands or personnel from the record company's roster. SpinRe artists the Color Red, Hot Sauce Johnson, Natasha's Ghost, and 13-a have bee Gnost, and 13-a nave been among the bands profiled, while SpinRecords.com's CEO Wayne Irving and consultant Kevin Lyman have been the subjects of feature stories. coverage" as explanations for their recent growth. "We decide what gets printed in No

Isn't that a conflict of interest, I asked, presenting the promotional content of a record company as the unbiased reporting of a periodical?

"Well, it's not really

promo," Combs replied.
"We're very careful, actually,
to keep SpinRecords out of all the articles. Both Mark and I make sure they're not promo

pieces.
"We did help *No Cover*boost their production level
from 15,000 to 100,000. I guess some other publications might be a little jealous of that." "I don't see how they can

call...their zine's conten journalism' anymore," the insider argued. "I mean, once you give up control like that, you might as well become...a P.R. newsletter."

— Will K. Shilling

"People don't think there's an ocean in North Carolina, said Dean Grey of the Stunt Doubles, a band that recently moved here from North Carolina. He said another misconception is that Southerners are hicks. "The South is stereotyped as having a lot of rednecks and Souther California is supposed to be cool, man. Actually I've seen a lot of rednecks since I've been

The punk band played their first local gig in superhero drag. "Here we are, three guys from North Carolina not familiar with the area, and we're playing at this

small bar called the Boardroom [in Leucadia]... The costumes kind of helped us break the tension... Besides, our stage presence makes up for our lack of musical ability."

Bassist/singer Ben Moore says that the difference says that the difference between San Diego and Wrightsville Beach, where they used to live, is there's such a thing as college radio back

home.
"I was a DJ at a college
station for a year, but they lost
their FCC license because their FCC license because people were selling dope over the air, so it went to cable FM. You'd have to plug it into your cable TV box. How many cable TV box. How many people listen to that? Like three. Radio is pretty bad out here. Why don't you all have



college radio out here? You'd think with so many damr bands, it would be different. I listen to NPR."

The Stunt Doubles appear

tonight at the Strand Bar in

- Ken Leighton

"Property is running out," says Jonathan Williams, co-owner of the Pirates Den, which opened last Friday in the space that formerly housed the Crow Bar, the Velvet, and the original American-Indian. The land is being torn down around me. Everything has tripled in price

from what it was." Williams, a born-andraised San Diegan, was talking about the big land squeeze in downtown San Diego he's seen

PRETTY COOL FOR MY FIRST CONCER IN CALIFORNIA 面 3

> performing arts. "I designed the furniture. I tell my friends I need a cool lamp that looks like this in an octagon shape, and they'd make it for me."

ove around acid jazz, Latin, open Wednesday through
Saturday at 8 p.m. "We want a
more mature crowd. We'll
have downtempo house and
trip-hop." He says the eight-"The Greyboy Allstars Record of the Roots. The first time Cibo Mato played in San Diego was at the Green Circle. We started the hip-hop thing. We grew with it. We went from 600 square feet to 2100 square feet.
We were pulling down 1000
people a night."
But for nightclubs, success
can have its drawbacks.

bigger, there are professionals, designers, people who can appreciate being involved in a scene that's social but cool

Rachel's Center, a refuge for battered and abused women, logged noise complaints and filed them with the state Alcohol Beverage Control board. "The same people who shut us down now own that building," he said of the space at Ninth and F. "Funny, huh?" at Ninth and F. Trunny, hulf Since leaving the Green Circle, Williams has been operating F Coffee at Eighth and F. He said he amassed a large circle of artistic friends who have helped him turn

F Coffee into a fertile space for

Williams says the nearby

35, was the original general manager of Olé Madrid, when that restaurant became one of

From 1989 to 1991 he co-owned and operated the Green Circle, the downtown

nightspot that built its own

and hip-hop.

the first successful new

businesses in the Gaslamp

OVERHEARD IN SAN DIEGO: COORS AMPHITHEATRE - JIMMY BUFFETT 4/22 JAY ALLEN SANFORD

CAN GET PRETT

reative locals has helped him reinvigorate the interior of his new building on Kettner Boulevard. "It was a dive." Williams says the plan is to

man B-Side Players were set to play the Pirate's Den last night. "Now that the town is

He wants the Pirates Den to be a bohemian refuge from

the "New San Diego."
"The big wheels want to
turn [San Diego] into a little
Vegas with water and sailboats and high rises.... Now they shut down major city blocks and throw huge drunk fests. I went to the Mardi Gras [here] went to the Mardi Gras [here A woman should never go to the Mardi Gras, at least not after 9:30 [p.m.]. I have never seen more hooligans, more disrespectfulness. People falling down, passing out.... It's all sanctioned by the city

because big money is behind it. Even the Street Scene. It's the same thing. It's turned into

PLELIC DRUNKEN

WELCOME TO SAN DEGO!

"I love being here Ion Kettner |. It's out of the way. People say there is no parking. At night there is parking everywhere. I am standing outside, I can see perfectly downtown. There are no crack heads like we had outside the Green Circle We have trolleys the beautiful sound of roaring planes. I couldn't be happier." The Pirates Den is at 2812

Kettner Boulevard. - Ken Leighton

CD review: George Lewis/Bertram Lowis/Bortram
Turetaky, Conversations,
Incus CD32
Though your average jazz

fan, and even many hardcore devotees, would be unaware of the genre, there have been hundreds — thousands? — of duo recordings by improvising jazz players in the last 35 years, in close to all possible combinations: piano and trumpet: soprano sax and rombone and guitar, tuba and violin; bass and cello; two basses; two drums; drums and clarinet; etc., etc., etc. The object in such a setup, more so than with trios, quartets,

one) communication — eac party alternately leading an following, listening, responding — or goofing and evading — or jointly surging — or shutting the fuck up — back & forth — all such biz.

0

3

Having encountered my fair share of such whatsems, I'm pleased to report that this humdinger, featuring two UCSD faculty hotchas, is without exaggeration one of the two or three most conversational-sounding jazz duo recordings, no, duo anythings without words, I've ever heard.

The participants: George Lewis, prob'ly the most important jazz trombonist to emerge since the '60s (though he no longer, for whatever it's worth, regards himself as a "iazz musician"); Bert Turetzky, arguably the finest bassist, ever, to perform classical settings. And together some my-t-terrific shit.

- Richard Meltzer

CONTRIBUTORS Jennifer Ball (editor), Russell Bauder, Kristen Collier, Ed Decker, Dave Goo Randy Hoffman, Jimmy Jazz, Ken Leighton, Richard Meltzer, Jay Allen Sanford, Pat Sherman, Eilene Zimmerman,



we to allowed to grant online their [No Cover s] content and they use ours. We write 12 features a month on our bonds. They are able to select from those 12 bands which

ones they want to run as

Combs doubles as cop editor for No Cover, in addition to overseeing the SpinRecords.com staff of

writers, who produce features

on their bands for submission

coverage in their magazine." Combs doubles as copy

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American Rude

Billy Baxter drove his Harley Davidson into the bar.

illy Baxter has owned Kahuna's Surf Bar on Turquoise Avenue in Pacific Beach since 1985. He would like to offer live music, but the ABC—Alcoholic Beverage Control—won't let him. Baxter believes that's because the ABC

hates him.

Billy Baxter has two reputations. Some see him as a fighter
against excessive regulation. Others see him as an offensive club

ers see him as an offensive club owner. Baxter — the Larry Flynt of Pacific Beach. He tells me, "I'm the only business in the his-tory of Pacific Beach that's been voted to get shut tory of Pacific Beach that's been voted to get shut down by the [PB] Town Council... [This guy named] Steven Sullaway moved into the neigh-borhood. He didn't like the bar and he didn't like me... He was a fund-riser for the Republican Party [and] a stockbroker. We're a blue-collar .. It was a big cultural clash."

bar... It was a big cultural clash. Sullaway took his girp to the ABC, the watch-dog of the nightclub industry. Baxter says. He allied with four or five neigh-bors, and they all complained about...[loud car] stereos and [people] urinating in the bushes, empty bottles around the bar... They even complained about my motorcycle being too loud."

Kahuna's is a kick-back bar. There are various

coin-operated machines littered throughout the club — pool, juke, foosball. The front of the bar, which faces Turquoise, opens to a patio where cigarettes are allowed but drinks are not. Like most surf bars, the awning over the bar counter emu-

lates a straw hut. The first time I was in Kahuna's, ten years ago, Billy Baxter drove his Harley-Davidson into the bar. He revwed it up for ten minutes, filling the room with fumes and cheers. "I still believe in America," he maintained, "and I have a right to do what I want. As long as I have a valid license and...insurance, I have a right to drive my blue."

neighborhood or...are injurious to the public morals, health, convenience, or safety." It is a mis-demeanor. Some examples are "public drunkennes, harassement of passer-by, public urination, lewd conduct, gambling, prostitution, drug trafficking, excessive loud noise." "There's a whole world out."

SCENE "There's a whole world out there that doesn't check IDs and people have a good time," he says. "There's a whole world out there where prostitu-ED DECKER tion...and drugs are legal, and they seem to have a good time. I met a guy in England who said they

a good time. I met a guy in England who said they sent the Puritians to America so England could have fun again." But I don't want to hear about the Harley, or Puritans, or prostitution. I want to hear about "The Cake." Because in the nightclub and bar industry, Baxter's dick cake is legendary.

"I had been notified by ABC that they would be proceeding against my liquor license for Dis-orderly House....I loaded produce in Imperial Valley by hand for 27 years...and earned everything I have, and to take away a nickel...is anti-American....I was told by an ABC investigator, that...they were more powerful than God. [How] is some

were more powerful than God. [How] is some \$40,000 a-year asshole, sent down here from an office on the fifth floor, better than God?

"I read this headline in the... Bitch and Bay Press Pete Leslie Case says, I'll close Kahuna's before I retire."

At the time (1963-1991), Pete Case was the District Administrator of the ABC.

"Every bar has a file on them in the ABC;

"Every bar has a file on them in the ABC; [Kahuas'] has an entire filing cabinet."

So Baxter and his attorney (who lost the case
on his "Disorderly House" charge) were having
lunch at the French Gourmet.

"I was ragging him about how he could lose
such an easy case. A girl I knew [who worked there] active an easy case. A gain tariew (who worked there) came over and said, "Why don't you send [Case] a dick cake" So I did. The inscription in the icing read, "To the biggest prick in the world, from the Great White Kahuna. "We got busted every day for the next week." Baxter grins, knowing that he hit his mark.

"They cited me for servine intoxicated necsons. [One of those persons] was the lady who wrote the Drunk in Public law for the City of San Diego....She was livid. The other guy was a paramedic. They were only in the bar for approximately

"It was only a novelty cake!" he laments. "If I wanted to be a real shithead...I would have sent them a bomb. I sent a guy a cake to his retirement party as a joke.... Hell, I was going to stop by and have a piece of cake myself, but the door "It was only a novelty was locked. That shows you how intense they are and that you're not allowed to criticize anybody.... Why are these people so sensitive? Be-cause they screw everybody

"As far as I know," says the current district adminis-trator of San Diego's ABC Steve Ernst, during our con-versation on the phone "there was no retaliation or ent as a result of harassment...as a result of that cake.... As far as I know there has never been anybody that has said, 'Hey...Kahuna's is on our list... The only one I know that we targeted, and rightly so, was the Red Onion."

Onion."
"Does that imply that
there is some sort of list?"
"There's no list or anything like that. What
happens is this: we get the complaint. Then it gets
put into a complaint book.... Those that get nu-

put into a complaint book... I hose that get nu-merous complaints...get a little more attention."

"Baxter says he is repeatedly refused permis-sion to offer live music because of his strained relationship with ABC." I say.

"That's incorrect also," Ernst says. "It has noth-ing to do with ABC and has everything to do with the neighborhood. If the neighborhood has con me over and said. Why don't you send (Less)
discaled: Sol dalf, the inscription in the king
creat White Kahuna: We got busted every day
were the next week. Baster grins, knowing that he
this mark.
They cited me for serving intoxicated perThey cited me for serving intoxicated per-



"So it does have something to do with ABC. If you are asked to 'make a recommendation' [on a bar's request to have live music], then ABC is in-fluential in that decision, right?"

"That's only a recomm endation at the [local] That's only a recommendation at the local level.... Then it goes all the way to Sacramento, which either accepts or rejects [it]... We're not out there to hurt Billy Baxter...[but] a business has to be compatible with the community."

be compatible with the community.

The bartender who served us during the interview said she enjoyed working for Baxter—
which means nothing, of course, as she is on the payroll. But former employees I spoke with were far less kind. Like ex-Kahuna's wattress Eden.

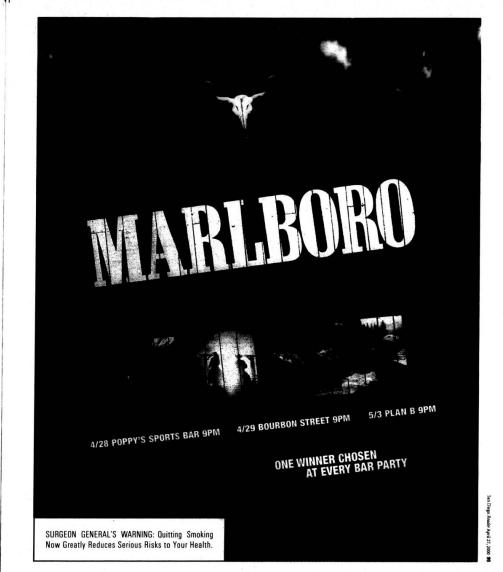
"He used to make us wear bikini tops in the winter," she snore. Once he told me, If you weren't winter, she snore. Once he told me, If you weren't winter, she snore. Once he told me, If you weren't winter, she snore. Once he told me, If you weren't winter, she snore. Once he told me, If you weren't winter, she snore.

so fat and ugly, you could have had a white guy

right to drive my blue.

Baxter often goes off on a soapbox tirade, as freedom fighters often do. "They cited me for Disorderly House," he complaint.

According to the ABC act on regulatory provisions, "Disorderly House" cites conditions that constitute a nuisance and "disturbance of the This week in CLUB SEVILLA The Ultimate Experience FLAMENCO DINNER SHOW CLUB BRAZIL
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Calendar MUSIC SCENE

Eden is 5 6" and weighs 106 pounds. At the time, she was married to a Hispanic man and had a Spanish hast name.

"I his him with my tray and walked out," she brags. "I trained, like, 20 girls when I worked there. When they came in, I told them. 'Don't listen to a word he says.' Half of them would run out crying ten min.

"It's a hard business, and you have to be a hard guy," Baxter tells me. He says he's not sexist, but he does say what is on his mind. "The dumbest [customers] say.' Hey, you wanns

mind. "The dumbest [customers] say, 'Hey, you wanna buy me a beet?' And my reply is, 'If you don't have any tits, then don't ask.' But I have to be fair about it. Some girls don't have tits, so I say, 'If you wanna blow me, then 'II buy you a beer.' When I tell an employee to me, then I'll buy you a beer.' When I tell an employee to move your ass,' I don't mean weglet, it mean go serve some-body! [And] wheneve tell them, I'll you're old enough to work here and old enough to work here and old enough to work here you're too old for me. So you're judged solely on your job performance.' And I'm a real asshole. You have to old your job and do it right. Decause of the you're too work of the you're you have to check every-body's ID-you can't overserve drunks."

Batter is unabshedly proud of his accomplishments. "Shaunai was the original surf bar... A bot of trends in the innow they've all been copied. Kahunai's had babies. One of those babies turned out to be Moondoggies, where everybody goes beause they don't have to be real.... Another son couldn't and very well. so be be rouded in and very well. so he be

couldn't surf very well, so he be-came the Longboarder. And that became successful. Another son

became successful. Another son became a Thruster... three bars that were a direct copy of Kahuna's, without the soul. "We provide a service to the neighborhood. People who live in the neighborhood don't have to drink and drive."

to drink and drive."

He books over at a group of relaxing working men, sipping on beers and says. We have a loyal clientel. [They've] been coming in here for 16 years... between new marriages and divorces, or when tired of their wives' whining."

It is this ideal for which Bax-

It is this ideal for which Bax-ter fights: A place to get away, a place for the working stiff to get a beer, a place to speak your mind and be yourself, a place to be rude, if rude is what you are.

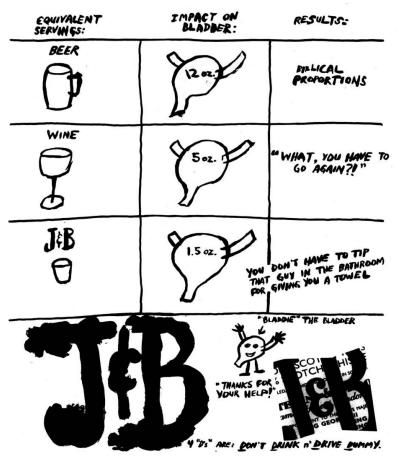
be rude, if rude is what you are.
"Everybody who retires
from ABC will get a dick cake,"
Baxter promises.
"Bar owners are like old dogs
lying in the sun. People kick us
to piss us off, but if you kick the
Big. Kahuna dog, he's gonna
chew off your leg. I understand
that they are trying to keep Gene
Barnes' are tirement party under wraps. But I will find out [where it is], and he will get a cake."

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Eden is 5'6' and weighs 106 pounds. At the time, she was married to a Hispanic man and had a Spanish last name.

"I hit him with my tray and walked out," she brags. 'I trained, like, 20 girls when I worked there. When they came to Lead them. 'Yoo', listen to

trained these, who go in worsen-ter in the property of the control of the word he says. Half of them would run out crying ten min-utes later." "It's a hard business, and you have to be a hard guy." Baxter tells me. He says he's not seasine mind. "The dumbest (cus-tomers) say. 'Hey, you wanna buy me a beer! 'And my reply is, 'If you don't have any tits, then don't ask.' But I have to be fair about it. Some gris don't have me. then 'III buy you a beer.' When I tell an employee to 'move your ass,' I don't mean wiggle! it. I mean go serve some move your ass, I don't mean wiggle it, I mean go serve some-body! [And] whenever a new employee starts here, I tell them, If you're old enough to work here and old enough to drink here, you're too old for me. So you're judged solely on your job performance.' And I'm a real asshole. You have to do your job and do it right...because of the pressure the ABC puts on me. You have to check every-body's ID...you can't overserve

drunks."

Baxter is unabashedly proud Baster is unabashedly proud of his a scomplishments. Kahuna is was the original surf bar... A lot of trends in the industry were started by me, and copied. Kahuna's had babies. One of those babies turned out to be Moondogies, where everybody goes because they don't have to be real... Another son couldn't surf very well, so be became the Longboarder. And that became a Thruster... three bars that were a direct copy of

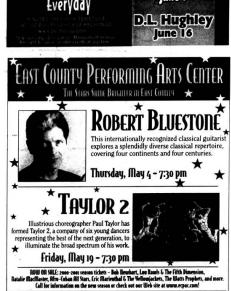
became a Thruster...three bars that were a direct copy of Kahuna's, without the soul. "We provide a service to the neighborhood. People who live in the neighborhood don't have to drink and drive." He looks over at a group of

He looks over at a group of relaxing working men, sipping on beers and says, "We have a loyal clientele. [They've] been coming in here for 16 years...between new marriages and divorces, or when tired of their wives 'whining." It is this ideal for which Bax-

It is this ideal for which Bax-ter fights: A place to get away, a place for the working stiff to get a beer, a place to speak your mind and be yourself, a place to be rude, if rude is what you are. "Everybody who retires

"Everybody who retires from ABC will get a dick cake," Baxter promises. "Bar owners are like old dogs lying in the sun. People kick us to piss us off, but if you kick the Big Kahuna dog, he's gonna chew off your leg. I understand that they are trying to keep Gene Barnes's retirement party under wraps. But I will find out (where it is), and he will get a cake." as





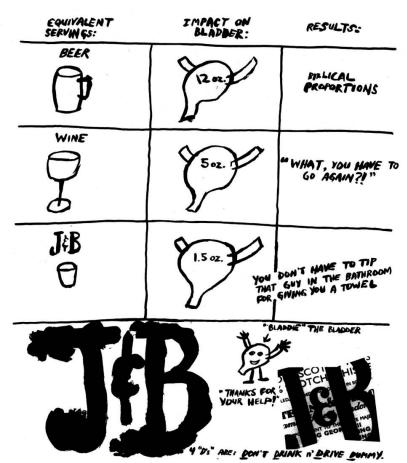
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The Magnificent Hungarian

It was a swell time to be a genius with a piano.

mong the troika of great 20th Century composers — Stravinsky, Schoenberg, and Bartók — it is the last, the magnificent Hungarian, who created the large

cent Hungarian, who created the significant and most enduring body of work for piano solo. Which of itself is unremarkable, given that, in his day, he was counted among Europe's finest piano virtuosos. In fact, through-out his career as a teacher of music, he never taught compo-sition, only piano. Later in life, after having arrived in America in 1940, and under strained financial circumstances, Bartók was offered a lucrative job teaching composition at a Midwestern un ersity only to insist that he vely teach piano. The offer

exclusively teach piano. The other fell through.

Bartok's compositions for solo piano were my own doors into modern music years ago, and I can imagine no more engaging a portal. With its insistent asymmetric rhythms and oriental-sound instern asymmetric rhythms and oriental sounding modes, the extreme shifts in tempo and interval, the melodic richness and variety, along with its extraordinarily percussive moments,

cumulatively made a commanding impression, as they must have done among audiences for those earliest Bartók recitals in Budapest, which featured his own work in his mature style

in his mature style.

The central thing to know about Bartók is his deep and enduring fascination with the folk music of his native Hungary as well as Rumania, Bulgaria, and Slowakia. Their exonic modes (scales) and complex rhythms as well as their wealth of melodic invention permeate all of Bartók's mu-sic, early and late, orchestral as well as piano solo. And in this he was very much of his own time, at the tail end of the 19th Century's fascination with political movements for independence. Com sers as early as Haydn were influenced by

Del Mar. CA

indigenous folk music, but one can hear it in full indigenous tolik music, but one can hear it in full expression in the music of Chopin, Mussorgsky, Rimsky-Korsakov, Liszt (Bartók's great Hungarian precursor as composer and piano virtuoso), and then farther along in the work of Smetna, Khatchaturyan, Dworlak, Janáček, Grieg, Sibelius,

Albéniz. Here in America vou car find it in the work of Ives, Copeland, and Gershwin. It's a long list. But no one took it so far as Bartók, who with his friend Kodály headed off to the countryside around 1905 to collect foll songs, an activity he continued ugh his life, even at the end through his life, even at the end of his life, during his final illness, working on the arrangement of Serbo-Croatian folk melodies

from recordings given him. In fact, he regarded not his own compositions but his contribution to the study of popular folk melodies as his signature mi achievement

However, not long after his immer-sion in folk melody, he was exposed to the music of the great REVIEW moderns like Debussy, with his own occasional

AUGUST KLEINZAHLER orientalism and Impre orientalism and Impressionistic colorations, and Stravinsky, in particular his piece Les Noces, four choreographic scenes written for voices, four pianos, percussion ensemble, and chorus. Bartók also, somehow,

bie, and chorus. Bartôk also, somehow, came across the radical prinsitic explorations of the American Henry Cowell at this juncture — where, I can't lell you — and appropriated Cowell's use of tone clusters to great effect, the playing together of clusters of adjacent notes. It is this marriage of the modern and folkloristic that defines Bartôk's mature style and folkloristic that defines Bartôk's mature style and his great middle period, from around 1918 to 1935, when he is at his greatest boldness in his use of dissonance, the percussive and complex, extremely energetic rhythms. It is during this period Bartók completes five of his six numbered string quartets, widely viewed as his greatest achievement, as well as his most important com-

achievement, as well as his most important com-positions for solo piano.

Bartok, like Central and Eastern European composers from Chopin on, when injecting folk traditions into his compositions, con-centrated on their peculiarly vigorous, dancelike thythms and melodic exoticonventions of the major and merodic exoti-cisms, which liberated him from the rigid conventions of the major and minor keys and brought him, in 1908, to a new no-tion of the chromatic scale in which every tone was considered of equal value and could be used independent of what came

Except for his lengthy, pedagogic piece Mikrokosmos, Bartók stopped writing for piano after 1926. And it is in 1926 that Bartók produced his "First Piano Con-certo" and three of his greatest mature works for solo piano: "Sonata," "Out of Doors."

before or after

Doors," "and Nine Little Pieces." Why 1926? Bartók was recently happily remarried and with a new son. He was touring successfully as a solo performer playing his own music, which, along with his teaching at the Liszt Academy, provided him with much-needed income. And finally, it was around this time that he first heard Stravinsky's "Les Noces" and Henry Cowell's experiments. At

this same moment in time, Baroque music was enjoying a revival, so a good bit of that era's con-trapuntal invention was about — and being blended with — the new, anti-Romantic, and min-imalized vocabulary of High Modernism. It was well time to be a genius with a piano.
The nine discs of

Bartók's piano music here all have virtues. The most recent of the group, Geoffrey Tozer's Chandos disc, has perhaps the best program, along with Phillip Evans's Gasparo disc. Tozer is a young Australian pianist who does a splendid job with "Nine Little Pieces," one of Bartók's finest compositions and one seldom per-formed. In fact, this is the only disc on which it appears. The Evans performance is good, but the sound reproduction is not. It's a remastered analog recording from 1981, and whether it's the piano or the engineer, it sounds rough.

began inventing his own unique sound.) But Ms Kraus gets that beautiful singing tone that one sus-pects Bartók himself had (one can hear Bartók's own historic perfor-mances collected on various discs, but the cult to get a good sense

of his playing).

Gyorgy Sandor was also a student of Bartók and performs his complete works for solo piano on four CDs very ably. Of the Kocsis and Schieff, also Hungarians like Kraus and Sandor. eff, also Hungarans like Kraus and Sandor, I prefer the former, who manages to articulate Bartók's complex rhythms with absolute precision and feding. The Naxos disc provides, as ever, an able and inexpensive sampling. The Joanna MacGregor has two of Bartók's finest mature pieces, "Out of Doors Suite" and "Six Dances in heart of the properties of Bulgarian Rhythm" from his Mikrokosmos plu some Debussy and Ravel. But I'd like you to check some Debussy and Ravel. But I'd like you to check out young Max Levinson's Encoded Music piece. This is Bartók at his most percussive, and the playing is ferociously good.

Bartók: Hungarian Peasant Songs * Mikrokosmo (Naxos 8.550451) Phillip Evans, piano, Béla Bartók (Gasnaro Silver Series GSS-2005)

(Gasparo Silver Series GSS-2005) Zoltan Kocsis, Kocsis Plays Bartók

The Lili Kraus performance is another re-mastered analog recording, this time from 1980, but the sound is superb as is the playing. Ms. Kraus had been a student of Bartók, and she must have been paying attention. The program is al-most exclusively the earlier, more directly



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Wesley Willis, Frank the Beptist (108), Sin Sin 77, and Pazz: Casbal, Wednesley, May 3, 8:30 p.m., 2501 Kether Boulevard, midtown. 619:232-4355.

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The Superseduers /367], Fluf /493], and Furtness IV /107 Canes Bor and Gill, Sandor, May 7, 6-30 p.m., 3105 Ocean Frost Wolk, Mission Beach, 538-488-1780 or 619-220-8497. Friday, May 5, 8 p.m., 121 Broadway, downtown, 619-220-8497.

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Julio Iglestes (606): California Center for the Arts, Sunday, May 7, 7:30 p.m., 340 North Escendido Boulevard, Escendido 619-220-8497 or 1-800-988-4253. Seyx (485), REO
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Brad Paisley /795): Viejos DreomCatcher Show Room, Sunday, May 14, 6 p.m. 8 p.m., 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497.

"Cosmologic CD-Rolease Party" with George Levels: Athenaeum Jazz at the Neurosciences Institute, Sunday, May 14, 7:30 p.m., 1008 Wall Street, La Jolia, 858454-5872.

Jee Setrient (405): Humphrey's Concerts by the Bay, Sunday, May 14, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

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Besstones /393½ (ones Bor and Gnil,
Sunday, May 14, 8 p.m., 3105 Ocean
Front Walk, Mission Beach, 858-488-1780
or 619-720-8497.

The Real Kids: (asbah, Sunday, May 14, 8:30 p.m., 2501 Ketter Boulevard, midtown. 619-232-4355.

"Scotch Greens CD-Release Party" with the Barrayard Bellers (125) and Speedinggy: Cabba, Friday, Nay 19, 830 p.m., 2501 Entire Eculerad, microws. 619-232-4355.

Keenry Wayne Shopbard: 4th 8.8, Tuesday, May 16.8 p.m., 345 8 Street, downtown, 619-220-8497 or 619-231-4343. Del the Funky Homosopien and Blackelicleus: Belly Up Tovern, Tuesday, May 16, 9 p.m., 143 South Cedros Avenue, Soipna Beach. 619-220-8497 or 858-481-8140.

The The /427 th Cones Bor and Grill, Saturday, May 20, 8 p.m., 3105 Ocean Front Walk, Mission Beach, 858-488-1780 or 619-220-8497. The Terence Blancherd Sexter! 665; Afterseum lozz of the Neurosciences Institute, Thursday, May 18, 8 p.m., 10640 John Jay Hopkins Drive, La Jolio, 858-454-5872. Ramby Weeks (484): To Leo's Lounge, Schindoy, May 20, 9 p.m., 5302 Nopo Street, Bay Park. 619-542-1462.

A.J. Croce (662) and Jeromy Key: Belly Up Tovern, Thursday, May 18, 8 p.m., 143 South (edias Arenue, Solono Beach, 619-220-8497 or 858-481-8140. The Woggles and Accel 4: (asbah, Thursday, May 18, 8:30 p.m., 250) Tettner Boulevard, micrown. 619-232-4355.

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The Champs and Golden: (astah, Wednesday, May 24, 8:30 p.m., 2501 Kether Boulevart, midrown. 619-232-4355.

Paul Kentner and Marty Ballin: Bolly Up Town, Thursdey, May 25, 143 South Cedies Annue, Solano Beach. 619-220-8497 or 858-481-8140.

Toto (467): Humphrey's Concerts by the Boy, Thursdoy, May 25, 7:30 p.m., 2241 Shefter Island Drive, Shefter Island. 619:220-8497 or 619-523-1010. Robin Trower /488): Viejos DreamCatcher Show Room, Thursdoy, May

Galactic: 4th & B, Thursday, May 25, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

EuroBoys and Fireballs of Freedon Casboh, Bursday, May 25, 8:30 p.m., 2501 Kettner Boulevard, midrown. 619-232-4355.

The Pat Travers Band, the Opposition Purty (456), and No Burgain: Decorated, Thursday, May 25 9 p.m., 2228 Boxon Street, Ocean Beach, 619-222-8131.

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Kerem Cessey: Holy Trinity Episcopol Church, Friday, June 9, 8 p.m., 2083 Sunset CRS Boulevard, Ocean Beach, 858-689-2266. Medeski, Martin and Wood (643); 4th & B, Friday, June 9, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Steely Dam /450): (oors Amph Friday, June 9, 8 p.m., 2050 Entertainment Circle, Chula Visto. 619-220-8497.

Stewart Liebig, Billy Miletz, and Visory Gellia: Sprus Steef Forum, Saturday, Jose 10, 8 p.m., 301 Sprus Street, Banker's Hill. 619-295-0301.

Flogging Molly (145): Casbah, Solunday, June 10, 8:30 p.m., 2501 Kettner Boulevard, midrown. 619-232-4355.

Essaylos Herris (892): Humphre Concerts by the Bay, Sanday, June 11, 7:30 p.m., 7241 Shelter Island Drive, Shelter Island, 619-2208497 or 619-523-1010.

The Chieffeles (834): Humphrey's Concerts by the Boy, Juesday, June 13, 7:30 p.m., 7241 Shaher Island Drive, Shaher Island. 619:2208497 or 619:523-1010.

Rubbe Blades (109): Humphrey's Concerts by the Boy, Wednesday, June 7:30 p.m., 2741 Shelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

The Average White Band /502): Viers Dearn archer Stow Room, Sunday, June 11, 7:30 p.m., 5000 Willows Rood, Alpine. 619:659-1998 or 619:2208497

Cowboy Mouth: Bely Up Toven, Thursday, June 15, 143 South Cedios Avenue, Solone Beach, 619-220-8497 o 858-481-8140.

Wyseeme (792): Humphrey's Concert by the Boy, Thursday, June 15, 7:30 p.m 2241 Shelter Island Dine, Shelter Island. 619-220-8497 or 619-523-1010.

Fred von Heve and Jehennes Bewer: Spruce Street Concerts at St Paul's Cathedral, Thursday, June 15, 8 p.m., 2728 Soath Avenue, downton 619-295-0301.

Benory James (636) and Rick Breen (646): Humphrey's Concerts by the Boy, Folloy, June 16, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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Creed and Sevendost: Car Arera, Sunday, June 18, 8 p.m., SDSU compus, Callege Area, 619-220-8497.

The Village People: Del Mor Faigrounds Grandstond Stope, Wednesday, June 21, 2260 Jimmy Durante Boulevard, Del Mar. 889-386-8497.

The Dixie Chicks and Putty Griffin (830): Cax Anna, Thursday, June 22, 8 p.m., SDSU campus, College Ann. 619-220-8497.

Metallie Marchant (415): Open Air Theotre, Tuesday, June 27, 8 p.m., 505 Compus, Callage Area. 619-220-8497.

Signal (1972) (1987) (1 Michael McDennid (420) and Kerle Benniff (425): Humphrey's Concerts by the Boy, Wadnesday, June 28, 7:30 p.m. 2241 Shelter Island Dive, Shelter Island. 619-220-8497 or 619-523-1010.

The Micky Hert Bend: Humphrey's Concerts by the Boy, Thursday, June 29 7:30 p.m., 2241 Shalter Island Dove, Shalter Island. 619-220-8497 or 619-523-1010.

Mörley Grüe, Megadeth, and Anthreus: Coors Amphitheotre, Friday Ause 30, 8 p.m., 2050 Entertainment Crole, Chulo Vete, 619-220-8497.

Bob Dylam and Phill Lastic Dei Mar Fairgrounds Grandstand Stage, Soturds July 1, 7 p.m., 2260 Jensey Durante Boulevard, Dei Mar. 888-386-8497.

Choop Trick /432): Humphrey's Concerts by the Bay, Sunday, July 2 7:30 p.m., 2241 Shalher Island Driv Shelher Island. 619-220-8497 or 619-523-1010. The Oak Bidge Boys (776); Del Ho Tries Coak Bidge Boys (776); Del Ho Forgrounds Grandstand Stage, Monday, July 3, 7260 Jensiny Durante Boulevard, Del Mar. 888-384-8497.

Chris Isaak /435): Humphrey's Concerts by the Boy, Mondoy, July 3, and

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Faculgator (445): Humphrey's Concerts by the Boy, Sunday, August 6, 7:30 p.m., 2241 Sunhar Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Matalle Cole: Vojes (asino Concerts in the Park, Thursday, August 10, 8 p.m., 5005 Willows Rood, Alpine. 619-220-8497 or 619-659-1998.

The Etpologicon (659) and Murifya Scott (661): Hamphrey's Concerts by the Boy, Friday, August 11, 7:30 p.m., 2241 Sheher Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

619-220-8497 or 619-523-1010.

Secury Relitions (667): Humphrey's Concerts by the Boy, Sunday, August 13 7-30 p.m., 7241 Shelher Island Drive, Shelher Island. 619-220-8497 or 619-523-1010.

Dwight Yeakson (779): Humphrey's Concerts by the Boy, Tuesday, August 15, 7:30 p.m., 2241 Shefter Island Drive, Shefter Island. 619:220-8497 or 619:523-1010.

619-523-1010.

Peter White (648) and Kalke
Metsey (649); Humphrey's Concerts by
Metsey (640), Jugart 18, 7 p.m., 2241
Shelter Island Drive, Shelter Island.
619-220-8497 or 619-523-1010.

Sargio Mondes and Brasil 2000 (674): Humphray's Concarts by the Boy, Sundoy, August 20, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island. 619-720-8497 or 619-523-1010.

Shelter Island. 619-220-8497 or 619-523-1010. The Dave Matthews Band (122): Coox Amphitheate, Friday, July 28, 8 p.m., 2050 Entertainment Circle, Chula Vota, 619-220-8497.

Tower of Power /949): Hersploy's Concerts by the Boy, Friday, July 28, 8 p.m., 2241 Shafter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Welrd Al Yeakovic: Open Air Theotre, Soturday, July 29, 8 p.m., SDSU Compas, College Area. 619-220-8497.

LeAsen Ritmost: Visios Cosino Concerts in the Park, Sotunday, July 29, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Ottom: Unbort and Lune Heaper (653); Humphony's Concert by the Boy, Sundoy, July 30, 6 p.m. and 8:30 p.m. 241 Shelter Island Drine, Shelter Island. 619-220-8497 or 619-523-1010.

Diame Krell (454): Humphrey's Concerts by the Boy, Monday, July 31, 7:30 p.m., 2241 Shalter Island Dise, Shalter Island. 619-220-8497 or 619-523-1010.

Territ Clerk /773/: Humphrey's concerts by the Bey, Tuesday, August 1 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619:523-1010.

619-22-1010.

"Jezz in the Perk" with See
Palmor, Johnsy "Acs" Harris,
Johnsy Ylau, and the Het Clab of
See Diego: Sen Dego Aussen of Art
Scalpter Cost Cafe, Wednesdry, August
7, 5:30 p.m. 150 El Hado, Baboe Park.
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AUGUST

Dam Fegelberg (43.8): Humphrey's Concarts by the Boy, Wednesdoy, July 12 7-30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Callin Rayse (768) and Putty
Leveless (770): Humphay's Concarts
by the Boy, Friday, July 14, 7:30 p.m.,
2241 Shelter Island Drive, Shelter Island.
619:220-8497 or 619-523-1010.

Les Labos (439): Humphon's Concert by the Boy, Sunday, July 16, 7:30 p.m., 2241 Shalbar Island Dilva, Shelber Island. 619-220-8497 or 619-523-1010.

Ricky Mertin /629): Son Diego Sports Arens, Manday, July 17, 8 p.m., 3500 Sports Arens Boulevard, Son Diego. 888-386-8497.

BBS 356-6477.

Bez Scaggs /4432 Humphey's
Concarts by the Boy, Monday, July 17, and
Tuesday, July 18, 7:30 p.m., 2241
Shelter Island Drive, Shelter Island.
619-220-8497 or 619-523-1010.

Gleafys Kalght: Viejas (asino (oncerts in the Park, Wednesday, July 19, 8 p.m., 5005 Willows Rood, Algine, 619-220-8497 or 619-659-1998.

Lyle Levet1 /772): Humphrey's Concerts by the Boy, Thursday, July 20, and Friday, July 21, 8 p.m., 2741 Shalter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Art Gerfunkal (#12) ord Milke Errica: Humphrey's Concerts by the Boy, Sandoy, Johy 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

or 619-52-1010.

The Indige Girls (#13): Humphray's Concerts by the Boy, Tuesday, July 25, and Wachesday, July 26, 7-30 p.m., 2241 Shalter Island Drive, Shalter Island.
619-220-8497 or 619-523-1010.

Smokey Robbeson (613): Humph Concerts by the Boy, Thursdoy, July 27 7:30 p.m., 2241 Shelter Island Drive,

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Wednesday, July 5, 7:30 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220-8497 or 619-523-1010.

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"Jezz in the Purk" with Bert Terotzky, Bob Maganesson [710]. Morshall Hewkins, Reb Therson, Kristin Kerk, and Ceell Michiges: Son Dago Micsaum of Art Sculpture Court Cells Wechneldy, July 5, S.30, pp. 1450 El Prodo, Bolbos Purk. 619-696-1966.

Processing States Page 1745 April 1745 Richard Elliet (647), Jonethen Bester (649), Jeff Gelah, and Klas Waters: Humphroy's Concarts by the Boy, Russday, July 6, 8 p.m., 2241 Salter Island Brine, Shalter Island Brine, Shalter Island 619-220-8497 or 619-523-1010.

Part Boardor (437): Humphrey's Concerts by the Boy, Fedory, July 7, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Cassandra Wilson (110); Hamphrey's Concerts by the Boy, Tuesday, July 11, 7:30 p.m., 2241 Shehre Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.



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John Lee Hooker (917) and Eric Burelen and the Hore Antonia (457); Humphon/s Concert by the lay, Friday, August 25, 7:30 p.m., 2241 Shalle inland bins, Shalle bland 619:220-8497 or 619:523-1010.

619-220-0497 or 619-523-1010.

Justine Tulli: Visjos Cezino Cancerts in the Park, Tuesday, August 29, 8 p.m., 5005 Willows Rood, Alpina. 619-220-0497 or 619-659-1998.

61945-1998. Chat Black (7884: Humphoy's Concerts by the Stp., Tendolly, August 27, and Wedenooley, August 20, 8 nm., 2241 Schler beland Black, Shahe Ishade Iban, Shahe Iban, Shahe Ibandi Iban, Shahe Iban Iban, Shahe Iban Iban, Shahe Iban Iban, Shahe Ishade Iban, Shahe Iban,

Resety Travels (786): Humphon's Concerts by the Boy, Thursday, September 7, 8 p.m., 2241 Saalter Island Dive., Shelter Island. 619-220-8497 or 619-523-1010.

John Hiett /822/: Humphrey's Concerts by the Boy, Friday, September 8, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

The Rightness Brathers (458): Humphray's Concerts by the Bay, Sunday, September 10, 7-30 p.m., 2241 Skelher Island Drive, Shelher Island, 619-220-8497 or 619-523-1010.

or 617923-1010.
"Fourpley" with Larry Carlton, Horlam East, Bob James, and Harvey Massac Hamphey's Concerts by the Boy, Monday, Saptember 11, 8 p.m., 2241 Shaler Island Hes, Sahler Island. 619-220-8497 or 619-523-1010.

Island. 619-220-849° or 619-523-1010. Levette Lymn (794): Humphry's Concerts by the Boy, Tuesday, September 12, 7:30 p.m., 2241 Shelher Island Drive, Shelher Island. 619-220-849° or 619-523-1010.

Potoc, Paul and Mary (824): Humphony's Concerts by the Bay, Wednesday, September 13, 8 p.m., 2241 Shalter Island Balon, Shalter Island. 619-220-8497 or 619-523-1010.

Venda Shapard (614): Humphrey's Concerts by the Boy, Bussday, Supherbit 14, 8 p.m. 2241 Shaher Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

819-523-1010.

Bick Springfluid (460): Humphory's Concerts by the Boy, Fidely, September 15, 8 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220-8497 or 619-523-1010.

Herry Belafacete (415): Hemphrey's Concarts by the Boy, Sunday, September 17, 7:30 p.m., 2241 Shaller Island Drive, Shaller Island, 419-220-8497 or 619-523-1010.

Lady smith Black Manufacco (919): Humphrey's Concerts by the Boy, Monday, September 18, 8 p.m., 2241 Shaher Island Drive, Shaher Island, 619-220-849; or 619-523-1010.

Chicage (618): Humphrey's Concerts brie Boy, Tuesday, September 19, 8 p.m., 2241 Shalter Island Drine, Shalter Island. 619-220-8497 or 619-523-1010.

619-220-8497 or 619-523-1010.

Menhatten Transfer (46.5);

Humphrey's Concerts by the Boy,

Wednesdoy, September 20, 8 p.m., 2241

Shelter Island Drive, Shelter Island.

619-220-8497 or 619-523-1010.

Deve Kez (676) and Acoustic Alchemy (825): Humphony's Concerts by the Boy, Thursday, September 21, 7 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

The Pelaster Sisters: Yeles Cosino Concerts in the Pork, Thursday, September 21, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

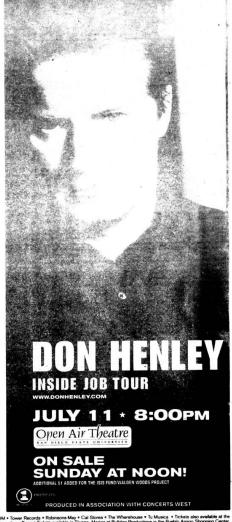




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The Clockwork Sessions: Dfs Fraise,
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Belly Up Tavern, 143 South Cedros
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Thursday, Clitzen King, Friday, Blood
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the Bacon Brothers, rock.

Jazz these days is like a beast with two heads — two heads that don't like each other. One head represents traditional jazz of the kind played by artists with names like Thelonius Monk, John Coltrane, and Bill Evans. Then, there is "smooth jazz," a derivative that has Muzik qualities and features conformers like lob 7-28. Money. the Bason Brothers, rock.
The Calypus Cada, 576 North
Highway 101, Bacinitas. 760-632S22. Thursday, Sar Palowe and
Didjah Marie, Jazz. Friday, Hot Sut
Ralson, regges, Saturday, the Ti
Towns, blues, swing, Sunday, the
Calypus Jazz Band Monday, Cheap
Leis, Hawaisan music. Tuenday, Jack
Tempohis Wedeneday, Camby Kan
and Sur Palower, blues and jazz. dervative that has Music qualities and feet turns performers like John Tesh, Keng, and Sing, The fams of each juzz mix like cata and dogs, for example, we tred playing tra-ordional pact tracks on HPM years ago when all pact tracks on HPM years ago when feet and the pack of the pack of the pack wouldn't be caught dead with a Chuck Man-gone record in their collections. That said, Chaefea Liped would not likely get at time on any smooth-juzz radio stations today, even though the was perhas Juzz's first crossover artist. His quality Juzz's first crossover artist. His quality and the pack of the pack pack of the pack pack to the pack p

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Carvers, 11940 Bernardo Plaza Drive Rancho Bernardo. 838-566-2400. Friday, B-Natural, pop. Saturday, Andrea's Fault, pop rock. Chesspeake Bar & Grill, 1068 North El Camino Real, Encinitas. 760-943-0177. Friday, 5 pm to 8 pm, Mike Ces. played to rock audiences in venues like San Francisco's Fillmore West in the '60s, performing regularly on bills with the Dead, Jimi Hendrix, Janis Joplin, and the Jefferson Airplane. Later, the tenor saxophonist recorded on



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and rot.

The Pour Seasons Resort Avlars,
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Richard Samuels. Friday, 2:30 pm to

Pupping, Tuesday, 5 pm to 11 pm, James Johnston, Wednesday, 5 pm to 8 pm, James Johnston, 8 pm to 11 pm, Jeff Linsky. Lobby Lounge: Friday, 8:30 pm to 12:30 am, the Ron Siegrist Trio, jazz.

Henifin's Irish Pub, 13314 Poway Road, Poway. 858-486-0764. Friday, 8:30 pm to 11:30 pm, Heel Stone, Celtic music.

Moore and the Witchdoctors, blues. Friday and Saturday, Serious Guise. Wednesday, Drama Kings, Labor Lougue, and Plug Uglies. La Cans del Zerres, 3845 Yaqui Pass Road, Borrego Springs, 760-767-5323. Fox Den: Thursday, and Sunday thousak Wednesday. To my text I pen

Neimono Bor and Grill, 300 Carisba Village Drive, Caribbad, 760-729-1313. Thursday, in the carousel, 6:30 pm, the Cradit Union, big band, 6:30 pm, the Cradit Colon, big band, Friday, 6 pm, 76d Steadman and the Futtones, blues, 10:30 pm, Zonic, regges, Sastrollay, 730 pm, Scott Wilker, 10:30 pm, Sandgachr. Sunday, 21 Jardin. Monday, 6:30 pm, in the carousel, Randy Marser and Air Mad Speak, pring.







Doobie Brothers Tommy Chong **Bobby Caldwel** Big Band **Emmylou Harris** with special guest TBA Tuesday, July 11 + 7:30 The Chieftains

Rubén Blades Wynonna Boney James & Rick Braun Shawn Colvin

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Kathy Mattea/ Asleep At The Wheel Michael McDonald Mickey Hart Band

Pat Benatar

Foreigner **Bobcat Goldthwait/** Paula Cole Band Richard Lewis/ Cassandra Wilson Dom Irrera

Dan Fogelberg Rippingtons Fricing August 11 + 7:30 Joan Armatrading Sonny Rollins Dwight Yoakan Sandra Bernhard

Peter White/ Keiko Matsui Sergio Mendes & Brasil 2000 with special guest Kapon Sunday, August 90 • 7:30 Art Garfunkel Spyro Gyra/ **David Benoit**

Indigo Girls John Lee Hooker Smokey Robinson **Tower of Power** Clint Black Ottmar Liebert Gordon Lightfoot & Luna Negra

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Thursday, May 25

Randy Travis John Hiatt Righteous Brothers Fourplay festaring Larry Carlton, Hell Bob James and Harvey Ma Monday, September 11 + 800

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* * october Richard Jeni/

Victoria Jackson Junior Brown/ Del McCoury Band **Peter Frampton**

ISLAND D RIVE

Poway Grill & Spirits, 12735 Poway Road, Poway, 838-748-7296. Priday, Liquid Blue, pop rock. Ramby Jones Big Stene Ledge, 12237 Old Pomerado Road, Poway. 858-748-1617. Friday and Saturday, the Reckless Revelers, country.

Surf N'Saddla, 123 West Plaza Street (Lornas Santa Fe and Highway 101), Solana Beach. 858-755-9474. Friday, Semisi and Fulabula, reggae. Saturday, Tribe of Judah, reggae.

Tribe of Judah, regge.

Treveyan Gella (missic the tillion Ia Joli Torrey Pines), 1995 North Torrey Pines, 1995 North Torrey Pines Road, Del Mar. 834-450-4571. Music is jazz unlean otherwise noted. Weeknight performances are noted. Weeknight performances are 19-30 am to 2 pm. Thursday, 19-30 am to 2 pm. Thursday, 19-30 am to 2 pm. Thursday, 19-40 Pines Pines

La Costa Resort's Tournament of Championa Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad. 760–438-9111. Friday, Roz and the Wrecking Crew, pop, dance. Saturday, the Rhythmakers, pop. Valentino*a11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Friday, 6:30 pm and Saturday, 6 pm. Donnie Finnelle and Company East, jazz.

route.

Cames Ber and Grill, 3105 Ocean
Front Walk, Mission Beach. 858-4891780. Music is alternative/rock unless
otherwise noted, Friday, the B-Side
Flayers, Latin juzz, and Clyde's Ride,
funk, groove. Saturday, Sanurday
Night Fores.

Night Fever.

Cannibles Bur, at the Catamaran
Hotel, 3999 Milission Boulevard,
Mission Beach. 838-488-1081. Friday,
9:30 pm., Pint Froyd, rock. Saturday,
9:30 pm., Cybil's Trip and Lighter,
alternative. Sunday, 8:30 pm. Polyeste
and the Funkly Love Bomb.
Wednesday, Laway Smith, swing.

Chateau Orleans, 926 Turquoise Street, Pacific Beach, 858-488-6744.

The Creacem Shares Grill (a top the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla 858-459-0541, Music in jazz unless otherwise noted. Thursday, 7 pm, Barbara Jamerson. Friday and Saturday, 7:30 pm to 10:30 pm, the Mike Wolfford-Holly Hofmann Tria.

Hofmann Tris.

Dream Street, 2228 Bacon Street,
Ocean Beach. 619-222-8131. All
shows start at 8 pm. Thursday,
Pennuts and Chorum, Beer Mutt. and
C-Class, hip-hop, punk. Friday,
Vident Hood Swing, Moonthine
Junku, Malady, and Seven Train.
Startuda, Easthwale's Hurt. Tragic
Rinad, Blow Up Betty, and Explicit,
alternative/rock.

atternative/rock.

Galeka, 5662 La Jolla Boulevard, La
Jolla 858-551-8610. Thursday, Return
to One. Friday, the Revolations.
Saturday, Jaagriti. Sunday, the Jazz
Pigs.

La Scala, 1101 Scott Street, Point Loma. 619-224-2272. Saturday, 7 pm to 10:30 pm. Peggy Claire, classic jazz. La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771.

5NTTE BY WILLIAM CRAIN

Last week, playing "Six Degrees of Kevia Bases," the popular Internet game by which just about any actor or actress in the English-speaking world can be linked to the star through the more than 40 films he's made, I was surprised to find out Bacon was in Diner and JRF. Inde totals frogation has roles, even though "we seen both films. Of course, the buy work schooling fourth from the course, the buy work schooling fourth for the course, the buy work schooling fourth films. Of course, the buy work schooling fourth films and more movies) nor at the way he disappears into a role.

disappears into a role.

The fun of the game derives from the fact that Bacon is the kind of actor you forget about. No tabloid headlines scream,

THE BACON BROTHERS

THE BACON BROTHERS, Bolly Up Tavers, Wednesday, May 3, 7:30 p.m. 619-220-

Thursday, and Monday through Wednesday, 6 pm to 10 pm, also, Friday, 5 pm to 7:30 pm, and Saturday, 7:30 pm to 10 pm, Barry Levich, piano.

Margarita Rocks, 959 Hornblend Street, Pacific Beach. 858-272-2780. Call club for information

Pannikin Cafe, 3145 Rosecrans Street, Point Loma. 619-224-2891. Performances are from 8 pm to 10 pm. Friday, Rick Ross, jazz. Saturday, Bob Simmons, acoustic guitar.

Shooters Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla 858-453-5500. Thursday, Friday, an Saturday, Jack Pollack, piano. Tuesd and Wednesday, Stephen Knight.

Tiki Home, 1152 Garnet Avenue, Pacific Beach, 858-273-9734. Thursday, Earthride, alternative. Friday, 30 Second President, alternat rock. Saturday, Todd Steadman and the Fattones, blues.

Winstons, 1921 Bacon Street, Ocean Beach. 619-222-6822. Thursday, Solomon Grundy. Friday, the Last Exit

rock/alternative. Saturday, the Electric Waste Band with King Carrel Souday. 5:30 pm to 9 pm, the Shelltown Horns, blues, 9 pm, King Carrel Monday, Plump, Tuesday, Overstand Wednesday.

San Diego

The Blue Agave, 6608 Mission Gorge Road, Mission Valley. 619-521-3194. Call club for information.

13 and Shedd. Saturday, Redivider and Copper Pot.

Copper Pot.

Brick by Brick, 1130 Buenon Avenue,
Bay Park. 619-275-LIVE. Thursday,
Andrew Tosh and the Tosh Band and
the Revelations. Friday, John Kahn,
Dead Weight, and Soul Cracker.
Saturday, I. a Dosis. Sunday, Groove
On, Show of Mighty, and the Kathy
Berg Band. Tuesday, Bone, Day of
Wrack, and Stout.

Club Bomboy, 3175 India Street, downtown. 619-296-6789. Friday, 6 pm to 8 pm, Ladwig, rock. Saturday 9 pm, Jennifer Corday.

9 pm, Jennijer Cerany.

Etta's Place, 6179 University Avenue
(at College and University). 619-5826730. Saturday, 9 pm, the Blue Rawens,
blues, rock. Sunday, 4 pm to 8 pm, Joe
Norwood. Wednesday, 9 pm, Collage

PREMIER TICKETS

Smashing Pumpkins

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. 858-483-7844. Thursday, the Giving Tree and Brax, alternative. Friday, Golffuh, retro funk, and the Grinders. Saturday,

All Humphrey's Cor beginning May 4 John Prine May 5 Styx/REO So Blink-182 May // 93.3 "Your Show" May 12 Juan Gabriel May 14

Bruce Springsteen May 21 311 May 23

The Cure June I 'N Sync June 7 Sceely Dan June 9

Creed June 18 Roger Waters June 19 Dixie Chicks June 22

Natalie Merchant June 27 Bob Dylan/Phil Lesh July / Ricky Martin July 17 Dave Matthews July 28 Weird Al Yankovic July 29

Luis Miguel

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"Big Apple Circus" June 2-4 siena Forever" June 16 & 17 "Annie Get Your Gun" June 27-July 2 "Fosse" July II-16 "Cabaret" August 1-6
"Ragtime" August 15-20

Kristen Flores Quartet

MONDAY, MAY I
Reggie Smith
Pressed For
Time Band
6:30-10:30 PM Nightlife FEATURING Tim Maglione

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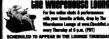
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Pentagon Free admission Sevilla \$2 off cover Sham Rocks Shack 1/2 off cheeseburger combo

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Calendar MUSIC SCENE

Humphrey's, Half Moon Inn, 2241 Shehre Island Drive, Shehrer Island Shehre Island Chrise, Shehrer Island Shehrer Island Shehrer Island Shehrer Island Shehrer Island Shehrer, Sara and Bank Friday, 930 pm. Quiet Sorne, Bara and Bank Friday, 930 pm. 930 pm. Adalas, pop. Sunday, 7 pm to 11 pm. Reggie Smith and Pressed for Time, Jazz. Monday, call club for information. Tuesday, 8 pm to midnight, Gerol Anne, Jazz, pop. Wednondey, Purille, Latin Jazz.

In Cahoots, 5373 Mission Center Road, Mission Valley. 619-291-8635 Call club for information.

Immultes, 2223 El Cajon Boulevard, San Diego, 858-296-2101. Wednesday 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band.

Jason's Night Club & Ber-B-Que House, Quality Inn, 2901 Nimitz Boulevard, Point Loma. 619-523-5656. Friday, the Rock Hounds. Saturday, the Mystic Revelers, reggae.

College Area, 619-286-0400. Friday, Evans, acoustic. Saturday, live music Wednesday, Tommy Price.

La Jolla Marriott, 4240 La Jolla Village Drive, La Jolla. 858-587-1414. Characters Bar: Friday and Saturday,



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8:30 pm, salsa, merengue, and cha-cha music. Sunday, 6 pm to 11 pm, swing.

O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, Zydeco Bluez Patrol, blues. Saturday, Super Plate,

Pannikin Coffee & Tea, 3562 Adams Avenue, San Diego, 619-281-6729. Saturday, 11 am to 1 pm, Rich Buquet acoustic, pop rock.

acoustic, pop rock.

Reuben E. Lee, 880 East Harbor
Island Drive, Harbor Island. Monda
6 pm to 9 pm. Dick Brasen and the
Endangered Species. Thursday, Latin

Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, Dean Paul Ratzman, dinner jazz. Friday and Saturday, Bill Beyer.

Friday, Cult of Soul. Saturday, the Surprise, rock.

Surprise, rock.

Terra, on Vermont, one block north of University Avenue, 619-293-7088.

Music is jazz unless otherwise noted. Thursday, 6 pm to 9 pm, Phil Beroff. Friday and Saturday, 7 pm to 10 pm, Kristin Korb and Pamela York.

Tio Loo's Loungs, 5302 Napa Street (at Morena Boulevard), Bay Park. 619-542-1462. Thursday, Marti Bror and the Barn Shakers with Hot Rod Lincoln, rockabilly. Friday, the Basta Sons of Johnny Cash, rockabilly, with

Top of the Cove, 1216 Prospect Avenue, La Jolla. 858-454-7779. Friday and Saturday, 7:30 pm, Mar Paymer, contemporary.







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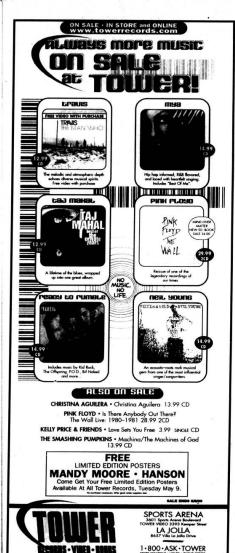
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Come to the Islan ISLAND A The Trellion, the Town and Country Hotel, 500 Hotel Girde North, Mission Valley, 619-291-7131. Thurnday, 7 pm to 11 pm, John Carlot, variety dance music. Friday, 19 cm to midnight, and Wednesday, 7 pm to to midnight, and Wednesday, 7 pm to 11 pm, Rachael Drester and the Pier Group, variety dance music. Saturday 8 pm to midnight, Jasse Davis and Davric Davriels, dance.

Calendar

MUSIC SCENE

Tuba Man's, 4693 30th Street, Normal Heights. 619-640-8822. Saturday, Jack's Broken Heart and AEIOU, rock.

AEJOU, FOCB.

Tutto Mare, 4365 Executive Drive, La Joule (Golden Triangle area). 858-597-1188. Monday, 6:30 pm, Ameroso, string quartet. Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle Bossa-Jazz Quartet.

Downtown

The Bayon Bar and Grill, 329 Market Street, downtown, 619-696-8747. Friday and Saturday, 6:30 to 10:30, and Sunday, noon to 2:30 pm, Joe Guevara and Chris Vanacore, jazz

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.

Budfalo Jee's, 600 Fifth Avenue,
downtown, 619-236-1616. Thursday,
Sunchild and Wise Monkey Orchestra.
Friday, the 80x All-Stars, pop.
Saturday, the Disco Pimps Sunday,
Whisty Conwell with the Tone Kings,
blues, swing, Monday, the Jory Bowen
Band, Tuesday, Koho Leco.

Band. Tuesday, Kobe Leov.
The Canbba, 2501 Kettner Boulevard,
midtown 619-232-HELL Thursday,
Fere Start, Throng, Maquidadre,
Superatar, and Autholia. Saturday,
Superatar, and Autholia. Saturday,
Superatar, and Autholia. Saturday,
Daoi, and Tourette's Lautere. Sunday,
Macha, Pinback, and the Dyban Group
Monday, Strikes of Gutters, Mabel
Blaster, and Verstal Hold. Wednesday
Wiele, Willia, Pezz, Frank the Baptut,
and Sus the 75.

Chuey's Numero Uno, 1894 Main Street, downtown, 619-234-6937. Friday, 8 pm, the Sound Doctors, rock Friday, 8 pm, the Sound Dixters, rock. Crosc's Jasz Bar, 202 Fifth Avenue, downtown, 519-233-4555. Thursday, Glen Fuher con Afma, classic and say. Sazz, Friday, Frimo, Latin iazz. Sazurday, Frimo, Latin iazz. Sunday, Frimo, Latin iazz. Sunday, Koda Pelli, Afric Cuband Jatin jazz. Monday, Glen Fuher con Afma. Tuesday, the Spen Myerry Quarter, classic jazz. Wednesday, the Jorge Cambron Quinter.

Cambero Quintet.
Crocc's Top Hat Bax and Grille, 802
Fifth Avenue, downtown. 619-2334355. Thursday, Scotte Blinn and the
Tiki Torcher, blues, Friday, the R.A.
Brotherhood, soul, dance. Saturday,
Cardyk Ran. Sunday, the Reckin'
Ace, noing, Monday and Wednesday,
Futzy and the Bliesmen. Tuesday, the
Boogie Men, blues.

Booge Men, blues.

Dick's Last Resert, 45 Fourth
Avenue, downtown. 619-231-9100.
Thursday and Wednesday, Private
Domain, rock and roll. Frieday, N.R.G.
high-energy dance. Saturday, Manua's
Boys, rock Sounday, Hera's Osunday, Herasaders. Tuesday, Mr. Red Shoes, rock.

rock.

Deary's 144 Seventh Avenue,
downtown, 839-170-7467, Thursday,
Margamira Paga and friends, jazz.
Friday, Mark Augustin and Bestimule,
groove jazz and rock, Sarudey, Older
Castellows and Gary Laffere, Latin
jazz, Sundey, 6.20 pm to R.D pm,
Roben Aller and John Opfortach, jazz.
Worklonderly, See "Johney Jazz. Winge,
The Fields, 544 Fields Avenue,
Owntown, 6.13-12-7960, Sunday,
Spent to Mary Jazz. Paga and the
Barry Jamel, Irish music.

4th & B, 345 B Street, down 619-231-4343. Call club for





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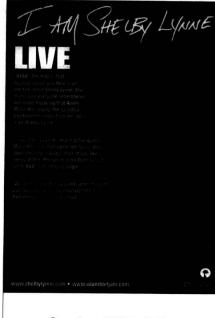
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Space Foil Sunday, Shelle, blues. La Tavelle, 515 Fifth Avenue, Gaslamp. 619-232-3352. Friday, 7:30 pm to 10:30 pm, Jense Bas, Flamenco-Latin guitar, Saturday, 7:30 pm to 10:30 pm, Daniel Jack and Chuck McPherson, Jazz piano Martini Ranch, 528 F Street, downtown. 619-235-6100. Wednesday, Freddle A. and the Swing

energy dance. Sunday, 6:30 pm to 10:30 pm, Tim Maglione, jezz quinter. Mooday, 6:30 pm to 10:30 pm, Reggie Smith and Pressed for Time, jezz. Tuesday, 6:30 pm to 10:30 pm, she Kristin Flores Quartet, jezz. Westerneday, 7:30 pm to midnight, Higher Ground, pop, dance.

uke Joint Cafe, 327 Fourth Aven lowntown. 619-232-SOUL, Thur

Machine, jazz.
Onya Room, 852 Fifth Avenue,
doubert Castellanos, Wednesday, Price
of Dope and Spaceman Spiff.

of Dope and Spaceman Spiff.

Patrick's II, 428 F Street, downtown,
619-233-3077. Thursday, Blue Four.
Friday, the Missiles of October.
Saturday, the Bill Magee Blues Band.
Sunday, the Bapou Brother, blues.
Monday, Red Lane Rocks. Tuesday,
Jonny Visus and the Blue Alltaers.
Wednesday, the Doacons.

for information.

Redfish, 731 Fifth Avenue, San Diego.
619-234-7226. Music plays from 9 pm
to 1 am. Friday, Ruby and the Red
Hots, swingin' blues. Saturday, SHRI,
blues.

blues.

Rack Bottom, 401 G Street, Gaslamp,
619-231-7000, Friday, Nova, Latin
jazz, Saturday, Riung San, pop, dance.
Sevilla, 555 Gornh Avenue,
downtown, 619-235-9797, Music in
alsa/Latin jazz, Tapas Bar. Thurddy,
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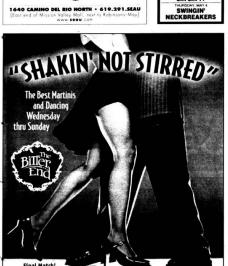












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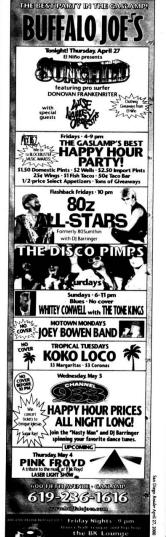


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moviegoing needs. he movie map has changed drastically since I first came to town nearly thirty years ago and learned to chart a course to La Jolla, Hillcrest, Mission Valley, Loma Portal, Pacific Beach, North Park, Kensington La Meserch

Portal, Pacific Beach, North Park, Kensington, La Mesa.
One of the primary ways I got to know the place was to track down its assorted movie houses. Cold hard statistics (If had a mind to compile them) on (If had a mind to compile them) on (County, then accrease in San Diego County, then accrease in San Diego County, then accrease in San Diego County, then the condition of the you were in a hurry to see it, you had to figure out where it could be found — the Loma, the Grossmont, the Cinerama, the College, the Valley Circle, the Cinerna 21, all gone now — and that's where you had to go. No choice. The self-perceived "minor" release could feel free to open in more

than one spot: drive-ins, downtown trian one spot: drive-ins, downtown grindhouses, and what Variety used to call "the nabes" — neighborhood or suburban houses. But the whole idea of that was to get in and out of town fast. The major release was

REVIEW
DUNCAN SHEPHED
Und statistics
self them) on
wanted to have what Variety would
call "long"

l "legs." But before this begins to sound like just another aimless excursion i talgia (wandering off in a minute faigia (wandering off in a minute into recollections of something known as a roadshow, something known as a reserved seat, something known as an intermission), let me wait no longer to interject that my only interest in Calendar MOVIES



commodity as common as Big Macs, nothing about a concerted effort to nothing about a concerted ettort to shrink your horizons to your own immediate neighborhood. No, I am interested only in how the reconfig-ured map, and the revised strategy of film distribution to conform to it, may graphically and numerically em-

phasize and exaggerate the division between the mainstream cinema and the so-called "specialty" one. And I am interested in it not as an incontro-vertible fact but as an open question. It used to be that things like Death

in Venice, The Discreet Charm of the

many locations as would, in first-run, things like The Godfather, The Posei-don Adventure, The Sting, The Exorest. For one type of thing, you might have to go to the Capri (later the Park, now nothing); for the other, the Cinerama (not the current sixplex of that name, but the single-screen house specifi-cally designed to exhibit Cinerama)

The Blee Revens: Etta's Place The Beogle Men: Croce's Top Hat Bar and Grille Joey Bowen Band: Buffalo

Joe's
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Blees Destrees: McFs Irsh Fub
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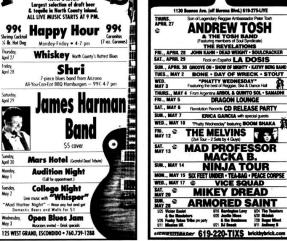
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to interject that my only interest in the altered map at the moment is in what it implicitly says to us about the movies presently dotting it. And really I am interested in only one of the things that might be implicitly said— nothing about a sinister capitalistic WIN A MOVIE PASS FOR TWO!



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Calendar MOVIES

A difference in miles, depending on where you lived, but no numerical ge either way. Today the equivalent of Death in Venice (assuming

actual count - of one (or at most two) to a couple of dozen (or more). In actual number of screens, maybe in actual number of screens, maybe one to fifty. (The same, or a steeper, separation will hold at the video store: one copy of Autumn Tale, a few dozen of Stigmata.) A major release has be-come by definition a multiple release. Instant legitimacy. A bottom-heavy ngestedly inky with the names of convenient venues. The reassuring tag line of the Coming Attraction: "At a theater near you." Or the preference on

television: "At theaters everywhere." (Italics mine.) (Spelling of "theaters," instead of "theatres," mine also.) An exclusive or a limited release, meanwhile, will not, in the general consensus, be defined as even a movie. Not a real movie, anyhow. Not a movie-movie. strength in numbers.

Does this make it more difficult (psychologically, economically) for a

venture out into terra incognita to the one point on the map where he will find The Color of Paradise? I don't know. I ask. But I can just about make out that the fundamental thrust of the multiplex, especially as it grows to ten, twelve, twenty, twenty-four screens, twelve, twenty, twenty-four screens, is the promise that it will serve all your moviegoing needs. Erin Brockovich— got it. High Fidelity— got that too. Rules of Engagement, The Road to El Dorado, Return to Me— got, got, got. Your one-stop shop. And I can see

dition, would make things easier on the patron who goes to movies more for social than for aesthetic reasons: The Color of Paradise is not apt to be of much benefit the next day in the office lunchroom. Of course in the office function. Or course this arrangement can be used as a guide in reverse, and a patron inter-ested more in aesthetics than in socializing (or interested, at any rate, in socializing about aesthetics) may feel that the very lonesomeness of some kinds of movies amounts to an aesthetic validation of them. Eithe way, the numerical imbalance — the wider divide — inflates the differences between kinds of movies. The viewer ho thinks of Ride with the Devil and A Map of the World as "art films," for instance, is seriously deluded (or instance, is seriously deluded (or seriously uninformed); but at the same time the mass audience, to say nothing of the MPAA, missed out on last year's best action film and best women's picture, respectively. And not just the mass audience and the mot just the media, always as audi-ence-conscious as Hollywood, can only be bothered to focus attention on the "event," the phenomenon, the hook. Boys Don't Cry. Being John Malkovich. Run, Lola, Run, Artistic merit is not a hook

merit is not a hook.

No doubt the multiple-release practice has been wonderfully successful as a marketing ploy. The entire Number-One-Movie-in-America pitch is founded on it. (At one time Number One had value as an annual honor, not as a weekly one, and even then it garnered little notice outside the industry.) And naturally, once we have a Number-One-Movie pitch, we have more and more moviemakers who will aspire to it, and who therefore will need to open their movies in more and more theaters (and who therefore will need, as a bonus, to attain a lower and lower common denominator) The practice has been hardly less successful, if that's the way to put it, in poisoning the atmosphere on the specialty circuit as well: successful in spreading the doctrine that money is the measure of all things, and that if a movie doesn't open "big" it must be shut down quick. The foreign film and the independent can now be seen to offer not so much an alternative sen-sibility as just an alternative path to the same, or a proportionally smaller, pot of gold. We have gotten accus-tomed to hearing, from that quarter, about the promotional "genius" of the Weinsteins at Miramax, about the Sundance festival as a bustling art bazaar, about Life Is Beautiful as the all-time foreign box-office champ. about The Blair Witch Project as a trail about The Bair witch Project as a trail-blazer in marketing techniques, about the smart pickup, the good investment, the big return, the breakthrough, the crossover, the opening doors. Some-how we never seemed to hear so much of that sort of thing when foreign films meant Ingmar Bergman, Luis Buñuel, Jean-Luc Godard, and independent

meant Andy Warhol, Russ Meyer, Herschell G. Lewis. The recent Independent Spirit Awards, handed out the night before Awards, nanded out the ingit before the Oscars, provided a dazzling and dazing showcase for the two minds that currently make up the specialty market. On the one hand the givers and receivers of these awards were busy congratulating themselves on their separateness from Hollywood and on the other hand were busy angling for inclusion in it. Indepen-dence, it would seem, is an intrinsic virtue until you catch the eye of the Big oys. After that, your virtue reside

prostitute. While waiting for this man to surface, the mother lands a job as personal assistant to the lesbian stage actress (Marisa Paredes) whose autograph the dead boy has been chasing the night he was run down by car, and whose touring production of A Streetcar Named Desire just happens to Kowalski to her Blanche Du Bois - fails to Rowalski to her Blancne Lru Dom — same on appear by curtain time, the mother goes on in her place, to great acclaim. (She had first met the boy's father, it so happens, in an amateur production of Streetear, Stella to his

Almodóvar treats all of it with a straight face, but at the same time a strained face The application of old-fashioned chest-The application of old-fashioned chest-heaving soap operatics to new-fangled kinky subject matter has an air of blustery rhetoric about it. It never quite worked for R.W. Fassbinder. It works even less for Almodóvar, who quadrúples the kinks. MI I COEST CINEMAS

American Beauty — A mainstreamy, sitcommy version of Happiness, awash in splashy, trashy plot turns. Any movie whose opening line features a sulky teenage girl (in

saying directly into a camcorder, "I need a father who's a role model, not some horny geek-boy who's gonna spray his shorts whenever I bring a giffriend home from school," can confidently be judged to be trying too hard to make an impr trying too hard to make an impression. This ti, together with the ensuing dislogue between the girl and the off-screen camers operator about the possibility of mudering her fasher, will be reprised later in proper chronological sequence, but obviously the fillmuskers (stage director and first-time screen director sam Mendes, TV writer and first-time feature writer Alan Ball) thought they really had something there. attraction-parting device a borrowed from 18th White's American Market Silvan Billy White's American Silvan Silvan Person narrator whose voice comes to as from the Other Silvan Silvan

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Starting with its triumphant screening at the famed Cannes Film Festival, 'East is East' established itself as a huge U.K. favorite where the London Times raved, "It's an original piece of magic that's side-splittingly funny."

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They were having the time of their lives... then Dad started picking out wives.

. MIRAMAX FILMS HERE FILMFOUR HERES IN ASSASSIN FILMS MERCON "EAST IS EAST" OM PURI LINDA BASSETT : 🕮 ALAN J. WANDS 🍱 SHELLIE SMITH 🚅 PENNY SMITH EI (DRIA MARIE MILON EDISORRA MOLISON TELON DIRROY MICHEL PARKE EBRIAN IDRAO (4: "TARIB KAN DIRACO (4: AN THEORY MICHEL DOWN "JAMIEK DOWNELL RESIDENCE COM") AND THE MANAGE AND THE MANAGE

CANNES FILM FESTIVAL MONTREAL FILM FESTIVAL TORONTO FILM FESTIVAL STARTS FRIDAY

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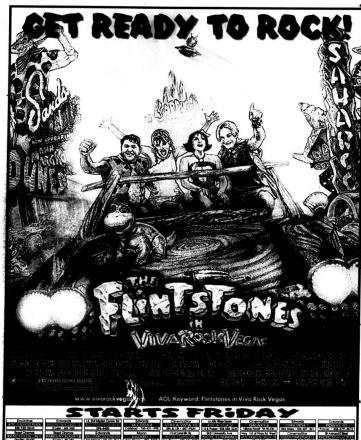
in the fact that you once upon a time were independent. The Wachowski Brothers, David O. Russell, Steven Soderbergh are thus the lates thereos of the movement (supplanting Tarantino) because they have spectacularly crashed the Establishment with The Matrix. Three Kings, and Erin Brock as if this were some sort of Happy Ending, and we now can stop worr ing about them rather than now ought to start. And Alexander Payne, the director of Election and the recipient of more than one Spirit Award, was tossing around the word "auteur" as tossing around the word "auteur" as a strict synonym for the free-lancing autonomous filmmaker — apparently forgetting, or never knowing, that the word crept into the American lexicon as a tool to distinguish one kind of Hollywood filmmaker from another kind of Hollywood filmmaker: Anthony Mann from Daniel Mann, Fritz Lowe from Walter Low Visa. Lang from Walter Lang, King Vidor from Charles Vidor. And however independent it may have been in origin (or in spirit), Election was ultimately the beneficiary of a wide release under the banner of the Paramount studio. A

door had been opened to it. The two minds are reflected on the local map as well. To me, it might look like a waste of space whenever a Landmark theater makes room for a wide release such as High Fidelity o American Psycho, but from Land mark's point of view this must be regarded as a golden propaganda opportunity: a chance to persuade the broader public that what are shown in those theaters are plain old movies — same as are shown at AMC or Pacific theaters - and are not some exoti theaters — and are not some exotic subspecies that would be of interest to no one but joyless longhairs. And sure enough, All about My Mother could scarcely be more mainstream unless it were in English, The Limey unless it starred Mel Gibson, The unless it starred Mel Gibson, The Straight Story unless this were still 1970. The brutal fact — not an open question — is that although the gap between a limited release and a wide release may appear enormous in sheer numbers, the movies on the Tlimited side are working like mad to bridge the gap. It takes nothing more than the extended hand of Julia Roberts.

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies

All about 18y Nother — Pedro Almodova's pean to wonanhood, in particular motherhood and actreabood, is dedicated to three of the kind: Bette Davis, specifically for All-aboue Eve Grans Rowlands, for Opening Nighe and Romy Schneider, for The Important Thing Is to Low. The title, quite plainly, derives from the Davis film, a Spanish-subbed dip of which is included, and the traffic fastily which is included, and the raffic faulty outside the stage door, whereby our heroine (Cocalia Roth) loses her eighteen-year-old non, is lifted directly from the Rowlands film. (Schmeder, apart from the Rowlands film. (Schmeder, apart from the role as a long of the stage of the out to be pregnant and HIV-positive; and the source of both the fetus and the virus turns out to be the selfsame trans



* (FASHION VALLEY 18: GROSSMONT TROLLEY: HAZARD CENTER 7: SILVER CINEMAS, UA HORTON PLAZA 14)

ity supposed france, keeps buzzing in ruj-ear 'l, crore closels resemble a sledgehammer. (Chio Sexpuy, acting like a human 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 adaptation of the construction time 186. Bot Lation Fibs. Director and con-scriptionner Mars Harron, keeping the story in the Reagan era (mobile phones as big as shoes), or in other words keeping it daintify at arm's length, wants to be double-sure that you know it's a satire — as much concerned with nouvelle cuisine (swordfish meatloaf, o directed much more against men than against women. And in case all else fails, the against women. And in case all else fails, the movie equips isself 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 there is crazy. The only question is how crazy. Well, one other question: Who cares? With Reses Witherspoon, Samantha Mathis, lared Let. Willem Dafoe, 2000. squid ravioli, and the like), personal-care squid ravoli, and the like), personal-care products, designer clothing labels, pop music, etc., as with serial murder and murdlation. The resemblance to a satter is most straking during the centerpiece scene in which the Wall Street yuppies compare business cards (a civilized version of a pissing contest), and the musiken identity gambit whereby one co- worker can't tell another co-worker from yet another co-CINEMA STAR 10: CINEMA STAR 13: FASHION ALLEY 18: LA JOLLA VILLAGE: LA PALOMA worker is pointedly funny. But the put-on style of delivery of Christian Bale as the FROM 4/28, MISSION VALLEY 20, OCEANSIDE 16, PALM PROMENADE 24; UA HORTON PLAZA 14) hollow shallow materialistic hero, and the self-throat-cutting style of his writter

Boys Bowlt Cry. The true story (told before in a documentary, The Brandow Terms Story) of a young Nebersaka woman in a "avail dentity crisis." and on the double tendenck corner of the state, and was raped and mardered for her deception, its nothing if not sorded, and first time filmmaker. Emberly Pierre a wise not to sentimentalize the breatment and a service of the state, and in a start of the state, and was raped to the state of the state, and was raped to the state of the state of the state of the tendency the state of the state in individual. What did she think she was an inivitioal, what did she trink she was up to? How serious was her talk of a sex change? Things like that. The bare facts of the case, though they have the innate fascination of the odd and the outre, are ultimately pretty depressing, and Peirce never probes beneath the bare facts. Then,

RILLES

R

tion, if we are to stay forever on the surface, the little matter of outward credibility borns tagger in injectionse, and the unavoidable tagger in injectionse, and the unavoidable in the local bility was to be sufficient to the local bility would, whose mater credib before the way It however mater credib before the wow It however. For wast the Norte Karmar Kil, doesn't clear it cleanly. She does all right with the voice — lowed throusy—but may be supplied to the local bility of the local bility is and delicately scalpide even for a gift. And seeing has along bility built and delicately scalpide even for a gift. And seeing has along bility built and the local bility of the local bility is a scale of the larger and round featured Clobe Seringy, but a severe strain on belief, and her nuts a severe strain on belief. And he ompulsive smileyness hardly adds ballast * (HILLCREST CINEMAS)

The Cider House Bules — Laue Hallstrom's treatment of the lohn Irving Hallstrom's treatment of the lohn Irving Midangenoma of the same name a Second World War period pince centered around not Homer Wolls Cirbly Maguire, an abused orphan — "Twice adopted, brise returned" — and the chosen understudy to the kindly doctore and backdoor abortions it (Nichted Caine who must the stately adultic according to the control of the common through the control of the common through the control of the common of a statisfied above. off in the company of a satisfied abortion customer (Charlize Theron, suited to the period in her Ann Sheridan ripeness, and, in one well-lit shot, lying prone in bed with nothing on, suited to the pages of the classiest men's magazine) to find his own way in the world. He finds it, curiously enough, in the nearby apple orchards, among a crew of migrant black laborers

NOT SINCE NEWMAN

AND REDFORD OF

TEAM: JONES AND JACKSON DELIVER.

GIBSON AND GLOVER HAS THERE BEEN SUCH

"WOW! A MAGNIFICENT

MOVIE YOU MUST SEE WHAT A GREAT FILM!

IS TAUT, TENSE AND THRILLING WITH

action scenes are on par with the best I've seen

RULES OF ENGAGEMENT

IS TENSE, SUPERBLY-

TOP-DRAWER DRAMA:

'RILLES OF ENGAGEMENT

BRILLIANT PERFORMANCES!
The action scenes are on par

TOMMY LEE JONES + SAMUEL L. JACKSON

"A FORCEFUL, POWERFUL, THOROUGHLY CONVINCING

FILM...WITH ITS BRAINS AND ACTION, 'RULES OF ENGAGEMENT' HAS A RING OF TRUTH AND CONVICTION.

from down south. The opening section of the film whips up some instart pognance in the comings and goings, or in most cases the comings and goings, or in most cases comings, and stayings, of the orighnass ("Nobody ever wants me"). The second section dispenses some appreciagit tidibts on the cider business and also the lobster busines. (The titular rules, a stiffy literary touch, are symonyms for any set of rules irrelevant to actual human affairs, papal bulls and the Ten Commandments, most contends to the time of the commandments, most elevantly.) We keep waiting for one of hose twists or twitches of fate by which we can know for certain we are in John Irving universe. The moment perhaps arrives whe the hero's training in the orphasage catches up with him in the orchard, or perhaps in the doctor's undignified but not too implausable demans. There, too, however, the movie would the radiculous externess of the control of the con the hero's training in the orphanage catches

filmmaker Majid Majida'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 sometime, is in instance, quiete shown to just the distant birtifuell that brings a private size to the bey's face while his lather is caught up in doing business, completely obvious to his child's source of delight. Which of them is blind! Which is more allowed and the source of delight. Which of them is blind! Which is more allowed and the source of delight. Which of them is blind! Which is more assumed that the private of the sounds (the right of a swoodspeck with a sounds (the right of a swoodspeck with a single of the sounds) and the sounds of the right of a swoodspeck with a single of the sounds of the right of a swood possible of a swood possible of a swood possible of a swood possible of the swood possible of insulation from it is a constant theme, the a field of grain, wildflowers. Majidi upholds the unfashionable humanist tradition in cinema (marvelous faces on the blind boy, the sullen father, the crinkly granny), but he does so with enormous formal precision besides, and poetic imagination (the rising fog bank that signals the ebb of life). Like rog bank that signass me one of ane). Like the same director's Children of Heaven, like lafar Panahi's The White Balloon from the same spot on the map, this is a movie about children, but quite unlike those others, it is not also for them. There is no pair of senakers, no goldfish, no tangible reward, at the finish lime — not in this world, anyway.

The Color of Paradise - Irania:

Cotton Mary — Ismail Merchant, the producing half of the Merchant-Ivory team, takes a turn at directing, a mid-Fifties perior piece about a dark skinned, self-defuded poer about a dark skinned, self debulds rangio-indian univer. 25% father was an officer in the floritoh regioenti", who takes on officer in the floritoh regioenti", who takes over the care of an undermourined Angli takes, immunates herself into the household, takes of the self-top takes of the self-top takes of the lander, help-top-toff to madam's wardnobe, and in general forgets her place. The movie has ample production whose sin especially fine collection of dresses), attention protagonist, a capable lead acress (Madhur Laffrey), and a whole beought of location of dresses). ssues, but it just plods and plods, refusing to come to life. With Greta Scacchi, James Wilby, Neena Gupta, Sakina Jaffrey. 2000. ★ (LA JOLLA VILLAGE)

The Cup — Sober link comody about the determined efforts or called Thetam monks in India to watch the '98 World Cup final between Brazil and France ("France is the only country that loyally supports Tibert"). The story behind the screen is at least a compelling the first film of Niyentse Norbu, a practicing lums, the reputed remarkation of a 19th energy alms, and provided the constraints of a 19th energy and the property of the provided of th early verbal reminders of Chinese
oppression in their homeland hardly
establish a light mood, and the
nonprofessional actors (actual Tibetan
monks) convey little nuance, and not much
else, either. But the movie is competently down. 1999.

Dangérous Same — Dull trié. Duller move And that's despite a vozebulary that parvaters town? The fudent coksucker a gravaters town? The fudent coksucker despite a Cassavetes sethetic of raw rapin emotion photographé in a closury cinéma-virit style. Add Ferrera, the director, would appear to be one of those eternal appear to be one of those eternal appear to be one of those eternal who cannot get over and above the ineffable truth of piss-shi-fack-puke. Not without talent, he's at ha most bearable when fitting himself and conventional forms (Carl Chaser, Body Snatchers). Some artists benefi from a shorter leash. The very long leash he is on here, longer even than that of Bad Lieutenant, is one of those art-imitating-lifeimitating-art deals about the descent into Personal Hell of a team of filmmakers making a film about a descent into Person Hell. The film-within-the-film looks to be Hell. The film within the film looks to be more than a feature length marrial spat that escalates from harsh words to bare hands to accision to build to revolver." It becomes an argument between beaven and fell, "discident to build to revolver." Two know, to find out what the right path of the state of East-Woot - Old-fashioned women's picture, true in spirit to the period in which is to set, centered around the dutified French wile of a Russian émiget who accepts Stalli's wile of a Russian émiget who accepts Stalli's WWII. Once the output leplan the trail unit of the whom the move has liste time jar excurely behind the from Carstain, the Sowier welcoming committee in free to about the control of the stalling of the control of the control

HILLCREST CINEMAS, FROM 4/28

picture, true in spirit to the period in which

TWO THUMES UP!

CANAL LATHAN AND OMAR EPPS

THIS YEAR'S SLEEPER HIST

WITH STUNNENG PERFORMANCES! -MESTA MASTA MASTY FASE

TOWE & BACKETTEAL WILL HAVE YOU BOO

ALL THE WAY LATHAN & EPP

BOTH ON AND

OFF THE COURT!

'A GREAT PATE MOVEE!"

AND 10 P.M.)

East is East — Culture-clash comedy, set

"LOVE & BACKTRALL" SE A HEART-STOPPER AND IT

PLONT THROWN

TO THE BUZZER!

A MODERN-CLASSES THAT

TO A GLAM-ROOK

PATE MOVIE

TONE & BYKELBYTT.

CAME IN TOWN!"

dismal room in a communal apartment in Kiev. (A telling detail: the toilet seat hung outside the bathroom door when not in use.) The wife immediately begins making plans to return to France — "They can't use.) The wife immediately begins making plans to return to France — They can't force us to stay" — and is still making them eight years later, after Stalin's death, not to mention after her husband has moved in with a neighbor woman and after she herself has snuggled up with the sineery young adhlete on the national swimming team. ("That's all very French," remarks a hard-ine Party member.) The anti-Communist

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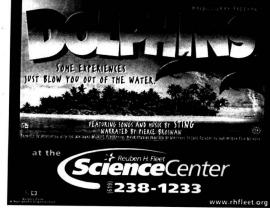
amo

as stimulating, as arousing, as in the days when it could invite charges ranging from fogyism to fascism. Even so, it can well enough serve the purposes of unambiguo melodrama, and it can make a nice chang from the Nazi (or more fashionably, Ara from the Nazi (or more fashionably, Arab terrorist) film: there is always a need for the dyed-in-the-wood bad guy. Here we are given the bonus of some sixty domestic difficulties (whose side in the husband really or?), and the larger bonus of one of the world's supreme actresses, Sandrine Bonnaire. With Oleg Menchikov, Serguei Bodrov, Ir., and Catherine Deneve;

From the makers of EVEREST and THE LIVING SEA...

directed by Regis Wargnier. 1999.

to with a factual water-contamination cases which are pushed up, pressed together, and





MIG

to the new Robert Palmer tape, but Evelyn San Diego International Film Festival 2000 - 16th Season THE WEDDING COW



Writen & Directed by Tom: Streilf with Isobella Parkinson, Oliver Reinhard & Hannah Line Germany & Switzerland • Comedy • 1999

(English rubtifles German language) BURNT BY FROST

dialogue and narration ("I'm trying to lister

Directed by Knut Eric Jensen with Stig Henrik Holf, Gorlid Mouseth & Iris Johansen Norway • Drama • 1997

May 2



ONE GIRL AGAINST THE MAFIA

BIRDCAGE INN

Directed by Firm Ki-Duk with Len Ji-Eun, Lee Hye Fun, Ahn Jan Ma Korep + Brams + 1999 (English subtifles - Korean language)

May 3



SURFING FOR LIFE

Directed by David Brown with Eve Fletcher, Woody Brown & Rabbit Kekni

JUST, MELVIN

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Directed by James Ronald Whitney Inited States • Documentary • 2000

OF ENGAGEMENT

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capacity to burst the constraints of a rational world."

FREOUENCY

STARTS FRIDAY

-

HONETHE HYGYON

en who have the

"Irresistible! A stirring fantasy that's engrossing from first frame Perfectly pitched performances by Quald and Caviezel.

Frequency' sweeps you up in its tribute to strong n

which will no doubt be totally acceptable to the viewer who wants only to identify with the protagonist and to soak up the vicarious flattery. Albert Finney, as the obligatory attorney (i.e., necessary evil) on the case, is his usual commanding self, though humiliatingly subordinated to Roberts. Director Sueen Southersh to, while he humilatingly subordinated to Roberts. Director Steren Soderbergh, too, while he oversees some fine shots of tacky, ugby, desolate So-Cal scenery, has had to pack up all that nonlinear fancywork he was fiddling around with in The Limay and Oud of Sight. This is, don't ever forget it, a Julia Roberts which, and her director must buckle down to the straightforward task of emotional coercion. Aaron Eckhart, Marg. FASHION VALLEY 18; GROSSMONT CENTER; GROSSMONT TROLLEY; HAZARD CENTER 7; LA JOLA 12; MISSION VALLEY 20; OCEANSIDE 18; PALM PROMENADE 24; RANCHO DEL REY 16; TOWN SQUARE 14; UA HORTON PLAZA 14)

The Fifth and the Fury — Julien Temple's documentary on the British punk band, The Sex Pistols. (KEN, 4/28 THROUGH 5/4)

The Flintstones in Viva Rock

The Plantstones in Viva Rock

Vegas — Live-action sequel (prequel,
really: Fred and Barney meet Wilma and
Betty, and a little green man from outer
space visits Earth to observe), with an allnew, B-team cast of Mark Addy. Stephen
Baldwin, Kristen Johnston, and Jane

star" in place of Elizabeth Taylor. Not worth

SIZE "IN PLACE OF EXIZABLE TAYLOF. NOT WORTH THE POST OF THE POST

Frequency — Typical time-travel brain-twister, with a mere ham radio serving as time machine, enabling a thirty-something New York cop to converse with his late father, both of them speaking into the same microphone in the same house in Ouseans.

over a distance of three decades: "We gotta be talkin' off the mother sunspot of all time!" The nouses his knowledge of intervening events to save his father from the fire that killed him, but that change brings about another change: the murder of his mother. Why? What was different! What to do about it! In the frantic action of the folks observed only neglect to ask warrelf! to do about it! In the trantic action of the finale, please don't neglect to ask yourself how the police failed for thirty years to make an arrest on a serial murderer whose identity was known to them, who left them a bagful was known to them, who left them a bugid of incriminating reduces, and one of whose hands has been freshly blown off by a shought. With Dermit Chand, Int Gerverd, design, with Dermit Chand, Int Gerverd, directed by Gregory Hobbit. 2006. Under the Chandle of Chandl

in the 1920s, with Maggie Smith, Michael Gambon, and Fiona Shaw, directed by Deborah Warner. (LA JOLLA VILLAGE, FROM 4/28) Living in Oblivion — The follies of low-budget independent fillmanking, broken down into three separate chapters. The first two turn out to be dreams, of the director and the feating lady respectively, and the relating lady respectively, and the Paradoxically, the first two have a firmer grip on hard realise — the difficulty of pulling off a mistake-free single-take, the temperamentalism of a lumming.

directed by Tom DiCillo. 1995. ** (MUSEUM OF PHOTOGRAPHIC ARTS, 4/28, 8 P.M.)

oldies-laden soundtrack), this is a ball-and-chain literary film, a garulous transcription of a first-person confessional novel by Nick Hornby, in which the hero chews our collective are off in direct address to the camere. "I'd have to say that my all-time stoverite book is Gash by Johnny Cash," etc. John Casack tends to be a bit too conscious of and cosy with the camera even under ordinary circumstances, and here he is like

Narcissus in a maze of mirrors. Jack Black and Todd Louiso play the musical nerds as if they want to be sure to be included in any TV-sitcom spinoff. (Each of their characters is allowed to blossom in a manner that

Bruce Springsteen — lend the movie the air of the bandwagon. Directed by Stephen Frears. 2000.

Allen, Milos Forman (seen in a cameo role here), John Dahl, and David Fincher, would have wanted as a filmmaker to position

have wanted as a himmaker to position himself somewhere near the much coveted "edge" and well away from the middle of the road. Our mistake. With Anne Bancroft, Eli Wallach. 2000.

* (CARMEL MOUNTAIN: CINEMA STAR GALANY:

W (CAMBEL MOUNTAIN, CHEMA STAN GALAY).

CINEMA STAR 10, CINEMA STAR 13, FASHION
VALEF 18, GASLAMP 15, GROSSMONT CENTER;

LA JOLLA 12, MISSION VALLEY 20.

OCEANSIDE 16, FALM PROMENADE 24, RAMONA
TMIN, RAMCHO DEL REY 16, SANTEE DRIVE IN:
SWEETWATER 9, TOWN SQUARE 14, WIEGAND
PLAZAI.

The Last September — Screen treatme of an Elizabeth Bowen novel, set in Ireland

polling of a mistake-free single-take, the temperamentalism of a slumming. Hollywood golden boy ("I'm just trying to throw out ideas, you know, get the creative juices flowing.") — while the third is more closely missed to the single control of the single control

* (CINEMA STAR 6; FASHION VALLEY 18; GROSSMONT TROLLEY; LA JOLLA VILLAGE; MISSION VALLEY 20; TOWN SQUARE 14; UA HORTON PLAZA 14) Love and Basketball — The slant is heavily toward love, but the lovers — next-door reighbors since elementary school—have no personalities other than a basketball players. If the movie itself were a basketball players, if the movie itself were a basketball players, if the movie itself were a basketball players. If the movie itself were a basketball players, if the movie itself were lowers of the control of t men's coach, and Erika Ringo looks good, too, in the slightly larger or a rival point guard. With Sanaa Lathan, Omar Epps, Dennis Haysbert, Alfre

THE VILLAGE VOICE

DEBORAH WARNER CAPTURES ELIZABETH BOWEN'S LUMINOUS PROSE IN DEFT STROKES OF LIGHT AND COLOR

Woodard, Debbi Morgan; written and directed by Gina Prince-Bythewood. 2000. ● (CARMEL MOUNTAIN: CINEMA STAR 10; CINEMA STAR 13; CINERAMA 6; FASHION VALLEY 18: STAM 13; CINERAMA 6; FASHION VALLEY 18; GROSSMONT TROLLEY; LA JOLLA 12; OCEANSIDE 16; PALM PROMEMADE 22; RANCHO DEL REY 18; SWEETWATER 9; TOWN AND COUNTR TOWN SQUARE 14; UA HORTON PLAZA 14)

Minolon to Mara — Brian De Palma in command of Mission Control — and it is not a happy sight to see this alumnus of the New Hollywood circa 1969-75, this ape of Welles and Hitchcock, this former pet of Welles and Hitchcock, this former pet of Pauline Kael, hurl himself headlong into the maelstrom of special effects. The image of one of his spacemen torn to bits in a colossal

Martian sand spout has symbolic implications beyond the immediate impression of "Oh, yuck!" The ensuing rescue mission in search of possible survoir of the disaster is part-2001 mysticism and part-Close Encounters Pollyannism, and bott parts bombast. The cardboard characters and prevent De Palma (or musical composer Ennio Morricone) from trying to climb to operatic emotional heights. Trying, yes. Only trying, With Gary Sinise, Tim Robbins, Don Cheadle, Connell Nicleen, and Jerry O'Connell. 2000. # (CINEMA STAR 6: GASLAMP 15: PALM

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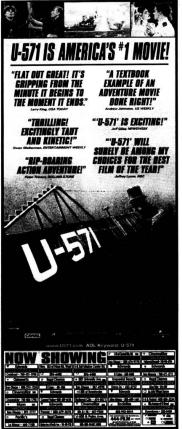
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and more.

EVERY



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 hit man I Forest Whitaker) who religiously reads Hogsdave: The Bobe of the Samurai isometimes he The Bobe of the Samurai isometimes he The Samurai isometimes he The Samurai isometimes and the Samurai isometimes and the Samurai isometimes and the Samurai isometimes with a samurai word outside his norfolog shade, reholdsers his handigun with the flourish of a yaktori on the Samurai isometimes with a samurai isometime isometimes with a samurai isometime isometimes with a samurai isometimes with the Samurai isometimes with his "master" exclusively by arrater jugono, and reversives payment but once a year for services.

Haltain is creater wedoor who understands him perfectly, and vice versa, even though they speak different languages. For pleasure, he chooses to listen, plausibly enough, to hip-hop, but then so does one of the hoary hip-hop, but then so does one of the hoary old Mafloit. The existential shaghter of another of the Mafloin has just read Raulsomen in paperback, pauses it along to the hit man, who pauses it along to a title another of the man, who pauses it along to a title him of the hit man, who pauses it along to a title him of the him of th abaudium. Which is a polic way of saying that it's ridicalous without being particularly funny the originality, so-called, in more than discondant rias and micro for the proposed of the properties of the proper absurdism. Which is a polite way of saving Frankenheimer's The Challenge or, in the Western genre, Red Sun and the TV series, Kung Fu. 2000.

Goodly — A rumor on campus, with James Marsden, Lena Headey, Kate Hudson, and Joshua Jackson, directed by Davis Guggenheim.

High Pidolity — Cool-cat comedy centered around the owner of a used-records store called Championship Vinyl, his love life past and present, and his two nerty clerks. The arone shopslar will perhaps be of interest to those who can decipher it, but it makes no noticeable effort to engage the outsider. The musical conlent notwithstanding (including, of course, an



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* * * (MUSEUM OF PHOTOGRAPHIC The Ninth Gate — It must have sounded The Ninth Gate — It must have sounded like a promotional piece of cake: the director of Rosemary's Buby returning to the diocese of devil worship. But no one could accuse Roman Polanski of crass capitalization,



mus it ess crass capitaism: This is not an End of Dips, it is an anti-End of Dips, almost (if you will) a Return to the Good Old Daps, holding special effects at bay — insofar as is still humanly possible — and following the flatfooted course of a classical detective story. And in some ways it is even better than a return to the old days, because it

6.25, 9:10; U-571 (PG-13) Fri. Sun. (12:2

UA Horton Plaza 14

475 Horton Plaza (619-234-4661) Where the Heart Is (PG-13) Fn. Thu. 11:00, 12:30, 145, 5:30, 4:30, 6:30, 7:15, 9:20, 10:10; Love and Basketball (PG-13) Fn. Thu. 10:55, 1:30, 4:10, 6:55, 9:50; 28 Days (PG-13)

19.4 (4), 655 (902 20 Days (19-13) 11.1 (19-14) 12.1 (19-14) 13.1 (19-14) 14.1 (19-

DOWNTOWN

Gaslamp 15

personality — a greater force of perversity — to make it in this manner today, and because, too, the director's style is now more mature and self-assured, with a relaxing of all that followyr bulging and warping of Rosemary's Buly. Polanski, schooled among the articutes, or in other words before the advent of the Stesida-an

ceties will feel well fed for most of the way Maybe the absence of a figure of virtue is a

serious void in the movie: what good is Evil without Good! And maybe the supernatural provess of the athletic-shood Emmanuelle Seigner (Polanski's wife) is glimpoed too soon. But the larger defect is that the weakness of the defective-hero (Johnny Depp, whose glasses-and goater dispasse only accentuates his superficiality), or more caculy the weakness of his purpose and motivation, becomes a weakness in the notivation, becomes a weakness in the movie itself the longer it goes on. And at two and a quarter hours, it goes on much too long. At that length, the ending (after ending of the original novel, Arturo Pérez-Reverte's *El Club Dumas*) is a bit of a fizzle. With Frank Langella, Lena Olin. 2000 ★★★ (CINEMA STAR 6; GASLAMP 15)

Plak Floyd, the Wall — A sort of "Video Jukebox" selection, but on a very large and very lavish scale, even allowing for the vast amount of footage run through more than once. Blood, dangling telephone receivers, pig-faced masks, more blood, vomitious varienting to superse, fronting ampragnets animation sequences, frenzied camerawork and cutting, more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a of a spaced-out rock star and son of a Second World War casually. Immaturity runs riot. With Bob Geldof; directed by Alan Parker. 1982. GMJSEUM OF PHOTOGRAPHIC ARTS, 4/29, 6 AND 10 P.M.;

Return to Me — The lifeless widower of a Roturn to Mo — The lifeless widower of a beart donor happers to meet and fall for the recipient, a waitress in an Italian-firsh restaurant in metropolitan Chicago. (Various reactions: "What was God hinking!" "Wood: "Mama mid") Very-nuzzly, very namby-pamby, very Lifetime Channel, very forced and flat. With David Dushowny, Minnie Driver, Carroll O'Connore, Robert Loggis, David Alan Grier, James Belushi, and Bonnie Hunt; directed with Minnie Driver, Lifetime and co-written by Hunt. 2000

GASLAMP 15: GROSSMONT TROLLEY: HAZAR CENTER 7: LA JOLA 12: MISSION VALLEY 20; OCEANSIDE 16: PALM PROMENADE 24: RANCHI DEL REY 16; TOWN AND COUNTRY; TOWN SQUARE 14: WIEGAND PLAZA)

The Road to El Dorado - Animated tribute as a nod to Big Chief Spielberg Kevin Kline sounds like Kevin Kline. Kevin Kline sounds like Kevin Kline, Kenneth Branaph sounds like Kenneth Branaph (i.e., very British), Rosie Perez sounds like a horn in Spanish Hafen, and the songs by Elon Iohn and Tim Rice ("Look out, New World, here we come/ Brave, intrepid, and then some") sound like "Philadelphia Freedom" with a Latin prevision unit. None of this sounds right for a pixaresque buddy picture in the title a conscious exocition of the Hope-Crusby conscious evocation of the Hope-Crossy
"Road" movies?) about a pair of 16thcentury Spanish rapscallions who find their
way to the legendary City of Gold, bring enlightened and civilized values to the bloodthirsty natives, and leave the place in better shape than they found it. (The long entrance to the hidden city is pretty well done; the hasty exit from it is a mess.) The formulaic furnity because formular funny business is apparently assumed to be automatically freshened the mouths of cartoon characters, but absence of flesh-and-bone actors only to draw attention to the formula. 2000.

• ICARMEL MOUNTAIN: CINEMA STAR 10: CINEMA STAR 13 FASHION VALLEY 18

GROSSMONT CENTER; MISSION VALLEY 20 OCEANSIDE 16, PALM PROMENADE 24, RANCHO DEL REY 16: SOUTH BAY DRIVE IN: TOWN SQUARE 14: UA HORTON PLAZA 14: WIEGAND PLAZA)

Romeo Must Die — Veteran cameramas Andrzei Bartkowiak, who has worked often for old sobersides Sidney Lumet (Princi the City, The Verdict, Daniel, etc.), makes hi directorial debut with this martial arts flapdoodle. A career step down, let Li,

Aaliyah, Delroy Lindo, Isaiah Washington, Russell Wong, 2000. • (FASHION VALLEY 18: PALM PROMENADE 24: SWEETWATER 9)

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 sixty-secretis in his lue class of Googretown, now called upon to defend his old Vietnam buddy for opening fire on a crowd of protesters outside the American emboasy in Tennes, and Goldath a Satte matter of his office, moves to cover up the trath even before he knows what it is. Caught in the middle is an homorable, reasonable, fair minded prosecutor (well) played, with New York accent, by Guy Fearco's who occupies the only strip of grant mother and belief and white publisher. Tommy Lee Jones, Samuel L. Jackson, Bruc Greenwood, Ben Kingsley, Anne Archer directed by William Friedkin. 2000. ● (CARMEL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; CINERAMA 6

Scream 3 — Somehow the notion of a different killer or killers in the same diaguas as the killer or killers of the original Scream does not seem fit for two sequels. [It is, if anything, even more taxing than the notion of the same killer coming back to life, and back to life, and back to life, as in the hiddlessers seems our more reportable. Hallowern series — or more respectably, the Hammer Dracula series.) And the "selfnot a large field when you stop to think the comments on dead-teenager films in the first Scream or on sequels in general in the

second. Certainly the comments would appear to have little bearing on the Marcel Eagond trilleg of Faminy, Marina, and Cear, or on the "Marin Gorki Tribage" by Marin Gorki Tribage" by Marin Gorki Tribage" by Marin Condition tribage or Hirodal Inagals. Samurat trilogo, let alone the more loosely connected "Salene of God" trilogo by lagrasa Bergman or Vietnam trilogo by lagrasa Bergman or Vietnam trilogo by Chiever Stome, Ind. what — apart from Sar Warr— are we talking about here? Never Parker Prove, Parks & Demosey General Control of Parker Parks & Demosey General Control of Parker Prove, Parker Prove, Parks & Demosey General Control of Parker Prove, Parker Prove, Parker Prove, Parker Prove, Parks & Demosey General Control of Parker Prove, Parker Pr

Parker Posey, Patrick Dempsey; directed by Wes Craven, 2000.

● (CINEMA STAR 10; CINEMA STAR 13; GASLAMP 15: GROSSMONT TROLLEY, MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; RANCHO DEL REY 16)

The Skulls — Faustian soul-selling at an unnamed by League school, all for the privilege of admittance to a sinister Secret Society: sleeping potions, booded red robes, icy white spotlights, dungoons and cages, keys to the inner sanctum. Silly as the dickens. With Joshua Jackson, Paul Walker, raig T. Nelson, William Peterser

Christopher McDonald; directed by Rob Cohen. 2000.

IFASHION VALLEY 18: GASLAMP 15: MISSION VALLEY 2O, PALM PROMENADE 24; SOUTH BAY DRIVE IN: VOGUE:

4.0.B. — Blake Edwards's splenets, attack on his own home and place of business. Hollywood. But the Hollywood of his mind as good dozen sears out of date. The characters, true to the satist, intent, are all rather interestingly suppleasn I (till all also rather generalized and overfarous), with Robert Preston having more than his Lar share of good lines as a dissolute M.D. But the Illium within a film is kie a rate, of the candy musical called Nieht Wind, with the song "Polly Wolly Doodle" as its centerpiec production number. When this

extravaganza bombs unexpectedly (?) at the box-office, the distraught director's plan to salvage it is to shoot and splice-in some new material, giving the public What They Want — namely, sex, sex, sex — and in Holden, Robert Webber, Richard Mulligar

Robert Vaughn, Larry Hagman. 1981. * (MUSEUM OF PHOTOGRAPHIC ARTS, 4/30, 1:45 P.M.)

Tommy — Ken Russell is ringmaster to a head-spinning series of gaudy tableaux. London in filames after a Luftwelf read, a pagan religious service paying frenzied trabute to plaster icons of Marilyn Monroe, a snashed TV screen spewing a mistute of baked beam and laundry suds into an vorywhite bedroom. All the while, Period. Townshend's rock opera is going full-blast, non-stop, smothering these fulsome visuals like a blanket. For all their bravura, Russell's ince a branket. For all their bravitra, Rusself: images remain incidental, illustrational, and they seem, in comparison with most of his movies, almost subdued. Ann-Margert, Oliver Reed, Roger Daltry, Jack Nicholson, Elton John. 1975.

§ IMUSEUM OF PHOTOGRAPHIC ARTS.

28 Days — Four weeks in rehab: laughs, tears, quips, platitudes, and Sandra Bullock. Or Sandra Bully, for all the chance that amone else has. Viggo Mortensen, Domuns, West, Steve Buxerin, Elizabeth Perkins; directed by Betty Thomas. 2000. • ICHMIL MOUNTAIN, CHIM M STAR GALAXY.

VALLEY 18. GROSSMONT TROLLEY, LA JOLLA 12.

MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; UA HORTON

U-571 — A leaky old U.S. sardine can ("She's old, but she'll hold") is dispatched ("She's old, but she'll hold" is dispatched on a special open mission to swipe the Enigran Code Machine from a disabled U-bust, but the commandoes end up with the entire German submarine on their hands, plus a German distriper on their tails. Old-time WWII adventure in the new-fangler pumped up and ferraired style. The puglistic camera keeps charging at the actor's chosts, hummering them in the jiw, looking them in a clinch—and the actors all looks of them commands. locking them in a climb.— and the actors at look as if they are training to life a five-hundred-pound barbell, their eyes popping, events bugging, west streaming, Matthew McConsughey, Bill Paxton, Harvey Kettel, Jon Bon Jon, Jake Weber, direction, Harvey Kettel, John Monthale, Concean STAR GALANY; COMMA STAR DI, COMM CENTER: HAZARD CENTER 7: LA JOLLA 12 MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24; PLAZA CINEMAS; RANCHO DEI REY 16: SOUTH BAY DRIVE IN: SWEETWATER 9 TOWN SQUARE 14: VILLAGE; WIEGAND PLAZA)

Where the Heart Is - Southern fried chick flick. Seventeen-year-old Novalee Nation, westbound and pregnant, is superstitious about fives ther ma ran out on the fifth of the month; it took fifty five stifches to done her steak knife wound, reta-tion when the askiner at an Okkaloma Wal-Mart rings up her shange at \$5.55, she knows for a certainty that her borrfrend won't be satting for her in the parking lot. So she sets up camp right there in the torce's sporting goods department (keeping an account book of the supplies she pilets) and delivers her loss via one of the sade christened 'the Wal-Mart Baby' in the moda, but officially named Americas And stitches to close her steak-knife wound: etc.).

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain

CENTRAL

CLAIREMONT

Town Square 14

4665 Clairemont Dr. (619-274-1234) The Flintstones in Viva Rock Vegas (PG) Fri. Sun. (11:10, 12:10, 1:30, 2:25, 3:45) 4:45. sun. (1110, 1210, 130, 225, 543) 443, 7:00, 8:10, 9:10, 10:10, Mon. Thu. (11:16, 1:130, 2:25, 3:45, 4:45, 5:55) 7:00, 8:10, 10:10. Where the Heart Is (NG-13) 5 00) 7 15, 9 35, Mon. Thu. (12 35, 5 00) 7 15, 9 35, The Cider House Rules (PG 13) Fri. Thu. (12:35, 3:30) 6:35, 9:25; Pitch Black (R) Fri. Thu. (3:05) 7:40; Scream 3 (R) Fri. Sun. (12:50) 5:20, 9:53; Mon. Thu.

Getty (R) Fri. Sun. (12-20, 2-20) Sz07, 7-55 10-35; Mon. Thu. (12-20, 2-50), 5-207, 7-55; 10-35; Rules of Engagement (R) Fri. Sun (1-90) 4-15; 7-25; 10-15; Mon.-Thu. (1-90, 4-15) 7-25; 10-15; Erin Brockovich (R) Fri. Thu. (12-40, 3-35) 6-30, 9-45; 28 Days (PG 13) Fri. Sun. (11-50, 2-55) 5-35; 8-20, 10-46; Mon. Thu. (11-50, 2-55, 3-35) 8-20. 10:46; Mon. Thu. (11:50, 255, 3:53) #2.60, 10:46; Return to Me (PG) Fr. Thu. (11:15, 2:00) 6:50, 9:20, Love & Basketball (PG 13) Fr. Sun. (11:25, 14:54:40;5) 6:40, 9:30; Mon. Thu. (11:25, 14:54:40;5) 6:40, 9:30; The Road to El Dorado (PG) Fr. Sun. (11:15, 11:15, 3:20) 5:23, 2:30; Mon. Thu. (11:15, 11:5,

CORONADO

4:40, 10:05; Romeo Must Die (R) Fri. Thu. P.M. 1:55, 2:20

LA JOLLA

Cove Cove 77.50 Grand Ave (858-459-5404) East-West (Not Rated) Frs., Mon. Thu. 4:20, 7:00, 9:35; Sat.-Sun. 1:45, 4:20, 7:00, 9:35

La Jolla 12 La Jolla 12

8657 Wild La Iolia Dr. (858-558-224)
The Flintstones in Viva Rock Vegas (PG):
Frequency (PG-13); Where the Heart Is.
Gossip (R); Love and Basketball (PG-13);
U-571 (PG-13); 28 Days (PG-13); Keeping
the Faith (PG-13); Return to Me. Rules of
Engagement (R). Erin Brockovich (R)

La Jolla Village Cinemas

La Jolla Village Cinemas 835V Villa La Jolda Dem (288-43-78-11) Cotton Mary (16 Fr. Sen., Toc. Thu. 1130) 113-200, 945 Vibon 1.130 147-34 High Fidelity (17 Fr. Mon. Thu. 12-00-72), 1000 American Psychol (18 Fr. Mon. Thu. (2-20) 4-50, 7-30, 9-50, Sat. Sen. (1140) 220, 4-50, 7-30, 9-50, Technol (19 Fr. Mon. Thu. (2-20) 4-50, 7-30, 9-50, Sat. Sen. (1140) 220, 4-50, 7-30, 9-50, Technol (19 Fr. Mon. Thu. (2-20) Mon. Thu. (2-20) 4-50, 7-10, 9-50, Sat. Sen. (1120) 2200, 4-50, 7-10, 9-50, Sat. Sen.

MISSION VALLEY

Faith (PG-13): American Psycho (R): Return to Me, Rules of Engagement (R): The Road to El Dorado (PG): High Fidelity (R): The Skulls (PG-13): Romeo Must Die (R): Erin Brockovich (R): Final Destination (R): American Beauty (R)

Hazard Center

Hazard Center Drive (619-291-7777) 73/0 Hazard Center Drov (6/9-291-7777) Frequency (FC-13) Fit-Thu. (11:50, 2:15, 5:00) 745, 10:10; The Flintstones in Viva Rock Vegas (F0) Fit-Thu. (12:00, 2:30, 4:45) 7:00, 9:15; U-571 (FC-13) Fit-Thu. (11:45, 2:20, 4:50) 7:30, 10:00, Gossip (R) Fit-Thu. (11:40, 4:40) 9:50; Return to Me (FC) Fit-Thu. (11:50, 2:23, 4:55) 7:40, 10:10; Erin Brockovich (R) Fri-Thu. (12:10, 4:35) 7:20,

Mission Valley 20

AND STATE OF THE S

STATE UNIVERSITY

Cinerama 6 Theatres Cinerama & Theatres \$8341 Uniersity Are (197-287-2899) The Finstones in Viva Rock Vegas (PG) Finstones (197-287-289) Mon. Thu. (151-5-45) 800, 1000; Where the Heart Is (Pk. 131 Fr. Sun. (125-5), 3851-200, 9-10, Mon. Thu. (120, 445) 7-20, 9-45 Fre-quency (Pk. 131 Fr. Sun. 1(125-5), 3851-200, 9-30, Mon. Thu. (120, 450) 7-20, 9-50, Love 6-Baseball (Pk. 131 Fr.) Sun. 1(10), 390, 9-50, Love 9-30, Mon. Thu. (2:10, 4:55) 7:20, 9:45; Frequency (Pc. 13) Fri. Son. (110, 5:50) 7:30, 9:50; Mon. Thu. (2:40, 5:10) 7:30, 9:50; Love & Basketball (Pc. 13) Fri. Son. (110, 5:40) 7:15, 9:45; Mon. Thu. (2:20, 4:45) 7:15, 9:40; U-574 (Pc. 13) Fri. Son. (115), 5:55) 7:05; 9:25; Mon. Thu. (2:25, 4:40) 7:05, 9:30; Rules of Engagement (13) Fri. Son. (12:20, 3:30) 7:10, 9:40; Mon. Thu. (2:210, 4:35) 7:00, 9:35

The Filth and the Fury (R) Fri., Mon. Thu. 5:00, 7:30, 10:00; Sat. Sun. 2:30, 5:00, 7:30.

UPTOWN

Hillcrest Cinemas 3965 Fifth (619-299-2100) East Is East (R) Fri., Mon. Thu. (2:30) 5:00

Museum of Photographic Arts 1649 El Prado, Balbea Furk (619-238-7559) Dangerous Game, 4728,6 and 10 pm.; Living in Oblivion, 4728,8 pm. Plink Floyd's The Wall, 4729,6 and 10 pm.; Tommy, 4759, 8 pm.; Modern Romance, 470,0,12 noon and 4:10 p.m.; 5.O,8., 4730, 145 pm.

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Parkway Plaza 18 5: 28 Days (PC (3) Fn. (1:20, 4:40) 7:25

Grossmont Center 8 Theatres Grossmort Center B Theatres 500 Groumon Center D: (619-657-100): Where the Heaft is (G-13) Fri. Sun. (1115-4):09.115, 1000, Where the Heaft is (PG-13) Fri. Sac. (1215, 300) 530, 815, 1045 Sun. (1215, 300) 530, 815 Mon. Thu. (1215, 300, 530) 815 The Flintstones in Viva Rock Vegas (1917 Fri. Sun. (1100, 115, 330) 545, 800, 1015; Mon. Thu. (1106, 115, 330) 545, 800, 1015; Mon. Thu. (1106, 115, 330)

00, 7:45, 9:45, 10:30; Rules of Engagement

(R) Fr.-Sun. (12-00, 244) 5-20, 8-15, 10-05.
Mon. Thu. (12-00, 244) 5-20, 8-15, 10-05.
Keeping the Falls (Peri 13) Fr.-Thu. (12-18.
4.54) 6-85, 9-20, 6-18 Bordoccivit (8) Fr.-Sun. (14-18.
4.54) 6-85, 9-20, 6-18 Bordoccivit (8) Fr.-Sun. (14-18.
1.11.15, 1-18.
4.30) 6-45, 9-15, Final Destination (R) Fr.-Sun. (12-15, 2-15, 4-16, 4-19, 9-10.
Mon. Thu. (12-13, 2-15, 4-10, 6-45, 9-90.
The Good to 11 Doctool (18) Fr.-Sun. (11-18, 2-15, 4-15) 6-10, 8-15.
Mon. Thu. (11-18, 2-15, 4-10, 1-10.

Grossmont Trolley 8 Cinemas

SSS Flexibre Pikey. (619-46-1401)
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7:30, 10:00; Scream 3 (R) Fri. Thu. (12-03, 34:10)
7:30, 10:00; Scream 3 (R) Fri. Thu. (12-03, 34:10)
7:30, 10:00; Scream 3 (R) Fri. Thu. (12-03, 34:10)
7:30, 10:00; Scream 3 (R) Fri. Sun. (12-30, 34:00; Sci.) Red. (12-04, Men. Thu. (12-30, 34:00; Sun. Red. (12-04, Men. Thu. (12-30, 34:00; Sun. Red. (13-04, Men. 00, 9:45; Love & Basketball (12

Santee Drive In 10990 Woodside Arc. (n.) 9-448-74471 Rules of Engagement (R.) Fri. 8-00, 12-35; Erin Brockovich (R.) Fri. 10-25; Gossip (R.) Fri. 8-00, 11-25; Ready to Rumble (PG. 13) Fri. P.M. 9-30

CHULA VISTA

320 3rd Ave. Chida Vista (619-325-3512)
High Fidelity: Where the Money Is, Toy
Story 2; The Whole Nine Yards: Snow Day
Mission to Mars; The Green Mile; The Tigger Movie. The Hurricane; Pitch Black; The
Ninth Gate; Stuart Little

Cinema Star Chula Vista 10 Star child Vita (619-68: FILM)
Frequency (PG:13): The Flintstones in Viva
Rock Vegas (PG: Scream 3 (R): U-571 (PG:13): Gossip (R); Love and Basketball
(PG:13): 26 Days (PG:13): American Psycho
(R): Keeping the Faith (PG:13): Rules of fingagement (R): The Road to El Dorado (PG)

Palm Promenade 24

270 Dennery Road, San Diego (619-558-22e The Flintstones in Viva Rock Vegas (Pc Frequency (PG 13); Where the Heart Is; Gunshy; Scream 3 (R); Gossip (R); Love Basketball (PG-13); U-571 (PG-13); 28 Basketball (PG-13); U-571 (PG-13); 28 Days (PG-13); American Psycho (R); Keep-ing the Faith (PG-13); Ready to Rumble (PG-13); Return to Me; Rules of Engage-ment (R); The Road to El Dorado (PG);

Rancho Del Rev 16

10:30: Where the Heart Is (P 9.55, 10:90; Where the Heart Is (No.13) Fir. Thu. (12.00, 4:80) (7:40, 12.00; Love and Basketball (PG.13) Fir. Thu. (12.43, 3:40) 7.23, 10:10; Keeping the Faith (PG.13) Fir. Thu. (12.05, 2:35, 4:45) (2.05, 9:15; Ruler of Engagement (RF Irr. Thu. 112.00, 12:40, 3:45, 4:55) (2.00, 7:35, 9:30, 10:15; Return to 115, 4.55 (7.00, 7.35, 9.50, 10.15; Return at Me (1%) Fri. Thu (12.20, 4.10) 7.50, 10.05 (28 Days (FG. 13) Fri. Thu (12.20, 4.41) 7.79, 9.0; Frin Brockovich (R. Fri. Thu (12.10, 2.45) 7.45; 7.15; 10.00; The Road to El Dorado (PG. Fri. Thu (12.15, 2.30, 4.40) 7.25; 9.3 Scream 3 (R. Fri. Thu (12.30, 4.00) 7.55, SANTEE

SOUTH BAY

The Whole Nine Yards, The Skulls, and Final Destination Cinema Star Chula Vista 6 IMPERIAL BEACH Studio Cinema 3 822 Pulm Avenue, Imperial Beach (6/9-429-9640). The Flintstones in Viva Rock Vegas (PG); Rules of Engagement (R); Ready to Rumble (PG-13)

NATIONAL CITY Harbor Drive In

Vogue 226 3rd, Omla Vista (619-425-1436)

South Bay Drive In

The Flintstones in Viva Rock Vegas (PG) and The Road to El Dorado (PG); Frequei (PG-13) and Final Destination (R); U-571 (PG-13) and The Skulls (PG-13)

Sweetwater 9 Theatres Where the Heart Is (PG-1) 20, 7:50, 10:20; Mon. (20; **U-571** (PG 13) F Rules of Engagement (1 0, 9.30; Keeping the Faith (PC)

Romeo Must Die (R) Fn. Thu. (3.15) Gossip (R) Fn. Sun. (1:20) 5.35, 9.50; Mon. Thu. (5.35) 9.50 NORTH INLAND

BONSALL Cinema Star Galaxy 6

(760-945-8781)
Where the Heart Is, Frequency (PG-13 Flintstones in Viva Rock Vegas (PG-1 571 (PG-13); 28 Days (PG-13), Keepin Faith (PG-13); Rules of Engagement (I

CARMEL MOUNTAIN

Carmel Mountain 12 Munitain Randi (858-674-970)
Frequency (PG-13), The Flintstones in Viva Rock Vegas (PG), U-571 (PG-13), Love and Basketball (PG-13), Gossip (R), Rules of Engagement (Ric 28 Days (PG-13); Reeping the Falth (PG-13); Return to Me. Erin Brockovich (R); The Road to El Dorado (PG); Where the Heart Is

ESCONDIDO

Carousel Cinema 6 1868 East Valley Parkway, Escendido (858-480-4666) Call theater for program information

POWAY

Poway 10 Cinemas 13475 Poway Rd. (858-679-3878) Call theater for program informa

RAMONA

Ramona Twin Cinemas 6/6 Main Street, Ramona (760 789, 4122) The Flintstones in Viva Rock Vegas (PC); Keeping the Faith (PG 13) OCEANSIDE RANCHO BERNARDO

Silver Cinemas

Galaxy Quest. Toy Story 2: The Green Mile Angela's Ashes: American Beauty (R): Girl,

SAN MARCOS San Marcos 6 Cinemas Highway 78 at Nordahl (858-480-890) Call theater for program information

NORTH COASTAL CARLSBAD Plaza Cinemas

2565 El Camino Real, Carlibad (858-729-7147) Frequency (PG-13); Where the Heart Is, U-571 (PG-13); Rules of Engagement (R) DEL MAR

El Camino Real at Del Mar Heights Road, Del Mar (858-259-6610) Call theater for program information Flower Hill Cinemas

ENCINITAS

Del Mar Highlands 8

La Paloma 471 S. Coast Highway (760-436-7469) Pups (Not Rated) Fri.-Sat.

Wiegand Plaza 8

Frequency (PG-13); Where the Heart Is, Gossip (R); U-571 (PG-13); 28 Days (PG-13); Keeping the Faith (PG-13); Return to Me; The Road to El Dorado (PG)

LA COSTA

La Costa 6 El Camimo Real at Alga, Carlsbaid (858-437-1990) Call theater for program information

OCEANSIDE
Climms Star Mission
Marketplace 13
Cledge Businesia and Mission Avenus.
(Avenusk 1700 800-1700)
Frequency (F.C.) 1700
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Missian Avenue, Occaniale 17:0-4-19 (21)
Frequency (No.13). The Finistones in Viva
Frequency (No.13). The Finistones in Viva
Scream 3 (Ro.1). 5-27 (10):119, Gossip. Rit.
Love and Basketball (PG.13): 28 Days
(PG.13). Whee the Money is (PG.13).
American Psychol (R). Keeping the Tally
(PG.13). Whee the Money is (PG.13).
American Psychol (R). Keeping the Tally
(PG.13). Better the Money is (PG.13).
Finistones (PG.13). The Properties of Properties of Properties of Properties (PG.13). The Properties of Properties (PG.13). The Properties of Properties (PG.13). The Properties of Properties of Properties of Properties (PG.13). The Properties of Properties (PG.13). The Properties of P

Star Theater

The Cup

Town and Country The Flintstones in Viva Rock Vegas (PG); Return to Me. Gossip (R); Love and Basket-hall (PG-13)

so begins a standard exercise in Dixte daffiness. (The nurse at the hospital names her own kids after snack foods, Brownie, Praline, etc. — and so the exercise continues.) James Frain has an offbeat begins from up.

Discover where the emotion is ...

the friendship is ... and the laughter is ...

PORTMAN JUDD CHANNING CLEACK

WHERE THE HEART IS

STARTS FRIDAY

north, and Joan Cusack is briefly funny as an north, and Joan Cuasck is briefly funny as an acrebic talent agent out of Nashville, but most of the rest is as delectable as a toothecke. With Natalie Portman, Ashley Judd, Stockard Channing, and Dylan Bruno; directed by Matt Williams. 2000.

(CAMBEL MOUNTAIN: CIREMA STAR GALAYY; CIREMA STAR 13; CINERAMA 6; FASHION VALLEY 18; GROSSMONT CENTER; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PLAZA CINEMAS; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14;

Marek Kanisevska's camera placements. It revolves around a cage, crusty old professional bank robber (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 into cahoots).

Fiorentino) who sees through him. Those are the only hve people who matter in the universe. Everyone clas, including the nurse's co-conspiring husband (Dermot Mulroney), is a chump or a drip. Our rooting interest, as far as it goes, is limited to wishing for a better role for Faul Newman. 2000.

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Winter Stoepers — An earlier film from the director of Run, Lola, Run, Tom Tykwer — and it's easy enough to understand why we didn't get to see it before Lola ran (and ran). The introduction of the ntral characters (their names typed ou letter by letter on the screen), interspersed with a hyperkiniteit camera admining over mountainous snowscapes, all to a techno-pleat on the sounderske, might raise the boges of the ingaling base crowd who so screen with the street of people indust ougher by a two-while accident — seems similarly to be abused by the heads ougher by a two-while accident — seems similarly to be abused by the head to be the street of the street of the similarly to be abused by the seems that farctical relative to the street of the str letter by letter on the screen), interspersed away, the squiggly little scar on the back of the hairy head of the other driver, then the hairy based of the other driver, then chossing over the abupe of this sac (much lake Richard Diverfusa over the shape of Devils Tower in Cole Encounters, even to the point of scialpting it in mashed per control of scialpting it in mashed per cole of the state o

Heino Ferch. 1997.

ACADEMY AWARD WINNER **BEST ACTRESS - HILARY SWANK** YEAR! "****" 84

Calendar RESTAURANTS

Nervous and Fresh

A few weeks ago I was sitting in Jasmine, the Hong Kong-style seafood restaurant on Convoy Street, when a waiter marched across the dining room to the table next to mine and showed a live Johter to a plump bionder ratior. She, the railor, was with two clients, a young Asian couple, who'd apparently just purchased a home. The couple fretted that they'd paid too much. The realior was will that they'd paid too much. The realtor was all reassurance, "Ther's never a good time to get into the market." The grinning waiter produced the lob-ster from a big blue bucket. The creature waved its banded claws as if in warning. The realtor cooed. Her clients smiled. The lobster, an appar-ent skeptic of the local real estate market, wrigged from the waiter's grasp, fell to the floor, and scut-tled toward the realtor, who screeched. "God tled toward the realtor, who screeched, "God almighty!" and bolted from her chair. Jasmine's

almighty!" and bolted from her chair. Jasmine's dining room is so huge, hardly anyone noticed. Jasmine's size recalls the vastness of China, where one province may starve while another enjoys plenty. At Jasmine, no two tables have the same experience. The menu is so extensive that same experience. In menu is so extensive that returning customers aren't likely to have the same experience twice. Over the many times I've eatherte, service has been excellent and it's been so-so; some dishes have been to utstanding, others have been so bewildering that they seemed like private jokes from the kitchen.

Despite this unevenness, I return to Jasmine because its kitchen produces some reliably wondefault hings, like the winter melon soup, which, at \$1.50 per bowl, is the cheapest item on the menu, and one of the best. "Steamed five hours!" is what waiters have told me when I've asked why is what waiters have told me when I've asked why the soup is so good. They explained that the kitchen doesn't simmer the stock on top of the stove but bakes it slowly in the oven. The resulting broth, made from pork and chicken, clarified several times, served in a tall white bowl, is transparent, golden, intensely meaty. At the bowl's bottom floats a translucent wedge of winter melon, which, when you spoon it up, is feather-light on the tronger.

You find this same clarity and intensity of flavor in Jasmine's fresh seafood dishes, the ones whose main ingredients you select from large, burbling glass tanks. Plucked from the water, sec-onds later steamed with garlic, Jasmine's fresh prawns are sweet and crisp. The kitchen slices them down the middle. You extract their delicate



that tasted neither spicy nor like cod. A bland orange sauce covered the stir-fried slices of fish, which had a muddy flavor, like caffish. Another evening I sampled something called Portuguese shrimp-and-chicken dumplings, which tasted

bird s crisp skin and rich, anisey flesh. While you watch, the waiter and an assistant take small hot wheat-cakes and build what can only be called Duck McMuffins with meat, skin, scallions, and plum sauce. One bite offers the flavors and contrasts of an entire meal: hot, cool, oily, tart, sweet, sour. I always eat the Duck McMuffins as fast as

the waiter and his assistant can make them. I'm

retty sure they take my greed as a compliment There's not really much to be said for Jas

white flesh from their shells and dip it into a salty, vinegary sauce spiked with minced scallion. The prawns' bright red roe tastes faintly of the sea.

Choosing a red snapper is more difficult.

Choosing a red snapper is more difficult. Unlike the praws, the red snapper eye you nervously when you peer at them in their tank. Any residual guilt evaporates when you water sets your fish before you. Cleaming, fragrant with fish ginger, the snapper rest in a shallow pool of soy sauce. Prodded with choptick, lesh fails from bone in gingery, Juizy fakes.

REVIEW

MAX NASH**

REVIEW**

MAX NASH**

In garged jown, the water uses a cleaver to allie into strips the bird's crips skin and rich, aniser pleas. While you water the surface of th

rice with this simply prepared fish. The flavors are so clean, so authentic-seeming that they remind me of meals I've only read about, ones eaten by ermen on the wet wooden decks of sampans ored at Hong Kong's south shore.

Jasmine's more complicated preparations are less successful. I remember fried shrimp slathered with mayonnaise and decorated with candied walnuts. I remember a spicy cod dish

ATMOSPHERE: Jolly festive SERVICE: Sometimes excellent, so SOUND LEVEL: Medium to loud

RECOMMENDED DISHES: Winter melon soup; Peking duck; fresh prawns steamed with garlic; fresh fish steamed with ginger. WINE LIST: Not extensive, but reasonable

priced.

PRICE RANGE: Moderate to expensive.
Fresh prawns and fresh fish can run as much
as \$20 per pound. Entrées run from \$9.00 to
\$15.00. Winter melon soup is, however, only

HOURS: Monday through Sunday, 10:00 a.m. to 10:30 p.m.

WHAT THE STARS MEAN:

(None) Poor to satisfactory
★ Good
★★ Very Good
★★★ Excellent
★★★ Extraordinary Ratings reflect the reviewer's reaction to fo

ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at www.sdreader.com

mine's desserts. By Western standards, Chinese mine's desserts. By Western standards, Chinese sweets are plain and flavorless. (One evening my waiter gave me a thumbs-up when I ordered the mango pudding: "It's very good!" But the bowl of wind orange lell-O, decorated with a maraschino cherry, tasted of nothing more than sugar.) Content yourself with the fresh orange slices Jasmine tent yourself with the fresh orange slices Jasmine offers free of charge. Stick to the menu's fresh seafood, its simpler dishes, the Peking duck. With a little determination you can find in this big restaurant a smaller, less complicated one that will always please you.



SOMETHING ABOUT

UNCONVENTIONAL





EARLY BIRD DINNERS

MONDAYS 10.99 can-eat Crab Legs \$11.99

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Monday-Friday 4-7 pm \$1.00 off all drinks, \$1.00 buffet

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"You just can't get past this. I swear this is the best sausage in town.

about cultural confusion. I'm in Little alk about cultural contusion. I'm in Little Italy, near the English pub, on India Street, looking at a Sicilian jewel. How come I never noticed it before? These rich sausage smells? The crowds? The folks

hunched over the counter, chow ing down on their nine-inch sandwiches, not even wiping away the sautéed onions whiplashed against their cheeks. Others leaning to over the sidewalk order-window. I'm sure last time I looked it was just

a butcher's shop.

This is a sunny Wednesday lunchtime. Everybody's standing around talking or sitting at white plastic curbside tables and eating. I'm trying to fig-ure out: what is this place? Sign on the red canopy says "Pete's Quality Meats and Grilled Sandwiches." says "Pete's Quality Meats and Grilled Sandwiches. Inside, a man and a woman work the pans like whirling dervishes. Smoke and little flames surround them. These customers can only be here for ne thing. Good food. 'Cause it sure ain't the exone thing. Good food. Cause it sure ain't the ex-otic atmospherics. I remember that phrase. "Cood wine needs no bush." Miss Fussell, the English teacher-babe every boy in the class had sick in-the-stomach love for, taught it to us. Shakespeare or Chaucer. Seems stagecoach inns way back would stick out a babay branch to advertise the fact they had wine. But the ones with the best wines never

had to. People just knew. One day when I'd been showing off to impress her, Miss Fussell came right up to me and murmured so the hairs on my neck stood on end. "Always remember, Eddy, 'Good wine needs no bush."

Pete's here obviously doesn't.

I make my way inside. Snap up a spare seat at the counter. Place has two huge stoves, one with a grilling rack, the other, half-a-dozen burn-

FORK ers blue-flaming under pots and two blackened skillets. Filippo and Ynez are a blur in the action. Filippo peels thin

Ynez are a blur in the action. Fulppo peets tuni steaks not to fire gill, grabs a bunch of large Italian sausages, and stacks them beside the steaks. Ynez disco onions and green peppers and tosses them into the pans, takes buns out of the oven, drops steam-ing sausages into them, fills them out with sautreed onions and peppers, and calls out "Italian?

Filippo stops for a moment. "Yes?" He's looking at me. He has a handlebar mustache and a graying ponytail coming out under his black and

I look up to the list on the smoke hood. We'n only talking seven items, all served in nine-inch Italian buns: Italian sausage sandwich, \$3.85. Meat-ball sandwich, \$3.85. Steak sandwich, \$4.25. Chicken sandwich, \$4.25. Something called spittini, \$5.25. Eggplant sandwich, \$3.85. And the day's special, steak and sausage sandwich, \$5.75.
"Uh, what's spitini?" I say.
Seems everybody asks this. Filippo rattles it off like I'd just hit speed-dial. "Stuffed veal. Veal rolled

nixe i a just ni speed-dial. Sturied veal. Veal folied around two cheeses, onions, tomatoes, pine nuts, currants, parsley, prosciutto, breadcrumbs. With onions and green peppers. In a bun. Okay?" I nod. "Okay."

"Okay." The guy next to me's shaking his head. At first I think it's because of what I ordered. Then I realize it's because of what I ordered. Then I realize it's because of what he ordered. Name's Steve. He's in construction. He's eating an Italian sausage sandwich." You just can't get part this, he says. I swear this is the best sausage in town. I come here from La Jolla at least once a week, just for this." He says it's not even the flavor. It's the quality of the meast. The best. No graphe. No lumps of

ity of the meat. In each, role grisser, to disting the fat. I have a construction job going up in Encinitas right now. I drove down here because I had this sausage on my mind.

Filippo lifts my two spitnin off the grill. I can see from the round shape where they got their name: traditionally they'd be turned on a spit. Ynex slams them into a hot bun, pours some red ma sauce over them, and lays the sautéed peppers and

onions in alongside.

Oh. Oh yes. That's good. Cheesy, herby, rich in the sauce and the onions. I grab a Coke from the

treen peppers

10:00 a.m. to 5:00 p.m., Monday to Saturday

cooler cabinet (75 cents) and slop away, getting onions and peppers and marinara all over my face. Except, truth is, Steve has so sold me on the Ital-

Except, truth is, seve has so soot in on the tain sausage, leep wishing I knew what it tastes like.

"Who collects around here?" says a guy trying to pay and run. "Just leave it there. He'll find it," says Steve, getting up. They both leave five-dollar bills on the counter and take off. Me too. As soon as I've finished, I get off my stool and move out.

as I've finished, I get off my sixtoo an move out.
Make room for another pigrim.
Outside, things are a little more relaxed. A clump
of guys are talking about Pete. "Pete still grinds his
sausage meat by hand," says Pete di Salvo, Pete's
son-in-law. "Just like in old Sicily. What did you
have?"

ve: I tell him spitini. "Ah, yes. That's a Sunday hot I tell him spitini. "Ah, yes. That's a Sunday not dish back there. Our families all came from Sicily. As you see we still stick together, chat in Sicilian. Speak the dialect. Just as well we'r all from Porti-cello, because Sicily has 16 dialects. He says Porticelio is a fishing villege seven miles from Palermo. He also says Pete's here would have sayed a meat shop fold Pete sicilian dialects.

ter-in-law hadn't come up with the idea of setting

ter-in-law hadn't come up with the idea of setting up the grill five years ago.

We talk on. I love it. People actually yapping with strangers on the street! Only in Little Italy. We shake hands. I tell them I'll be back. I mean it. Still got to find out what that Italian sausage tastes like.

Thirsty for the Golden Age

"You can talk all day about scores and vineyards and winemakers; you've got to put it in somebody's mouth.'

emember the early '70s? When grape growers and winemakers gathered, the conversation inevitable translations. nversation inevitably turned to grapes,

conversation inevitably turn clones and soils. Later in the 70s, similar gatherings featured great arguments over winemaking technique... In the 80s, whenever people in the business got together, the topic for conversation was marketing and sales. Grapes and winewer out. Discounts, programming, who is you will be suffered to the sales of the sales of the 80s of

— Cold Surveillance: The lake Lorenzo

I have a deep suspicion for nostalgia, in part be-cause I'm so attracted to it. I imagine this is because I'm young, a relative newcomer to the world of wine. I arrived too late to see the \$15 First-Growth Bordeaux that legend has it graced the shelves at Trader Joe's back in the early '90s, too late to have seen Wine Spectator when it was just a trade sheet and not a lifestyle magazine. I want there to have been a golden age, an age of ideals and passion and pioneering, the kind of age Jake Lorenzo writes

about. That notalgia for an age I never knew is part of what I like about writing about the wine industry in Temecula and parts south. True, there is often talk of this or that area becoming "the next Napa," and building a two-million-dollar chateau in Baja isn't exactly the work of starry-eyed idealists, but there is still the feeling of beginning. People are figuring out varietals, experimenting, dreaming.

Wine salesman Bill Curtis has been working wine satesman Bill Curits has been working in and around the local wine business for a long time — he served as a wine steward at Top O' The Cove in the summer of '69 and hasn't looked back. "At the time, there wasn't nearly the interest that there is now. Basically, you did a lot more serv-

ing and not a whole lot of discussing. There were a lot more sales of French wines; the California brands were very limited. Those were the days when Louis Martini, Wente, and Paul Masson were all very viable brands. BV, Inglenook...the old Crush

In 1973, while California In 1973, while California grape growers and winemakers were arguing about clones and soils, Curis took a job with Monsieur Henri, a distributor. "They had a great book, almost entirely imports. Great Estate Germans, Bordeaux, Burgundies, wines MATTHEW LICKONA

Estate Germans, Bordeaux, Burgundies, wines from Alsace, everywhere. It gave me a great background in French wines. "Though these wines were what made the book great, they weren't necessarily what made it lucrative. "The number-one item was Yago Sangia: That was the big oash cow for them; the rest of it was trimmings. We had a guy in L.A. who used to bell 1200 to 1500 cases of that wine a month. I sold about 200 cases down that while a month. I sold about 200 cases down here, and they just said, 'Are you even trying?' " (Things haven't changed too much on that score— Curtis hears that today, Beringer White Zinfan-del is a three- to four-million-case brand.)

Monsieur Henri closed up shop in '75, and Curtis bounced around for a few years - back into Curtus Dounced around of a tew years — Dack into the restaurant business, then working for a small wholesaler. In '78, he took a job with Young's, one of the big two wholesalers, the other being Southern Wine & Spirits. He lasted there two years before moving on to the Wine Warehouse for the duration of the '80s. In '90, he went back to Young's duration or use sois, in 50, ne went back to Young's for four years and left them to do other sales work in 54. Then, in 78, he got a tip from Steve Josefs iof George's at the Cove that Paul Bullard, a broker based in St. Helena, was looking to hire someone to cover San Diego, Orange County, and the desert. Curris has been with Bullard ever since.

He sounds old-fashioned when he talks about sales. When I ask about "creating need" in the buyer, he replies, "I really believe in 'just haul the and taste people [on it]. You can talk all day about scores and vineards and winemaker you've got to put it in somebody's mouth. "It's the old 'for-

est for the trees' thing. est for the trees' thing.
I think so many people get wrapped up in the minutiae. You've met these wine geeks—I hate to use that term, but you want to say to them, 'Get a life!' I mean, all they think about is what side of the hill if was grown. about is what side of the hill it was grown on and all this. You want to say to them, 'Well, how does it taste?' I had one wine rep tell me, 'Bill, there are two kinds of wine — good and bad,' and that's it. Is it a faithful rendering of the varietal? If it isn't, I don't give a dams how good it tastes. If I can't tell from the

aroma and the taste
what varietal it is, then it's just a big wine and it
really has no identity. After that, the balance: fruit,
acidity, oak, tannin. If it has all those things, chances are, it'll probably be pretty good wine Then of course, a lot depends on the skill of the winemaker, but if you have a lousy vintage, you'r

I sought Curtis out because of his experi-ence. He has watched his side of the industry change over the course of three decades; I want to know what he has seen. "When I first got into the business, there were about 12 to 14 who business, there were about 12 to 14 wholesalers in town, liquor guys. Now, there are 2. Young's and Southern. There's Wine Warehouse, which is a wine company, and Henry Wine Group, and dhat's it as far as the big guy go.

"The other all went out of business; they all got gobbled up by the bigger guys. I think it had something to do with Fair Trade. When Fair Trade

went out, and you could sell for less than a given amount," it meant that the bigger you were, the better. Bigger meant more buying power, which meant bigger discounts from suppliers, a savings

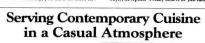
you could then pass on to the cus derselling the competition. "Young's and Southern were always the big guys, and they just seemed to

were always the big guys, and they just seemed to survive everything.

Here Curtis begins to sound like Jake Lorenzo, here begins to roke a golden age that is passing, or may have already passed. As the big have gotten bigger, things have changed. "When have gotten bigger, things have changed. "When classify the state of the control o in. That's pretty much gone away. In '90, it had just started to change, and now, it's another

Young's or Southern.
"I think the industry needs a third wholesaler," he opines. "I would love to see another."

Next week, he'll tell you why.



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\$4.25; sprint, \$2.25; eggplant, \$3.85; steak and sausage sandwich, \$7.5 All sandwiches come with sausted on

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Widmer (reviews by Max Nash are followed by his name). Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete acreable list is available online at www.SanDiegoReader.com. Price estimates are based on the latest information available for a nind-range entire. Lown- below \$10: moderate: \$10 to \$16: expensive: more than \$16. Pedesac call restaurants in Palease call restaurants in Palease call

NORTH COASTAL

CALYPSO CAFE 376 North Highway 101, Encinitas, 766-632-4352. Location on the border of leucadia and somewhat difficult to find, this lively cafe exerces French and Pacific Rim cusines, and paella every Thursday. Unique recipes, modest proces, and live music Friday and Saturday. Noise if acreva statering weekends, For a less hectic evening, disse weekingshts. Dinner nightly, Low in moderate.

neighty, Cow to moderate.

DEL MAR PIZZA 211 15th Street,
Del Mar, 858-841-8088. If you've heard
shout, dreamed shout, or were merby
local practitioner in now in Del Mar
complete with her Vort manners. The
local practitioner in now in Del Mar
complete with her Vort manners. The
in in a league by itself. The sever lies in
the crust. League and unified regular
also available as well as cannoin for
THE DINNIE OROM L'Audrege Del
Mar, 1540 Camino Del Mar, Del Mar,
853-20-1515. These merous lor the
soup or salled, entret, and diwner for
\$245-55. Ther's a knoice of fire renters.

the best ones are tenderloin straks, smilled thicken, and pork chops. Cood preparation and a runt bargian. Available night's 500 to 600 pan. Note to be TOM GEBLEN'S ERSISH PUB AND BESTAURANT 660 A Grand Armus, Carlobad, 760 -729 AC Opt for Initial rether than American dishes. Recommended are the strew, shelphord by personal fish and chaps. Bony disher added to the mems. A town break table to the mems. A town break all bard to the mems A town break balled on the mems. A town break that of the MEMINESTAURANT 650 Fork WEMINESTAURANT 650 FORK 6

KIM'S RESTAURANT 745 First Street, RIM'S RESTAURANT'AS First Steert, Suite 10.1, Lumberpard Shopping Center, Escinitas, 706-942-4816. For low-ter, Escinitas, 706-942-4816. For low-line and the state of the state of the con-versation of the state of the con-versation of the state of the con-trol of the

NEIMANS 300 Carlsbad Village Drive (corner of Carlsbad Boulevard, Carls-bad, 760-729-4131. The peaked dining room has been refurbished and looks

like a circular country inn. All-you-can-eat buffet brunch with all-you-can-drink champagne, mimosa, orange juice, and coffee. Traditional Oferings include fried chicken. Daily, 9:30 a.m. to 2:00 p.m. Expensive.

to 2:00 p.m. Expensive.

PACIFICA DEL MAR 1555 Camino del Mar, Del Mar Plaza, Del Mar, Sis-792-0475, Select the fresh fish prepared in the simplest manner and you'll do fine here. The setting and view remain delightful and the service excellent. Wok items available. Open daily for lunch and dinner, Moderate to expensive.

expensive.

PARIOLI ITALIAN BISTRO 647

South Highway 101, Solana Beach,
S84-755-255; Italian dishes from every section of Italy are prepared with
loving care in time-honored tradition.

Specialities are risotto, ravioli, leg of
lamb, duck breast, fresh fish, Charming
atmosphere with fireplace. Open daily.

Moderate.

Moderate.

PISCES DELLICACIES OF THE SEA LA
Costa Spa. 2100 Costa Del Mar Road,
Cartabad, 760-488-911. This long-established and still-excellent restaurant is
located at the spa itself, in a gorgrous
room one flight down from the lobber,
The menu includes fresh Maine lobster,
lobster Thermidor, and Dover sole.

Abalone and Maryland soft-shell crabs are seasonal. Please call for directions. Open nightly for dinner. Expensive. NORTH INLAND

SBICCA AMERICAN BISTRO 215 SBICCA AMERICAN BISTRO 215 15th Street, belan, 284–481-1001. The roof garden has an unobstructed ocean view and is epocially pleasant for very good American or Merican brakfainse: Select simplest preparation for distance. Chilean ne hasa, salada, soups. Rosardo allaf chicken best bet. Lunch Monday through Friday, dinner nightly. Brunch Saturday and Standay from 9:00 a.m. to 3:00 p.m. Modelson. ATHENS MARKET CAPE 11640 Carmel Mountain Road, between Pa-Carmel Mountain Rose, security cific Theatres and Sportmart in Carmel Mountain Plaza (close to Rancho Bernardo) off I-15, 858-675-2225. The Bernardo) off 1-15, 858-675-2225. The same recipes that you know and love at Athens Market downtown are even more lovingly prepared here. All entrées with soup or salad. Excellent moussaka, baked chicken, lamb kebabs. Excellent value and tasty product. Open daily. Low. 3:00 p.m. Moderate.
TWINS RESTAURANT 937 South
Coast Highway 101, 760-635-1962.
Beautiful interior complete with waterfall, well prepared French food, but
pricey, Best bett: Rock fash soup, muscovy duck salad, rack of lamb, bouilabiasse. Open for dinner Tuesday
through Sunday from 5:30 p.m.
Expensive.

Low.

THE PORTUNE COOKIE 16425
Bernardo Center Drive, Rancho
Bernardo, 658-651-8958. We are forninate to have a Chinese retaurant of
such quality in North County. The chef,
Henry Yang, comes from a five-star
restaurant, and his cooking may be
characterized as Chinese with French
influence, Lunch, Monday through Staturdy; dinner nightly. Moderate to KARL STRAUSS BREWERY GAR-



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WILD NOTE CAPE 143 South Cedros Avenue, Solana Beach, 858-259-7310. Located adjacent to the Belly Up Tav-

ern, this uniquely decorated room offers excellent salads, pasta, fresh fish, and burgers. The new chef adds luster to the new menu. Loving and attentive service.



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are major attractions for summer din-ers. Cooking is done by first-rate chef and portions are massive. Try Thai chicken asiad, oven-roasted salmons, salmon salad, fish-and-chips; filet mignon. Buffer brunch average. Closed Saturday. Lunch weekdays, dinner Sun-day through Friday. Sunday brunch. Low to medium. Low to medium:
MILLE RELIVES 5600 Paseo Delicias,
Rancho Santa Fr. 858-756-3083. There's
no doubt that in 688-756-3083. There's
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ONAMI 1APANESE RESTAURANT
240 East Via Rancho Parkvery. Escondido. North County Fair, 760-738-752.

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and dinner. Expensive.

RANCHO VALENCIA 5921 Valencia
Circle, Rancho Santa Fe, 858-756-1123.
The dining room and surrounding
grounds are gorgeous, the meal beautifully prepared. Great place to take a
guest to lunch. Best best, fresh fish. All
California cuisine dishes have Mediterranean influence. Open daily,
Expensive.

Expensive.

SAN DIEGO (ARTISAN BAKERS 155)
South Excondido Boulevard, Excondido, 766:740-5963. The grain addition, 766:740-5963. The grain addition, 766:740-740-740. The surface press style bread. Every bread has dense ground daily for this wonderful European significant for the sourfough with Greek olives, and the country sourfough. Recipes come from France, Luly, Germany, Closed Sanday, Open Monday through Saturday, Low.

LA JOLLA

BALI RESTAURANT 7660 Fay Aven 858-454-4540. If you've been search 858-454.01 If you've been searching for an Indonesian restaurant, here's the one and only, It offers good soups, salads, chicken bebebs, and beef stew, as well as rijistofel, which means rice table. It's an Indonesian feast for \$18.95 per person. Lovely surroundings, Lunch Tuesday through Sunday. Dinner nightly with Balinese dancing Saturday evening, Moderate.

evening, Moderate.

BERNINI'S 7550 Fay Avenue,
BS#454-5013. This cafe has full service
and will provide you with breakfast,
lunch, and dinner. Lunch and dinner
menus are the same and offer four kinds
fooup, serveral salads, including grilled
chicken Caesar, and pasta dishes. A variety of desserts is available all day. Open
daily, Low.

THE BIRD ROCK CAFE 5656 La Jolla THE BER ROCK CAFE 5006 In Jolin Douberast, 815-31-990. Don't make the small cafe that surves displatful medium, and layer for the same paint. The foresting disken, train, mostic, so the claim, and any one of the same paint. The same paint is present to the same paint. The same paint is present to the same paint. The same paint is present to the same paint. The same paint is present to the same paint. The same paint is present to the same paint is presented by the same paint. The same paint is presented to the same paint i

DONOVAN'S STEAK AND CHOP HOUSE 4340 La Jolle Village Drive, La Jolla, 858-450-6666. Very noisy room and distracted service tend to make the experience more streasful than relaxing.

and disrected service tend on make the experience more served dhas relating experience more served dhas relating Average stacks and cloops, dough noding memorable, Popular "in "special Cloved Sanday." Disnert, Monday Cloved Sanday. Disnert, Monday Library Monday Disnert, Monday Library Monday Cloved Sanday Disnert Macky Library Monday Cloved Casterly Silv. Silv. 5407. Hoppi sterves the best dood of any brewery in San Dago, The Good of any brewery in San Dago, The Good of any brewery in San Dago, The Monday Cloved Casterly Casterly

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Hard Rock Cafe
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Marrakesh 510 off Moroccan culs

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Saska's Buy 1 dinner, 2nd free

Sevilla \$7 off Paella Valencian Shanghai Mongollan BBQ dinner \$8.50 Shelby's \$14 off dinner entrée Shanghai

O Star of India 50% off entrée Su Casa 2 for 1 lunch The Surfside

1/2-price appetizer Sushi Deli Too 10% off total dinner bill Tajima Japanese Restaurant 1 free California rol Thai Foon Free egg roll order 2 for 1 dinner Thai Orchid Cuisine O Tio Leo's Free dessert

SanDiegoReader.com

LA FONDA 5752 La Jolla Boulevard, Burd Rock, 838–456-7171. If you're viscold La Fonda Roberto's in Tiyanan, restend La Fonda Roberto's in Tiyanan, befesion slidhes (no tacos, nostadas, cur anlad, souga. Best entrées, spic) lamb your la fonda for la fonda for la fonda fo

Open for dinner inguity. Moderate, BSB-456-2111. Two separate dining rooms, an elegant ambiance, and the presence of the owner himself (formerly with the Plaza Hotel in New York) con-tribute to a fine dining experience with faultless service. The half-lobster appe-

tizer is a house specialty, and the rack of lamb or fresh fish are always outstand-ing. Excellent place for large parties and Russian specialties when available. Closed Sunday and Monday. Dinners only. Tuesday through Saturday. Expensive.

Expensive.
THE PANNIKIN CAFE 7467 Girard
Avenue, 553-454-5453. The outdoor
seating zero is almost always crowded
with tes and coffee drinker who sun
themselver, send, or chat. Light meals,
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including breakfast (steamed eggs,
begels, fruit plates) and sandwiches,
soup, saleds, as well as beverages and
weets are zero-cl. it is a well-known
hangout and always crowded. Open
disby. Low.

RISTORANTE PASQUALE 8980 Uni-RISTORANTE PASQUALE 8980 University Center Lane, Aventine complex, La Jolla, 858-554-0459. Slick and sophisticated setting but old-fashioned Italian cooking with heavy sauces. Pricey. Open daily. Upper moderate to expensive.

SKY ROOM Top floor of La Valencia Hotel. 1132 Prospect Street. La Jolla. 1012 Prospect Street. La Jolla Prospect Street. 1012 Prospect Street. La Jolla Prospect Street. 1012 Prospect Street. La Jolla Prospect Street. 1012 Pr

have this famous chef in our midst. Each dish is perfect. Lowfat, no butter or cream used in sauces. Pork tenderloin, muscory duck, folegras, fresh fish are small triumphs. Worth every penny. Closed Monday. Lunch, Tuesday through Fiddy. Dinner, Tuesday through Fiddy. Dinner, Tuesday through Sunday, Expensive.

CLAIREMONT & KEARNY MESA

THE GOOD BGG 7947 Balbos Avenue, Kearny Mess, 858-565-4244. The menu offers omelets, gournet pancakes, waf-fles, and several different kinds of frisfles, and several different kinds of fris-tatas. Freshly squeezed fruit juices are available, and for lunch there are burg-ers, saled, and a long list of sandwiches. Good value here. Open approximately 6-00 a.m. to 2-00 p.m. Low. HIDEYOSHE JAPANISE RESTAU-RANT HARDY Ülage, 94-08-0 Caire-mont Mess Boulevard, Kearny Mess, 585-569-595. A delightful restuarant

tucked away at the far end of a small shopping center. Fine rushi bar, and unual appetitiers. A feast named "Taiko special," for two or more, is worth oriente. Visually and gastronomically a treat. Closed Sunday, Lunch, Monday through Friday; dinner, Monday through Staturday, Low to expensive.

CHATEAU OBLEANS 926 Turquoise Street, Pacific Reach, 838–848-6744. The interior of this Cajon and New Orleans restaurant has rarely looked better. All dinners include bouses saids. A Cajun offers blackened prime rib, crawfaib toutifics, and Cajun-style chicken, fish, and pasts. Very large portions, excel-ient service. Cooled Sunday, Open Modern day through Stutuday, dinners only Low model and to separate. Max Nash
SORRENTINO'S 4724 Clairemont
Mess Boulevard, Diane Shopping Center, 858-483-1811. Though the main
restaurant has closed, Sorrentino's deli
continues to offer superb pizzas and excellent pastas. Open daily. Low to

TROPICAL STAR 6163 Balbos Avenue, 858-874-7827. A modest cafe and grocery offer Puerto Rican and Latin American food and groceries. Very modest surroundings good suthentic inexpensive food. Closed Sunday, Same menu all day Monday through Saturday, Low.

KONO'S 704 Garnet (end of street to-wards ocean), Pacific Beach,

130-469-1 feet oig preasurat con-ists of eggs, pancakes, pototoes, bacoa, and English muffin for \$4.25. It's served from 7-300 a.m. to 3:00-4:00 p. m. Paper hates and plastic utensils are used. On seekends, arrive early to avoid a wait. I lunch menu (salads and sandwiches)

ing owners. Open daily. Low. QWIIGS BAR & GRILL 5083 Santa Monica Avenue, Ocean Beach, 619-222-1101. A splendid ocean view, a good saulb bar, sprightly sladds, and fresh fish are the main attractions here-friendly service. Long flight of stairs to the dining room, with an elevator for wheelchair access. Open daily. Moderate to expensive.

2806 Shelter Island Drive, Point Loma, 519-224-9478. A good place for family dining with children especially wel-come. Pizza, pastas, and shrimp fare well here. Recipes cover the range of talian culine. Restaurant seats 140. Open daily, lunch, Monday through

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to expensive.

THE VENETIAN 3663 Voltaire Street,
Loma Portal, 619-223-8197. For bargain hunters who like was portions and
home-style Islain cooking, try this family restaurant. The pizza is marvelous.
For entrées, try shrimp scampi over linguine or eggplant parmigiana. One dingroom is partially outdoors. Complete menu to go. Open daily, Low
moderate.

moderate
WORLD FAMOUS 711 Pacific Beach
Drive, Pacific Beach, 85-8-27-3100. Under
acted directly on the boundwalk with an unaborracted view, this casual retains
preparation is irraphiferoured — modified to the control of the contro

MIDWAY. OLD TOWN &

EL TECOLOTE 6110 Friars Road (between 1:163 and 5ex World Driver).

The state of th

PAIROUZ CAPE AND GALLERY 3166 Midway Drive, 619-225-0308. Seek out

this family-owned-end-operated returns for wooderful Lebanes and displays his paintings on the dining room walls. The extensive menu offers coccilent lamb, studied gape leaves, and wide selection of carbot vegetarian available at hunder of control of the selection of the select

Jack and dinner. Moderate.

JACK AND GIULIO'S ITALIAN
RESTAURANT 2991 San Diego Avenue, Old Town, 619-294-2074. The former owners of Giulio is in Pacific Beach
now operate Jack and Giulio's. Best best
are angel hair pasta, minestrone soup,
and their famous scampi. Old-style
chicken caccitore always on the menu.
Outdoor patio is one of the strong fea-

EAST COUNTY &

ALPINE INN 2225 Alpine Boulevard ALPINE DNN 2225 Alpine Bouleward, Alpine, 619-45-5172. If you're a beef lover, try the Texas burger served on a Kaiser roll with steak fries. Say with beef here. Dark interior with large booths. Very crowded for both brunch and dinner on Sunday. Early bird dinner Monday through Saturday for \$7.95. Call for boun. Open daily. Lunch Monday through Saturday, dinner nightly. Brunch Sunday. Low moderate rightly. Brunch Sunday. Low moderate CLAIM JUMPER 5500 Grossmor

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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

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SOUTH BAY

& CORONAD	0
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EAST COUNTY &

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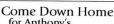
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The Reader is growing. Come join us.

Work in a positive, casual environment for the nation's fourth-largest alternative newsweekly. Benefits include health coverage paid 100%, 401(k) with 100% match, free parking in downtown San Diego, and more.

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If you have two or more of these qualifications, we want to talk to you!

Novell Netware 4.11 with Windows and Macintosh clients.

Database programming:

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Web technologies:

HTML coding and design skills without having to use helper applications. Knowledge of Internet utilities (such as FTP), and UNIX filenaming and directory structures. Aptitude for learning and supporting a Web site.

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If you have these qualifications, we want to talk to you!

Graphics:

QuarkXPress, Photoshop, and Illustrator on Macintosh. Knowledge of different graphic formats (such as TIFF, GIF, JPEG) and the ability to prepare both for print and the Internet. Will support Production Department in digital-to-press activities.

Basic HTML coding:

Ability to use HTML composer programs (such as Netscape Composer or Adobe Pagemill) and to fix coding manually. Experience with Windows and Microsoft Office helpful. Will support Reader Web site by producing ads, Web pages, scanning menus, etc. Great attention to detail and a fast learner!

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We are looking for an individual with outside sales experience and a highly successful track record. This position requires you to develop and service a diversified client base and design ads.

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Experience and a proven, successful track record in generating sales through cold-call prospecting are required. Excellent customer service and organizational skills are a must. Ability to work well under deadlines necessary. Advertising sales experience a plus.



Send your résumé and cover letter indicating where you saw this ad to: Reader Personnel Department

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Tuesday, May 9 Scottish Rite Center

DEL MAR Thursday, May 11 Del Mar Hilton



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■ Great starting salary (\$9 per hour)

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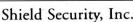
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NDC Job Hotline: (800) 439-1896

See an NDC representative at the San Diego Urban League Job Fair Friday, April 28.

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Saturday, April 29, 2000 • 10 am-3 pm

4000 Coronado Bay Road, Coronado, CA 92118 • Commodore Balli Hilltop High School's TRAVEL & TOURISM ACADEMY will receive \$10 for every-application completed.

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Great benefits and competitive pay! Apply in person or submit résumé. Deadline: 5/8/00

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Competitive benefits, 85% retirement and annual salary range of approximately \$46,015 to \$73,588. You must be a U. S. citizen or have residency status with ability to become a citizen within 3 years after appointment. You felony convictions, and be at least 201/2 years of age to apply.

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THE READER PUZZLE by Don Rubin

Each of the planes at the right is one of a pair of identical air-craft, as seen from a different van-tage point or angle. See two? Simply write them down below. (Each correctly matched pair will identify the plane.)

RULES OF THE GAME RULES OF TRE GAME

1. 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

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3. All entries must be accompanied by your name and address. 4. Employees of the Reader and their immediate families are not feet immediate families are not. 5. In the event of disputes or ties, decisions of the pages will be final and arbitrary. We've only got five prires each week to give save, so if prires each week to give save, so if we'll have a lottery. We'll have a lottery. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or 7. One entry per person.

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MASSAGE THE SAN DESCO READER will only accept massage advertising placed by legit-mate, certified therapists. Violations of this policy should be reported to the Classified Advertising Manager.

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The actual signals to the batter followed the key sign by two. The batter was instructed to take the first, third and fourth pitches; bunt on the second, and hit away on the fifth and sixth.

and sixth.

The key, followed by the signs for take, bunt, and hit away (left to right).

6260 © 2000 United Feature Syndicate Of the 56 entrants, 41 were corre Of the So entraints, 41 were co-The winners are: 1. R.P. Bogert, Spring Valley 2. Debbie Schultz, El Cajon 3. Loren Nash, San Diego 4. Mike Hatherley, San Diego 5. D.M. Dennis, San Diego

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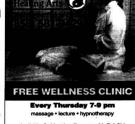
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NEW! E-MAIL **RESPONSES TO YOUR**

You may place a late ad until 6 pm Tuesday by phone (619-235-8200), in our office (1703 India St. at Date St., downtown), or by fax (619-233-7907). The charge for these late ads is \$20 for the first 25 words plus \$1.20 per additional word. By phone or by fax you may use Visa, Master-Card or Discover only.

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After you receive your mailbox number and private security code, you can record your personal introduction and listen to your responses. Call (619) 881-2000, 24 hours a day, and follow the easy instructions. You must have a touchtone phone. Cordless and cellular phones are not recommended.

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MEET YOUR MATCH! Use the form below to place your FREE, 2-week Reader Matches Ad and get your FREE Voice Mailbox.

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abbreviations and unusual punctuation will not be accepted; the cost of each line is \$12. Continue on a separate sheet if necessary; no more than 10 lines. Please print clearly.

The state of the s		address will not be revealed.) E-mail:		No cancellations. No refunds. Make check or mone order payable to San Diego Reader. To order using Visa MasterCard or Discover, please fill out the following: Card number		
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MAILBOX NUMBER

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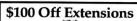
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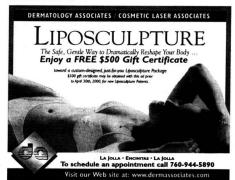
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Tickets to the Bacon Brothers' Private Sound-Check Party!

Etown.com presents the "Getting There" tour and you could win a pair of tickets to this intimate encounter with Kevin Bacon & his bro on Wednesday, May 3rd, at the Belly Up. Deadline to enter: 1pm, Monday, April 24th.



Tickets to the Del Mar National Horse Show!

Saddle up and get on over to this major equestrian event featuring Western, Dressage & Hunter/Jumper. We've got 20 pair of tickets; one of them is yours. Deadline to enter: 1pm, Wednesday, April 26th.



Movie Passes to Gladiator!

Starring Russell Crowe, Joaquin Phoenix & Richard Harris, this new film from Ridley Scott is set in the tradition of the great, epic gladiator movies of the 50s & 60s. Deadline to enter: 1pm, Thursday, April 27th.



Tickets to the Old Globe's Full Monty!

You won't want to miss this rocking musical version of the Academy Awardnominated film sensation about six factory workers who bare it all and face their fears! Deadline to enter: 1pm, Thursday, April 27th.



Movie Passes to The Virgin Suicides!

In the middle of 1970s America five beautiful sisters live a tale that is darkly funny and deeply poignant...a tale where something is terribly wrong. Deadline to enter: 1pm, Friday, April 28th.



Tickets to Diva for the Day!

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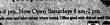
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past Friday night's plans. I had a nice lit-tle column in mind, but it involved going

wet, whizzing vehicles piloted by accel

erating maniacs, I found myself con-fronted by a sign in front of a shop: PSYCHIC READINGS AVAILABLE TODAY.

It was open, I could go in, use a phone, and solicit a ride out of Boogie

Mesa or wherever the hell I was. A few

questions revealed that a tarot reader

Rather, she looked as if she should be baking cookies for her den of Boy Scouts on Friday nights. She sat me down and had me shuffle then cut the deck of wide, fat cards: well-handled, even worn, but with their integrity intact. "You do this every Friday night?" I asked. out on the water and by late after the skies opened and drowned plan A "Yes," was all she said. And then, "The more specific your question, the Plan B was good, but crawling th raffic on the #25 bus, windshield wi hypnotizing passengers, surrounding motorists freaking out, skidding out,

changing lanes desperately for no appara ent reason, clashing armor at intersections left me 40 minutes too late. I wanted tions left me 40 minutes too late. I wanted off the bus and found myself in a part of town with which I was unfamiliar. Walking in the rain is a luxury in San Diego, and I relished the drowned-

better."
"All right," I brought up what I'd been stewing about on the bus, the fate of a manuscript with a large literary agency. As Lessa played the cards over the table, it occurred to me that this was Good Friday, Surely there was something sacrollegious about this, but a sudden image of Jesus, smiling at children playing with colorful flash ards in a special ed class, reassured class, reassured as most provided in the property of the saked, frowing at the cards. The Three of Pertucks and the Nime of Swords reversed.

"Well, I'm not saving he's inherently dishonent, but I would enlist other help." I shalft said it was a "he' and it is a gar. Also of agents are women," the takes on more than he can do, and he's a squeaky wheel, Right now there's not much happening Your thing is on the back burner. rat discomfort with perverse satisfaction. Across a freeway overpass, cutting tion. Across a reeway overpass, cutting through a shopping mall full of unap-pealing fast-food restaurants and auto-parts stores and then a residential neigh-borhood and a long stretch of industrial park bracketed by two boulevards of

takes on more than he can do, and he's a squeaky where, Right now there's nor much happening. Your thing is on the back burner."

Well, that was likely enough. Obviously Leasa has had extensive experience with literary agents. "How about the book I'm working on now?" Again with the shuffle and the soft, rhythmic slap of clowd and cardboard on the table. I see a lot of swords. That's good. The word "sword" is in the working title. Sword of Sair-

"It looks like you're caught up in a lot of red tape right now," she was frowning again. Of course. I can't get at the book at the moment, surrounded as I am by life-sucking fools, petty details: rent and taxes, paychecks and creditors. "Uncanny." I said.

anny," I said. "It's like you're trying to get a passport and there is something in the way."

"You need to clear your mind. There are things hanging over your head."

Right.

You've got some really good ideas here. You could turn this into a really good thing. Are there some family difficulties occupying your mind?

"It's a big, difficult family.

Well, this is a good project. Don't give up on it. It could prove to be a great opportunity for you. You could really take hold of this, you just have to cleay your named Leasa was on duty. I had an hour to kill before I was Volvoed out of this precinct, which looked to me suspi-ciously like New Jersey with palm trees. I signed up for the minimum, a 20-minute

reading. Leasa appeared from behind a decks." Did she say desk or decks? "Don't let it get cold," she said. decise. Did she say desk or decist." Don't let it get cold," she said.

The next question was about my 22-year-old son. I hadn't heard from hird

for weeks. "Anything I should know! Is he happy?"

Shuffle, Cut. Slap...slap..., slap....

"There's nothing to worry about here. He's just doing the typical thing. The red curtain, and I was surprised to make the acquaintance of an attractive, mid-dle-aged woman, well-dressed, sensible looking, and un-Gypsylike in any way.

"He's not going to get into any heavy-duty trouble. He's exploring, pushing the parameters."

ly John Brizzolara



son you're not hearing from him...it's not a sin of comm He's involved with being a young man. Whether you know it or not, he definitely has a griffrend. "She was lookings the Lowers and, only reversed. All right, my seed." I don't know if it is the love of his life, but he sed femiliety outset. He s' being a kid. He's hanging out with his friends, he might be staying up too late and drinking a little or smoking a little port. "Wast a minute. That doesn't sound like him. God, the parents are always the last to know. I suddenly feel like Art Inskletter.

"He's not going to get into any heavy-duty trouble. He's exploring, push-ne parameters." She was looking at the Seven of Wands. "But he's got a good ing the parameters." sense about him."

sense about him."
"Yeah. Well, we're going to talk." The 20 minutes were up, but my ride had
yet to arrive and I talked with Leasa about the cards, which she described as

"doors" and "windows."

Leasa said the card that always turns up for her, personally, is the High Priestess. It suggests intuition. She has a guide she calls "spirit." "I don't know how it works," she admitted, but said she has been doing it for years, "...since

Inou it works. Size aumitted, out sato size has been doing in (if year), since I was a small child. There are just some things that I ve known. I take it seriously. Then nodding, the hinten, year, whatever. I'm looking at my watch thinker, ye got to make sure that if he's doing drugs he's using a condom or however it goes. I've got to make sure that if he's doing drugs he's using a condom or however it goes. I've got to asy something.

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A college friend of mine who hailed from England harbored both disgust and distrust toward burrios. He thought of them as seeping, seething sacks of food, secretive and primitive in an unappetizing way. I, however, was thrilled to discover such culinary delights and thought of them as one of the many advantages. to receiving an education in sunny Southe California, which was worlds away from my Mid

Cautoma, which was works away from my Ma-western and East Coast upbringing.

I decided to try my own hand at these Mexican pleasures. I knew that quality ingre-dients were the secret to culinary success, so I set about finding the best of what I perceived to be the backbone of Mexican cooking: tor-

to be the backbone of Mexican cooking for-tillas, both corn and flour.

My first stop was El Indio Restaurant and My first stop was El Indio Restaurant and Drilleria, which is owned by Eva S. Pesquieira and her husband. She told me that the place was started by her mother- and father-in-law in 1940. They had one employee and made all the tortillas by hand. Now, the corn tortilla machine pulsates from 4 a.m. until noon machine puisates from 4 a.m. until noon, churning out 2000 dozen tortillas a day, 5000 on high-production days. The flour tortillas are purchased from a local pro-ducer, Circle Foods, which

also makes them fresh daily. El Indio doesn't have the space for the machinery required to make flour tortillas.

me as to the ingredients and procedure: "The tortillas consist of orn, lime, and water. We

corn, lime, and water. We get high quality dried corn from the northern part of California. We cook and grind it here. The corn has to be cooked just right — a cooking time of 45 minutes, stirring several times. If it's of 45 minutes, stirring several times. If it's undercooked, you will get chunks of corn in your tortilla. Once cooked, the corn must sit at least 24 hours to cool; otherwise, you will get a bubble-gum substance when you grind it instead of masa - cooked ground corn. The masa is then put into a feeder machine. The masa comes through the feeder in such a way that it forms two tortillas at a time and cuts them.

"Once cooked, the corn must sit at least 24 hours to cool; otherwise,

you will get a bubble-gum substance."

the oven, they go to another conveyer belt to

to oven, they go to another conveyer best to cool. Then they are packed into bags and sold by the dozen (\$.75)." Eva invited me into the kitchen to see the machinery in motion. Within minutes, sweat began to bead on my brow and my stomach organio bead on his violent and his stollar rumbled. The oven has three tiers; I see flames licking the edge of the belt. "It's a high heast it cooks very quickly, probably 30 seconds." Eva handed me a warm tortilla slathered with butter. My stownach was placated by the soft yet hearty morsiel. What makes this terrible to meade of his probable of the probable of t

"It is hot and fresh, with no preservatives. The tor tillas you purchase in the store have preservatives, because they have to sit on shelves for who knows how long. Sometimes, when you heat grocery-store tor heat grocery-store tor-tillas, they will have a funny smell, and that comes from the preserva-tives. Also, the quality and

preparation of the corn makes a difference. Some tortillas are made with powdered corn as opposed to 2 ground, and that affects the consistency. The tortilla will feel very thin, kind of

like a potato chip." When you get the tortillas home from the shop, "you can heat them up two ways: on the griddle or in the microwave inside a tortilla warmer Sometimes, I put a napkin in the tortilla warmer, and that locks the moisture in —

they come out steaming."

I thanked Eva and grabbed some corn
and flour tortillas (9", \$1.69 a dozen, 6", \$1.10 and nour formuse', 3-1.692 acree, 6, 3.1.10 a dozen). On my way home, I dropped into Henry's and Vons to pick up some tortillas for comparison. Wanting to give El Indio some serious competition, I also stopped at Gabriel's Tortilleria on Imperial Avenue, which I had heard was home to the best tortillas in San Diego. I also happened upon the La Mesa Farmer's Market and picked up another subject for my

Patrick grimaced when he saw me stag-ger in with an armful of tortillas. "Plain tor-

tillas are like plain pizza crust," he complained "What's the point?" But I wanted to taste the pure tortilla, unobscured by guacamole and

se. We started with the fresh corn tortillas We started with the iresh corn tortulas. Gabriel's (\$1.10 for a three-pound package) had the most intense corn smell and the hearti-est golden color. They also had the best taste est golden color. They also had the best taste and a silky texture. El Indio was a close second, also having a strong, fresh corn taste. The La Mesa Farmer's Market torillias (\$1.50 a dozen) were made by Quintessa. They lacked any golden color, literally paling in comparison, and had the least corn taste.

After savoring the fresh tortillas, I dreaded After savoring the fresh tortillas, I dreaded my task of tasting the grocery-store versions. Henry's offered La Fe (\$.59 a dozen or three dozen for \$1.19) and their own brand (\$.99 a dozen). Vons carried Mission (three dozen for \$1.14), and the Vons brand (\$.50 a dozen).

All hit a sour note in the nostrils All hit a sour note in the nostrils, except the Henry's, which smelled of toasted corn. The La Fe were the softest of the bunch, with a light lime and corn taste. Guerrero's were much the same, but with less corn

taste. The best we could say about them was that they were mild and not offensive. The rest offended. Henry's was mealy and tasteless. Mis

sion was sweet upon hitting

the tongue and then backlashed with an acid-limey taste. And Vons was, as Patrick put it, "kinda tart, nasty, terrible." Moving on to the fresh flour tortillas. Gabriel's (made with lard, \$1 a dozen) had a smooth, velvety feel and a sweet shortening smell. They were chewy and rich, with a bready complexity — maybe a little too bready. The La Mesa Farmer's Market (made with so La Mesa Farmer's Market (made with soy-bean oil, \$1.25 a dozen) had an oily smell, decent taste, and a dry, crumbly texture. El Indio's (produced by Circle Foods), made with canola oil, were our favorite, with a

with canola oil, were our travortie, with salightly tangy, salty taste. A good midpoint between the other two.

The store-bought flour tortillas ranged in price from \$1.19 a dozen to \$1.85 a dozen.

The Vons, Mission, Guerrero, and La Fe all had similar textures, tastes, and smells. All were acceptable. The Henry's, however, had a decent taste, but were dry, crumbly, and too thick Henry's also carried a flour tortilla made with lard by Miguel Gonzales (\$1.09 a dozen) I had hoped that it would be the king of flavor in the store-bought court. I was disappointed to

find it was dry, despite its heavy animal-fat taste, and had a bitter edge. I decided to call Circle Foods, which pro-duced our favorite fresh flour tortilla. Gus Franco told me that he had 32 different recipes Franco told me that he had 32 different recipes for tortillas, to meet different customers' requirements. "Some like it made with lard, for taste reasons, but those tortillas can be heavily saturated with fat. Most go with canola oil, because the taste is still very good and it is healthier for you. We mainly distribute to restaurants, but you can buy them retail at Control lived deeper the 180 deeper health Dakel August 180 deeper health Dakel Dake Costco [two dozen for \$1.89, under the Porky land label | A flour tortilla consists of flour water, oil, and then a leavening agent, like baking soda, and salt. We make different tor-tillas with lard, canola oil, or soybean oil, and then we have them either hand-stretched or

then we have them either hand-stretched or machine -pressed.

"All the tortillas start off as dough balls. For the hand-stretched, the dough ball goes onto a roller plate, which flattens it into a semi-oval shape — not quite round. It then slides off onto a hot plate. At this point, two girls grab it and finish stretching it into a round. For the press, asain, it starts as a dough round. For the press, again, it starts as a dough ball. It is fed into a press, which forms

it into a round." Like the corn tortillas, they are then baked in a three-tiered oven with different temperature settings, ranging between 300 and 600 degrees, for 25 to 30 seconds.

What's the difference? it into a round." Like the corr

What's the difference "A hand-stretched tortilla is

"A hand-stretched tortilla is basically a table tortilla that you serve on the side. But if you re making something like a burrito, with a lot of juice, you want a plate-pressed tortilla. It's more resilient and less likely to tear

Later that evening, I prepared chicken Later that evening. I prepared chicken enchlackas with fresh corn tortillas from Gabriel's and El Indio. The corn smell engulfed the kitchen as the tortillas sizzled in the oiled skil-let. Patrick, anxious to sink his teeth into one, badgered me to know when they would be ready. After supper was finished, we agreed that the dish was substantially better than it that the dish was substantially better than it has been in times past, when I had used gro-cery-store tortillas. The fresh tortillas seemed much more present amid the sauce and chicken. I have been converted; I will never go back to

grocery-store tortillas. 1. Dried corn at El Indio

2. Eva S. Pesquieria 3. Tortillas on their way into the oven at El Indio



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BY ANNE ALBRIGHT

Barbie Always Ends Up Naked at Our House

> used to feel sorry for people who ate alone in restaurants who are alone in restaurants. In my 20s, out with a group of friends, I occasionally noticed a woman in her 30s or 40s or 50s, sitting alone. She usually had a book or magazine open on the table. She ate slowly and paid no attention to the and paid no attention to the people around her. "How sad," I would think. "What a lonely life she must have." Now that I am married and

have four children aged seven or younger, I don't feel so sorry for that woman. Most nights, I for that woman. Most nights, I try to feed my kids dinner between 6:00 and 6:30. My husband Jack doesn't get home from work until 7:00. Dinnertime generally has an air of barely con tained chaos. Tonight was no

At 5:45. I sat on the couch in the family room reading a magazine. Seven-year-old Rebecca kneeled at the coffee table near my feet. She still wore her school uniform and was working her way through a page of math prob-lems. I could hear Angela and Lucy, aged five and three, through the open door to our home office. They played Barbies, "Let's pretend I'm the sister," Lucy told Angela.
"Okay," Angela replied. "And you're in college."

I stood up and walked the few steps into I stood up and walked the few steps into he office. "If the sister's going to college," I told Angel and Lucy, "she's going to have to up on some clothers. Bathrie always ends up not no some clothers. Bathrie always ends up not not not consider the state of the sta

Johnny turned back to the computer and used the mouse to drag a smiling mouth onto a blank face. He chose a nose and some eyes. When the face was complete, Johnny turned around and smiled triumphantly.

"Very nice, Johnny," I told him. "What

do you guys want for dinner?" I asked. "There's ver pizza."

ver pizza," Rebecca announced.
"I want pizza," Rebecca announced.
"I don't like pizza," Lucy complained.
"I don't like pizza," Angela whined.
"Watts," Johnny said.

"How about some scrambled eggs?" offered Lucy and Angela.

"With sourdough toast," Angela said.
"Watts," Johnny tried again.
"I'm sorry, little man. I can't watch right

"Yea," Lucy cheered.

. I've got to make dinner."

I walked to the kitchen and pulled the

roll pizza from the refrijerator. I plopped three greasy, congealed triangles on a cookie sheet, covered them with foil, and popped the sheet in the oven. As I turned on the oven, Angela appeared around the corner. "Can I help you make the eggs?" she asked.

"Sure," I answered.
"I'll go get a stool," she said. Lucy appeared as Angela disappeared to get her stool. "Can I help, too?" Johnny followed Lucy. "Help? Help?" he

u. I got a chair from the breakfast nook and

set it next to the counter. Johnny and Lucy climbed up. Angela put her stool next to the chair. I cracked eggs into a large metal bowl. Lucy and Johnny and Angela crowded around as though I were inventing gold. "Can I help

"Angela asked.
"Can I have a turn after Angela?" Lucy

"Tir, tir," Johnny said.

They took turns stirring the eggs with a large wire whisk while I melted butter in a large swiller. "Good job," I told them and fin-ished beating the eggs until they were frothy and bright yellow. I poured the eggs into the pan and returned to the counter to grate some cheddar cheese. "Can I have some cheese!" Angela asked.

"Me, too?" Lucy said.
"Cheese. Cheese," Johnny said.
I gave everybody some cheese, the
kids out of the kitchen.

the kids out of the kitchen.

I stirred the eggs in the pan every now
and then, just often enough to keep the bottom from burning. Just Angelia's bread in the
toaster. When the eggs had almost cooked
through, I sprinkled them with the chees and
mixed the whole mess a few times to distribute
the melted cheeddar.

"Dinner's ready. I called as I divided the
steaming eage, out to these plates. I buttered."

"Dinner's ready," I called as I divided the steaming eggs onto three plates. I buttered Angela's toast and put it beside her pile of eggs. I chopped Johnny's eggs into little pieces he could pick up with his fork. I pulled Rebecca's pizza from the oven and put it on her plate. For the next 15 minutes, my children laughed and talked and ate. I stood at the counter handing out drinks, making more

laughed and talked and ate. I stood at the counter handing out drinks, making more toast, correcting table manners, and making sure Johnny didn't fling his plate to the floor. I ate a few bites of egg Lucy left on her plate, Angela's buttery toast crusts, and a half a piece of pizza Rebecca didn't want. I never sat down. When the kids had finished, I cleaned the bitchen and a ten o nongo for determ I didn't.

kitchen and ate an orange for dessert. I didn't mind too much. Every Tuesday and Thurs-day afternoon. I have a babysitter come in from 1:00 to 7:00 to watch my kids. While the babysitter feeds them hot dogs and macaroni and cheese or fish sticks and Tater Tots, I take

myself to a restaurant and eat alone. I always read a book or magazine. I eat slowly. I don't pay attention to the people around me. I am the happiest person there.

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