MP3 Buys — and Cashes in — at Music Trader – See Blurt, Page 86



When it was announced two weeks ago that John Moores had pledged \$20 million toward construction of a \$75 million superconarch outer at the University of California San Dieto. Les Angeles Thires reporter. Tony Parameter of the transfer that the city had the fire a tilt mit copie big before "Perry quarted But."

SISU compact test from left to right flat hay, Septen Webs. John 1

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LETTERS

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

I Won't Forget Gabe If I wasn't adequately feeling blessed by the ten wonderful years I've had with my son, Evan, before reading Phil Catalfo's "Just a Boy" (May 11), I am now. Amidst the avalanche of ads for stereos, phones, and cigar-ettes, Mr. Catalfo and the Reader have delivered an abundance of humanity. I won't forget Gabe. I will remember to love Evan. Bill Hoffine

Moved By

"Just A Boy"
Re "Just a Boy," May 11. I
was so moved by this story. I
have read the Reader for many years and have always enjoyed the stories and the publication in general. Keep up the good work! Rhonda Tefertiller

Ocean Beach

Confused The first part of Suzy Hag-strom's article in the May 11 issue ("City Lights") has left me somewhat confused. Is she reporting that certain local politicians and political causes are on the take from a company that somehow legally makes its profit from the sale of a methamphetamine-based

Frank Allee Jr.

Is Meltzer

Dreaming? I am wondering if perhaps Richard Meltzer (Letters, Richard Mellzer (Letters, May II) dream that ex-Beatle Paul McCartney was involved in remixing Beatles songs (for "sick reasions," no less): Fact is that all Beatles CDs contain is that all Beatles CDs contain and the state of the set of the criginal American Maggical Mystery Tour IP had some fake stereo mixes of "Baby You're a Rich Man." "Penny Lane," rfc., replaced by stereo mixes, which have apparently been out on the state of 1971 on the CD issue.) The new 1971 on the CD issue.) The new mixes on the new Yellow Sub-marine Songtrack release (ac-tually really amazing ounding) were done not by Paul McCart-ney but some people at EMI. (All three Beaties okayed them and said they liked them.) These don't need to be seen as screw-ing up the Beatier' original sonic legacy, as the old mixes are all still available and constitute the

main bulk of their currently in-print discography. As a follow-up to the lead guitar issue, John Lennon did more leads than I thought of ("Long Tall Sally," Every Little Thing," a number of Let I Be, and Abbey Road) and seemingly did do more solos than Paul ultimately. (My bad,) The lead guitar on "And Your Bird Can Sing" is apparently George Harrison. Tim Ellison North Park

Trying To Make A
Living
I wish to respond to the "San
Diego's Battle for the Blues"
article in last week's Reader
(Pop Music, May 11).
I was interviewed for this
story, what seemed like a good
six months ago. I had basically
forgotten about it, figuring
the writer decided to do a
thad doriginally thought
the direction of the story was

the direction of the story was the state of and the direction of the blues community in San Diego. I gave the writes several names of people who are far more qualified than myself to discuss this city's

blues scene. What came out, it seems was how fractured the "seem-ingly small" blues community has become.

There certainly are a lot of

clubs out there now doing what Blind Melons has been doing Blind Melons has been doing for ten years. The same thing a lot of talented musicians have been doing for ten years. Trying to make a living wrapped around some great (sometimes soulful, deep, and sometimes just fun) music.

It disappoints me that Dana Shocaroff would allege that our little nightclub could or would dictate where her

society would have an event. That is utterly false. I know for a fact I never said any such thing. I also am quite positive neither owner of Blind Melons said anything like that either We have busted our asses for ten years to bring people like Carey Bell, Junior Wells, James Cotton, Pinetop Perkins, and many, many others to the beach for all to enjoy. We beach for all to enjoy. We have supported countless local musicians over the same period. Any money we ever made, on any show, goes back into subsidizing the shows where there just was no draw at all. As far as I can see, BLUSD is the only organization in town that actually has members who

appreciate what we do and buy a ticket! (and not worry about having a guest list because they're somebody that belongs they're somebody that belongs to a nonprofit organization). Thanks for the opportunity

to set the record straight.
Jim Phillips
Blind Melons Nightclub

Reader

Dear Daddy Warbucks

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Disp

the Beatles' performance at the Holfywood Bowl. She saw the

Beatles perform in 1964, and in 1965, and in 1966. When A

there all day, watching the movic again and again until 9:00 at night, when her mother had to drag her home. Mundi saw George Harrison perform at the L.A. Forum during his

1974 Bangladesh Tour. She

bought two copies of every Beatles album. (She now has 75

in her El Cajon home, 25 of which have never been opened.)

By the time Mark David

Chapman — identified as "a lo-cal screwball" by the New York

police and, later, "Inmate 81A3860" by Attica Correctional Facility — opened fire on Lennon, Mundt was a Beatles ah

cionado of long-standing, a ver eran. She'd never joined a forma-

far club but the media's persi

Wired The intrigue surrounding the relationship between city



tel in Houston. The next three calls, two on February 23, 1999, and another on March 1, 1999, went to Neon Systems in Sugarland, Texas. Noones, in which Stallings reported buying shares on March 5, 1999, the day of the company's initial public offering. Stallings has refused to disclose the circumstances surrounding her purchase of the stock, the market value of which shot from \$15 a share to almo the stock, the market value of which shot from \$15 a share to almost \$27 three weeks later, when Stallings sold her holdings, she pocketed a reported \$67 percent profit. When called earlier this week, the lim was answered by a recorded message from Wanda Hillhouse, whom an operator identified as Neon's controller. The subsequent seven calls identified by the Stallings city council office as Moores-related made earlier this year, went to a Del Mar phone number answered

For the money The University of California San Diego's 40th



Geiel Libray

Tribune associate editor and columnist Nell Morgan — is thinking big, According to an internal memo obtained from the university under the California public records act, the school feels it hasn't been getting enough credit for a variety of unspecified "community ser-vice" activities it performs. Says the memo: "While UCSD is dedicated o community service and outreach and has several hundred out to community service and outreach and has several numbered out-reach programs in place, there has been far too little recognition of this aspect of the university. The memo goes on to say that the school needs to "raise awareness of these efforts and engender much good will as UCSD heads towards its very significant 50th anniversary celebration and a future institutional [fundraising] campaign. The idea, says the PR plan, is to prepare for the forthcoming

fundraising effort by "increasing San Diegans" ownerships of UCSD.

According to the document," A directory of UCSD's community outcach programs will be created and distributed broadly within the campus and to key constituencies and inserted in the San Diego Celebrating Forty Years Union-Tribune." The school wil

UCSD logs

Lotting, to which faculty, staff and students will be invited." For those who can't make it out to La Jolla for the first wine. "The Chancellor — hosted by a member of the Board of Overseers, an alum, supporter, student, and employee — will be the guest at outreach cel-ebrations in five regions of San Diego County." The document add: eviations in the regions of san Diego County. The document adds that, "in preparation for these visits, USOF prepensatives will meet with the leadership of each region to learn of their issues and goals to insure that the Chancellor's visit and the featured outreach ac-tivities are of relevance to that community." As a continuing re-minder of the occasion. "a 40th Anniversary logo will appear on publications, web pages, t-shirts, banners, billboards, advertising, etc." Among the "measurable outcomes" of the PR campaign, the etc. Among the "measurable outcomes of the PR campaign, the plan says, will be "mhanced perceptions about UCDS's community involvement" and "increased news coverage of UCSD's outreach." To induce participation by its staff and faculty, the report says that the school intends to "provide incentives for participation, such as T-shirts." The university will also "distribute" UCSD Volunteer pins eering in the community" and "provide release tim

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



Third and F. The Rodney Stoke

Blueprint Company was on the ground floor. Bradley's Restau-

rant, the Knickerbocker Hotel,

and the Hollywood Burlesque

were catty-corner across the

street.
"To get to the gym, you en-tered the Rodney Stokes building off E Street opposite the old San Diego Union loading docks. You took an elevator to the third or

fourth floor, then climbed these fourth floor, then climbed these rickety steps to the gym. The gym had one ring and heavy bags and speed bags. I started working out there in '67 before I went to Nam.

Sparred a lot with a featherweigh

ntender named Bobby Valder

The Battler

By Bill Salisbury

oe Mazares, at 57, still has the trim, muscled body of the lightweight boxer he once was. "I boxed," he tells me, "under

ing overseas with the PX system. I think maybe he took me be-cause I had issues with my size. I was a little guy, and maybe he thought if I saw that little guys — like bantam or featherweights — could take care of themselves, then it mainly size on my them it mainly size on the hor it missing my my them.

then it might give me some hope. Watching those fights did more than that. I was absolutely transfixed. I had never seen anything so beautiful. I know that seems

strange, but I saw fighting as pure

art. A few years later when I was

a freshman at NYU I saw film of

the Emile Griffith-Benny 'Kid' Paret fight. I told a guy in one of

my classes that I was sorry Grif-fith had killed Paret, but the fight

had been a work of art despite

had been a work of art despite the terrible result. Guy gave me this strange look, got up, and walked away. Never talked to me again. He just didn't understand. "I didn't box in high school.

Dreamed about it all the time

and worked out, but I was still

too little. I wrestled instead. Then

I had a growth spurt — not much, but enough to get into the ring. Had my first pro fight in New York while I was in college.

Got knocked out early. Only true

knockout of my career. Only got knocked down a few time

knocked down a few times. Fought the number-one ranked lightweight in South Africa in 1973 and went the distance. Ten rounder. He only really tagged me once, and that was just a flash

the name 'Joey Vincent' during the late '60s and early '70s. Most of my bouts were here and in Las Vegas. Started after 1 got back om a year on river-patro in Vietnam as a gunner's mate My manager was Danny Milsap He's still around. Works at a

flower shop up on Fifth Avenue."
We sit near an outdoor coffee cart on Orange Avenue in Coronado. Joe wears blue slacks, a pullover with horizontal maoon-and-black stripes, and tas seled loafers with maroon socks

The loafers have a high shine.

A fire engine wails past on its way south toward IB. Joe turns his head, distracted by the Doppler effect. Sunlight flashes n the jeweled stud fastened to his left earlobe. If it weren't for his rearranged nose and scarring around the eyes, you wouldn't take him for a former profes-sional boxer, let alone an ablebodied seaman — or deck ape for the Military Sealift Command. He speaks with a strong New Jersey accent, but his sen-tences are focused and display the occasional word from the bright lexicon of higher education — as you might expect from a person with a master's degree in political science who has taught at com-

munity colleges.
"I wanted to be a boxer since about the age of 14, when my dad took me to an all-Army match in Germany. He was a civilian work

"Don't get me wrong. I was never a contender, but I was always a good opponent. I gave the not many fighters had an easy high with me. I took two top-ten lightweights, Gallardo and Nunez, to decisions. Yeah, I loved boxing more than life — hell, it was life. Made me feel like I was somebody, was part of something wonderful, was one of 'the few

"I left college after that first pro fight and joined the Navy rather than get drafted into the Army. Although I was technically a pro. I fought a few amateu bouts as a sailor and was pretty successful. Won the 11th Naval

District championship while I was going to PBR school in Coronado. By PBR, I mean river-patrol boat. Then I went to Nam

and took a hiatus from the sport.

"After the war I had another After the war I had another reason to fight: I needed the money. I had a wife and baby boy and was attending [San Diego] State on the GI bill, which just didn't pay the tab. Worked a night

didn't pay the tau.
shift at Convair, too.
"I trained in a gym on the top

t up in the early '70s because detached retina. "After I returned from Na I really got into the pro game. Sparred with guys like Valdez and another number-one featheranother number-one feather-weight contender named Art Hafey, who was from Nova Sco-tia. The Canadian light-heavy-weight champion, Burke Emery-brought Art here and managed him. Burke lived in PB.

"Sid Flaherty ran the gym

Mark Chapman's Bane

By Abe Opincar

n the evening of December 8, 1980. Kristy Mundt, a cashier at Vons, was relaxing in her Lemon Grove home, watching

the Miam Dolphins play the the Miami Dolphins play the New England Patriots at the Orange Bowl. When Howard Cosell interrupted his play-by-play to announce that in New York John Lennon had been shot by an unknown assailar Mundt took the news perhaps harder than did most Monda) Night Football fans in Lemon Night Football fans in Lemon Grove. When Cosell a few min utes later announced Lennon was dead, Mundt cried as if her heart would break.
"I cried a lot, just the

waste of it. The total waste of a very creative life.

Almost precisely 16 years earlier, on the evening of De-cember 9, 1964, Mundt's brother had encouraged her to watch the Ed Sullivan Show, a program she found particularly boring. But Mundt's brother had told ner that an English rock band was to appear on the show, band she might find interesting

"They got a couple of chords into 'She Loves You, and that was it. I saw Paul McCart that was it. I saw Paul McCart-ney's baby-doll eyes and thought he was the cutest thing i d ever seen in my life. I was 12 years old, so a lot of my reac tion was screaming and jump-ing up and down. 'I love the Beatles!' It wasn't until i was older that I was able to listen t their music and really under-stand their message, which is

Eight months after Mundt's all you need is love two girlfriends won tickets to

"It was October 9. John Lennon's birthday, and Pan wa-in my checkout line, and she had on this little Beatles pin and I saw it and said, 'Oh, yes It's John's birthday, and the two of us just started talking. She told me about this local fan club called 'Come Together,' which we joined. We became core members and together we dreamt up the idea for the annual Beatles Fair. The first one nual Beatles Fair. The first one was in 1995, the 50th annover-sary of the Beatlet' appearance in San Diego. We held it at San Diego. We held it at San Diego. Gity College, and about 1000 people showed up. We've held it every year since then. Last year we had it at the Doubletree Hotel in Mission Valley, and close to 4000 people came. "The fair is sponsored by Come Together, which is a non-profit organization that has Hard Day's Night opened. Mundt's mother would drive her down at noon to the the-ater and Mundt would stay

profit organization that has about 450 members. Most are here in San Diego, but there are people all over the world that get our newsletter. The Fair re-ally doesn't make much money. ally doesn't make much mone When we do make a profit Come Together donates it all the to American Cancer Soc we've managed to donate about \$1000 to the American Cancer

that has played at the fai

tent description of Chapman as-deranged fan' nonetheless rankled her.

"Was he deranged? Yes. Okay. Was he a fan? No. No fan would ever do anything like that. For Mundt, her love for the For Mundt, her love for the Beatles was a private matter un-ti 1994, when she began talk-ing with Pam Telles, a caterer who often shopped at the Vonnear the intersection of Gover nor and Genesee where Mundt

Society I wa while working at the 1996 Beatles Fair that Mundt at an after-dinner party, spoke with a member of the Moptops a Beatles lookalike group

"The guy looked just like John Jennon and we started talking about John's death. This give mentioned that soone or later, Chapman was going to come up for parole I'd never really thought of it before Bus it was true. Chap man wa going to come up for parole eventually, and by that time I was pretty much con-vince: that someone who takes a life doesn't deserve a life. I mean. I don't believe in

DEROVER



the death penalty in all cases but someone like Chapman doesn't deserve parole."

Mundt was primed for her discussion with the Monton discussion with the Moptops John Lennon lookalike. In April 1988, a cousin of hers in Tor-rance was raped and murdered by a burglar who ultimately received life without possibility tor parole. When Mundt real ized Chapman could possibly

be freed, she got busy.
"I started making calls. I called the New York Department of Corrections and asked when Chapman was up for pa-role. I'd collected all the magaines at the time of John's zines at the time of John's death — People, Newsweek, you name it — that had a lot of in-formation about Chapman. but I'd never read them. It was too painful. I finally sat down and read them, and I learned a lot more about Chapman and who he was and why he did what he did. I was able to give to the New York Department of Corrections Chapman's date of birth and other information They told me he'd be eligible

2000. I got to work. On Octo-ber 9, 1996, I went to the Hol-lywood Walk of Fame, to John's star in the sidewalk where peo-ple gather every year, and I had a petition with me. A petition

opposing Chapman's parole. I got 150 signatures right there. "I knew if I sat back and did nothing. If nobody did anything, Chapman might slip through the cracks. And so I went home and did some research and came up with a list of 50 Beatles fan clubs around the world. I sent each of them a letter and a copy of the petition - clubs in th U.S., Japan New Zealand, Rus

sia, Spain. Argentina. Brazil. ali across the globe. In March 1997, I finally broke down and bought a computer. A cousin of mine did the Web page for my site. He designed it so you could download a copy of the peti-tion and print it out. Since then, I've gotten mail every day, from places around the world, from people collecting peti-tions. There was one girl who went to Strawberry Fields in

of John's death, and she alone collected 1400 signatures.
"At present I have close to
20,000 signatures on the petition. Chapman's parole hearing

should be in late September or

early October of this year, and I

plan to be there in Attica. New York, where Chapman's being held, with my boxe: of peti-tions. Every day | get three or four envelopes of petitions from all over the world "I'm doing this because I don't want to see Chapman dead. I don't want to read about some 'Lennon fan killing him. Even back when i started coi lecting signatures in 1996 on the Hollywood Walk of Fame, for Hollywood Walk of Fame, for every ten people who signed the petition there was one person who wouldn't. He'd say, 'I won't

let him out, he's a dead man
"There are so many people
out there who still feel the inout there who still feel the in-tensity of John Lennon, and they still feel strongly about the man who killed him. I have no personal grudge against Chapchoice. He has to live with it."

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WHILE ADDRESSING OUR CULTURAL DEFICIENCIES.

CAN DIEGO COMETAL SEMAGE SCULPTURES

NOW IN

SAN DIEGO

would pair me with lighters from places like Guaymas and Sonora to see if they had what I took. If beat them, they were sone. 'Sid used to provide the en-

ire and for the Bill Miller shows at the Silver Slipper in Vegas. He'd vance and say, Pick up your ticket it Lindbergh. I'd fly to Vegas,

ight the Mexican, and be back in night the Mexican, and be nack in san Diego in time for my Jasses and work it Jonair. Dice sid chartered i private set that flew me to Tahoe. It was a good life

but pretty xhausting. Any other big-time fighters were there?

Elorde fought Sandy Sadler for the featherweight championship.

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on trained there at the start of his career when he was being handled by Wes Wambold. Wes also managed other big-time boxers like Bobo Olson and the Filipino champion, Flash Elorde. Elorde fought Sandy Sadler for "Kenny came here in the

man you'd ever want to meet. I believe he came from a solid, middle-class background. Kenny had a tremendous physique, but I always thought he would have done better if he'd been meaner. Art Rivkin, who owned the local Coca-Cola bottling franchise bought Kenny's contract from

man you'd ever want to meet. I

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by the gym, and I would talk to by the gym, and I would talk to him every so often. Archie was a great man who did a lot for dis-advantaged kids, especially with his ABC club: Any Boy Can.

kept fighting until 1973 when I got my degree from State. After that I took two years off for grad-

'72, and we moved to a place in East San Diego on Polk Street. I

uate school. Got an MA in polit-ical science, because my experi-ence in Nam had kind of radicalized me, and I became very it cauzed me, and I became very in-terested in the political process. I mean, I didn't march or any-thing, but I wore my hair long and talked the talk. Don't get me wrong. I'm proud of my service in Nam and of the men I fought in Nam and of the men I fought alongside. I was just very mistrustful of our government. My master's thesis was titled, 'lack London — American Socialist.'

"I went back to the ring in 1976 because I couldn't get a full-

time job teaching - just part-time work at community colleges. I had another son by then and needed some quick money, but I could tell my best days were the Philippines on 2 August 1976. Beat a guy named Ruben Montoya in a four rounder at Subic Bay."

and in the silence I think of a "The Battler." The story is about a punch-drunk former champ named Ad Francis who has fallen named Ad Francis who has fallen into the hobo's life during the Depression. In one of his annoying fits of repetition, Hemingway describes Ad as a "little man" throughout the story. But Ad (for "added", get if!) retains his physical strength, if not his mental acuity or handsome face. Although Joe's face is unmistably that of a former fighter, it's much less mangled than Ad's, loe also has two recognizable cars.

much less mangled than Ad's. Jose also has two recognizable ears.

The biggest difference between Joe and Ad, however, is that boxing has clearly not addled Joe. But like the Battler, Joe faces an uncertain economic future. He's now in the fight of his life: The Military Sealift Command is about to fire him after more the week of the search of the search has been described by the search has be more than ten years of service

PREMIUM LASER VISION

"I needed a steady job with benefits and retirement. I spent ten years of contract teaching without benefits and also worked month-to-month for a firm that supplied equipment to MSC. MSC runs ships that carry beans and bullets and other cargo for the Department of Defense. An MSC Department of Defense. An MSC ship has a civilian crew with a small Navy contingent. Pay is good with lots of overtime and full benefits. My last ship was the Kilauea homeported here in San Diego over at Point Loma. The said, the money was good, and I was within a few years of retirement when they removed me."

"I needed a steady job with

offload when we received orders to proceed to Ulsan, Korea, for a eeting. How did you come to work for to proceed to Ulsan, Korea, for a 90-day yard period — had to put into a shippard for repairs. That was very bad news for me and a few other crewmembers. We'd heard scuttlebutt — rumors — that civilian crew as well as mili-tury would have to take a six-shot series of the anthrax succine. The military requires its personnel to take the shots if they deploy to the Persian Gulf or Korean Peninoula. where they as the Peninoula where they as the peninoula where they as the period — they they are they are they as the peninoula where they as the peninous where they are they peninous where they peninous where they are they peninous where they are they peninous where peninous Peninsula, where they say the threat of germ warfare is great. "When I heard we might have to be vaccinated, I began reading up on the vaccine and learned the

> effective. Here, let me show Joe opens a briefcase and hands me a sheaf of papers. On top is a report from a website named "Soldiers for the Truth." I

ention could be worse than

headings such as "GAO Findings on the Safety and Efficacy of the Anthrax Vaccine," "Anthrax Vaccine Facts the Governmen Doesn't Want You to Know," and "Ten Questions to Ask Your Doc or describing the terrors of an-thrax. I ask Joe about this.

"Oh, I've got propaganda MSC handed out before they or-MSC handed out before they or-dered us to take the shots. It's just crap. Insults your intelligence. For example, they make a big deal out of this so-called study from the workers took the vaccine and didn't get anthrax, which can b didn't get antinax, which can be transmitted from sheep to hu mans. The virus attacks the ner vous system and is almost alway fatal. But what kind of statisti a sample size of nine? I mean

he's countering with a quick hook over a feeble jab. "And the pharmaceutical "And the pharmaceutical company up in Michigan that manufactures the vaccine has repeatedly failed FDA inspections. They're putting out shit that civilian medical facilities could never use on patients...only the military can inoculate their members.

And what really pisses me off is that I'm not in the military. Vietnam, got doused with Agent Orange and God knows what else without complaint because i figwithout complaint because I fig-ured, what the hell, I'm in the Navy, and I got to follow orders But I'm not in the Navy anymon I'm a civilian, and if I'd know when I signed on with MSC that I'd have to let them poison my body, I'd still be toiling in the classroom, going from contract to contract. You know, MSC and about what you got in your body — make you piss in a bot-tle to find out — but they could care less about what they put in

your body. I mean, you got to

consider this anthrax program in the context of other medical disasters the government has foisted upon its citizens: the syphilis ex-periments in Alabama, the nu-

clear-radiation exposures after World War II, the CIA experi

nent: with LSD, swine-flu vacc

nations, Agent Orange in Viet-

Joe goes through the litany of orrors as if he's working a speed bag. I interrupt to ask about his actual refusal to take the shots

"They waited until we'd fin-ished our offload in Japan, natu-

rally, then gave us a form to sign saying we'd take or refuse the

flew us back to San Diego. We've

been at the headquarters in Poin

chronically undermanned and wants to do all it can to make us

comply. It's worked with some but I'm not throwing in the

What do you stand to lose:

wage: have already dropped by

more than half because I'm no

going to sea or getting haz-ardous-duty pay. Before i refused was making about four grand a month. Once my administrative

and that's less than a few week

away — I stop getting a paycheck, benefits, and lose my retirement.

But I've hired a former Nav lawyer, Tim McClain, who makes his living suing the government. I've decided to go the distance on

this - right into federal court i necessary. Of course, lawyers cos-

ome ever since. See, I think

vaccine Three of us refused

The Kilauea Thre "You could say that. The cap-

loe warms to the task as if

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

"I've taken a job as a night janitor in the Mission Valley mall. I go around picking up papers. I have my little broom and my little mop. I can't accept anything permanent while I'm pursuing

"The old Navy gym at 32nd

District championship. I do dips on the bars, push-ups, pull-ups, and other exercises. Then I life

and other exercises. Then I lift weights and work the heavy bag." Make you feel good? "Makes me feel great." After we part, I go home and rummage through boxes of books in my garage that never

seem to get shelved despite good intentions. Finally I find it: In Our Time, the Hemingway short-story collection with "The Bat-tler." The story is brief — no

more than ten pages with a lot of dialogue. I'm not sure why critics consider it a classic any more than I understand why they like "The Killers." Maybe it's because

more than their few pages con-tain. The Ol' Iceberg school of writing. Still, I probably haven't read "The Battler" in more than

fire near a swamp cut by railroad tracks: "The little man's wrist wa thick," Hemingway writes "and the muscles bulged above the bone... "They all bust their hand couldn't hurt me." .

Joe pauses to drink his presso. We're quiet for a while, gimme a break! because he refused to take an anthrax shot. I reluctantly bring

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necessary. Or course, tawyers cos-money, and that's just one more expense at a time when I'm run-ning out of cash."

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STRAIGHT THI HIP



Hey, Matt. (Commute from University City to Cal State San Marcos on Tuesdays and Thursdays, using the 163, 15, and 78 Reesuys. Something trange happens every time I drive home. Right after exting the south 15 ramp from the Seas, and right belong leg to to the 5th Avelan Dar Way sea, I small the following in this caset order: nothing, manure (briefly), firsh shakel cookies (for about three seconds), manure (for a few more seconds), nothing What causes this! Please they are seconds).

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white.
My friend and I drive 1-5 every day, and sometimes around Encinitas or Carlsbad I smell something
that smells like garlic or pizza or something. It's real strong. What is it?

Judging from our "What's That Smell?" file, of which these are only a small part, we live in a pretty stinky county. The North County coastal smell is from a spice-processing company located near the freeway. Even as we speak, they're retooling to contain the odors. The North County inland stink is a bit more problematic. The cookie component is actually pies. Pies being baked at Coco's Restaurant and Bakery on West Valley Parkway, about a block from the Auto Park Way exit. But the manure? and Bakery on West Valley Parkway, about a block from the Auto Park Way exit. But the manure! Well, the North County division of Team Matthew Alice has noted that you can stand in the Albertson's parking lot on West Valley Parkway on a windy winter day and be knocked over by the smell of cow post coming in from the northwest. There used to be a dari pram coupled of miles away, as the smell of the parking of

Dear Matt:
Every once in a while I run across a rather cryptic notation, this being a "CE" inscribed on a product in a rather curly, Phoenician-type script. I've seen this on everything from Vaurnet sunglasses to an stero amplifiers. It seems to be found on imported items especially. Can you fill me in on its meaning?

— Matt W., San Diego

Abbh. very ringiful, grashoppe. "C.E." would be more common or injects. It means your Vaurers, your simplifier to extra gasta made, for him machiners, your model reactor meth safety asstands, set for such items by the European Union. The goal of the union is to make a single, unified set of standards for various products for all member countries. In the ease of the Vaurents, they're certifying the quality of the lenses. If you've committed some fashion faux pas with the frames, well, the union can't do anything about that.

riey, onate: In newspaper ads for television sets I often see, in tiny print, "simulated picture" or something to that effect. Is there some obscure consumer law that requires the notation?

"Simulated picture" is the same as the "serving suggestion" you see on frozen dinners. The FTC will slap your hand if you give consumers a false impression of your product through packaging or advertising, so you'd better not give people's hopes up before they buy. For technical reasons, a photograph of a television screen hearning out VhW Winto to Re Additionard's would look perty soful. So for the nesspaper al you paster in a photograph of Regis dumb mug. But that slatery, it's not a representation of an actual TV picture. So to cover your but, you put "simulated picture" in bitly print, just in case somebody gets one of your TV's home and Regis doesn't look so good.

And You Spend All Day Dodging Magnets
Got a quick reply to our wrestling match with Alice Healing's question about constantly setting off
the airput's metal detector. Healine Campbell c's us, to wit. "I've heard of a man who suffered from
a condition in which his body stored excessive amounts of rore, he regularly set of finetal detectors.

According to my medical sources and two people who actually have hemochromatous, you're
a laited off the hearn. You're right, it's (usually) a genetic condition in which the hody stores large amounts
of rorn in the liver and detswhere. But people with he nordinton don't have little trusty chunks of metal
stowed around their bodies. They don't clark when they walk. I'm told by two people who have
turner. Their doctors concur. They few all the time to usine, and to then knowledge it's completely
untrue. Their doctors concur. They few all the time to usine, and to the has modeling it's completely
never set off any metal detectors. So the story is just a very arcane urban myth.

And still they rerolling in. Scott Crosby, who himself has a variation on our Berto's list, offers three that he claims exist, hough it's unclear where they are Can we have a little help! Eddlegtro's, Floriherio's, and Rowberto's. Apparently the Rowberto's is one of those stealth tax o shops, It says Roberto's on the outside, riside it's all Rows.

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

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SportingBox By Patrick Daugherty

Just One Number

"COME ON, COME ON, COME ON, COME ON! FINISH HARD, FIN-

players are at work on the Point Loma thigh School forobtal field. Wystt and his partner, Mel Owens, a retired Los Ange-tes Rams linebacker, own a company called Sportworks (www.homestead.com/sport-works/foro.hml). Their busines is putting works/foro.hml). Their busines is putting works/foro.hml). Their business is putting lettes. I sak Wyatt how it works. "We tell high school coaches we're holding a combine. Kids come out. Mel talks to them about the experience he went through getting recruited by Michi-gan, primarily focusing on gades. He'll what grades they need. We tell them it what grades they need. We tell them it doesn't matter how much they bench

doesn't matter how much they bench press or how fast they are, if they don't have the grades they're not going to play college ball.

"Then we test them on the 40-yard

dash, a 40-yard up-and-back shuttle, a 40-yard up-and-back agility drill, a 20-yard agility drill, side-to-side shuttle, bench press, vertical jump, and broad

jump.
"Then we measure their height and weight — their accurate height and weight — and make all our information available — and make all our information available to every college-football prograin in the country. We've gotten scholarships for kids who never would have gotten one."

Another runner comes off the line. "GO, GO, GO, GO, GO!" Wyatt clicks line."GO, GO, GO, GO!" Wyatt clicks his stopwatch, shouts, Five, two, eight." One heartheat passes. "So, Mel graduated from Michigan and wan't invited to any of the senior bowls, barely got invited to the combine."

Mel's voice interrupts, covers the entire football field, "Fellas, fellas, fellas, fellas.

Listen! I suggest you put your shoes on and run in your shoes. You play football and run in your shoes. You play tootball in your shoes and you run in your shoes."
Wyatt continues, "But, the results of Mel's combine were so dramatic he went from not even being drafted to the ninth pick, overall, in the first round."

I'm pleased for Mel."How do you

make a buck at this?"
"We're looking into selling our database to college coaches. Right now, we're financing it ourselves. We'do this in our spare time; we both have full-time jobs. Eventually, we're going to have to get financial support from sponsors. We absolutely will not charge kids. It's a lot of work, but when a kid who her new fall to fine the financial support from the property of the selection of the make a buck at this?" when a kid who has never been recruited calls us and says, 'Hey, I've been getting calls from colleges,' or, 'I got a scholar-ship offer from Boise State,' that makes it

Well, that's okay with me. "So, as far as today, here at Point Loma high, what will you do with everyone's scores?"

"We put them into our database. / "OME ON, COME ON, COME ON, COME ON, COME ON, ENDER HARD, FINISH HARD!" Scott Wyatt is yelling at a bloom tensager, who, at this moment, is running a 40-yard dash. Said kild crosses in time, Five, one, three, That's-5.13 secmoda for civiliae and Scott calls out his time, Five, one, three, That's-5.13 secmoda for civiliae high school football players are at work on the Point Loma

We put them into our database. A well for got the first his kid who runs a 4.86, how the first his give him the name, home phone num-ber, and the name of the school he goes

ber, and the name of the school he goes to. Then the coach can contact the kid directly, and, if everything works out, give him a scholarship. That's the whole point." "Let's say I'm a coach for South Dakota to Boise State. What's going to get me interested, what number does the kid

have to have "The 40-vard dash is the football player's calling card, that's the number. If his time is very fast, then you'll hear a

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Al Unser Jr.	9 to 2
Scott Goodyear	5 to 1
Jimmy Vasser	6 to 1
Juan Montoya	8 to 1
Mark Dismore	8 to 1
Scott Sharp	10 to 1
Jeff Ward	15 to 1
Robbie Buhl	15 to 1
Eliseo Salazar	18 to 1
Billy Boat	20 to 1

coach say, 'Fax me his transcript and if it comes back good, I'll get the film.' If the transcript comes back bad, there will be transcript comes back bad, there will be no more phone calls, no more mail, no more interest, that coach is gone. Every coach wants to know if the kid will be there for him grade-wise. You don't want to put a \$20,000 scholarship in a kid's hand and

\$20,000 scholarship in a kid's hand and have him fall out on you."

I am puzzled. "That one number, the 40-yard-dash time, is snought to get everything rolling? You don't know if the kid is coordinated, don't know anything about his attitude, personality, or work habits, don't know if he can play football, but if he can run a 4.7.40.."

"You're olling a heaf from posteries."

he can run a 4.7 40..."

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if a guy is fast in the 40-yard dash, he's going
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40. "What are the odds' There're 100 kids
here. He'd we would be the order of the seen when the seen the seen that the seen tha

here. How many will wind up with a college scholarship?"
"Ten or fifteen."

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: United Methodist Address: 6063 La Jolla Boulevard, La Jolla; 858-454-7108 Year founded locally: 1953

Year founded locally: 1953
Senior pastor: Dr. K. Winfried Ritter
Congregation size: 400
Staff: four full-time, three part-time
Church school enrollment: 70
Annual budget: \$390,000
Weekly giving: \$5800
Singles program: no
Diversity: predominately white ressy-casual to dressy Sunday worship, 10:00 a.m

blazer and tie. Quite a few women wear hats. Even the more casually dressed folks spruce up. The the more casually dressed tolks space up. The church's large, well-trained, white-robed choir starts booming out "When Morning Gilds the Skies." In brilliant alb, Reverend K. Winfried Rit-ter marches down the center aike toward the altar. You settle back in your deep, plush pew. You feel

It's not just the nat It's not just the nat-tily dressed congregation that gives a sense of occa-sion to La Jolla United Methodist's Sunday-morning worship, Church members greet newcomers in a sweet, unos tentatious way. They make sure you know coffee's served in the patio after worship. When Susan Russell, the church's vol-unteer librarian, hears that you're a first-timer,

she pumps your hand and takes you on a "deluxe public-relations tour" through the library. When was the last time you attended a church where the lend-ing library was a point of ing library was a point of pride? La Jolla United Methodist even displays its library's most recen equisitions on a table acquisitions on a table during the after-service coffee-hour. This is old-fashioned American Protestantism, the sort that was the norm before evangelical mega-churches swept onto the scene with their praise bands and recovery groups and espresso bars.

Spontaneity has its merits, but there's dig-nity to La Jolla United Methodist's plain liturgy, nnty to La Jolia United Methodais's plain iturg, a distinct propriety to how it more from organ preduct to organ positive. Someone has given careful consideration to the music, the hymnis, and prayers. That sort of afternition to detail is stell a form of devotion. While It attend listered to the choir sing. My Shephend Will Supphy My Gotter and the choir director throught. Those people and that chair director have spent hours working together." For probases the properties of the categories are sometimes of the categories and the control of the categories and the categories and the categories and the categories are categories and the categories and the categories and the categories are categories and the categories and the categories and the categories are categories and the categories are categories and the categories and the categories are ca

Very good

was an expression of commitment.

There are other understated virtues to this kind of church. Reverend Ritter doesn't condescend. kind of church. Revered Riter doesn't condescend. He doesn't try to be a comedian. He's neither demagogue nor ham. His Mother's Day sermon was a very matter-of-fact description of how a mother's selfless love for her children mirrors God's love for humanity. Moreover, he said, b truly apprehending the nature of maternal love we could go on selflessly to love others as we an

That Reverend Ritter treats his congrega-tion like intelligent adults isn't surprising. A native German, his English is impeccable. After the ser-vice, when I asked him about German Methodvice, when I asked him about German Method-ium, he gaw me a piter (if detalled, account of his denomination's history in Germany. (He kept interrupting himself to say. That's probably more than you cate to know." or, "There's really a lot or, "The reposal by the company of the provided to proselytize their homeland. It was say shelf-with. I have a demonstrated to say shelf-with. I have a demonstrated to say shelf-with. I have a demonstrated the say shelf-with. I have a demonstrated the say shelf-with. I have a demonstrated the same and the company of the company of the same and the company of the company of the same and the company of the company of the same and the company of the company of the same and the company of the company of the same and the company of the company of the company of the same and the company of the company of the company of the same and the company of the company of the company of the same and the company of the company of the company of the same and the company of the company of the company of the same and the company of the company of the company of the same and the company of the same of the company of the company of the company of the company of the same of the company of the company of the company of the company of the same of the company of the company of the company of the company of the same of the company of the company of the company of the company of the same of the company of the compan

Reverend Ritter, who's been at La Jolla United Methodist for eight years, came to the U.S. in the early 1960s to pastor a German Methodist church in Glendale, California, one of a handful of Ger man-speaking Methouist churches to us seeman speaking Methodist church in Escondido.) While he spoke about his life and German Methodist his

German Methodist his-tory, Assistant Pastor Robb Puesler and his wife, Jennifer, joined us. When I asked them about United Method-

ism's much-publicized expressed a bemused fatigue. "We have several

openly gay members," said Jennifer Fuesler.
"As a congregation," said Reverend Ritter, "we've discussed the issue. "we've discussed the issue. Last year, I think, we spent an entire weekend dis-cussing it. There was a range of opinion..."
"Some of the older

members..." said Pastor

"In your face," said Reverend Ritter. "They didn't mind. But they didn't want it 'in your face.' I believe those were the words,"
"There are so many

key words," said Pastor

'transforming,' which is used by United Methodist churches that believe

"And there's reconciling," said Jennifer
Fuesler, "which is used by those United Methodist
churches that are openly welcoming of gay men and women."

"Now," said Reverend Ritter, sighing again,
"Now," said Reverend Ritter, sighing again,
""downing." I think we're all now

"Now, said Reverend Fatter, Signing again,
"there's even 'welcoming,' I think we're all now
supposed to be 'welcoming,' which means we are
accepting of both 'transforming' and 'reconciling' 'accord."

accepting or ooth transforming and reconcu-ing people."

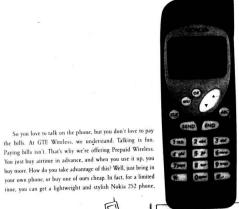
"It's kind of wishy-washy," said Pastor Fueder.

"It does seem contradictory," said Reverend Ritter. "On the one hand we say we recognize the dignity and worth of homosexuals as human beings. But they can't be married in our church, now can they be ordained."

"We do have several openly gay members," repeated Jennifer Fuesler. "And they're very happy sere. Perfectly accepted. I think what's r



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American middle class became art loving during the 1840s, and its education on this matter was as complicated as everything it does as a group. What prompted its cultural aspirations was an organization called the American Art-Union, and what made the Art-Union possible were revolutions in technology.

It worked like this: during the decades before the Civil War, New York City emerged as the center of print culture — that amalgam of illustrated books, lithographs, posters, and broadsides churned out by teeming presses. At the same time, the city's middle class — its merchants, store owners, attorneys, and journalists - were saving enough money to enjoy a little leisure time. Some forward-thinking and nationalistic politicians decided they could appeal to and persuade this group with what previously had not been a terribly influential commodity in this country: art. So, they organized the American Art-Union.

The Art-Union attempted to shape public taste by publishing a monthly art bulletin and by pur-chasing the work of artists who couldn't find support elsewhere; showing it in a gallery open to paying members; making cheap print reproductions of choice works for the same members and then, just before Christmas, giving away all the works they purchased that year in a member lottery. The belief that they belonged to an exclusive club empowered the members, while access to all those malleable minds empowered the Art-Union's trustees, who were really in the business

of selling a brand of democratic populism. Beyond encouraging a "rudimentary appre ciation of art in circles and places where such a thing was unprecedented," as one historian puts it, the Art-Union employed a number of craftspeople - engrayers, printers, and die-casters o publish their annual bulletin and produce the gift prints. According to one Art-Union trustee,



the stewards of the organization believed craftsmanship lay at the core of American art: we must cultivate the boy who was yesterday "a poor apprentice to a cutter of tombstones, a carver of dials, or a painter of signs and who now feels the divinity of genius stirring within him," he said. The system worked because technology made

t possible to send prints and bulletins into the homes of members. In other words, taste was no longer something that was held prisoner in the private galleries and museums of the early Amercan aristocracy; it was something that circulated, that was available to anyone who wanted it.

History, we've been told, repeats itself. It's worth keeping this axiom in mind when you approach the Web, which is not nearly so innovative as most people think. Or, to put it another way, the medium is innovative, but its purposes

The old bugaboo of artistic taste, for example, has found a new vehicle in Internet technology. Dozens of sites now challenge the hold that museums have on cultural trends, and three sites in particular have made it their business to convince browsers that anyone can be a connoisseur. Though it has what is arguably the

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worst name on the entire Web, Nextmonet.com (www.nextmonet.com) is closest in spirit to the Art-Union. Based in San Francisco, Nextmonet provides several services. First and foremost, it's venue for undiscovered artists to display and sell their work. But its Art Smart section is concerned chiefly with teaching the uninitiated about the basics of art. It works so hard, in fact, to avoid the traps of exclusivity and elitism that it actually asks and tries to answer questions like What is art? What is good art? What is taste? The answers, respectively: art is whatever we want it to be; good art is authentic and original; taste is a judgment that is freely arrived at and that is distinct from a trend, which is decided en masse instead. of by the individual intellect. Most importantly, the site decides, expensive art is not necessarily good art. There's a whole section here of art for sale for less than \$750.

Artstar.com (www.artstar.com) is another site designed for the novice aficionado. It's packed

bition reviews, profiles, and art-history essays free of the absurd jargon typical of so much cultural criticism. Artstar's once "a poor best feature is an online magazine, titled Everything Art. The magazine's mandate to pop- ter of tombstones."

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struct the institutions that still lay claim to cultural authority is demonstrated in a review of the Whitney Museum's famous biennial exhibi tion. The review's author, Jason Edward Kaufman, writes, "In the popular imagination, the Whitney Biennial is the survey of recent American art. Expert curators comb the continent harvesting a crop of creativity held to represent the cutting edge. But let's face it: the chances of

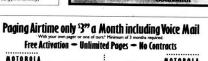


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assembling a comprehensive or definitive survey are nil. The field is too vast, omissions are inevitable, and there are bound to be lapses of curatorial judgment. The result is never the survey of American art, but one among many possible surveys.

The third site, Art-net.com (www.armet.com), is more obedient to the transition of the comprehensive surveys.

ditional notion that art and knowledge about it is a marker of status. The site was started by a conglomeration of art dealers eager to capitalize on the new market, and so it writes about established and famous artists - Cindy Sherman and Jean-Michel Basquiat, for instance. Art net's contributors also tend to be more incorporated than those from the other sites. Even so, its mission permits its writers to be more expansive and demo cratic than any publisher would let them be. Thomas Hoving, for example, who was previously the director of the Metropolitan Museum of Art, writes a regular column for the site called "My Eye." In one of

ment - that all art is by nature abstract, "since is [uses] its materials to depic things that [are] in fact made of totally different sub stances - within a comforting anecdote." In the same piece, he describes a from his undergraduate years. "He was a brassy, slick, articulate young man," he writes, "not much older than his students, and we adored him for his brilliance and humor plus the way he effortlessly danced through Princeton's grim, Calvinis tic graduate school of the fine arts. Today he's become a big-time art historian and something of a celebrity. I've got to admit that he did almost destroy Giotto for me forever. While showing a slide of Giotto's famous Lamentation in the Arena Chapel of Padua, he quipped, 'Very dramatic pause particularly because of this apostle in the middle who looks like Gertrude Ederle about to dive into the English Channel.' " . - Justin Wolff

his pieces, first posted on

January 17, Hoving posi-

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ak. as 1 know it, is a clear, pow erful liquor distilled from grapes and flavored with anise. But arak's origins are obscure: names,and meaning can change over time. Almost everyone agrees that the word arak derives from the Arabic for

the Los Angeles Times food section and partthat arak got its name

"from the way alcohol condenses in the cool-ing pipe of a still. It fooks like sweat. Medieval Italy apparently came up with the idea of distilling alcohol, but the Arabs swiftly introduced it to Asia." However, Daniel Rogov, food columnist for the Jerusalem Post, states that an anise-flaored liquor called arak, made from distilled palm wine, first appeared in the Arab Mediterranean 2500 years ago.

Arak is now found all over the world In Turkey, raki. In Yugoslavia, rakiji. In .if God or science would Tunisia, boukha. In France, pastis. A friend win. The turning point of mine born in Madras says rural peasants in southern India drink something called arak they distill from sugarcane. I first began drinking arak while studying at a veshiva in Jerusalem. I didn't have to distill it myself. It was sold in every corner market in Jerusalem and was cheap. During winter, drinking arak was a good way to keep warm in the yeshiya's unheated dorm. One Sabbath evening, when a rabbi tongue and told me his wife used arak to stones. The idea of mysticism — faith at

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clean windows and mirrors. "It doesn't by MAX NASH leave a single streak," he said.

I drank a lot of arak with Robert, a theoretical physics student from Toronto. Like most of us at the yeshiva, Robert was new to Orthodox Judaism. He was a genius. He was thin and blue-eyed and had a voice like a dentist's drill. His familiarity with the universe's inner workings, the forces 'sweat." Charles Perry, brilliant editor of that charged subatomic particles and caused galaxies to wheel through infinite space, made his acceptance of faith difficult. There either was a God, or the universe was pointless. There was either meaning or chaos. On and on he argued with himself, with our rabbis, and with me, who came to faith less arduously, which was, perhaps, my downfall.

I never tired of Robert, Watching him struggle with God was like watching a one man recapitulation of lewish intellectual

enment to the present suspense. It wasn't clear came, I think, when Robert and I went to the holy city of Tsfat in northern Israel. Robert had become interested in kabbala, Jewish mys-

ticism, and many famous lewish mystics were buried in Tsfat. One night we in our heavy parkas sat sipping arak on a hill above the kabbalists' graveyard and watched smelled arak on my breath, he clucked his small blue candles flicker on their head-

ts most cryptic and irrational - rattled Robert. He became agitated. He became angry. The arak loosened his tongue. He railed against the millions of Jews who nad died for their faith. Why had they died? For what? For superstition?

Our bottle of arak clinched in one hand, he raised a fist in the air, "Either there is a God, or Judaism is the cruelest oke that's ever been pulled on any people in the history of the world!"

He had a point. But he wasn't satisme, someone who "just accepted things without question." I told him he couldn't oase his faith on what other people did or didn't believe. I had a lump in my throat. t was the cold wind that made my eyes water. I said, "You can't

depend on me or any one else. What would you do if I stopped being religious tomorrow What would that prove? You have to make your

Not long after we Robert stopped calling himself Robert (a name,

he explained, from the Old High German meaning "bright fame") and began using his Hebrew name, Yerachmiel, which meant "God will have mercy." About the "They're too big," he said. "The yeshiva

food is awful, and I've lost weight." I began wearing his jeans and college sweatshirts. He started wearing a yarmulke and the white dress shirt, black slacks and blazer that all serious yeshiva boys wore. Finally he announced he wasn't returning to Toronto to finish his Ph.D. in physics but was going to upstate New York to study full-time at a yeshiva in Monsey.

We drank arak together only one other time. I'd gone back to California, where Verachmiel tracked me down and invited me to his wedding. He wanted me to come to Monsey and be his shomer, his "guard," fied. He said he wished he could be like a kind of Jewish "best man" who takes care of the groom before the wedding. (According to tradition, grooms are so addled they can easily lose things or hurt themselves.) When Yerachmiel met me at IFK, he noticed I no longer wore a yarmulke, but he said nothing. He hugged and kissed me. He rubbed my bare head and laughed.

The night before his wedding we sat in a Monsey motel room and drank a lit tle arak. He told me how his marriage had been arranged through a shadchan, a matchmaker. Although he had yet to touch or kiss Hannah, his bride-to-be, he was very much in love. They'd spent many chaste evenings eating kosher pizza, getting to know each other. Hannah had been reli gious all her life, he said, "But it doesn' matter to her that I was ever called Robert.

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Distinction" honor from another group of civic boosters. A ouddy of Jim Copley, Smith enjoyed the flattering attention of Copley's Union and Evening Tribune right up until his busieded Nixon's by a year, as federal regulators closed in on his

bank and discovered he had looted it by making an estimated \$100 million in unsecured loans to his dummy corporations.

The bank's collapse in 1973 was at that time the biggest in American history. Angry investors lost millions of dollars as the value of stock in his company plunged to zero. Smith pled no contest to four federal bank-fraud charges in 1975 and escaped prison, but in 1984 he ended up doing a six-month stretch on state-tax fraud charges in a Barrio Logan halfway house. Smith's name became synonymous with the city's rep-



John Moores is San Diego's latest Warbucks incarnation. A Texas born-and-bred computer entrepreneur who is reput-





peatedly voted in favor of Moores's downtown stadium, made a well-timed in-March in Neon Systems, a by Moores. She held the stock a month before selling it for what she said was a \$7600 profit. Moores, as did C. Arnrolt Smith, gives heavily to political campaigns, including hose of City Attorney Casey Gwinn, who has said ne could find nothing wrong with stallings's dealings Moores has denied to Union Fribune editorial writers that e nad anything to do with

ne stallings transaction Moores also befriends academia. In 1991 he do nated \$51 million to his alma major the University of Houston n addition to his \$20 million oledge to the JCSD cancer center he has pecome a major supporter or San Diego State University tributing at least \$28.6 million to a variety of sports and athletic causes, including the school's Tony Gwynn Stadium, where its baseball team plays, and a new ath-

letic office complex. What has Moores gotten in return from these schools? A review of correspondence to Moores from sDSU administrators over the under the California Public school leaders have been solicitous of their benefactor

When Moores steered a prospective student their way, the letters show, SDSU president Stephen Weber arefully oversaw the admis sions process. When Moores wanted a new stadium fo the Padres, Weber proposed hat SDSU become involved n order to provide tax preaks for Moores. When the university sought donors to and a "Presidential House" n Coronado for Weben the letters show that SDSU offiials repeatedly mentioned

the matter to Moores. The correspondence shows that SDSU officials, inluding athletic director Rick Bay, came to Moores seeking sity's financially troubled ath. etic programs. Presented here is a selection of letters between SDSU officials and

December 9, 1997 Mr. John Moores



12680 Highbluff, Suite 200 san Diego, CA 92130

This letter is to introduce the concept of a public/private partnership, which would enable the financing and constructing of a baseball radium for the San Diego Padres. The partnership would be between you and

San Diego State University, with whom you have obvi ously established a history of

philanthropy. Such a partnership would require the ability of SDSU to link our educational ship/operation of a baseball stadium. We believe that challenge might be met in a variety of ways, most significantly with the possibility

that SDSU would establish an grams and curricula meeting the fields of sports manage ment, hospitality and ho el/restaurant management. The partnership also as-

sumes that whatever peronal stake you intend to ontribute to the baseball stadium is significantly tretched by the multiple tax advantages associated with a haritable contribution. With his contribution, and assuming naming-rights revonue and sufficient operatng income, SDSU would eek to purchase a site and secure construction finance ing either as a governmental igency, through one of our existing nonprofit corporaions, or through a newly es ablished nonprofit. Under uch a scenario, a public vote would not be required. The stadium would be leased back to the Padres, and the site would be available for oint use for our educational programs. Perhaps there would be an opportunity to generate revenue in support

Stephen L. Weber President of our athletic program as

tential partnership is to find

a synergy between the

growth needs of San Diego

State University while en

abling San Diego to be home

baseball park anywhere! Ob

viously this is a bold and un-

tried proposition, with nu-

merous challenges requiring

egal and financial advisor

for each of us to evaluate the

real possibilities that may ex-

st. We are intrigued by the

some very preliminary in-

vestigation that suggests the

dea has some merit. If you

igree the concept may be vi-

ible, we are ready to engage

n further discussion and

San Diego Padres playing in

he world's finest facility

dong with a San Diego State

University academic center

and a solvent, progressive

Athletics is compelling. Per-haps our partnership can fa-

ilitate this dream.

Sincerely,

and thriving Department of

John, the vision of the

Post Office Box 78 Del Mar, CA 92014

Dear John

I would like to schedule a meeting with you in the near future to talk with you regarding two issues that ire important to me. First, we have a small gift for you in recognition of your being one of the inaugural members of the Tower Society at San Diego State University. The Tower So ciety was created during our centennial year to rec ognize and honor individuals and organizations that have made cumulative gifts in excess \$100,000 to SDSU Second, I want to introduce you to Tere Mendoza, our new Vice President for Uni-



SDSU Athletics building

versity Advancement. My office will phone you within the week to see if there is a convenient time for us to

I have been following the Padres during spring training and see they are doing wonderfully. I hope

everything is going well for ing you soon.

July 30, 1998

Stephen L. Weber (handwritten on SDSU. "The President" letterhead)

may, that Susan and I will be out of town on Sept. 8, and will not be able to join you and President and Mrs. Carter for the game. My executive assistant when I served at the State University of New York,

I have just learned, to my dis

Dear John,



Oswego, is being inaugurate as their new president: I have promised I will attend.

I have received a fax from lames Greene; we will get right on it. My Exec Assistant, Barbara Hartung, will contact him and explain how to proceed with application.

She will also alert Dan Nowak, V.P. for Student Ser vices, to keep an eye out for the application.

Thanks again for think-ing of us for the ballgame vith the Carters Steve

(handwritten on SDSU, "The President" letterhead) August 3

Dear John,

We have spoken with James on the phone. He has submitted and we have received his application. The application is being processed now;

we expect no problem. We will get back to James with a decision as soon





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P.S. Glad to see that the stadium deal is moving for ward. Obviously you have ing with the mayor than we

(handwritten on SDSU, "The President" letterhead, undated)

Dear John,

I just learned that James Greene has been admitted. way we can be of further as-Steve

September 14, 1998 Dear John: Just a note to tell you that

James Green has enrolled at San Diego State University. I was pleased to see physics courses and a math

I asked Barbara Hartung, my Executive Assistant, to meet with him. He came into the office last week. She tells me he is a fine young man. She tried to make clear that we are here to be of whatever as-

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anything further we can do.

(handwritten on SDSU, "The President" letterhead)

Dear John and Becky, Thank you for the commemorative bottle of

We will savor (and save) it as still another expression

on a great year. Steve

Mr John Moores San Diego, CA 92130

Thank you for facilitating our visit with Rick Majerus Needless to say, we appreci ated the transportation, but more than that, we appreci

ated your perspective on matters of this sort During our conversation on the plane you mentioned your expectation that

tel involved in the baseball development. You said that you thought there was a

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good chance it might end up worth, we did a quick review

able to find any hospitalgrams that they have sponsored. I think that is good news. It suggests that Westin might be open to the notion of developing a hospitality/hotel management program based in their San of your friendship. Diego hotel, San Diego State

being a Westin. For what it is

ploring any such possibility,

if one exists. Is there anything

we should be doing at this

point? Anyone with whom

we should be speaking? If

not, we will be happy to

trip to Los Angeles and to

Stephen I., Weber

Thanks again for the

"stand at the ready."

Sacramento.

Congratulations, again,

12680 High Bluff, Suite 200

April 23, 1999 Mr. & Mrs. John I. Moores Post Office Box 728 Del Mar, CA 92014 there would be a major ho-Dear John and Becky:

On behalf of the San Diego State University community, I would like to express my

gratitude for your generous gift of \$7,522,500 for the cre ation of the Athletics admin istrative complex, softball stadium, and tennis com iunction [sic] with the Park ing Structure V and the de velopment of Aztec Walk will provide tremendous en hancement to San Diego State University and our ath letics plant. I understand that you are currently working Roush to develop a timetable for this project, and I look forward to its initiation.

In my tenure as president, your contributions have provided us with unparalleled development momentum, while simultaneously stimulating morale. I thank you both for your tremendous impact on SDSU

> Stephen L. Weber President

July 9, 1999 Mr. John Moores 12680 High Bluff, Suite 200 San Diego, CA 92130

Thank you once again for

your time last week to learn about the launch of our new philanthropic foundation Tere and I appreciated your feedback and your enthusi asm about where this effort will take us in the future.

Your leadership and your personal and business initiatives continue to be a driving force in this com munity. When we look back a decade from now, your contributions to San Diego will stand out in the chronology of our region. We are thrilled to have your involvement in San Diego State University.

Tere and I will keep you apprised of new developments as the foundations [sic] gets off the ground in the next few months. In the meantime, please accept my sincere thanks and best wishes

Stephen L. Weber President

(handwritten note on SDSU, undated) Dear John,

Thank you for the op-ed on the school bond. Your leadership is appreciated.

And thank you also for a great first game against Atlanta. You kept this philosopher up past his bedtime!

July 9, 1999 Mr. John Moores 12680 High Bluff, Suite 200 San Diego, CA 92130

Dear John:

Thank you for agreeing to become a charter board member of San Diego State University's new Philanthropic Foundation. It is wonderful to have recruited such "all stars" for our newly emerging board and we appreciate the time and commitment you generously give to our university

I especially want to thank you for your interest in helping with a Presidential House, the Hospitality and Tourism Management Program (HTM) and for your generous offer to establish two full scholarships for meritorious Hispanic women. I will, as promised keep you up to date on the Coronado property, wait to hear further from you on the HTM Program and suggest some language for the schol-

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I am looking forward to orking with you and the Board of Directors in repo sitioning San Diego State University throughout the region and helping ensure that SDSU programs continue to be closely aligned to the needs of the region and donor are met.

Once again, welcom aboard. You are one incredible man!

Sincerely Theresa M. Mendoza Vice President

August 26, 1999 Mr. John Moores 12680 High Bluff, Suite 200 San Diego, CA 92130

energy boosters

Dear John:

terested to know that even academics are talking abou Tony Gwynn and coming up with better theories! Also, I promised to up date you on the potential

donation of a University

House for President Weber Our earlier possibilities are no longer viable and we have no current prospects. Steve has asked me to begin looking for reasonable prop-erties that we may be able to interest friends in helping the University acquire. You and a couple of other individuals have expressed a concern about the lack of a University House, so I wanted to keep you updated

I thought you would be inwill be meeting with our

scholarship office to get the scholarship language I promised. It happened that Student Services is reviewing our scholarship resources to identify unmet student needs. It might be worth our while to conside their findings before mak ing a final decision.

On a different matter, I

Finally, we are inviting Larry to be part of an SDSU official delegation to sign a program with The Univer sidad de la Havana in November, To our knowl edge. it will be the first official academic exchange pro gram between the U.S. and

I look forward to seeing

you at The Campanile Foundation Board of stees meeting in November. In the meantime, if I can be of any assistance, please don't hesitate to call. Regards,

Theresa M. Mendoza Vice President

October 8, 1999 Mr. John Moores Owner San Diego Padres Post Office Box 2000

San Diego, CA 92112-2000

As you know you and Becky have an open invitation to ioin us in the President's Sky box at any home game, but I of particular interest to you.

Aztecs take on the Cougars On November 6, 1999, the Aztecs will be playing

Please call my office at 619-594-5201 if you are able to join us. I look forward to seeing you soon.

Sincerely. Stephen L. Weber President

January 24, 1997 Mr. and Mrs. John Moores San Diego Padres 9449 Friars Road San Diego, CA 92108

Dear John and Becky: All I can say, again, is thank you. We received the additional stock and are moving ahead with the completion of the stadium, along with the add-on items for Phase 2. When all is said and done we will have a jewel of a ball

park, and it will be solely because of your generosity.

Finally, I was pleased that you and Becky could attend our basketball game against Colorado State. While we didn't win. I think you could see that our team has the same kind of grit that characterized the Padres last season. I hope that by mov ing into our new basketball arena next winter, we can generate significant commu nity support that will bring many people back to our campus for the first time in years. There's no doubt that with the new baseball facility and basketball arena, we

our history PAC 10-like facilities on our campus. Thank you again for everything. I look forward to seeing you at the dedication of the ballpark on February 21.

will have for the first time in

Very truly yours. Director

Intercollegiate Athletics

cc: Stephen L. Weber, President, San Diego State University, Sally F. Roush, Vice nancial Affairs . Jim Dietz Head Coach, Aztec Basebal

Mr. John Moore San Diego Padre 9449 Friars Road San Diego, CA 92108

Dear John: This is just a note to thank you for your response to our recent conference call with Sally Roush and Andy Stallings. Your offer to partner with Dennis Wise to complete the athletic administration/hall of fame is generous beyond words. We are looking forward to pursuing that project if, and when, the proper campus master plan is agreed upon. Many of us at the University were impressed and ener gized by the master-plan re port you commissioned from Carrier Johnson Wu Using your initiative as a catalyst, we at the University must now come together to develop a plan that ad dresses both our athletic facilities issues and the rede velopment project.

In the meantime, I know that you will enjoy meeting Harry Albers, General Manager of the Founda tion, when you, Sally, and Ron Roberts get together for lunch in the not-too-distant

erything. Let's stay in touch. Very truly yours, Rick Bay Director

dation, as well as those of us who met the last time our Mr. and Mrs. John Moore San Diego Padres Thank you again for ev-8880 Rio San Diego Drive,

future. Also, we're looking

forward to having a produc

tive meeting with your plan-ners on Wednesday, August

13. We intend to invite rep-

resentatives from the Foun

group came together.

San Diego, CA 92108

Dear John and Recky Although we spoke by phone last week. I would be remisif I did not again thank you for your latest gift. While I know you may feel somegratitude, I simply cannot verstate how much you have meant to our program. While it remains to be seen if we can make it into the PAC-10, or even remain a Division I-A program, we would not even have a chance were it not for the

As you probably know, we are working with your broker in San Francisco in selling the stock. Once those transactions are completed I guidance as to how you would like us to announce this gift. The word is already out, and I believe we should



on the status of this effort.



Brigham Young University

one of the best in our new

Susan and I will be hosting

other colleagues from Sar

Diego's hospitality and

tourism industry in the Pres-

ident's Skybox on this

evening and hope that you

can join us.
The festivities will begin

with a pregame buffet at 4:30

p.m. I have invited Rick Bay,

our Director of Athletics, to

be on hand to discuss the

game and predict the

evening's winners. Rick al-

ways picks the Aztecs, but

how he gets to that decision

is very entertaining. We will

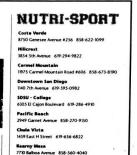
then go directly to the Presi-

dent's Skybox to watch the



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make some formal announcement in the not too distant future. I will be calling you soon.

On behalf of everyone at San Diego State University. thank you again for every very truly yours,

Rick Bay

Director Intercollegiate Athletics cc: President Stephen L. Vice President Sally F.

September 30, 1998 Mr. John Moores, via fax

Dear John:

This is to confirm your conversation with Rick Bay on Friday, September 25, re-

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garding your involvement and generous donation of \$15,000 to the men's tennis program at San Diego State

There are 22 schools in the NCAA Region VII. San Diego State's men's tennis team has improved from number ten in 1997 to the number one team in the region in 1998. The team ad-SDSU.) vanced to the NCAA Re gional Tournament for the

first time in the University's With your continued upport, I feel we will reach our goal to be in the top ten

n the nation. It is my hope to raise \$20,000 this year. This money will be used as follows:

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(I am in the process of recruiting two athletes for the Spring semester whom I feel will have a major impact on

— \$4000 assistant coach (we are one of three sports that does not have a paid assistant coach. My current assistant is presently completing his degree at

- \$2000 Aztec Athletic Foundation (10% of earmarked donations are assessed this fee to offset general scholarship expenses.) You have been ex-

tremely generous to San Diego State University and a blessing to our entire community. Thank you again for your generosity and consideration of this request.

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xceed 1999 Board of Health requirements

Sincerely. John Nelson Head Coach, Men's Tennis

November 20, 1998

12680 High Bluff Drive San Diego, CA 92130

John asked me to contact you regarding the purchase of four season tickets to the Padres 1999 season. They are for Richie Smith, a major donor to San Diego State University, who would like to purchase the best possible seats. I will be glad to instruct him on how to proceed once you tell me whom he should

contact. Thanks in advance for

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you care about is interested in participating, please call...

your help. I look forward to hearing from you soon.

Very truly yours, Rick Bay Director

February 15, 1999 John and Becky Moores PO Boy 728

Del Mar. CA 92014 Dear John and Becky:

It is my honor once again to thank you for your generosity to San Diego State University Your most recent gift of stock generated \$7,437,877 upon sale. An official receipt will be sent to you from University Advancement. The transactions were handled very expedi-

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tiously, and we appreciate working with the good people at B.T. Alex Brown. John, thank you for

your kind references at the Alumni Luncheon. We at SDSU take very seriously our responsibility to be good stewards of the funds you have donated, and to do our best to utilize the funds in a way that supports our Athletic Department - and therefore the University in a first-class way. As you know, sometimes we have stretched our thinking and, heaven forbid, our adminis a good thing, and we enjoy the challenge of striving for new levels of accomplishment. Your gifts and gentle guidance have been tre

dously motivating.

As always, if you would like a briefing on project status, or any issue at the University, please do call on me.

Sincerely Vice President

April 16, 1999 Mr. John Moores 12680 High Bluff Drive San Diego, CA 92130

Dear John Pursuant to our many discussions relative to the hir ing of a new high-profile head basketball coach, and in case either of us gets hit by a truck in the near future. I want to summarize our con versations for the record. We at the university greatly appreciate your willingness to make the hiring of someone like Steve Fisher possible. However, we are not requesting any contribution a this point, but rather are asking you to help subsidize any budgetary shortfall for our men's basketball program during the length of the initial new coaching contract -

As the attached chart indicates, our new commit ment, including the head coach's salary, the addition of various support staff for men's basketball, and an increase in the annual operat ing budget, along with an afcomply with CAL-NOW regulations, could total as much as \$361,000 in additional expenses, even with an - increase in ticket revenue of \$200,000 in year one. As our ticket sales increase incre mentally, the exposure of our program is reduced. Inc. dentally, these ticket projections are based on an average attendance of 5000 at \$8 per cap. However, we intend to raise the per-cap ticket prices starting next season. Year one also includes a

one-time expense for a new filming system, as well as the increase in the annual operating budgets for recruiting, home games, personnel transitional costs, and Title IX adjustments. In year two, we ating budget will remain the same, but ticket revenue will increase by \$100,000, which would mean that our esti mated maximum exposure for our men's basketball budget (and its CAL-NOW obli-

gation) would be approxi mately \$261,000, Again, these ticket projections are based on \$8 per cap. The attached chart attempts to project the annual cost of our operating budget through year three although it is somewhat problematic to estimate nor mal inflationary and cost-ofliving increases.

As to our commitmen to improving our facilities for basketball, it is difficult to predict our plans at this point. For example, a new practice gym and weight room for basketball could be part of the new administra tion building complex or part of an enhancement to Cox Arena. Another alternasmall satellite building near the arena that could accommodate a small basketball weight room and film room. The estimated cost of these projects is vet to be deter mined, and we need Coach Fisher's input before proceeding.

Needless to say the bes

scenario regarding the operating budget is simply to sell enough tickets to cover our new financial commitmen to basketball. That way, we would not have to ask you for any backup support. However, since the new commitment is expensive (ever without Majerus and without any facilities improve ments) and given my personal discomfort in asking you for more cash under any circumstances, I am wondering if you might reconsider the possibility of our using the earnings (estimated to be \$600,000 for 1999-2000) from the capital you have already given us to balance our 1999-2000 bud get. With any luck, (along with a decent basketball ticket sale) This should allow us to balance in 1999-2000 without having to do some thing drastic such as eliminating another men's sport

I am aware, of course, that you are concerned that this precedent might subconsciously soften the University's financial commitent to Athletics. However, the University is already funding nearly 50% (\$7 million) of our operation, which is very high by Division I national standards. Since we must do everything possible University support, the abil-ity to use the earnings from

from our program.

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Since we must seek University approval of our 1999-2000 b iget at a meet ing on April 28, I am hoping I can get your reaction to this later than April 21. I will give you a call then.

In the meantime, thank you again for all you do for

Rick Bay Intercollegiate Athletics

April 29, 1999 Mr. John Moores 12680 High Bluff Drive San Diego, CA 92130

Thank you for visiting with me on the phone last Monday night. I appreciate more than I can say your willingness to be a "back up" (at reasonable level for you) if I run into budget problems for the 1999-2000 fiscal year as a

result of our men's basketbal

pop culture challenge

coaching transition. I hope that no request is necessary but it will be a challenge to keep the program on track budgetarily until such time as we begin to sell more bas ketball and football tickets Whatever the case I

thought you might enjoy having the enclosed brochures. I know that you will be at Jordan's camp in September, and I am anxious see the highlight tape of you in action.

Thanks again for everything.

Rick Bay Director Intercollegiate Athletics

August 2, 1999 Mr. John J. Moores 12680 High Bluff, Suite 200 San Diego, CA 92130

Dear John: The 1999 Aztec football sea son is fast approaching, and we are looking forward to an exciting and challenging year in the new Mountain West Conference. I invite you to join us in the President's sky-

Enclosed is the season

football schedule. If you would like to join us for a game(s), please contact Kim Hill. Assistant Vice President of Operations for University Advancement, at (619) 594 3575 for tickets and addi

tional information I look forward to seeing you and cheering on the Aztecs! Sincerely, Theresa M. Mendoza

Vice President November 11, 1999

Mr. and Mrs. John Moores 12680 High Bluff Drive

San Diego. CA 92130 Dear John and Becky-Although I know it was a condition of your latest gift

compelled, three days later,

to break my vow. We do

thank you, and the truth is

we cannot thank you enough

for your extraordinary gen-

erosity towards San Diego

State University. We are com-

Athletic Program and the

University to the next level

us. Thank you for your in-

Dear John and Becky: that I not "thank you," I am On behalf of the Campanile Foundation and San Diego State University, I want to thank you for your generous gift of 200,000 shares of Peregrine Systems Inc. on November 8, 1999, in support of SDSU athletics.

least two fans left.

Director

December 6, 1999

Del Mar, CA 92014

PO Box 728

John and Becky Moores

Very truly yours,

Intercollegiate Athletics

mitted to taking both the Details regarding your but we would have had no Stock: 200,000 shares of chance without you. Thank Peregrine Systems, Inc. heaven that you've adopted Date of Gift: Nov. 8, 1999

Richard Klein and Ralph Lifshitz

grew up in the same Bronx

neighborhood. Who are they?

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spiration and confidence. It is now our job to build a program that is worthy o

\$11,369,910.52 upon sale of I should add that the the securities. Attached are most amazing part of the scenario is that John told me copies of the official notice of transfer confirming the of the gift during the BYU date number of shares and game (although I think we price information for the were ahead at the time) and stock on the date of transfer it just proves that we have at for your records.

Low: 56 11/14

Average: 56 1/4

Thank you for your continued support of San Diego State University. Sincerely.

Allan R. Bailey Treasurer/Chief Financial Officer The Campanile Foun-

December 15, 1999 Mr. John Moore

12680 High Bluff Drive San Diego, CA 92130

Dear John: After much internal discussion with my colleagues here at San Diego State University, I wanted to finally answer in some detail your question to me about the long-term viability of the Aztec athletics program. Also, I want to offer for your consideration a unique plan that at least one

other Division I athletics department is implementing to guarantee the ongoing viability of its program I spent most of last Fri-

day meeting with a major life insurance company that is working with the University of Illinois to establish life insurance policies for five maior donors to the University. These are individuals who have low-basis assets that can be used to leverage sizeable gifts for a charitable foundation. The plan is to establish life-insurance contracts that would significantly compound the value of the gift In the initial funding designs, the gift can sustain a death benefit to the institution any where from \$3-\$7 for every dollar donated to the program. The value of the proram is that a donor can make a gift over a short time commitment and provide long-term viability to the iniversity and a perpetual legacy to the donor for decades to come by leverag-

ing the current eift. For example, if a donor would be willing to commit a life insurance premium of \$5M-\$6M a year for the next five years, at the growth rate of 8% (6.38% net) it would create a net death benefit to the university of \$100M. while at the same time building a cash value of between \$2M-\$3M over the five-yea period. My strategy in such a case would be not to erode the cash value of the policy but, rather, to convince the university to loan me badly needed operating dollars each year against the death benefit of the policy at an inrepaid except in a balloon payment from the death

Thus, if I needed to borrow \$2M-\$3M a year to keep the Athletic Department going until such a time when we are more self-supporting

(let's say if the Chargers leave town), and assuming the university (as the beneficiary) would be willing to lend me the money at a 4% interest rate, the cost to the Athletic Department would be \$80,000-\$120,000 pe year for five years. This ag gregate amount of principa and interest could be easily secured against the death benefit of the policy.

At the end of the day the Athletic Department would remain viable and the university would be the ben eficiary of \$100M, minus any debt not repaid by the Ath letic Department. This could also serve as a tremendous deferred leadership gift in any capital campaign the to five years. As I men tioned, the University of Ill nois is moving in this direction with its key boosters in the hope that they will contribute unappreciated securities to avoid capital gains taxes and to maximize their gifts to the school.

John. I am sincere when I say that I am greatly bothered by coming to you with this idea now on the heels of your most recent generous gift for our administration building. However, with the calendar year drawing to a sume anything relative to any year-end any year-end tax strategy, I wanted you to

at least see this plan. The "viability" ones tion that you raised with me is an important one. I am going to do all that I can to ke sure that the facilities that you and Becky have gram to the highest level. We have created a five-year

business plan to determine what the gap might be between our relatively conservative revenue projection over the next five years and competitive Division I entity within that time frame The factors on the attached sheet show our projected budget numbers, taking

into account the following 1. Restoring the budget cuts we have made over the

three factors:

last two years, 2. An inflation factor of

2% over the next five years. 3 An enhancement factor that adds dollars to our recruiting, budgets,

coaching contracts, summer school tuition, guarantee to attract high profile visit assuming an average atten-

at men's basketball games;

As for income, we are dance of 27,000-32,000 at football games; 4000-6500

an ongoing University com mitment of \$5.8M a year. not counting inflation; and our own fund-raising efforts at \$2.4M a year. The difference between where we think we will be and where we will need to be on average is \$2.8M a year, or

resources to a rigorous personal physical examination to secure such a policy. The insurance company assures me that the underwriting is in place and that we will be about our projected annual scholarship budget. The inone of the first schools. along with Illinois, to actusurance plan that I have outlined would give us the ally try to put this plan in borrowing flexibility to be place. I would like you to able to cover this difference. see the plan and get your

This is a lot to ask you

to consider because I know

the contribution of a lot of

thoughts. Needless to say, I would appreciate your thoughts whether you de cide to embrace this plan or not because there are other people I would like to Thank you for your

ongoing kindness and consideration of this matter

> Very truly yours. Rick Bay

Director, Intercollegiate Athletics •

- Matt Potter

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ALCOHOL, DRUGS & OTHER HIGH CRIMES

A mob of early-morning risers peered through the tinted glass. It was almost time for the double doors to slide open. Could it be a sale at Macy's, Mervyn's?

But no one was clutching coupons, and no one was going to lay down a credit card to get what they wanted or needed. It was just ten minutes before opening time on an average Saturday morning at the Chula Vista Public

A white van passes me some morning when I'm out for a walk. On the back of the van the words "Libraries Change Lives" are printed. When I was young the library changed my life, literally and metaphorically - liter ally because my mother worked there shelv ing books, and metaphorically because each book I read incrementally altered the person I became. To this day I rely on books to lift me out of the only shoes I will ever wear and drop me into a new body, a new gender or ethnicity: to levitate me out of an unhappy moment, to offer me a philosophy that is add quate to experience, to do battle against my provincialism because, with the exception of brief sojourns. I have lived in the same small



always seemed like walking into a church: the hush, the filtered light, the smell of wood, paper, enclosure. There are the acolyte too — the library personnel rush ing around serving the higher good. But then there is the carnal experience as well, the lust, the treasure hunt. Who knows what book you might discover what century or country you might journey to, what intimacies might be revealed? In school the books are picked for you, the

quest is eliminated, the reading is mandated But in the library you can take any book you want off the shelf, fondle it, read the back flap, look at the author's picture, sample the first page. Or you can reject it, put it back on the shelf, range like a moody cow from section to section - a cookbook, a book of poems, or if you're in a glossy mood, a magazine.



the sacred and the secular closer together

When I was young and attended church, I

remember staring for prolonged periods at the

dust motes dancing in front of my eyes. For a while I mistook this for an ecstatic vision until

I also saw the dust motes in the library. It

the lack of movement, or simply the spaciousness in those two places. It's the oddest thing though; when I see dust motes now, I experience the sensation of prismed time or timelessness. Maybe it's for that reason that libraries suggest languor, or a stalled watch, or a space-time gift. This feeling is deepened, I suppose, because churches and libraries are of the past; they offer the parishioner or patron the sense of continuity and community

I like to drink coffee or wine with my book in hand and not be afraid of staining it I like to lay the book down, open faced, by the

where I left off without any fumbling; I like to write in the margins, agree or argue with the author: I like to cram the book in my purse so that it the great clock in the sky drops a dollop of unexpected time on me, I have some thing with me to read: I like to highlight the passages of particular beauty, and when he book finally gets shelved I like to dream that I will return to that passage and reexperience that same exultation. All of these are reasons why I have gone to the library less and less over the years: if I can, I prefer to buy the book rather than pay the

exorbitant fines. Until recently I was going to the library to use the Internet. My old Mac Classic didn't have a modem, so I would phone the library and sign up for my hour on the com puter. I remember having one eye on the clock and on eye on the screen — could I find what I needed before

the big hand swept the hour? What amazed me about thes expeditions was that when ever I went to the library, whatever day of the week or time of day, it was packed. Once on a weekday evening couldn't even find a park ing place: I had to park across the street. The library was busier than any restaurant bar, or park in the city. This was like this secret spot that veryone was frequenting but no one was talking about.

book in hand I returned to

the library to see what the attraction was For some time now literacy has been an acute national crisis. And the death of the author, the death of the novel, the death of reading (other than electroni cally) has been proclaimed. Sven Birkerts tells it this way: Extremists — I meet more and more of them - argue that the printed page has



tation for the word. The book, they say, is no longer the axis of our intellectual culture The stationary arrangement of language on a page is outmoded. The word, they say, has broken from that corral is already galloping in its new element, jumping with the speed of electricity from screen to screen." Then Birkerts quotes from a Robert Coove essay called "The End of Books": "Indeed the very

proliferation of books...in this forest-harvesting, paperwasting age, is held to be a sign of its feverish moribundity the last futile gasp of a once vital form before it finally passes away forever, dead as God." What has me scratching my head is, why are all these people filling the library? And who are all those people standing in line to buy baskets of books at 10:00 at night in the mega-bookstores?

And how come they say ama zon.com is making big bucks from the sale of books?

The first person I talked to waiting outside the library for the doors to slide open was a young man. He had a leather notebook open and was look ing at some tiny penciled writing. I asked him why he was here so early on a Saturday morning. He told me he had come to check his e-mail and that after he did, he was going to do some architectural research on the Internet. A fine enough answer, but "dead as God" echoed in my brain and I suppressed the impulse

The doors were opened and people hurried in. I ran to the side door to snap a photo of people coming in from the side entrance, so by the time I entered the main part of the library, people had assumed their positions. Some people had already gotten their stations at the computers, some were

in the book stacks. I . approached a man who looked as if he were in his own living room. Seated in the corner of a comfortable sectional, he had the Los Angeles Times wide open to the second page. It turns out tha Daniel Linden walks four miles each morning to the library. The walk is his daily exercise: the payoff is the newspapers. "This paper has good writers," he said about the L.A. Times, "better than the Union-Tribune "A New Yorker in sunbelt exile, Mr Linden favored the New York Times, "Everything I have "I learned from the NY hooked on the New York Times early: The paper donated copies to his high school, and the students read the paper as a class assign ment. I told him I liked to get the New York Times Sun

browsing the CDs, the DVDs,



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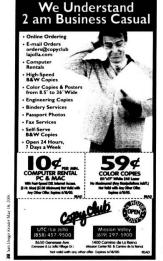
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read it, but we both agreed it was pretty expensive. "I you read the New York Sun day Times from cover to cover t would take one week Because the library has that sense of leisure, and because the talk was so pleasant, we pontificated for almost ar hour and had just about cured the ills of the world - or a least of San Diego - when Mrs. Linden arrived to give him a ride home. Mrs. Linden still misses New York and all it has to offer. She told me she comes to the Chula Vista Public Library on F Street often, and she thinks it's the most used library in the county. She couldn't help but compare it with the impoverished downtown branch. She shakes he head sadly. "And in a city the size of San Diego."

as I was to find someone who

shared my passion for books

and libraries. I was glad that

task of finding the symbols

zards, and brains," he told

ple in the checkout line with

books in their arms that I

began to feel smug about

the ripple effect. My friend

Myrna Dearie calls some

things "In spite of" - a plant,

a species, a piece of archi-

tecture that survived...in

spite of all the forces against

it. Maybe the library, too,

will flourish like the green

sidewalk cracks. I asked the

erence desk, Maria Aguilar.

who she thought used the

ooks, about libraries, about

There were so many pec

mer reading contests. I can't remember how it was asse whether or not you had read a certain book, but I remen As I continued to wan ber having a little form with der about the library, accostperhaps six blanks that needed ing the patrons, I stumbled to be stamped by the librarupon one of my former stuian. If you read your six books ents, Rosemary Ramos, who you got to go to a free pur had a number of thick books pet show at the end of the spread out around her. She summer. The puppet show told me she was attending SDSU now; she was in the library that morning to research the symbolism of "The Fairie Queen." Happy

library the most. She said at 2:00 because, as the day was cloudy and threate rain, she was going to light a fire in the children's-room to be a reading of Dr. Seuss's

high school and college stu-

dents doing research. Then

Lasked her if they still had that

could call the reference desk

from your home and pose:

research for you. I remem

ber learning that the red-

berried bush that dots the landscape was called pyro

cantha by calling the research

desk. I was happy to know that

the service still exists. A phone

much more specific than

doing a meta-Web search,

which might bring you up a

high school student's paper

Chula Vista Library had sun

was okay, but the books wer

When I was young, the

a related topic.

lerful service where you

tion, which they would

I had forgotten about the fireplaces in the library. My parents' home had a fire place. I remember sitting by the fire on rainy nights and listening to my mom recite Alfred Noyes's "Highway man." It was high drama.

The wind was a torrent of dark ness upon the gusty trees The moon was a ghostly galleon tossed upon cloudy seas

The road was a ribbon of moor light looping the purple moor Riding, riding

up to the old inn door.

The fire licked the left side of our faces, while we became Bess, the landlord's blackeved daughter, or after she had shot her own breast off to warn her lover of the red-

I loved the cards they used to

have in the back of the book that told you

who had that particular book out last and on

what date they had checked it in.

in Spenser's poem. I left Rosemary to her research. the prize. One summer, for One of the first patrons some reason, my mother to leave was a mother with my sister, and I all read the her two children. Each of same book called They Loved them was carrying a good to Laugh. Don't be fooled by stack of books, and I asked the title; it was a family tragedy them what they were taking and the three of us walked home with them to read. Bey around the whole summer in erly Jenkins told me she liked an elevated sense of cor books of all kinds — selfnectedness - carrying the help, mysteries, and so on. Her same pictures and the same son had his arms full of scieness of our temporal ence books: "Lizards, bliz

ity in our respective heads In the Children's Roon I spoke with Debbie Taylor the children's librarian. Ms Taylor still has the little summer reading book cards tha she filled out as a child. She says the library still has book clubs: in February over 700 children had finished The Chocolate Reading Club and received chocolate as a reward for ingesting their quota of books. "The library is packed she said. "There are a lot of atchkey kids who spend thei afternoons in here. While they're here they can also

attempted to lure me back

ighwayman, who still on a winter night comes riding. riding. Except I don't have a fireplace in the house I live in now; I sit by the floor heater, which really isn't the same at all. If only you could wear your bathrobe and slippers to the library.

to go for broke with this library thing. Like a priest in a confessional, I wanted peo ple's confidences. I circled the library and looked for friendly faces. I felt I had the proof about libraries, but what about books? I sidled up to a woman dressed in fash ionable denim overalls. She was standing before the shelve of new releases, just about to pull one down when I asked her, "Has a book ever changed your life?" This woman, who preferred to remain anonymous, told me, after some thought, that the book she was thinking of would date her, but it wa the one that most affected

Still I was hungry for something more. I wanted

her life. She said the bool I'm Okay, You're Okay helped

her with self-esteem and with raising her kids. This wasn't the answer I was seeking, but in the classroom I have learned that the question you have in your head is just that, yours -

Then I spied a young on the computer. I asked her what she was looking for and she said a young-adult book titled Violet. When I asked Brenda Rivera the aues. tion, she offered me not what I had imagined but her own perfect answer. "The book Always Running by Luis Rodriguez," she said, "because can grow up into a lifestyle that was already chosen fo them." I wanted to hug her. but instead I wrote down her words and snapped her photo.

Because my mother worked at the library there was no ceiling to the number of ters and I could check out. And there was a bit more leniency about late fees. Nothing was finer than to come home with your new pile of books all covered in plastic. I loved the cards they used to have in the back of the book that told you who had that particular book out last and on what date they had checked it in. It might have been a neighbor or a complete stranger, but now you knew you had a secret link to that person, a small frame of common context. Or the book might reveal that it had not been checked out in four years, and you took some pride in having selected it. Nowadays they just glom an impersonal white sticker with a rigid date onto the front of your book - which, I suppose, if you're checking out something subversive might be a boon

I have many guilty conversations about books. Con-versations in which I confess to buying over \$100 worth of books in a single gluttonous spree. At this moment I am high on books: trypto phans have been involun tarily released into my blood stream because of the three books I have opened in the last hour. It is the weekend an oasis of time, a stubbled winter meadow under a high noon sun, a place in which I can do my own reading. John Berger wants to talk to me about how we experience time, he's hooked me with these words: "The deeper the experience of a moment.

rate plan when you choose the new Persona Choice digital wireless service. Simply stop by #1 Premier Wireless and sign up for service on a Personal Choice rate plan and add up to three lines for just \$11.95 per line. We will give you up to four free digital phones with unlimited mo tes and free long distance or 1,000 free weekend minutes. Plus, choose a Motorola 3682 and Premier Wireless will give you:

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the greater the accumulation of experience. This is why the moment is lived longer. Collete has invited me into where she once lived, a place replete with phonograph and ootted azaleas. And George Rabasa wants me to know what it's like on the Texas Mexico border, how differ ent it is from San Diego's border. Each book offers me something: a surprise, a cares a consolation, a digressio so tantalizing it could take a lifetime to play out. Later ir the day I will take up the Berger book (And Our Faces My Heart, Brief as Photos again and read "The honk ing of the wild geese in the sky is like a fleeting measure, a counting in another alge bra, of all this movement There are castles, there are lines which could be and have been defended, deaths, but there are no final barriers This is why herring can be fished from water sur rounded by brackened hills. This is why the sky can appear to have more flesh on it, to be more hospitable, than the land. Here between the land and sky it is like a shore. And as the seashore smells of seaweed, so this shore smell of uncounted time. The uncounted time is heavy with loss. The number of those chased from the land dur ing the clearances enters the inconsolable algebra of the geese." This breathtaking, haunting passage will force me to lay down the book and walk around for a while: let the words sing inside of me

until they gradually subside Simultaneous with pleasure is guilt; I am consciou of conspicuous consump tion. The room is littered with opened books, their fragile little spines visibly cracking. Books spill from the shelves, peek out from under the bed, assemble themselves in haphazard piles I am surrounded by more books than I can read in my lifetime; I am in need of some Hail Marys or some other form of expiation. I am ascending to heaven anyway on the word-dappled white pages of books.

A colleague and friend, Barbara Speidel, reads more than anyone I know. She told me she double layers her books on the shelves so that her husband won't realize how many books she actuon books that she has read

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with them. I barely finish reading one of the books she's put in my mailbox at work when three more appear. We agreed to pass one another only "A" books. but there are still so many Recently she passed me The Hours. Even though it had won the Pulitzer prize, I knew nothing about it. Barbara couldn't have guessed what a delicious, serendipitous gift she had given me. I had just been doing a Virginia Woolf thing. I was starting my mornings reading on journal excerpt from her. I had hunted down her vari ous essays and was mooning about a room of my owr and a small but guaranteed income. Only last week I copied out pages of Moment. Here is just a tease: "Perhaps known to me. It is the rap ture I get when in writing seem to be discovering what belongs to what; making a scene come right; making a character come together From this I reach what I might call a philosophy; that behind the cotton wool is hidden a pattern; that we -I mean all human beings -

are connected with this; that the whole world is a work of art, Hamlet or a Beetho quartet is the truth about the world. But there is no Shakespeare, there is no Reethoven: certainly and emphatically there is no God; we are the words; we are the music; we are the music; we are the thing itself." Then boom, Barbara loans me this book: I open to page one of The Hours and I am with Virginia on her way to the river. For one sweet moment the web trembles, and we are all connected: Virginia Cunningham, Barbara Speidel, me, the larger world. We are all in one big book club.

I decided to e-mail Barbara, to overlap the old word forms with the new; I asked her: Has a book ever changed your life? It was like tapping a vein: "Since reading is the one constant in my life, and because my life is always changing, I must assume there is a direct correlation there somewhere. Actually, books have saved my life every one of them. Yes, Sue, even the B, C, D books I don't pass on to you. I mean, it

was from a C book that I found 'Nonny,' the name I chose to be used by my most precious of all people, my indchildren. Some book the A ones you get, are all those Maslow-type peak experiences that seem to meld with my life, touching facets of experiences embraced, feared, coveted. Their pages are marked; highlighted; transferred to journals to be savored: moments more suc culent than chocolate melt

ters Jamie and Karyn who have grown to know books: to learn, delight, question, believe - because we read. Would it surprise the reader to know that Barbara has educated thousands of stu dents in reading skills in the last few decades? There is another way,

in indirect way that libraries change lives. As I circled the patrons who had little white plastic bags at their feet and

I was mooning about a room of

my own and a small but guaranteed

income.

ing softly in my mouth. Books. reading, drive me into myself, away from others and the stresses of life. I revel in each moment, the interchange between an author's mind and my rendering tinged by my life. And it doesn't end there! Those piles of A books stacked for you tenderly among the others. Turning the last page, I delight in deci sions: which one for Sue? Clarice? Cris? Beth? Joal? And now, I sigh, for my daugh-

heavy jackets hung on their chairs. Their faces were colored and cracked by the sun, and they were dozing or staring at books with a glazed look. I have seen this phenomenon in the downtown library as well; the library as a home for the no-place-togo people, or the homeless. I remember one year when my husband, who teaches was so impressed by a young female student and with his own ability to inspire. He

as he brought up a new sub have books on that subject on in the car and entertain public library each night. The library offered me

solace this Saturday morning exaggerated. as well. Regardless of wha is said about books and printed matter, the library and books are far from extinct The library is the paradox of a swinging hot spot and a repository of old ways. In foreseeing our future, Sven Birkerts posited three pos sibilities. "Our societal and cultural energies are being disproportionately exerted on behalf of outward things." He warns. "We are...in typ ical American fashion approaching another crisis A crisis of meaning." The first alternative he offers us is "a return to religion... Our religions are grand sto-

- Susan Luzzare

told me he had this wonher desk. Later, the sad truth came out. Her family had come out from the Mid and neither parent could find work. The family was living themselves and washing selves by the fire - in the

Leboose door number three, the great resurgence. And sure enough, when I went back to the library at 2:00 to see the Dr. Seuss event all the places by the fire were taken, and the children's room was overflowing with eager young readers. So I wandered out to the adult section and succumbed to the dust motes and the patient books fermenting like fine wine on the shelves. I harvested an armload, along with a blues CD, a classica CD, and a Pippi Longstocking video. Then I stepped up to the desk and paid my ancient overdue fine. ries that make a place for

us..." Or he suggests "a rush

to therapy...the fragmented self will be brought to trained

tion." Lastly, he sees "the

possibility of a genuine resur-

gence of the arts, of litera-

ture in particular. The book

will be seen as a haven, as a

way of going off-line and into

a space sanctified by subjec-

tivity. So long as there is a

independent selfhood, so

long will literature be able to

prove the reports of its death

What Happens When a Doctor Makes a Mistake

"SHE'S CONTRACTING EVERY SEVEN minutes and liquid is coming out." It was a Sunday morning in early March, and I was the doctor on call for family practice and pregnancy-related matters. This call from a concerned father-to-be would have seeme ordinary except that Ronnie, the laboring mother, had a May due date.

"You need to take her to the hospital right away; it looks like she's going to have her baby early," I told him. "Have you registered at the hospital already?

"Then go straight to the third floor, I'll call them and let them know you're coming," I did so and asked the nurse to monitor the baby, perform a sterile speculum examination to confirm that she had ruptured her membranes (her bag of waters), and to do a aginal culture for a particular bacterium, the Group B streptococcus.

Ronnie's baby had an estimated gestational age of 31 weeks and 2 days; 8 weeks and 5 days remained before he would reach his due date at 40 weeks' gestational age. Women can go into labor this early for many reasons, most of which involve infections of either the urinary tract, the vagina, or the uterine contents. If the membranes remain intact and labor hasn't yet reached the active stage, with the cervix dilated four centimeters or more, we can often delay or stop labor with medications, treat the underlying cause of the preterm labor, and give the baby's organs, particularly the lungs, a chance to mature. We can use medicines to hasten lung maturity when we think we will not be able to keep the baby from delivering before 34 weeks' gestational age.

get more complicated. Ruptured membranes stimulate labor, and almost all babies, no matter what the gestational age, deliver within ten days after rupture of membranes. Leaking membranes also give vaginal bacteria free access to the amniotic fluid, facilitating infection of the fluid and membranes if they weren't infected already. If the mother develops a fever, foul-smelling fluid, pus in her fluid, or other definite signs of infection, it becomes too dangerous to keep the baby inside, so we treat with antibiotics and allow labor to progress on to delivery. Because of all this, definitive determination of the membranes' status is an important part of these patients' initial

As I gulped down my lunch in preparation for a trip to the hospital, Kathy, the triage nurse, paged me to say Ronnie's uterus was racting with moderate strength every two to four minutes. I asked if the membranes were ruptured, and she said they weren't, a



pleasant surprise given that Ronnie had told me she was leaking. I ordered Kathy to give Ronnie a subcutaneous injection of terbutaline, which usually slows or stops the contractions of early labor, and I drove to the hospital.

I entered the triage area through the door just to the left of the labor and delivery area's main desk, passed the curtains closed around the patients undergoing evaluation, two on each side of the central walkway, and proceeded to the triage desk, tucked in a corner on the right. As the fetal monitors broadcast their rapid thumps as though dueling for recognition, Kathy brought me Ronnie's prenatal record and the news that she was still contracting every four to seven minutes "I have the setup for the sterile speculum exam." she informed me, "except that I haven't found a place to plug in the light source."

This didn't make sense to me. I had ordered the exam to be done upon Ronnie's arrival, so when Kathy had told me that the membranes were not ruptured, I assumed she knew this because she had done the exam.

I processed this information as I squeezed through the curtain and around the metaltray table holding the speculum and other instruments to arrive at Ronnie's right side The 32-year-old African-American's hands and legs trembled, not from fear but from terbu taline, one dose of which can make you feel like you've had about ten cups of coffee. She and her husband listened to me explain the



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Adventure

exam and why I needed to do it. She consented. Kathy found a light with a long enough the room, so I gloved up and between my hands, a more ture that tells my patient that I am trying to avoid putting an ice-cold speculum in he

Lasked about the fluid "When did you first notice you were leaking?"

"Friday night. I thought I was losing control of my bladder. It slowed down a worried, but today the contractions came harder and I was leaking more, so we called you." So she might have had ruptured membranes for

over 36 hours, plenty of time to develop an infection. But she felt well, and she didn't have a fever yet After about 15 seconds

of attempting to impart some warmth to the cold metal instrument, I advanced it slowly into her vagina. Despite our attempts to be gentle, this exam is painful for many pregnant women, and Ronwas one of those women. It didn't help that I needed to get a good look at her cervix and therefore had to exert additional downward pressure to position the instrument, a move that brought tears to her eyes. I didn't want to have to check her cervix with my gloved fingers because each cervical check increases the infection risk

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call perinatologist. I had never As I opened the specu met her and it was, in fact, lum, a pool of clear fluid flashed into view, and I had ny answer. I stuck a piece our hospital. Her short, curly hair made her look younger of yellow nitrazine paper ir the fluid, and it instantly than her probable late-30s age, and we had a pleasant turned deep blue, confirm ing that this was amniotic fluid. Using a Q-Tip, I ther

slide, removed the specu-

lum, and took the slide over

to the microscope. Under

magnification, I could see

the delicate characteristic

like broken crystal snowflakes

and complete the identifi-

cation of amniotic fluid. This

baby was coming very early

and I therefore needed a spe

cialist, a perinatologist, to

summoned Mickey, the on-

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introduction and case Mickey followed me into Ronnie's cramped quarters. sat down, and began asking the usual questions about what happened when. Ronnie mentioned that she had called a doctor late Friday, and he hadn't seemed too concerned. Puzzled, since a story of fluid leakage and contractions at 31 weeks is alarming to anyone who prac tices obstetrics, I interjected, "Who did you talk to? Was it Dr. W?" - one of the doc-

tors with whom I share obstet ric call responsibilities -"Friday afternoon?" "No. it was Friday night. and it was another doctor."

That stopped my ques-tions. I maintained my calm exterior and wrote a note in her chart while Mickey continued her inquiry, but my insides were churning. She had talked to me Friday night, and I had somehow missed the diagnosis. Hers was one of several calls that came in between 10:30 and midnigh and I was having a maddeningly difficult time recalling our conversation. It took me several hours to put it together as best as Locald but I did recall that she had told me she felt a constant dis comfort in her lower

abdomen that would get worse "for a couple of min utes" and then diminish I made sure she clarified that she meant minutes and not 40 to 60 seconds, which would suggest early labor. After a short conversation, her descriptions satisfied me that she wasn't in labor, and I told her to drink plenty of fluids and call me if her symptoms worsened.

This was malpractice. When an obstetric practitioner gets a phone call from a pregnant patient, there are four symptoms that the conversation must cover; contractions, bleeding, fetal move ment and leakage of fluid Residency faculty drill these four elements into every resident's head. The malprac





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documented phone contact in the records they review. Ronnie's fluid, and she didn't mention it to me. I called our answering service and asked what Ronnie had told them when she asked them to call me, and their records showed that she complained of pain and "losing control of my urine." The service must not have relaved that second part; either that or I am losing my mind.

tice lawyers also know them

and look for them in every

So, thanks to me, Ron nie walked around for 36 hours with her membranes ruptured nine weeks before her due date. If I had sent her in for evaluation Friday night, we could have started antibiotics to help prevent infection and given her two corticosteroid shots to help her baby's lungs mature. Instead, Ronnie was coming in now in early labor. He temperature crept up to 100.1 degrees, which was enough for Mickey to decide that we should not delay delivery

Since Mickey was managing

the situation. I wished ever

before When was see

ond-year resident. I was or

call one night when had

already admitted four patient-

to the hospital and therefore

had not siept at all. It wa

brought in a sixtvish-year

old, cheerful, obese man with

an "asthma attack " We

treated him with asthma

medications and he improved

but I recognized that it is not

common for someone who

has never developed asthma

to get his first attack in his 60s ordered a chest X-ray.

ooked at it. His heart was

engorgement. I had found

the sort of trouble I was look

ing for; the man had con

gestive heart failure (CHF)

condition where the hear

does not contract with enough

force to push forward all o

the blood that come to us and

therefore the circulation back

up into the lungs, filling then.

big, and the blood vessels to the lungs showed excessive

one well and went home

I stuck a piece of yellow nitrazine

paper in the fluid, and it instantly

turned deep blue, confirming that

this was amniotic fluid.

with fluid. But my body had such a strong desire to sleep and my fatigue had clouded my judgment just enough that I was able to create a new interpretation and convince myself that it was cor rect: the X-ray showed CHI but his clinical course was consistent with asthma, so therefore the X-ray was wrong and I could send him hom Much to the patient's delight he went home and I went t

When I awoke 90 mir utes later, my senses had returned. I got a well-rested resident to call him and admit him. The patient felt better than he had in days, but he did come back, which was a good thing because he had also had a heart attack Later that morning, I went to Dan. our residency director, and offered to take whatever punishment he felt was appro priate and wondered if I should rethink my career choice | was being too hard on myself. of course, and he pointed out that I had found my mistake, fixed it and

done the appropriate intro

spection afterward. The

patient did well and, ironi

cally, left the hospital think

another patient, a 22-year-old

blonde-tormer-cheerleader

type who came into my offic

a couple of years ago with

confirmed by examining he

urine before going in to see her. Early in training we

learn to assume that a woman

of child-bearing age who

comes to a doctor for any

reason is pregnant untiproven otherwise. Jaskee

control pills, and she said no

She then brought up that she and her fiance were getting married that weekend and

going to Maui for their hon-

evmoon. My wife and I had

spent our honeymoon there

so we talked some about that

while I examined her back

and abdomen I never

returned to the topic of her

contracention | prescribed

her the standard three-day

regimen of a suita drug and

was a bit less lucky with

ing was great doctor

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Two days later, two days before her wedding, she called me to tell me, in a voice boiling over with hatred, tha she was pregnant. "I knew I might be, but you never asked," she sneered. The problem: sulfa drugs in high doses cause fetal toxicity in rats. Reports of such toxicity in humans do not exist. but the findings in rats have led the FDA to place sulfa drugs in Category C for pregnancy, which means they should not be used unless the physician judges the benefits to outweigh the risks. She proceeded with her verbal assault, accusing me of lacking professionalism and

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ruining her wedding. She would make sure that none of her family or friends would ever come to me for care because of my incompetence.

I resisted the urge to reply, "You BITCH! You deliberately withheld information that you knew I needed to know and put your baby in jeopardy. Is that what a good parent does? You set me up. And it's not like I prescribed thalidomide. Instead, recognizing that I had screwed up and that I was dealing with an immature woman who didn't know to protect herself and her baby, I congratulated her and attempted to persuade her that taking four doses of Sulfa

almost certainly would not affect her pregnancy at all, which was true. I closed with a recommendation that she not set her future doctors up to make mistakes, because we are all human beings, and if we're given enough chances to make them, we will. He haby must have done well because I never heard from

her attorney. With this baby, though, oversight had the poten tial to lead to serious conse quences, and I felt horrible It didn't help that my head filled with visions of mal practice attorneys licking their chops and sharpening their tongs Patients who sue usually do so at least in part

because they don't like their I then placed a call to doctor. From her perspec tive. I had missed her diagnosis, sent her into a cramper triage area, ordered a painful injection that made her shake like a leaf, and introduced myself by doing a painful speculum examination that made her cry. I couldn't escape the thought that this was all very, very bad. Upor arriving home, I told my wife, who provided her usual comforting magic, but she alone couldn't bring me out of my cloud. I called my boss and confessed my sins. "Not idea care," he reassured me, "but able that she didn't say anynot terrible. I think the baby thing about it." will be fine. We'll just have

"She's not the brightest crayon in the box" was how



Mickey, because I didn't know her at all, and for all I knew she had the common bias many obstetricians and other specialists have against family practitioners. Some refer to us as those "lazy family malpractitioners. Mickey didn't have that bias. "Like most experienced obstetricians. I know that this stuff happens to all of us," she explained, "I knew she was either the one in a hundred where you just didn't ask the question or she didn't tell you. It's remark-

Ronnie's doctor explained that omission, "Don't flos vourself over it " Fine. I thought, but now my future happiness would depend on how well this baby did. Thirtyone-week-old babies can ba severe problems, and I had a lot of reasons to expect bad things to happen. When I called labor and

delivery that night at 10:00, the receptionist informed me that Ronnie had delivered two hours ago. As fast as I could, I dialed the number for the intensive-care nursery and waited for the baby's nurse to give me an "He's doing great."

Thank you so much. He was on a ventilator, but he had not required any supplemental oxygen, which is exceptional for such an early baby. When I went to see Ronnie the nex day, she gave me a proud smile as she praised her threepound, two-ounce baby's eistiness. And I can thank him for the loud reminder to remember the four elements: ontractions, fetal move ment, bleeding, and fluid leakage. I don't imagine I'll forget them anytime soon.



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THEN TEDDY SHOWED UP

SINGLE BLACK EYE gleamed from the middle of a white-fur puddle. The eve was the size of a large olive, the fur was thick and nowy white, and both were contained on the other side of the door. I saw this vision through the clear-glass panels on either side of the front door as stepped forward and rang the bell. Suddenly two eyes and the rest of a dog's head especially the mouth — lifted up from that mass of soft fur, and it began to bark. This was Teddy, a 12-year-old Samoved, who set off a racket that echoed through the house.

The two-story ranch-style home was painted terra cotta; a huge cactus grew in the front yard. The color, the cactus, and the brick-lined patio that led to the front door gave the house a handsome hacienda flavor: I might have been in Cuernavaca rather than on a quiet residential street in suburban Del Cerro, Barbara Edell, who lives here with her husband, Ronnie, and her two daughters, Ricki and Sherri, heard the barking and came running.

"Oh, don't mind him," she said, open ing the door. Samoyeds are big dogs, and soon two more — plus a black-and-white short-haired terrier a quarter their size shot out of nowhere, right on Barbara's heels. Now the front

hall was a mass of frenzied dogs, three the size of farm ani- TEDDY HAD LOST ALL mals. Amid yapping and barking, Barbara, CONTROL OF HIS HIND a small woman with long, dark hair, herded LEGS. HE WOULD NEVER the critters down the hall. "I'm so sorry,"

she called out over the melee. When she returned, only Teddy remained in place, splayed out in front of the entrance. He had not stopped barking.

"That's all right," soothed Barbara She bent down and patted him. Teddy, his black eyes liquid with loyal devotion, writhed in an ecstasy of pleasure, a great white shag rug whipping over the marble floor. This was all Teddy could do: he can no longer walk or stand. He's lost the use of his hind

legs. The surveillance spot at the front door was his post. I climbed over Teddy; Barbara closed the door behind me. Instead of mounting the baronial staircase, which rose to the second floor, Barbara led the way down the hall and to the left, passing a gallery of rooms with shades drawn against the midday heat. In that half-light, the rooms shimmered in watery darkness like steeping tea. Christi and Sammy, the two other Samoyeds, and the terrier, Lady Bug, were up ahead, making noise. Behind us, at the front door, there was

I entered the small room that overlooks the front yard and sat on the couch; the three dogs, particularly the Samoyeds, collapsed around me in an avalanche of fur. "Buggy! Get down!" Lady Bug was struggling to wedge herself in among us.

"Down! Sammy! Christi! Get down!" Barbara was a small woman with a big voice. The dogs took to the floor, covering it. "That's better." Except Buggy. Resisting orders, unfazed

and undeterred, she clambered over pillows. Twenty pounds of neryous energy, whimpering slightly, she hun gered for a patch of skin on which to plant a wet tongue. I gave her my



"Dogs just want to

be near you," said Barbara, benignly. She should know. She'd had

Early morning, February 27, 1987, Barbara Edell was 35 years old. The birthday-girl y in her king-size bed upstairs on the second floor, her eyes closed tight against the bright lights dancing on the bedroom ceiling — the reflections from the pool in the back-yard. Wrapped in orchid-colored sheets and the familiar fragrance she used in the drying cycle, she was half-awake and only vaguely aware of the sound of voices in the hallway Then they entered. She opened one eye. Her daughters, Ricki and Sherri, were clutching something between them that was white and furry. Ronnie, smiling, was bringing up the

"Surprise!" Barbara sat up as her daughters laid the soft bundle in her hands. "Instantly!

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That's what you can say. It was love at first sight. I dored him from the very first moment I saw him The scene quickly

turned to one of confusion with all hands vying to clutch and cuddle the puppy. In the excitement, the two-month old peed on Barbara. There was a rush for towels, then everyone took to the bed making much of the newcomer. As for the serious business of finding him a name, that was easy: Ted E. Bear, they decided: Teddy for short. Teddy had been flown in from New York It was a timely reversal. Bar bara, who grew up in Prov idence, Rhode Island, was eight when her family go their first Samoved, which had come from Chula Vista Cookie was her name. She did not live long. "She got fat eating all the food my mother tried

to feed me," laughed Bar bara, who today, through dint of hard work or luck genes, remains the size of a slim 16-year-old. Afte all that feeding. Cookie's overburdened heart gave

A Cookie #2 followed then came Prince, and finally Joey, all Samoyeds. When Barbara was 19, she married Ronnie Edell. They moved to Atlanta, where he took an advanced degree in human behavior and sh earned a teaching creden tial. They adopted anothe Samoved, Star, whose own ers had developed an allergy to the thick white fur. Staproved such a hit with the

University of Georgia that at graduation, she walked with Barbara and Ronnie to the podium, where she was presented with a carrot. The couple moved to San Diego, and Star, in time went the way of Cookie and the others. Ricki was 12 and Sherri 9 when Teddy arrived. "Samoyeds are really

students and faculty of the

strong," said Barbara, who has no trouble explaining the breed's appeal, "They and were the lead dogs this means they were not only powerful but they commanded respect from the other dogs. And then at night, when it was cold, the Samoyeds were brought inside to keep humans HAS A NEW CAREER. only pack leaders but they had the intelligence and adaptability that made it

possible for them to relate to humans as well Samoyeds love nothing more than the chance to hang out with people." And while they're hanging out, they grow quickly. At eight months, Teddy was his adult size - 5'5" and 80 pounds. The family's Chevy station wagon comfortably held nine passengers...until Teddy came

along, taking up four seats in the back When Teddy rides with Barbara as she drives around the city, he reduces that number by half. Barbara and Ronnie came to San Diego because

of USIU (United States Inter national University) and its luminaries, such as Viktor Frankel and Ashley Montagu, who lectured there With Ronnie's silver curls telegenic looks, and radio voice, he began regular appearances on Channel 8 a "relationship expert. He wrote books and appeared on Oprah! The oirls Ricki and Sherri, went from junior high into Patrick Henry High School. Two years after Teddy arrived.

the family got Christi; and two years later, Sammy came. "But Teddy was my first love," says Barbara, and will always be special. When he was seven. Teddy became a pet-surrogate at San Diego Children's Hospital. He was

WITH THE K-9 CART, TEDDY

assigned to the long-term cancer ward. "His very first day," recounted Barbara. we arrived during lunch. We went into a room where a little boy lay in bed. He'd refused to eat his lunch and was just lying there, his tray at the dog; often, said Ba When he saw Teddy, the bara, their laughter would youngster opened his arms turn to tears.

under the animal. "He didn't know Teddy was after the food. He gobbled up as much of the uneaten lunch as he could before I pulled him off the bed." It didn't matter. The child felt comforted.

wide, a big smile on his face

Teddy jumped up on the

bed: the child was in ecstas

Another incident occurred at Halloween. The

ward and the private rooms had been decorated for the holiday. In a room awash with orange pumpkins and flying witches, a girl lay in bed, bald from the effects of chemotherapy. Barbara showed up with Teddy. He was painted with black stripes, like a zebra. How that girl hugge

Teddy. She was 12 or 13. and losing her hair was a big deal for her. But she never talked about it that is, not until she saw Teddy, not until she saw now ridiculous he looked She spoke to her doctors she felt about having no

dogs serving as pet-surro

to keep a weekly schedule

Sherri's bedrooms. The

years passed.

relieve himself, but she was small and Teddy was mostly Teddy was also a supdead weight. It was a strug port for the parents of those gle. Then on the Internet children suffering with can-Ricki came across an ortho cer. While the parents had pedic surgeon with veteri to remain strong and hold narian experience. He had back their concerns from designed something he their sick kids, with Teddy advertised as a "K-9 Cart. in the room they could laugh They ordered one.

"It changed our lives You just strap him in and away he goes," said Bar "Teddy gave them a bara. "You want to see? She led the way back through chance to let go. He served as an opportunity for catharthe house to the front doo sis." The waiting list for The cart rested nearby, a cross between a shopping gates was long, and Teddy cart and a golf cart. In a twinkling, she had pulled two years. No longer obliged up Teddy's useless hindquar ters and strapped them into he returned to his favored the carriage. Now mobile, Teddy made for the door. spot between Ricki and "See what I mean? He's

"Then one day I noticed

acupuncture and

that he was having diffi-

culty walking," Barbara took

him to the veterinarian, bu

they couldn't tell her what

was wrong. Teddy was take

hydrotherapy sessions. Ricki,

meanwhile, went on the

Internet. She searched under

canine disorders, unde

doggy rheumatism — under

everything, she later told

me No one had a clue Bar

bara remembers those as

the hardest months of her

life. Within five months

Teddy had lost all contro

of his hind legs. He would

never walk again. "But I was

not going to give up on this

dog. He had too much life

him outside so that he could

Barbara would carry

got a lot of life yet."

Barbara calls him a beds and into kids' hearts: in waiting rooms he threv himself onto peoples' laps. could throw off the weight of their worry. And Barhara had been there because of Teddy; she was allowed to participate in the healing or the grief. And she

was grateful to him for this Outside I watched the dog move easily onto the sidewalk and then into the street. Mobility had transformed him. Following Barbara's lead, he moved next to her, happy, it seemed, simply to be out and about.

He looked like he was ity offered by the K-9 Cart. Teddy has a new career Now he visits senior citizens' centers. Barbara says when he goes to these cen ters he gives the elderly a feeling that they, too, can challenge their bodies, that they need not accept limitation. And sometimes the

old folks just have fun.

"At our first visit to the Alvarado Nursing Home in Mission Valley, there was an elderly woman sitting in a wheelchair at the door. and when I opened the door and Teddy came in, she took one look and shricked 'leremy! How are you?' remy was her dead hus band. Teddy tried to climb her, his cart and all. The woman kept grabbing great handfuls of him, thinking she was snuggling with leremy It was wonderful "

"We'll give the cards away free," said Ronnie Edell, joining us outside. He was speaking of the line of Teddy greeting cards he and Barbara hope to cre ate. "We also want to develop a toy model of him," he added, "Ultimately, we'd like to turn the real-life Teddy into a symbol of challenge and inspiration to the sick and dying." Ronald McDonald has come to rep resent a symbol for children who are sick. Ronnie

might one day he as now erful a symbol. "As one who enables the disabled." Teddy already has his own web site (ourteddybear.com) designed for children to log in and share their thoughts

One of the first evening arbara was out with Tedd husband

was bitter. She had never spoken to me. It was like she resented every step she had to take." But that ning when she first sav Teddy in his cart, the woman stopped dead in her tracks "the woman suddenly broke over his fur and kept par ting him and saving, "Thank

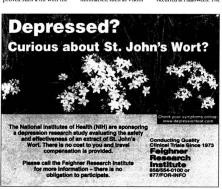
"But you could tell she

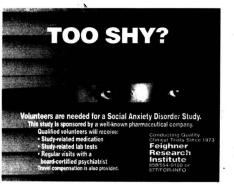
me that if he could get out and walk like he was, then she could do the same thing

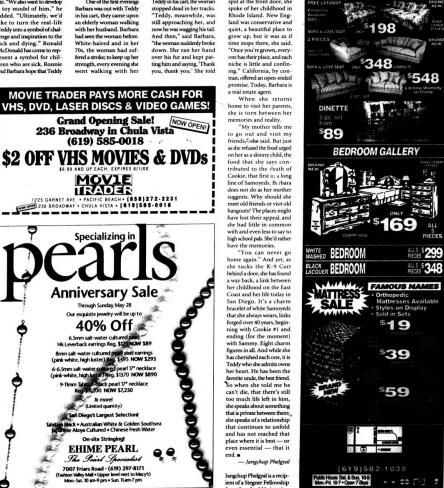
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Back in the house a Barbara unstrapped and settled Teddy back in his spot at the front door, she time stops there, she said "Once you're grown, every one has their place, and each







The winter flower fields in Carlsbad are brown swells of plowed soil planted with ranunculus seed. By February the green sprouts appear, like carefully placed tufts of bright yarn across an undulating quilt. March through June brings the bands of color that wake up weary 1-5 commuters. Spring blooms are cut, summer bulbs are dug and cleaned, packed and shipped, and the fields are prepared again for fall seeding. These 50 prime acres of land are the most constant reminders to most San Diegans that the county has been a major flower-growing center for the past 80 years.

The 300Million Dollar Bouquet

"Why did all the growers end up in Encinitas?" Eric Larson shrugs. Larson is director of the San Diego County Farm Bureau, an organization that represents local farmers in legislative and other matters. "Well, how did all the golf club manufacturers end up in Carlsbad? One or two located there, then others came in, and suddenly they have a high profile." Estimating the number of flower growers, large and small, in the county is difficult, Larson says, because of the independent nature of the business. A safe estimate would be around 250, perhaps 300.

But if it's harder now to find the greenhouses or large open fields of blooms, hat's not because the industry is shrinking, Larson suggests. "Now we're seeing the opposite happen. Growers are dispersing in the county. The industry is much larger now than it was before, when it was concentrated. It's just not as visible in one location."

In 1980 the county had nearly 5000 acres of land planted to flowers, the third highest-valued farming industry behind fruits and poultry, By 1985 flower growing ranked first in value in the county. Today, according to Farm Bureau statistics, ornamental crops (including cut blooms, bulbs, and interior and landscape plants) are grown on more than 8000 access and are still the county's top-value farm crop, despite modern pressures on a traditional industry.

An Eden in San Diego

An Edon in San Diego
One of the first things Alonzo Horton did when he organized New San Diego
was plant a showcase garden in the middle of town, complete with glasshouse,
well, windmill-driven pump, and full-time gardener. He grew examples of every

possible flower, fruit, and vegetable. Then he could say to prospective buyers, "See? The place isn't so bleak after all. Ignore the dust, the vast acres of treeless, scrubby hills. Each new home can be a showplace of greenery. We can grow things in San Diego."

In the lat 1800s, Horton's city dwellers tended their gardens, supplied by a few local nurserymen. Families in the hinterlands dry-farmed grain and beans. With the first dams — Sweetwater, Cuyamaca, Wohlford, Morena, Otay, Barrett — came the citrus growers. With a rail link to buyers in Los Angeles, by the turn of the 20th Century, San Diego had the start of an agricultural economy. North County entrepreneurs organized small irrigation districts, though the area had only two incorporated cities, Oceanside and Escondido, populations 1500 and 500 respectively.

For the next decade, local boosters were plentiful, vocal, and imaginative. Hey touted the area as an "agicultural utopia" of "Edenic abundance." The coastald climate is temperate, land is available, and the soil is fertile, they said, stretching the truth a little on the last point. But by the time of the 1915 Expo, every farmer in America, Europe, and Asia knew about the comucopia that was Southern Califonia.

North County's Edenic abundance was mostly alfalfa and citrus until after World War I, when the Henshaw and Hodges dams were built and the first large water districts were established. With reliable irrigation sources, the area came to life with vestables and the earliest aword on roves.

to life with vegetables and the earliest avocado groves.

In Los Angeles shortly after the war, farmers, especially flower growers, began to hear the sound of approaching suburbanites. As land use changed, some grovers looked for larger, if not greener, pastures in Orange and norther San Diego Counties. English-born immigrant Luther Gage from Montebello was one of the first to move south, planting five acres of gladioli, raunchil, freesias, and anemones in Carlsabd in 1921. He also cultivated what would become the town's official flower, the bird-of-paradise. Montebello fern grower Harry Bailey arrived the next year, then Thomas McLoughlin from Seattle (Dutch bulbs). E.P. Zimmerman, Germany (clivias); the Briggs family, Chino (hybrid

German immigrant Paul Ecke Sr. had been growing a Mexican wildflower, he pomeetin, for ten years on land in Hollywood, Beverly Hills, and East Los Angeles. On the East Coast at that time, poinsettias were popular exoti chothouse flowers. In 1923 he supplemented his business with 40 acres of Encinitas land, for which he paid \$150 an acre. Eventually he moved his growing operation here.

The success of the pioneer flower growers attracted others and caught the attention of some longitime local farmers. An acre of glads was more valuable than an acre of peas, and gradually some of the country Sood-crop land was converted to flowers. The Frazee family had farmed hay and beans in San Luis Rey and Carlsbad for 40 years by the time they took a chance on an acre and a half of sweet-smelling freesias in 1928. Ten years later, they'd plant their first ranuoul on five acres, the small beginning of today's Carlsbad Flower Fields.

By the 1930s, the coastal strip from south Oceanside and Vista to Leucadia was home to about 50 experienced flower men with, by one grower's count, 680 acres planted to bulb crops, some of which were sold nationally and internationally; 350 acres to glads, 30 to anemones and ranunculi, 100 to daffodils, 50 to irises, and 150 to other bulbs. Because of the area's moderate climate, they could supply cut winter flowers, especially glads, to the big Los Angeles market.

Growing a Business

Bob Echter sprints down the path between rows of greenhouses. The woodframe structures stretched with heavy plastic sheets have a frosty translucency, like a development of igloos. As the leads a guest on a tour of the facility, Echter holds a cell phone to his ear and with his free hand waves hello to a group of employees storing equipment for the night. The call is from his office staff, no more than 500 feet away; but Bob is on the move all day, and they're never quite sure where he misst be at any given moment.

Echter is owner and president of Dramm & Echter in Encinitas, one of North County's most successful flower-growing operations, with almost a million square feet of greenhouses and 50 open-field acres on the slopes beside Leucadia Boulevard. Echter was voted 1999 "outstanding person of the year" by the county's Flower and Plant Growers Association.

He's among the third generation of flower men in his family, and the Echter's story is fairly typical of the industry since the turn of the century." My grandiather came over from Germany to Canada as a gardener, then moved to western lowa. He had a flower shop with a greenhouse behind it, and he grew beddaring plants as well. That was from the 1950s through the early '50s. My deltard



Each bush
looks like a
patient in an
emergency
room. The
dim, silvery
light through
the plastic
walls gives
the space an
eerie, underwater feel.

his own business, the same type of idea, in western Iowa." With transportation limited before the end of World War II, retailers grew their own plants or were supplied

by nearby farms. "Most

plants couldn't take the train ride very far." Echter explains.

"Then my uncle went to Colorado in the late '40s. Air freight was just beginning, and Colorado was becoming a popular place

there all year. They like high light for better productivtime were a big crop.

to grow carnations because

there's so much sunshine

ifornia a viable place for "My father joined my

Rob Febre



uncle in growing carnations, and the two families outgrowers [to supply a national market]. My dad started a grew the business in Colcarnation ranch on five acres orado after five years, so my that he owned off of Piraeus dad came out here in 1953. Street and the freeway, across from Evelyn Weidner's [Wei-Air freight was making Caldners' Gardens, specialists in fuschias]. That grew up in carnations and chrysanthe mums. People in the late 50s grew a lot of mums. People always saw mums as a fall crop, but in the '50s they started this program



homes were burned or vandalized and, in one case, physically moved off its foundation to a new site. The Eckes (themselves German immigrants) and some other growers tried to protect the Japanese property, but few

the spray type that they sell acres, was worth \$1.28 milreturn to when internment lion. When Japanese farm ended. One notable excepers were interned during the tion was the Asakawa fam Second World War, the state's food production fell. To make up for the loss and to qualify for rations of fuel, tires, and fertilizer, flower growers had to replant some

land to vegetables. Flower acreage was also lost in San Diego County when the dozen or so Japanese growers here were interned in 1942. Many had specialized in breeding chrysanthemums. Over the next two years, their land and machinery were stolen

ming of lights [to mimic the

seasons] so it could be a

52-week-a-year crop. And people then liked the big

mums, the corsage type, not

horticulturists, who had lost their Mission Valley land to the state. They challenged the escheatment in court and regained their title. They ran the Presidio and Bonita nurseries for another 45

industry had rallied from the wartime doldrums. Acreage doubled and value quadrupled: 1450 acres

yielded \$4.7 million. The industry now was large enough to support a local trucking company to carry cut flowers to the L.A. whole sale market. Refrigerated trucks could even serve points

as distant as Phoenix.

dahlias, hibiscus, gardenias, camellias, daisies, lilies, hydrangeas, and other species. Plastic film sheet ing, a World War II development, allowed growers to build wood-frame green-

By 1960 local growers had diversified out of the mainstay gladiola; 2050 acres produced \$7.35 million addition of stock, sweet peas, HEALTH AND BEAUTY

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houses rather than the tra steel-framed glasshouses. Flowers could now be better timed to meet market demands, quality improved, and for the next two decades, county grow ers enjoyed their peak years.

The Echters responded to the market boom. "We came up the hill to this loca tion in 1973," says Bob, "and eased the land from Paul Ecke. My father and Gene Dramm, they partnered together in '73. They wanted to expand as quickly as possible. Their idea was try to get to a certain size of busi ess, because they knew they had the clients, and they had the product, so they didn't want to tie up their money in land. So we leased here for almost 20 years. It was originally 17 acres, and we added 4 more. At that point, a major part of our sales."

The Carnation Wars

A 1980 survey by the UC Cooperative Extension indicated that 300 growers, most still in the coastal strip in Oceanside and San Dieguito, managed 600 greenhouse acres and 3500 acres of out door flowers and cut foliage By now San Diego County was the source of 10 percent production in the United States. Total crop value for nursery products and market flowers in 1982 was \$102 840 000 according to state farm bureau statistics.

But international market forces, which started slowly in the 1960s and '70s, began to affect the domestic iffdustry. Local floriculturists who had enjoyed a ket for their "commodity" tions, and roses, which U.S. florists use in huge quantities - suddenly saw their market share shrink. The federal government itself opened the door for the competition. In the 1960s, the U.S.

Agency for International Development began to assist underdeveloped countries to establish more diversified export industries. Colombia, heavily dependent on coffee, was one of



the first to receive U.S. aid. American advisors (and American money) helped build a flower-growing and plement coffee exports. One of the first flowers they chose

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to grow was carnations. Two of the carnation pioneers in Colombia were former grow ers from Encinitas.

Bob Echter recalls, South American growers in the early '70s started to

ome into the eastern mar kets. The bulk of what Dramm & Echter sold was back Fast, in the cold-weather areas. So we slowly lost a lo of the eastern market as the quality improved down in South America. Some of their early crops, the qual ity was suspect; they had their growing pains for five or six years. We're not shipping nuts and bolts. It's a ighly perishable item. So it takes a while for a country that's new to it to be suc cessful. So as that came about we lost the eastern markets, and it became obvious that we were going to lose a lot

"There were a lot of different reasons why, but mainly the prices were so drastically different. When we were trying to sell a flower A Rose by Any Other Name Would Be Cocaine stem at 12 cents, they were selling at 3 or 4 cents. And they could do a very good job with them. Light and tem peratures were great for carnations, and their costs, espe cially for labor, were much

of other markets too

South American imports enter the United States at

Miami. Because shipping to vestern markets required added transportation costs and delays, those markets were still open to California and Colorado carnation growers into the 1980s. The local crop value peaked in imports pushed down the price of blooms, by 1998 the local crop was worth \$2.6 million, although acreage planted to carnations had decreased by only 50 per-"And right after the

Colombian carnations hit, the chrysanthemum market followed," says Echter. His Colorado cousins now have home-garden stores on their old carnation land, "and Dramm & Echter shifted

Everybody here though that roses were so perish able," says Echter, "how will [South America] ever ship roses successfully? That's what everyone thought. They're picked [in Colombia] one day, graded and

bunched probably the following day, sold maybe the next day or the second day Then they have to be shipped to Miami and go through customs. It's four or five days old before they get to the United States. Then they're held in Miami, at the importers' refrigerators, unti they can sell them. So we were thinking that it would be a real slow transition into roses or maybe [the market would be protected just because of the nature of the

beast, the perishability. "But in South America they grow them at high alti tudes and so slowly that they grow a very firm rose. They don't open very well. The plants are cold grown, so the buds just kind of sit there and can handle the shipping and storage and be sold eco nomically," Echter says.

Then in 1991, as part of the Bush administration's war on drugs, Congress passed the Andean Trade Preference Act. At the time, South America already claimed nearly half of the U.S. rose market and more than 70 percent of the mums

and carnations. This new legislation removed all tariffs from flowers and some other products from fou countries known to be major sources of cocaine and heroin: Colombia, Peru. Ecuador, and Bolivia. The hope, of course, was that farmers would replace coca plants and heroin poppies Once again domestic

growers struggled to compete with the South American product, grown where a vorker earns less in a day than the average American worker earns in an hour and where pesticide regulations are less restrictive. While it costs the average American grower 40 cents just to pro duce a rose, imports can sell for as little as 10 cents. Roses and other flowers have occa sionally been dumped on the American market at give away prices in an effort to lun wholesalers to the imported product South America now supplies 75 to 80 percent o the roses sold in the United States. San Diego supplies

10 percent of the roses sold

from California, which



amounts to 1 percent of the national market

In San Diego County, 1988 was the peak year for rose growers according to farm bureau statistics. The value of 61 acres of roses

was \$14.1 million. By 1998 acreage was down to 47, and the value was slightly over \$7 million. But last year the county lost the Thompson

grower. Robert Thompson

closed down nearly half a million square feet of greenhouses in Carlshad and moved to San Marcos, where he now specializes in house-plants and potted ornamentals. But if Bob Echter concedes the carnation wars to South America, he's still a booster of American-grown

He opens the door to a greenhouse full of compact, lush rose bushes. The roots of each deep-green plant sit in a small plastic sack of shredded coconut fiber. The sacks rest on ranks of wooden benches. Tubes and pipes run in and out of each sack, connected to umps, gauges, and larger tubes for dispensing timed nfusions of water and nutri ents. Each bush looks like a patient in an emergency room. The dim. silvery light through the plastic walls gives the space an eerie

warm and thick like in the adjacent greenhouse: Echter surveys the sea of green teardrop buds on tall stems, all of nearly equal

underwater feel. The damp

air is surprisingly cool, no

height. "We have the temperature down in here to keep the buds from opening too soon. We're timing them for Valentine's Day. We'll bring the temperature up so that when we cut them the are just beginning to unfurl If a rosebud is too tight when you cut them, they will never

open into a full blossom. "California growers, we heat our greenhouses and we push our roses faster so we can turn more units, which is one way that we can compete with South America. But until six or seven years ago, growing roses that way, they were weaker stemmed, and some times they didn't last as long in the vase.

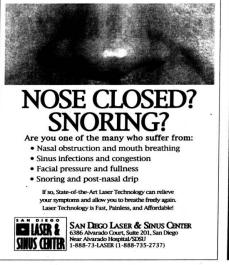
"But growing them hydroponically and with new cutting techniques, now we have a stronger, heavier rose that's superior to the South American rose. It isn't as big as the South American rose, but they're healthy and the stem thickness is good, and they open. But everybody's so tied up on size, that the rose has to be big, so they choose a South



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American rose. But South American roses don't open. And they have to pick them for the market." Valentine's account for the bulk of rose

Part of the market psychology rose growers must deal with is what Eric Larson calls the "wow factor," the visual impact of the larger South American rosebud As he puts it, "The highest value a cut flower has is the moment it's received [by the

open a little bit and then sit.

for six to eight hours. We had an exemption where, if Echter grudgingly you suited up in a full spray admits this is especially true suit, you could go back in and harvest. We're working in a perceived high-dollar with the EPA on that. And to item, "when you get a dozen of these" — he sticks up his compete with roses, you pretty thumb, the American rosemuch have to go hydroponic "versus a dozen of so you can grow a better these" — he wraps his index finger around the thumb, quality product. And that's a big capital investment. Bu the South American hud we're diversified enough that no one product is dominant. "But I still contend that people want to see a rose open. And in mses, we haven't taken out one bush yet." Dramm They don't want a rose that & Echter still maintains about comes in and cracks a little bit and then just sits or droops three acres of roses. over. And the majority South American roses will

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be picked twice a day, becaus

they have to be captured at

just the right stage of open-

ness. With that there are reen-

try issues. When you spray,

the EPA says you can't go back [into the greenhouse]

county's flower industry today, "There's no getting around the fact that imports made a huge hit. A huge hit. But we're still number one in the nation, by far, for ornamentals." That's the general industry term for cut flowers, landscape plants, number-one nursery county in the nation. The acreage hasn't gone down. If an acre growers who didn't find a niche. There was nothing special about what they were doing at all, and they were easily replaced. You look at economic models, and that would apply to the carna-

tion industry.
"To compete, foreign growers have to deal in highvolume items that florists use in huge quantities. They need to pack huge boxes

"The survivors are the ones that

are finding these niches, not just

pushing volume."

disappears on the coast, it pops up somewhere else, like with Robert Thompson, for instance. It's nov San Marcos, Twin Oaks Valley, Fallbrook, Valley Center. Both Echter and Lar-

son agree that finding a niche market is one key to success for growers in the future. Larson explains, "Everybody grew carnations, then imports killed them. Those were with one kind of flower, a sort

somebody like the Eckes doing poinsettias," Larson continues. "Nobody else fills that niche. And Bob Echter grows a wide variety of flowers. He makes himself valuable to his customers because they can get 20 things there. If you just grow carnations, ery in Fallbrook, they've created a niche by growing unusual blooming plants that are hard to find else where. So the survivors are the ones that are finding these niches, not just push ing volume. If you're trying to compete with volume, you're going to get beaten up by Mexico and Colombia

Larson suggests this is

to buy them. Sunlet Nurs-

field production," Larson says, "not greenhouse pro duction. Wax flowers, lep tos, proteas, perennial out door shrubs. We have a climate that's difficult to match. Theirs isn't a niche of mar ket, theirs is a niche of clican't reproduce what we do here. We have this nice climate here that does well with African native plants, Not

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ard-Certified Facial Plastic Surgeons.

A wave of cold air spills into the already chilly, damp warehouse. The flower han dlers wear gloves and thick, dark green, fleece-lined parkas embroidered with the Dramm & Echter name pod-shaped, pale green lib buds hint at their final, full-An impromptu chorus of voices joins in on a norteño bloom color with a wash of song that plays on an unseen white or pink or yellow. One pallet holds mauve and orange-sherbet rosebuds Armloads of pea-green On the sorting floor

workers corral the canvas slings stretched on wheeled frames and push them aside for the night. Tomorrow morning each sling will be the collection point for a customer's order, filled from buckets of cut blooms. Pallets and wheeled shelves crammed with bundles of cut flowers and greens wait by an outside door, the last of the day's orders ready for

Oueen Anne's lace have not

yet bloomed into frothy whit

"When we saw the carna-

tion mess in the mid-'80s, we

chose to get out of that crop

At the same time, there was

a sort of renaissance of

demand on spring flowers

The Dutch came in and did

a lot of good advertising to

retail florists - gerberas

Bob Echter recalls,

lilies, iris, daisies. The whole Gerbera daisies as wide lily market, in terms of breed ing, has come about since and flat as saucers balance on naked green stems — scar then, as well as freezing techniques. You can freeze the let, sunflower yellow, orange petaled with gold centers bulbs year-round, when you couldn't before." The Dutch, red with vellow, blue, dusty of course, sell the bulbs for blue-pink, and a delicate these crops. And each bulb ivory-pink. Tall shafts of udded iris reveal onl is good for only one harvest. Then they're pulled, "steamed a hint of vibrant blue-pur ple petals. Bundles of magenta and midnight-blue "We got on the coattails show off black-and-white centers. Spidery stems o

of the Dutch, and as they were

promoting these items, we started

HEALTH AND BEAUTY

producing it."

Echter. Then they're mulched, returned to the soil, and fresh bulbs are planted. Unlike other crops, where labor is the largest contributor to production costs (35 to 40 percent), for lilies, it's the cost of the bulbe themselves. For other green house plants, energy for heat ing and cooling is the largest

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started producing it. And it worked quite well. But now everybody's gotten on board in the last four or five years so all these have become a bit of a commodity. So now we're all sitting here again duking it out on a commodity basis

"Growers who got in early did well, but then every

expense. For field crops it's

money, so they got over "When we got out of duced, and prices fell certain crops, we were lucky that there was another door really dramatically. You see that with all ag products Everybody runs where there's open. Our customers were demanding products and ney, and all of a sudden we could fulfill that. We were there's way too many acres. on the early part of that wave. We got on the coattails of "We're not a flower the Dutch, and as they were

breeding company. We go out and look for products that breeders are working on. But there isn't a whole new array in the botanica world to go out and find anymore. We've kind of hit Echter says they're able

body runs where there's

to plan ahead by about two years. He's buying lilies now for the spring season of 2001. "Some years lilies are very good, and some years they're disaster. But one of the reasons we like them," he says, "is because the South Americans don't grow many It's very expensive for offshore growers, with their infrastructure, to bring in refrigerated bulk product temperature. And it's a heavy item to ship in crates from South America, For us, they

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help counter some of the offshore product." "You have to come ur

with new varieties all the time," says Eric Larson. "And new ways to grow. You have to be prepared to switch There are trends in flowers tion to Martha Stewart. The to be the Boston fern. That changes over time. People say 'What's new? What's different?' And the interio landscape business, which is huge, they want to know what will last a long time what's low maintenance.

son, a grower has to be "a sharp-pencil businessman with some marketing savvy If a grower's not a marketer, he'll fail."

Going, Going... One major change in local

enough local participation the growers' co-op could sell its own and attract a steady group of buyers. The idea wasn't easily embraced by the cautious and independent farmers in the area It took about two years to convince 37 growers to pay their flowers through the there were 35 full members and 16 probationary memhers. Some of the 350 registered buyers came from as far away as Salt Lake City and Las Vegas. Sales vol-

flower marketing came in the early '80s, when a group the San Diego County Flower tas. Why pay commission men to sell San Diego flow ers in Los Angeles? With

ume was about \$2 million, a tiny fraction of the county's total crop value that year. In 1989 the auction moved to its present quar-

ters in Carlsbad, on Avenida Encinas, just north of Palomar Airport Road, as one of 34 tenants in the Sar Diego International Floral Trade Center. The center is a limited partnership that includes the Mellano family, longtime local growers and Carltas, the Eckes land management company. Pau Ecke Ir. saw a central merchandising location as one way to raise the county's flower-growing profile and to reap the benefits of a cooperative enterprise. Carltas paid \$10 million for the old Burroughs Corporation feet) and obtained \$1.2 million through the Coastal Conservancy, a state agency charged with overseeing stal land use. This money had been collected as fees

verted agricultural land to

housing. The conservancy held the money in the Carlsbad Agricultural Improve ment Fund, to be adminis tered locally. Carltas used the money for facilities improvements and to subsidize tenant rents for the first ten years.

The center is open to the trade only and leases space to the flower auction and to independent growpers in a sort of one-stor shopping setup. Buyers (mostly retailers) in one location can find cut flow ers, potted plants, dry and fresh flower arrangements, florist supplies, growers chemicals and equipment. and shipping services.

The trade center keeps no figures on the volume of flowers sold through its facility nor the source of the blooms, but they do say that Colombian and Ecuadorian roses have made an appear ance in the last few years. Since tenants are free to obtain their flowers from any source, the lower-priced imports were bound to make

an impact. A few local grow bara area, there are a lot of ers (including Dramm & Dutch growers who right Echter) are among the cennow are expanding, and they ter's tenants: but others think the cut-flower busi ness is the best thing going believe the center might on. They love it. They're in actually have hurt them in the long run by providing Santa Maria, Nipomo one more convenient sales location for foreign com-Oxnard, Ventura. They're building and planting every petition, particularly flow year. They're very aggres ers grown in Baia California. sive growers and marketers San Diego takes a much more building itself was sold defensive position. You see. because foreign competi a lot of people migrated here tion had killed the comin the last 20 years, came pany's circuit board business. over with nothing and buil

ers say the center has saved their businesses. Most of them grow on a few acres of increasingly expensive leased land, which they lose riodically as developer take over, requiring them to move often. A reliable wholesale outlet offers them a consistent market presence. Bob Echter speculates that as the industry changes. small growers in the count will have to do more of this type of co-op marketing to

But other, smaller grow

stay in business "If you go to the Santa Bar **LOSE 6-13 INCHES** AS SEEN ON TV The Slim Wrap This is NOT a temporary water-loss pr

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"Grown in San Diego" As housing and commer cial development push agriculture out of its traditional locations, San Diegans are less aware of the importance of the industry in the county. That's the conclusion of a 20-member industry committee that submitted its report to growers, retailers, and government officials a a meeting earlier this year in San Marcos. The com mittee was formed under the sponsorship of the UC Cooperative Extension, the UC Small Farm Center, the county Farm and Home Advisor's Office, and the county Agricultural Steer ing Committee.

The current value of all county agricultural crops is more than \$1.2 billion, and agriculture is the fourth largest contributor to the local economy, behind manufacturing, tourism, and the military. Floriculture cur rently contributes the largest chunk, about \$300 million, to that total. The committee has pro posed a \$1 million public

relations campaign to help fight the local and interna tional economic pressures Funding, they propose, could come through the Carlsbad Agricultural Improvement Fund and "Rural America" moneys offered by the U.S. Department of Agriculture

HEALTH AND BEAUTY

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their businesses. And a lot o

guys here came from a time

when you saw carpenter

become successful growers

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have changed."

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The proposal includes a fiveyear media and Internet campaign to educate San Diegans about the local ag industry; education pro grams for retailers to promote locally grown items and for consumers to buy them; programs to educate growers in marketing strate gies to make the most of their acreage; and the development of an ag-tourism industry. As the committee envisions it, ag tourism would include walking, driving, and bicycle routes ugh San Diego's farm

land and some on-site tours. Which brings us back to the Carlsbad Flower Fields. another Carltas enterprise Edwin Frazee planted his first ranunculus seeds on these hills in the 1950s and was at one point the sole provider of ranunculus tubers to the international market. But growers in Israel began cutting into those sales in the 1980s. By the early '90s, Frazee had determined the fields could not support themselves, what with the shrinking market, increasing costs, and envi-

ronmental restrictions. He sold the operation to Carltas in 1993. In 1995, in an effort to offset costs and save the fields, Carltas charged \$1 for visitors to tour the raised to \$4. About 200,000 people visit the fields each year, but another plan would term support. Carltas included the

ranunculus fields in the

424-acre development of Legoland, the Gemological Institute of America, golf courses, and a hotel. This year, part of the flower-fields development includes the opening of a branch of the Karl Strauss Brewery and Restaurant, an Armstrong Garden Center, and an ongo ing art project, in which painters will design floral installations that will remain on-site for two years. The first of the "Color Project 2000" gardens, recently opened, is designed by Patricia Patterson, a well-known painter on the faculty of UCSD. And in a cooperative venture with a large Ohio grower, the Carlsbad

Flower Fields will be marketing ornamentals under the "Flower Fields" brand name. Down the line, the Carlshad Flower Fields hopes to have specialty gardens including a test garden for the roses vying to be chosen as an All-American Rose

The Business of Eden Bob Echter gives no indication that he anticipates

growing business about six years ago, with the devel-opment of Encinitas Ranch, which includes the D&F land. According to Bob Echter, "Back before Prop 13, the Eckes put this land into an agricultural preserve under the Williamson Act up and up. In the early '90s. wanted to buy the property. another farmer."

"There are trends in flowers.

Ask anybody who pays attention

HEALTH AND BEAUTY

to Martha Stewart.'

tourists tromping through his fields anytime soon. For the moment, he'll lease a small building to the phone company for its relay antennas; watch his energy, biological controls, and waterrecovery systems for economies; and try to divine what tomorrow's hot sellers

Dramm & Echter made

This was at the time when business was bad, and many growers here weren't able to pay their leases, so the Eckes had to start spinning land was rezoned residen tial, which means we would have had to pay Mello-Roos

taxes and we might even

a commitment to stay in the

tually have been forced into development. But we were given the option to trade off some of the land for home building and we could be rezoned agricultural. We considered the option for about four years and finally decided we would go before the city council and request the rezone to ag. Of course, if business goes bad, now we can only sell this to

Echter's 1982 college degree is in horticulture from Colorado State University. But it might just as well have been in business. He has a chief grower and a staff to maintain the actual growing operations. A sales and marketing staff does the selling. Then there's the office staff, accountants, and

"I love what I do," Echter says. "I love flowers. But at home I don't have a garden that I work in and get enthusiastic about as a gar dener. I do look at it as more

size, it's like any other business. You're taken away from being a worker. Once you start having employees, things change." Floriculture, a year-round business has a steady workforce and little demand for seasona workers. Union organizing among flower workers hasn't been very successful. Echter continues.

"When you have 100 employees, with health insurance and 401(k)s and things like that, you're managing people more than growing flowers. I just had lunch with a vendor that sells lily bulbs, and we talked varieties and colors and growing habits So Letill talk the ingon of a grower, but the business itself is different." And as for the future

Echter shrugs. "What will I be growing in five years? I really couldn't tell you. The only thing I can say is we will probably be growing a smaller variety of plants just for efficiency. But what I couldn't say. Things change

- Linda Nevin

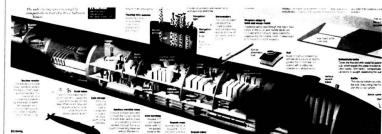
off the properties. In the process of [Eckes'] developing Encinitas Ranch, our

"When you run a flower-growing business, when you get to a certain

Calendar

A Century of Silent Service

Submarines in Hollywood



Local Events page 61

Classical Music page 78

& Galleries page 80

> Theater page 81

Pop Music page 86

> Movies page 118

Restaurants page 125

through the periscope?" — the site refers to World War LOCAL EVENTS

confirming what many of us merely, and perhaps unthinkingly, presume. The view is, indeed, seen through "the dashed lines

ike it or not, the U.S. Navy knows

indeed, seen through the experience.

About a year and a half ago, the San Diego Maritime Museum had the idea to use Hollywood's storehouse of submarine celluloid to help commemorate this year's centennial of the U.S. orate this year's centennial of the U.S Submarine Service. "A handful of us down here at the museum began to talk about a film series," says Joseph Ditler, development director. They decided they would show one movi decided they would show one movie a month from April through September. Even though Ditler and the others all had their own opinions about what the best submarine films were, Ditler thought it would be interesting to ask the men who know "the difference between Hollywood and history" to come up with a list of their own

favorites. "So we asked the crews and officers of the six Fast Attack subs

where most of us get our infor-Imation about submarines: at the officers of the six Fast Attack subs based here in San Diego."

The final choices, one for each boat, are immediately suspect, however. Can it be true that the USS On its website, not a few refer-ences to popular films are made. To Bremerton, USS Portsmouth, USS one frequently asked question - "How are people rescued from a sunken sub-marine?" — the Navy replies this way: "You may have seen [the Deep Submersible Rescue Vehicle] in the Helena, USS Jefferson City, USS Houston, and USS Salt Lake City chose without duplication? It's too tidy. And one begins to wonder if the lineup, like the movies themselves, is part fact, part movies, Hunt for Red October or Gray

fiction. Ditler admits that, yes, there were duplicates when the votes were count ed. "The PAO - public affairs officer

ed. "The PAO — public affairs officer —
helped us wade through (the initial ballot]." Ditler also says the list was doctored a bit, for a couple of reasons.
Early on, Ditler reserved the right to eliminate choices, thinking, "Oh, how wonderful to have the men
choose, but what if they pick real boners?" He was, after all, the one who would have to market the films to the would have to market the films to the public. As it happened, one of the subs did select a so-called boner, in Ditler's judgment. "What was that Kelsey Grammer one! Down Periscope or Up Periscope!" (It was the former.) "Anyway, it was a really lame comedy released about four years ago."

So he nixed it and asked the publi So he nixed it and asked the public affairs office for permission to substi-tute one of his personal preferences. "And she said, 'Okay, Nobody will mind down here.' And I picked Crimson Tide, which I thought wa a great movie, with Gene Hackman and Denzel Washington and a whole cast of backup characters."

Crimson Tide, however, wa

polite request to us," says Ditler. "They didn't approve of that movie. They did not cooperate with the filming of that movie. And, essentially, they thought there was nothing about the movie that was true. The situations that occurred would never have happened, and they were very sensitive about it. And so I very politely said, 'That's no problem

That's how Ice Station Zebra, with ock Hudson, made the cut.
The other five deemed worthy of

inclusion are Hunt for Red October, Enemy Below, Torpedo Run, Das Boot, and this month's selection, Run Pearl Harbor and the coast of Japan.
Landon has not yet seen the latest submarine film, *U-571*, currently showing in theaters. But Ditler has. Silent, Run Deep, starring Clark Gable



A showing of Run Silent, Run Deep Wednesday, March 24 Gate opens 7:00 p.m.; movie starts at dusk Upper deck of the ferryboat Berkeley San Diego Maritime Aluse 3106 North Harbor Drive Tickets: \$8 for adults; \$5 for seniors 60 and over and for children 15 and ur \$2 for measures. and Burt Lancaster.

The cost of admission to each movie includes a tour of the museum's new exhibit, "Submarines: A Century of Silent Service," which chronicles the history of this most complicated technology and a world that is one of the nation's few remaining all-male subo: 619-234-9153,

Additionally, a speaker has been invited to introduce each film and to give a commentary afterward. Run Silent, Run Deep will feature San Diegan Morris F. "Brick" Landon, who

served for four years on three differen-submarines during World War II and received the Silver Star for heroic

action aboard the USS Cobia, Landon action aboard the USS Cobia. Landon says that he saw the movie when it first came out in 1958. He is eager to see it again and to make himself available to those in the audience who may want to

ask a question of "someone who was

The "there" is the Pacific, between

"Historically, it's way off the charts," he says, adding that a German U-boat

captain was asked about it. "And he

goes [in a German accent], 'Ah, I tell you, it's bunk! Bunk, I tell you!

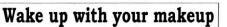
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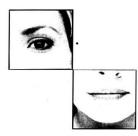
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of Baja California at 7 p.m. tonight, Thursday, May 18, at the Tijuana Cultural Center. Tickets are \$21 U.S. Find the center at Paseo de los Héroes and Mina Street in the Zona Río, For more information, call 011-52-66-87-9600. (TUJANA)

Ol1-52-66-87-9600, (TUANNA)

"Visual Voices of Mexicos," this exhibit — featuring paintings by David Alfaro Siquericos, Frida Kahlo, Maria Izquierdo, Lola and Manuel Alvarez Ravo, and others — opens with a reception at 7 p.m. on Friday, May 19, at the Tiguana Cultural Figuana Cultural Street, Zona Rio), Ol1-52-66-87-9600, (TUANNA)

"More of Tljuana" promises music, painting, literature, and a food show from noon to 5 p.m. on Saturday, May 20, at the Pueblo Amigo Mall. For more information, call 011-52-66-12-0364. (TIJUANA)

66-12-0364. (RIJUMA)

"Godapell" is being presented by the
Generación Retos Company on
May 20 and 21 at the Tijuana Cultural Center. See the rock musical at
6 and 8:30 p.m. on Saturday and at 4
and 7 p.m. on Sunday. The center at
Paseo de los Héroes and Mina Street,
Zona Río. Call 011-52-66-87-9600

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for details. Admission is \$7.50 U.S. (TIJUANA)

Nauticopa 2000, a professiona powerboat race, is slated for Satur-day and Sunday, May 20 and 21, be-ginning at 10 a.m. each day. General admission is \$2 U.S. For tickets and other information, call 011-52-66-82-8744. (ENSENADA)

Round Two of the La Playa Mo-Round Two of the La Playa Mo-tocross Grand Prix begins at 7 a.m. on Sunday, May 21, at Cantamar Dunes. For details, dial 011-52-66-12-2525, (ROSARITO BEACH)

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Weird Al Yankevic
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Cotobe 25

SMASHING

Zona Río. For more information, call 011-52-66-87-9600. (TUUANA)

OUTDOORS

With a Full Moon occurring tonight Thursday, May 18, the next couple of evenings should be well-illume, nated by silvery moonlight — clear skies allowing. The full moon spends the whole night arcing from east to west across the sky and finally sets over the ocean just before dawn.
Only during full phase does the
moon truly "rule the night." white).

Agaves, or century plants (Ageve americana), have been sending up their aparagua-like flower statis all over the San Diego area lately. In warm weather, the tips can rise as much as a foot a day, During summer, big clusters of yellow and green flowers should appear on the tops of the stalks, some up to 30 feet tall. After the blooming scycle ends, the

"June Gloom," the generally dreary, overcast late-spring weather along San Diego's coastline, has already be-gun and could intensify next month. Occasionally, the low clouds will stick around for several days. This is usually triggered by a "Catalina eddy," in which moist marine air drawn inland from the area around Santa Catalina Island forms low clouds over a wide area. In the absence of Catalina eddy conditions, San Diego's inland areas, at least, experience plenty of midday and afternoon sunshine.

Wildflowers of San Diego County's

above 4000 feet in the Laguna, Cuya-maca, or Palomar Mountains and rego Desert, are now finishing their

the stalks, some up to 30 feet tall. Af-ter the blooming cycle ends, the spine-tipped, fleshy daggers at the base of the talk die (after a life of 10 or 20 years, not a century) and the talk dries up, but suckers usually re-main to continue a new cycle of growth, flowering, seed production and death. The smaller desert agave (Agow deserri), which are native to the western edge of the Anax-Bor-

you will be wet in places on your body you didn't know you had

mace, or Palomar Mountains and nejoy a palette of colors ranging from crimson red to indigo blue. Among the most common varieties are lupine (blue, occasionally yellow), wallflower (yellow), paintbrush (red), scarlet bugjer (red), beard tongue (blue-purple), checker (lavender), wooly blue curis (violet), forger men not (white), wild hyad (purple), and yarrow (yellow and white). Some species to look for include least Bell's vireo, Bullock's orioles, and

Bell's virco. Bullock's orioles, and rough-winged and tree swallows, along with lazuli bunting, yellow-breated chat, and many others.

To reach the trailhead, take Highwey 46 and to Jamach Juncot General Control of the Green's Juncot of the freeway. Turn right and go eat on Highwey 91 (Campo Road) toward Jamul; drive about 0.4 mile to Singer Lane on the right. Park on Singer Lane, on either side of but not blocking the flowed gate. Bring to Juncot Juncot General Control of 19-20-2710. Espect considerable shing of a moderably stremous many control of 19-20-2710. Espect considerable shing of a moderably stremous many control of 19-20-2710. hiking of a moderately strenuou ture. (SWEETWATER RIVER GORGE

What Makes the Southeast Corner of Daley Ranch different from the southwest and northwest corners of the ranch? Find out when naturalist lack Pomeroy leads a walk focusing



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Howl, join Jim Carey from Help Our

Wild Life (a.k.a. HOWL) when he
explains how "easy it is to live with

the local wildlife" at 4 p.m. on Saturday, May 20, at Dos Picos Park
(1793 Dos Picos Park Road). Free:

call 858-694-3049 for information.

(BAMONA). Brief Watchers and Nature Lovers are invited to take a nature walk housed by the Friends of Famous Slough on Saturday, May 20, at 1 pm. The say walk promises a good view of a variety of shorebirds, migrating ducks, and salt marsh habata. Meet at the intersection of Famous Boulevard and West Point Loma Boulevard. Bring binoculars if you have them. Free. 619-224-4591, (POINT LOMA)

POWER LOMA)

Forests and Plowers on Hot Springs.

Mountain will be spied during an allday field trip board by the California.

Native Plant Society on Saturday.

May 30. Participants will leave in the 1-15/Mira Mesa park and ride at 8-30 a.m. and return at 7-30 pm.

Wear long pants, and bring lunch and water. For other details, call of 96-865-7231. Free, Jimma Mesa.

619-689-7321. Free, (MIRA MESA)
Explore the Codar Trail in Heise
Park with ranger Rachel Carter on
Saturday, May 20, from 9 to 10 a.m.
The loop trail runs through cedars,
pines, and oaks. The trail is rated
"casy." Meet at the trailhead found
in picinic area 2, find the park at 4945
Heise Park Rod. Dial 588-694-3049
for details. Free, (JULIAN)

Commemorate "No TV" Week Commemorate "No TV" Week" with events planned on Saturday, May 20, from 7:30 to 11 am., at Hell-hole Canyon Open-Space Preserve. Bring binoculars for the bird hike be-ginning at 7:30 a.m.; a plant hike starts at 9 a.m. as does "animal tracks." Find the canyon at 1932.6 Santee Lane; cal 858-694-3049 for information. Free, (VALEY CENTER)

Discover the Beauty of Oakoasi Open-Space Preserve during a slow-paced hike for the whole family on paced hike for the whole family on Saturday, May 20, from 9 to 10:30 a.m. Find the park at 12620 Wildcat Canyon Road (just past mile marker four on Wildcat Canyon Road). Call 619-561-0580 for infor-mation. Free. Bring drinking water and wear comfortable shoes. (LAMESIDE)

Vigorous Hikes are planned in Oakridge Preserve on Saturday and Sunday, May 20 and 21, from 9 to Sunday, May 20 and 21, from 9 to 11 a.m. Bring water and macks and binoculars. To join the group, meet at the end of Honenmill Road, trach the spot from Mission Valley by tak-ing 1-8 east through El Cajon, to the Greenfield Drive/Crest ext. Co right and star gright all the way to La Cresta Drive, turn left, go uphill three miles then turn left noon Honenmill Road. Free. To RSVPy call 619-670-3093. (RESS)

Sweetwater Marsh National Wildlife Refuge is the site for a bird walk hosted by the Chula Vista Nature Center on Saturday, May 20, at 8 a.m. For the required reservations and directions, call 619-422-2481. Free. (CHULA VISTA)

Nature Walk, a docent-led nature walk is planned at the Tijuana River National Estuarine Reserve at 9 a.m. on Saturday, May 20, starting at 5th and Ins. Bring binoculars if you have them. Frec. Call 619-575-3613 to register. (MMPERIAL BEACH)

Arbor Day, Offshoot Tours offers its monthly hour-long guided tour highlighting various Balboa Park trees on Saturday, May 20, at 10 a.m.,

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Sing Around the Campfire during the family campfire program planned at Blue Sky Ecological Re-serve on Saturday, May 20, at

serve on Saturday, May 20, at 6:30 p.m. Organizers promise songs, entertainment, hot chocolate, and marshmallows to roast. Participants will walk to the Lake Poway camp-ground area (about 20 minutes) be-fore dark; bring a flashlight for the To reserve a spot, call 858-679-

5469. Find Blue Sky on Espola Road, one-half mile north of Lake Poway Road. A \$1 donation is requested. Pying Shadows, a moonlight owl walk is planned by naturalist Brian Swanson in Los Peñasquitos Canyon Preserve at 7 p.m. on Saturday, May 20. Expect an easy three-mile hike, bring a flashlight and wear sturdy shoes. To reserve a spot, call 760-749-5453. Free. (SORMENTO VALEY)

Help Maintain Florida Canyon's Trails and replant the area with na-tive vegetation by joining the volun-teer trail crew. Crews work on the first and third Saturdays of each onth, including May 20, from month, including May 20, from 8 a.m., until noon. Meet the others at the corner of Park Boulevard and Morley Field Drive. Wear sturdy shoes and bring water. Free. 619-235-1121. (BALBOA PARK)

The Oldest Grist Mill Site in Southern California is but one of the historic fea-tures still in evidence at the Wilderness Gardens Preserve that docent Yvan Lis on May 21, at 10 a.m. Early settler on May 21, at 10 a.m. Early settlers came together for two weeks each year to grind their grains. Participants will see old photographs and news articles about culture in this area at the turn of the 20th Century.

Meet at the picnic area. Find the gardens at 14209 Highway 76, ten miles east of 1-15. There is a \$2 park. the first first process in the process for the process for the process information, call

logical Reserve during the hike set for Sunday, May 21, at 9 a.m. Leader Sunday, May 21, at 9 a.m. Leader Mary Glass will discuss what other species enjoy the shade. Find the park on Espola Road, one-half mile north of Lake Poway Road. For informa-tion, call 858-679-5469. Free. (POWAY)

tion, call 884-679-3469, Free, (Pown): Explore Old Exonadide West with docent Dorothy Kline during the his-toric walking tour planned by the Es-condido Citizens Ecology Commit-tee (in conjunction with the Escöndido Historical Society) on Tuesday, May 23. The event starts at 10 a.m. at the southeast corner of Crand Avenue and Broadway. Free. Call 766-729-8703 or 760-743-8207 for information (ESCONGO). Explore "Maneion Row" in Coron-

ado with Walkabout adventurers on Wednesday, May 24, at 9:15 a.m. To yeonesoay, May 24, at 7:15 a.m. to join the group, drive over the bridge, turn left after the toll plaza onto A Avenue, left at 5th Street, right onto Glorietta Boulevard, and proceed to the 5th Street meeting spot. Bring money for food. 619-231-7463.

DANCE

Universal Themes of Longing and Fulfillment are addressed in the the-Universal intense of conging said pullfilliment are addressed in the the Pullfilliment are addressed in the the Gueras. by choreographer John Malanbock and New York playwright Karen Hattman. The piece — featuring two actors and six dancers-premieres at the Lawrence Family Jewish Community Center, Perfor-mances begin at 8 p.m. Thursday, Saturday, and Sunday (May 18, Saturday, and Sunday (May 18, Contract at 18 featuring Pullfilliment center at 18 featuring Pullfilliment Saturday, and Security Pullfilliment Saturday, and Security Pullfilliment Saturday, and Security Pullfilliment Saturday and Security Saturday 858-457-3161 or 619-235-2266 for information. (LA JOLLA)

West African Dance classes led by Abdoulaye Camara and live drum-ming continue at 6:30 p.m. tonight, Thursday, May 18, at the World Beat Center (2100 Park Boulevard). 619-230-1190. (BALBOA PARK) Camara plans two classes on Sat-urday, May 20. Find him from 4 to

5:30 p.m. at Dance North County (53) 5:30 p.m. at Dance North County (335 Encinitis Boulevard, suite 100, 760-942-9927) and at 6:30 p.m. at the School of Healing Arts (1001 Garnet, suite 200). For information, call 858-581-9429. (INCINTAS, PACPIC 8EACH) On Sunday, May 21, the dancing

and live drumming shifts to SoulBeat (1805 Main Street) at 5 p.m. 619-231-3146. The fees for all classes range from \$12 to \$15. (DOWNTOWN)

Contre-Fun, Steve and Harry call and the Flies in the Ointment whip up the tunes for the contradance on Friday, May 19, at Trinity United Methodist Church (3030 Thorn Street). Events get underway at 8 p.m., following beginners' instruc-tion at 7:45 p.m. Admission is \$6. Call 760-436-4030 for information. (NORTH PARK)

(NORTH PARK)
Ballroom Dence Classes for begin-ners and intermediates take place from 1 to 2:30 p.m. every Monday, including May 22, at the Norman S-nior Center (270 F Street). The fee is 22 per person. For information, call 619-691-9086. (CHULA VISTA)

FILM

Animeted Short Plims from around Animoted Sheet Plean from around the world are abounced in Spike and Mike's 2000 Classic Festival of Animation, offered in Shermood Animation, offered in Shermood Animation, offered in Shermood Animation of Shermood Anim

3405. Free. (INCAMTO)
A Pathon of Submariar Mories are being screened for a series hosted by the Maritime Museum in conjunction with the current exhibit "Submarines: A Century of Silent Service." The movies were selected by crevmembers from six LoA Angelecclass attack submarines stationed at the Submarines stationed at the Submarines stationed at instructured by a veteran or current submarines or military bistories. (LA JOLLA) (IA JOLIA)

Probe the Sad Paradox of being a musical genius and at the same time a woman who dies alone in her Paris spartment when Callas, La Divina, is screened for the Sunday Matinee at 2 p.m. on May 21, in the third-floor auditorium at the San Diego Public Library (820 E Street). This story of Maria Callas beneries in 1927, and mariner or military historian

mariner or military historian.

The series continues with Run
Salent, Run Deep, chosen by those onboard the USS Portimouth on
Wednesday, May 24, on the steam
ferrybout Berkely, San Diegan Moris 'Brick' Landon, recipient of the
Silver Star for submarine action in
the Pacific during World War II, introduces the film. Maria Callas begins in 1977 and works back in time. Call 619-236-5800 for information. Free. Play-

A Critique of Military Hypocrisy and misguided strategy is offered in Stanley Kubrick's 1957 film Paths of Glory, starring Kirk Douglas, Adolphe Menjou, and Ralph Meeker. The film — attacking the role of French military authorities in World War I — was banned in France on

War I — was banned in France on political grounds for 18 years, but it screens for the Film Forum hosted by the San Diego Public Library at 6 p.m. on Monday, May 22. Find the library at 820 E Street; 619-236-5800. Free. (DOWNTOWN)

The Japanese Plim Kikujiro is the final offering for this year's San Diego In-ternational Film Festival 2000, screen-

Cinematic Works Exploring the Di-verse Histories, cultures, values, and traditions of peoples that make up the African disspora are offered in "Diaspora 2000: The African Dias-

Market Street (at Euclid); 619-527-3405. Free. (ENCANTO)

Gates open at 7 p.m., and the film begins at dusk, preceded by a nautical cartoon. Admission is \$8 general, \$5 for children, seniors, and military and includes admission to the submarine exhibit. The ship is lo-

The Teeny-Tiny Pit Orchestra for The Teesny-Timy Pit Orchesters for Silent Pilinas presents its final per-formance of the season next Thurs-day, May 25, in Geisel Library at UCSD. The screening of five classi-cient filina— including The New York Hat. The Great Train Robbery, One Dame Variente Bien, Symphonic Diagonal, and Dream of the Rarrbit Fired — ranging from four to ten minutes in length, begins at 6 p.m. I Privary-Varient Scott University carillonneur Scott

University carillonneur Scott Pauloni is the director of the Teery-Timy Pit Orchestra, handling wood-sinds, theremin, and percussion du-ties, joined in the pit by Rence Coulombe, Nicolae Carvajal, Kris Bohling, Stephen Dueppen, and Jim Sco Nyun. The pit orchestra will per-form music matching the decade and country of the filmmakers. Admission for eQuestiona? Call ternational Film Festival 2000, screen-ing on Tuesday, May 23, at 7 p.m., in UCSD's Mandeville Auditorium. Tickets are \$6 general. For informa-tion, call 858-534-0497. (LA JOLIA)

858-534-8074 for answers. (LA JOLLA)

"Diaspora 2000: The African Dias-pora on Film," a series continuing every Wednesday through July 5, at the Malcolm X Library. The series continues at 6 p.m. on May 24, with Black Nations/Queer Nations. The speakers are Rod Fer-guson from the UCSD department of sociology and director Shart Frilot. Find the Malcolm X Library at 5148 885-334-8074 for answers. (A. DALA)
Reuben B., Fleed Science Center,
journey to exotic places in Wild Cay
Glornia, opening on Friday, May 19,
illustrating how the beauty and the
majesty of the state's wild places help
mappire our culture and adventures
include San Diego, Big Sur, Death Valley, Yosemite National Park,
Montercey Bay, Lake Tahoo, and in

Monterey Bay, Lake Tahoe, and in the drink at Mewrick's. From the coral refs of the Bahamas to the seas of Plasgonia, Doi-phins takes audiences under the surface of the water for romps with Atlantic spotted dolphins, charles dolphins, and bottleme dolphins. The film uses the exotic locations, current scientific research, and encounters between people and dolphins to present a close-true up view into the world of these playful cracacens. For ticket prices and showtimes,

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

LECTURES

Early Music of the American Early Music of the American Colonies and through the Civil War is the focus when Jacquelyne Silver continues a lecture series entitled "The Great American Millennium! 400 Star-Spangled Years" at 7:30 p.m. Thursday, May 18, at the

Athenaeum Music and Arts Library. Tonight, learn about the late 1800s. World War I, and the Roaring Á20s. Next Thursday, May 25, take a look at the burgeoning of big bands, swing, jazz, the movies, and Broadway.

Crisist What Crisist How did the crises in Carl Jung's life - notably his break with Freud - lead to the volution of his psychology? Find ou when David Rosen, M.D., speaks fo when David Rosen, M.D., speaks for the Friends of Jung at 7:30 p.m. on Friday, May 19, at the California School of Professional Psychology (6160 Cornerstone Court East). Ad-mission is \$12 for nonmembers. 858-587-4651. (MIRA MEBA)

Combining a Rich Kentucky Musi-cal Heritage with masterful contemcal Heritags with masterful contem-porary technique, guitarist Pat Kiri-ley plans fingerstyle workshops on May 19 and 20. Kirtley's latest album of solo-guitar tunes is Hural Life. Friday's events begin at 7 p.m. at the Guitar Center (733 Center Drive; 760-753-8050). Meet Kirtley at 2 p.m. on Saturday at Guitar Trader (7120 Clairemont Mess

Boulevard; 888-448-4828). Admis-sion is free, but call the stores for the recommended advance reservations (SAN MARCOS, CLAIREMONT)

The Traditional English Transla-tion of the Bible is "dismantled" in The Hidden Gospel, by Neil Dougla-Kotz, who substitutes a "literal trans-lation from Jesus' native Aramaic lan-juage." The author plans an introduction to The Hidden Gospel at anticoluction to The Hidden Coopelat 1.30 p.m. on Finkay, May 19, at the Pacific Church of Religious Science (on the old NTC Base, at 253 Cush-ing Road #85D). He'll lead a day-long workshop on May 20. For informa-tion, call 619-221-2190. [roost Lowal Douglas Klotz will also discuss and sign his book at 19 pm. on Sun-(1440 Camino Del May 1.01 1838-755-4234 for additional details. Free: (DL MM)

The California Least Tern's Nest The California Least Tern's Nest Season began on April 15. Learn about the history of the bird and de-tails of its conservation status when biologist Robert Patton speaks at noon on Friday, May 19, at the Ti-juana River National Estuarine Re-serve visitors' center (301 Caspian Way). For information, call 619-575-3613. Free, (IMPERIAL BEACH)

Evening with the Experts, the series Evening with the Experts, the series hosted by Miramar College concludes on Friday, May 19, with a discussion on "How to Choose and Use an Attorney" by practicing paralegal P. Darrel Harrison. Free. The program starts at 6:30 pr. min lecture hall 1-101; the campus is found at 10440 Black Mountain Road. Call 8:88-536-7876 for information, (MRA MESA)

"Book Review & Lecture Forum," Library continues on Saturday, May 20, when Dan Schiller examines May 20, when Dan Schiller examines "Digital Capitalism: Networking the Global Market System" at 4 p.m. Schiller is from the department of communications at UCSD. Find the library at 5148 Market Street (at Eu-clid); 619-527-3405. Free. (ENCANTO)

World Travel 101, get the skinny on World Travel 101, get the skinny on what to pack, travel documents, travel tips, and more when Hosteling International hosts "World Travel 101" at 6 p.m. on Saturday, May 20, at the San Diego Public Library (820 E Street). To make the suggested reservations, call 619-236-0828. Free. (DOWNTOWN)

"Liberty, Ancient and Modern" is , the subject for a conference examining the classical roots of modern conceptions of liberty slated for Satur-day, May 20, from 10 a.m. to 4 p.m.,



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"Liquid Color," featuring large-scale

stractions by Vista artist Cleda-Simmons, continues through May at the Earl and Birdie Taylor Library. Simmons will talk about her work at 2 p.m. on Saturday, May 20. Find the library at 4275 Cass Street; 858-581-

"Design of Advanced Technology Pacilities" is the subject when land-scape architect James Neri speaks on Saturday, May 20, for the Friends of San Diego Architecture. The meet-ing begins at 9:30 a.m. at the New School of Architecture, 1249 F Street. School of Architecture, 1249 F Street. For information, call 619-287-0050 or 619-235-4100. A \$3 donation is

ture/dialogue on the evolution of photography, is planned by artist Gene Nocon at 1 p.m. on Saturday, May 20, at the Susan Street Fine Art Gallery (444 South Cedros Avenue). Nocon is former photographic advi

The Different Styles and Tech-The Different Styles and Techslesses useful in natural estimps provide the focus when Brent Jones conducts a nature photo workshop on
Saturday, May 20, at the Old Mission
Dam parking lot at Mission Tails
Regional Park. The workshop —
from 7-30 am. to 4 pm. — culminates in a slide presentation of the
day's work. The 25's in includes processing for our roll of line. Find the
Trail. For information, roll of 3-6643175, MRSSON GORGE)

3275, MISSION GORGE Are Aliens Ferming Human Populationel Find out when forensic artist Bill McDonald speaks for the San Diego UFO Society at 2 p.m. on Sun-day, May 21, at the Quality Resort (875 Hotel Circle South). For more information, call 619-299-9157, \$12. (MISSION VALLEY)

"Bridges and Borders/Puentes y Pronterus," the discussion series hosted by Beatrice Pita of UCSD concludes on Monday, May 22, with The Crystal Frontier by Carlos Fuentes. Copies of the book (in En-\$6 (nonmembers). For detail 619-239-2001. (BALBOA PARK) Fuentes. Copies of the book (in En-glish and Spanish) are available through library loan. The discussion group meets at 6:30 p.m. in the Wan-genheim Room on the third floor of the San Diego Public Library, 8920 E Street. Free. 619-236-5817.

"Native Plant Uses by the

19-239-2001. (BALDON PARR)
Learn "PaSOLa" — that is, sight
reading vocal music, four-part harmony, with "shape notes" — when a
learners' group begins at 7 p.m. on
Monday, May 22, at the Porter
House in Old Poway Park (14134
Midland Road). For information, call 619-544-0432, Free, (POWAY)

mbers). For details, dia

(COMPONN)

The Impact of Invasive Exotic Plants on Native Habitats and Widdiffe "ull be examined when Mike Kelly speaks for the Lake Hodges Native Plant Club on Monday, May 22. Kelly is the new president of the Exotic Plant Club on Monday, May 22. Kelly is the new president of the Exotic Plant Club on Management of Exotic Plant Club on State Section 10 Plant Plant Club Plant (17110 Bernardo Library (17110 Bernardo Library (17110 Bernardo Rescho Impacto, 760-741 0E25) ol 9-34-0432. Free, (roww)

"Lightening Up Don't Necessarily
Menn Lowerin' Your Standards," according to gardener, author, columnist, and TV host Felder Rushing,
who will speak for the San Diego
Horticultural Society on Monday,
May 22. Rushing is an eighth-generation Southern gardener of renown.
He'll speak at 7:30 pm. in the Surfside Base Place at Del Mar on the Del
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side Base P side Race Place at Del Mar on the Del Mar Fairgrounds. Admission is \$15

for nonmembers. For reser call 760-630-7307. (DEL MAR)

"Magical Urbanism: Latinos Rein-vent the U.S. City" is both the topic of Mike Davia's book and the subject he'll discuss at 7:30 p.m. on Tuesday, May 23, in Center Hall 115 (at May 23, in Center Hall 115 (at Gilman Drive and Library Walk) on the UCSD campus. Davis is from the department of history at SUNY and author of the acclaimed City of Quartz. Admission is free. 858-534-4618. (IA JOLIA)

Davis will also read from and sign his book at 7 p.m. on Wednes-day, May 24, at Casa del Libro Book-

"All You Ever Wanted to Know About the Periodical Collection for Genealogy in the Cole Library" will be divulged when Laura Ledeboer speaks for the North San Diego County Genealogical Society on Tuesday, May 23. Ledeboer is a staff librarian of the local history and ge-

nealogy departments at the library. The meeting starts at 10 a.m. in the Carls-bad City Council Chambers (1200 Carlsbad Village Drive). 858-481-8511. Free. (CAPLSBAD)

"Survival — A Lesson from the Hi-maleves" will be related by Dr. Donald malayas" will be related by Dr. Donald Gragg when the World Affair. Council of San Diego meets on Tuesday, May 23. Gragg suffered a heart take at 17,000 feet during a trek in the Himalayas last year and will describe the painful experiences at 1058 am. in the second-foor salon at La Vida del Mat 800 Del Mar Downs Road). Prec. Call 838-735-9542 or 838-478-4635 for information, ISOLAMA BILOGO.

The Rich Musical Heritage of three The Bick Musical Heritage of three cultures provide the focus for "Introduction to World Music: India, Africa, and Bail." The lecture series at the Athenaeum Music and Arts Library continues at 7:30 p.m. on Tuesday, May 23, with "Ancient Mibrar Music of Zimbabwe" discussed and performed by the San Diego-based ensemble Masongano. The fee for nonmembers is \$14. Find the Athenaeum at 1008 Wall Street. Call 858-454-5872 to make reservations. (LA JOLLA)

Fee Surfers Only, Duda, the Yoga Stu-dio of Carlabad offers a yoga workshop for surfers to gain flexibility and strength on Tuesday, May 23, at 7 p.m. Find the studio at 3138-1 Roosevelt Street. The fee is \$10. For information, call 760-434-3469. (CARLSBAD)

Ohara School arrangements will be demonstrated by Natsuko Tanaka when Ikebana International meets on Wednesday, May 24. The group meets at 10 a.m. in room 101 of Casa del Prado. Call 619-223-8879 for information. Free. (BALBOA PARK)

Learn About "Telling Your Story, Fact or Fiction," when former New York Times columnist Joyce Maynard conducts a seminar for the Learning Annex at 6:30 p.m. on Wednesday, May 24. She's the author of the conrsial memoir At Home in th World. The fee is \$49; call 619-544Showcase Lectures, in conjunction with the San Diego Historical Society's Showcase — this year set in the Pelton-Craig house, a 1930 Monterey-style home — the society presents a lecture series concluding on

sents a lecture series concluding on Wednesday, May 24. Mary Ann Vi-tale, Chef and owner of La Taverna restaurant, will present a leagon in repearing picinic and porch suppers at 10:30 a.m. Expect to gain "fool-proof recipes for al fress of aling." Talks start at 10:30 a.m. Admis-sion is \$10. The house is found at 1802. Annalf Street. For information, call 619-533-7355, ILA JOLLA

o19-33-7355. (A. JOLIA)
The Amezon Region is the subject for the ongoing "Special Speakers" series hosted by the San Diego Zoo. On Wednesday, May 24, nature writer Sy Montgomery speaks at 7 p.m. in the Otto Center. Admission is \$12. To make the required reservations, call 619-557-3963. (BALBOA PARIO)

De You Dream of Selling Your Book! Local romance author Janet Welling-ton plans a writers' workshop at 7 p.m. on Wednesday, May 24, at the Loma Theatre Bookstar (3150 Rosecrans Place). Wellington will also sign copie of her book Forever Rose. 619-225 0465. Free. (POINT LOMA)

"Contemporary Trends in Fiber Art"
provide the subject when Christie L.
Dunning speaks about the work included in "Atmosphere" and trends in
fiber art at 7 p.m. next Thursday,
May 25, at the Oceanside Museum of Art (704 Pier View Way). The fee is \$5. 760-721-2787. (OCEANSIDE)

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by the pool or his. Soak in the pully remains to the soak of the soak of the pully remains, volleyball or pool. Litera to musis, cat, draik, dance, or just relas. Say in our remain. RY user, camping spacer, upon the control of the control o

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and Visual Art for performanc May 18-29. In Ur-Boor, Rosenth collaborates with Canadian set di signer Guy Laramee to create a pier influenced by the lack of compassion and the violence they have seen de

verop in our sockety, in the prece, a "technological wall is the personifi-cation of modernity." All performances begin at 8 p.m. Tickets are \$20 general. Sushi is lo-cated in the ReinCarnation Building, at 320 11 Avenue. Call 619-235-8468 for reservations, (DOWNTOOS).

Athenseum Jazz, the series at the

ets. Call 858-454-5872 for informa-tion. (LA JOLLA)

tion. (A. JOLLA)

Enjoy "West Side Story" when the
Horizon Junior and Senior High
School presents the play Thursday
through Saturday, May 18-20. Performances begin at 6:30 p.m. on
Thursday and Friday and at 7:20 p.m.
on Saturday. Tickets are \$7. Find the
campus at \$3.11 Mount Alifa Drive. campus at 5331 Mount Alifan Drive For information, call 858-277-4991 x280. (CLAREMONT)

Poet and Activist raulrsalinas — hailing from Austin, Texas — plans a spoken-word and music perfor-mance along with the Taco Shop Po-ets at 7 pm. on Friday, May 19, at the Memorial Academy Auditorium the Memorial Academy Auditorium (2850 Logan Avenue). He's the author of three poetry collections and owner of the Resistencia Bookstore/Casa de Red Salmon Press, a center for aspiring writers. Free. For information, call 619-644-7186. (BARRIO LOGAN)

Traditional Huayño Music from various regions of Bolivia and Peru may be heard when the CSU-San may be heard when the CSU-San Marcos Andean Ensemble performs at 7 p.m. on Friday, May 19, in room 102 of the Academic Hall on cam-jus. Pieces will be sung in both Span-ish and Quechua, the native language of the Andes. The campus is found at 333 South Twin Oaks Valley Road; call 760-750-4366 for details. Free

Blues at Braille, an evening of thythm and blues, dancing, and lots of food is planned on Friday, May 19, at 6 p.m., at the Braille Institute (4555 Executive Drive). The \$10 tickets include music by the Deacons. For reservations, call 760-489-0705. (LA JOLLA)

(tA 30LLs)

Concerts on the Greens, the fourth annual series on the Prescott Promenade on Main Street opens for the season with "Mardi Gras in May." a parade led by "Ciridii" still walkers and mussic by the Bayou Brothers on Friday, May 19. All concerts begin at 53.0 p.m. Free. 619-401-8858. (EL CA10n)

Road). Tickets are \$10 general. For reservations, call 858-679-8085. POWAY

Tickets are \$5. Call 619-544-9079 for

reservations, (DOMNTOWN)

Back to Grovers Censers, the Performing Arts Theater of the Handcapped (PATH) presents Thornton

Wilder's 1935 assiss, Cour Town,

May 19-21 (and May 26-29) at the

Somalize Brooks Interest (217) North

2-30 pm on Fridges and Saturdary

and at 2 pm on Sundays, General

admissions 510. To make the suggested reservations, call 7:60-591
7848, (DCEANSOE)

Sam Shepard's True West is being pre-sented by the Poway Performing Arts Company through May 21. Perfor-mances begin at 8 p.m. on Fridays and Saturdays and at 2 p.m. on Sundays up-stairs at the Lively Center (13250 Poway

Hidden Reasons Revealed! Learn Why We Pick the Mates We Do when author Anne Taesthworth conducts a mini-workshop and signs books at 5:30 p.m. on Friday, May 19, at Barnes and Noble Bookstore (1/1744 Carmel Mountain Road). Call 1858-674-1055 for information Fees 858-674-1055 for information. Fre

A "20th-Century Celebration" will be presented by the San Diego Choraleers — along with the Women of Note, the Infections, and Radar and the Blips — at 7:30 p.m. on Saturday, May 20, in the audito-rium at Patrick Henry High School (6702 Wandermere Drive). Tickets see \$66.65 each \$1.51 for highlights 12.75 are \$6 for adults, \$3 for children 12 and under, Call 858-277-0849 for in-formation. (SAN CARLOS)

Living History, Lieutenant Stanley Tilles was "an ordinary citizen sol-dier" who was in charge of carrying out the sentences of the Nazi war criminals at Nuremberg. He and co-author Jeffrey Denhart have told his tale in By the Neck Until Dead, which Denhart will sign and discuss at 2 p.m. on Saturday, May 20, at

Carmel Mountain Road). Free. 858-674-1055. (CARMEL MOUNTAIN)

Superpowers and Savvy, head to Borders Books and Music when Lynn Harris signs and discusses Breakup Girl to the Rescuel at 7 p.m. on Satur-day, May 20. Find the store at 1072 Camino del Rio North and by calling 619-295-2201. Free. (MISSION VALLEY)

619-295-2201. Free LINSSON WALED's The Effort to Balk Marino Devasta-tion drives Jean-Michel Cousteau Linguistic Country of the Country of Linguistic Country of the Country Speak on the Environmental Hero Award her received in 1998 and his recent efforts to save a killer while known as Keiko (star of the Free Willy series) at 1:30 p.m. on Satur-day, May 20, at the San Diego Marriott Hotel and Marina. Tickets an \$6 for adults, \$3 for children 12 and

Goapel Pills the Air when the Mar-tin Luther King Jr. Community Choir performs at 7:30 p.m. on Sat-urday, May 20, at Hope United Methodist Church (16550 Bernardo Heights Parkway). An offering wil





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(BALBOA PAWO)
Authors Galore will be on hand to celebrate the Mysterious Galaxy Books birthday bash and Nebula Awards celebration on Saturday, May 20. Beginning at 2 p.m., signings re planned by Nancy Holder (Gamber's Star 3: Imvasions), Will Shetterly (Chimero), Susan Lipson (Knock on Wood), Eric Shanower (Paradox in Wood), Eric Shanower (Paradox in Oz), Vernor Vinge (A Deepness in the Sky), David Brin (Foundation's Triumph), and Marc Matz (Nocturne fo

Boxing Legend Ken Norton visits the San Diego Hall of Champions (2131 Pan America Plaza) to sign his autobi-ography, Going the Distance, at 11 a.m. on Saturday, May 20. For information, Call 619-234-2544. (BALBOA PARK)

Be Prepared to Answer when the

Saturday Afternoon Live, the Torrey Pines High School Jazz Ensem-ble plans a concert for the Saturday Afternoon Music series at the Carmel Valley Library on May 20, Enjoy a Valley Library on May 20. Enjoy a program ranging from traditional to modern jazz performed by Misk Wise (saxophone), Risa Maruyama (drums), Julio Perucho (cornet), Steve Marler (trumpet), and Artemisa Perucho (cuphonium). The music begins at 3 p.m. at 3919 Townsgate Drive. For informa-tion, call 858-792-2492. Free. (CAMMEL YALLEY)

Communication of the communica tions, call 619-440-2277. (EL CAJON)

What's a Chapman Stick Find out when Emmett Chapman performs on his eponymous creation at 8 p. no. no Sunday, May 21, in the MiraCosta College Theatre. He'll be joined by performers including Greg Howard, Don Schiff, and Agent 22. General ion is \$10. Find the campus a One Barnard Drive; call 760-795

6815 for reservations, (OCEMSIDE)
The 75 Volunteer Musicinas in the
Coastal Communities Concert Band
plan a spring pops concert at
2:30 p.m. on Sunday, May 21, at the
Carlsbad Community Church (at
Harding and Pine Streets). Tickets
are \$10 general. For information, call
858-488-7541, (CARLSBAD)

808-488-741. (OMESSEO)
"Creative Geoscopts: The Adult Scholar and the Arts" is the theme when the adult students of the San Diego Community College Continuing Education Centers present the tenth annual public arts festival from 10 a.m. to 5 p.m. on Sunday, May 21. in the Casa del Pradio. Expect continuous performances by choruses, bands, orchestras, demonstrations, and arts and crafts exhibit



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RENTEL





Celebrating America is the theme when the Enrichment Series hosted by the Poway Center for the Performing Arts concludes for the season at 7 p.m. on Sunday, May 21, with a barbecue and musicians in colonial costumes tracing American music from its source. Tickets \$22.

Mystery Author Earlene Fowler 858-268-4747 for details. Free

trumpeter Bruce Cameron and Band for reservations. (BANKERS HILL)

is \$8 for nonmembers. 760-721-8251. (BAY PARK) Author Carol Roper signs God's Bread (Baked Fresh Daily) at 11:30 am. on Sunday, May 21, at Open Mind Bookstore (331 East El-der Street). The book is said to be a

Staged Readings With Song of the new musical The Willows is planned on May 21 and 22 by the La Jolla

Kenneth Graham's Wind in the Wil-lows, was written by Tim Heitman. Performances begin at 2 p.m. on Sunday and at 6 p.m. on Mon-day, at the La Jolla Branch Library

55. For information, call 858-659-7773. (IA. Poll.)

The Willows will also be pre-sented at 7:30 p.m. on Sunday, May 21, at the First United Methodist Church of Chula Vista (915) Pasos Ranchero). The story is suitable for all ages. Donations will be accepted. For more information, call 619-656-2525. (CHRA WISTA)

The Man With the Monotone, a.k.a. comic Steven Wright, performs at 8 p.m. on Sunday, May 21, at Vicias Casino (5000 Willows Road). Tickets are \$35, available through Ticketmas-ter (619-220-TIXS). Call 619-659-1998 for information. (ALPINE)

Mixed-Media Pun, the La Jolla Sym-Quartet, an art auction, and art on exhibit in a variety of media, with artists on hand to discuss their work. Tickets are \$75. Call 858-534-4637

Pree and Directed Improvisation is promised when professor George Lewis and a large ensemble of UCSD musicians performs at 8 p.m. on Sunday, May 21, in the Recital Hall at UCSD's Mandeville Center, Call 858-534-5404 for m General admission: \$5. (LA JOLLA)

Take a Look at "Music to Remem-ber" when Carol Lawrence headlines this show featuring popular music at 2 California Center for the Arts, Es-condido. Tickets range from \$18 to

\$36. Find the center at 340 North Es-condido Boulevard (at Valley Park-way). Dial 800-988-4253 for reserva-tions. (ESCONDIDO)

tions, (ESCONGUO)

A Staged Reading of Nixon's Nixon is planned by the Carlsbad Playreaders at 7:30 p.m. on Monday, May 22, in the Schulman Auditorium at the Carlsbad City Library (1727 Dove Lane), Admission is 55. For more information, call 760-729-3383. (CMLSBAD)

Chasical Indian Music Is Promised when the students of sitarist Kartik Seshadri and Arup Chatterjee (tabla) play tradisional Indian music on tra-ditional Indian instruments at 8 p.m. on Monday, May 22, in UCSD's Mandeville Auditorium. Tickets are \$5 general. For information, call 858-534-5404. (LA JOLLA)

Open Poetry Readings are held on the second and fourth Monday of each month, including May 22, at Twiggs Tea and Coffee. Sign-ups begin at 7.30 p.m., with the readings com-mencing at 8 p.m. Free. Find Twiggs at 4590 Park Boulevard (at Madison); 619-296-0616. (UNIVERSITY HEIGHTS)

619: 206-0816. (IMMURSITY HEIGHTS)
THE Strange Universe of the Orchild-Obsessed is charted in Orbital
Fever: A Horitcultural Tale of Potent
Lisat, and Limacy, by travel writer Eric
Hansen, who will vails Warvick
Bookstore to discuss and sign his
book on Tuesday, May 23, at
7,30 pm. Free. Find the store at 781.2
Girard Avenue and by calling
858-454-0347. (A SOLIA)

The Newest Installment of the "Left The Nevest Installment of the "Left Behind" spocalyptic series by Tim LaHaye and Jerry B. Jenkins is The Indwelling. The duo will sign book at 4 p.m. on Tuesday, May 23, at Waldenbooks Parkway Plaza (639 Parkway Plaza), 619-939-9933. Free. (EL CAJON)

La Haye and Jenkins start the Tour's with an event at 1968 Behind Tour's with an event at 1968 Behind Tour's with an event at 1968.

7 p.m. on Tuesday, May 23, at the Shadow Mountain Community Church (2100 Greenfield Drive). here LaHaye pastored for 25 years The authors will tell "behind-the

A Play in One Act, The Love Suicide at Schoefield Barracks by Romulus Linney, is the subject for a staged reading by the Blue Trunk Theati

Tijuana Poet Gerardo Navarro of-fers poetry and percussion for Poetic Brew on Tuesday, May 23, at 8 p.m., at Claire de Lune (2906 Uni Avenue). Open-mike readings pre-cede and follow Navarro's reading; sign-ups start at 7:30 p.m. 619-688-9845. Free, (NORTH PARK)

The Development of San Diego from its indigenous residents to the present is explored in San Diego: Per-fecting Paradise, by Roger Showley. The author will discuss and sign this book and Balboa Park: A Mile history at 7 p.m. on Tuesday, May 23, at the Sierra Club Bookstore (3820 Ray Street). Free. 619-299-1797, (NORTH PARK)

The Latest in High-Tech Composition and performance will be on display when students of Miller Puckette pre-sent a music technology concert at 8 p.m. on Tuesday, May 23, in studio A of the Warren Lecture Halls at UCSI The program includes Chris Mercer's "Untitled" for six-channel tape; William

SKYDIVE

Triple Quarted Stagging in four-part harmony, sam accompaniment, is promised when the Sweet Adelines perform at 7:30 p.m. on Wednesday, May 24, at the Chula Vista Civic Center Library (36 F Street). Songs range from Broadway show tunes and pop favories to ballads and jazz picces. Call 619-691-5069 for details.

Free. (CHILA VISTA)

The Most Fought-Over Fossil (to date) stars when Steve Fifler discusses and signs Tyranmosaurus Sue: The Extraordinary Saga of the Largest, Most Fought Over T. Rex. Ever Found at 7 p.m. on Wednesday, May 24, in UCSD's Robinson Hall. The appearance, hosted by the San Diego Natural History Museum, is \$9 for non members. Call 619-232-3821 x203 to make reservations, (BALBOA PARK

Have Angels Protect and guide hu-mans in everyday life is shared in The Angelspeake Storybook by Barbard Mark and Trudy Griswold. The duo sign their book at 7 p.m. on Wednes-day, May 24, at the Barmes and Noble store in Hazard Center (7610 Hazard Center Drive). Free, 619-220-0175. (MISSION VALLEY)

Three Hundred Voices join together to sing American spirituals when the UCSD Gospel Choir performs at 8 p.m. on Wednesday, May 24, in UCSD's Mandeville Auditorium. Tickets are \$5 general. 858-534-5404. (IA JOLLA)

Psychotherapist and Author Mar jorie Hansen Shaevitz will discuss her work and sign The Confident Woman: Learn the Rules of the Game at noon on Wednesday, May 24, at the UCSD Women's Center Confer-ence Room, in University Center building 407, Free, For information, call 858-822-0074. (LA JOLIA)

Compassion: The Key to Great Awak-ening, will sign and discuss his work and teachings at 7 p.m. next Thu day, May 25, at Borders Books a

"The Mother Trip: Hip Mama's Guide to Staying Sane in the Chaos of Motherhood" will be signed by au-thor Ariel Gore at White Rabbit Chil-

Attorney-Turned-Novelist Sheldon Siegel used a harrowing personal ex-perience for inspiration to write his legal thriller Special Circumstances, hich he'll sign and discuss a

Behind the Doors, Ray Manzarek, Doors, will draw upon his doc tary The Third Mind and his recen book, Light My Fire: My Life with the Doors, during an event hosted by th Learning Annex at 6:30 p.m. next Thursday, May 25. He'll tell stories,

TV

Chronologically Backward, we know, but since Father's Day comes after Mother's Day (naturally), we feel justified in the reverse listing. Last week, we enshrined My Mother's Castle, but My Father's Glory is, we

think, the better film. An exquisite portrait of a father from the son's perspective, and of Provence. Airs to-day, Thursday, May 18, at 2 p.m. on Bravo, Cox Cable Channel 42.

Bravo, Cox Cable Channel 42

SPORTS

The Crack of the Bot, the San Diego Padres wrap up the series in Florida

against the Marlins at 655 pm. to-day. Thursday, May 18. Then the Pads head off to Atlants to meet up with the Braver May 19-21, at 4-40, 4:10 p.m., and 10:10 a.m.

The Padres return home for a series against the New York Mets in Qualcomm Stadium Monday through Wedinesday, May 22-24, at 709, 265, and 2059 pm. respectively. The Padres of the Method of the Method Stadium Monday through Wedinesday, May 22-24, at 709, 265, and 2059 pm. respectively. For \$5 to \$20 Games are broadcast in English on KOGO-AM (600) and

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

are \$10 for adults, \$7 for those 16 and

under. For information, call 858-581-2120. (KEARNY MESA)

Bronc and Bull Riding, team pen-ning, and barrel racing are all fea-tured events during the 20th annual Ramona Roundup Rodeo, running May 19-21 at the Fred Grand Arena

(421 Aqua Lane). Rodeo performances begin at

7 p.m. on Friday and Saturday, with

7 p.m. on Friday and Saturday, with matines at 1 p.m. on Saturday and at 2 p.m. on Sunday. A family dance fol-lows the rodeo on Friday, an over-2 d cance is schedule for Saturday night. Sunday is Fiesta Day, with mariachis, charros, ballet folloricio, and more. Tickets for adults range from \$10 to \$14, children \$5. For information, call 760-789-1444. (RMAONA)

The Monthly Walk/Run/Skate

May 20, starting at 8:30 a.m. in Fanuel Park (located on Pacific Beach Drive, at the south end of Fanuel Street, on Sail Bay). Partici-

pants travel approximately four miles in an hour, ending up with coffee or breakfast (bring money for the op-tional food). 619-273-5272 or 619-558-1398. (PACIFIC BEACH)

Mesa Grande Loop, join the Knicker

Rev It Up and Go to Cajon Speed-way on Saturday, May 20, for com-petition in sportsman, grand Amer-ican modifieds, street, pony, and

train race divisions. The first race

starts at 6:45 p.m., with qualifying

starts at 6:45 p.m., with qualifying runs starting at 5 p.m.

The 3/8-mile track is located next to Gillespie Field. Take 1-8 to High-way 67, and use the Bradley exit. Drive left for two blocks to Wing Street, then right one block to the track en-trance. Adult admission: 59 (west side) and \$10 (east side), \$3 for those

6 to 12, free for kids under 6 with a

adult. 619-448-8900. (ft. CAJON)
Bleyche Through Pive Cities and circie the San Diego Bay with the Sierra
Club bicyclists on Saturday, May 20.
The 40-mile ride starts at 8:45 a.m. at
5224 Prosperity Lane. Bring money
for lunch in Coronado and the ferry
ride back to the "mainland." For information, call 619-583-3261. (SDSU)

adult, 619-448-8900, (EL CAJON

INFO. (MISSION VALLEY)

The Old and Thorny Argument about artists, their search for and about artists, their search for and abouted devotion to Beauty, and their consequent butting up against cultural mores and taboos, gets lovingly spun out in the film version of Thomas Mann's Death in Venice.

Beautiful box, you will getail die. Beautiful boys, you will recall, dis-tracted even Goethe's Mephistophe-les. Airs Friday, May 19, at 11 p.m. on TCM, Cox Cable Channel 74.

The Blindingly Bland Assurance of the triumph of good over evil, without any real suffering along the way, has a perverse effect on the viewer — some-where deep down, when Gary Old-Ford's president to sacrifice a family member, you want him to succeed Air Force One airs Saturday, May 20, at 8 p.m. on KGTV, Channel 10.

AT 9 p.m. on KGTV, Channel 10.

Troma Pictures is perhaps best known for its cult classic, The Toxic Avenger, (Heroes, at least in New Jersey, are made, not born). For the diehard fan, or just the morbidly curious, there's Chopper Chicks in Combittown, which probably wouldn't have made it to cable if not for Sneathing. A lite. Satisfactory. for Speedvision. Airs Saturday. May 20, at 8 p.m. on Speedvision, Cox Cable Channel 78.

Maybe It's Just a Crotchety Reaction to the unbelievably craven will ingness of Hollywood to make ever films with adults increasingly child films with adults increasingly child-ish (let alone films with kids), but give us a couple of old-timers like James Garner and Joanne Wood-James Garner and Joanne Wood-ward bickering on their way to a friend's funeral over Gossip anyday. Breathing Lessons airs Sunday, May 21, at 9 p.m. on Odyssey, Cox Cable Channel 76.

If Only We Were Rich, then we could stop pretending that we would do all sorts of worthwhile things if only we didn't have to spend so much time working and start sink-ing into a moral mire, creating a prithe reality of the world. White Mis-chief airs Monday, May 22, at 2 p.m. on Bravo, Cox Cable Channel 42.

Recall, If You Will, the scene in Heathers where Christian Slater re-veals his blinding realization that "the school is society." The numbing ruth of that states truth of that statement — that high school has ascended — has given us Pretty in Pink where once we had Of Human Bondage. Oh, the teenage humanity! Of Human Bondage airs Monday, May 22, at 7 p.m. on TCM, Cox Cable Channel 74.

We've Heard Tell, from Them as Knows, that the Ojai Valley (south of Santa Barbara, east of Ventura) or santa barbara, east of ventura)
was used as the setting for the paradisiacal Shangri-La in Lost Horizon.
Pausing at the top of Dennison
Grade during the pink moment just before sunset, you can see why. Lost Horizon airs Tuesday, May 23, at 3:30 a.m. on TCM, Cox Cable Chan-

"Like Monet forever painting lilies or Bonnard always re-creating his wife in her bath, Hawks made only one artwork. It is the principle of that movie that men are more expressive rolling a cigarette than saving the world." — David Thomson. He was worse. — David I homson. He was one of the greatest. Rio Bravo follows. Howard Hawks Biography airs Tues-day, May 23, at 5 p.m. on AMC, Cox Cable Channel 33.

Rich, Continued, it seems we can't get enough of wealthy English types ca-vorting about on the edges of de-bauchery while frolicking in beautiful locales and structures. (Up at the Villa,

A Velksmarch Ia, simply put, a non-competitive walk along a pre-marked route. Walk, jog, or run at your own pace during the event planned by the San Diego County Rockhoppers on Saturday and Sunday, May 20 and 21. Both the 10km and 5km walks start anvine between 8 a.m. and a slight variation, in theaters now!)

Angels and Insects, of course, jumps right over that edge, sans bungee cord. Airs Tuesday, May 23, at 7:30 p.m. on

21. Both the 10km and Skm walks start anytime between 8 a.m. and noon at Lake Miramar. The starting point is at Lakeview Park, at the corner of Mira Lago Terrace and Mira Lago Way.

Carry water. Walkers desiring American Yolksuport Association (AVV) credit and patch will be charged 56 on the day of the event. free for those who desire neither award nor credit. Call 760-758-5667 or 760-746-0897 for further information. (SCRIPP'S RANCH)

fornia Liver Walk is scheduled for Saturday. May 20, starting at 7:30 a.m., at the San Diego Zoo. Check-in begins at 6:30 a.m. The minimum donation is \$20, Ques-tions? Call 619-215-485, or 800-749-2630 for answers. (BALBOA PARK)

Tandem Bike Rides for people with Tundem Bike Rides for people with visual impairments, head injuries, and other disabilities are offered by the City of San Diego Park and Recreation Department Disabled Services Program. The rides begin at 11 a.m. and usually last until 12:30 p.m., with "capable and friendly voluniteer captains" paired disabilities). The next ride takes place on Sat-urday, May 20, at Mission Bay Park.

urday, May 20, at Mission Bay Park. To register and gain more information, call 619-525-8247. Free. (MISSION BAY)

Heavy Congretion on the Bridge, the 14th annual Over the Bay Bridge 4-mile run/walk starts at 8 a.m. on Sunday, May 21, at Fifth Avenue and J Street. Participants run along Har-bor and across the Coronado Bridge and finish in Coronado's Tidelands registration, call 619-421-3111.

start and end at Chula Vista Com

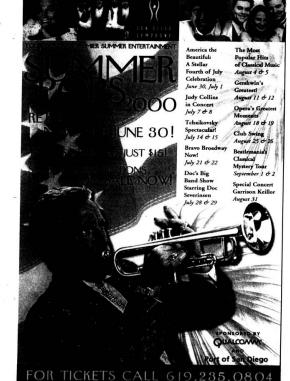
munity Park, next to EastLake High School (1120 EastLake Parkway). For

Management of the contract of

Park. Race-day registration starts 6:30 a.m. Call 760-736-3548 for information. (GASLAMP QUARTER)

The Rolling Hills of EastLake provide the backdrop for Cycle EastLake
2000, a recreational bicycling event
on Sunday, May 21. The tours — a
50-miler starting at 7:30 a.m.,
25-mile ride at 8 a.m., 12-mile ride
beginning at 8:30 a.m., and 5-mile
family fun roll and stroll at 9 a.m.—

Watch the Fastest Bicyclists in San Diego race on the San Diego Velo-drome every Tuesday, including May 23, at 7 p.m. Events for men, women, and youths are promised. Find the velodrome at 2221 Morley Field Drive: 619-296-3345 or 858-793-5431. Admission is \$3 for





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BALBOR= Parent

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SPECIAL

Backstage at the Opera, docents conduct backstage tours at the San Diego Opera's production of La Boheme at 6:30 p.m. on Friday, May 19, and at 12:30 p.m. on Sunday, May 21, at the Civic Theatre (202 C Street). To reserve a spot, dial 619-232-768, (powntown). Tews, Quechan — what do these words mean? All will be revealed

Feria de Sevilla, Peña Andaluza en California has organized this festi-val — an "authentic reproduction of the feria in Spain" — May 19-21. Events begin on Friday with a tradi-tional "Alumbrao" from 8 p.m. to midnight. Expect to see flamenco dancing, dance contests, an Andalusian horse

show, games and rides for children, Spanish food (for sale), and more, Spanish food (for sale), and more, from noon to midnight on Saturday and Sunday, in the field at 2012-A Sunset Avenue (to the right of Hol-lister Avenue). Bring a chair and sun-shade. Admission is 55 general, free for those under 12. For more details, call 619-234-7897 or 619-690-0602.

"The Enigma of Time" is explored during planetarium shows at Palo-mar College on Friday, May 19. Would the universe exist without time! Is time the same everywhere in the universe? the universe?
The 55-minute shows begin at 7 p.m. Call 760-744-1150 x2833 for the

s \$3 for adults. \$2 for children 5-12 found at 1140 West Mission Road; the planetarium is located in room ES-1 on the west side of the science quad on the

Leave Your Car in the Garage and

Work Day, slated for Friday, May 19. All over the county, over two dozen pit stops will offer riders free refreshments and moral support. Free. For pit stop locations and registration, call 800-COMMUTE. (SAN DEGO COUNTY)

Spots Galore, the Dalmatian Club of San Diego County presents its first Dalmatian Specialty Show on Friday, May 19, beginning at 8 a.m., at the Rancho Santa Fe Polo Grounds (14555 El Camino Real). Admission is free. For more details, call 858-679-7538. No unentered dogs are allowed on the show grounds. (DEL MAR)

when the San Diego American Indian Cultural Days take place from 10 a.m.

S.D. Boasts Over 15,000 Recorded Ar-chaeological Sites — how do objects become part of the permanent record,

and how do archaeologists interpret the and how do archaeologosts interpret the evidence to gain an idea of what hap-pened in the past? Good questions? The answers are explored in the archaeo-logical exhibit opening at the San Dogo Archaeological Center on Saturday, May 20. Children can analyze artifacts, place them on a "Wall of Time," and talk to real live archaeolo

talk to real live archaeologists!
"Layers of Time: The Archaeo-logical Record of San Diego" contin-ues through August. Find the center in the ReinCarnation Project, at 334 11th Avenue; 619-239-1868. Free.

Bude 's Blooms, the floral firsts in hallow Park runs through the month of May, celebrating the botanical wealth and beauty of the park. In the park of the park of the park commission. Day a promising hortical-tural tips and bits of above for those in possession of any color thund? Booth along the Prado will offer information. Many of the park of the park of the park of park of the park of the park of park park of the par

6.19-229-6312, (BMJGA PAPE).
The Hetere the Better, the seventh annual Imperial Beach Chila and Jazz Festival runs from 730 am. to 6 pm. on Startday, Mary 30, on Imperial Beach Boulleard Obetween 8th and 9th Strees). Morning events include a pancake breakfalls and muise by local bands in the afternoon, there's music by a varrey of Shanfo, Forry chila Osak from this country will be offering samples. Admission is rise. Bring a Manhart or beach chairs, For more details, dat 103-875-879, (marches), (Mosco).

Nearly 90 Acres of Meadows Splashed with Oaks make up the showgrounds at the Granville Mu-seum, the site for the Granville Museum, the site for the Granville Museum Spring Fair on May 20 and 21. Exhibitors from the Eart County and mountain communities will be on hand, and there will be arts and crafts, demonstrations, tram rides to "an authentic Mountain Man cabin," and fun for the whole family. On Sunday. the Alpine Optimist Bike Ride — with a 30-mile ride and a 10-mile fun

ride - begin at the museum. Fair hours are 9 a.m. to 6 p.m. Fair hours are 9 a.m. to 6 p.m. on Saturday and 10 a.m. to 5 p.m. on Sunday. To reach the spot, take 1-8 east to the Japatul Valley Road exit, and follow the signs to 24019 Japatul Road. For information, call 619-447-5008. Admission is free. (ALPINE)

The Witty and Still Provocative Lolita by Vladimir Nabokov is up for discussion when the Great Books Reading and Discussion Group meets on Saturday, May 20, at 2 p.m., in the second-floor meeting room at

Street). 858-755-8978. Free; new

comers asy welcome. (DOMHOMH)

Deg Duy — in celebration of "Be
Kind to Animals Week" — take
place on Saturday, May 20, from
11 a.m. to 3 p.m., at the North
County Humane Society (2005 San
Luis Rey Road). Working dogs will
provide demonstrations, and there
will be animals to meet, lectures,
clowns, face pasinting, and more cofor information, call 760-757-4357.
(OCCM-MSOC)

Saturday in the Park, the 16th an-nual Lake Murray Community Pic-nic and Kids Fishing Derby is slated for Saturday, May 20, from 7 a.m. to for Saturday, May 20, from 7 a.m. to fireworks at 8 p.m. Highlights in-clude a pancake breakfast, barbecue, Western dancing, and activities for all ages. Call 619-698-6484 for more information. Find the fun at the south end of the lake, exit Lake Mur-ray Boulevard at Kiowa Street. Ad-mission is free. (A MESA)

Noted Ceramist Nicolás Quezada Celado — brother of master potter Celado — brother of master potter Juan Quezada — will demonstrate his skills and sell finished pieces at the San Diego Museum of Man from 10 am. to 4:50 p.m. on Saturday and Sunday, May 20 and 21. Quezada will be joined by his sons Jost and Leond Quezada in this appearance, in con-junction with the ethilot "The Magic of Mata Otta." The demonstration is included in regular museum admis-tion. 619: 229-2201. [BARDA PARK]

sion. 619-239-2001, (BALDO PANO) GGG ON this the Art, the minh annual Santa Yashel Art Fettinish annual Santa Yashel Art Fettinish annual Santa Yashel Art Fettinish Santa Yashel Art Fettinish Santa Yashel Art Galley (1003-21) Eliphowy 78. at the junction of Highway 79.

The galler'y Courrent exhibit, Carrent Santa Yashel Art Galley (1003-21) Eliphowy 78. at the junction of Highway 79.

The galler'y Courrent exhibit, Christopher Courrent Santa Yashel Carrent Santa Yashel Santa Yashe

1876 for answers. (WARA YMMU)
THEYRAPEH FESTIVITIES Degin at 10 a.m. on Saturday, May 20, with he annual Patriotic Dyp Parade, festuring marching bands, children's groups, and more. The associated Carll Pair runs on Saturday from Carl Pair runs on Saturday from Carll Reprint Carll Pair runs on Saturday from Carll Reprint Carll Pair runs on Saturday from Carll Reprint Carll Pair (100.3) Tiernsania Boulevard).
On Sunday, organizers plan freit" Homer Tour 2000. "The self-guided our of four homer man from noon to 4 p.m. Tickets gar 57.50. For information and ulcite courties, call

858-560-9788. (TIERRASANTA)

See-300-9788. (REMOMENTAL)
Weer a PFD on Your PWC, Mission
Bay has the largest number of personal watercraft boating accidents in
the state of California, with operator
inattention and operator inexperience cited as the majot problems.
Commemorate National Safe

Commemorate National Safe Boating Week by heading to the sec-ond annual Day in the Bay on Satur-day, May 20, from 10 a.m. to 3 p.m., at Ski Beach. The Coast Guard will conduct vessel safety checks, and there will be hands-on instruction,

Don't Go for an Air Show! The Armed Forces Day Festival planned at Marine Corps Air Station Mira at Marine Corps Air Station Mira-mar promises military demonstra-tions and displays, continuous live entertainment, a car show, craft fair, kids' rides, and more, but not an air show. Head to MCAS on Saturday, May 20, from 10 a.m. to 4 p.m.; ad-mission is free. 858-577-1000. (MIRAMAR)

(MIRAMA)

Floster By with the Butterflies, go behind the scenes at the Butterfly Vivarium during family programs beginning at 11 am. and 1 pm. on Saturday, May 20, hosted by the San Diego Natural History Museum. The St fee for nonmembers includes a slide presentation and special tour.

To register, call 619-232-3821 x203. (ENCINITAS)

(IMCONTAS)

Bring the Offspring, San Diego's

Parent & Child Expo runs Saturday

and Sunday, May 20 and 21, at the

Del Mar Fairgrounds. Organizers

promise live metertainment for children; contests, games, and prizes;

health and filmses demonstrations;

an inflatable playground; carnival

rides, Pern Street Circus performers

doing face painting (noson to 2 p.m.),

rinteractive exhibits," and more.

mation? Call 858-551-7855, (DEL MAR)

Sculpture in the Garden is the theme for the Spring Garden Festival 2000, planned on Saturday theme for the Spring Garden Pestival 2000, planned on Saturday, May 20, from 9 a.m. to 2 p.m., at Cuyamac College, coinciding with the first an-niversary of the Water Conservation Garden. Home gardeners along with landscape and industry profession-als are beckoned to the event, featuring plant sales, educational activities, art, children's activities, educational

art, children's activities, educational displays, speakers, and more. Find the campus at 900 Rancho San Diego Parkway (just off Jamacha Road). For information, call 619-660-4262. Free. (RANCHO SAN DIEGO)

Toyota Time, all models of Toyota vehicles and their owners are invited vehicles and their owners are invited to take part in the "Winefest 2000" Toyota meet planned by TORG (that's the Toyota Owners and Re (that's the Toyota Owners and Re-storers Club to you) on Saturday, May 20, from 10 a.m. to 4 p.m., at Deer Park Winery (29013 Cham-pagne Boulevard). Free, For details, call 760-753-8022. (ESCONDIDO)

Gather With Psychic Priends dur-ing the psychic fair and metaphysical conference planned at Alexandra's Bookstore from noon to 6 p.m. on Saturday and Sunday, May 20 and 21 Saturday and Sunday, May 20 and 21, Tarot, palmistry, numerology, and other psychic arts will be featured; pay \$20 per reading. The shop is le-cated at 3545 Midway Drive, suite G; 619-298-3422. (SPORTS ARENA) The House of Puerto Rico hosts a program of history, dancers, and tra-ditional music on the lawn of the Inditional music on the lawn of the In-ternational Cottages at 2 p.m. on Sunday, May 21. Admission is free; Puerto Rican foods will be available for purchase. Call 619-264-6826 for more information. (BALBOA PARK)

Only One-of-a-Kind Work is eligi-ble for inclusion in the Julian Arts Guild Spring Art Show 2000, on e hibit from 10 a.m. to 5 p.m. throu Sunday, May 21, in the Julian Town Hall (2129 Main Street). Admission is free. For information, call 760 0560 or 760-765-0815. (JULIAN)

Hot Rode, Customs, Classics, and spe cial-interest cars will be taking part in the Carlsbad Research Center Rod Rus from 10 a.m. to 4 p.m. on Sunday May 21, at the Carlsbad Research Cen ter (at College and Faraday Avenue, off Palomar Airport Road). Organizers plan entertainment, food, vendors, and the autos, of course. For information, call 760-918-1743. Admission is free for spectators. (CARLSBAD)

Children of All Ages are saluted dur-ing the fourth annual North Park Spring Festival, set for Sunday, May 21, from 10 a.m. to 6 p.m., on University Avenue between 30th and 32nd Streets. The festival promise vendor and food booths, live enter tainment on four stages, karaoke, carnival games, children's activities, and rides. Admission is free. 619-294-2501. (NORTH PARK)

From Serious to Humorous, weav-ing by Molly Gassaway, a 35-year member of the San Diego Creative Weaver's Guild, is featured in the "Weaving Retrospective" opening with a reception at 2 p.m. on Sunday, May 21, at the Bonita Historical Mu-

Only

Sunset Solrée, this year's Taste of the Nation, organized by Share Our Strength, is set for Sunday, May 21, at 5 p.m., at Loews Coronado Bay Re-5 p.m., at Lowis Coronado Bay Re-sort (4000 Coronado Bay Road). Over 40 San Diego County restau-rants will be offering samples of their cuisine, and there will be wineries pouring, a silent auction, and live music. Tickets are \$50. Call 619-628-5477 for reservations. (COROMADO)

Yom Ha'Atzmeut Celebrations are

Youn He Attamust Celebrations are planned on Sanday, May 21, from 12:00 to 4 pm., at the Lawrence Farming Jewith Community Center (412-6). Executive Drive). These Irasel independence Day featives include I produce a variety of lookher foods and soads. Israel injury Celebration and Carlon, while the second control of the Celebration of the Celebratic of the Celebration of 9043 x24. (LA JOLLA)

Street Rods star during the San Diego Stadium Auto Swap on Sun-day, May 21, from 6 a.m. to 2 p.m., at Qualcomm Stadium. View vehicles on display and for sale, along with "acres of parts and accessories." Ad-mission is \$5 general, kids under 13 free. 858-484-9342. (MISSION VALLEY) Take Me Out to the Ball Park Con-

Take Me Out to the Ball Park Con-versation planned on Wednesday, May 24, at 5 p.m., at the Debra Owen Gallery (in the ReinCarnation Build-ing, 354 11th Avenue). All residents and business people within the "ballpark district" are invited to the discussion, regarding what to expect in the future. Representatives from the City of San Diego, the CCDC, the San Diego Padres, and others will be present. Free but call 619-533-7104 to RSVP. The event repeats on June 7. (DOWNTOWN

Students from the Minsk School of

3919 Fourth Avenue • Hillcrest • 291-0180

the sixth annual "Young People's Art Exhibit and Sale," continuing through Wednesday, May 30, at the First Uni-tarian Universalist Church (4190 Children's Museum of San Dieg Children's Museum of San Diego, May has been decreed "Circus Month" at the museum, exhibiting a collection of circus memorabilis from the mid-1800s through the 1900s on loan from the Discovery Museum in Connecticut. The collec-tion includes authentic photographs of the famous Tom Thumb and his

tarian Universalist Church (4190 Front Street). The show and sale benefits the Children of Chernobyl organization, raising funds for 30 children from Belans to spend July in the San Diego area with host families. For information, call 858-459-4650 or 619-298-9978. (MILCREST) "Looking Porward...Looking Back..." is the theme for the fifth an-nual exhibit by the Pacific Quilt

nual exhibit by the Pacific Quilt Artists at the Carmel Valley Library. The thow — primarily showcasing members' new work, along with a retrospective — continues through Saturday, June 24. The library is lo-cated at 3919 Towngate Drive; call 858-552-1668 for viewing hours. Free, (CABMEL VALLEY)

Native California Architecture stars in the 27th annual San Diego Histori-cal Society's Showcase. The Peltonand Society's Showcase. The Politon-Crisip house was designed by Thomas L. Stephend and basin in 1900, during a revised of the California territorial tiple that originated in Montteey a century earlier. The house—found at 1802. Annalfs Street — has been transformed by some 20 professional interior and landscape designers. The same of the contrast o

and Sunday, Tickets are \$20. Fo and Sunday. Tickets are \$20. For more information, call 613-33-7355. Complimentary shuttles run between the La Jolla Shores beach parking lot and the house approximately every ten minutes. Now for the rules: No people under eight years old will be admitted, no photographs may be taken day your shoes must be flat. (LA XXLA)

GIRLHOOD

FOR KIDS

wife Lavinia, circus tickets, route cards, circus stamps, and programs among the 62 items on display

among the 62 items on display through Sunday, June 4.

"GraphicUs," the third compo-nent of "Design Worlds/Diseño Mundos," continues through July. East Coast artist Robert Anderson contributes a mural based on orange crate labels. San Francisco artist Glenn Brill and Lo. Angeles artist Clenn Brill and Lo. Angeles artist Dean Swick joined Anderson in page 1867. The contribution of the multiple of the contribution of the co

road signs to depict the shape of the U.S.A. The exhibit includes installa-

U.S.A. The exhibit includes installa-tions and workshop to increase chil-dren's awareness of graphic arts. This week, there are "Ary circus animals" classes (May 19, 20, and 21) and "circus poster prints" workshops (May 24, 26, 27, and 28). Call for fees, age restrictions, and reservations.

Continuing exhibits include "The Book Stop," "Improv Theater," and "Cora's Rainhouse." Find the

museum at 200 West Island Avenue Dial 619-233-8792 for additional de-

A Musical Adaptation of Lewis Car-roll's classic tale Alice in Wonderland is being presented by CYT South County May 19 and 20, at Rancho Del Rey Middle School (1174 East J

Street). Performances begin at 7 p.m

(and continue May 26-28). Tickets

on Friday and at 2 p.m. on 5

If your bearded friend helps you catch the trout barehanded an the pool of the dream and you carry it in his pail barefoot up the rocky stream

to the playhouse where he fries it in his pan; if you snip the dill for the carrots and then swir

until your lips are bluer than the lake where will it take you? Not anywhere as pure and primal as these sunstruck days sistered by starstruck nights. Don't cloud the drowning

brightness of your eyes don't answer my asking look with anything but the truth, don't spill the fresh-picked raspberries on the car seat and stain your shirt with indelible blood

How else will you kr the color of crushed time the color of crushed time; how else will you feel what it is to change and remember, to lose and absorb this summer inside you. xylem and phloem of your leafy future already starting to spread its shade above us?

- by Jonathan Galassi

are \$8 for adults, \$6 for children. Call 619-588-0206 for reservations. (CHULA VISTA)

She Tries Mr. Slinger's Patience, but ultimately Lilly does the right thing in the Kevin Henkes book Lilly's Purple Plastic Purse. The spunky m

Or spill them, darling.

visits the story time planned at visits the story time planned at 12:30 p.m. on Saturday, May 20, at the Barnes and Noble Bookstore (7610 Hazard Center Drive). Free. 619-298-4306. The event is suitable for those three through nine years old. (MSSSON VALLEY)

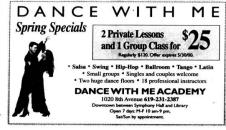
















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North Street; HarperCollins, 2000;

FROM THE DUST JACKET: The 40 poems in North Street are con-cerned with the space between "Turn-ing Forty" and "Turning Fifty," een the assumption of maturity and the sighting of its limits. All are preoccupied in one way or another with the notion of an "otherwhere,"

with the notion of an "otherwhere," a "woold don't believe in' in which the "water of immemory" is washed by what of officients," and the "touch of forgiveness allows" agually man' to "go free." It is between these poles — between "original desire" and conditional freedom. between the recognition of aloneness and gratitude for "the gnaw-ing, the knowing, the being and being here" — that the drama, the story of North Street, unfolds.

AUTHOR: Jonathan Galassi, eldest of three children, was born in 1949 and raised in Plympton, Massachusetts. He graduated from Harvard University in 1971 with an A.B. in English. He attended Harvard University in 1911 with an A., in English. He attended Cambridge University, where he received an MA. in English Hi-erature. After Cambridge, Galassi moved on to Italy, the country from which his father's father had emigrated. He studied Italian, with the hope that he would learn to read Dante in the original, which he did. In the early 1970s, Galassi returned to the States. He went to work at Houghton Mifflin, where he began as an intern. He remained there, rising to a senior editorship, until 1981, when he became an editor at Random House. He joined Farrar, Straus & Giroux in 1986. At FS&G he has edited bestseller novelists, essayists, and poets — Scott Turow, Tom Wolfe, Michael Cunning-ham, Thom Gunn, Frank Bidart, Nadine Gordimer, Robert Pin-sky, Alice McDermott, Jamaica Kincaid, Ian Frazier, Susan Son-tag, and Nobel Prize winners Seamus Heaney and Derek Walcott. Galassi is now FS&G's publisher and editor-in-chief.

i is author of Morning Run: Poems (1988), and was editor and translator of Second Life of Art: Selected Essays of Eugenio Montale, and more recently was editor and translator of Eugenio Montale, Collected Poems: 1920-1954. Galassi worked on the latter

project for 14 years.

Galassi lives with his wife and two teenage daughters in Brooklyn. On the afternoon that we talked, he was in his FS&G Union

lyn. On the afternoon that we talked, he was in his FSsGC Union Guarre office in downtown Manhattege. 20 yearn old, he stud-when Galassi was a senior in college short, and the stud-wed that the study with Lowell and Bibbip.

"I was very intimidated by Robert Lowell. He was the major port of the period, and he had this lyin grann of white har, and he was grand in a kind of distant way. Not wanting to be, but he was, I didn't get to know himst all. What I remember most about his classes was certain gestures of his, and his brilliant comments, and the way he read. I remember him reading the Milton sonnets -

the way he read. I remember him reading the Milton sonnets— very powerful, unforgetable, interpretive readings. But the person who I did get to know, and who I loved, was Elizabeth Bishop. I have much more connection to my memories of her. She was much more a real person to me, much more approachable. She was a rather formal person, but I did get to be very fond of her. to know her quite well. She was my favorite teachers. She was so much herself. She had so much integrity. She was not a poseur in any way. She didn't really like teaching. She didn't cater the students at all. She was very direct, and she perfect the with likelop, She was one of the great poets, also. So she was my top teacher ever.

Galassi included a poem that he wrote in that class in his first Galass included a poem that he wrote in that dass in his first book. "It was a senim She really reponded to that She said," Oh, you should send this to a poetry magazine. So I did. That work very exciting to someone who was trying to think of himself as someone who might be able to write poetry." Galassi's father was a lawyer. I asked, "What did your father say when you said that you wanted to write poetry?" 'My father's grandfather excutagly published a book of poetry. 'My father's grandfather excutagly published as book of poetry.

He taught elocution to deaf people. He was one of the early speech

therapists. He wrote several books about elocution. But he also wrote poetry, I remember my grandmother recting his poems be bearts. But I don't think I ever ast my father down and said, I want to write poetry. My father wanted me to practice law with him. I did work for him one summer, in high school. I think it told him, toon after this, that I want's going to be a lawyer. So he knew I want y going that I never said, I want to try to ke my living as a poet.' I knew that I couldn't do that. He was

aways very benign about the tunings a wanted to do but, you show, I was on my own."

Did he show his poems to his parents?

"Oh, yes. I was showing this book to my parents a couple of weeks ago. My mother had a stroke recently. They're not in good shape. I was reading her a few of the poems from this book, because she can't read anymore, which is really very sad. But she said, 'Well, you know, I never could understand your poetry.' They don't think

teacher, but I met him through a friend, and we were friends ever since then. He was the person who first introduced me to

Montale.

"It's an irony of fate that I'm now Frank's editor. I remember that when I was at Harvard, feeling so much reverence about Lowell's work. That's when The Notebooks were being published, and there were all these different versions of poems in that book that Frank was working with him on. I remember buying those books. and feeling such excitement about them and such a kind of awe.

And now, to be here and to see the Lowell book finally coming out, it's like a circle closing."

I had enjoyed reading Galassi's poems aloud to a friend. From

I want to get at the knot, the white heat at the heart of you, want to undo it, the clout, the lock, the hot rock, knock it back so it opens to flood and flow, for I know great good will come of it

North Street

The sound, I said to Galassi, is "so norous."
"Glamorous wouldn't be the

"Glamorous wouldn't be the word that I'd come up with, but I'll take it. Those poems, that group, were the last things I wyote. I'm a slow writer, and I didn't write any poetry for quite a few years while I was finishing up the Montale pro-ject. So when it was over, I didn't ow if I could write anything any

more. But these came out.
"I feel I learned to write in
some ways by doing the Montale
translations. I feel like the backbreaking labor and the exercise of

them was good for me. And some of that intensity that you call 'glamour' may be in the poem. That definitely comes out of certain things in Montale's work. It's interested me and influenced me. But it's both an influence and breaking free of something else too. A friend, when he read these new poems, said 'Oh, compared to your other work, they're so violent.' I think what he meant by that is they're more free, they're looser. That's part of the break

One thought that I had, reading North Street, was, "Well,

One thought that I had, reading North Street, was, "Well, here's a guy who's come back to his own work and found not only that he still has a voice, but he's found a new voice." Galassi did not disagree. "It thought it was that way, but my wife said, "Your new poems aren't really all that different from your old poems.' I think that's true. Things that seem very differ-ent, when you first experience them, later on you see the connection. It is the same person writing them, but to me they seem ver

Lasked about Galassi's fondness for rhyme

I asked about Galassi's fondness for rhyme.
"I don't want to be peged as a neo-formalist, but I do feel that rhyme is such a powerful tool, in evoking meaning and bringng closure to things, that to do without it feels like a deprivation.
It's interesting, I just saw a letter that Lowell wrote to Elizabeth Bishop dier he'd finished Day By Jay. He said something about the poems after he d Insished Liky By Liv. He said something about the poems in Day By Day all being free-verse poems and went on to say that he wanted to get back to the formal. I think that in North Street there are many different kinds of poems, some are rhymed, some aren't, some have internal rhymes. To me, there's such a thrill of putting two words together that way; I feel like! I would be missing out on something if I didn't do that. And I often find a lot of poetry quite

flat."

Alot of poetry, I suggested, "doesn't fit in your mouth." Many of Galassi's lines, I said, did fit.

"Sometimes maybe too much. I don't know. It's too much fun, this constructing thing, it is too much fun for me."

North Street Dithyrambs." I asked Galassi to explain what a Worth Street Dithyrambs." I asked Galassi to explain what a

"A dithyramh is a Greek term for a wild sort of poem. There A unnyramo is a Greek term for a wild sort of poem. There is probably a specific rhythm associated with it. I adapted that term for these freer, more unbuttoned poems. I started out saying to someone, 'These are my dithyrambs,' and later, I thought, 'What the hell, when the these?''

why not use that?"

I asked Galassi to explain North Street, the title.

"I do live on a street called North Street. There is a reference.

North Street in one of the poeme. "Voice." Something about

the traffic barreling down North Street. So it does refer to that.

But it also refers to something dee. A street is a way, a woy Gaping.

I say in one of the poeme. "Bower" — something about going
north to the difficult time."

I turned to "Bower" and found the lines to which Galassi

"I turned to "Bower" and found the lines to which Galassi

I'm going north to the purple

Galassi continued, "So it's a journey towards hard things. The Contains communed. So it's a journey towards hard things. The book, certainly, is about aging and about the kinds of accommodations we make to aging. So I would say that the title also has to do with that kind of feeling. The first book I did was called Morning Run. My-wife chose the title. That was a good title for that book. Because it was about setting out. So this continues that sense of movement, that it's a little harder. Harder than a Morning Run is North Steam.

I said that once a reader gets past the book's first section, the poems turn increasingly serious. Although many of the poems are placed in summer months, the mood of the poems tends toward the autumnal. I asked if Galassi thought that an accurate

perception.

"A friend of mine said, "I see you write in the summertime."
That's when I can do it. But it's funny that you said 'autumnal,'
because most of it is about summer tinged with that sense of

autumn. I suppose that's when I'm in my writing mood or get into

Maria and the second section of the second second second second

autumn. I suppose that 's when I'm in my writing mood or get into this kind of transc of melanchy, Soc I think there are many moods in the book, but probably that mood predominates."

The probably that mood predominates are supposed to the book, but probably that mood predominates. The supposed is the supposed to the poem.

Galassi said, "I love this poem. It's about my older daughter, and my friend, a sculptor, who's also in some of the other poems. He took her over to his place, and they caught trout barehanded in the stream. Kind of aimzaed me I. one, this poem is about loss in the stream. Kind of aimzaed me I. one, this poem is about loss. in the stream. Kind of a mazed me. I o me, this poem is a boul tose of innocence. It's a poem about the rite of passage into puberry. The 'don't ... stain your shirt with indelible blood, and then, Go sheed and do it, do life. It's about trying to hold your child back from moving ahead and then pushing your child ahead.

"You could say, if you were to take a Jungsian approach, The

man is handing his daughter over to another man who's initiating her.' There's a sexual subtext to it, that I wasn't aware of when I wrote it. That's often true that the writer doesn't know what he's saying, the whole thing that E.M. Forster said, 'How do I know what I mean until I see what I say?' But I feel that's true of most poetry, that if it is real, it's rolling around in things that are more th

So many of the poems in North Street, I said, "sound good and feel good in your mouth, even though they make you unhappy in

"Do they make you unhappy in your head?"

On they make you unhappy in your head:

"Yes," I said, "the references to aging, Many of the poems are
very as in that way. There's this guy—you, the poet—who's
assessing his life, and while he's relatively happy in the present,
when he looks ahead, he thinks, "My God, the worst is yet to come."

"I'm afraid that's true. But, as far as the sound goes, I don't

"I'm afraid that's true. But, as far as the sound goes, I don't it around and read them out loud, but I'm always saying them to myself, inside. And it's related to the rhyme thing, and rhyme is the sound thing, I's a connection made through sound. It's a mean-ing, applied by way of sound. It's one whole level of meaning, that you couldn't put into words, but I'm the sound — is a level of experience that you're applying to the poem." We talked a bit, then, Jabout how poems are songs and par-take of song, Galassi said, "The thing I would most like to be, in yilk; as popular songhrists: Because I think there's something.

my unit, an opputation of some problem when so marvelous about songs. People always say, Poetry is so hard. But the fact is, everyone understands poetry. If they'd realize they understand how song byrics work; a poem is just a song where the music is in the words."

THE VENERABLE GESHE TSULTIM GYELTSEN



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association with the Dalai Lama's visit to Los Angeles in

rs Mission Valley is very pleased to p Tsultim Gyeltsen escaped from Tibet in 1959 and holds th Lharampa Geshe degree which is similar to a doctorate in the Tibetan Buddhist monastic university system.



Big Comfy Couch, hitting the stage at the East County Performing Arts Center at 10 a.m. on Saturday May 20. Loonette will be joined by her doll Molly with songs, the "clock rug stretch," and "dance academy." Tickets begin at \$18. Find the theater at 210 East Main Street; call 619-440-2277 for reservations. (EL CAJON)

Old Dog, New Tricks, hear local au-My Dog Toby during the Saturday hy Dog Tooy during the saturday story time on Saturday, May 20, at 1 p.m., at Borders Books and Music (1072 Camino del Rio North). Free. 619-295-2201. (MISSION VALLEY)

Children's Discovery Museum of North County, see lifelike holograms, split white light into a rainbow of col-ors, and view your reflection from odd angles in "Light and Color." a day, May 20. There are 19 exhibits in-

cluded in the exhibition — continuing through Studies, September 10 — covering topics from light refraction to thousecarce to color blindness.

The museum is designed as an analysis of the continuing the color blindness and the color and the color blindness and the colo

ran-720-0731. (CARSABA).

Carnival Concerts hosted by the San Diego Chamber Orchestra conclude for the season at 4 p.m. on Saturday, May 20, in the indoor activity center at the Del Mar Fairgrounds. The theme this week: "Down on the Farm," (returning 'The Orange Blossam, 'Endering 'The Orange Blossam, 'Carniva' (The Visual Chorus, 'and 'Pop yard, "Anvil Chorus,' and 'Pop Goes the Wease," along with The Tortous and the Hare presented by the San Diego Ballet.

AUTHOR EVENTS!

TUESDAY, MAY 23 • 7:30 PM

Eric Hansen

ORCHID FEVER:

A Horticultural Tale of Love, Lust and Lunacy

THURSDAY, MAY 25 • 7:30 PM

Sheldon Siegel

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Warwick's

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Preconcert activities start at Preconcert activities start at 3:15 p.m., with an instrument pet-ting roo, face painting, storytelling, magic, clowns, jugglers, and art pro-jects. Tickets for the one-hour pro-gram are \$10 for adults, \$5 for chil-dren. Bring blankets or beach chairs, or use the AstroTurf. For reserva-tions, call 888-848-7326 or 760-753-6402-72 (781-1489) 6402 x7. (DEL MAR)

The Winners of the Poetry Contes t White Rabbit Children's Books at White Rabbit Children's Books will be announced by poet Nikki Grüms and recite their winning po-erns at 11 a.m. on Saturday, May 20. Grüms will also sign her new book Ir It Fas to Zanzibar? Poema About Tun-zania: Find the shop at 7755 Girard Avenue and by Calling 858-454-3518. Free. (IA JOLLA)

"Hoofed Heroes" provide the them for the "Animal Tales at Twilight program slated for Sunday, May 21, at the Helen Woodward Animal

Books (7755 Girard Avenue). Call 858-454-3518 for information. Free. Pamily Affair, hear tales about families and mothers during the story time commencing at 10 a.m. on Tuesday, May 23, at Barnes and Noble (11744 Carmel Mountain Road). 858-674-1055 Free (CARME) MOUR

You Ate B-Bugs? That plucky sur

planned at 2 p.m. on Sunday

May 21, at White Rabbit Children

Center (6525 Calle del Nido). The

Center (6525 Calle del Nido). The event—geared toward families with children three to ten years old— promises music and animals from 5 to 6 p.m. and professional story-telling from 6 to 7 p.m. To make reservations, dial 858-756-4117 x318.

reservations, dial 858-756-4117 x31 Tickets: \$5 for adults, \$3 for childre Bring a picnic! (RANCHO SANTA FE)

Meet "Houdini" the Wonder Snail

Pirst Priends, songs and activities are First Priends, songs and activities are used to introduce children to rabbits when the classes meet for those two to four years old at the Helen Wood-ward Animal Center (6525 Calle del Nido). Children will hop, wiggle their noses, and pet the real thing during the meetings at 10 a.m. Tues-tody through Friday, May 23-25. The fee is 10. Call 858-756-4117 x318 to requirer, MINION SMATA FF.

"You Can't Take a Balloon Into the National Gallery" is the title of the new book by Robin Press Glaser, which the author signs and discusses at 10:30 a.m. on Tuesday, May 23, at White Rabbit Children's Books



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1072 CAMINO DEL RIO NORTH . MISSION VALLEY . (619) 295-2201

What a Trip! Take a (pretend) trip with travel stories when the Board Book Buddies meet on Tuesday, May 23, at 10:30 a.m., at the Zany Brainy stores (1530 Camino de la Free. 619-291-9500 or 858-547-8700 The event is for those four and younger. (MISSION VALLEY, MIRA MESA)

younger. (MISSION VALLEY, Mens Mesons A "Kate Sessions Celebration" runs from Wednesday through Sunday, May 24-28, with puppet shows and puppet making workshops, at the Marie Hitchcock Puppet Theater. day and at 11 a.m., 1, and 2:30 p.m

day and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday. Find the theater near the Aerospace Center; 619-685-5045. Regular admission is \$3 for adults, \$2 for children (11-2), free for those under two. (BALBOA PARK)

What's the Buazi Learn all about been when a be hundler joins the li-pion (Rangers next Thundler) joins the Participants will also create a positie for a point context. The Tijanan Ea-mini workshop for skids in kinder-garten through sixth grades from 3:15 to 4455 pm. each Thursday. Children are welcome to come with or without an adult (parents are re-quired for children six and under). Free 615 575-3461, justices, 802-65. What's the Buzzi Learn all abou

MUSEUMS

(Art museums are listed in the Reader's Guide to Art.) Bancroft Ranch House Museum

SAIL

WITH

JADA

tional Historic Landmark in 1962 dians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is

Fast Fork Road

California Surf Museum, "Early California Surfriders, 1900-1940" the first surf documentarian, teiling the stories of those pioneering surfers in photographs by Ball and text. Many of the photographs, surf-boards, and other artifacts have never been on public display before.

Chula Vista Nature Center, an in-Chula Vista Neture Center, an in-teractive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh Na-tional Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use a

Roam-O-Rama

The Narrows

MILIBON GILLE

DEVIL COLLEGE TO Bridge To Nowhere

Swen (

*

East Fork San Gabriel River

2000 East Fork Station

The museum features surfing ar-The museum features surfing ar-tifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.]. Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Kahanamoku. The museum is now located at 223 North Coast Highway, 760-721-6876, (OCLANSIDE)

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

Visitors meet a shuttle bus at the Bayfront E Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-422-2481. (CHULA VISTA)

Computer Museum of America, the museum includes an educational ex-hibit covering the history of data pro-

scopically, use a Wentscope for views of microscopic organisms found in the "Sweetwater Soup," and interact with computerized videos exploring how tides affect the bay in the "Moons, Tides, and the San Diego Bay" exhibit. At other exhibits, siston can pet barks and rays, see burrowing owls and migratory birds, and enjoy the acrophytic gardens. Visiton meet a shuttle box at the

cessing and the contributions of pio-neers and history-makers in the com-puter industry. Some of the over 200 historic computing machines and cal-culators date back to the 1890s. Interested in restoring and pro-gramming historic computer equip-ment? The museum hosts workshops for solunteers on Saturdsus, from steers on Saturdays from 10 a.m. to 2 p.m. (at 6156 Mission Gorge Road, suite H, in Mission Valley). Call for registration and space availability.
Find the museum on the grounds
of Coleman College, 7380 Parkway
Drive; 619-465-8226. (LA MESA)

Coronado Beach Historical Mu-neum, the museum, housed in a re-stored 1898 house, traces the history of Coronado, mostly through pho-tographs. The exhibit shows the con-

truction and early days of the Hotel del Coronado, Tent City, the first boats. One room is devoted to th boats. One room is devoted to the story of early aviation at North Is-land. Find the museum at 1126 Loma Avenue. Call 619-435-7242 for fur-ther information. (CORONADO)

Gaslamp Museum of Historic San Diego, glimpse San Diego's colorful past at the museum, where displays highlight Wyatt Earp's San Diego days, the Peg Leg Gold Legend, the days, the Feg. Leg. Look Legend, the first maps and photographs of Old Town and "New Town," early mili-tary history, the naval disaster in 1923 at Point Honda, and more. Find the museum at 413 Market Street (between Fourth and Fifth Avenues). 619-237-1492. (GASLAMP QUARTER)

Heritage of the Americas Museum the museum features and and and rom South and North America, co centrating on the utilitarian and dec

orative artistry of craits workers from ancient cultures. There are wings ded-icated to natural history, archaeology, education, anthropology, and fine art. Find the museum on the Cuya-maca College Campus, 12110 Cuya-maca College Drive West. 619-670-5194. (BANCHO SAN DEGO)

John DeWitt Historic Museum an Library, operated by the Alpine His-torical Society, it is located the 1897 home/office of Dr. Sophronia Nichols. She was the first doctor in Alpine and the first female doctor in the first female doctor in the first female doctor from 2 to 6 p.m., at 2116 Tavern Road, for information, call 619-659-870, 0.47-981 Library, operated by the Alpine His

Museum of Music Making, in mu-seum's five major exhibits span 100 years of music making in America, with more than 450 vintage instru-ments, samplings of popular music from each ers, historic photographs and paintings, and trends and inno-vations in the music industry. Find the museum in the corporate head-quarters of the NAMM — Interna-tional Music Product Account to the NAMM — Interna-tional Music Product and control of the NAMM — Interna-tional Music Product and control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the control of the NAMM — Interna-tional Music Product and the NAMM — Interna-tional M Museum of Music Making, the mu other information, call 877-551-9976. (CARLSBAD)

597/h. (2AR.5840)
Powery Masseum, an interpretive wall, replicas of the early post office and general store, and a school room are part of the newly renovated museum. A mural painted by Michael Strong depicts sits periods of Poway's past. Find the museum in Old Poway Park, at 14134 Middland Road; 619-748-3700 or 619-486-3064. (POWAY)



right on East Fork Road. Continue another six miles to where the road ends at East Fork Ranger Station. Fill out a wilderness permit at the self-issuing register there, and then hit the trail, You face a nearly ten-mile, permit at the seriessivity register trefer, and the series of the serie

Wilderness, a part of Angeles National Forest.

The hike to the "Bridge to Nowhere" is a rite of passage for L.A. area hikers and is a rite of passage for L.A. area hikers and Lazi interactiae 210 in Anisa and diree north through town on the main drag. Anisa Avenue (Highway 39) — stopping at the information station north of fown to pay the obligatory parking fee for use of the national forest laries begend. After ten miles of

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Ramona Pioneer Historical Society and Guy B. Woodward Museum is and Goy B. Woodward Museum is complex of historical buildings, including the Verlaque House (then provincial design still in existency, proposed to the provincial design still in existency vagons, antique exhibits, and entifacts. There is a cowboy bunk house, a ranch blacksmith shop and house, a ranch blacksmith shop and the common than the provincial design and the provincial de

San Diego Acrospace Museum, the schievements of women in the fields of aviation and space flight are celebrated in the exhibit "Women of Flight." The exhibit, featuring artifacts and storyboards relating to notable women in the acrospace field, is account throughout the misure. table women in the aerospace field, is woven throughout the museum's permanent collection. See the exhibit through Saturday, September 30. The museum offers exhibits of over 65 sircraft — including a replica of the Spirit of St. Louis, a Fokker Scourge (or Fokker Eindecker E-III), rodeo rider. Women's clothing and accessories from 1700 to 1800 are

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library are also part of the complex. Find it all at 645 Main Street. For

more information, call 760-789-7644. (RAMONA)

a World War I Spad VII, the flight deck of the USS Yorktown, and a Lockheed Blackbird spy plane — 1400 scale models, 10,000 aviation-

1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot-air-balloon era to the Space Age, along with an In-ternational Aerospace Hall of Fame. The museum is located in the Ford Building in the Palisades area. For additional information, call 619-234-8391, (MAROA PARIS)

San Diego Model Railroad Mu-San Diego Model Kaliroad Mu-seum, the museum celebrates Amer-ican railroads with "the largest per-manent operating model railroad and toy train exhibit." The museum includes five scale-model railroads of the Southwest, an interactive toy train, and a refurbished toy train galler with a Lionel O gauge exhibit. There is a multimedia presentation on railroading, an operating railroad semaphore signal, and interpretive displays on railroads and model railroading. The museum is downstain in the Casa de Balboa building. For adminion and misserum hours, cal a15-696-0159, (ads. 2007-2008).

San Diego Natural History Mu-seum, 40 dinosaurs from all over the earth, some never before seen in North America, are on exhibit in "The Dinosaurs of Jurassic Park: The Lost World," continuing through Sunday, September 10, Visitors see

the skeleton of the newly unearthed Giganotosaurus from Patagonia in Ar-gentina, standing 13 feet tall and mea-suring 42 feet long. Also on display is the largest fleshed-out reconstructed dinosaur ever built, a 72-foot-long Mamenchisaurus from China. The ex-hibition focuses on when dinosaurus readers. The artifacts are gathered to demonstrate what school was like be Mammchissurus from China. The ex-hibition focuses on when dinosaus-lived, where they came from, how they behaved, and why they became extinct and is illustrated with di-nosaus sculptures from the film. The museum's permanent ex-hibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Ocean Shore Ecology, and the Hall of Ocean Ecology, 619-232-3821, (BALBOA PARIS)

demonstrate what school was like be-tween 1905 and 1950. Concurrently, see "Tall Tales — Treks Through "Time," featuring documents of the 1920 Encinitas oil hous. Both shows conclude on Sounday, October 1. The museum offers informative displays on the unique history of the San Dieguito area at 561 South Vul-can Avenue. For more information, call 760-622-9711. (INCMITAS)

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Pressler in a New Context

Frankly, I never would have put these three musicians together.

rom the looks of them, violinist Young Uck
Kim and cellist Antonio Meneses had not
even been born when the Beaux Arts Trio
(of which they are now members) was founded, 45 years ago. Of the three founders, only pianist Menahem Pressler is left. Yet from

the very beginning, Pressler has been the dominant force in this REVIEW

he remains so today, at approxi-mately double the age of his newest colleagues the La Jolla Chamber Music Society's "Revelle Series"), it was still Pressler who "conducted" the group with his body, his head, and the extraor group with his body, his head, and the extraor-dinary expressions on that round, puckish face; it was Pressler's interpretation of the familiar mu-sic, perfected through decades of performance, that shaped the readings of Beethoven, Ravel, and Schubert; and it was Pressler's style — ebullient, free-spirited, powerful, delicate, and constantly carried away with the breath of inspiration that set the tone for the ensemble throughout the

ening.
This is not to say that Kim and Meneses made a negligible contribution to what the audience heard. If Pressler has been the Beaux Arts' driv-ing force over the decades, his various collaborators have distinctly changed the group's

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character, without the loss of continuity, but with intriguing differences of attitude. All the stages of the Trio's development have been preserved on recording, so that a longtime fan of the Beaux Arts ned out rely on his preprocy along to point Arts need not rely on his memory alone to point out the transformations.

The original Beaux Arts Trio was the most diverse, and there

SAVILLE fore had the most distinctive sound. Pressler was, as he has always been, fiery and on the wing. Violinist Daniel Guilet was elegant, warmly expressive, perhaps a bit sentimental, with a thin, sweet, insinuating tone. Cellist Bernard Greenhouse, in contrast produced a sturdy, robust, absolutely on-the produced a sturdy, robust, absolutely on-the-button tone, and in temperament was more square-hewn, down-to-earth, and classically con-tained than either Pressler or Guilet his strong rhythmic precision contrasted piquantly with Pressler's tendency toward the rhapsodic. The Pressler-Greenhouse contrast made the

Beaux Arts sound quite different from other trios and gave it its unmistakable signature for some 32 years of glorious playing. In the middle of this prolonged collaboration, Guilet was replaced (in prolonged collaboration, Guilet was replaced (in 1969) with Isidore Cohen, a violinist of more decisive, outgoing temperament, in a certain sense halfway between the romanticism of Pressler and icism of Greenhouse. For many listeners,

F.0

CED

the Beaux Arts reached its height with this combination of players, although for others the earlier recordings with Guiller retain a special attractiveness. Pressler-Cohen-Greenhouse may have been more stylistically integrated, but it was the undeniable oddness of presslers Guillett, Greenhouse. pulling in three directions yet mag-

pulling in three directions yet mag-ically hanging together, that gave the founding group its particular delectable quality. The past 13 years have seen more rapid changes in the Trio's makeup, with the addition of cellist Peter Wi-ley (1987), violinist Ida Kavafian (1982) and now Kim and Mengest I. (1992), and now Kim and Meneses, I confess I was a bit tuned out during the confess I was a bit tuned out during the Wiley-Kavafian period, for while I ap-preciated the Trio's continuing brilliano musicianship, and professionalism, I n could fully grasp the transformed Beaux identity, which — with Pressler's contribution always excepted - tended to resemble that of other comparable groups of the period. Now, however, things seem to have

come full circle, for while Pressler-Kim-Meneses certainly does not sound like Pressler-Guilet-Greenhouse, it reminds me of that earlier combination in that once again the three artists are radically different in manner, with the interplat of their contrasting styles and tempe of their contrasting styles and temper-aments adding a spice that the intervening editions of the Beaux Arts were less rich in. Pressler, of course, is Pressler. Kim (who once appeared here in a memorable collaboration with Yo-Yo Ma and Emanuel Ax) is a strong,



DISTORIZ

The Beaux Arts Trio Sherwood Auditorium (La Jolla Chamber Music Society Beatthoven, Piano Trio in G. Opus 121a "Kakadu"; Ravel, Piano Trio in A Minor, Schubert, Piano Trio No. 1 in B-flat,

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tense, darkly impassioned vio tense, darky impassioned vio-linist, with a tightly focused tone that in moments of high expressiveness sometimes verges on roughness. He does not have Pressler's sense of joy-ful, soaring freedom, but the contrast of his concentrated se riousness with Pressler's impetuous playfulness make one listen all the more closely to their unpredictable interactions. Meneses provides a salient con-trast with both of them, for his cello-playing is restrained poised, inwardly directed, avoiding all flambovance, and characterized by a beautifully

Frankly, I never would have put these three musicians to put these three musicians to-gether, just as I never would have thought to assemble Pressler, Guilet, and Green-house into what turned out to be the greatest and longest-lasting of modern piano trios Pressler, however, knew what he was doing when he chose unds die Stimme (Sleepers Awake!)." Free. For details, dial 858-454-0713. Kim and Meneses to accom pany him into the new millennium. Just as his instincts in regard to interpretation of the trio repertoire have always (LA JOLLA)

call 619-239-0100. (DOWNTOWN)

I myself have heard the I myself have heard the Beaux Arts play both pieces many times, on recording and in the concert hall, but at Sher-wood Auditorium the music and its interpretation seemed reborn. All Pressler's stylistic traits were recognizable, as well as his characteristic approach to these staples of the trio lit-erature; yet in the context of the latest Beaux Arts Trio even he sounded renewed (and in-deed rejuvenated, if one may use that word in regard to someone so perpetually young). This latest Beaux Arts — like the first — sounds like one no body will ever get tired of.

been right on the mark, so too

he knows what the Beaux Arts

Trio ought to sound like: a

group in which the individual ity of the three players throw an exciting and refreshing ligh on works as well known and

frequently performed as the Ravel Trio or the Schubert B-

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*Coffee, Tea, Parks," it's the
them when the Ia Jolla Preblyrerian
Church Chancel Choir, soloists, and
orchests perform J.S. Bach," 'Coffee
Cantata' at B. pm. on Fridger,
May 19, at the Ia Jolla Preblyrerian
Church (1715 Drepe Avenue). The
program also includes a selection of
instrumental and boral music with
Bach's "Branderburg Concertion
Bach State (1815) and barpitcherd soloistix; and the
"Cantata No. 140 Wachter auf, red;
und du Schimme (1865) experts Availed."

Midday With Mozart, a series of Midday With measure three outdoor concerts sponsored by Mainly Mozart gets underway with a brass quintet recital from 11:30 a.m. to 1:30 p.m. on Friday, May 19, in front of Longs Drugs at Horton Plaza. Free. For information.

call 619-239-0100. (DOWNTOWN)
The Most Popular Opera Ever
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old favorite is performed by the San
Diego Opera. Listen for singing by
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as Rodolfo, Polish soprano Izabela
Labuda as Mimì, and soprano Cyn-

thia Clayton and baritone Hector Vasquez as Musetta and Marcello. The opera is performed in Italian with text projected in English above

the stage.
Enjoy the production — directed by Sharon Ott and conducted by Richard Bonynge — at 8 p.m. on Friday, May 19; at 2 p.m. on Sunday, May 21; and at 7 p.m. on Wednes-day, May 24. Tickets range from \$31 to \$118. See the opera at San Diego Civic Theatre, 202 C Street. For reservations, dial 619-232-7636. (DOWNTOWN)

IR's May 19, it's time for a pipe or gan concert at the First Church of Christ Scientist. Organist Marjorie Fiene will be joined by soprano Stephanie Sabin. The music starts at 7:30 p.m. at 8262 Allison Avenue (at 619-422-8201. (LA MESA)

Contemporary Chamber Music may be heard when the students of Music 201 present a concert at 8 p.m. on Finday, May 19, in the Revital Hall at UCSD's Mandeville Center. Tick-ets are \$5 general. Call 858-534-5404 for information. (IA JOLLA)

Carnival Concerts hosted by the San Carabral Concerts hosted by the San Diego Chamber Orchestra conclude for the season at 4 p.m. on Saturday, May 20, in the indoor activity center at the Del Mar Fairgrounds. The theme this week! "Down on the Farm, featuring The Orange Blos-som Special," Stompin' at the Bram-yard, "Anvil Chorux," and "Pop Goes the Weastel," along with 7th Tortoise and the Hare presented by the San Diego Blass. the San Diego Ballet. Preconcert activities start at 3:15 p.m., with an instrument pet-

3:15 p.m., with an instrument peting zoo, face painting, storytelling, magic, clowns, jugglers, and art program are \$10 for adults, \$5 for children. Bring blankets or beach chairs, or use the AstroTurf. For reservations, call 888-848-7326 or 760-753-6402 x7, IGEL MAR)

Songs and Arias from Several Con-tinents may be heard when UCSD honors vocalist Charisma Cordero gives a solo rectal at 4 p.m. on Sat-urday, May 20, in Erickson Hall at UCSD's Mandeville Center. The Ill pro-gram features Bizet, Rossini, and Falla, a new work by composer Michael Riendeau, music of Betsy Jolas, and romantic ballads from the Philippines, Cordero will be joine for the recital by vocalist Kian Freitas, guitarist and composer Rien-deau, and pianist Stefani Walens. Free. 858-534-5404. (LA JOLLA)

"Pops in the Park" may be heard when the San Diego Symphony pre-sents a concert at 3 p.m. on Satur-day, May 20, in the Spreckels Organ Pavilion. The program includes one work indicative of each of the ten upcoming Summer Pops concerts.

Listen for the waltz from Swan

Listen for the waltz from Swari Lake, mezzo-soprano Priti Gandhi performing the aria "Habañera" from Bizet's Carmen, "6" frombones," ex-cerpts from the William Tell Overture, a salute to big bands, a Beatist medley, Gershwin's "Fascinatin" Rhythm, and more. Free. For information, call 619-235-0000, (BALBOA PARN)

"Americana," featuring music by American composers, provides the theme for the final concert of the seatheme for the final concert of the sea-son by the Grossment Symphony Orchestra on Sunday, May 21. Guest artists Peter Sprague and Fred Benedetti join the group for a pro-gram including the overture to The Cowboys by Williams, the full or-chestral version of Copland's "Ap-palachian Spring Suite," the world premier of Sprague's "Double Con-certo for Classical and Jazz Guitar," and "Americans," by Donnelly.

certo for Classical and Jazz Guitar," and "Americana" by Donnelly. The music begins at 7 p.m. at the East County Performing Arts Center (210 East Main Street). Tickets are

\$10 general. For information, call 619-644-7254. (EL CAJON)

Choesters bernaong, the men and boys choristers will use service music by Harold Drake and sing the Samuel Sebastin Wesly anthem "Blessed Be the God and Father" for the 5 p.m. evensong on Sunday, May 21, at Saint Paul's Cathedral (2728 Sixth August 22: Eight and Murcha). An Avenue, at Fifth and Nutmeg). An offering will be received. 619-298-7261. (MIDTOWN)

7261. (MOTOWN)
Dressed in Renaissance Garb, the La Jolla Renaissance Singers will entertain with a cappella songs about geenery—in conjunction with the Buds n' Blooms celebration—at 2.50 p.m. on Sunday, May 21, at the Timken Museum of Art. Free. For more information, call 619-531-9636. (BALBOA PARK)

Moasari's Requisem" may be heard when the Chancel Choir and orches-tra — joined by soloists Virginia sublett, Martha Jane Weaver, Ron Smith, and Daniel Koehn — perform at 7 p.m. on Sunday, May 21, for the St. Paul's United Methodist Church Concert Series. The suggested dona-tion is \$5. Find the church at 700 D Avenue. For reservations, call 619-282-4603. (CORONADO)

619-282-4603, (CORONADO)
Arrangements of Music from
Africa and Asia — along with works
by Bach, Handel, and defalla — may
be heard when the MiraCosta College Guitar Orchestra performs at
2 p.m. on Sunday, May 21, in the
MiraCosta College Theatre (One
Barnard Drive). Admission is 55, For more information, call 760-795 6815. (OCEANSIDE)

Music at Eventide, the series contin-ues when organist Kate Cameron and friends present a concert of organ mu-sic and selections for bagpipes at 4:15 p.m. on Sunday, May 21, at Grace Lutheran Church (3993 Park Boule-

vard). An offering will be received. 619-299-2890. (UNIVERSITY HEIGHTS)

Old Masters in Music and Art, head to the San Diego Museum of Art on Sunday, May 21, when the Waites of St. Mark perform at 2 p.m. The con-cert is included in regular museum ad-mission. 619-696-1966. (BALBOA PAPO)

"She Shall Be Called Woman: Bib ikal Images in Word and Song Tyre-mieros at 4 p.m. on Sunday, May 21, at the Rancho Bernardo Preubyterian Community Church (17010 Pomer-ado Road). The work was composed specifically for the 100-voice Chancel Choir by Walter W. Schurr, minis-ter of music at the church, and com-prises 13 movements of varying styles.

Call 619-487-0811 for informatio Admission is free, with a reception fol-lowing the concert. (RANCHO BERNARDO

From Mozart to "Danny Boy,"
you'll hear it all when the St.
Michael's English Handbell Choir
performs at 4 p.m. on Sunday,
May 21, at St. Michael's by-the-Sea
Episcopal Church Soloists include
Amberley Middleton (violin) and
Authorities Stopes (Must. See. Elind
Authorities Stopes). Katherine Speak (flute). Free. Find the church at 2775 Carlsbad Boule-vard; 760-729-8901. (CARLSBAD)

music competition, with a winners recital slated to begin at 3 p.m. or Sunday, May 21, at the Chula Vista Civic Center Library (365 F Street) Call 619-691-5069 for details. Donations are encouraged. (CHULA VISTA)

Organ Concert, guest organist Jared Jacobsen plans a concert in Spreck-









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GALLERIES

Quiet and Lyrical Images popula the black-and-white photograph featured in "Camille Solyagu. Benevolent Pleasures of Sight," open ing with a reception at 6 p.m. on Fri day, May 19, at the Joseph Bellow

2 p.m. on Saturday, May 20. Find th gallery at 7661 Girard Avenue. Reg ular gallery hours are 10 a.m. to 5 p.m. Tuesday through Saturday 858-456-5620. (LA JOLLA)

The Art of Châdera 2000° is on exhibit through Sunday, May 28, at the Artisis* Form. Students from kindergarten through 12th grade have work in all media included. Meet the artisis during a reception at 1 pm. on Sunday, May 20. Find the gallery at 6072 Adama Avenue; 619-641-3555. Howers are 10 am. of 19. 10 am. to 5 pm. Saturday, noon to 4 pm. Sunday, OMESSORON 858-456-50.01, IA. SILLA)

An Exhibition of Student Work by participants in the Athenaeum School of Arts begins with a reception at 5:30 pm. on Friday, May 19, at the ArtistSpace at Southfair (2010 Jimmy Durante Boulevard). The exhibit continues through Friday, June 16. Call 858-454-5872 for details. 1051, May 1001. New Paintings by Manny Farber are

New Paintings by Manny Farber are on exhibit beginning with a recep-tion for the artist at 6 p.m. on Fri-day, May 19, at Quint Contemporary Art. Enjoy Farber's work through Saturday, July 1. Regular gallery hours are Tuesday through Saturday, 10 a.m. to 530 p.m. Find the gallery at 7661 Girard Avenue; 858-454-3499, 0A.903. 4 p.m. Sunday, (MINSHGTON)

Life Outdoors is celebrated in the 45 paintings and sculptures gathered in 'The Outsider,' an exhibition of work by Greg Gutierret on view through Saturday, May 27, at the Playhouse Gallery (291 Third Avenue). Meet Gutierret during a reception at 5 p.m. on Saturday, May 20.

For information, call 6,19,476. 3409. (LA JOLLA) 3409. (A. DCLA)
"Passages: Photographic Evolution," a group show featuring photography and related media, continuses at Suasa Street Pine Art Gallery
through Saturday, July 1. During the
reception on Saturday, May 20,
at 1 p.m., participating arisis Gene Nocon will present "Tales Out the
Dark," a lecture/dialogue on the evoturing of photography. The exhibit

For information, call 619-476 636. Viewing hours are 4 to 7 p.m.
Wednesday through Friday, 11 a.m.
to 4 p.m. Saturday, and by appointment. (CHULA VISTA)

The North County Artist Group Fo-cal Point has an exhibition on view through Monday, June 26, at the Rancho Buena Vista Adobe Galler You're invited to a reception for the participating artists at 1 p.m. on Sun-day, May 21.

day, May 21.
Find the Rancho at 651 East Vista
Way. Gallery hours are 10 a.m. to
3 p.m. Wednesday through Saturday,
12:30 to 3 p.m. on Sunday. Call
760-639-6164 for information. (MSTA)

and noon to 4 p.m. on Saturday. Find the gallery in studio 100 at 444 South Cedros Avenue; 858-793-

were made for the commones when were made for the commones when paper came into use (in 200 Å). Been paper came into use (in 200 Å). Been paper came into use (in 200 Å). Been paper came and a continuary materials, and the made of ordinary materials, and the launches lites and tails under water as well as in the six cooking fettings of movement. And what a poligized Jackie Matsiase it, evoking fettings of movement. And what a poligized Jackie Matsiase in the granddaughter of Henrit Matsias, atepdaughter of Henrit Matsias, atepdaughter of Henrit Matsias, atepdaughter of Marcel Duchamy.

Objects from the permanent collection make up the pieces in the ex-

mony. Enjoy the exhibit through

Museum of Contemporary Art, Downtown, stretching from San Diego in the west to Barrio Logan in the east, Broadway is the city's histhe east, Broadway is the city's his-toric, economic, and geographic heart. The busy thoroughfare con-nects the museum with a group of visual artists who make their studios on or near the street. See "Off Broadway New Art from Downtown San Diego" through Wednerday, May 31, featuring works in a variety of media by artists including Einar

and Jamex de la Torre, Roman de Salvo, Brian Dick, Randall Evans, Perry L. Vasquez and A Pollo 13, Shepard Fairey, and Melissa Smedley. Find the museum at 1001 Ket-ter Boulevard (at Broadway), di-rectly across from the Santa Fe Rail-coad Depos, adjected to the America and Depos, adjected to the America (19-234-1001, (DOM/HOMP)) Museum of Contemporary Art, La Jolla, dating from the 1910s to the 1990s, the paintings, sculptures, and

mais excions.

Paintings exploring themes of power and desire are included in Power and Deriver South Asian Paintings from the San Diego Museum of Art, Debnin Binney III Calletion. The atroverlaw vers created under the patronge of rulen of South Asian courts between the 16th and 19th Centures, the above a divided into "Rule and Domain," Towe and Longing and position for the court of the Court Jells, dating from the 1910s to the 1990s, the plantings, exclusives, many 1990s, the plantings, exclusives, many 1990s, the plantings, exclusives, many 1990s, and Natasha Gelman Collection" represent the broad range of artistic dense of the 1990s, and National Collection, and National Collection, The exhibition features over 800 works by written including Kahlo, Rivera, Martía Izquierdo, José Clemente Crosco, Carlos Mérida, and Rulino Tampro, Contemporary to works by written including Kahlo, and Rulino Tampro, Contemporary or also represented. Still lifes, portraits, and Indicates are the special strengths of the collection, on view-fred the manners are 90 Prospect Street, 88-45-45-35-11, (a NALIN).

lected 89 pieces, including 10 sauphrees, from works arbinited by sauphrees, from works arbinited by the property of the pieces of the pieces

lection includes Italian Renaissance paintings, Spanish old masters paint-ings, American art, 19th-Century Eu-ropean paintings and sculpture, and the Weisman Gallery of Contempo-rary California Art. 619-232-7931. (BALBOA PARK)

(BALBOA PARK)
Timken Measeum of Art, in conjunction with the Buda n Bloom celebration in the park during May, the museum is offering a brochure featuring and providing details on each irrit in the collection boasting a floral themse. The museum's permanent collection includes European masters, and Russian icons. For information, dial 619-239-5548. (BALBOA PARK)

ART MUSEUMS

Mingel International Museum of Polk Art, kites first appeared in China, made from silk and bamboo (in approximately 2600 BC), used by priests and magicians, later becom-ing playthings for the wealthy. Kites were made for the commoners when

Objects from the permanent col-lection make up he pieces in the ex-hibition "Artes de Mexico." The show includes works by several renowned 20th-Century folk artust including Oxazenn potter Feedors including Oxazenn potter Feedors including Oxazenn potter Feedors driguez, along with architectural pieces by Candidario Mediano and woodcarvings by Manuel limétez. All regions of Mexico are repre-sented, with defictions ranging from object of daily use to those of cere-sistent potential and the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the contraction of the con-traction of the contraction of the contraction of the contraction of the contraction of the con-traction of the contraction of the contractio

May.
An exhibition of objects of daily use from Japan, made from a variety of materials, continues through Sunday, June 4. The exhibit features the Arlene Cox Collection of indigodyed textiles and three recent acquisitions: Neko Maneko (Beckoning Cox) a delikeda colliment hand. sitions: Neko Maneko (Beckoning Cat), a delightful calligraphy brush kanban (shop sign), and a step tansu (cabinet). Works by Keisuké Serzawa, Shiko Munakata, Kaniiro Kawai, and Shoji Hamada are Sunday, May 28. Find the expanded museum back in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK)

Rawai, and Shoji Hamada are included.

The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0003. (BALBOA PARR)

- How to Get Your Business on the Internet

Sean Diego Museum of Art, a retro-spective of one of the most impor-rant painters of the 19th Century, whose career spanned the Civil War through the turn of the 20th Cen-tury, continues through Sunday, May 21. "Eastman Johnson: Paint-ing America" includes 68 paintings ing America" includes 68 paintings and 32 drawings, divided into the

California" exhibition runs through Sunday, May 21. The presentation features works by artists who live and

Calendar THEATER

Fitful Boor

She has an hour to save the world from terminal boorishness.

h, the month of May in San Diego: blue skies, brisk winds from the west, perfect saleeping weather, jacaranda in bloom downtown (just don't park under it), mustard yellow hillsides. Snowbirds migrated back to the hinterlands, and the Padres have yet to be mathematically

May's also an intrepid

May's also an intrepid month for local theater. It's between seasons, which encourages venturesome play selection. Last week, for example, I saw Rachel Rosenthal's newest performance piece and works by Sam Shepard and Samuel Beckett.
Sushi is hosting the world premiere of Ur-Boor, Rosenthal's newest — and, she says.

last — piece. The grande dame of performance art, Rosenthal is 73. In effect, Ur-Boor is her Tempest, a summing up of who she was and is and, before she abjures the "rough magic" of her art, a hard look at the world and how it

Prospero's on an island. Rosenthal awakes from uneasy sleep and finds herself orbiting the earth in a huge, mechanical ribcage. An onic voice tells her that two thirds of the electronic voice tells her that two-thirds of the world's eligible voters chose her as the "Ur-Boor" — imagine umpty-billion people believing that — and she has an hour to save the world from terminal boorishness. So what does she do? After tinkering with

handles and knobs and getting bombarded by scatological noises, Rosenthal walks downstage drops character, and says she can't continue

da in bloom drops character, and says she can't continue.
it), mustard back to "no great body, no great voice." Says she's "not
even a woman. I'm a senior."
Why tackle a theme as huge as
voilization's decline, when she'd

JEFF SMITH much rather be with her dogs

and cats?

Rosenthal doesn't answer the question.

Instead she crawls back into the cage and presents a history of manners, which reads like a series of incremental confinements. "We got stuck in manners," she says, "instead of ethics." Onto this skein, Rosenthal weaves her own autobiography, how her parents forced her to become "the perfection of politesse."

Become "the perfection of pointesse."

Rosenthal doesn't belong on a stage?

Rubbish. She's bald as a Buddha, brusque as a coyote, mercurial and deep. Her graceful hands have their own lexicon, and she does a danse russe to live for! As always, Rosenthal exudes an eerie enchantment. And as you watch, you wonder as much about her as her subject

wonder as much about her as her subject — you want to, as she says, "check into her checkered past."

Ur-Boor has a fiftul quality. It works best when just about Rosenthal: her childhood reminiscences in Paris, her perfectionist parents taming a beast ("they taught the rules but not what they were for"), her asides. When



Rachel Rosenthal in Ur-Boor

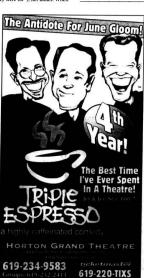
Playing through May 20; Thursday through Sunday at 8:00 p.m. For information call 619-235-8466.

Fool for Love, by Sam Shepard
San Diego Black Ensomble Theatre, San Diego Asian-American Repertory Theatre, Fritz Theatre, 420
Third Avenue, downtown

Third Avenue, downtown

Directed by Patrick Stewart; cast: Rhys Green, Jyl Kaneshiro, Charles Riendeau, Walter Murray; scenic designer, Dave Weiner; lighting, Christopher Wylie; costumes, Framay Sullivan; sound, George Ye-Playing through June 4; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. For information call 619-233-7505.







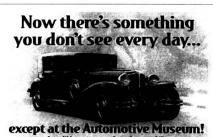


lution of photography. The exhibit also features work by Robert

asso features work by Robert Rauschenberg, John Patrick Salis-bury, Horace Bristol, Henri Bristol, Albert Koetsier, and Teresa Camozzi. Regular gallery hours are 10 a.m. to 5 p.m. Monday through Friday

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Street. 18-8-45-19-11, (a. ACAI).
Moseume of Phesiapspukk. Arts, the inaugaral exhibit at the museum is "Expanded Vision. Highlights from the Permanent Collection," reflecting how the collection continues to grow in deepth and breadth. The show features more than 250 images from 70 photographers, offering a chronological sweep through photography and insight into the medium as well. Artists featured in the above include Ackassing the Academic Street, and the above formula forwards. Figure 19-19 to the collection of the Academic Street, and the Academic Street, and

Newman. Enjoy the show through Sunday, May 28.

Oceanaide Museum of Art, "Select the best of the best" were the instruc-tions Alice Zrebier received for judg-ing pieces to include in "Atmo-sphere," a juried exhibition featuring

work by California Fibers and New Fibre Art of Great Britain. The 27

educational event including:

Three Core Conferences: July 27-28 - What the Internet Can Do for Your Business Web Site Developers' and Designers' Conference World Wide Web for Small Business Conference - What Works on the Web and What Doesn't Miva Developers' Conference

 One-Day Supporting Courses: July 25–29
 General Seminars: July 27–29 If You Should Do It Yourself or Get Help - How to Use the Web to Sell Exhibits: July 27-29, 9 am to 6 pm Daily - How to Measure Your Internet Success - The Do's and Don'ts of Web Site Design

CONNECTIONS 2000 San Diego
Convention Cent

- How to Promote Your Business Web Site

and exorcise."

Shakespeare's Prospero must control a day on his island. He knows that, when he gets back home, Milan will still be the same. Rosenthal's Milan is the earth, seen from an island orbiting in space. Size-ratios go off the scale. And even though she only has an hour to solve the problem — an irony she uses to good effect — her piece often feels more like an extended complaint than a

Legend has it that when Sam Shepard and Jessica Lange first got together, in 1982, they became, in a word, intense. Shepard confessed he was "suddenly connected never knew was possible Lange recalled a different ion. Their early month together were ruled by "the jealousy, the passion, the insanity" — Sam's, one suspects. Shepard may have



Jyl Kaneshiro, Rhys Green in Fool for Love

(1983), in which Eddie and May, half-brother and -sister, have a mortal interlock

Fool for Love is. But like so much of Shepard, it's almost pure Greek tragedy. The sins of the father, in this case a two-timing drunk who had Eddie and May by separate wives, torment the children. They're joined at the psyche. Like yo-yos, they inexorably attract and repulse each

it's a Mafioso whack. When it's a Matioso whack. When May swears that Eddie's affair with the Countess cut May so deep she'll never get over it, this isn't just hurt THE CLASSIC SAMUEL BECKETT COMEDY Walting for Godol

MAY 11-JUNE 11

LYCEUM HORTON PLAZA

other, crass Eddie playing hit-and-run, stunned May

hit-and-run, stunned May trying to reinvent herself outside the cycle of psychological violence. What people say figuratively, in life, Shepard's characters mean literally. In Tooth of Crime, for example, when rock-star Hoss has a "hit," remarkable Jyl Kaneshiro (May) perform without a net. They never just do something — sip tequila or slam into a door — they really do it. As Eddie and may tear up a shabby motel room on the edge of the Mojave, you fear not only for their lives (and the box set they're pummeling) but also for Green and Kaneshiro's.

This is an inspired llaboration. The SDBET and collaboration. The SDBET and AART have melded their strengths into a first-rate production. I caught Fool for Love last Friday. On Saturday, I saw a brand-new group's inaugural effort: the Rena Theatre Company's staging of Beckett's Waiting for Godot. It's outstanding (more on it next week). I can't recall the last time I saw two terrific productions on consecutive nights. But then again, as Guenevere sings in Camelot, "Tra-lah, it's May!!"

Eddie, when he swears he and May will "always be connected." Shepard's plays depict some of the most

depict some of the most impermanent terrain in modern theater. And yet almost every last one of his people acts as if a flawed permanence is their lot, their

Shepard's roughhouse

"this is this" flavor (Fool's

they really go at it, as if the kiss sprang from centuries of

longing.
The San Diego Black
Ensemble, the San Diego

Asian-American Repertory Company, and the Fritz Theatre combined to stage a dynamite show (and I don't

mean metaphorically; it's

that explosive). One of the

many strengths is the "literal" nature of the acting. Rhys Green (Eddie) and the

THEATER LISTINGS

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

Bedalde Manners
OnStage Playhouse presents Derek
Benfield's facer about married couples straying from their vows at the
same small hotel.
ONSTAGE PANIOUSE, PRIDAY, MAY 19,
THROUGH AJME 17: THURSDAY
THROUGH SATURDAY AT 8:00 P.M.
MATINEE SUNDAY AT 2:00 P.M.

The Beginning of August
South Coast Repertory Theatre
presents the world premiere of
Tom Donaghy's drama about the
American family in transition. Neil
Pepe directed.
SOUTH COAST, REPERTORY THEATE,
SECOND STAGE, THROUGH MAY 28;

Chicage
For its spring undergraduate production, UCSD stages the original Broadway play (1927) that inspired the current hit musical. Steven Adler directed.

AGIET GIFECTED.
MANDELL WEISS FORUM, UCSD,
THROUGH MAY 21: THURSDAY
THROUGH SATURDAY AT 8:00 P.M. SUN-DAY AT 7:00 P.M.

A Chorus Line
The Welk Resort Theatre offers of
froadway's biggest hits. Eighteen dancers try out; eight make
the chorus line. All have stories. the chorus line. All have stories Ray Limon directed. WILK RESORT THEATRE, THROUGH JUNE 10; TUESDAY, AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THUR DAY, AND SUNDAY, AT 1:45 P.M.

Comedy Codependents
The Improv comedy troupe performs the first Friday of every
month at the Creativity Centre in
Normal Heights.
CREATIVIT CENTRE. 4716-32MD
STREET (JUST NORTH OF ADMAS AV.
MONE). NORMAL HEIGHTS. FIRST OR
SECOND FRIGAY OF EVERY MONTH AT

8:00 P.M. FOR INFORMATION CALL 819-280-5177.

Camedy Figurts Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however, Keith Johnstone theought it of between the spot of the spot athletic event than an improv Teams wear uniforms and cor Teams wear uniforms and competer on AstroTurt. The night I caught the show, three San Diego connections played a "challenge match" against players from the San Jose franchise. Using suggestions from the audience, they played "Emoinal Sympatry," "Shakespeare," "Blind Line," and "Freeze Tag." "Bird Line," and "Freeze Tag." with judges avarding points to the best scenes. San Jose won 27 to 22 instances modifies we are sent to the statement of the best screes. San lose won 27 to 2 to 2 in, as jock pundit say a, game closer than the score would indicate. Klunkers and groaners got boo'd; quick wit, rewarded (one of he most refraining aspects of the contest: failure is acknowledged, abundantly, then forgotters). It made for a lively, often quite funny evening. And Gary Krimer, who we have a contest of the cont

Worth a try. MARQUIS THEATER, 3717 INDIA STREET, MISSION HILLS, OPEN-ENDED RUN; FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFOR

Crossing Delancey
Octad-One Productions stages Susan Sandler's comedy about a
"simple romance." Wayne Alan Erreca directed.
OCTAD-ONE PRODUCTIONS, THROUGH

MAY 28; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 7:00 P.M.

Damien
The priesthood was his call, but Father Damien de Veuster sought a
call within that calling. When he
came to the Sandwich Islands (i.e. Hawaii) in 1864, Damien's in



Damien special in spite of the

Dramien special in spite of the priest's shaggy edges. The Lamb's production also features a remark-able lighting design by Nathan Peirson; it ranges from deep shad-ows to rose windows and aureate Hawaiian sunsets.

Worth a try.

Design for Murder Lamplighters presents George Bat son's mystery about a mother and son trying to maintain family traditions at their old mansion. A mur-

WOFTH & ITY.

LAMB'S PLAYERS THEATRE, THROUGH
MAY 28: TUESDAY THROUGH THURSDAY
AT 7:30 P.M. FRIDAY AND SATURDAY AT
8:00 P.M. MATINEE SATURDAY AT
4:30 P.M. AND SUNDAY AT 2:00 P.M. Dirty Secreta Joe Marshall's melodrama asks the Death Rides the Stage H.I.T. Productions new interactive

TYLER'S TASTE OF TEXAS, 7868 EL CA

Joe Marshall's melodrama asks the familiar question: how well do we know the people we love? His an-swer makes us all a tabular ratus given to instant waywardness. And, in the case of Tom, potentially lethal vengaene. Nick and Shame, lovers, have lived together for a while. Each swears fidelity to the other. Tom knows otherwise, though, and wants to destroy the relationship, since one of the part relationship, since one of the para-rest destroyed his with Carl. Drive 15 minutes skate past believable motivations at long pred, and the suspended ending's a clubely, but it successes the past believable motivations at long pred, and the suspended ending's a clubely, but it successes specially when directed by Gayle Teldman and performed by Bill Poore, at Tom. Nover early to Carl Bill Poore, at Tom. Nover early successes specially nover to date. As does Daniel Shit, though the play makes Shame too much a conside diameter — and bill more seriously (the sudience laught in place where gaps would be more serjously the sudience laught in place where gaps would be more suppoperlate). Dry Sovern Foore, and Company make it worth recommending. ners destroyed his with Carl. Dire

Peconimending.

Worth a try.

QUENTIN CRISP THEATRE (FORMERL)

60PENN STUDIO), THROUGH MAY 28

THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Forever Plaid

Perceve Plaid
The four harmonizers in search of
plaid sport coats are in their fourth
rear at the Theater in Old Town.
Joseph Campbell urged everyone to
follow your bluis. "Even if the
tight harmonies of '50s "guy
groups" aren' your particular blus
(I needed a quick fit of Otts and
Hendrix after hearing them),
you've got to admit the Plaids follow their with ever. They dare to

to the Other Side! with the music of

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World Premiere Fantastical Rock'n'Roll Musical

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arring Jeff Meek and Karole Foreman

nd Written by Jeel Upmen Directed by Sam Woodhouse Musical Direction by O-Lan Jeens Lyrics and Music by The Deers Choreographed by Glas Asspellage

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vent to Molokai ("the saddest,

most useless piece of land you can imagine") and became the lepers' priest "to prove that God has not forgotten them," in 1873. They called him Kamiano, and he fough for their rights and cared for their wounds and souls, until he died in

1889. For the Lamb's Players The

atre, Robert Smyth reprises his solo performance as Damien. The

stereotype of the spiritually gifted person is a kind, meek, gentle saint. But many are pushey and cantan-fectous (read-festerion's life of St. Francis), others unwashed and anticocial. Smith's rustic Damien sur's someone polite society d invite to a soirce. Bronze faced, barefoot, bearfood, and brusque, he's a not, burreaucray, and pretense. He cuts to the quick, and Smyth makes.

CHARLIE DANIELS BAND

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N - SAN BIEGO PLAYGOERS SERIES



having a like but put life into the greater his of the Vir Proude (which crowned the most popular countries). Some of the Southern between 5 most post and the surveys). South Rose, who compared the reigning New York version, directed the Old Town production with the aim of medican query light go everyone. Terry plane and permits hismed the occasional price of always family between the contribution of the contribution of the Protection of the Which is suffered to the contribution of having a life but put life into the Drummond, David Humphrey and Kevin McMahon.)

THEATRE IN OLD TOWN, OPENENDED RIN. TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 8:00 P.M. SUNDAY AT 5:00 P.M. AND 7:00 P.M. WEDNESDAY AT 3:00 P.M.

Homeward Bound Community Actors Theatre pre-sents Jack Barefield's "morality play with music." Jennie Hamilton directed, with musical direction by COMMUNITY ACTORS THEATRE. THROUGH MAY 21; FRIDAY AND SATUR DAY AT 8:00 P.M. MATINEE SUNDAY AT

Joey and Maria's Comedy Italian Wedding The Culy Theater hosts "not-so-or-

The Culy Theater hosts "not-so-ordinary interactive dinner theater," as Joey and Maria tie the knot.
CULY THEATER, 338 WEST SEVENTH,
DOWNTOWN, OPEN-ENDED RUN; SATUR
DAY AT 7:30 P.M. FOR INFORMATION

locy and Maria's 25th

Joey and Maria's 23th Anniversary Party Dillstar Productions presents a se-quel to its interactive dinner the-ater show Joey and Maria's Comedy Italian Wedding.
CULY THEATER, 338 WEST SEVENTH,
DOWNTOWN, OPENENDED RUN, FRIDA
AT 7:30 P.M. FOR INFORMATION CALL

The Love Suicide at: Schoffeld Barracka The Blue Trunk Theatre Company presents a staged reading of Romu-lus Linney's drama about a ritual double suicide at the officers' club at Schoffeld Barracks. Joe Powers directed.

IAVA IOF'S COFFEEHOUSE, 1956 BA CON STREET, OCEAN BEACH, TUESDAY MAY 23, AT 7:30 P.M. FOR INFORMA

Murder on the Trail
"The Wild West was never this
wild," in a new dinner-theater
whodunit starring Sophie Tyler
and Granite Hardpiece. Dinner cludes barbecue or catfish. TYLER'S TASTE OF TEXAS, 7868 EL CA-JON BOULEVARD, LA MESA, OPEN-ENDED RUN; FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Niton's Nixon
Carlabd Playreaders present Rusell Lee's comedy about "that final
meeting with Kissinger on the eve
of the President's resignation
speech." Tim West directed.
CAMISSIAD URBARY, 1775 DOVE LANS.
CAMISSIAD URBARY, 1775 DOVE LANS.
CAMISSIAD URBARY, 1775 DOVE LANS.
CAMISSIAD URBARY, 1776 DOVE LANS.
CAM



Our Town

Due to popular demand, the Pacific Coast Players and the PATH
Theatre Company reprise their
production of the Thornton Wilder theme events, like "Grief: A Fu-neral"). Turns out these folk aren't just ten kinds of whacko. The just ten kinds of whacko. The phones are down, a storm's out-side, and they're suspects in a mul-tiple homicide. Each has enough motivation to make you question not who- but script and a cast adept at comedy and zinging ad libs. James Pascarella, one of who-didn't-dunnit. Mystery Cafe Dinclassic for the last two weeks of May. May, SUNSHINE BROOKS THEATER, 217 NORTH COAST HIGHWAY, OCEANSIDE, FRIDAY, MAY 19, THROUGH MAY 28; FRIDAY AND SATURDAY AT 7:30 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR IN FORMATION CALL 760:591:7848.

The Rival
The North Coast Rep set Sheridan's 1775 comedy of manners in
present day Solana Beach. The
combination of Bible, entury prose
and a scene at, say, Starbucky
makes for delighting joint, like geographical malaprope, Overall, however, the production doesn't quite
work, Something's lost in the
translation, and the piece, which
favors the silly and superficial
doesn't make sone even on its own.

favors the silly and superficial, doesn't make sense even on its own terms. The new version's like the old in one respect: both spend a lot of time making plans, and charac-ters are rarely in the present. Onto this Day-at-a-Giance structure Sean Murray and Tim Irving, who adapted the play, have grafted funny lines and bits (one character tells another, "You're to last cen-rics". The engines are erect and

loose the funniest people in San Diego, again reigns supreme in multiple roles (audiences be

multiple roles (audiences be warned: Think you're with? This guy's all pro). Her hair an orange-ish red not found in nature— maybe on Mars — Diane Thrasher's a scream as Petals, who never met a situation she didn't yearn to control. Gerry MacKin-non, William Fredrick, Megan McLeod, and Crystal Verdon (whose middle name should be whose middle name should be Talent") keep the show rolling ven when the script lulls.

EVEN WHEN THE SETTING THE SET

Sleuth
The Pine Hills Lodge and Dinner
Theatre stage the popular murder
mystery. Scott Kinney directed.
PINE MLIS LODGE AND DINNE THEATRE, THROUGH JUNE 3; FRIDAY AND TAIN AT 8:00 P.M.

the prime and but core character that the prime and but core character that the prime are great, and greatly appreciated, but usually years us out of a marraiser that needs speeding up, not longing the prime are greatly and the prime and prime are greatly and prime and prime are greatly and prime are greatly and Rossian Reymolds in special and And Rossian Reymolds on the prime are greatly and the The AT & CO.P. M.

The attractory at the AT cost between improvisational councely and Tamishy Fread Improv. making up a funny scene as you go perfectly excere making, with the audience awarding points to the winning team. Parists might balk at the colourness of comparisons, but book. The 90 minute evening sees various formats. The show I caught had "Tama Sport"— two pairs of players competed, taking suggestation of the property of the property invented scenes, using the other Out as actors. The "directors" invented scenes, using the other Out as actors. The winner got a business, the loser a "forfest." Some as prove in tough! I did it im my, as hindight reveals, callow youth. hindight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and how when to black-out best) to make the hits more frequent than the misses. Their grur, keith Johnstone, has written one of the few belliant books (Irmpn) 'I've ever read about making your best of the properties of the produce of the properties of the produce of the properties of when it's not funny, it's art." Worth a try.
QUENTIN CRISP PLAYHOUSE, JUNE 9,
JUNE 28, AND JULY 21 AT 8:00 P.M.
FOR INFORMATION CALL 619-465

Sherlock Holmes and the

Sheriock Helmes and the Scarlet EVI The Fault Line Theatre presents a goth; thrillier, written by Ted Fala-gan, plus Savanna Washington's Angels With an Attinude. THE FALL LINE THEATER, DIRECUST MAY 21: FROM AND SAUDOUS AI 8:00 P.M. SURGOV AI 6:30 P.M. MATI-NEE SAUDONAY AND SAUDON AI 2:30 P.M.

Shotgun Wedding Anniversary, or, Who Wants to Murder a Multimillionaire? Let's get this straight: Basil and Petals Wilcox-Smythe are renewing their wedding wows on their 25th anniversary? Hey, call me daft, but do they even like each other? and who invited Brends Socrates, coswho invited Brenda Socrates, cos-metics mogul and Petala's worst enemy (or is she?), to the festivi-ties? And Basil and Petala's strange son and his pal Maricella...what is that all about? Not to mention Jof-frey and Sperus, behive-boufant'd conti-coordinators (Petals likes

performers. Hugh Butternutt's done his lounge act at the Triple Espressio Coffenouse 20 years to the day. While patrons sip one of the house blends — "Grape," "Scandinavian Bizzard," or "Mokoko Cocos Mocha" — Hugh plays "Tou tunes on the plano. He beared to be the plano of the third of the plano in the OVERCOME, YOU wish they'd quit trumping up the pseudo-drama and get on with this entertaining, if lightweight-show (note: the original cast members have been replaced; current performers are: Danes Stauffer, Soot Cervine, and Dause Daniela). Worth at my, HORTON GRAND THEATHER, 644 FOURTH AND AND COLON OF THE NEW TO AND THEATHER AND ORDO, OPPONENCED THE WITCH DAY OF THE NEW AND OFFICE AND THEATHER AND ORDO, OPPONENCED THE WITCH DAY OF THE NEW AND ORDO. 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, their reunion could help them face sear-ing issues from their mediocre pasts. A formulaic story line? Yep. Straight from Forever Plaid. There's 8:00 P.M., SATURDAY AT 1:00, 5:00, AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. FOR INFORMATION CALL

True West
Poway Performing Arts Company
presents Sam Shepard's super-realistic comedy-drama about antithetical
brothers. Anisa Shamis Cox directed.
POWAY PERFORMING ARTS COMPANY.
HROUGH MAY 21; PRIDAY AND SATURDAY AT 8:00 P.M., MATINEE SUNDAY AT
200.8 M.

Ur-Beer Reviewed this issue. SUSHI PERFORMANCE & VISUAL ART, THROUGH MAY 20: THURSDAY THROUGH SATURDAY AT 8:00 P.M.

Waiting for Godot Reviewed next issue.

Critic's pick.

Critic's pick.

Critic's pick.

DOWNTOWN. THROUGH JUNE 11: TUESDAY THROUGH THURSDAY, AND SUNDAY AT 7:30 P.M. FRIDAY AND SATUR-

The Willows
The La Jolla Stage Company presents a "staged reading with song"
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Heitman and based on Kennah
Graham's Wind in the Willows.
A JOLLA STAGE COMPANY, LA JOLLA LIBRANY, 7555 DANGER ANE, SUNDAY,
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also the Forever Plaid problem: the three comedians are far too tal-

ented to play inept characters. One's a whiz at the piano. An-One's a wait at the plants. An-other's a first-rate mime, and the third's a crackerjack magician. The trio's so talented, when the plot has them complain of difficulties to

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Referring to MP3.co nployees get really pis hen they come back."

the inside track

The clerk was talking about a startling practice: t MP3.com employees have purchased numerous used CDs at a time and then brought them back a day or two later with the receipt for a full refund.

Last week MP3 com Last week MP3.com announced it was disconnecting its access for instant download of its database of more than 80,000 CDs pending the resolution of a lawsuit by the Recording America. The record store elerk was describing how have ended up on MP3.com's

"They would buy, like 100 to 200 at a time," said the employee. "They would bring back the exact same CDs with back the exact same CDs with the receipt.... It only happened here once that I know of, but I know it happened at our other stores too. They are rude and a pain in the ass to deal with. The clerk said her

encounter with the MP3.com employee happened three or four months ago. She said four months ago. She said each time the MP3.com employee used a credit card to make the purchase. She said some of the used CDs were from Steve Miller, t Eagles, R. Kelly, and L.L.

return it with the receipt to get a refund." But she said once customers are suspect of abusing the store's retur policy because of mass rerecording, they are not

Laura Carroll, MP3.com's

vice president of fulfillment, said mass purchases of were

made at Music Trader. "We purchased about 2000 and w

kept 800 or 900. I'd have to

we purchased a certain

Cool J.

"It's store policy," said the store clerk. "You buy a CD

and you have 30 days to

this music on his site, he's attracting advertisers. Not only is was upset about it," said another employee of the store. "But we weren't happy when it happened. It sucks anytime someone returns a lot of product.... A girl came in. I think she was an intern.

years. "That's poor policy. It's

Regarding MP3.com's admittance, Russell says, "If they're doing that, that wou be a poor business practice.

amount of CDs. She said the CDs were "Their whole pitch was needed because there are different pressings of the same song. "In order for our customers to beam up against a song, we need to have the exact song on our database. There has to be an exact match."

"Beam It" process, MP3 director of public relations Greg Wilfahrt said his ompany's website explains it. Wilfahrt said the CDs that were returned were not recorded. "They were duplicates of what we already had." Wilfahrt also asked,

"Why is this so important? What does this have to do

with the story?"

Last Thursday Wilfahrt said it would be better to talk directly with MP3.com founder Michael Robertson to get more details. On Friday Wilfahrt said Robertson was ill and was unavailable to talk. "It's hypocritical when

"It's hypocritical when you say you care about rights of copyright owners — artists and labels — and then

and labels — and then turn around and buy these CDs and return them the next day," said one insider. "(MP3.com founder) Michael Robertson is reaping Robertson is reaping huge benefits. By having the relatively small cost of owning the CDs. You could say they are just used CDs, but it's just the idea that he's not willing

companies] in any way."
"The stores are idiots
for taking them back,"
maintains Lou Russell, who
has run Lou's Records for 20

Why risk getting caught?"

— Ken Leighton

'This is a community, cor be a homesteader on the Internet,' " said relationship with GeoCition
which he used to host his When asked to explain the website, "Now I feel more like

website. Now I feel more like a sharecropper."
"Having a website is really important [for a musician]. It's a way to extend your reach beyond your hometown without spending a lot of time and money on the road. I'm being played on radio stations from Illinois to

Belgium because my stuff was downloaded by college stations."

Three weeks ago he was abruptly told that GeoCities, a subsidiary of Yahoo, was a subsidiary of Yahoo, was dropping his website. "They said I violated my agreement. There are people who put pirated software and porno on their site. GeoCities regularly removes their stuff and I can understand that. I

一里 二 He said what may have happened is that Howard might have engaged in something called remote loading.

didn't do that. I didn't put anything on my site to

intentionally violate my igreement."

What's worse, he says, he was never told what he did wrong and when he asked, he

said GeoCities wouldn't even communicate with him. "I get this e-mail that says your account has been your account has been suspended and your webpages have been deleted and if you don't respond within seven days, the account is terminated. It said

I violated their terms of Howard said he requested to know exactly what he was to know exactly what he was doing wrong so he could correct it. He said no response came. "You can't call GeoCities. I tried sending an e-mail to customer service at GeoCities. There's no such

use GeoCities to store files," he explained. Howard wonders if he upset GeoCities because his site had links to other musicians' sites. "I was seriously affected by this. It hurt

affected by this. It hurt my ability to promote shows. People would go to the site and it's not there, they think it's gone forever, they give up." Howard said his website is up again at hiddenagendamusic.com. hiddenagendamusic.com.

Dave Howard appears

June 9 at Mikey's in Poway.

— Ken Leighto

dealing with someone as large as Yahoo. You can't talk to a human being. There's so many people that use it that one person doesn't count for

anything. All the values that

pply to traditional business

apply to traditional business like customer service doesn't apply to a company like GeoCities."
"We don't talk about

Holtz said he didn't know

why his company didn't spell out what Howard was doing

out what Howard was doing wrong. Regarding Howard's claim that there was no response, Holtz said, "We have a good dialogue with

users. Of course we have a

We have people who are set up to deal with you over the

customer care departm

"That's where you jus

der on Music Row" is a great song," said Mark West, program director of Hot Country 99.3 about and Alan Jackson. "You bet we play it." The lyrics suggests that the Nashville-based country music establishment has became obsessed with a slick pop obsessed with a slick pop sound at the expense of such traditional artists as Haggard, Jennings, Jones, and Twitty. The tune, which laments that "Someone killed country

music, cut out its heart and soul," is getting played on Hot Country 99.3 but not on specific cases or why we would take action," said Jackson Holtz, public Jackson Holtz, public relations manager with GeoCities. "I want you to take what he's saying with a grain of salt. It doesn't make sense (GeoCities) is a well-loved and well-used website, and it has only gotten better." Holtz said he didn't know KSON. KSON.

"For our listeners, it hails the traditionalism of country music," said West. "We do play new artists, but we also play traditional country."

play traditional country."
"If it's a good song we'll If it is a good song we in play it," said KSON music director Greg Fry about his station's music policy. He admitted "Murder" is a good song. So why no airplay? "We don't get into political

"We think people are looking for something different," says West. "We think they are looking for a



HIS TRUE FEELINGS

The latest Arbitron ratings suggest Hot Country 99.3's embrace of traditiona dominates over its upstart competitor, it slipped from first place to eighth place. It's the first time in at least eigh years that KSON has not been in the top five. Meanwhile,

Hot Country's ratings increased 80 percent. "KSON needs to recog there is a whole world of besides the songs they are playing," said Mark Stuart ounder of the Bastard Son of Johnny Cash, a band that i teeped in traditional country. "KSON doesn't go which is basically pop music with a pedal steel guitar. [Hot Country] 99.3 plays the original artists that put country on the map. I love the ad in Billboard that wed Johnny Cash flipp adio for supporting my Grammy award-winning album.' Something's gott change. Fither radio static have to change their playlist or it's inevitable that public demand will dictate that th artists that aren't being played will get played. We're following in the outlaw spirit of the original people who

aren't willing to compromise their music. If we don't get or the radio, we'll take it directly

to the people and let them decide." The Bastard Sons of hnny Cash appear Saturday at Tio Leo's.

"The last year was really bad," says blues guitarist Scottie Blinn about the breakup of the Mississip Mudsharks. "I gave the band a,year's notice. I told them, Hey, I'm gonna finish out this year, but in the meantime, I'm starting thi

-Ken Leighton

meantime, I'm starting thi new band, and I'm putting out a CD. I've got plans.'" After seven years of clubbing, recording, European tours, and personnel changes, the Mudsharks have ended at a time when they were

Blinn says that most of the reasons boil down to internal pressures. "Tommy [Essa, the Sharks' drummer] and I are, like, best friends in the whole world. We just couldn't agree on anything." Blinn says the members of the Mudsharks had difficulties in concurring

had difficulties in concurring on songs, their last CD, even on amplifier levels. "They told me I played too loud." The last straw for Blinn came when the band's sound just got real bubblegummy," he says. "I like guitar bands." Of his new trio, the Tiki Torchers, Blinn says that their style "is like America

Blinn plans to push the Tiki Torchers harder than he did the Mudsharks. "We're gonna cut a CD and shop it around for real money," rather than touring and playing local gigs. He blame part of his decision to cut back on performing on the current local industry slump He says that while weekend gigs are good, weeknights have been dead everywhere in

San Diego.
With extra time on his

MUDSHARKS SPLIT hands now, Blinn says that he has taken a day job — his first in eight years. During the week he works at his new job at a street-rod shop in Escondido as a body shop

OVERHEARD IN SAN DIEBO: PACIFIC BEACH BLOCK PARTY

style is like American roots — surf, hot-rod, blues, and barbecue music, all mixed up together. It's what I wanted for the Mudsharks."

eok) and down... The place was too crappy to hold that band. The electricity wasn't set up properly to play.... Then they took some lighter fluid and some T-shirts and lit a bonfire onstage. They're all, like, 'Let's fuck this place up.' I thought there was gonna be a big riot. It wasn't your

YOU CAN HELP ME PUT THE COUCH IN FRONT OF THE DOOR! ONLY THE lot of scary-looking peopl They told us they'd come blues/rock/rockabilly

high-end custom cars. "It's something that I've always wanted to do...it's just something that's gonna keep

17, about the ill-fated

in the band all jumping up and down.... The place was

free. I keep looking at their website to see when they're "I got there for the second band. They really sucked," said Sean Threlfall, "We were very upse about the situation in Del Mar," said Slipknot's New York agent, Dave Kirby. "The power blew three times. We felt it was unsafe to continue. We do intend to make up the Slipknot show at the Del Mar Slipknot show at the Det Mat Fairground's Activity Center last month. "Then Slipknot comes on. Halfway through their first song the electricity went off. Then a guy gets on show for the kids. It's just at this time we simply can't confirm what the date is. The the bullhorn and says, 'We don't know what the problem band is known for living up is, but we're gonna try and fix to their word and making things up to their fans. There it.' We waited a long, long, it. We waited a long, long, long time, then they came back around 12 o'clock. Then they played a couple more songs and the electricity went was a problem in Vegas where the hand had to make up a off again. They had nine guys

back and play again in a

couple of months and tha

ticket stub would get in for

everyone who kept their

show because of illness. The band made it up. This was not the band's fault." Kirby said the Las Vegas makeup date happened a year later. He said the local later. He said the local makeup date might happen as soon as July. But he couldn't get specific since the band is on tour all summer. "The power did go out," said Del Mar Fairgrounds general manger Tim Fennell. Fennell said Slipknot had a

ed before them "We've there before [it opened i problem before. Electricians are looking into it.

He said no one has talked to the Fairgrounds about rescheduling another show. "The [bonfire] was a major issue. We would have

to do some serious talking about that to make sure that wouldn't happen again. - Ken Leighton

CD review: Whitey Conwell w/ the Tone Kings, Stay Tuned Are there too many nnocents in the world, or too few? Dunno. There f'r sure, at this weird moment in history are too few hepcats. There are hardly any.
Without sounding a note,

the shoes, the shades, the haircut, and the cut of his sleeve proclaim Whitey Conwell such a cat. Hep, and I don't mean hip, and I certainly don't mean cool (Cool is for cukes and yuppies.) Life — the daily Dose — informs his every move, gives even his rigor a flexibility, a subtle nuance, a

shading. An ace of a guitarist, Whitey sings/speaks/croaks with a voice from the timeless land of cigareets and whiskey, and at least the memory of wild, wild wimmen. He's no hellion, see - more like a genuine stoic. "The blues is like an army," sez he, "that you can never beat; you can throw down your defenses,

but you'll go down to defeat

JAY ALLEN SANFORD

YOU'RE SUPE

you cannot maneuver, back out or 'round, or retreat.' In "Louisiana Love." he In Louisiana Love, he rhymes "Chevy" and "levee" wout bringing to mind Don McLean — no mean feat. His musical sources, not to mention his gut perceptions, are more PRIMARY than Don's, and more primary-colored. An innocent would be able to hear, and endure "American Pie" and still find its "poetry" usable. A hepcat,

meantime, can cock an ear and totally IGNORE it. Give me a fucking hepcat anyday. -Richard Meltze

CONTRIBUTORS
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thing as customer service at GeoCities. It's frustrating

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The Stick's **Absolute Master**

"Agent 22 has four hands playing on 24 strings."

stick Night' happens about once a year," says Tom Griegarber of the band Agent 22, regging the quocning show at Minster's ever been this many of us in the same place at the same time in San Diego.

By "us." Griegarber means a small cotter of muscians who play the Chapman Sick. The Chapman

ED DECKER

Stick, or "Stick," was invented in Los Angels in 1969 by a man named Emmett Chapman. The Stick is a 10- or 12-stringed instrument that is almost all neck. The fingerboard is wider and longer than most stringed instruments, and the artist employs the tapping method — a technique Chapman devised before he invented the Stick.

The Chapman Stick enables the player to cap-

ture the essence of both bass and guitar. It can do this because of the range of notes available and because the tapping method frees both hands, en-abling the musician to simultaneously play chords and melodies

abling the musican to simultaneously play chords and melodies.

Emmett Chapman will be the featured artist for the Stick Night show at MiraCosta.

"It's the first time since 1982 that Emmett has been [10 San Dieso]." adds Girsegaber." When he first invented the thing, he toured all over the States and Europe, But [when the Cosame popular] he spent more time on building [the instrument for customerst."

Griesgraber's band, Agent 22, is a local jazz/pop trio that's been around since 1997. There are no vocals, if you don't count the Chapman Stick, which also often sounds like a jazz or soul singe

"I was just getting into the guitar, around 1991, the first time that I saw a Stick. It scared the heck out of me. A guy came to a guitar camp I was at-tending in Pittsburgh and played [that] whole bass-chords-melody-at-the-same-time thing. It

it, but it's pretty cool owning the instrument tha

"It gets people's at-tention," says Griesgraber. "The Stick is very visual. for an Indian reed player to solo over: simple stuff; sounded great. I figured I could at least do that, and I was sold. Emmett told me part o the reason it's so [visu-ally] minimalistic is that he wanted the viewer's at tention to be on the artis ment itself."
I ask if Griesgraber

hangs out with Emmet I figure the guy's gotta be up there in age.
"Emmett is 63 and lives in Woodland Hills

you're free to bend things wherever you want. Time, form, and har-mony can be changed at will because you're, well,

everything. You're the

lead voice; you're the

lives in Woodland Hills [in Los Angeles]. We do hang out sometimes, but we're both so busy with what we do, that it's usu There is no other instrument on the planet ally somehow connected that is like it. It's easy to describe as 'guitar and to work Emmett and bass strings,' but it most definitely isn't a guitar Yuta (wife) seem to em or bass.

Jimmy Patton, Agent 22's guitarist, plays two guitars simultaneously. He does this by employing Chapman's tapping method (also knows as "tappistry"). One hand plays the guitar that is
strapped to his body, and the other hand plays the
guitar that is flat, on a stand before him — like a

"Do people think the Stick is a weird instrument?" "'What is that?' ques-tions are a fact of life. It guitar that is flat, on a stand before him —like a guitar table. "Agent 22 has four hands playing on 24 strings," notes Griesgraber.
"I now own what was probably the first Stick Iever heard: one of Tony Levin's old ones. I know he used it on Peter Gabriel's So tour — it's in the video —and on the Anderson Brindford Wakeman Howe album — in a studio shot… I hardly play it has it is reserved to the standard of the studios when the standard play is the life next recol engine in the interment but. can get tiresome if they never get past that to ac-tually listen to the music. That's why in the Agent 22 CD, my photo is like

came my main ir



Event: Stick Night Venue: MiraCosta College Date: Sunday, May 21, 8 p.m. Cost: \$10 (\$8 students/seniors hone: 760-795-6815





Daryl Hall &

John Oates

Ringo Starr and

His All Starr Band

Kathy Mattea/ Asleep At The Wheel

Michael McDonald

Mickey Hart Band

Robert Schimmel

(Rec, Bad Company) (Billy Jose) Indiay, June 95 & 96 • 7:30

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Hours

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Bobby Caldwell Big Band

nday, June 5

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october

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Peter Frampton

DRIVE

Victoria Jackson

Del McCoury Band

George Benson

John Lee Hooker

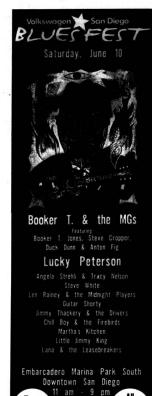
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sion. It was no longer a guitar; just a neck with a box on the top and the pickups facing down on the strings. It had violin pegs for tuning pegs. I gave it a sim-ple name for a simple ction. I called it the 'Elec tric Stick '

"Are you flabbergasted at

"Are you flabbergasted at having invented something that may well be recorded in the history booke?" I as "History has a strange way of playing tricks on the individuals involved in it," Chapman responds. "It is, agame of chance, and you never know who will survive historically." Criegapher admits a bit of idel worship with regard to the inventor of the Stick.

inventor of the Stick.

"Over 30 years Emmett has Over 30 years Emmett has tried so many different things. He's just the absolute master of getting a Stick to play as well as it can. Setup is critical to

tapping."
"What do you mean by

"In order to get notes out of an instrument solely by tap-ping," Griesgraber explains, "the instrument has to be set up a certain way. Namely, the strings need to be as close to the neck as possible, the pickups as close to the underside of the close to the underside of the strings as possible, and the strings should be fairly loose. This makes it so that you don't have to pound away to get sound; just a light tap will do.... [Chapman] still does the final setup on every new Stick by hand. Physically you can tap on any guitar or bass, even acous-tics, but you won't get much sound."

I ask Griesgraber about har-monics on the Stick.

"Harmonics are just one of what are probably hundreds of what are probably nundreds of finger effects possible on Stick. They can be done acoustically, but — like everything with Stick — must be amplified to be heard well... I would say harmonics are used about 90% s much as a guitar player

as much as a guitar prays might."

Chapman estimates that he has built 5000 Sitcks, of which 2500 are still in use. Other ac-tive Stick players include Alfons Johnson of Jazz Is Dead (jazz covers of Grateful Dead isic played by jazz musicians): music played by jazz musicians for field Nord, most known for his Stick work with Dave Matthews; and Nick Beggs (Kajagoogoo), who is currently playing with John Paul Jones (Led Zeppelin).

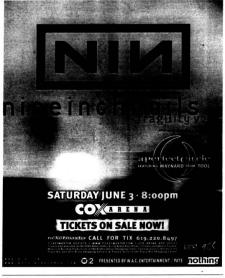
"Beggs uses the Stick to play powerful bass and lead guitar, Zep-like rock solos," Chapman explains.

ages welcome!

SOUTHERN COMPORT

1021

xpiains. Greg Howard is one of four itickers who are playing the Stick Night show in Oceanside. Also appearing are Don Schiff (a.k.a. Stick Schiff), who has played with Elvis Presley, Tina Turner, Sheryl Crow, and Herbie Hancock; Agent 22; and Emmett Chapman.





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956 Hornblend (858) 272-2780 Enjoy the tasty drinks with all the people you met on the beach earlier! Tivoli

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4970 Voltaire St. (619) 222-6895 Great food and a newly restocked bar with liquor! THE WATERFRONT

2044 Kettner Ave. (619) 232-9656 Great hamburgers and good drinks! Happy Hour is 4 to 7pm. Come on out!

Winston's

1921 Bacon St. (619) 222-6822

Resisting this temptation is not even worth it. The entertainment is just too good to pass up. This Thursday, 5/18, you can hear Dahlila Jones bring back the music of the Grateful Dead. Friday, 5/19, come visit Karl Denson's Tiny Universe. The weekend is finally here and Pow Wow Entertainment presents Revelations with a guest DJ on Saturday. Who could ever miss Sin Sunday or The Electric Waste Band on Monday? All kinds of fun hings are presented at Winston's, all you have to do is get up and seize the opportunity.



2028 Hancock St. (619) 294-9590

To see is to believe, to enter is to know. Everybody is talking about Montage and for a very good reason; a fun time is waiting for you every weekend on Hancock Street. Come out and help Gasoline blow up like we know it can on Thursday evenings. The five ooms will light up like a Roman candle and so will the eyes of all who experience the thrill of being in audio ecstasy. Studio 64 brings smiles to the faces of all who come. Take the jump and come out on Fridays, Saturdays are special at Montage with DI excellence and the crowd to keep things interesting. The soul sleeps when the mind rests. Let's go to Montage.

Tio Leo's

5302 Napa St. (619) 542-1462

wing Thursday, 5/18, features Rex Hobert and the Misery Boys - with a name like that, you know they're good. They will be playing with Hot Rod Lincoln to warm you up for the weekend. Friday, 5/19, you can hear Big Time Operator. Saturday, 5/20, we have Randy Weeks (Hightone), The Bastard Sons of Johnny Cash and Josie Kruezer. his rockabilly/country mix will have you stompin' and drinkin' all night! Monday, 5/22, it's an evening with Cave Cat Sammy - this will be good. We bring you a break from the orm on Tuesday, 5/23, with Curtis "The Magician" from 6 to 8pm. Wednesday, 5/24, u have more rockabilly with Big Fat Steve Band. Tio Leo's has exactly what you need, with a cool beverage and great live music

Olé Madrid

755 Fifth Ave. (619) 557-0146

timulation brings excitement, and energy follows. Fridays, let your senses go and feel e Aura around you. Aura at Olé Madrid will have you melting and asking yourself by you have been spending Friday nights anywhere else. Excellent DIs are on hand nd the environment is something to behold. Top notch bartenders mix any drink you ream up and the beats possess you to move without any effort at all. Saturdays, The Global Rhythms will make you a 100% Olé Madrid believer. Dress like you're going meet the one you dream about and maybe you will.

Blind Melons

710 Garnet Ave. (858) 483-7844

ga Tricks will have you feeling good on Thursday, 5/18, playing reggae beats with a int of blues. Stroll in and the good vibes will take you from there. Finday, 5/19, you can SuperUNLoader. Saturday, 5/20 you have Paradise from 6 to 8:30pm. Then you have Louisiana Zudern Rives from Rosie Ledet with Michele Ludneen and Blues Streak. Sin Sunday is so much fun and you'll have no quilt when you leave. This Sunday, 5/21, you can hear the adult rock band Brax!

Stingers

1038 Garnet Ave. (858) 581-1234

A wise man once told me. "you go to a bar to drink." I thought about what he had said nd concluded that he was right. But Stingers is a bar where you can go to drink and play pool, watch sports or talk with some friends. The place you have been looking for could be right under your nose. Stop walking by and take notice of the best bar on Garnet, tingers. Let's get stung.



(858) 483-7844 "Is it two o'clock vet?

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You Ain't Nothin' but a Bearcat

Once Sun got hold of Elvis, the other acts, especially the black ones, wound up receiving short shrift.

other day having a nose around. It's an ex-traordinary place; it used to be a bowling alley. Or, more properly, a "Rock 'n' Bowl" es-tablishment. I would never have peeked into

such a place, but now its vast-ness is filled with tens of thousands of CDs, tapes, and records. Record stores (we've yet to come up with a re placement term, such as Tower Discs) often sequeste the classical music section which is sometimes grouped with the jazz. In the every-thing-else area, you can listen to anything from hip-hop to soul to world beat to Frank Sinatra. But when one enters

the sanctum of the classical music room, the atthe sanctum of the classical music room, the at-mosphere changes dramatically, as does the clientele, which consists largely of balding, por-bellied, middle-aged, studious-looking chaps, pursing their lips and squinting their eyes as-they read the information on the backs of CDs. If the juzz section is an unice, you will have more

is in the same room with the classical music, you will have more black, balding, pot-bellied, mid-dle-aged, studious-looking types pursing their lips and squinting at the backs of CDs. There is, naturally, a fair bit of crossover.

I, however, was in the everything section the other day when I found myself shaking my money-maket (which don't make much money but still manages to shake row and then). Dance and then, I bance to the day when the much money but still manages to shake row and then. music. Soul. Sixties. Jackie Wilson? Then a duet. Jackie and Lavern Baker? Then I noticed some other money-makers — young and old — start-ing to shake. I went to the information desk, ing to shake. I went to the information desk, where I was instructed to go to the sales counter. I asked a solemn young fella what was playing. He went in back to check. While waiting, I noticed that my favorite sales clerk, today with a

bit of purple highlight in her hair and black lip-stick, was, just perceptibly, shaking her money-maker. The disc was Rufus Thomas's Walking the Dog on Atlantic. Mr. Thomas has an interesting story, and much of it revolves

around Memphis. In fact, around Memphis. In fact, Thomas goes back to the an-tediluvian origins of the Memphis sound. The son of a sharecropper from Mississippi, Thomas, as a teenager, made his show-business debut with the Rabbit Foot Minstrel Show spart of a top-dance duet that the Audoir Foot Institute John as part of a tap-dance duet that later incorporated blues singing into the routine. For years he did traveling shows throughout the South, finally returning to Mem-

phis and getting a job as a deejay phis and getting a job as a deejay
on the now-legendary Memphis radio station WDIA. Known
hroughout the region as "The
Mother Station of
the Negroes," the
station also featured
white hillibily bands
through the 'Sos and

REVIEW AUGUST KLEINZAHLER provided a springboard for the ca-reers of black artists such as B.B. King. Thomas became a local celebrity and parlayed his fame into

celebrity and parayed his fame into a recording contract with the now-famous Sam Phillips of Sun Records, best known as the launching pad of Elvis, Jerry Lee Lewis, and Johnny Cash. But Sun's first hit Lee Lewis, and Johnny Cash. But Sun's first hit was Rufus Thomas' song "Bearcat," which was a response to Big Mama Thornton's great hit "Hound Dog." (Ves, Virginia, Big Mama was there first.) Mr. Thomas's retort to Big Mama begins with a fairly involved bit of feline yowi-ing. The tune is indistinguishable from "Hound Dog," and the lyrics, well:

You ain't nothing but a bearcat You ain't nothing but a bearcat scratching at my door, You ain't nothing but a bearcat scratching at my door, You can pull all you want to, I ain't gonna rub you no more.

Once Sun got hold of Elvis, the other acts, especially the black ones, wound up receiving short shrift or simply be-

receiving short shrift or simply being dropped.

Memphis, after all, was a segregated city in those days and for a good long while after. We're talking 1955 here, with the release of "Bearcat." Rufus Thomas, who may have had the longest career in soul (and he's been long revered in France, a kind of black Jerry Lewis style American Jong. Was Lewis-style American icon), was born in 1917, which, if he's still

born in 1917, which, if he's still doing the funky chicken, would put him at around 83 years of age this year.

A subsequent and parallel musical development in Memphis was Stax Records. Begun on a shoestring out in the boonies by a former hill-billy fiddler, Jim Stewart, and his sister, Estelle Axton, Stax moved its embryonic operation back to Memphis in 1960. They got wind of an old

McLemore — in the "colored" part of town — which had once been used for country and western shows. The theater had been turned into had been turned into a church but was now vacant. Stewart and his sister converted part of the space into a stu-dio and the rest (the popcorn and candy stand in the lobby) into a record shop, where they flogged

where they flogged their own 45s. Stax, then Satellite records, had a house band called the Mar-Keys, seven young white boys playing tenor and baritone sax, trum-pet, bass, drums, guitar, and keyboards. Its pet, oass, drum, guitar, and keyboards. personnel evolved over the years, adding blacks (which was huge at that time) and becoming, among other incarnations, Booker T. and the MGs, a quartet that defined Southern soul in the early '60s with their tight, punchy sound.

But first there was Rufus, just as first there was Rufus at Sun. Rufus had been tending boil-ers at the same local textile mill since 1940 while ers at the same local textile mill since 1940 while performing in nightculbs, organizing local talent shows, deejaying, and chasing recording sessions with mail local labels in Memphis. At age 43 he proclaimed in his radio theme, "I'm young and loose and full of juice I I got the goose so what's the user."

Rufus Thomas stopped by the old movie theater — now run by Stax, then Satel-lite — with an idea. First, understand that Jim Stewart and his sis-ter Estelle probably didn't know any black

2. At the next prempt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.) didn't know any black people, much less plan on recording them. But there they were, on East McLemore, faced with the irrepressible old tap-dancer from Missis-sippi: "The World's Oldest Teenager" was how he described himself. His idea was to record

an uptempo duet with his 17-year-old daugh-ter, Carla, who was headed to college at Tennessee State in Nashville. Rufus's son Mar-Tennessee State in Nashville. Rufus's son Mar-vell played piano. Robert Talley, a friend of Rufus's, played trumpet. Steve Cropper, of the original Mar-Keys (formerly the Royal Spades), played guitar. A high school youth named Booker T. Jones played organ. And David Porter, the Jones Big Star delivery boy, played Porter, the Jones Big Star delivery 00y, Played baritone sax. The song was called "Cause I Love You." It became a hit in the South, sell-ing some 20,000 copies and coming to the attention of Jerry Wexler at Atlantic Records in New York, who leased the record for \$1000 and took a five-year option on all subsequent Ru-

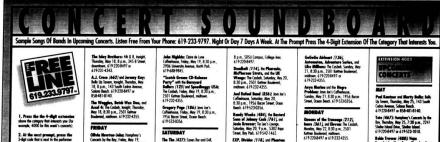
fus and Carla duets.
"It wasn't a conscious decision, I don't think,"
Iim Stewart said. "We didn't sit down and say, "We're going with the black music." It just hap-pened. We never looked back from there." About which, more next time.

Rufus Thomas, Walking the Dog (Atlantic 7 82254-2) The Best of Rufus Thomas (Rhino R2 72410) Gee Whiz: The Best of Carla Thomas (Rhino









Other However-John: Humphrey's Concarts by the Boy, Friday, May 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

"John Erickson /864/ CD-Release Concert": Sesside Church, Friday, May 19, 8 p.m., Second and I Streets, Encinites. 619-846-0389.

Mari Saunders (405) I am Pound Brougn, and Government Grown (426): (ans Bar and Grill, Fidoy, May 19, 8 p.m., 3105 Ocean fro Wolt, Mission Beach, 858-488-1780 or 619-220-8497.

The The /4272: Cones Bor and Grill, Saturday, May 20, 5:30 p.m., 3105 Ocean Front Wolk, Mission Beach. 858-488-1780 or 619-220-8497.

Mellssa Manchester: Powry Center the Performing Arts, Saturday, May 20, 8 p.m., 15498 Espole Road, Poway, 858-748-0505. Orchostra Morphine: 4th & 8, Soturday, May 20, 8 p.m., 345 8 Sheet, downtown. 619-220-8497 or 619-231-4343.

Rundy Wooks /4841 the Besturd Soots of Johnny Cash /7611 and Josle Kroezer: Tio Leo's Lounge, Saturday, May 20, 9 p.m., 5302 Napo Street, Bay Park. 619-542-1462. EXP, Divider (118), and Phentom Carge: Dream Street, Schudoy, May 20, 9 p.m., 2228 Socon Street, Ocson Beach. 619-222-8131.

Almon Mamm (401) and Michael Pamm (429): Sprackels Theote, Wadnesdey, May 24, 8 p.m., 121 Broadway, downtown. 619-220-8497. The Chemps, Straight to Video, and Golden: The Carbob, Wedowsky, May 24, 8:30 p.m., 2501 Ketter Bookward, midtons. 419-2324355. Toto (467): Humphow's Concerts by the Boy, Thursdoy, May 25, 7:30 p.m., 2241 Shahe Island Dive, Shaher Island. 619220-8497 or 619-523-1010.

Robin Trowner (428): Visigs Drom(otcher Show Room, Thursday, Ma 25, 8 p.m., 5000 Willows Boad, Alpine. 619459-1998 or 619-220-8497. Galactic: 4th & B, Thursday, May 25, 8 p.m., 345 B Street, downtown. 619:220-8497 or 619:231-4343.

The Pat Tenners Based, the Opposition Party (4564, and the Bergain: Decembers, Bursday, May 25 9 p.m., 2228 Socan Steet, Ocean Beach, 619-222-6131.

"KCR Redio Bovel 'o' Beautht" with the Free*Sters and the Goddense Featily: Thursday, May 25, 9-20 p.m., Artic Sout, 4356 30th Steet, San Dago, 619-594-7014 or 619-283-3135.

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The Styllatics (607), the Dramerics (990), the Chiltes (997), Buy, Seedman and Revers, and Harroff Market's Blue Hotes: Humphrey's Concert by the Boy, Bussido, Jane 1, 7 pm., 2241 Steller bisted (149, 249 bisted birty, Seeder birty), and 1, 7 pm., 2241 Steller birty (149, 223, 240). "Songwriter's Showcase": Jord Joe's Collections, Friday, May 26, 8:30 p.m., 1956 Boron Street, Ocean Booch, 619-523-0356.

"In Effect Mode" with Transit Aural Assent and DJ Mark E. Quark: The Casbob, Friday, May 26, 8:30 p.m., 2501 Kettner Boulevard, michown. 619-232-4355. The Core /406 th Open Air Theotre, Thursday, June 1, 8 p.m., SDSU Compus, College Avec. 619-220-8497. Jeson Robinson, Anthony Davis, Robert Perkins, and Rob Thyrsen: Space Steet Forum, Friday, June 2, 8 p.m., 301 Space Steet, Banker's Hill. 619-295-0301.

98.1 Smooth Jezz Festival with Larry Carthea, Helpes, Peel Tarylar (685), Mayes, and Craig Chayeles Gestimp Quarte, Souridoy, May 27, 12 noon, Fearth and Island Streets, downtown, 619-297-3698.

Judy Heeske: Sen Dieguito United Methodist Church, Schurdoy, May 27, 7:30 p.m., 170 Calle Magdaleno, Encinites. 858-566-4040.

619-220-8497.
The Courboy Jumbies (491):
humphray's Concerts by the Boy, Sunday,
June 4, 7 pm., 2241 Shelter Island Drive,
Shelter Island. 619-220-8497 or
619-523-1010. Alex Cline, Jeff Gourthier, and G.E. Stiesser: Spruce Street forum, Schurdoy, May 27, 8 p.m., 301 Spruce Street, Bonker's Hill. 619-295-0301. 619-525-1010.

Rey Charles /915 £ Humphrey's Concerts by the Bay, Monday, June 5, 8 p.m., 2241 Shetter Island Dave, Shelter Island. 619-220-8497 or 619-523-1010.

Pinback, Minor, Marcetta, the Stradget A's, and Landon Girt: The Casbah, Schurday, May 27, 8:30 p.m., 2501 Katter Boulegard, michows. 619-2324355. sond. 619-220-8497 of 619-225-1010.

"Preth-O-Remon" with the Dropklick Murphys; 1055; the Bounding Seeks; 17.35; the Distillers, and the Dwarwess: Cones for and Giff, Insidery, June 6, 8 p.m., 3105 Ocean Front Walk, Misson Beach, 856-438-1780 or 619-220-8497.

"Jose Shartre EP-Release Concert": lova loe's Caffeehouse, Saturday, May 27, 8:30 p.m., 1956 Boxon Street, Ocean Beach, 619-523-0356.

"Jezz in the Park" with Peter Sprague (709), Billy Thompson (970), Mark Augustin The Charlie Daniels Band (782): Poway Center for the Performing Arts,

Monday, May 29, 7 p.m., 15498 Espok Road, Foway, 858-748-0505. Sam Botore: Viejes Droom(atcher Show Room, Mondey, May 29, 7 p.m., 500) Willows Rood, Alpine. 619-659-1998 or 619-220-8497.

Mitronic, 13-A /5561 and Sledd: 4th 8 8, Tursday, May 30, 8 p.m., 345 8 Shoet, downtown. 619-2208497 or 619-231-4343.

The Apples in Stereo (421): The Cashoh, Inday, June 2, 8:30 p.m., 2501 Kettee Boulevard, midtown. 619-232-4355.

Nine Inch Mulls (258) and A Perfect Order: Car Arena, Saturday, June 3, 8 p.m., SOSU campus, Callage Area. 619-220-8497.

619-231-4343.

Etta Josses /PA6/ and Mightly Ma Rugers: Belly Up (larent, Wednesday, Noy 31, 730 pm. 1, 250 cm. 1600 Acresses, Salers Bacch, 619-220-847 or 858-481-810.

"Stear Falsershand CD-Release Party": Dizzy's, Wednesday, Noy 31, 830 pm. 344 Swenth Avenue, downtown. 858-276-7467. The Double Brothers /413± Humphrey's Concert by the Boy, Thursday, Jane 8, 730 pm. 7241 Shelher Island Drive, Shelher Island. 619-220-8497 or 619-523-1010.

The Bobby Caldwell Big Band /610:: Humphrey's Concerts by the Boy, Finday, June 9, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Karen Casey: Holy Triply Episcopal Church, Friday, June 9, 8 p.m., 2083 Sunset Cliffs Boulevard, Ocean Beach, 858-689-7266.

Modeski, Martin and Wood /643); 4th & 8, Friday, June 9, 8 p.m., 345 8 Street, downtown, 619-220-8497 or 619-231-4343.

Steely Dan (450): (cors Amphitheotie, Friday, June, 9, 8 p.m., 2050 Entertainment Gircle, Chula Victa. 619-220-8497.

Jeff Saider, and Jeey Carmer: Son Deep Museum of An Sciiphare Court Cafe, Wednesday, June 7, 5:30 p.m., 1450 El Prado, Balboe Park. 619-696-1966.

Modest Mouse and Californe: (ones Bor and Gell, Wednesday, June 7, 8 p.m., 3105 Ocean Frant Walk, Mission Beach, 858-488-1780 or 619-220-8497

"N Sync /609½ Son Diego Sports Areno, Wednesdey, June 7, 8 p.m., 3500 Sports Areno Boulevard, Son Diego. 888-386-8497.

Stewart Liebig, Billy Mintz, and Visney Gellic: Sprace Steet Forent, Schurkey, June 10, 8 p.m., 301 Sprace Street, Banker's Hill. 619-295-0301.

Flooging Molly /145): The Casboh, Solunday, June 10, 8:30 p.m., 2501 Entrer Boulevard, midrown. 619-232-4355.

Emerylee Herris /892:: Murryhrey's Concerts by the Boy, Sunday, June 11, 7:30 p.m., 2241 Shahir Island Dive, Shaher Island. 619-220-8497 or 619-523-1010.

The Average White Band | 502): Veice DeverNather Show Room, Sunday, June 11, 7:30 p.m., 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497. Kok opelli Letin Jezz Ensemble: Son Dago City College Theotre, Tuesday, June 11, 8 p.m., 1313 Transveth Avenue, downtown. 619-230-1190.

Todd Rendgren /152; Viejos DisonCatcher Show Room, Mondoy, Jun 12, 8 p.m., 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497.

The Chleftalas /834£ Hamphrey's Concerts by the Boy, Tuesday, June 13, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Rubón Blades /109): Humphray's Concerts by the Boy, Wednesday, June 7:30 p.m., 2241 Shaher Island Dive, Sheher Island. 619-220-8497 or 619-523-1010.

Queensryche (440): 4th & 8, Wednesday, Julie T4, 8 p.m., 345 & Street, downtown, 619-220-8497 or 619-231-4343.

Cowboy Mouth /621 /: Relly Up Tovers, Thursday, June 15, 143 South Cedros Javenue, Solano Beach. 619-220-8497 or 858-481-8140. Wynome /792; Humphrey's Concerts by the Boy, Thursday, Jene 15, 7:30 p.m. 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Fred van Hove ond Johannes Bouers Spruce Street Concerts at St. Poul's Cathedral, Thursday, June 15, 8 p.m., 2728 Sooth Avenue, downtown 619-295-0301.

WAR (483): Del Mor Fairgrounds Grandstand Stage, Friday, June 16, 2260 Jammy Darsete Boulevard, Del Mor. 888-386-8497.

Boney James (636) and Rick Brawn (646): Humphrey's Concerts by the Boy, Friday, June 16, 8 p.m., 224) Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

619200497 or 519-523-1010.
"Reests of Reests 2000" with Johanny Carrier, Larvey Shibies, Librerol Thompson, Goseront Trees, Richidge and Scalley, and Johnson Schreide, Johnson, Goseront Trees, Richidge, Schreide, Jane 17, 2 ns. 10th cod | Seetes, downtown. 619:200-1190.

Ut: Del Not Foreground: Govednand Stope, Southey, June 17, 2240 Jenny Durstie Boulevort, Del Nos. 888-386-4497.

Les Ven Ven /931 t Belly Up Tovern, Sunday, June 18, 143 South Cedros Annue, Solone Beach. 619-220-8497 or 858-481-8140. Les Tigres Del Merte: Bel Mor Foirgrounds Grandstand Stage, Sunday, June 18, 2260 Jimmy Durante Boulevard, Del Mar. 888-386-8497.

Sharwa Colvin. (810): Humphrey's Concerts by the Boy, Sunday, June 18, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220:8497 or 619:523:1010.

Creed and Sevendest /159½ (ox Arena, Sunday, June 18, 8 p.m., SDSU compus, Callege Area, 619-220-8497. compus, College Asec. 6 19:220-8497.

Sinon Temple Pflets /412 th Del Mor Feingrounds Condistand Stage, Monday, June 19, 2260 Jenny Dutante Boolevard, Del Max. 888-386-8497.

Reger Waters /428 ± Coors Amphithecte: Mondov, June 19

245

0

Little Richard (477); Del Mor Foirgrounds Grandstand Stage, Tuesday, June 20, 2260 Jammy Durante Soulevard, Del Mar. 888-386-8497.

Mery Chapte Carpenter (762) and Catle Cartie: Humphrey's Concests by the Bay, Liesday, Jane 20, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Village People (485): Del Mor Faisground: Grandstand Stops, Wednesday, June 21, 2260 Jimmy Durante Boulevord, Del Max. 888-386-8497.

Bela Flock and the Flocktones (673): Spreckels Twotre, Wodnesday, June 21, 8 p.m., 121 Broodway, downtown. 619-220-8497.

Nine Days and the Good
Chine (236): The Casboh, Wednesday, June 21, 8:30 p.m., 2501 Kettner Boolevard, matterier, 619-232-4355 or 619-220-8497.

Jam and Deam (487) and the Senfurts: Del Mar Farigrounds Grandstand Steps, Thursday, June 22, 2260 Jenny Durante Boulevard, Del Mar. 888-386-8497. The Dixie Chicks and Petry Griffin /830 t Car Arena, Thursday, June 22, 8 p.m., \$050 compus, (olege Area, 619-220-8497.

Neal. 619-220-649/.
Hedl and Quetes: [414]: Humphrey's Concerts by the Boy, Friday, June 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

S. Da., 12-1-2000 S. Warm S. S. Da., 12-1-2000 S

Banda Machec Del Mor Foirgrounds Grandstand Stage, Sunday, June 25, 2260 Janmy Durante Boulevand, Del Mor. 888-386-8497.

The Nevelle Brethers /407/: Vegs: Casino Concets in the Pork, Sunday, June 25, 8 p.m., 5005 Willows Rood, Alpine. 619-220-8497 or 619-659-1998.

Ringo Sterr and His All Sterr Band with Jack Brace, Dave Edmands, Eric Carman, Simon Kirka, and Marti Riverser Hampher's Concent by the Boy, Sanday, June 25, and Hondoy, June 26, 7-30 p.m., 2241 Sanher Edmid Dave, Saher Island. 619-220-8497 or 619-523-1010.

The Temptotions (923): Del Mar Forgrounds Grandstand Stage, Monday, June 26, 2260 Immy Durante Boolevard, Del Mar. 888-386-8497.

Steel Pulse (740): Del Mar Fairground Grandstad Stage, Tuesday, June 27, 2260 limmy Durante Boulevard, Del Mar. 888-386-8497.

Kerthy Mettee (763) and Asloop at the Wheel (766): Humphery's Concerts by the Bay, Tuesday, June 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

Matalia Marchant (415): Open Air Theotre, Tuesday, June 27, 8 p.m., SOSU Campus, Callege Area. 619-220-8497.

Leaester (785): Del Mar Fairgrounds Grandstand Stage, Wednesday, June 28, 2260 Innery Durante Boulevard, Del Mar. 888-386-8497.

886-386-9477.
Michael McDeauld (420) and Kerle Beauld (425) Implemy's Concert by the Boy, Wednesday, June 28, 7:30 p.m., 2241 Saeher Island Diver, Saeher Island. 619-2208497 or 619-523-1010.

Jacl Velésquez (600): Del Mor fairgrounds Grandstand Stage, Thursday, June 29, 2760 Jimmy Durante Boulevard, Del Mar. 888-386-8497. The Micky Hert Bend: Humphrey's Concerts by the Boy, Thursday, June 29, 7-30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Frankle Laine: Poway Center for the Performing Arts, Thursday, June 29, 8 p.m., 15498 Espole Road, Poway, 858-748-0505.

con-r464003.

LFO, Blaque, B*Witched, Angela Via, and Rid Sammy: Del Mor Feignands Grandstand Stage, Friday, June 30, 2260 Intern Durante Boulevard, Del Mor. 885-386-8497.

Mötley Crüe (418), Megadeth (453), and Autherax (454); Coors Amphitheone, Friday, June 30, 8 p.m., 2050 Ententainment Circle, Chule Visto. 619:220-8497.

Bob Dyton /466/ and Phill Lesh /472): Dei Mar Faigrounds Grandstand Stope, Soturday, July 1, 7 p.m., 2260 Jimmy Dustrale Boulevard, Dei Max. 888-386-8497.

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st Joseph' has in PR

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fire but to Os on Boucht Featuring daily Hoppy that is a more work on allowed an our patrick materials.



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2. At the next prempt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)



Cheep Trick /432/ and the Ted Howworth Bend: Humphrey's Concerts by the Boy, Sandey, July 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Richard Elliot (447), Jonethan Butler (449), Jeff Golob, and Kim Waters: Humphrey's Concets by the Bry, Thursday, July 6, 8 p.m., 224 Selter Island Dises, Selter Island 619-220-8497 or 619-523-1010.

Pat Banatur (437): Humphray's Cancerts by the Bay, Friday, July 7, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Ricky Mortin (629): Son Diego Sports Areno, Monday, July 17, 8 p.m., 3500 Sports Areno Boulevard, Son Diego. 888-386-8497. 619-720-6497 or 619-525-1010.

The Oak Ridge Beys (776): Del Mor Feirgrounds Grandstand Stage, Mondoy, July 3, 7260 Jimmy Durante Boulevard, Del Mar. 888-386-8497.

880-386-8477.
Bez Scangs (443) and Gerrin
Beatfald: Humphrey's Concerts by the
Boy, Mandhoy, July 17, and Tousday, July
18, 7-30 p.m., 2741 Shaller bland Drive,
Shaller bland 619-220-8497 or
619-523-1010. Cherts Issaels (435): Humphrey's Concerts by the Boy, Monday, July 3, and Wadnesday, July 5, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010.

Gladys Knight (925): Veies Cosino Concerts in the Park, Wednesday, July 19, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998. Three Deg Hight: Del Nor Foirgrounds Grandstond Stage, Tuesday, July 4, 2260 January Durante Boulevard, Del Mar. Lyle Lovett (772): Humphrey's (oncerts by the Boy, Thursdoy, July 20, and Friday, July 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010. 889-386-6497.

"Jezz la the Park" with Bert
Torotzky, Bob Magamsson /710 L
Marshall Hewidias, Rob Therson,
Kristin Kerk, and Coell McDec Son
Dago Museum of Art Sculpture Cout (afe,
Wednesday, July 5, 5:30 p.m., 1450 E)
Prodo, Balbon Fait. 619-696-1966.

or 619-523-1010.

Art Gertwelkel (812) and Milke Errica: Humphrey's Concerts by the Boy, Sunday, July 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

X /184/ and the Draguess /115/: The (asbah, Sunday, July 23, 8:30 p.m., 2501 Eather Boulevert, midrown. 619-220-8497 or 619-232-4355.

619-220-8497 or 619-232-4355.
The Indiago Girts /813/: Humphrey's Concents by the Bay, Inesday, July 25, and Wednesday, July 26, 7:30 p.m., 2241.
Shelter Island Dive, Shelter Island.
619-220-8497 or 619-523-1010.

Smokey Robbsson (613): Humphy Concerts by the Boy, Mursday, July 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220:8497 or 619:523-1010.

Frank Black and the Catholics and Reid Paley: Bick by Bick, Saturbay, July 8, 8 p.m., 1130 Bannos Avenue, Bay Park, 619-220-8497 or 619-275-5483. The Dave Matthews Band /122; Coox Anghitheote, Friday, July 28, 8 p.m., 2050 Entertainment Circle, Chole Visto, 619-220-8497.

Don Honley (419): Open Air Theore, Tuesday, July 11, 8 p.m., SDSU Compus, College Area. 619-220-8497. Tower of Power /949): Humphrey's Concerts by the Boy, Friday, July 28, 8 p.m., 2241 Shelter Idand Drive, Shelter Island. 619-220-8497 or 619-523-1010. Date Fegelberg (438): Humphrey's Concests by the Boy, Wednesday, July 12 7:30 p.m., 2241 Shaher Island Drive, Shaher Island. 619-220-8497 or 619-523-1010. Weird Al Yankovic: Open Air Thatte, Saturday, July 29, 8 p.m., SDSU Compus, College Area. 619-220-8497.

LaAsse Rimors (790): Veijcs Cosino Concerts in the Pask, Sotuday, July 29, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998. Collin Rays (768) and Patty
Lovaless (770); Humphrey's Concerts
by the Boy, Friday, July 14, 7:30 p.m.,
2241 Shelter Island Drive, Shelter Island,
619-220-8497 or 619-523-1010.

Ottmer Liebert and Lenn Negru (453): Humphrey's Concert by the Bry, Sanday, July 30, 6 p.m. and 8:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010. Les Labos /439½ Humphray's Concerts by the Boy, Sunday, July 16, 7:30 g.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Disma Krall (654): Humphray's Concerts by the Boy, Mondoy, July 31, 7:30 p.m., 2241 Shafter Island Drive, Shafter Island. 619-220-8497 or 619-523-1010.

AUGUST

Terri Clark /773½ Humphrey's concerts by the Boy, Tuesday, August 1 7:30 p.m., 2241 Shalter Island Brive, Shalter Island. 619-220-8497 or 619-523-1010.

o (7-525-1010.

"Jazz in the Purk" with See Pulmer, Johnny Yes, and the Het Club of See Diego: Son Diego Missum of Jr. Sculpture Goor Cafe, Wednesdey, Jagant 2, 5:30 p.m., 1450 El Proto, Bolboo Park. 619-676-1746.

Diama Ress and the Sepremos (921): Son Diago Sports Arenc, Wednesday, August 2, 3500 Sports Arenc Boulevard, Son Diago. 888-386-8497.

Southside Johnny and the Asbery Jukes /468; Humphrey's Concerts by the Boy, Wednesday, August 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010.

Britney Spears /620 £ Son Diego Sports Areno, Hunday, August 3, 8 p.m., 3500 Sports Areno Boulevard, Son Diego. 888-386-8497.

586-386-6497.

Stream and Ferrals (6.55): Humphrey Concerts by the Boy, Sordey, August 6, 7:30 p.m., 2241 Shelter Island Dree, Shelter Island. 619-220-8497 or 619-523-1010. Foreigner /445): Humphrey's Concerts by the Boy, Sunday, August 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Metalle Cale /408/: Viejos Cosino Concerts in the Port, Thursday, August 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

The Rhapingtons (4.59) and Morthyn Scott (661); Humphrey's Concerts by the Boy, Friday, August 11, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-2208497 or 619-523-1010.

Seamy Rellians (667): Humphrey's Concerts by the Bay, Sunday, August 13, 7-30 p.m., 2241 Shalbar Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Durlight Yeakson (779): Humphrey's Concerts fiy the Boy, Tuesday, Jugust 15, 7:30 p.m., 2241 Shaher Island Dive, Shalter Island. 619:220:8497 or 619:523-1010.

Peter White (468) and Kelke Metsel (669): Humphrey's Concerts by the Boy, Friday, August 18, 7 p.m., 2241 Shaher Island Drive, Shaher Island. 619-220-8497 or 619-523-1010.

Sorgio Mundos and Brasil 2000 (674) and Kapeace Humphrey Concerts by the Boy, Sunday, August 20, 7:30 p.m., 2241 Shaber Island Dive, Shaber Island, 619-220-8497 or 619-523-1010.

Sting /501 t. Coors Amphitheatre, Sunday, August 20, 8 p.m., 2050 Entertainment Circle, Chula Vista. 619-220-8497.

Spyre Gyre (675) and David Besselt (447): Humphrey's Concerts by the Bay, Thanday, August 24, 7 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220-8497 or 619-523-1010.

619-220-8479 of 619-523-1010.

John Lee Heeker (917) and Eric
Burdon and the New
Authorities (457): Humphrey's Concerts by
the Boy, Friday, August 25, 7:30 p.m.,
241 Salahre Siand Dive, Salahre Island,
619-220-8497 or 619-523-1010.

Jether Tull /409): Visios Cosino Concerts in the Pork, Tuesday, August 29, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998. Client Black (784): Humphrey's Con by the Boy, Tuesday, August 29, and Wednesday, August 30, 8 p.m., 2241 Shelter Island Dive, Shelter Island, 619-220-8497 or 619-523-1010. Munhatten Transfer: Humphrey's Concerts by the Boy, Wednesday, September 20, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-84 or 619-523-1010.

Gordon Lightfoot (816): Humphrey's Concerts by the Boy, Therstoy, August 31, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Remdy Travis /786): Humphrey's Concerts by the Boy, Thursday, Septemb 7, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

John Hillett /822): Humphrey's Concerts by the Bay, Friday, September 8, 8 p.m., 2241 Shelher Island Drive, Shelher Island. 619-220-8497 or 619-523-1010.

The Rightness Dreathers (4582: Homelowy's Courts by the Bay, Sonday, September 10, 7:30 p.m., 2241 Soften House 10, 7:30 p.m., 2241 Soften House 10, 7:30 p.m., 2241 Soften House 10, 7:30 p.m., 2241 Soften 41, 224 Soften House 10, 224 Soften

Lorette Lyeen (794): Humphrey's Concerts by the Boy, Tuesday, September 12, 7:30 p.m., 2241 Shafter Island Drive, Shelter Island. 619:220:8497 or 619:523-1010.

619-523-1010.
Peter, Paul and Mary (824):
Humphry's Concerts by the Boy,
Wednesday, September 13, 8 p.m., 2241
Shalter Island Drive, Shalter Island.
619-220-8497 or 619-523-1010.

Vanda Shapard (614): Humphrey Concerts by the Boy, Thursday, Septem 14, 8 p.m., 2241 Shalter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Rick Springfield (460): Humphrey concerts by the Boy, Friday, September 15, 8 pm., 2241 Swelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

herry Belefante (615): Humphrey's (accers by the Bey, Sanday, September 17, 7:30 pm., 2241 Shaher Island Drive, Shelter Island. 619:220:8497 or 619:523:1010.

Ladysmith Black Manubazo (919); Humphray's Concerts by the Bry, Mondoy, September 18, 8 p.m., 2241 Shelter loand Doin, Shelter Island. 619-220-8497 or 619-523-1010.

Chicago (618): Humphrey's Concerts by the Boy, Toesday, September 19, 8 p.m., 2741 Skelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

Deve Kez (676) and Acoustic Alchemy (825): Humphrey's Concerts by the Bay, Thesday, September 21, 7 p.m., 2241 Shelter Island Drive, Shelter Island, 619720-8497 or 619-523-1010.

Lee Kertke (844) and Tuck and Petti (625): East County Performing Art Center, Thursday, September 21, 210 East Main Street, El Cajon. 619-440-2277 or 888-386-8497.

Big Bad Veodos Daddy (677): Humphrey's Concerts by the Boy, Friday, September 22, 8 p.m., 2241 Shahter Island Drive, Shahter Island. 619-220-849; or 619-523-1010.

Rickie Lee Jeenes (449): Humphrey's Concerts by the Boy, Monday, September 25, 8 p.m., 2241 Shalter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Keb* Ble': Humphrey's Concerts by the Boy, Wednesday, September 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

George Bensen (619): humphrey: Concerts by the Boy, Thursday, Septent 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

America (464) and Pace (551): Humphrey's Concerts by the Boy, Friday, September 29, 7:30 p.m., 2241 Shaher Island Drive, Shaher Island. 619-220-8497 or 619-523-1010.

OCTOBER Josephan Butler (649) and Hirochimer: East County Performing Arts. Center, Fridoy, October 6, 210 East Main Street, El Cajon, 619-440-2277 or 888-386-8497.

Justice Brown (793) and the Del McCoury Bend: Humphrey's Concerts by the Bay, Friday, October 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:2208497 or 619:523-1010.

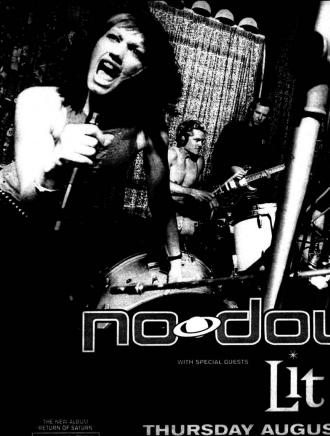
tven Lins, Leife Philheire, and Ed Motte: East County Performing Arts Center, Thursday, October 12, 210 East Main Senet, El Cajon. 619-440-2277 or 888-386-8497.

Pater Frampton /465£ Humphrey's Concerts by the Bay, Sunday, October 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Everty Brethers: East County Performing Arts Center, Wednesday, October 18, 210 East Main Street, El Cajon. 619-440-2277 or 888-386-8497 Pearl Jum and Supergress: San Diego Sports Aema, Wednesday, October 25, 8 p.m., 3500 Sports Aema Boulevard, San Diego. 888-386-8497.

David Bosolt /447; East County Performing Arts Center, Saturday, November 4, 210 East Main Street, El Cajan, 619-440-2277 or 888-386-8497 Deve Kez /676½ Esst County Performing Arts Center, Saturday, November 25, 210 East Main Steet, El Cajon. 619-440-2277 or 888-386-8497

Chove Alberstelle: East County Performing Arts Center, Wednesday, November 29, 210 East Main Street, El Cojon. 619-440-7277 or 888-386-8497



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Asylum: DJs spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

Back to Leve: DJs Gomez, Quickilver and Daemon. Saturdays, the Hollywood Star, 1320 Fifth Avenue, downtown. 10 p.m., 21 and up. 858-350-5202.

The BK Lounge: DJs Bille Knight, Jalil, Scoter, and MC WordBond spin hip-hop, reggae, dancchall, and R&B. Fridays, 9 p.m. Buffalo Joe's. 600 Fifth Avenue, downtown. 619-236-

The Brass Rails Call club for nightly information. 3796 Fifth Avenue, Hillcrest. 619-298-2233.

The Clockwork Sessions Dis Fraise, Saint, and Marcus B. spin midtempo breaks, house, drum 'a' bass. Fridays, Aztec Bowl (the Turquoise Room), 4356 30th Street, North Park. 619-220-4944.

hip-hop, and house. DJs. Thursdays at 9 p.m. and Sundays at 5 p.m. 3175 India Street, midtown. 619-296-6789. India Street, midlown. 619-290-6789 Chub '80er DJs Bryan Pollard and Richard D. Best of '80s new wave, synthpop, and new romantic. 21 and up. Thursdays, 1299 Camino del Rio South, Mission Valley (Mr. O's). 619-465-5827.

619-232-3523.

Cosmic Bowk DJs K Factor and Xman spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, Aztec Bowl, 4356 30th Street, North Park. 619-220-4944.

Gasoline: DJs Rite One, Jon-E-Thin, Clay Dunumers, and international guests spin trance and European hard house. Thursdays, 2028 Hancock Street, Mission Hills South. 21 and up. 619-687-5779

Liquids DJs Dave Aude, Mike Orozco Sotero, Clay Dunsmore, and East-One spin house and hip-hop. Pridays, E Street Alley, 919 Fourth Avenue, downtown. 619-979-9999.

Live When Df Ratsur spins rare groove and hip-hop. Wednesdays, Live Wire, 2103 El Cajon Boulevare University Heights. 619-291-7450.

619-465-3627.
Clab Elementa Thursdays, 10 p.m., Trancemission with DJs Arkon, Jonny, Quest, and J. Sun, Fridays, 10 p.m., Let's Play House with DJs Diso, Sunny Let's Play House with DJs Diso, Sunny Let's Play House with DJs Diso, and Lee, Saturdays, DJ: Diso and Travisi Houston, Sundays, Esophobia, with DJs Huggier, Guide, and Phil Aye. 1255 University Avenue, Hillcrest. 619-296-8169.

Hern Exercise and Son Martinities and Son Mart Club Retros D/ Dementia spins '80s, synth-pop, new romantic, new wave, and darkwave. Special guest May 23, D/ Stephen Netschio. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

does not challenge. Rather, it glides out from behind closed doors in dimly lit hall-ways: it is the music of day spas and meditation tasks. (To hear a sample of John Erickson, call 619-333-977, wait for the prompt, then punch in ext. 4864.)

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619-491-600.
Harguerita Backas Dis Matty A., Iesse, and Scott Marrite spin house and hip-hop. Thursdays, 599 Hornblend Street, Pacific Backa, 589-72-7270.
Harphann Dis Kary and Telvitk spin house, hard house, tranto, and progressive trance. Wednesdays, Margarita Rocks, 599 Hornblend Street, Pacific Beach. 858-728-1489.

Mothers MSIk: DIs Afshar, Ramsey, and Arson spin deep funk and bouse. Mondays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

Boulevare, San Diego. 619-293-4163 Mightfall: DJ Robert and guests spin gothic, synthpop, EBM, industrial, and fetish. 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

spinning global sounds. 751 Fifth Avenue, downtown. 619-557-0146.

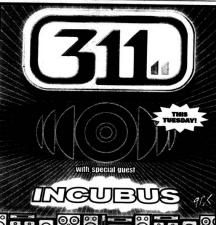
Avenue, downtown, 619-537-0190.
Onyx Rossus Thursday, D Ratterspits rate groove and hip-hop.
Fridays, Dfs Mijangus, Jose Amezusa, and Scotty Ray spin club and bouse.
Saturdays, Df Jon Wesley and Vince
Delano. 832 Fifth Avenue, downtown 619-235-6699. 619-233-6699.
The Plantagean 756 Fifth Avenue, downstown. Thursdays, Twist Night with DI Red againsing house and trance, Fridays, the Basement with DIs Smoky, Peril Aithe Carek, and Keuntry, Saturdays, the Soul Cellar with DIs Black, Knight, and Jail. Sunday through Wednesday, closed, 619-233-230. Project Cathedral: Fourth Sunday of each month, 6 to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nutmeg, Hillcrest. 619-220-4944.

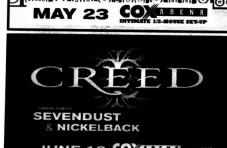
Remedy DJ Chad Forton with guest Jesse Brooks May 24 and DJ Barry Weaver May 31. Wednesdays, Canes Bar and Grill, 3195 Ocean Front Walk, Mission Beach. 858-488-1780.

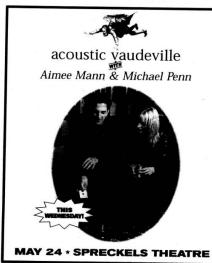
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Sabbat: Dis Joe Forester, Cybiam, and Adam Atom. Electro, gothic, synthypop, darkwave, industrial, and fetish. Saturdays, Shooterz, 3815 30th Street, San Diego. 619-574-0744.

Street, San Drego. 619-5/4-0/44.
Santurday Night Pever: DJ Rylan
Somers, Scott Martin, Smally Biggs,
Jesse, and Matty: A. spinning '70s disc
and hip-hop. Saturdays, Canes Bar
and Grill, 3105 Ocean Front Walk,
Mission Beach. 619-979-9999.

Serilla: Tucsdays, Wednesdays, and Thursdays, Club Selsa: Sundays, Club Brazil 555 Fourth Avenue, downtown. 619-233-5979.

Sin Kink Wednesday, June 14. 18 and up. 619-465-5827.

up. 619-465-5827.
Steem DJs Designated Hittat, ATT
Crew, Four Corners, and Trible of Kings
spin hip-hop, rare grooves, roots
reggee, and soul. Saturdays, the
Rhythm Lounge, 3048 Midway Drive,
Sports Arena. 619-224-4835.

Studio 64: DJs Jon Bishop, Jory Jimenez, Demon, and Circa. Fridays, Club Montage, 2028 Hancock Street, Mission Hills South. 619-973-9269. Therapy: DJs Brian Pollard, DV8, and Crash spin industrial, EBM, fetish, gothic, and darkwave. Fridays, the Therapy's Darkweve Garden: Gothic and darkwave, 619-465-5827.

and carriwave. 619-605-3027

Townsent: Wednesday through
Saturday, call club for nightly
information. Tsunami Beach Club,
802 Sixth Avenue, downtown.
619-231-9283.

Warsen DJs Eric and Acon. Gothic, '80s, and industrial Saturdays, 4225 30th Street, the Empire Club, North Park, 619-640-8689.

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Thunday, 8 pm. A.J. Crose with
Jerny Kop, jaz. Friday, 3-50 pm.

Hogh's Review, 8-13 pm., Karl Denson's

Tiny Universe, jaz. Saturday, 9-15 pm.

Dave Walzing with Colorbinal,

salariegge, Sunday, 3 pm., Chicago 13.

Tucsday, Lighter, Injekt. and Ten

Pound Brown, Hernative Prock.

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the only Thei in all its their bloody righteous limey The-ness.

Brits. They are. (A lager and lime, mein Herr.) (Duke Duke Duke Duke of Windsor.) From back a ways. Twentee years. Two zero. Or twentee-one.

And back, Again!



and Friday, 9 pm, the Rhythm Dogs, pop, jara. Wednesday and Saturday, 9 pm, the Cairer Brothers, jara, wing. The Balley Barbecom Rostowarns and Bur, corner of Main Street and A Street, Julian, 760-765-9957, Friday, Kromoshe, rock. Wednesday, 8 pm, MP3.com Tour 2000.

The Calypso Cafe, 576 North Highway 101, Encinitas. 760-632-8252. Live blues and jazz nightly. Carven, 1190 Remardo Plazz Dive, Rancho Bernardo. 853-566-2400. Friday, Will Summer, blues. Saturday, Billy Watson, blues.

Cheespeake Bar & Grill, 1068 North El Camino Real, Encinitas. 760-943-0177. Friday. 5 pm to 8 pm, Rick Ross, jazz guitarist.

Cayote Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4695 Live music. Thursday through

information.

Crabby Bob's Seafood Grill, 2434

Vista Way, Oceanside, 760-721-7222.

Thursday, Hot Lawa. Priday, Ed.

Burnette. Saturday, North Star, pop.

Epazote, 1555 Camino Del Mar (in the Del Mar Plaza), Del Mar. 858-259-9966. Wednesday, Beat. itude, jazz. Fat Iver's, 1405 South El Camino Real, Oceanside. 760-967-4041. Sunday, Monday, and Tuesday, 8 pm to midnight, Lady K and the Jazz Queue.

Classic Pock.

Heniffin's Irish Pub, 13314 Poway
Road, Poway, 858-486-0764. Friday,
8:30 pm to 11:30 pm, Heel Stone,
Celtic music.

Hennessey's Tavern, 2777 Roosevelt Street, Carlsbad. 760-729-6951. Friday, Purple Haze, rock. Saturday, the Urban Gypsys, blues.







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PEPSI

Wednesday, Smitt Double, and guests. La Casa del Zaerra, 3845 Yaqui Pass Road, Borrego Spriags. 760-767-5323. Fox Den: Thursday, and Sunday through Wednesday. 7 pm to 11 pm, Seeve Ahurez, classical piano. Friday and Saturday. 8 pm to 1 am, the Anthony Smith Trio, jazz.

Miracles Cafe, 1953 San Elijo Avenue, Cardiff. 760-943-7924. Friday, 7:30 pm to 10:30 pm, Corey Bess, folk. Saturday, 7:30 pm to 10:30 pm, Brian

Nithery, 10 to 10 or 10

North County Sparts Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120. Call club for information.

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 858-748-1617. Friday and Saturday, Char Carroll and the Durango Band, country.

Surf N'Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach. 858-755-9474. Friday, Empty Dot, rock. Saturday, Citrus,

original rock.

Terreyman Geille (inside the Hilton
La Jolla Torrey Pines). 1995 North
Torrey Pines Road, Del Mar. 858-4504571. Music is jazz unless otherwise
noted. Weekinght performances are
noted. Weekinght performances are
10:0.30 am to 2 pm. Thurudey and
Wednesday, Ship Moyers. Friday, the
Rom Friedman Duo. Stattuday, Steve
Smith, Sunday, The Ship Meyers
and Tuesday, Rom Friedman.

and Tuckdy, Row Freehman.

Le Coate Resord's Tournament of
Champione Lenungs, La Coate Resort
and Spa, Coate Del Mar Road,
Carlibad, 760–438-9111. Friday, Nova,
Latin, dance, Saturday, Facific Brass
and Electric, pop.
Twinn, 937 South Coast Highway 101,
Encinitias, 760–635-1962. Friday and
Suturday, 5-30 pm to 18-30 pm, Joel
Nath, pisantic, 9-30 pm to 1 am, Doenna
of Michael Hild, Tiop 40.

Beaches

Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 838-488-1780. Music is alternative/rock unless otherwise noted. Thursday, the Smooth Hounds, Tsar, Dang, and Steut. Friday, Merl Saumders, Gevernment Grown, and Ten Pound Brown. Saturday, The The and guests.

BY WILLIAM CRAIN

Millions of record-buyers and concertigous apparently enjoy littly Centgan's voice. To wind the concertigous apparently enjoy littly Centgan's voice. To wind the concertigous apparently enjoy littly Centgan's voice. To wind the concertigous apparently enjoy littly Centgan's voice. To wind the concept of the concertification of the concept of the

He seems desperate after the commercial disappointment of the previous Pumpkins album: "If I were dead, would my records sell?" he asks in "Heavy Metal Machine." "I

SMASHING PUMPKINS

kins are Corgan's band, and he doesn't want anyone to forget it. I wish I could. (To hear a sample of the Smashing Pumpkins, call 619-233-9797, wait for the prompt, then punch in ext. 4106.)

Sunday, Kittie, Shuvel, the Step Kings, Disturbed, and Unida.

Disturbed, and Unida.

Cannible Bay, at the Catamaran
Hotel, 3999 M Husion Boulevard,
Mission Brick, SS-8-488-1081,
Thursday, Polyester and the Funky
Love Bonk Friday, 'Si-0 pm. the
Untowhables, skulregage. Saturday,
'930 pm. Johny Passa and the
Homerrican, rockabilly, Sunday,
8 pm. Aloms Groven, danceTop 40.
Wednesday, big-band swing.

Chateau Orleans, 926 Turquoise Street, Pacific Beach, 858-488-6744. Thursday, Tomcat Courtney and the Blues Dusters, blues.

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Cargo, rock.

Galeka, 5662 La Jolla Boulevard, La
Jolla. 858-551-8610. Thursday,
Christopher Adler. Friday, Burride.
Sunday and Monday, live jazz. Hennessey's Tavern, 4650 Mission Boulevard, Pacific Beach, 858-483-8847. Saturday, the O'Brien Brothers, Irish folk.

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.

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Pacific Beach Bur & Grill, 860 Garnet Avenue, Pacific Beach. 858-272-7278. Club Tremors: Call club for information.

Pannikin Cafe, 3145 Rosecrans Street, Point Loma. 619-224-2891 Performances are from 8 pm to

The Sea Lodge Hotel, 8110 Camino Del Oro, La Jolla. 858-456-0600. The Shores. Friday and Saturday, 7 pm to 10 pm. Lori Bell. Ron Satterfield and Interplay, jazz.

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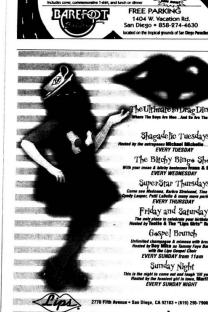
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Tha Birda, 6049 El Cajon Boulevard,
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Town. Concrete, the Abuse, Life Huster
Me, Spit. Pressure 45, and Thought
Experiment. Saturday, Mikry Dread.
Tuesday, Jalopy. Postman East. Black
Earth, and Shopping Cart Assasins.

Claire de Lune, 2005 University Avenue, North Park. 619-688-9845. Friday, 8:30 pm, Randy Phillips featuring Peter Sprogec with Soan and Sara Watkins and John Highkin. Curries & Bugles, 4263 Taylor Stres San Diego. 619-298-9361. Sunday, 3 pm to 6 pm, the Joe Marillo Trio, jazz.

jazz.

Epicentre, 8450 Mira Mesa
Boulevard, Mira Mesa. 858-271-4
Saturday, 7 pm, the Ataris, Agent:
the Rx Bandits, Mind Driver, and
Counterfit, alternative/tock.

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive, Shelter Island. 619-224-3577. The Casablanca Lounge: Thursday, Quier Storm. Friday, Alornic Groov. Saturday. Clyde's Ride. Sunday, Reggie Smith. Wednesday, Jose Milano and Serran

In Cahoeta, 5373 Mission Center Road, Mission Valley. 619-291-8635 Call club for information.

Innoultes, 2223 El Cajon Boulevard, San Diego, 858-296-2101. Wednesday 8 pm to 10 pm, workshop/concert with the San Diego Concert Juzz Band.

Jaman's Rostaurant and Lounge, 7777 University Avenue, La Mesa. 619-469-7777. Thursday, Friday, Saturday, and Wednesday, Bert Torres. Jacon's Night Club, Quality Inn, 2901 Nimitz Boulevard, Point Loma. 619-523-5656. Call club for

information.

Kethy's Pub, 6344 El Cajon Boulevard,
College Area. 619-286-0400. Friday,
Evans, acoustic. Saturday, live music.
Wednesday, Tommy Price.

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The Kensington Club, 4079 Adams
Avenue, Kensington. 619-284-2848.
Friday, McPherson Struts, tock.
Saturday, the Hatchet Brothers.

Lucky Star Restaurant and Dance Hall, 3893 54th Street, San Diego. 619-229-8228. Friday, 8 pm to midnight, Tami Thomas' Ballroom

Mixa, 3671 Fifth Avenue, Hillcrest. 619-299-6499. All performances begi at 7 pm. Thursday. Cool Blue, jazz trio. Friday. Romy Kaye, jazz. Saturday, Blue Largo, blues.

O'Connell's Pub and Nightchib, 1310 Morens Boulevard, Bay Park. 619-276-5637. Friday, the Johnny Voodoo Band. Saturday, Tomcat Courtney and the Blues Dusters. Offic's Restaurant, 10789 Tierrasan Boulevard, San Diego. 858-560-6677 Thursday, Mike and Donna. Friday,

nd Wednesday, Ray o. Sunday, Jo Treanor.

Pal Jeey's, 5147 Waring Road, Allied Gerlfons, 619-286-7873. Friday and Saturday, Night Shift, rock. Pumilitin Ceffine & Teos. 3562 Adams Avenue, San Diego. 619-281-6729. Saturday, 11 am to 1 pm, 5 O'Clock Shadow, jazz, aving, bloss. Poppy's Sport Bor and Grill, 7986 Armour Street, San Diego. 858-571



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JOHNNY

Voodoo Band

SATURDAY, MAY 20

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Thursday, May 18 Christopher Adler Trio Improv

This Side Up Noise God • Torebac Bomb Shelter Kids

Suicide Kings Barnyard Ballers Nervous Shakedow The Pinkz

Three Bags Full Bedford Falls

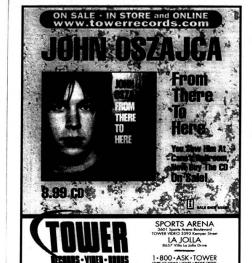
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6pm • \$5

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9:15pm -\$14

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Saturday, May 9



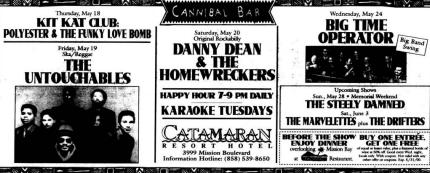


Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm. Dean Paul Ratzman, jazz. Friday and Saturday, Bill Beyer.

Tio Leo's Loungs, 5302 Napa Street (at Morena Boulevard), Bay Park. 619-542-1462. Thursday, Rex Hobart & the Misery Boys with Hot Rod Lincoln, rockabilly. Friday. Big Time Consenter, bis hand noise. Strutay.

The Bayon Bor 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





Sat. May 20 . Loce Lazz Ba

Quartet >



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Fifth Avenue, downtown. 619-2334555. Thursday, Shelle, blues. Friday,
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Saturday, Prims. Sunday, the Rockin'
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Electric, blues. Tuesday, the Boogle
Men, R&B. Wednesday, Fuzzy and the
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Pura, salas, merengue, and cumbia. Saturday, 7 pm to 9 pm, Luigi, opers. Hamay Lewé, 527 Pith Avenue (corner of Fish and G), downtown. 619-599-6123. Thraday, 945 pm to 1 am, Sabat h Up, danced rop 40. 1 pop, dance. Saturday, 945 pm to 150 am, Rue and the Weeking Crow, pop, dance. Saturday, 945 pm to 150 am, Rue and the Weeking Crow, pop, dance. Saturday and Monday, 6-30 pm to 10-30 pm. Regar Smith and Pressel for Time, Jazz. Tuesday, Charter, Jazz. Wednorder, 730 pm to midnight, Higher Ground, danced for midnight, Higher Ground, danced for

Tsunami Beach Club, 802 Sixth Avenue, Gaslamp. 619-231-WAVE. Call club for information.

Happy Hour Thursdays Karaoke m-mkinight Fifth Avenue Downtown (between A & Ash) 619-232-2102 VEEK PERFORMANCE Live Salsa, Joe Fos Merengue & Cumbia Concert Planist today Wednesdy 710 pm Thursty & Middy 910 pm No COVER! NO COVER!

Onyx Room, 852 Fifth Avenue, downtown. Tuesday, Gilbert Castellanos. Wednesday, Price of Dog

Castellanos. Wednesday, Price of Dope Postrski's II, 428 F Street, downtown. 619-233-3077. Thursday, Blue Four. Friday, Billy Seward. Saturday, Jimmie "O." Sunday, Big Daddy and the Monday, the Steppwallers, rock, swing. Tuesday, Jonny Viau and the Blue Allstars. Wednesday, the Bayou Brothers.

The Pentagon, 756 Fifth Avenue, downtown. 619-233-2830. Call club for information.

Rock Bottom, 401 G Street, Gaslamp 619-231-7000. Friday and Saturday, Rising Star, pop. Roger's, 835 Fifth Avenue, downtown. 619-702-0444. Friday, Dean Paul Ratzman, jazz.

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Sevilla, 555 Fourth Avenue,
downtown, 619-233-5979. Music is
salsa/Latin jazz. Tapas Bar: Thursda
Johnny Polance y Conjunto Amistad.
Tuesday, Primo, Latin jazz.
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U.S. Grant Hotel, 326 Broadway, downtown. 619-232-3121. Grant Grill: Friday and Saturday, 9 pm. Jame Valle & Byuniou. Latin jazz. Also, Friday, 5 pm to 8 pm., Malia Maru, Flamenov. Hotel Lobby: Friday and Saturday, 2 pm to 5 pm., Ping Hu, classical harpist.

classical harpist.
The Westgase Bioles, 1055 Second
Avenue, downtown, 619-238-1818. Le
Fontainelbeau Boom: Finday,
Monday, and Wednesday, 11:30 am to
2 pm, Robberoth the Pamoman,
Westgate Flaza Bars Monday
through Finday, 5 pm to 7 pm,
Robberoth the Pamoman, Friday,
Saturday, and Wednesday, 8 pm,
Monday and Tuesday, 8 pm to
midnight, Karen Goregin, piano.



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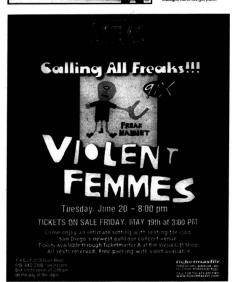
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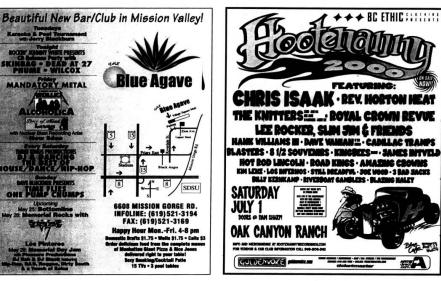
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Coming out party FEATURING 4 LIVE BANDS



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MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Amorteam Psycho — Knocking kneed adaptation of the "controversial" novel by Bert Estanto Ellis Director and co-scriptowiter Mary Harron, keeping the story in the Reagan era (mobile phones as big as "s, shoes), or in other words keeping it daintily at arm's length, wants to be double-sure that you know it's a satire — as much concerned with nouvelle cuisine (uswordish meatload. who novelet counter (novelth) neethed, signed raviols, and the like), personal-care products, designer chothing labels, pop music, etc., as which seid murder and mutilation. The resemblance to a satire is most striking during the centerpote seem in which the Wall Stores; yuppers commercially a point of the work of the control of the work of

actually took place. No question that the hero is crazy. The only question is how crazy. Well, one other question: Who cares? With Reese Witherspoon, Samantha Mathis, lared Leto, Willem Dafoe. 2000.

4. (CMEMA STAR 6)

Battlefield Earth — Murky vision of the future, from a novel by the founding father of Scientology, L. Ron Hubbard. John of Scientology, L. Ron Hubbard. John Travolta, a Hubbard disciple, co-produced, and also portrays the iron-fisted alien colonist on planet Earth in the year 3000, colonist on planet earth in one year 3000, though his ham Shakespearean diction hardly indicates he's taking it seriously. Roger Christian directs the thing with titled cameras and inside-out wipes (looking like opening curtains), but these lose interest

er the first time or two. Barry Pepper, CARNEL MOUNTAIN: CINEMA STAR GALAXY CINEMA STAR 10; CINEMA STAR 13; CINERAMA 6; HAZARO CENTER 7: LA KULLA 12: MISSION HAZARO CENTER ?; LA DALLA 32, MISSIONI VALLEY 20, COLASSIDE 16, PAGA PROMENADE 24; PARKWAY PLAZA 18; PLAZA CINIEMAS; RANCHO DEL REY 36; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14, WIEGAND PLAZA)

The Big Combo — Well-turned genre piece, lean, tight, minimalist, photographe by John Alton with such an eye for black-and-white abstraction as to provide the perfect specimen in the Evolution of

Expressionism circa the mid-1950s, Jean Wallace contributes some smodlering sexuality as the gun moll, and Cornel Wide (Wallace's long time husband in real life) contributes some superb posture as John Law, With Richard Conte, Richard Donlery, Lee Van Cleef, directed by Joseph H. Lewis. 1955.

The Big Kahuna — Two industrial-lubricant salesmen and a junior accountant in a hospitality suite in Wichita. In three acts. Kevin Spacey's automatic-pilot smugness and mideness underline the staginess of the piece. Danny DeVito minimizes, doesn't eliminate, the problem.

And Peter Facinelli sounds as if he wants to be Tom Cruise, and certainly looks as if he wants to be — ca. Cocknail — during a brief bartending fantasy. Written (from his own play) by Roger Rueff, directed by John Swanbeck. 2000.

• (GROSSMONT TROLLEY, FROM 5/19:

Boson News — Breezy Brazilian romantic comedy, a piece of fluif, smere wisp, beginning with treedopes about of 80 (a rainbow over the law, soccer on the beach, soccer on the beach, soccer on the beach, lower's mad dash to the airport. In between, there's no amount to the airport. In between, there's how the airport is the airport of director frame barreto's phoeling a look of director frame barreto's phoeling a look of director frame with the airport of the results of the airport of the airport of the results of the airport of the airport of the results of the airport of the airport of the results of the airport of the airport of the results of the airport of the airport of the results of the airport of the airport of the results of the airport of the airport of the results of the airport of the airport of the results of the airport of the airport of the results of the airport of the airport of the results of the airport of the airpor (not that there's any comparison), this is n the Bruno Barreto of A Show of Force and the Bruno Barreto of A Show of Pote and Four Days in September, either. Antonio Fagundes, Alexandre Borges, Debora Bloch Stephen Tobolowsky. 2000. *(LA JOLLA VILLAGE, FROM 5/19)

Center Stage — Nicholas Hytner directs a cast of newcomers in a story of aspiring

a case of remounters in a solity of subming-terpsichoreans.

ICARMEL MOUNTAIN; CINEMA STAR 1.3;

GROSSMONI CENTER; HAZAND CENTER 7;

OCEANSIDE 16; PALM PROMENDOE 24; PARROWAY

PLAZA 18; PLAZA CINEMAS; RANCHO DEL REY 16

TOWN SQUARE 14; UA HORTON PLAZA 14)

The Color of Paradise — Iranian filmmaker Majid Majidi's entry into the world of a blind boy, a triumph of humility and empathy. The boy's openness to the world around him in contrast to his father's insulation from it is a constant theme: the soundtrack, in one instance, quiets down t



PREPARE TO GO PSYCHLO!

smile to the boy's face while his father is caught up in doing business, completely oblivious to his child's source of delight.

which of them is bund? Which is more alived A simple truth, simply illustrated, and copiously. The movie is very sensuous in its sounds (the rhythm of a woodpecker interrupted by a snorting horse) as well as in its imagery: the tactility of rocks in a stream,

"BATTLEFIELD EARTH' WILL ROCK AMERICA!"

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WALL TO BE A THE REAL TO SAFE

COME AND PLAY THE TAKE BACK THE PLANET GAME STARTING

21

'TRAVOLTA'S TERRIFIC!"

Which of them is blind? Which is m

a field of grain, wildflowers. Majidi upholds the unfashionable humanist tradition in cinema (marvelous faces on the blind boy,

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 the same director's Children of Heaven, like Jafar Panahi's The White Balloon from the

PLAY

THE TAKE BACK

EACH TICKET
TO THE MOVIE
TO COME HOW THE
\$100,000

STATE OF THE PARTY.

same spot on the map, this is a movie about children, but quite unlike those others, it is not also for them. There is no pair of sneakers, no goldfish, no tangible reward, at the finish line — not in this world, anyway.

Crimo of Passion — Intelligent (and passionate) B-movie about a San Francisco career gal who gives it all up to marry an LA. cop, and then redirects her ambitions onto her hubby's career: Little Lady Macbeth. The script by Jo Eisinger is propelled by feminist concerns, but withou any stultifying dogma or fawning wish-fulfillment. With Barbara Stanwyck, Sterling Hayden, Raymond Burr; directed by Gerd

Discount — Golzills meets Burney, Or in a word, Aladar, a dino orphan raised by apes and intilled with family values and community spirit. "Stand together!" (How did the species revel out with him on the did the species revel out with him on the dazzling, the computer programmed emotion cloying, and the James Newton Howard mask brustalisms, With the voices of D. B. Sweens, Alfre Woodard, Ossie C. D. B. Sweens, Alfre Woodard, Ossie C. D. B. Sweens, Alfre Woodard, Ossie C. Common Anne 20 content SPA 12 Configure directed by Raight Zondag and Eric Lieighton. 2009.

* (CAMBEL MONTAIN, COMMA STM GALANY, COMMA AND COMMA COMMA CONTRAINS AND COLLEGE COMMA COMMA CONTRAINS AND COLLEGE CONTRAINS. AND CONTRAINS. AND CONTRAINS. AND CONTRAINS. SOUTH MEN OTHER IN.

THO DEL REY 16; SOUTH BAY DRIVE IN: PLAZA 14: FROM 5/19)

Double Indommity — Trash with preligers a novel by Cain, a script cosubtroord by Chaine, a script cosubtroord by Chaineller, and fine work from
Stameyck and MacMurray, the latter of
when can always make ian look to
when can always make ian look to
when can always make ian look to
make a look of
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make and

MO 8-45 PM

East Is East - Culture-clash comedy, set East In East—Cultur-Calk comedy, set in Manchester in in Manchester in 1971. A transplanted Pais, who himself has taken an Anglo wife, in for which the control of the cont brides to be, and the east moment when a foam-rubber "sulpture" of a volva falls in the lap of the future mother-in-law, that the movie crosses over the border from unfumy to detestable. Om Puri, Linda Bassett, Jordan Routledge, Archie Punjabie written (from his own stage play) by Ayub Khan-Jin, directed by Damien O'Donnell. 1999.

◆ DELLOREST CINEMAS).

Each West — Old Gaboned sources' picture, rose in pairs to the period in which it set, centered around the dustiful French site of a Russian entirgle who accepts Stalin's site of a Russian entirgle who accepts Stalin's WWIT. Once the couplet gloss their small WWIT. Once the couplet gloss their small with the staling of the staling of the staling with the staling of the staling of the work of the staling of staling staling of staling of staling of staling of staling of s East-West - Old-fashioned women's

force us to stay"— and is still making them eight years later, after Salain's doesth, not to mention after her bushed has smoved in the mention after her bushed has smoored in the semiged typ with the slower years, and there on the national semiming team. ("That's all very French," remarks a hard-stakes on the national semiming team. ("That's all very French," remarks a hard-stake or the national semiming team, as stimulating, as arouning, as in the days when it could always the charges ranging from forgistim to fascism. Even so, it can well enough ever the purposes of unatambiguous from the Nazi (or more fashionably, Arabitectural) film there is always a need for the recreasil film there is always a need for the

dyed-in-the-wood bad gay. Here we are given the bossus of some sticky domestic difficulties (whose aids in the hubband really onl), and the larger bossus of one of the world's supermet sertresses, Sandress extresses, Sandresses Bostons, Ur. and Catherines Denseuve; directed by Regis Wargnier, 1999. We & (COV)

Erin Brookovich — Ostensibly this has do with a factual water-contamination ca not unlike that of A Civil Action. But mor centrally and essentially, it has to do with Julia Roberts's hitherto unnoticed boobs,



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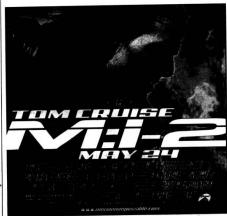
WASHINGTON POST



METHER. METHER SELECTION AND THE STREET WAS STREET AND THE METHER. THE STREET AND THE STREET AND

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which are pushed up, pressed together, and popped out — where did these come from? — in an assortment of streetwalker outfits which the financially strapped heroine sees no reason to modify (*† think! to koch nice") simply because the is handed a charity job as a law office gefer. The case— mind any victim of the contaminated water. Her personal problems. Her gumption and mostic. Her waterlage. Her compassion. Her declasions. Her sacrifice, and the the most problems of the companion of seed, that the more opins off most reliabily from A. Crivil Actions, a split from the spiritude of the materials leaven eights worth. And of year, it bears repeating her books. All of the viewer who wants only to identify with

3:12 A.M.

toward the

the viewer who wants only to identify with the protagonist and to soak up the vicarious flattery, Albert Finner, as the obligatory attorney (i.e., necessary evil) on the case, is his usual commanding self, though his usual commanding self, though the Director Steven Soderbergh, too, while he oversees some fine short of tacky, ugly, desolate 50-Cal scenery, has had to pack up all their nonlinear fancywork he was foldling around with in The Limys and Our of Sight. This is, don't ever forget it, a Julia Roberts vehicle, and her director must buckle down

A.

MARINE

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REINVENTING FILM SCHOOL IN THE HEART OF HOLLYWOOD



to the straightforward task of emotional coercion. Aaron Eckhart, Marg Helgenberger, Peter Coyote. 2000.

** (CARMEL MOUNTAIN; CINEMA STAR 6;

The Flintstones in Viva Rock.

Vegns — 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 — ** Krakowski, plus Joan Collins as a "guest star" in place of Elizabeth Taylor. Not we

-

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Levant. 2000.

ther. Theirs or ours. Directed by Brian

ROMENADE 24: PARKWAY PLAZA 18; RAMONA TWIN: RANCHO DEL REY 16; SWEETWATER TOWN AND COUNTRY; TOWN SQUARE 14; WEGAND PLAZA)

Prosposory — Typical time-travel brain-twister, with a mere harn radio serving as time machine, enabling a thirty-something. New York cop its converte with his late father, both of them speaking into the same incrophone in the same house in Queens over a distance of three decader. We gother to talkin off the mother sampost of all time? The son uses his knowledge of intervening events to save his father from

CENTER 7; LA JOLLA 12; MISSION VALLEY 20; CENTER 7: LA JOLLA 12: MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24: PARKWAY PLAZA 18: RAMONA TWIN; RAMCHO DEL REY 16; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14: WIEGAND PLAZA)

Chandidate — Rome's greatest general, Maximus, reduced to a alave (Minimus, that would ke), then resurrected as a sar of the sporting areas (not necessarily Circus Maximus). Throughest historical epic with all the modern amenities: overamplified digital sound, computer-generated sets. blue-rined and butter-basted photography-rejety halticaturely alow motion, turner, baseon Policok dribbles and uprayer of gree— and no marrative facility when the property of the company of gree— and no marrative facility when the property of gree— and no marrative facility when the property of gree— and no marrative facility when the property of gree— and no marrative facility when the property of gree— and no marrative facility when the property of gree— and no marrative facility when the property of gree— and no marrative facility when the property of green and not present the property of green and not present the property of green and the property of gree scene, Jackson Politod, dribbles and purya-of gore—and on carrative facility whether. With Russell Crowe, Josquin Phornix, Connie Nielem, Raband Harris, Derek Jacoba, Diminon Honnou, and Oliver Reed, Jacoba, Diminon Honnou, and Oliver Reed, Jacoba, Diminon, Coman STan GALAY; CHANG STAN LOGAMON STAN LOGAMON CONNIE SPACON NAULT IS GOLAMON 15. GROSSHORT CHITTER, TAN AND GOLAMON 15. GROSSHORT CHITTER TAN AND AND STAN LOGAMON LOCATION PAUM PROGRAMM STAN LOGAMON LICENTE TO STAN LOGAMON LICENTE STAN LOGAMON LIC IVE IN: SOUTH BAY DRIVE IN: SWEETWATER

Own Crazy — Bonnie-and-Clyde variation with some tawdry ambience (the small-town carnival) and some imaginative action scenes (the single-take bank heist) and a scenes (the single-take bank heast) and a rather larger reputation than it deserves. One of those parts-greater-than-the-whole equations. Pegg Cummins and John Dall are truly odd, but a little undermourished a the lowers on the larm. Directed by Joseph H. Lewis. 1949.

**★ *MASSUM OF PHOTOGRAPHIC ARTS. 5,719, 6 AND 9.30 P.M.]

Hold Up - Fish-out-of-water comedy with Jamie Foxx, Nia Long, Barry Corbin, and Jake Busey, directed by Steve Rash. (CINEMA STAR 10; CINEMA STAR 13; CINERAMA 6; GASLAMP 15; LA JOLLA 12; MISSION VALLEY 20; PALM PROMENADE 24)

Name Tealty — Cool cat comedy centered around the owner of a used records store called Championship Vinyl, his love life past and present, and his two nerely clerks. The strane thospials will perhaps be of interest to those who can decupher it, but it makes no noticeable either congage the outsider. The musical content notwithstanding (uncluding of course, and coldies: Leden soundersk), this is a ball andchain literary film, a garrulous transcription of a first-person confessional novel by Nick Hornby, in which the hero chews our collective are off in direct to the contract The Collective are off in direct to any that my all cime comes. The have to any that my all cime collection and contract to the competition of and cony with the camera even under ordinary circumstances, and here he is like and the collection of the competition of the collection of the colle collective ear off in direct address to the between Patricia Arquette and Mary Stuart between Patricia Arquetic and Mary Susura Masterson in their respective personals malaries on in their respective personals maleries expectations. And the performance inside for expectations. And the performance in the personal maleries of the personal maleries of the personal maleries of the personal maleries and the personal maleries of the p

as the hero's sister, and "The Boss" himself, Bruce Springsteen — lend the movie the air of the bandwagon. Directed by Stephen Frears. 2000.

(FASHON WALLEY 18: LA JOLLA VILLAGE: LA PALOMA, FROM 5/19)

I Dresmed of Africa — "I" is Kuki Gallmann, divorcee, single mom, car-crash survivor (and later memoirist), who gives up la dolce vita in Italy for a new life in Kenya.

more of Our of Africa, but they can match it only in topography and wildlife. Short-winded, stunted, unshaped scenes create an

emotional desert in route to two large stagnant pools of tears. With Kim Basinger, Vincent Perez, Eva Marie Saint, and Llam Aiken; directed by Hugh Hudson. 2000. *(GASLAMP 15: MAZHO CENTER 7: LA JOLLA 12: WEGAND PLAZA)

Keeping the Faith — Edward Nortor making his directorial debut, shares scre time with Ben Stiller in the roles of bowls

pals who've gone separate but parallel ways — priest and rabbi — as hip,

popularizing, palm-slapping types of clergymen. In short, "the God Squad." Then the Third Musketeer from their youth, the

smirky, sniggery romantic triangle. The worst of the silliness (the rabb) passes out at circumcion, the priets bods a circumcion, the priets bods a partibilities of the priets bods a partibilities of the priets bods as the priess of the pri Allen, Milos Forman (seen in a cameo role here), John Dahl, and David Fincher, would have wanted as a filmmaker to positi himself somewhere near the much coveted

nimeir somewiner near the much covered "edge" and well away from the middle of the road. Our mistake. With Anne Bancroft, Eli Wallach. 2000.

**CINEMA STAR 6: FASHION VALLEY 18: GASLAMP 15: LA JOLIA 12: MISSION VALLEY 20: PALM PROMENADE 24: PARKWAY PLAZA 18:

Kikughro — Japanese tough guy (and director) Takeshi Kitano on a quest with an eight-year-old boy. (UCSD, MANDEVILLE AUDITORIUM, 5/23, 7 P.M.)

Love and Backetball — The slant is heavily toward love, but the lovers — next-door neighbors since elementary school — have no personalities other than as basketball players. If the movie itself were a ballplayer, the scouting report would read, 'Slow afoot, with limited mobility and telegraphed moves." Christine Dunford has the right attitude in the small part of the USC women's coach, and firsha Ringor looks good, too, in the slightly larger one of a rival point gasard. With Sanas Lathan, Owns Egop. Dennis Haysberr, Alfre much less crass capitalism. This is not as Bed of Dryx, it is an sett-field of Dryx shows (I you will) a Kerne to the Good Old Dryx, hadding special effects at buy—Insofer as it, hadding special effects at buy—Insofer as it, hadding special effects at buy—Insofer as factorized course of a classical detective story. And in some ways it is even better story. And in some ways it is even better story. And in some ways it is even better story. And in some ways it is even better story. And is not supply in a story story. And is not supply in a story the presentality—a greate force of preventing—to make it in this manner preventing—to make it in this manner preventing—to make it in this manner in some more matter and self-assumed, with a second of the prevention of the prevent Omar Epps, Dennis Haysbert, Altre Woodard, Debbi Morgan; written and directed by Gina Prince-Bythewood. 2000. © (CINERAMA 6; FASHION VALLEY 18; MISSION VALLEY 20: OCEANSIDE 16; PALM today, and because, too, the director's style is now more mature and self-assured, with a relaxing of all that fish-eye bulging and warping of Rosemary's Buby. Polanski, schooled among the ancients, or in other words before the advent of the Steadicam Ritocion 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 Pauline Kael, hurl himself headlong into the

Welles and Histhood, thus owner sex or Pauline Kad, but himself bandlings into the madators of special effects. The image of the madators of special effects. The image of Marrian and sponts has symbolic implications beyond the immediate impression of 700, rock** The ensuing rescue mission in search of possible myriction and part Coler Encounters Pollyannians, and both parts bombat. The carebound characters and the confusing crises along the way do not prevent IP Plants for mustal composer from the Plants for mustal composer from the with Gary Sinne. Time Robbus, Don Cheedle, Connel Nielen, and Jerry O'Connell. 2000

The Mavigator — Boy and Girl are adrift on a phostly empty tanker, and cut off from Keaton's invograting American backgrounds. A bit detached and coldly calculated, but still an efficient demonstration of the comedian's developed by the mineral statements of horeographic turning, his dream-state absurdiry, and — in a sluggsh underwater sequence — his cinematic selemitrousness.

equence — his cinematic adventurousness Directed by Keaton and Donald Crisp, 1924

The Minth Gate - It must have sounded

* (SOUTH BAY DRIVE IN)

ARTS, 5/21, 2 AND 4 P.M.)

and the Computer-Constrant Image, is a consummate craftman, with a thoroughping attention to order, music (the external Control and Computer, and mode, flow, the felicitous touch, the stilling control, the oblights again, the overall design, Anyone who shares his tame for such, Anyone who shares his tame for such Anyone who shares his tame for such Anyone who shares his tame for sectious word in the more seems and sectious word in the more seems and sections. Any of the such section would be section. The Seigner (Polsmak's wife) is glimposed too soon. But the larger defect in that the weakness of the detective here (Undany Popys, whom glasses and passed dispates support to play, who agains and passed dispates support to play the support support play the play of plays, who agains and passed dispates support support to play the support and the Computer-Generated Image, is a

THE BIG KAHUNA NOW SHOWING STARTS FRIDAY HELICIPAT COMMAN LA JOLLA VELACE 4







Price of Glory - "Popi" pushes his three Price of Glory — "Pops" pushes his three some — the Fighing Ortegas — to go further in the boxing ring than he himself went. Dramstically and sylvistically urude and clunky — barely TV-movie level—though lon Seda has a nice quiet manner as the eldest son. With limmy Smits, Maria Del Mar, Ron Periman, Clifton Collins, Ir., and Ernesto Hernander: directed by Carlos CINEMA STAR 61

Return to Me — The lifeless wide **Naturn to Ma — The lifeles widower of a heart donor happens to meet and fall for the recipient, a waitress in an Italian-Irah restaurant in metropolitan Chicago. (Various reactions: "What was God thaking!" "Wow!" "Mama mil") very nuzzly, very namby pamby, very Lifetime Channel, very forced and flat. With David Duchowy. Minnie Driver, Carroll (2000). D'Connor, Robert Loggia, David Alan Grier, lames Belushi, and Bonnie Hunt; directed and co-written by Hunt. 2000 ● (CINEMA STAR 6; GASLAMP 15; GROSSMONT

The Road to El Dorado — Animate The Rend to B Doredo — Animated feature from DramWorks with a berel jame tribute as a nod to Big Clark Speilberg). Kevin Kline source lake Kerneth Branagh (i.e., very British), Rosie Feres sounds like a thorn in Spanish Harlem, and the songs by Bloon John and Tim Rice ("Look out, New World, here we come/ le "Philadelpha refeccion" with a Latin DramBrane, interpid, and then some?" sound like a Latin and Prefeccion "with a Latin DramBrane Latin and Prefeccion" with a Latin DramBrane Latin and Prefeccion "with a Latin DramBrane Latin and Prefeccion" with a Latin DramBrane Latin DramBran rcussion unit. None of this sounds right for a picaresque buddy picture (is the title a conscious evocation of the Hope-Crosby

"Road" movies?) about a pair of 16th-century Spanish rapscallions who find their

way to the legendary City of Gold, bring enlightened and civilized values to the bloodthirsty natives, and leave the place in better shape than they found it. (The long to the hidden city is pretty wel lone: the basty exit from it is a mess.) The formulaic funny business is apparently ssumed to be automatically freshened the mouths of cartoon characters, but the absence of flesh-and-bone actors only serve

11

200

for old sobersides Sidney Lumet (Prince of the City, The Verdict, Daniel, etc.), makes his directorial debut with this martial-arts Road Trip — Youth comedy with Beckin Meyer, Seann William Scott, Amy Smart,

flapdoodle. A career step down. Jet Li, Aaliyah, Delroy Lindo, Isaiah Washington, Russell Wong. 2000.

Ruses of Engagement — David-and-Goliath court-martist David a divorced, drinking, limping, emotionally fragile ex-Marine, ranked sixty-seventh in his lave class of Georgetown, now called upon to defend his old Vietnam buddy for opening fire on a crowd of protesters outside the American embasys in Yenner, and Colishi a State Department bad go risks by how the Department bad go risks by how the truth even before he knows what it is. Caught in the middle is an honorable, reasonable, fair-minded prosecutor (well played, with New York accent, by Guy played, with New York accent, by Guy Pearce) who occupies the only strip of gray in this otherwise black-and-white potboiler. Tommy Lee Jenes, Samuel L. Jackson, Bruce Greenwood, Ben Kingsley, Anne Archer; directed by William Firedkin. 2000. (OCCAINSDES IES PARRIWA PLAZA 18; RANCHO DEL REY 16; UA HORTON PLAZA 14; VILLAGE)

Same Old Song — It would be easy enough, if insufficient, to say what's unus about Alain Resnais's fourteenth feature. Just this: that the characters, in openly acknowledged hommage to British screenwriter Dennis Potter (Pennies from seconwirel Dennis Potter (Promies from Harowa and The Singong Detection, most pertinently), will periodically lay-you to fragments of French pop some break fragments of French pop some break fragments of French pop some to Marice Auditor (Marice Auditor), and the Auditor (Marice Auditor), and Auditor (Marice Auditor), and Auditor (Marice Auditor), and Auditor Aud

But either way, it seems a little surprising that Resnais, so averse to repetition, so adventurous in matters of form, would elect to borrow and adapt an idea that belongs so patently — so patentedly — to somebody else. Is he getting a little tired in his Reventies! Is he relaxing a little? of mere fragments of songs and his avoidance of choreographed producti numbers make the idea arguably into something of his own, and at the same time prevent any individual gag from growing old prevent any individual gag from growing of before our eyes (a problem with Potter). And it is worth recalling that he, with no need to pay homage to anybody, made an earlier sortic into musical territory in Life is all of lower sortic where the actors — some of the same actors as a matter of fact — also would lip-sweet hely livis. On that outning, Resnais had much more to say about the genre — about the human potentialities unleashed therein and about the occult life down in the mind. And the were the songs deleted, is riddled with Resnais's long-established interests in façades and what lies behind them, in th nseen and the concealed, in the power and eality of the intangible. Carried off with supreme suavity and serenity, it is a perceptive, witty, civilized, cerebral, and

life. It is a movie about people, about minds about life, about everything. The songs that get embedded are only one thing. And there are plenty of laughs outside the songs. Written by (also starring) Agnès Jaoui and Jean-Pierre Bacri; with Sabine Azéma, Pierre diti, Lambert Wilson. 1998. * * * * (KEN, THROUGH 5/18)

Scream 3 — Somehow the notion of a different killer or killers in the same disguise as the killer or killers of the original Scream does not seem fife for now sequels. It is, if anything, even more taxing than the notion of the same killer coming hack to life, and back to life, and back to life, as in the

Hallowern series — or more respectably, the Hammer Dracula series. And the "self-reflexive" comments on screen trilogies — not a large field when you stop to think about it — do not seem nearly a savey as the comments on dead-teenager films in the series. Second on exquests in general in the second. Certainly the comments would appear to have little bearing on the Marcel Pagnol trilogy of Fanny, Marties, and Césa or on the "Maxim Gorki Trilogy" by Mark Donskoi, or on Masaki Kobayashi's Huma undition trilogy or Hiroshi Inagaki's Samurai trilogy, let alone the more loosely meeted "Silence of God" trilogy by mar Bergman or Vietnam trilogy by

Wars — are we talking about here? Neve Campbell, Courteney Cox, David Arquette, Parker Poscy, Patrick Dempsey; directed by

(CINEMA STAR 10: CINEMA STAR 13: FASHION

DRIVE IN. LA JOLLA 12. MISSION VALLEY 20. OCEANSIDE 16; PALM PROMENADE 24; PARKWAY

Screwed — Dognapping comedy with Norm Macdonald, Dave Chappelle, Danny DeVito, and Elaine Stritch, co-written and co-directed by Scott Alexander and Larry

The Skulle — Faustian soul-selling at an unnamed by League school, all for the privilege of admittance to a sinister Secret Society sleeping potions, hooded red robes, icy white spotlights, dungeons and cages, keys to the inner sanctum. Silly as the dickens. With Joshua Jackson, Paul Walker. Craig T. Nelson, William Peterse. Christopher McDonald; directed by Rob Cohen. 2000. • GHARBOR DRIVE IN)

Small-Time Crooks — Woody Allen comedy, starring Tracey Ullman, Ela May, Hugh Grant, and Allen himself (CINEMA STAR 13; FASHION VALLEY 18; GASLAMP 15; GROSSMONT TROLLEY; LA JOLLA 12: MISSION VALLEY 20 OCEANSIDE 16: PALM PROMENADE 24: PARKWA PLAZA 18: RANCHO DEL REY 16: TOWN SQUARE 14: WIEGAND PLAZA; FROM 5/19:

Time Code — Mike Figgis's bona fide Time Code — Mike Figgis's bona fide experimental features shot in digital videos, in real time, with four separate cameras shooting simulaneous single-takes, an hour and a half in duration (no need, with digital video, to reload the camera), and then the screen divided into quadrants so that we see all flour images side by side, and the sound from each quadrant faded in and out at desired. These the remotels smillers use of desired. These the remotels smillers use of desired. There are periodic welling-ups of Mahler on the soundtrack, and there are Mahler on the soundtrack, and there are periodic cartipleakes. Sometimes, even apart from the quakes, the cameras will co-ordinate with one another (e.g., a different person in each quadrant talking on a cellphone at the same time), and sometimes more than one camera will be shootingto. All in all, it makes a bad ad for the new technology, from pallel, juantedeed, ught

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1000casq (1761-176, 1801-1700, 1700, 1710
1820 Men. The (17100, 1200, 170

10:30, Mon.-Thu. (11:40, 2:20, 5:15) 7:30, 10:30, Where the Heart Is (PG-13) Fir.-Thu. 10:30, Street the Heart Is (PG-13) Fir.-Thu. San. (11:50, 5:05) 6:50, 9:50, Screwed (PG-13) Fir.-San. (11:50, 5:00) 4:45, 6:40, 9:20, Sat. (11:50, 3:00) 4:45, 9:20, Mon.-Thu. (11:50, 3:00, 4:35) 6:00, 9:20, The Flintstones in Viva Rock Ve-gas (PG) Fir.-Thu. (11:10, 1:50, 3:45); Shanghai Moon (PG-13) Sat. PM. 7:20

CORONADO

820 Orange Ave., Coronado (619-435-6161) Rules of Engagement (R)

DOWNTOWN

Gaslamp 15 (619-232-0400)

701 Sth Avenue (619-232-0400) Small Time Crobis (PG) Fir. Sun. (1,240, 1:30, 2:55, 3:40) 4:55, 5:50, 7:00, 8:10, 9:05, 10:20, Mon. Thu. (1240, 1:30, 2:55, 3:40, 4 5:50) 7:00, 8:10, 9:05, 10:20; Gladiator (R) Fri. Sun. (2:45) 5:55, 9:25; Mon. Thu. (2:45 5:55) 9:25; Gladiator (R) Fri. Sun. (12:15, 100, 1:50, 3:25) 4:25, 5:15, 6:40, 7:40, 8:40. (1235, 225, 550) 8(15, 10-35) The Flint-stones in Viva Rock Vegas (PG) Fri. Sun. (1230, 235) 450, 715, 9:20, Mon. Thu. (1230, 235) 450, 715, 9:20, Return to Me (PG) Fri. Thu. (1245, 3:20) 6 (0), 830, [0:43]. The Ninth Gate (R) Fri. Thu. (3.15) 7:30. The Whole Nine Yards (R) Fri. Sun. (125) 345, (0:00), Mon. Thu. (1-25, 3:44) (10:00)

457 Horton Plaza (619-234-4661) Center Stage (PG-13); Road Trip (R); Di-nosaur (PG); Screwed (PG-13); Battlefield Earth (PG-13); Rules of Engagement (R); The Road to El Dorado (PG); Where the

LA JOLLA

Cove 7730 Grand, La Jolla (858-459-5404) East-West

Heart Is; Erin Brockovich (R); Love and Bas ketball

La Jolla 12 8657 Ville La Jolla Dr. (888-588-224) Dinosaur (9G. Battleffeld Earth (PG-15); Held Up (PG-15); Road Trip (R); Small-Time Crooks; Screwed (PG-15); Gladialot (R); I Dreamed of Africa (PG-15); Frequen (PG-13); Where the Heart is; U-571 (PG-13); Keeping the Faith (PG-15)

La Jolla Village Cinemas 2020 Villa La Iolla Drive (858-453-7831) The Big Kahuna (R) Fri.; Bossa Nova (R)

MIRA MESA

Mira Mesa Seven 10550 Camino Ruiz (858-689-1661) Call theater for program information

MISSION VALLEY

Fashion Valley 18
200 Frum Raid (RSS 558-2262)
Road Trip (RI) Small-Time Crooks Screwed
(RC3.13) Dinoscur (RG), Battlefield Earth
(RC3.13), Cladiator (RI), Up at the Villa, Frequency (RC3.13), Where the Heart Is. The
Flintstones in Viva Rock Vegas (RC), Love
and Baskelball, U-571 (Nr. 1), 28 Days;
Keeping the Fath (RC. 13), High Fidelity,
Enn Brockowch (RC) Fashion Valley 18

Hazard Center

Mission Valley 20

orth (858-558-226 Jobb Camino Del Rio North (888-558-262) Road Trip (R): Screwed (PG-13); Held Up (PG-13); Small-Time Crooks; Battlefield Earth (PG-13); Dinosaur (PG); Gladiator (R): Love and Baskeball; The filinstones in Viva Rock Vegas (PG): Frequency (PG-13); Where the Heart Is: U-574 (PG-13); Kepping the Faith (PG-13); Erin Brockovich (R):

STATE UNIVERSITY

Cinerama 6 Theatres 3831 University Ave. (619-287-8990) Dinosaur (107-161-361). (110, 3:201-5:30. 7:40, 9:50; Mon.-Thu. (1:20, 5:30). 7:40, 9:50; Galdiator (18, 17-5:30n. (12:30), 3:45). 7:50. 19:00; Mon.-Thu. (3:45). 7:50, 10:00; Battle-field Earth (PG-13) Fri.-Sun. (12:20, 2:50) 5:20, 7:50, 10:20; Mon.-Thu. (2:50, 5:20). 7:50,

10:20: Love & Basketball (PG-13) Fri.-Sun 10:20; Love & Basketball (PG-13) Prn.-Sun. (12:15, 245) 5:10, 7:35, 10:00; Mon.-Thu. (2:45, 5:10) 7:35, 10:00; The Flintstones in Viva Rock Vegas (PG) Fri.-Sun. (12:50, 5:15) 5:45, 815, 10:15, Mon.-Thu. (3:15, 5:45) 8:15, 10:15, Held Up (PG-13) Fri.-Sun. (12:45, 3:10) 5:40, 8:10, 10:10; Mon.-Thu. (3:10, 5:40) 8:10, 10:10

Ken 4061 Adams Ave (619-283-5909) Two Women (Not Rated) Fri., Mon. Thu. 4-45, 7:00, 9:15; Sat. Sun. 2:30, 4:45, 7:00, 9:15

and Tom Green, directed by Todd Phillips

VALLEY 18. GROSSMONT TROLLEY, HAZARD CENTER 7, LA JOLLA 12. MISSION VALLEY 20. OCEANSIDE 16. PALM PROMEMADE 24. PARRIWAY-PLAZA 18. RANCHO DEL REY 16. SANTEE DRIVE IN. SOUTH BAY DRIVE IN. SWEETWATER 9. TOWN AND COUNTRY, TOWN SQUARE 14. UA HORTON PLAZA 14. WIEGAND PLAZA; FROM 5/19)

Roman Must Die - Veteran cameraman

Andrzej Bartkowiak, who has worked ofter

CARMEL MOUNTAIN: CINEMA STAR GALAXY

CINEMA STAR 10; CINEMA STAR 13; FASHION

UPTOWN

Hillcrest Cinemas 3965 Fifth (619-299-2100 Human Traffic (R) Fri.

Museum of Photographic Arts 1649 El Prado, Balhas Park (619-218-7559) Double Indemnity, 5/18, 5 and 8:45 p.m.; Crime of Passion, 5/18, 7 p.m.; Gun Crary, 5/19, 6 and 9:30 p.m.; The Big Combo, 5/19, 7/45 p.m.; The Scare Crow and The Naviga-tor, 5/21, 12 noon, 2 p.m. and 4 p.m.

EAST COUNTY

EL CAJON

Parkway Plaza 18 405 Parkway Plaza (619-Parkway Plaza 18

405 Parkwy Plaza 18

Alissain impossible 2 Operations 24th
Asissain impossible 2 Operations 2

Faith (PC-13) Fri., Sun. Thu. (12:35) 7:30; Sat. (12:35) 16:05; Final Destination (R) Fri. Sun. Thu. (4:51) 10:03; Sat. (4:15); The Virgin Suicides (R) Fri. Thu. 7:30; 10:25; I Dreamed No. (14:10); Thu. (14:10); Thu. (14:10); Thu. (14:10); No. (14:10); Thu. (14:10); Thu. (14:10); Thu. (14:10); Wilsison: Impossible 2 (PC-13) Word. Thu. (12:30); 10:00;

Rancho San Diego Stadium 15 2951 Jamacha Rd. (619-660-3460) Call theater for program info

LA MESA

Grossmont Center 8 Theatres

9:15; Mon. - Inu. (1 571 (PG-13) Fri. - Sun. (1 9:55; Mon. - Thu. (11:35, 2 5:05, 7:30, 10:00; Mon.-Thu. (12:15, 2:40, 3:0 7:20, 10:00; Where the Heart Is (PG-13) Fir Sun. (12:30, 3:00) 5:45, 8:30; Sat. (12:30, 3:00 5:45; Mon.-Thu. (12:0, 3:00, 5:45) 8:30; The Fliristones in Viva Rock Vegas (PG) Fri.-Sun. (11:15, 1:45) 4:00; Mon.-Thu. (11:1 1:45, 4:00); Shanghai Noon (PG-13) Sat. Ps. 8:30; Battlefield Earth (PG-13) Mon.-Thu. (12:45, 3:30) 6:15, 9:15

Grossmont Trolley 8 Cinemas

Santee Drive In 10900 Woodule Are. (619-448-7447) Battlefield Earth (PG-13) Fri.-Thu. 8:15, 12:05; The Whole Nine Yards (R) Fri.-Thu. P.M. 10:20; Gladiator (R) Fri.-Thu. P.M. 11:00 American Beauty (R) Fri.-Thu. P.M. 11:00 SOUTH BAY

CHULA VISTA Cinema Star Chula Vista 6 20.3rd Ave., Chula Vista (619-525-3512) leady to Rumble; American Psycho; lomeo Must Die; Scream 3; Return to Me rice of Glory; My Dog Skip; The Road to Il Dorado; Erin Brockovich; Keeping the

Brockovich (R) Fri.-Thu. (1:10, 3:55) 6:45, 9:20; Return to Me (PG) Fri.-Sun. (12:30)

5:00, 9:30; Mon.-Thu. (12:30, 5:00) 9:30 icrewed (PG-13) Fri.-Thu. (3:00) 7:30

SANTEE

Santee Drive In

Cinema Star Chula Vista 10

ith and I Street, Chula Vista (619-687-FIL Dinosaur (PG); Road Trip (R); Held Up PG-13); Battefield Earth (PG-13); Scre PG-13); Gladiator (R); The Flintstones fiva Rock Vegas (PG); U-571 (PG-13)

Palm Promenade 24 70 Drawn Road, San Diego (19-58-22a) 70 Drawn Road, San Diego (19-58-22a) 70 Drawn Road, San Diego (19-58-22a) Road Tipp (18, Thoull-Time Crooks, Screwed (19-31), Held Up (19-31), Wingin Suicides Center Stage (19-31), Bionasum (19), BalUnified Barth (19-31), Caldation (18), The Hintstones in Vwa Rock Vegas (19), Ferquency (19-31), Where the Heart Is, Love and Bastefall), UP31 (19-31), Repling the Faith (19-31), The Road of 18 Doedo (19), Final Destination (18), Final Sectionship (19), Final Sectionship (19),

Rancho Del Rey 16 1025 Tierra Del Rey (619-216-4707) 1023 Tierra Del Rey (619-216-4707) hanghai Noon (PG-13) Fri.; Sat. 7:30; Di-105aur (PG) Fri.-Thu. (1:00, 2:00, 3:00, 4:00, 100, 5:55) 7:00, 8:00, 9:00, 10:00: Road Trip

10, 3:35, 3:50) 6:50, 7:15, 10:05, 10:30; Bat

tlefield Earth (PG 13) Fr., Sun. Thu. (1225, 113, Sub. 430) 7-09, 7-50, 9-50, 10-15 Sat. 113, Sub. 430) 7-09, 7-50, 9-50, 10-15 Sat. 1225, 113, Sub. 630 7-09, 9-50, 10-15 Sat. 1225, 113, Sub. 7-109,

Vogue 226 3rd Ave. (619-425-1436) The Road to El Dorado (PG Fri. Thu. 11:45, k00; Keeping the Faith (PG 13) Fri. Thu. 1:30, 8:00; Return to Me (PG) Fri. Thu. 4:00.

IMPERIAL BEACH

Studio Cinema 3 Studio Cinema 3 827 Palm Avenue, Imperial Beach (619-429-9640) Screwed (PG-15): Dinosaurs; Battlefield Earth; The Flintstones in Viva Rock Vegas (BC)

NATIONAL CITY

Harbor Drive In 32nd and D, National City (619-477-1392) Screwed and The Skulls

South Bay Drive In 2170 Coronado, Imperial Beach (619-423-2727) Road Trip (R) and Gladiator (R): Frequency (PG-13) and Battlefield Earth (PG-13): Di-nosaur (PG) and Mission to Mars Sweetwater 9 Theatres

1920 Sweetwater Rd. (619-474-8571) Dinosaur (PG) Fri. Sun. (12:25, 2:25) 4:2 6:20, 8:20, 10:20; Mon. Thu. (2:25, 4:25) 6 8:20, 10:20; Road Trip (R) Fri. Sun. (1:00 8.20, 1620, Road Trip (R) Fri. Sun. (150, 315) 525, 740, 955, Mon-Thu (1315, 525) 740, 955, Mon-Thu (1315, 525) 740, 955, Gladistor (R) Fri. Sun. (1240, 500) 7500, 1610, Mon. Thu (150) 7500, 1610, 1 9:20; Mon. Thu. (3:20, 5:20) 7:20, 9:20; Frequency (PG 13) Fri. Sun. (1:20, 3:55) 7:10, 9:40; Mon. Thu. (2:20, 4:45) 7:10, 9:40

NORTH INLAND BONSALL

Cinema Star Galaxy 6 Hwy. 76 and Misson Road, Bonsall. (760-945-8784) Dinosaur (PG), Road Trip (R): Battlefield Earth (PG-13): Gladiator (R): Where the Heart Is; U-571 (PG-13)

CARMEL MOUNTAIN

CARREL MOUNTAIN

Carmel Mountain 12

14:03 Carmel Mo. 18. (1988 of 54770)

10:05 Carmel Mo. 18. (1988 of 54870)

10:05 Carmel Mo. 18. (1988 of 548

ESCONDIDO Carousel Cinema 6 1868 East Valley Parkway, Escondido (858-480-4666) Call theater for program information

Poway 10 Cinemas 13475 Poway Rd., Poway (858-679-3878) Call theater for program information

Del Norte Plaza Movies 8 362 W. Del Norte Pkwy. (760-745-4

12.20, 2:45, 5:15, 7:45, 10:15; U-571 (PC Thu, 12:00, 2:30, 5:00, 7:30, 10:05; Glad (R) Thu, 12:30, 3:45, 6:55, 10:00

RAMONA

Ramona Twin Cinemas Dinosaur (PG): Frequency; The Flintsti in Viva Rock Vegas

SAN MARCOS

Silver Cinemas 11740 Bernando Plaza Call theater for progra

San Marcos 6 Cinemas Call theater for program infor San Marcos Stadium 18 Cinemas West San Marcos Blod. at Old California Walk

San Marcos (760-471-3711) Call theater for program information

NORTH COASTAL CARLSBAD Plaza Cinemas 2565 El Camino Real, Carlsbad (858-729-7147) Center Stage (PG-13); Battlefield Earth (PG-13); Dinosaur (PG): Gladiator (R)

DEL MAR

Del Mar Highlands 8 El Camino Real at Del Mar Heights Road, Del Mar (858-259-6610) Call theater for program information

Flower Hill Cinemas 2630 Via de la Valle, Del Mar (858-755-5511) Call theater for program information

ENCINITAS

La Paloma 471 South Coast Highway 101, Encinitas (760-436-SHOW)

High Fidelity: The Rocky Horror Picture

Wiegand Plaza 8 220 North El Camino Real Encinitas 220 North El Camino Real Encentas (760-94): 5540) Small-Time Crooks, Screwed (PG-13); Road Trip (R): Battlefield Earth (PG-13); Gladia-tor (R): I Dreamed of Africa (PG-13); The Flintstones in Viva Rock Vegas (PG); Fre-quency (PG-13); U-571 (PG-13)

LA COSTA

La Costa 6 El Camino Real at Alga, Carlibad (858-431-1990)

theater for program information OCEANSIDE

O-canside 16

401 Minison Avenue, Oceanside (260-439-)72.

501 Dinosaus (195). Scrowed (195-13). Virigio
Suicides, Battlefield Earth (195-13). Final
Decilination (19). Center Stage (195-13). Final
Frequency (196-13). Road Tigi (196-13).

5mail-Time Crooks, Love and Basketball,
Frequency (196-13). Road Tigi (18). U-574
(196-13). The Filintstones in Viva Rock Vegas (196). 28 Days: Where the Heart is;
Rules of Engagement (R).

Star Theater 402 North Coast Highway, Oceanside (858-721-5700) Gladiator (R) Town and Country 2253 El Camino Real, Oceanside (760-43-9144) Road Trip (R), U-571 (PC-13); Where the Heart Is, The Flintstones in Viva Rock Ve-gas (PG)

12

image at once (though the reduced size may minimize the lower quality), and a lot of quesay-making effects of twisting, turning, spinning cameras pulling in opposite directions. It makes a good ad, in reverse, for the old-fashioned virtues of classical composition and editing. The story if it matters, is a behind-the-scene-lift if matters, is a behind-the-scene-lift in the story in the story of the story images at once (though the reduced siz aspiring filmmaker pitches an idea identica to that of the present movie: "Montage has created a false reality." One hates to agree

28 Days — Four weeks in rehab: laughs, tears, quips, platitudes, and Sandra Bullock. Or Sandra Bully, for all the chance that

VILLAGE

anyone else has. Viggo Mortensen, Dominic West, Steve Buscemi, Elizabeth Perkins; directed by Betty Thomas. 2000.

• (FASHION VALLEY 18: OCEANSIDE 16)

Two Women — The friendship of two Iranian schoolmates from different

U-571 — A leaky old U.S. sardine can ("She's old, but she'll hold") is dispatched on a special-ops mission to swipe the Enigma Code Machine from a disable Enigma Code Machine from a disabled U-boat, but the commandors end up with the entire German submarine on their hands, plus a German destroyer on their tails. Old-time WWII adventure in the new-fangled umped-up and frenzied styke. The puglistic camera keeps charging at the actors' chests', hammering them in the jaw, locking them in a clinch — and the actors a look as if they are straining to lift a fer-handred-pound barbell, their eyes popping. veins bulging, sweat streaming. Matthew McConaughey, Bill Paxton, Harvey Keitel,

 $\star\star\star\star!$

Bossa Nova

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ENGAGEMENT

Jonathan Mostow. 2000.

* (CARMEL MOUNTAIN: CINEMA STAR GALAXY;
CINEMA STAR 10; FASHION VALLEY 18;
GASLAMP 15; GROSSMONT CENTER; HAZARD CENTER 7: LA JOLLA 12: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18; RANCHO DEL REY 16: SWEETWATER 9; "THE BEST ROMANTIC COMEDY IN AGES!

> Up at the VIBLA — W. Somerset Maugham in his famous perhoding mode upper-crust min his famous perhoding mode upper-crust min, an American Per, and an Austrian refuge in Italy in the darkening days before WWIII. A mond ratio, coupled with a realy-to-pounce Black Shirt, follows heavy foreshadowing and heavier coincidence and contrivance (*1 took you for a goddens, monanage to fashion as embhance of a manange to fashion as embhance of a performance out of the timy cracks in her fashion for the state of the segment performance out of the tiny cracks in her china-figurine demeanor, and Anne Bancroft is a kind of dust devil darting over barren plain, but the slumbrous softe voc Sean Penn, unable or unwilling to bestir himself, seems to have the more accurate measure of the piece. Philip Haas (Angel and Insects. The Music of Chance) gets credit for the listless and graceless direction, and plain of the properties of the plain of plain

in the movies of Philip Haas. With Derek

The Virgin Beleides — Set in Michigan in the mid-Seventise (where they teach Henry James's Partnai of a Lady to high schoolers), this tells of the extreme form of protest taken by the few Bond Libon instens to the repressive no-duting policy of their terminally quate partnat (James Woods and an almost unecognizable Kathleen Turrer, going the way of Shifely Winters and Committee of the Committee and the rest of it doesn't have a lot to add, apart from some embarrassing period clothes and a "satirical" color scheme of hurdle, ever have got released — if the filmmaker were not Don Coppola's

could have got made and released by anyor but an indebted Paramount Studio. With Josh Hartnett, Scott Glenn, Danny DeVito.

• (HILLCREST CINEMAS; LA JOLLA VILLAGE;

Where the Boart is — Southern-fried chief filed. Seventeen year-old Novalee chief filed. Seventeen year-old Novalee chief filed. Seventeen year-old Novalee appreciations about five (for max on out on the fifth of the mouth it took fifty of the mouth of the fifth of the mouth it took fifty of the southern the called and the fifth of the mouth it took fifty of the southern the called and the fifth of the southern the southern the called the southern the sout

The Whole Mine Yards — Humdrum hit-man comedy, as thick with Cupid's arrows as with bullets. Matthew Perry, playing a Montreal dentist caught in the crossfire, works harder for his laughs than crossfire, works harder for his laughs than the rest of the cast combined, and his rewaits to be the only one of them who raises eva weak smile. With Bruce Willis, Natasha Henstridge, Amanda Peet, Rosanna Arquette, Kevin Pollak, and Michael Clarko Duncan; directed by Jonathan Lynn.

• (CASLAMP 15; SANITEE DRIVE 10)

HE KNEW Movies Showtimes ...Everything "He even knew how to buy — "He knew things only Movietone.coi (moviefone.com)

Moviefone Ann America Online Present "Psychic Child" featuring Moviefone.com Movies. Showtimes. Even Tickets"

Men on Horseback in Hillcrest

It's the only time I could eat curry without setting my face on fire.

t's been 16 years since Zia Nasery introduced Afghan food at his restaurant, Khyber Pass, on Convoy Street. During that period Convoy Street was the home of ethnic restaurants of every stripe. Fashions change

restaurants of every stripe. Fashions change and Convoy Street in no longer a hub of fashionable dining. According to Nasery, after 8:30 p.m. "You may as well close the doors and go home." For this reason, he passed the baton to Parisa Nasery, his daughter, who now owns and operates the new Afghanistan Khyber Pass Restaurant in the heart of Hülcrest.

The location on University is a wise choice. The sidewalks are crowded, the outdoor cafés filled despite the traffic on the main thoroughfare. For a moment I thought I was in the Gaslamp district on a Friday night.

The interior of Khyber Pass is eye-catching. As you enter you see a copper waterfall. The water drips slowly, creating a soothing effect. On one wall there's a mural of men on horseback, and photos of Afghan natives hang on another. The interior seats about 50 — just enough for intimacy without a sense of crowding. Different varieties of fresh flowers grace every table.

grace every table.

My companion had never tasted Afghan food — on his holidays he takes his family to Italy. I had, in fact, invited his wife and children because you can taste more dishes if you eat family-style. But his children were off on their daily rounds. I mention this because on their daily rounds. I mention this occuse I'm asked frequently about family-friendly restaurants, and this is one of them. A glance of pain crossed my friend's face as he asked softly, "Is this food spicy?" I shook my

head, but as soon as Ms. Nasery approached I told her, "We'd like every dish very mild, please." If you tell the management in advance

spicy seasonings won't be added to your food.

The new owner hired a special chef to do the appetizers. They are Middle Eastern as well as Afghan in origin: tabbouleh, a salad of

chopped parsley, bulgur wheat, and chopped tomatoes; hummus, made from cooked-on-the-premises garbanzo beans; and borta (baba ghanoush), baked puréed eggplant, are a treat. They are fresh and flavorful, and you can taste REVIEW

REVIEW

THE PROPERTY OF THE PROPERTY O

Calendar

REVIEW
ELEANOR WIDMER
To to Parisa
we own and
Khyber Pass
att. and habit-forming — you will find youndf
longing for more. The nan bread, baked in a
tandoor oven and served hot, costs \$1,95 and is

tandoor oven and served hot, costs \$1.95 and is the perfect accompaniment for the hummus, puréed eggplant, or any of the entrées. We were told that for both dinner and lunch the most popular dish is tandoori chicken salad (chicken baked in a tandoor oven) placed on top of Caesar salad. It costs \$8.95, and these different tastes and textures

58.95, and these different tastes and textures will do wonders for your palate.

The kabob dinners — beef, chicken, shrimp, lamb, or beef patties — cost \$11.95 to \$14.95 — and are served with rice and \$14,95 — and are served with rice and vegetables. Except at Bandar Restaurant, where the marinade is outstanding, I don't find kabobs interesting. Yet many dine at Afghanistan Khyber Pass for the chicken shish kabob or the chicken tandoors kabobs served with rice and vegetables (\$12.95 each). Four types of rice are available. You can't go wrong with plain basmati rice, but for those who would prefer something different, try the lamb would preter something different, try the lamb stew served with a sour cherry rice, called yaghout chalow (\$12.95). Another recommended dish is the chicken curry with yogurt sauce. It's the only time I could eat curry without setting my face on fire. The yogurt makes the chicken succulent and juice out being soppy (\$12.95).

Vegetables prepared daily include potatoes simmered with jalapeño peppers, puréed spinach, sautéed eggplant, banana squash topped with yogurt, and sweetened cabbage,

The Restaurant. Afforman Kiyber Paus Restaurant
The Location's 25 Maneins Arebus, Hillians 49:294-7579
Type of Food: Affair
Price Range's Supu and apprietus. 2593 to 5.5% enterts. 512.95 to \$15.95
Hours: Open duly lumb and dinner. Lunch, 11:00 a.m. to 3.30 p.m.; dinner, 3.30 to 10:45 p.m.; to 11:45 p.m.
Friday through Sunday

Don't leave without tasting the baklava, a

pastry with crushed nuts dripping with noney - just my sort of delight. Afghanistan Khyber Pass is an exciting addition to Hillcress

Rhyber Pass is an exciting addition to Hillcrest and the city.

Julia Child was in San Diego the last week in April, and everyone who met her commented on her stamina at age 87. She had dinner at the Marine Room on Thursday, April 27. On Friday, he had lunch at the Sky Room 27. On Friday, she had funch at the Sky Room in the La Valencia Hotel and dinner that night at a private home. Saturday, lunch at Pamplemousee Grill and book signings at Warwick's and the Book Works for her new book. Cooking with Julia and Jacques. At both places she sold out all the copies in the store about 160 at Warwick's and more than that at the Book Works

She is writing two books, her memoir of her years spent in France with her husband Paul, and another whose topic she wouldn't disclose. Recently Julia visited Las Vegas and stayed at the Bellagio Hotel, where, she told us, she had to use a "scooter" to get from one

I attended the lunch in her honor - one of my friends calls her "the food ambassador to the world" — and the Sky Room, normally the world"— and the Sky Room, normally closed for lunch, was opened for the occasion. The room never looked more gorgeous, with one table that held 20 people dominating the room and pots of dazzling flowers everywhere. Julia did not sit at the head of the table, but in

Julia aid not sit at the nead of the table, but in the center facing the ocean. Everyone but me had arrived with books, and I thought these were presents for her. I-felt I had been remiss in not bringing her a gift, but it turned out that these were old Julia Child cookbooks that the guests wanted her to autograph. She was gracious about this additional chore, though some of the books

additional chore, though some of the books had seen better days. When asked what new trends she didn't care for in cuisine, she replied, "Crab cakes and creme brûlee," What did we have for dessert? Among other goodies, crème brûlee. When I asked her in a half minute of private conversation what she did to relax, she replied, "My work is my relaxation."

\$3.50 3pm - 7pm

ur-ban (ûr'bən) adj. 1. Pertaining to, ocated in, or constituting a city. 2. Characteristic of the city or city life

ta·pa n 1. to cover 2. snack 3. a style of eating tasty portions

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Best Mexican Restaurant 1999 San Diego Reader's Best Best Mexican — San Diego Magazine Critic's Pick

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too shelf margaritas bloody marys, greyhound & mimosa \$2.50 plus featured entreé \$6.50 EXCLUSIVE SAN DIEGO LANDWARK THEATRES Brought to you by the producers of 444-FILM® SPONSORED BY: San Diego Reader do more spanish tapas \$3.50 3pm - 7pm Weekdays 3:00pm • Weekends 1:00pm Closed Mondays 3965 Fifth 619/299-2100 Purchase tickets by phone or online for the following theaters: Change Tak MI® FOR TICKETS & SHOWTIMES CALL 444-FILM

My Mouth **Terrified Children**

Little kids ran away in terror when I laughed.

whis is where I woke up. The Fifth Avenue trolley stop. True. Came up from San Yaidor after a real easly morning run to J. Capped tooth kind of went ping! hast came out with the dental floss one night. Carla thrilled. "You're supposed to haul out the food between the teeth, not the teeth between the common had inked out my front."

someone had inked out my front

someone had inked out my front ight tooth with a crayon. Little kids ran away in terror when I suppled. I had to do something to the troiley around 11:90 a.m. Sitting on the sunny side. I slip-side into a sleep. Hymotic winging of the carriage. The burble of Spanish around me... Ext's Wake up. Suddenly it's downtown San Diego. Fifth Ave. Stumble out. Outside Kinko's I take a moment to come to the first sunny side on the day of the first time in my life it looks beautiful. Well, the cafes that rent space in tag ground floor of. Their outside in the standard of the first time in my life it looks beautiful. Well, the cafes that rent space in tag ground floor of. Their outside had not been supplied to the standard of the first time in my life it looks beautiful. Well, the cafes that rent space in tag ground floor of. Their outside

rent space in its ground floor do. Their outside street tables have come alive in the sun. They're packed with laughing women and sleek-faced men. The sunshine lights 'em up like a stage. How could I have missed this little jewel? I check out the selection. Sixth Avenue Bistro,

Mama Gucci's, SuperTacoLoco, Scott's San Diego-Style Gourmet Sandwiches, the Fresqueria, the Kabob House. Wow! Never realized there was such a restaurant row up here. I feel in my pockets. Got the five-buck note with red dye on it and a dollar in change. Cross the road and walk into Mama Guccis, mainly

because Connie Francis i because Connie Francis is singing, "Arreevee-derchee Roma" there, and it has a bunch of foreign students crowding one table and yapping. Portuguese, I think. Maybe FORK

some French there too. But the main reason I come is their special But the main reason I come is their special, \$4.95. I'll just make that. Baked rigation with Italian sausage, mozzarella cheese, and marinara sauce. Girls in green golf shirts come carefully out the door carrying steaming plates of the stuff. I follow one back inside. Whoa! Inside is stacked too. It's crowded, mainly with secretaries trading

too. It's crowded, mainly with secretaries trauing office scuttlebut while they eat.

I join the line and check the board. Place is really clean. Blond wood chairs with green-blue padding, or garden benches, tables with red-and-white check tablecloths, yellow-and-white walls with red shutters and window box flowers, and spectacular Italian plates hanging

on wrought iron.

Mainly, of course, I'm staring at the wall

menu. Huh. That special was not a loss leader. All the dishes are reasonable. Fettucini Alfredo's going at \$4.65. That's Carls it steph-croated calmars with a side of pasts is \$5.25. Is see a couple of plates passing by that have to be the angelhair broccols, sun-dried tomato, basil, and feta tossed in "extra-virgin olive oil," for \$4.75.

I'm just looking at the spagheris and meetablas with the marinars assuce (\$4.65) when it's my the dental properties of the special properties of the dental properties of the dental properties of the dental properties of the dental properties of house wine would go beautifully with the music (now it's "Mam"), the cafe tamosphere, and the rigitoni. Class is \$2.50. That's when I remember I don't have the dingle. That when I remember I don't have the dingle. That when I remember I don't have the dingle. That when I remember I don't have the dingle. That when I seemether I will be a supplied to the state of th

named after. Mama Gucci has retired to Bologna Italy. "They're all her recipes," says George. "Every now and then she comes out and inspects." I take my ring outside to the six green plastic ables in the sun. There's only one spare. Talk around me is all office politics and making money off stocks on the Web. This is the 12 o'clock lunch crowd. Sharp-dressed women parade by on the sidewalk. Older men stick their paper napkins in the top of their shirts. The talk at that table is golf. Then my plate comes. Beautiful blues and red and the middle and a big chunk of French bread on the side. Perfect. The marinars succe tastes great and is good for scooping up with the bread, but the sausage, which is burned in bits, tastes the greatest. It has herbs in there. Fennelf Maybe. Ooh. Drop of wise would have been good with interrupting the pleasure, but pretty soon I've polithed off all the pasts and lick my lips. How could I have missed this place?

"We're only open from 11:00 to 3:00," says George. So we have to make our money right now. In the evening the street starts changing

The Place: Manus Cucc's Homestyle Italian Food
The Location: 1157 Suth Avenue, downtown (6)9-338-0400
The Location: 1157 Suth Avenue, downtown (6)9-338-0400
Type of Food: Sugar (ground beginned states, papphers, bread), \$4.65, chicken Channt (red wine states)
Prices: Spaghern Boligane (ground beginned states, papphers, bread), \$4.65, Tucsery
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That inches imagenic (marinated chicken, carrots) judiente, bean sprouts, and spley That peanut states), \$4.75;
Hours: 1100 a.m. to 500 pm., Monday to Friday
Though State: 4100 pm., Monday to Friday
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New Though State: 4100 pm., Monday to Triday

George. 'So we have to make our money sight now. In the evening the street starts changing character. We don't wait around for evening.'

So that's the secret. The sun will soon be leaving the street. Me too. But first, I feel for the box of dental floss.

In the trenches for the big boys (but fortunately, before they got so big that, in his opinion, they began to see wine as just another product to be sold). Now, he is living the sales-man's dream: working for Paul Bullard Associates, selling a rel-atively small book stuffed full of wines that pook stuffer full of wines that pook stuffer that as opposed to wines he has to convince them to take. Wines that are supported that are supported to the wines he had to convince them to take. Wines that are wines to the wines that are wines to wine the wines will be wines that are wines to wine the wines that are wines to wine the wines that are wines to wine the wines that are wines that wines th

Curtis Can Walk Away

He is living the salesman's dream: selling

a relatively small book stuffed full of wines

expensive.
"There will always be a market out there for good-quality wine from smaller produc-ers," says Curtis. "My territory sounds like a lot of geography, which it is, but there are only a certain amount of people that are even in-terested in wines like Paul Hobbs or Joseph Swan. These are expensive wines. Not only are [many people] not going to want to buy these wines; I wouldn't even sell them to them, he cause what are they going to do with them? If their wine list consists of a lot of commercial brands that you can buy in every grocery store

that people want.

ine salesman Bill Curtis is happy now. He has done his time, serving in the trenches for the big boys (but

on earth, they're not going to want it. They don't have a staff to sell them; they don't know about them. So you call on what you would say are the B+, A-, A, and A+ accounts, and that's it." Not only does he not have to beg people to

buy his product, he doesn't even have to put up with their non-sense. "What I like about this job is that accounts that I had to call on before, if they're jerks or if they treat salespeople like dirt. I don't have to put up with a guy is hard to deal with, if he's a jerk, if he's

a guy is nard to deal with, if he s a jerk, it he's rude or demanding or keeps you sitting around for an hour and then tells you he doesn't have time to see you, if he lies to you in order to get something," Curtis can walk away and take his book with him.

book with him.

It's not a book that high-end clients like to see leaving, despite the price tags. "The wines are very much in demand, some much more so than others. I probably have one of the most chi-chi wines: Bryant Family Vineyards. It's going to be \$2400 a case wholesale upon release.

It was \$800 for the '95, it was \$1000 for the '96, and now it's \$2400 for the '97, and I could sell 50 times as much as they give me, which won't be much subtractive me a list and says. This abliant gives me a list and says. This sollar gives me a list and says. This sollar gives me a list and says. This sollar gives me trail, mostly resturants, and some retail, mostly resturants, and some retail, mostly resturants, and then usually you have a little pool to give to guys who you think deserve it, but that's minuscule."

Who gets the discretionable problem that is the says that the says the game is played. He says he doesn't have to a statch the Byrant to bad stuffe's try-

Calendar

is played. He says he doesn't have to attach the Bryant to bad stuff he's riv-ing to unload, but "You don't buy nothing else and expect to get a wine like that. There's a very prestigious ac-count, and in the year and a half I've worked for Bullard, they've bought

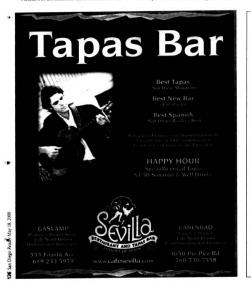
five cases of wine. I don't consider that to b much of a participant, but I guarantee that I'm going to get a phone call from them saying that they want Bryant Family. I'm going to say, 'No way,'"

When a wine is in high demand, I imagine When a wine is in high demand, I imagine, there will be many interested suitors wanting to represent them. I spoke with Rod Berglund, co-owner and winemaker at Joseph Swan vineyards, about his reasons for going with Paul Bullard Associates. "When you're small, with a lot of brokers and distributors, you really get lost in the shuffle after a while. If you get a great write, un from combodies, wild halve get a great write, un from combodies, wild halve great write. great write-up from somebody, suddenly you're the best friend they've ever had. If not, it's whichever winery is putting the most people on the street to do ride-alongs and other

eph Swan Vineyards

things." He visits accounts that have stopped buying, and they explain, "No one ever comes to see us." Because Bullard represents only small wineries, this risk of getting forgotten is

"We were introduced to [Bullard] by a we were introduced to [Bullard] by a friend in the business. I asked him if there was anybody out there who was good and might be interested [in representing us], and he had one name. When Paul came to visit us, he knew everything there was to know about this win ery: he knew where all the wines were, where try: ne knew where all the wines were, where they'd been, what people thought of them, who had been selling them. I was really impressed. He had done his homework; it was obvious that he had represented them well." "He loves wine," continued Berglund. "He's





ORDER IN OR TO GO 619-291-7575







minced pumpkin seeds topped with two chile-dusted Jumbo Shrimp.

It's served with pineapple mango salsa, black beans, guacamole and confetti rice, and includes a green salad with Anthony's own ialapeño ranch dressing.

Join the fiesta, all this month!









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ANY

PASTA

PIZZA

not just out selling boxes; he sells wine. He takes the time to get to know our wines, get the proper placements." B end restaurants, though they are desirable for image en-hancement, but also smaller places with smaller lists, where the food is well-matched to Swan's style of Zinfandel and Pinot Noir. "That's nice, because it gives you better exposure, and also, there's a much better chance the staff will have tasted the wine" and can therefore rec ommend it in the proper

The same rule applies, to a certain extent, to retailers.
"Different retailers have dif-ferent focuses; there are far too many wines on the market to have them sell ket to have them sell everything. Better to have people who like and under-stand a particular style and sell to them, because they're going to have the clientele for that style as well. Everybody that style as well. Everybody along the way is going to be happy, rather than just, This is what we've got on special this month, and I can give you a deal on it."

Berglund's confidence in Bullard extends to Bullard's salesmen, and from what

SANDIRGOR HADER. COM Curtis tells me, it seems jus-Curtis tells me, it seems jus-tified. Before I spoke with Berglund, Curtis told me, "There are so many stylistic differences that what appeals to one person will absolutely to one person will ab not appeal to another. I have accounts that think Joseph Swan makes some of the greatest Pinot Noirs and Zin-fandels in California, but

with one of my major retail-ers, I don't even bring it in. He hates the stuff. It's very rustic and earthy, very old school. Ask the guys at the Wine Bank; they understand that his is a very traditional, old style. People who can re-member what Zinfandels used to be like, they like Swan a lot. But if somebody

more than \$16. Please call restaurants in advance for

Dinner

Featuring the '95 Private Reserve

Chardonnay and Cabernet.

Five-course special menu.

30-person exclusive dinner.

Tuesday, May 30, 6:30 pm.

Roppongi

Space is limited. Please RSVP at 858-551-5252

desert. Open daily, Low.
THE DHING BOOM L'Auberg Del
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1540 Camino is used to more contempo-rary Zinfandels and Pinot oirs, they won't know what RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listing written by Eleanon Widner (reviews by Max. Nash ner followed by his name). Individual restaurants will appear unter or twice a month. A complete searchable list in available online at www.SanDiegoReader.com. Price estimates are based on the lattest information available for a main's range entire. Lowe below 310; modernets. 310 to 316; expensive more than 316. Please call missed. Lov.

PAZOTS SOUTHWEST RESTAURANT 1355 Camino Del Mar. Del Mar.
Palza, Del Mar. 385–259-9966. Per
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Para Mar. 395–399. Per
Para Mar

TOM GIBLIN'S IRISH PUB AND RESTAURANT 640-A Grand Avenue, Carlsbad, 760-729-7234. Opt for Irish rather than American dishes. Recom-

NORTH COASTAL

CALYPSO CAPE 576 North Highway 101. Encinitas, 760-632-8252. Located

101. Encinitas, 760-632-8252. Located on the border of Leuzadis and somewhat difficult to find, this lively cafe serves French and Pacific Rim cuisines, and paella every Thursday. Unique recipes, modest prices, and live music Friday and Saturday. Noise is nerve shattering weekends. For a less hetcic evening, dine weeknights. Dinner nightly, Low to moderate.

nighty. Low to moderate.

DEL MAR PLZZA 211 15th Street,
Del Mar, SS-481-1008. If you've heard
about, dersanda about, or were merely
curious about New York pizza, the best
coal practitioner is now in Del Mar
complete with New York manner. The
total street with see are good, but the pizza
is in a league by itself. The secret lies in
the crust. League and stuffed eggshart
also available as well as cannol for
desert. Open daily. Low.

chilip/Low.

REWENERS/LOWATANT 76 First Street,
Stalie 70.5, Lumbersed Shopping Contrace, Taginians, 20.94-44.81. For two cost and high quality, Kim is the best Vietanance: restaurant in North County, From the overvledning, extensive means, yo paying rolls, streldrounted Corrish hens, from grass
chicken, neamed fish. The food in fresh and
highly attisfying. Closed Monday.
Open Turselay through Standay, hand, and
dinner. Continuous service. Low to
expensive.

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day to Sandey. Low to moderate.

MERIMANS 300 Crided Village Drive (control of Caribbad Souleras). Caribbad, 700 729-4115. The pasked dising room has been refurbhished and looks are hardler branch and branch a

expensive.
PARIOLI ITALIAN BISTRO 647 South Highway 101, Solana Beach, 858-755-2525. Italian dishes from ev-ery section of Italy are prepared with loving care in time-honored tradition.

amougher with fireplace. Open daily ideoletes.

Modeletes.

Section 1997. Ed. 1997. Market food decided on the fire of the fir

3:00 p.m. Moderate.
TWINS RESTAURANT 937 South
Coast Highway 101, 760-635-1962.
Beautiful interior complete with water
fall, well prepared French food, but
priory. Best bets: Rock fish soup, muscory duck sald, rack of lamb, bouillabaisse. Open for dinner Tuesday
through Sunday from 5:30 p.m.
Expensive.

Expensive.

VILLAGE MILL BREAD COMPANY
12845 El Camino Real, Carmel Valley
(Del Mar Heighn), 835-79-4-994. Sixteen varieties of bread, all fine for sandwiches. Best best are honey sunflower
and cinnamon swirt, which makes excellent French toast. The bread is soft
with soft crusts; children lowe it. Open
dully.

daily.

VIVACE Four Seasons Resort Aviara.

7100 Four Seasons Point, Carlibdo,
7100 Four Seasons Point, Carlibdo,
7100 603-690. The well-prepared
in any upack San Diego restaurant, but
it's an experience to dine in such huzurious surroundings. Menus change sesonally. The appetizer list offers unique
peticions, For entre stry chicken in clay
post or daily fresh fish. The Four Seasons louge is a great place to wite stand

listen to live music. Go see the hotel. It' worth the trip. Open nightly, 5:30 to 10:30 p.m., dinners only. Expensive.

10:30 p.m., dinners only. Expensive.
WILD NOTE CAPE 143 South Cedros
Avenue, Solana Beach, 858-259-7310.
Located adjacent to the Belly Up Tavern, this uniquely decorated room offers
excellent salads, pasts, fresh fish, and
burgers. The new chef adds luster to the

ATHENS MARKET CAPE 11640 ATHENS MARKET CAFE 11640
Carmel Mountain Road, between Pacific Theatres and Sportmart in Carmel
Mountain Plaza (close to Rancho
Bernardo) off 1-15, 854-67-2225. The
same recipes that you know and love at
Athens Market downtown are even
more lovingly prepared her. All erres with soup or salad. Excellent moussaka,
baked chicken, Bamb behabe, Excellent
value and tasty product. Open daily,
Low.

Iow.
FISH HOUSE VERA CRUZ 360 Via
Vera Cruz, San Marcos, 760-744-7346.
This family-style restaurant serves
seafood and fresh fish that changes
daily. Simple but honest preparation,

expensive.

THE FORTUNE COOKIE 16425
Bernardo Center Drive, Rancho
Bernardo, 858-451-8958. We are fortunate to have a Chinese restaurant of
such quality in North County. The chef,
thenry Yang, comes from a five-star
restaurant, and his cooking may be
characterized as Chinese with French
influence. Lunch, Monday through Sarurden. dinner, nightly. Moderate to.

KARL STRAUSS BREWERY GAR-DENS 9675 Scranton Road, Sorrento Mesa, 838-587-2739 (behind San Diego Tech building). The garden with bridges, koi pond and outdoor seating are major attractions for summer din-ers. Cooking is done by first-rate chef

SUNDAY, MAY 21 - NOON-9 PM

Help us celebrate 19 successful years serving traditional Japanese delicacies!



1449 University Avenue

619,299,7203

*No additional coupon offers or discounts available on this date only.

and portions are massive. Try Thai chicken salad; oven-roasted salmon; salmon salad; fish- and-chips; filet mignon. Buffet brunch average. Closed Saturday. Lunch weekdays, dinner Sunday through Friday. Sunday brunch. Low to medium.

Low to medium.
MILLE FIELUES 6009 Paseo Delicias,
Rancho Santa Fe, 589-558-3085. There's
no doubt that in Rancho Santa Fe, in Series
ressurant walks away with the prizes.
The 3 la care menu, which chapes
daily, provides exquisite appetiters,
soup, and entries. First-rate sensor
dishes and a stunning wine list. Open
daily, Lunch, Monday through Friday,
dinner nightly. Expensive.

dinner nightly. Expensive.
MING COURT 12790 Carmel Country
Road (Country Plaus Shopping Center).
North City West (adjacent to Bly).
858-793-2933. Elegance describes the
interior of this restaurant. Some unusual preparations are cilantro chicken,
pungent abrimp, three-mushroon the
light, tangerine beef, and items on the
Ming Court specially list. Service is firstrate. Open daily, Moderate.

ONAMI JAPANESE RESTAURANT
240 East Via Rancho Parkway, Escondido, North County Fair, 760-738-7522.
One hundred sixty-foot Japanese seafood buffet, bot Japanese dishes, salads, desserts, all you can eat. Tons of fresh food. Seats 250. Open daily, lunch and dinner. Expensiv

and dinner. Expensive.

RANCHO VALENCIA 5921 Valencia.

Circle, Rancho Santa Fe, 858-756-1123.

The dining room and surrounding grounds are gorgous, the meals 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 1551
South Excondiol Boulevard, Excondido, 766-740-7595. The grains are ground daily for this wonderful Europeas-reje breach. Every bread has denoconsistency and an amazing crust. The bourdough with Greek olives, and the country sourdough. Recipes come from France, Italy, Germany, Ottoe Sunday, Open Monday through Saturday. Low.

day. Low.

WINNESELLAR AND BRASSERIE 9550
Waples Street #115, 858-450-9557. This is the sister restaurant to Laurel, and the food is a delight to the palate. Lunch on Saturday served by itself or in conjunction with the winetasting. Call for directions and specific hours.

LA JOLLA

BALL RESTAURANT 7600 Fey Avenue.
SSA-654-6500. If you've been searching
for an Indonesan restaurant, here's the
one and only. It offers good soups, aidaids, chicken keabab, and beef siew, as
well as rigitalfie, which means rice table.
If an Indonesan feast for \$118.95 per
person. Lovely surroundings. Lunch
Tuesday through Sunday. Dinner
nightly with Balinese dancing Sanurday
evening. Moderates.

THE BIRD ROCK CAPE 5656 La Jolla THE BILD BOCK CAFE 500 La John Mouleval, 483-54 900. Door time this small cafe that serves delightful food. Dubbs are divided into small, medium, and large piates. Try the free-range chickers, une rotto, carb class, or adad Uppertentions but worth seek or good. Parks arrivable for outdoor divided to the control of the c

Online Restaurant **Coupons!**

These restaurants have valuable coupons on the Reader's Web site

O indicates at least one North County location.

Angelo's 2 for 1 dinner Ashoka 50% off lunch or dinner
Atlantis Free tiramisu
he Atoll Free entrée & 1/2-price wine The Atoll Bahia Cafe
Blue Crab Restaurant

Brime rib buffet \$12.95

Dinner for 2 \$24.95 Free lunch or dinner entrée

Rollicine Brockton Villa Restaurant on Villa Restaurant
Broken Yolk Cafe

52 off breakfast or lunch Buffalo joe's 2 for 1 dinner Caesars Cafe
Cafe India

Z dinners \$19.95

Calypso Café 50% off dinner Casa Picante Free dessert Casa Sanchez Free appetizer Chan's Garden
Chateau Orleans

Tree appetizer
2 for 1 Calum/Creole entrée

Cookinit.com Free Mocha Crème Brûlée
Cottage Cafe Free apple strudel Cucina Fresca
Cucina Italiana
Z for 1 hunch or dinner DeLuca's Cucina Italiana

Dickey's Smokehouse 50% off lunch or di D'Lish Xpress
O Don Chuy
Use Beach Cafe
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O Don Chuy
O Firehouse Reach Cafe Galley at the Marina Ginza-Sushi
Grangers & Ethiopian Cafe

Sushi dinner for two \$14.95

2 Ethiopian entrées \$15

© Greek Village
Hard Rock Cafe
Harry's Coffee Shop
Jopanere Restaurant
Jewel Box Bar & Grill
Jewel Box Bar & Grill

Ichiro Japanese Restaurant luke Joint Cafe Complimentary de King's Shish Kabob

Dinner & movie for 2 \$21.99 Ki's Restaurant Free appetizer Lila's Urban Tapas & Bar Free tapas plate

Living Room Coffeehouse Sunday brunch \$7.45 \$10 off Moroccan cuisine Marrakesh O McCabe's Bridge

AcCabe's Bridge 1/2-price appetizer

O Mikko 50% off sushi
Moondoggies 20% off entire bill 50% off entrée Free gourmet pizza 50% off dinner Palomino Euro Bistro

O Passage to India Pasta Espresso \$4.50 pasta @ Pizza Nova Dinner for 2 \$11.99 Free Tuscany bread Pizzeria Uno Raw Mana \$5 off sushi

Rock Bottom Free appetizer O San Luis Rey Downs
Sanfilippo's
Sanfilippo's
Sanfilippo's
Pizza or lasagne for 2, \$10.49

Samingos Pazza or integer for Z. 180.39

Sevilla S. Off Paella Valenciana
Shanghai Mongollan BBQ dinner \$8.50
Star of India Su% off entrée
Su Casa

Et Suhi Bar 50% off beer it sake
No Serisia Uzaneta nomativa. C) Star of India The Surfside 1/2-price appetizer

Sunset Sushi Bar Sushi Deli Too Sweet-N-Sugarfree

10% off total dinner bill Free frozen yogurt 1 free California rol Taiima Japanese Restaurant Thai Foon
Thai Orchid Cuisine

Though Tioleo's
Tree dessert

Thai Foon
Tree dessert

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DINNER

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All You Can Eat and Drink 11 am-3 pm

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Asparagus Roll
Asparagus Roll
Solgiri Sushi - Sake, I:
Saba, Ebi, Spicy Tuna,
Spicy Hamachi
Shanghai Salad
Egg Roll
Fried Wonton COMBOS only \$4.95 . Each With ad up to 4 people per party. Expires 5/24/00. NAPA/MORENA 5302 Napa St. 619-542-1462 MIRA MESA 10787 Camino Ruiz 858-695-1461 Includes Miso Soup, House Salad and Rice. Special California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Mixed Sashimi (5 pcs.) With this at. Expires 6-1-00.

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Two-Meat Combo Plate \$978 Rog \$10° FREE KIDS' MEAL with every adult entrée purchased. • FREE (ace painting • FREE balloons MEAT BY THE POUNT
 SLOW-SMOKED MEAT STEAKS & MORE OPEN FOR LUNCH, DINNER & DESSERT . DINE-IN . TAKE-OUT . CATE A TEXAS TRADITION SINCE 1941 @ DICKEYS

behold. Outstanding appetizers. For en-trées, try roasted duck with crispy veg-tables or shrimp and scallops with spicy peanut sauce. The sushi bar is one of the city's best. Please make note of the prices — if you get carried away you may be in for a large bill. Open daily. Expensive. DAILY'S 8915 Towne Centre Drive, Re-naissance Towne Centre, 858-453-1112.

DONOVAN'S STEAK AND CHOP HOUSE 4340 La Jolla Village Drive, La Jolla, 858-450-6666. Very noisy room and distracted service tend to make the

through Saturday, Expensive.

HOPSI BISTRO AND BIRWEWIX 4555
La Jold Village Drive (next to May 5;
La Jold Village Drive (next to May 5;
La Jold Village Drive (next to May 5;
Expensive State of the May 5;
Expensive S

protection Copes course from the Copes Copes from the Copes Copes

MATTRE D' 5523 La Jolla Boulevard, 858-456-2111. 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

faultiess service. The half-lobster appetizier is a house specialty, and the rack of lamb or fresh fish are always outstanding. Excellent place for large parties and Russian specialities when available. Closed Sunday and Monday. Dinners only, Tuesday through Saturday. Expensive.

Expensive.

PANDA COUNTRY 4150 Regens Park
Row 4190. University Towne Centre,
858-552-1345. Congeous surroundings
and stranning presentations carry the
day here. The extensive menus does particularly well with it it appetiters and
its 30 seafood and fish dishes prepared
with a seafood and fish dishes prepared
with a seafood and fish dishes prepared
port days Low to expensive.

Open days Low to expensive.

THE PANNIKIN CAPE 7467 Girard Avenue, 858-454-5453. The outdoor Avenue, 858-454-4553. The outdoor eating area is almost always crowded with tea and coffee drinkers who sun themselves, read, or chat. Light meals, including breakfast (steamed eggs. bagels, fruit plates) and sandwiches, soup, salads, as well as beverages and sweets are served. It is a well-known hangout and always crowded. Open daily, Low.

RISTORANTE PASQUALE 8980 Uni versity Center Lane, Aventine complex, La Jolla, 858-554-0459. Slick and so-

SNY ROOM Top from of La Valencia SNY ROOM Top from of La Valencia Horde, 1123 Prospect Street, La Jolla, 834-64-6977. The munining occase were offers three essentials for a monorable special control of the street of the street special control o

night. Expressive.

STAR OF INDIA 1000 Prospect Street,
884-459-335. The Indian food is good.
The best bet in the all-you-can-eat buffet lunch or the Saturday and Sunday
champagne brunch. The tandown
thicken and lamb sidnes are custanding, and organishe executions are rectally lunch and drinners brunch. Saturday and Sunday. Moderate. TAPENADE 7612 Fay Avenue, La Jolla, 858-551-7500. Surely one of the best restaurants in the city, it offers superb

dish is perfect. Lowfat, no butter or cream used in sauces. Pork tenderloin, muscovy duck, foiggras, fresh fish are small triumphs. Worth every penny, Closed Monday. Lunch, Tuesday through Friday. Dinner, Tuesday through Sunday. Expensive.

CLAIREMONT & KEARNY MESA

THE GOOD EEG 7947 babos Avenue.
Kearny Mens, 858-556-244 The menu offers ometer, goorner panaches, wife, so, and several different binds of fist states of the several different binds of fist states.

While the several different binds of fist states of the several binds, and a long list of analysisches, so with the several binds, and a long list of analysisches discovered by the several binds of the severa

through Friday; dinner, Monda through Saturday. Low to expensive.

through Stardey, Lore to expensive.

ROBEA BIOUSE 4620 Convoy StreetMarket Select Act Convoy StreetMarket Select Act Convoy StreetMarket Select Act Convoy StreetMarket Select Act Convoy Market Select Act Convoy

Lore 1 and 1 a

KOREA HOUSE 4620 Convoy Street, Kearny Mesa, 858-560-0080. Korea House offers floor seating or a table if you want to barbecue your own food. The menu offers fine "down-home" Ko-The menu offers fine "down-home" Ko-rean food, such as traditional mandeo (beef) dumplings, gaejung backban, or raw crab, and yookhwe, a steak tartare worth risking, Make a meal from enor-mous appetizers like gul bosam (raw oysters, pork, and cabbage leaves). Open daily. Low to moderate, — Max Nash

moderate.
TROPICAL STAR 6163 Balbos Avenue, 858-874-7827. A modest cafe and grocery offers Puerto Rican and Latin American food and groceries. Very modest surroundings, good authentic inexpensive food. Glosed Sunday. Same menu all day Monday through Saturday. Low. new SHANGHAI 4681 Convoy Street.

Clairemont Mesa, 838-569-4833. New Shanghai is busy, friendly, and draws a mostly Chinese clientele, because their Chinese food isn't "Americanized."

THE BEACHES

Whatever your gastronomic politics, try the generous plateful of dry braised shrimp, the "de-fatted pork shoulder," the hot tripe, and the ingenious red bean pancake dessert. Low to moderate. — Max Nissh

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

CHATEAU ORLEANS 926 Turquoise Street, Pacific Beach, 838-488-6744. The interior of this Cajun and New Orleans restaurant has rarely looked better. All dinners include house salad, a Cajun

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In age only the fact basered forepen pointer and beled bready, frush fruit, penciles, becon, sourage, es, freshly speeded errors; juice and coffee.

WING ROOM.

BESTEO & SUCCEPTION MATERIES

moderate.
THAI HOUSE CUISINE 4225 Convey
Street, Kearny Meas, 18-8-72-1800. Not
to be confused with Thai House in
Point Loma. this attractive and welldecorated Thai specialities. Do try the
gournet Thai specialities. Do try the
petitize prepared from ground shrimp
and chicken is a delight. Closed Sunday, Open Mondry through Saturday
for Junch and dinner. Low to low
moderate.

ing owners, Open daily, Low.

QWIIGS BAR & GRILL 5083 Santa

Monica Avenue. Ocean Beach,
619-222-1101. A splendid ocean view, a
good sushi bar, sprightly slads, 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. RISTORANTE MICHELANGELO

2806 Shelter Island Drive, Point Loma, 619-224-9478. A good place for family dining with children especially wel-come. Pizza, pastas, and shrimp fare well here. Recipes cover the range of

SASKA'S 3768 Mission Boulevard, Mission Beach, 858-488-7311, Saska's is the

from 11:00 p.m. to 2:00 a.m.; to 3:00 a.m. Friday and Saturday. The dinner hour extends to 2:00 a.m. as well. Saturday and Sunday brunches offer Mesican special-ties. Beachcomber atmosphere. Open daily. Breakfast low; dinner moderate. stuffed pastry, and popovers. The menu offers blackened prime rib, crawfish étouffée, and Cajun-style chicken, fish, and pasta. Very large portions, excel-lent service. Closed Sunday. Open Mon-day through Saturday, dinners only. Low moderate to expensive.

SUSHI OTA 4529 Mission Bay Drive, Pacific Beach, 858-270-5670. This first-KONO'S 704 Garnet (end of street to Pacific Beach, 83-270-5670. This first real leganese restaurant deserves rour attention especially for its excellent sush are after 80 appetizers. Combination plate entries are offered but none is a exciting as the appetizers. Unless you arrive when the doors open for lunch or dinner, there is a wait at the sush bar. Costs can mount quickly if you abandon yourself. Open daily, Lunch Tuesday through Friday; dinner nightly, Low to expensive. 838-433-1609. The "Big Breaklast" con-nitio of eggs, pancalest, posteros, bacon, and English muffin for \$4.25. It's served from 7:00 a.m. to 300-4600 p. m. Paper plates and plastic utensils are used. On weekends, arrive early to avoid a wait. A lunch menu (saleds and sandwiches) is also available, and hamburgers are cooked from encon to clotting. Charm-ing owners. Open daily: Low

Denotes restaurants that serve brunch

DOWNTOWN

Anthony's Fish Grotto-

Buffalo loc's American-

Candelas Nouvelle Mexican

Hard Book Cafe Continents

Kenny B's Memphis-style BBQ-----King's Shish Kabob Mediterranean

Maloney's Tayern Continental

Sammy's California Woodfired Pizza

Juke Joint Cafe Soul Food

Rock Bottom American ---

Sevilla Sounish & Seafood ---

Star of India Indian

Sushi Deli Japanese-

Anthony's Fish Grotto-

gain hunters who like vast portions and home-style Italian cooking, try this fam-ily restaurant. The pizza is marvelous. For entries, try shrimp scampiover lin-guine or eggplant parmigiana. One din-ing room is partially outdoors. Com-plete menu to go. Open daily. Low-modrate.

moderate:
WORLD FAMOUS 711 Pacific Beach
Drive, Pacific Beach, 888-727-300. Located directly on the boardwall with an
unobstructed view, this casual restaurant offers pain on infood rinning. Food
preparation is straightforward—nothing fancy, but fresh, wholescome, and of
ferning lung portions. Thirty apprizers
available in the bru. Combination dissized Brunch is served Saturday and Sunday to 300 pm. Reafast, lunch, and
dinner daily. Low to expensive.

MIDWAY. OLD TOWN & MISSION VALLEY

CAPE COYOTE 2661 San Diego Avenue, Old Town, 619-291-4695. Cafe-coports is a good upor for a light Avenue, Coyote is a good upor for a light Avenue and with Southwest influences, Best best a la care are black bean ficting questadilla with papaya relish, carene sada, carnias, and Margarita chies. Reaklast includes blue com pancakes and American disbes. Young adults gither here. Open daily, breaklast, lauch, and dimer. Low.

EL TECOLOTE 6110 Frairs Road (be-tween 1-163 and Sea World Drive), 619-295-2087. Popular for over a decade, this Mesican restaurant with

Sinday, Low to moderate.

FAIROUX CARPAN GALLERY 3166
Midway Drive, 619-225-000s. Seek out his. Immily-owned-and-operate of the seek of th

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At the prompt press the 4-digit extension of the restaurant that interests you You may request up to three menu. EAST COUNTY &

--2108

-2126

--2119

..2109 --2116

--2128 -2123

--2125

-2121

-2127

-2107

-2102

...2124

2860
286
2859
2856

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BEACHES &	
POINT LOMA	
Aquapolis Restaurant Japanese23	69
Atlantis Restaurant Seafood23	56
The Atoll Restaurant Mediterranean 23	62
The Blue Crab Restaurant Seafood23	55
Broken Yolk American23	30
Cafe India Indian23	
Canes Bar & Grill American23	47
Chateau Orleans Cajun23	33
Cucina Fresca Italian23	50
Dockside Restaurant	
American & Scafood23	52

Firehouse Beach Cafe American

Saska's Steak, Seafood & Sushi -

Bollicine Italian ...

Lila's Urban Tapas -

Marrakesh Moroccan

Rock Bottom American

Roppongi Asian-Fusion Sammy's California Woodfired Pizza

Star of India Indias

Shelby's Seafood & Steak

Brockton Villa Continental

Cookinit.com Personal Chef

Forever Fondue American

Hard Rock Cafe Continental

Hoos! Bistro & Brewery American

The Surfside Suchi & California Coastal --- 2358

LA JOLLA

Moondoegies American... Pasta Espresso Italian -D'Lish Gourmet Pizza, Salad, Pasta ---- 2483 Pizza Nova Italian ---Pizzeria Uno Chicago Bar & Grill --

Pizzeria Uno Chicago Bar & Grill ... ---2475 UPTOWN & NORTH PARK Rombay Exotic Cuisine of India2207

D'Lish Xpress Pizza, Salad, Pasta --

SOUTH BAY

& CORONADO

Caliph Lounge & Deli-Casa Sanchez Mexican --2181 Cottage Cafe Polish-Russian Deluca's Italian ---2176 Grangers & Ethiopian Cafe
Ethiopian & American Khyber Pass Afghan-...2194 Pizza Nova Italian Sanfilippo's Italian ----2175

NORTH COUNTY

INLAND	
Anthony's Fish Grotto	2786
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	WIISSION VALLEI
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MIDWAY,

OLD TOWN & MISSION VALLEY

COASTAL	1
Calypso Cafe South American	2734
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CLAIREMONT, UNIVERSITY CITY, KEARNY MESA &

LIERRASANIA	
th Aero Squadron American25	52
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Lish Xpress Pizza, Salad, Pasta25	79
e Good Egg American25	55
wber Pass Afahan25	60
zomi Japanese25	78
ima Japanese Restaurant25	77
ai Orchid25	
Leo's Mexican26.	30

Torreyana Grille American & Seafood To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

ino Euro Bistro California Cuisin

Junch and dinner. Moderate.

JACK AND GIULIO'S ITALIAN
RESTAURANT 2991 San Diego Avenue, Old Town, 619-294-2074. The former owners of Giulio's in Pacific Beach
now operate Jack and Giulio's. Best bets
are angel hair pasta, minestrone soup,
and their famous scampi. Old-style
chicken caccitore always on the menu. t with fresh, casual food. Open daily ich and dinner; continuous service ekends. Low to upper moderate.

EAST COUNTY & STATE COLLEGE

beef here. Dark interior with large booths. Very crowded for both brunch and dinner on Sunday. Early bird din-ner Monday through Saturday for 37.95. Call for hours. Open daily, Lunch Monday through Saturday, dinner nightly. Brunch Sunday. Low moderate to expensive.

Center Drive (across from Montgomery Ward), La Meta, 619-469-3927. The portions are so large they elicit gasps (the prime rib served weekends is 26 ounces). The food isn't memorable, just

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supon. Expires 5/25/00. Not redex

Fish and seafood of good quality served in large white room with huge TV. Food is served fast but it's not fast food. Fine for quick meal or takeout. Open daily, lunch and dinner. Low.

THE LIVING ROOM 5900 El Cajon Boulevard, 619-286-8434. This café/cof-Boalevant, 619-286-8434. This califorine feebouse, a favorine of university students, is a corrage painted yellow inside. Items featured are scrambled eggs, quiche, salads, and chicken in a cream sauce placed in a crust and served by the slice. Desserts and all other items are prepared on the premiser. Open daily, 600 a.m. to 200 a.m. Branches in La Jolla, at 100 Prospect Street, 459: 1107, and 101-erospect Street, 459: 11 TOSHI SUSHI 5943 El Cajon Boul

SAN DIEGO TOSHI SUSHI 994 E Cajon Boulevard, Collega Area, 619-287-536. I7 appetizers, 30 items of sush, 19 specialty rolls — all excellent and exciting — are served in modest premises that sens 10 at the sush bar special, the "3 of a kind roll," and the Tosh tempura oll are all worth the trip. Dinners are modestly priced, but watch tost of rolls. Lunch, Monday through Friday, dinners nightly, Low to upper moderate. LAO & CHINESE CUISINE. 4212 Na-tional Are., Logan Heights, 619-263-0144. This resturant is a simple place, large and spare around formics tables, large and spare around formics tables, that serves uscomplicated, home-tary, a spicy valued with possible of the best, chicken, or pork and seasoned with lime juice, hot pepper, cilantor, onions, fresh mint, and ground oscionions, fresh mint, and ground toxidate rice. This dish is earthy and wisk spec-tracials: Other tarty dishes include pa-tracials: Other tarty dishes include

CENTRAL

VALLEY HOUSE RESTAURANT VALLEY BOUSE RESTAURANT
10767 Woodside Avenue (Mission
Gorge Road becomes Woodside after
Magnoila). Santee, 619-542-547
You'll find your dream 'lowa Porker'
hert — pork teenderion that's pound,
placed in batter, deep fried and served,
placed in batter, deep fried and served
on a bun It's joicy and succisent. On
Wolnesday and Friday nights, all you
acarea fish and chips are \$4.89 you
like biscuits and white gravy, this in the
teep for you Calmiss Layde Goods.

Nash LUCKY STAR SEAPOOD RESTAU-RANT 3983 54th Street, corner of Uni-versity in K-Mart Shopping Mall, 619-229-8228. The Cantonese and Mandarin menu runs to 225 dishes and Mandarin menuruns to 225 dishes and is perfect for large parties or banquets. Not to be missed are lobster salad (call in advance to order), steamed whole fish, Dungeness crab in special sauce, frog legs, and 1-14 pound lobster. Call ahead for large parties. Open daily for dim sum and dinners. Low to upper moderate.

RED SEA RESTAURANT 4717 Uni-RED SEA RESTAURANT 4717 Uni-versity Avenue, East San Diego. 619-285-9722. This Ethiopian restur-rant offers a charming bar and authen-tic Ethiopian cooking. All preparations are served over injera, a sponge-like bread. Chicken fares better here than beef, which tends to be cheev, Chicken war (see') with hard-boiled egg and the vegetarian plates are among your best bets. On weekends students congregate here, so it's very lively. Open daily, lunch and dinner. Low. ZIA'S APGHAN CAFE 4118 30th Street, 619-285-1635. This storefront

2 FOR 1 DINNER

cafe with only eight tables serves ines-pensive but very well prepared Afghan food. Try three-bean soup, stuffed pockets appetizers, banana squash with spicy yogurt sauce. Lunch and dinner buffet of basmati rice with six toppings for \$6.49. Open daily for lunch and din-

UPTOWN

BIG CITY BAGELS 1010 University Avenue, Hillcrest, 619-574-7878. The big attraction consists of about nine va-rieties of light cream cheese: vegetable sun-dried tomato, strawberry, and cir

BOMBAY EXOTIC CUISINE OP IN-DIA 3975 Fifth Avenue, Hillcrest Cin-emas complex, 619-298-3155. Don't miss the elegant food, the lovely setting, the loving service. Owned by the for-

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Dinner Special

Shrimp Scampi and choice of Fresh Fish or Filet Mignon

Complete dinner

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Restaurant 0

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Available 5:30-9:00 psi

\$12.95 Call for reservations 858.539.7635 At the Bahia Resort Hotel 998 West Mission Bay Drive

> Lunch Henu Only 11:30 am-4 pm Daily

Ranthase are either as regular pase and incases of 2nd entirello of equal or leaves value feet. Solo denne engo y 50% of one pister Velid up no 6 proglet of direct per state. Not would with any other often No steller out.

Other engons 30:10.0.

mer proprietors of Monsoon. You will find the food suble and sophisticated. This Indian restaurant is a blessing to our community. All you can-eat buf-fet lunch 5.7 98 daily. Open daily, lunch and dinner. Low to upper moderate.

and dinner. Low to upper moderate.

COTTAGE CAFE 2321 Fifth Avenue
(corner of Junger), 619-696 6071. Rissan and Polish dinners are served: excellent soups, which include borsekir,
post-dacken Kee; stuffed, adshage (also
regictarian style); priney and palment
(stuffed domphings). All swin care cat
Polish buffer served daily. All seems pre-Potesti buttet served dativ. All items pre-pared home style by loving mom and pop. Simple but pleasant surroundings. Russian and Polish items as well as sand wiches at lunch. Lovely garden patio Open daily. Low to low moderate.

EL ZARAPE 4642 Park Boulevard, Uni tions stretch of Bark Bouleard is proof that not all Loco shop book requal. Try a shredded beef or chicken taxo or tostada and spin Brown what I mean, with their generous misumds of may, show cooked must. Many emps their unusual scalling burriers, seperatural postor fields burriers and rolled Lucis, and well prepared soups. I go for the stewed must. II Zadape on dependable, serving Merica in with old homentade, building the strength of the service of the strength of the service of the strength of the service of

hundmade floor. Iow. Max Nah. EXTRAODINAND DISSERTS 1992-11th Acenius, 618 249-2001. If you've been searching for a place to have desert after a more or other vallend the search of the property services and the search of the sold produce for the sold produce f

FIFTH AND HAWTHORN 515 Hawthorn, 619 544-0940, Excellent, Hawthorn, 619-544 0940. Excellent, very fresh fish and sealood dimental representation from the first to be found here. The price of the entire in loudes stup or stall, flees the fish 4400 per couple dimen, which come to state of four courses puls full bottle of wine. This restaurant is often frequently by actors and writers, which add by actors and writers, which add with the common Common

MANDARIN DYNASTY 1458 Univer-sity Avenue, Hillcrest, 619–298–8009. A splendid place to order a feast for a large party (give at least four hours' notice). Hanquet dishes include casserole soup, scallings in pepper, General Tao's chicken, and shrimp in Chinese sauce.

the ken, and shrings in Chinese states. New segeration means with over twenty news institution, the ken, beet, peds pretimes institution, the ken, beet, peds pretimes from the states of the stat and Latino influences. Lots of items or der \$10.00. Open daily. Low to

moderate.

THE NOODLE HOUSE 3843 Rich mond Street, Hillcrest, 619-296-6056. Modest setting, with menu to match. Caned modes soup with variety of in gredients; fine spring rolls, pad thai, rired noodles. Oshes with Thai, Japanese, Vietnamese, and Chinese in luences. Open daily, lunch and dinner. Low.

Low
THE PARKHOUSE EATERY 4574
Park Boulevard, Hillcrest, 619-295
7275. Small house provides charming setting foo dimning Lebetts, memory research from the control of the c

ner. Low to moderate.

WHOLE POODS MARKET 711 Unversity Avenue, I filleres, API 294-2806.

For vegetarians on the go. Whole 48006,
prepared lood section will field you better, and Salver, than any vegetarian
toom include green thil and there pafenta. Emerald Mushrooms salad or
lapid Dragon green, both with a sweet
arrytice of sagobjerty jam; and, espestuffing, but it's conscious studied with
almonds, fat reasins, this strips of

HAPPY FIFTH ANNIVERSARY. BALI!

DINNER

Bali Authentic Indonesian Cuisine

7660 Fay Avenue • (858) 454-4540

Have your party at our house!



showers, business meetings, alumni functions, tour groups, birthday and holiday parties up to 40 people

Brockton Villa Restaurant

BEER I TASTING, HO DINNER & **BREWERY TOUR**

Monday, May 22 - 6:30 pm Join us for a three-course dinner

with brews specially chosen to complement each course. All of our beers are brewed on-site. using the freshest barley and hops available. Our brewer will be

happy to answer any questions and take you on a brewery tour! Call for reservations.

²18⁹⁵

Includes dinner G three 10-cz. beers



DOWNTOWN

ALA CARTO ON SIXTHA AVENUE 921
Suth Avenue, 619-344 1661. This takeout emperium servers firer rate saud out
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12,000 p.m. to 6:00 p.m. Monday
13,000 p.m. to 6:00 p.m. Monday
14,000 p.m. to 6:00 p.m. Monday
15,000 p.m. to 6:00 p.m. Monday
16,000 p.m. to 6:00 p.m. to 6:00

BLUE POINT COASTAL CUISINE

BLUES & JAZZ

SIDEWALK DINING

DINNER

TAKE-OUT

LATE DINING

of organic vegetables. A welcome addition to downtown. Danier only, from 500 pm. Esperiment of the first of t

Moderate to expensive.

DE MEDICE 815 Fifth Avenue, down-town, 619 702728. Eighteen new fish and seafood dishes have been added to the mens. The seafood chef does excel-lent work, making this Italian restau-rant one of the best fish houses in the city. Open dinners only. Moderate to expensive.

10:00 p.m.). Low to moderate.

THE PISH MARKET 750 North Harbor Drive, 619-232-344. (Top of the
Market, 619-234-4867.) This huge
restaurant with its harbor view offers a
fresh fish market, a separate room for
sushi, an oyster bar, and a moderately sush, an oyster bar, and a moderately priced restaurant downstairs. A gournet room, Top of the Market, ex-stat upstairs where menu and service are more elaborate and costly. If you enjoy the offerings at the sister restaurant in Del Mar, you'll appreciate this one more because of its beautful setting, Lunch and dinner, continuous service, daily.

Top of the Market serves an 1 is carte brunch Sundry (1000 a.m. to 200) p.m. Downstagin dising room, moderate to move the state of the comended oysters. This sushi bar is a place for sushi purists. Moderate. — Max Nash

GREYSTONE STEAK HOUSE 658 GREYSTONE STEAK HOUSE 658 Fifth Asenue, Gaslamp, 619-232-0225. This degant three-story building with a romanit to Ploor serves more than steaks. Fish, including Dover sole and live Maine lother, as well as pasta and poultry, make lively dinners. Food is well prepared, but watch costs, which can easily escalate. Excellent service. Open nightly 500 p.m. to midnight. Expensive.

Experience

ARIL STRAINS OID COLUMBIA

RREWERY AND GHILL 1157 Col
minds street (bevere ill and Cisrest),

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Lunch and dinner deliy. Low to low
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KIYO'S JAPANESE RESTAURANT 531 F Street (between Fifth and Sixth

Downtown's

Newest Restaurant

Corner of 6th Avenue

and E Street at the

Entrance to the Cashang

624 E Street

Sen Biogo, CA 619 235-6993 vvvc.KorryBc.com

GRAND OPENING!

personal service, wholesome fresh food, and low prices mark this delightful spot in bustling downtown. Lunds is especially good for its low-cost dishes. You have a fairly wide choice of nicely prepared hot dinner entries. Closed Sunday, Lunch Monday through Friday, dinner Monday through Saturday, Low to moderate.

to moderate.

LE PONTANNIEAU Westgate Hotel.
1055. Second Avenue. Downtown.
619-228-1818. Best bets: wide salmon. beef tenderloin, rack of lamb, seared scallogs and raviol with wild mush-rooms for appetizers. Lunch. Monday through Firday. Dinner. Monday through Statuday. Pinday evening. all you can extracted to buffet. Sonday buffet transch. 10:00 z.m. to 200 p.m. Clond Stunday. Legenstry.

LA GRAN TAPA 611 B Street,

day. Low to expensive.

LASTRADA 702 Fifth Avenue (at Fifth and G), 619-239-3400. The setting is lovely, but the Northern Italian food preparation may be uneven. Stay with pass daishes and low-priced terms. Open daily for lunch and dinner, continuous service. Late hours weekends. Moderate to expensive. MORTON'S OF CHICAGO 285 1

Street, downtown, 619-696-3369. This famous Chicago steakhouse is swanky, in a manly way: dark, clubby, luxuriin a manly wipe dark, cluby, haurinous, and loucher Yong to b Morton's for great steal. Their Nebersaks beef is aged and meticulosuly grilled to your specifications. You can get a one- and-a-half-off beef to three-pound poter house, which will be juicy, marbed with flavorful fat. You can also get good fish at Morton's T. To big, golden salmon filler flakes to the forth and is mostis, rower, buttery. The pricey a la carte sides are either bad or mediciore. The Goldwar Hot Chocolate

mended. Open daily, lunch and dinner; Sunday brunch includes items from menu. Expensive. Cake is exceptional. But go for the steak. Expensive. — Max Nash

Expensive. — Max Nash
RUTH'S CHERS STEAK HOUSE 1355
North Harbor Drive, 619-233-1422. Six cuts of steak are available, all cooked in a special broiler at 1800 degrees. The U.S. prime steaks are aged and hand cut dialy. They fe fabulous, but nothing is on the plate except the piece of meat. Vegetables and eight styles of potators are à la carte. Lobster tail, fresh fish, chicken, and chops also available. Gorfichen, and chops also available. Gorfichen, and chops also available. are à la carte. Lobster tail, fresh fish, chicken, and chops also available. Gor-geous view and service. Open nightly for dinner. Reservations recommended three to five days in advance on week-days. Call a week in advance for week-ends. Expensive.

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expensive.

VICENZO 1702 India Street,
619-702-6181. This small, pleasantly
decorated fish-and-seafood house
serves food that's good though not remarkable. Share higher cost dishes.
Open daily, Moderate to expensive.

SOUTH BAY & CORONADO

THE OLD BONITA STORE 4014
Bonita Road, Bonita, 619-479-3537.
The menu is strongly influenced by Baja Californian/Hearina noosling. The signature dish is the bucket of Baja rejic bolter for two. The bucket includes slipper lobster rais, shrimp, grilled hockets, and care asada, fiva Ciesar said, fice and beans, and tortillas. Open daily, Moderna.

daily. Moderate.

PEOHE'S, the Landing, 1201 First
Street, Coronado, 619-437-4474. This
waterfront fish-and-seafood restaurant
offers a gorgeous view and interior waterfalls. The menu changes daily. The

TIJUANA

(The prefix for all Tijuana numbers is 011-52-66. From the United States use the prefix 011-52-66 when calling Tijuana, when calling in Tijuana use only the restaurant's six-digit number.)
CHIKI JAI 1388 Avenida Revolución (corner of 7th Street), Zona Centro,

CHERLI AAI 1300 AVERIBLE DEVENUE.

(Corner of 7 th Street), Zona Centro,
83-40-95. The new dining room, constructed from the ground up, is lovely
to behold and offen old favorites as well
as new Spanish dishes. Best bets are
fresh cod, fresh nightly fish, psella. All
dinners served with hot rolls, Roquefort cheese, soup or salad, dessert. Superb service, lowing stmosphere. Open
seven days, 11:00 am. to 9:00 p.m. Low.

sieven days, 11 00 a.m. to 200 p.m. Low-CEIDN ANOS 1407 Jose Marts Velazco. 34: 72: 42. Surely one of the best and most elegant restaurants in Tijuana. perb entrées, salads, tohicken, fish-seafood, steaks, Memu printed in Span-sish and English. Not to be missed. Take Heroo. At state of President Lincols, turn left. Drive one street. Turn right. After one long steer, you will see a chi-dern's playgound. The restaurant is playgound. The restaurant is

across from the plurgeousle on right.

EL RODEO 1677 Blvd. Salinas.

86-54-0, Seals lovers will have a field day here with a variety of cats, some and the salinas of the salinas of the salinas and questifilits, a crisp salish, beam of questifilits, and present of the salish of th

Moderne.

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PALM CRILL Continues, Indialyee in English spoken. Open daily. Moderate.

PALM GRILL Cantamar (halfway to Ensenada), 14-12-03. The A-frame building looks like a thatched hut and has two interior floors and an upperand lower-level patio. Food is American, French, and Continental with a few

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BUSINESS ADS

BUSINESSES include paid services or functions, rentals, and profit-making entreprises. For rates and discounts call (1619) 235-8200) or in person (1703) India Street, and profit-making entreprises. For rates and discounts call from 100-810. Hours are 9am-5pm, Monday through Friday, and until 100 pm Tuesday.

DEADLINES: Business classifieds are accepted until 6pm

Tuesday, two days prior to the issue. Call by Friday for earlyplacement discounts. Add may be placed by phone using a

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Romantic Mountain Getaway (60 minutes east of downtown San Diego, 2 miles south of I-8) Fine Dining and Cocktails
Sunday-Thursday, weekends higher. Certain
In-Room Jacuzzi & Fireplace.
2-story. A-frame Cabins, AC, HBO,
microwave, refrigerator
Overnight prices for two people. 99 - includes champagne brunch 1159" - includes champagne br 1159" - sweetheart Package • Champagne brunch for two • Dinner for two • Choice of therapeutic massage or horseback riding Honeymoon • Birthday • Anniversary • Gift Certificates

Live Oak Springs Resort (619) 766-4288

Visit our extensive Web site at: www.liveoaksprings.com

Savor San Diego's Most Exotic Sunday Champagne Brunch.

Mamphi, Style Barbeauce

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No.

- Alaskan King Crab Legs
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- Roast Beef & Hawaiian Ham Omelettes Cooked To Order
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Champagne by the Glass

Sunday Buffet Brunch Served: 10:00 AM - 2:00 PM

\$19.95 Adults • \$17.95 Seniors • \$15.95 Children • Under 5 FREE





HANALEI HOTEL 2270 Hotel Circle No. San Diego, CA 92108

Twins 3 Continental Dining with European Style! 3-Course Prix Fixe Gourmet Dinner only \$25

Live Entertainment Thurs., Fri. & Sat. from 5:30 pm 937 South Coast Hwy. 101 • 760-635-1962

ONE FREE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for their services. The ad must be printed nearly on a 3.5 card or 18803, San Diego, CA 92186-5803. We cannot accept free adsorted and is limited to 25 words. Additional words cost of each. The admust be mailed and must arried at our PG or eclisions, etc.

Section 1997 - Sectio

can, French, and Continental with a few Mexican dishes. Lots of atmosphere and fine service. Best bets are daily fresh fish. Watch your costs here as prices rival good American restaurants. Open for breakfast Saturday and Sunday, Junch and dinner daily. Take Ensensiad Cuota road to Cantamar exit. Turn right. Two Oli Charges, (Free road: 64-172 km Car-reters a Essensada.) Moderate to expensive.

\$6 ADS BY PHONE, BY FAX, IN PERSON

REALLY, REALLY LATE ADS: Private parties that have missed the REALLY, REALLY LATE ADS: Private parties that have missed the 6pm Monday deadline may still place ads until 6pm Tuesday by ei-ther coming to the address above, or by calling (619) 235-8200 be-tween 9am and 5pm Tuesday. The cost for these late ads is \$16 for 25 words. Additional words cost 60¢ each.

24-Hour Phone: (619) 233-9797, ext. 8055 24-Hour Fax: (619) 233-7907 Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts so one word, as sover 25 words capen (No cancelations) excepted. No ended in some copies of the properties of the propertie

NAME:		DAYTIME PHONE		
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NO SALES! Now Hiring! Immediate Openings! We Only Take Opinions For RESEARCH PURPOSES!

Luth Research, a marketing research company in business 23 years, seeks outgoing and friendly people to conduct telephone surveys. Bilingual Spanish is a plus. We only take opinions for research purposes.

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Paid Training

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Growing multi-unit Burger King Franchise is accepting applications for experienced

REQUIRED EXPERIENCE: Hiring, training, developing and motivating crew members Achieving Financial Goals
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Please call (858) 268-8901 ext. 109 or send a one-page résumé to: se call (858) 268-8901 ext. 105 or close 1 Restaurant Administration LLC 8799 Balboa Avenue #270 * San Diego, CA 92123 Attn: C. Swift

FIND A CAREER TODAY!!!

Full-Time/Permanent Jobs Available. We have immediate openings:

- 40 Telemarketers \$8/hour guarantee in San Diego.
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- 25 Assemblers \$6.50/hour. Entry-level in Vista.
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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.

Computer Technician

If you have two or more of these qualifications, we want to talk to you!

Novell Netware:

Novell Netware 4.11 with Windows and Macintosh clients.

Database programming:

dBase (Foxbase), Filemaker, or Access.

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.

Web Content Producer

If you have these qualifications, we want to talk to you!

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.

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!

Sales Research Assistant

Help our Sales Reps by researching the Internet and other sources. Must be quick on the computer, detail-oriented and focused. Full-time (at least 30 hours) Sunday, Monday, Wednesday, Thursday and Friday. With benefits.

Classified Account Executive

Experience and a proven, successful track record in generating sales through cold-call prospecting are required. Excellent customer service and organizational skills are a must. Ability to work well under deadlines necessary. Advertising sales experience

Accounting Assistant

Full-time team member needed for accounts receivable, collections and other accounting tasks, including helping sales reps and clients understand their accounts. Requires fast and accurate data entry skills, ability to analyze accounting reports, plus excellent communication skills.



Send your résumé and cover letter indicating where you saw this ad to:

Reader Personnel Department

Fax: (619) 231-0489

E-mail: cwalters@sdreader.com

Mail: P.O. Box 85803, San Diego, CA 92186-5803

CAREERS IN PROBATION

CORRECTIONAL **DEPUTY PROBATION**

OFFICER I

MINIMUM QUALIFICATIONS 21 years old • Good physical condition • No illicit drug usage U.S. citizen or in process of becoming a citizen.

No felony convictions • High school diploma or GED

SALARY: \$24,252.80-\$38,438.40

ANNUALLY Bilingual men/women encouraged to apply

Test location: County Administration Center

1600 Pacific Highway . San Diego, CA 92101 Date: May 20, 2000

or June 24, 2000 Time: 8:00 am or 11:30 am

Testing: first come, first served basis to a maximum of 80 applicants each session. Applications available at the test site.

For additional information, contact the department's

Police Officers

Salary range \$3392-\$4122.

Qualified applicants must: · Be at least 20 years of age at time of application

 Possess a valid California driver's license Be a high school graduate or equivalent

Application deadline: 6/2/00.



For additional information, please call the police job hortine at 619-585-5677.

Full-Time Pay Part-Time Hours

Party-plan fashion jewelry company seeks sharp, ambitious individuals for expansion throughout the San Diego area. Average profit is \$50/hour plus

bonuses and residual income. We are a 12-year-old company with a proven marketing plan featuring an extensive designer-inspired jewelry line. We offer free training, national conventions, fabulous trips, awards, and beautiful jewelry to wear and show. Great advancement opportu

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YOU CAN **EARN** \$800-\$1000 **EVERY WEEK**

Start at a guaranteed \$7.00 per hour

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HELP WANTED

APPOINTMENT SETTERS

Huge Bonuses!

Day/evening shifts. Paid training. You can make \$17-\$23/hour part-time Start immediately! Near Sports Arena/Old Town







NEW-HIRE BONUS

We are overloaded with work! Homemakers • CNAs Childcare • Eldercare

We offer Competitive Compensation • Training • Benefits • Flexible Schedules • Retirement Plan • Childcare Plan • Dependent Care

Work with the best and help those in need! Call toll-free: 1-877-903-JOBS

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Found definity how a face lift—
If someone che paid for it. How
can you not think about it Everynot talks about it. I don't think
there's anything wrong with preserving a younger look. I would do
have when. Walking up in the morning and going. Exergel, who are
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what I see in the mirror. Coordinator, Mexican Consulate San Diego Yes, I would, because it would enhance my self-esteem. I like the results of the operations I've seen, so I would like the option. When wrinkles start appearing in my face, I'll do it. I would think around 45.





Terry Shaw Attaché, Mexican Consulate

San Diego I would definitely have one — any I time from now. When I look in the mirror and I don't think I look okay, that is when I'll do it. It could okay, that is when I'll do it. It could be tomorrow. I really don't like my cheeks. That is what I'll change immediately, and these lines by my mouth. Money is not an issue. You have to go for it.



Judy Tomsky Computer Systems Technician Jewelry Importer
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Would you have a face-lift?

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Till do it when the eyes get a little saggy, and If probably just do my eyes, because I've seen my mother's — though I seem to have taken after my father's side of the family, and that's good stock. In recent years I've thought about it more, Init do in a few months it more, Init do in a few months but think I have about I's years. Would besitate because of the nain or the hesitate because of the nain or the Old Town

John's this. I'd have a face-lift.
Agging is a natural process, and I like the way I look. I don't think I'll need to do it, but I don't know. I'm only 40. If I was 50 and felt like I low as 50 and felt like I low as 50 and felt like I low as 10 and 1 I hesitate because of the pain or the cost? No, that wouldn't stop me.

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THE READER PUZZLE by Don Rubin

The Black King is checkmated; you don't have to move any pieces. Just show us where the board is.

We'd like you to indicate the corner of the chessboard by darkening two of the lines. The pieces you see aren't all on the board, and the White King can't be seen in its present position.

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92186-3803) by 9:00 a.m., Wednesday, six days following the issue date.
3. All entries must be accompanied by your name and address.
4. Employees of the Reader and their immediate families are not

their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners. we'll have a lottery.

RULES OF THE GAME

. The prize for solving the Reader Puzzle will be a Reader T-shirt.

All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle.

P.O. Box 85803, San Diego, CA 92186-5803) by 9:00 a.m., Wednes-

the space allowed on the puzzle page. And please, no phone calls or rips to our office.

7. One entry per person.

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#1115 Board Game

For those of you like ants on top of a hot cooking pot, the correct solutions are:

1) Biting off more...
2) The truth will out Paper cannot wrap up fire
3) A drop in the bucket
One hair from nine oxen
4) Picky, Picky, picky, picky
To blow on the hair...

5) As ye sow...
If one plants melons...
6) The bad apple...
The horse that leads...

Like comparing apples and orranges. The head of the coar. Speak of the dewil. Speak of the dewil. When you speak of Ts'ao Ts'ao. Where there's smoker, there's fire. There are no waves if there is no wind. Building cattles... Like climbing a tree... As thick as thirees. Like bumboo shoots...

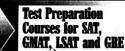


Of the 90 entrants, 39 were correct The winners are:
1. John Sanborn, Santee
2. N. Staeffer, San Diego
3. Robert E. Decker, San Diego
4. Kristi Rodstrom, San Diego
5. Michael Parish, Temecula

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A P Oh, you'll know which one's me... Seein' as I'll be the only naked screaming guy with a chainsaw who's not "hiding" in a car.

Wow! Hey...if it's not too much trouble, could you throw one of the heads up to my kids? It would mean a lot to them.

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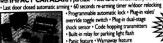
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"Snuggling is not optional."

By John Brizzolara

couple of times; at its worst, it can lead ide or cancer, and at its best t can induce nausea or diabetes in to an induce nausea or diabetes in those around you. If, like me, you learn everything the hard way and romance lingers in your recidivist soul, despite every same evidence of its reckless

lunacy, you're gonna love this. Gondola di Venezia is a business that offers "...the magic of cruising on tranquil waters to the romantic se

on tranqui waters to the romantic ser-ende of your own gondoller rowing an authentic, handcrafted gondola. The tranquil waters they're talking about is Mission Bay. As the service of the service of the service sel, manned by a guy (in one of those shirts and one of those that, you know) gripping the handles of two long oars trailing into the gent'ly lapping bay glided with fading sunlight. The gon-oning and wearthy, satile creeking, beardping and swarthy, garlic-reeking, beard-stubbled pirate type. Gregory has a preppy, next-door-kid look about him and is a remarkable singer: he spent years on the stage in Hamburg, Ger-many, alone as Raoul in Phantom of the

The departure point is Santa Clara The departure point is Santa Clara Point in Mission Beach, and as we push off from the dock, entrepreneur Doug Bothwell presents a plate of Italian bread, salami, and artichoke hearts. A gibbous moon becomes more visible

overhead as the sunlight scatters gold and copper coins that appear to melt and flow on the surface. "On Solo Mor Ooses from a concelled synate nomewhere near the how at the end of an oriental carpet runner along the deck. Everyone wants to hear this one, and I figure the gondoliers get so sick of singing it, they just canned it. Gregory confirms this. He also describes how Doug Bothwell implemented his brainchild.

inhemented his brainchild.

He [Bothwell] went over there to Venice. Doug is a master carpenter, and he asked around to the gondola builders, 'Please teach me how to build these.' They said, 'No, are you kidding!' That would be like giving away the recipe for gelato or something. It's antional secret. He kept seeing this place mat [in restaurans], though, that looked like a bud Xerox of a gondola schematic.

as soft as the petals of a rose upon his own lips.

as soft as the petals of a rose upon his own fips.

As he sings, my companion is getting all squirmy, and I can see that things.

As he sings, my companion is getting all squirmy, and I can see that things.

Before we boarded, Gregory had said something like "Snuggling in not pointan!." I figured he meant no grouping and that they'd been rousted by vice or something. Turns out he meant the opposite, it's not optional but mandary. There's very little, he ways, "I havent seem, I only have one rule. No food the property of the property of

tory. "There's very little," he says. 'I haven't seen. I only have one rule. No lood fights because I have to clean it up. The stories this bast could tell..."

His next song again is in Italian. It is translated as "Hand in Hand," that is "Mana" something. "Mana" and happy. We are hugging the shore of the bay as he sings, and I can see he has an audience standing on balconies and dang the beach. He also sings English folk songs and then his half of a duet from Phantom of the Opera.

does great lounge stuff like Sinatra and Dean Martin. Most guys do musical theater tunes," says Gregory, who is the only classically trained singer/gon-doller. He not only coaches the other singer/gondoliers, he and his wife run a voice-coach-

ing studio in Encinitas The sun is down, and along the west shore I see peo-ple standing silhouetted at their lighted windows or on their



favorite was a dog who kept howling," he tells us. "It was about seven in the Iavorite was a dog who kept howing. The tells us. "It was about seven in the cerning. This dop belonged to a man who was as old as bark, just stiting in his lounge chair in the sand with his fishing pole. The dog was a basset hound, no of the biggest I've ever seen. As we come by the dog starts howing, and I ask the couple I'm with if they want to see how long the dog and I can do a duet. They said sure. So I kind of gently beach the boat right in front of the man and his doo. The man doesn't even acknowledge us, just stares straight ahead. The dog and I sang for I 5 minutes, and the dog wouldn't give up so I, finally said, CNay, the dog wins. So I backed out and all this time the man is still just staring straight ahead, doesn't crack a smile, doesn't wave as we pull sown. Nothin:

stul just staring straight anead, doesn (track a smile, doesn't wave as we puil away. Nothing.

As we pull back into the slip, the week's tensions have faded, and unlike the man as old as bark, my squirmy companion and l are laughing madly. She tipped pretty well too, I think.

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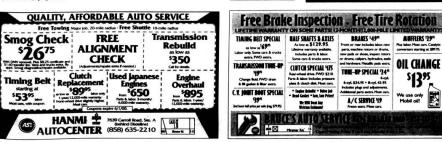
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wered, 'to replace the whole sole costs \$39.95, including the heels. For just the heel, it is \$9.95. Women's soles are \$15.95 and heels are \$8 95

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As he spoke, he quickly removed the heel

BestBuys

My husband Patrick's best two pairs of dress shoes have sat ignored in the bottom of our closet for a couple of years now. A half-dol-lar sized hole in the sole retired his black

lar sized hole in the sole retired his black wingtips from use, and the outside edge of the heel of his cordovan and black saddle shoes is so worn down that it makes him waddle when he walks in them. This weekend, we have a long-anticipated date to see Lu Bohêtme, and I can't have my husband going to opening night in noley shoes. But the thought of shelling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams for a new feeling out a couple hundred clams feeling out a feeling out a couple hundred clams feeling out a couple hundred clams feeling out a feeling ou

shelling out a couple hundred clams for a new

sneuing out a couple hundred claims for a new pair is not entition geither. So I am turning to the alternative: shoe repair. As always happens to me, I wandered through the multilevel maze of Horton Plaza looking for a particular shop. This time, it was the Computerised Computerised.

J's

it was the Computerized Cob-

bler. Finally, i found it on

otier. Finally, i found it or the exterior of the plaza on First Avenue. The owner, Chris Ashley, was busy at work in the back when larrived, and he invited me back to his work-

shop to watch the process.

The smell of glue filled

"How much does shoe repair cost?" I asked.
"For a man's shoe," Ashley

-FVF (FILV

"A lot of guys wear their shoes in, get the day's paper, and

wait here in their socks."

of the shoe he was working on by jamming a flat file into it and peeling it back with a plierflat file into it and pecling it back with a y like instrument, exposing some nails. After hammering in the nail ends, he sanded the new heel and applied glue to it and the shoe. Letting the glue dry for a few minutes, he cut an arch in the new sole, hammered it down, trimmed the edge ablack ink around the entire shoe and heel, rubbed it in, and gave the shoes a shine, which left them looking like they just came off

the store rack. I mentioned to Ashley that

"On most shoes," Ashley answered. "after a couple of
resolings, the welt (where the sole is stitched
to the upper (starts to but out. The more the
shoe is brought in to be resoled, the more they
have to cut into the welt, and the welt becomes
really brittle. What you can do is put a new
welt on, and then you, can do i mentioned to Ashley that one shoe-repair store told me that most people get half soles. "Well, that was a bad cobbler." he responded. "The way a lot of the older guys were taught was to do a older guys were aught was to do a half sole. But it's only a couple of dol-lars' difference between a half sole and a whole sole. What happens with a half sole is during the summer you might start to see a separation because the glue heats up. On a western boot it's even worse because it has such a high arch, and the majority of the well clair. majority of them will split. We try to get peo-ple to move away from a nalf sole especially on a shoe that you just spent \$300 on."
"Is shoe repair worth the money?" I asked.
"It depends on the shoe. Some people go

out and buy the \$40 shoe and they get what they out and buy the saw who each one, get which us, pay for. You are not going to get a good quality shoe. It's really hard trying to sell a sole job on them when it costs the same as a new pair of cheap shoes. But other people, especially on them when it costs the same as a new pair of cheap shoes. But other people, especially down here in Horton Plaza, where there are a own here in Horton Plaza, where there are a lot of lawyers, they buy expensive shoes. For them, shoe repair is a lot cheaper than buying new — \$40 compared to \$300 for a good-quality new dress shoe. If you go to Nordstrom and buy the best shoes, you will spend any-

where from \$150 for a Merlan to the best shoe, an Alan Edmonds, which run about \$250 to \$350."

can you resole the same

"On most shoes." Ash.

welt on, and then you can resole and resol

again. I've had guys who have their shoes for 20 to 30 years. They take real good care of their uppers, and every few resole jobs they have a new welt put on. We also will completely rebuild a shoe. For \$74.95 we will replace the soles, heads and every few resoles jobs.

neels, and sockliners — and we'll refinish them;

condition the upper leather, new ink edging,

any stitching that needs doing, basically give

you a whole new shoe for \$74.95 for men's shoes, \$44.95 for women's."

Are there any shoes that you don't repair?

watern of Ecco. We do Birkenstocks, military boots, police boots, all the women's shoes you can think of, even platform shoes."

How long does the shoe repair take?

"A lot of people come here on their lunch break. That's my busiest time. We tell them it Ashley glanced at Patrick's saddle shoes. "Actually," he said, "these are Alan Edmonds." I will be 10 minutes for heels, 45 minutes for smiled, knowing that Patrick paid \$10 at a Thrift shop for them. How many times

soles. A lot of guys wear their shoes in, get the day's paper, and wait here in their socks."

Other prices around town: Yes Shoe Repair in La Jolla charges \$34.50 for men's sole and neel; \$22 for women's. Walker's Shoe Repair on Ruffin Road charges \$39.75

The Clarks are the only ones we can't do.

The way the shoes are made, they have to have a special type of sole. Ecco's are kind of the

I won't give away the trade secret. But if they're not done correctly, then the shoe will feel lumpy on the bottom. The Dr. Marten's are no problem, but usually people who wear them want the Dr. Marten sole on them, and you can't get a Dr. Marten or Ecco. We do Birkenstocks, military least to problem to Ecco. We do Birkenstocks, military least a price boots, all the wanner's whose wan I won't give away the trade secret. But if they're

same way, but we have a way we do the

for a routine men's rull sole and heel eplacement. Women's half soles cost \$19.25. Jeels run \$5 to \$8 for women and \$11 to \$12

position.

Post to ma Shoe Repair on Rosecrans charges \$40 for men's soles and heels, \$30 for women's. Heels run \$12 for men's; depending on the size, \$7 and up for women's heels.

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BY ANNE ALBRIGHT

Relax Your Shoulders Work Your Arms Pull Yourself Up that Hill

> Some days I have a hard time not clobbering my children with my emotional baggage. On a Thursday last month, I picked up my seven-year-old daughter Rebecca after school. Tuesdays and Thursdays are physical-edu cation days at the small Catholic icademy Rebecca attends nea our home in San Marcos. Rebecca climbed into the minivan wear-ing her blue shorts and gray T-shirt. Guess what?" she crowed. "What?" [asked.

"I get to run at Palomar Col-" Rebecca answered. She

beamed at me.
"That's wonderful, sweetie,"
I told her. "Why do you get to run at Palomar College? "Because I almost qualified

for the presidential physical fitness award," for the presidential physical itness award, Rebecca explained. "If you qualify in all the other categories, Mrs. D. [the PE teacher] lets you go to Palomar College and run on the track. I have to run a mile."

"A mile?" I asked.

"I think so, Is a mile a long way

"Pretty long." "If I do it in ten minutes, I'll get an award."

"When do you go?"
"I don't know." Rebecca flopped down in
the far backseat, opened a Nancy Drew mystery, and started reading. "Next month sometime."

A few days later, a note came home inform ing my husband Jack and me that indeed Rebecca would be going to Palomar College to run on the track. After dinner, Jack congratulated Rebecca. "How far do you have to run?" he

Rebecca sat at the coffee table copying her spelling words three times each. She looked up at Jack. "A mile," she told him. "I just know I won't make it. When we run at school, I run as fast as I can, and I always get too tired and almost can't finish."

"How far do you run at school?" I asked.

'I don't know," Rebecca answered.
'I'm sure you'll do great," Jack reassured.

her. "Just do your best, "You know, sweetie," I told Rebecca. "You "You know, sweetie," I told Rebecca. Tou don't have to run the whole way as fast as you can. If you run a mile, start out at a comfort-able pace. Then, at the end, you'll have enough

energy left to go fast. It's called pacing you Rebecca smiled. "That's a really good idea,

When Rebecca climbed into bed that night. she wrapped her arms around my neck and pulled my face close to hers. "I don't feel so nerlled my face close to hers. "I don't feel so ner-us about running at Palomar College," she told t. "I'll just space myself," "Pace, sweetie. Pace yourself," I said. "I'm

dad you're not nervous. You shouldn't be. You'll do great, Goodnight,

I used to run. A long time ago. The sumner between seventh and eighth grade, I joined the cross-country team at Mammoth High School. I trained with the junior varsity and varsity runners, two workouts a day in the cool, dry, high-mountain air. In the mornings, we ran circuits through the campgrounds, breathing deep the salty smell of campers' cooking ing deep the saity smell of campers cooking bacon over open fires. In the late afternoons, we ran distance, out through the meadow on Mam-moth's south side, back into the trees, flashing through the long shadows of dusty pines. The first race I ever ran, an invitational

organized by our coach, I came in second. I organized by our coach, I came in second. I remember crossing the finish line while Coach leffries jumped up and down, whooping like an Indian warrior in an old movie. I won a lot of races that year. I was ranked sixth in the state and 24th in the nation for my

age group. Because my parents were so busy with work, they didn't have many opportuni ties to see me run. I think my dad came to one of my races. I don't think my mom ever saw me race. I ran cross-country and track for two more years, then quit. To this day, when I run or walk, I hear Coach Jeffries's voice in my head.

Relax your shoulders. Work your arms. Come

on, pull yourself up that hill."

The first Thursday in May, I drove Rebecca
and two of her friends to Palomar College. Mrs. D. and a couple of other moms drove, too The kids milled around a starting line chalke nto an asphalt track. On the bright green field the track's center, Palomar College's foot ball team ran through the paces of a spring prac-tice. Whistles blew. A breeze kept the sun from

feeling too warm.
A little before 3:00, Mrs. D. gathered the seven-year-olds around her. "You'll run a quarter mile," she explained. "If you make your time, you're done. If you don't, then you have to run the whole mile. Everybody ready?

I caught Rebecca's arm and whispered in reaught Rebecca's arm and whispered in her ear, "My advice was totally wrong. Don't pace yourself. Run as fast as you can. Then you'll only have to run one lap instead of four." Rebecca nodded her head. Mrs. D. lined the kids up and started them

one at a time, ten seconds apart. Rebecca ran fourth

one at a time, ten seconds apart. Rebecca ran fourth. When Mrs. D. told Rebecca to go, I found myself hollering, "Go, Rebecca, GO. You can do it!" Rebecca ran around the track. She didn't look very comfortable. Her stride was too long. Her arms falled at her sides. I ran up the track to about the three-quarter mark and waited. As Rebecca came around the curve, I hollered some more. I lumbered alongside the nonlered some more. I tumbered alongside the track for a few paces then watched her run ahead. She made her quarter-mile time and collapsed on the grass. I still can't say which of us was more relieved.



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