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## ETTERS

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@sdreader.com; or to letters@sdreader.com; or fax them to 619-231-0489. Please include your name, address, and telephone number. Letters may be edited for length

## Ice Chunk In My

Heart
My ailing leg slowed me down
as I shuffled along Orange
Avenue in Coronado this morning. Discouraged because an accident last year left me unable to run or swim, left me with the harsh, chronic pain of RSD, I was feeling useless and left out. I ber stiffly to pick up a copy of the Reader from a pile left in a shop doorway. Later accom-panied by my aching heart I read "Then Teddy Showed

Up" (May 18). As I read, tears rolled down my cheeks, the chunk of ice in my cheeks, the chunk of ice in my heart became a bit smaller. Thank you, Teddy, for helping to dispel my sadriess, for be-stowing courage, and for a few more tears to water the garden of healing inside me. Even on paper you are a Good

Judy Bingham National City

## Masterfully Crafted

"Just A Boy"
I think it should be man-datory for your entire writing staff to read and reread Phil Catalfo's article about Gabe Catalfo's incredibly heartwrenching struggle to take back his life from the clutches of leukemia ("Just a Boy," May 11). In 20 years of reading the Reader, this story is, in my opinion, the only full-length feature you have published that has been worth reading top to bottom. There is no author ego involved as Catlo simply tells the horrific account of his sen's valorous. count of his son's valorous fight for life. There is no flowery, nonsensical, hyper-creative wording or structure to this piece, and on the contrary, it is masterfully crafted by a seasoned writer. The Catalfos reminded me

that I have a lot to be thank ful for.
To the Catalfos: God bless

## Ray Saenz Thanks For

Thanks For
"Just A Boy"
This story moved me to tears,
more than once ("just a Boy,"
May 11). See, my younger
brother passed away in 1995
and I have to say, the stories
about the children really cut to the bone. Each story I read brings more meaning to the life my brother left us with.

Thank you for allowing Phil to share his story with us! Amy NeVille Clairemont Mes

### No Violence

No Violence
In reference to your "Blur"
artick (May II), never would
I incle or condone violent
behabior of any kind. The
'trash the Flash' campaign
you cled was actually a "put
'you want to be a "beat"
that he violence of any kind
happined during the promotion. It was only later that
the Flash claimed that someone bybae a window. Pity the
fact that nothing more exciting
to write about has happened
to write about his happened
to write about his put had the
ten years. My only fear is that
now I [m lumped in with
Shotgian Tom stories (I've
arrived!).

### Bryan Iones Mo' Rines Is Good News

In my humble opinion, Jay Allen Sanford's article on "San Diego's Battle for the Blues' in your May 11 issue is, as William Shakespeare would have put it, much ado about nothing. I find it incredibly surprising he feels the minor organizational the mipor organizational bickering of two small groups for indight dutals might be of interest to that many of your readers. Frankly, the National Enquirer and others of its sik do a far better job with this kind of content. Come on. Reader! In the future, go after some subject matter with some Deen an informative general article about the state of the blues in San Diego could easily have contained more interesting.

have contained more interesting material than this fluff piece by Sanford. How about the growing success of and atten-dance at the annual San Diego Blues Festival? It's already a Blues Festival? It's already a huge event and getting bigger. Or the increased number of nightclub listings featuring blues entertainment that you find in the U-T Night & Day section, SLAMM, or your own Reader pages each week? Count 'em, baby, there are dozens! And lest you forget, just ask your own advertising depart-ment; club owners don't book any type of talent unless

money can be made from it! The reference to "San Diego's fractious, endangered blues scene" might make a catchy [table of contents] headline to suck the reader in, but it's just simply not the case. The blues scene both here and globally is alive, vibrant, and growing. Blues societies worldwide who are affiliated with the International Blues Foundation in Memphis have doubled in number durhave doubled in number dur-ing the past few years, in-creasing from just over 50 to 107. Blues' CD sales of re-releases are way up. Releases by new blues artists, young and old, are also on the upswing. The fact is, blues music, like folk, swing, and other genres, is cyclical in nature. A new

The	Mission Myth Debunked
	The truth about San Diego architecture.
	By Lawrence Herzog
City	Lights
	General MacArthur changed a young soldier's life; and City Lights shorts
	Rep. Brian Bilbray wants 10,000 troops to guard our border
Stra	ight From the Hip
	Matthew Alice explains rodent orthodontics
The	Sporting Box
	Sniveling bullies amuse Patrick Daugherty
She	ep and Goats
	Time-warp at El Cajon's Seventh Day
	Baptist. By Abe Opincar
Sigh	rtseer
	Cyber-godlessness. By Justin Wolff2
Tip (	of My Tongue
	A sojourn in El Salvador. By Max Nash
Off '	The Cuff14
Puz	rie14
Pict	ure Story15
T 0	

	<u> </u>
E	vents Highlight and Guide
	A museum changes North County's cultural topography
R	teading
	Pamela Todd: Bloomshury at Home

Trailmaster Schad leads the way to superb vistas in our local mounta

Classical Music Review and Guide

Jonathan Saville finds San Diego Opera's latest <i>La Bohème</i> inferior to the company's previous productions of this work
Art Review and Museum & Gallery Guide
W.S. Di Piero checks out the speedy medium at MoPA
Theater Review and Guide
Jeff Smith takes in Waiting for Godot80
Pop Music
nt 85

DJ James Call's 17 years at Pure Platinum ...

Curtains for Collins Ranch?...

Can your monkey do the dog?	92
Movie Review and Guide	
Duncan Shepherd is pleased to see that Woody Allen is himself again	117
Restaurant Reviews and Guide	
Max Nash feasts at Tapenade	124
Our Frugal Tongue and Frankie remember lost love	125

Reader

The Mission Myth Debunked	
The truth about San Diego architecture.	
By Lawrence Herzog	
City Lights	
General MacArthur changed a young soldier's life; and City Lights shorts	
Rep. Brian Bilbray wants 10,000 troops to guard our border	
Straight From the Hip	
Matthew Alice explains rodent orthodontics	
The Sporting Box	
Sniveling bullies amuse Patrick Daugherty	
Sheep and Goats	
Time-warp at El Cajon's Seventh Day Baptist. By Abe Opincar	
Sightseer	
Cyber-godlessness. By Justin Wolff	
Tip of My Tongue	3-2
A sojourn in El Salvador. By Max Nash	
Off The Cuff	
Puzzie	1
Picture Story	1
T.Q.I.F.	
John Brizzolara tries to get a workout	1
Best Buys	
A foray into the wilds of nail	1
Kid Stuff	
Anne Albright fools Angela	1
CALENDAR	

**Classified Ads** 

61

	Antiques & Collectibles
	Bicycles171
	Business Opportunities140
	Career Training140
	Cars180
	Car Parts & Accessories185
	Car Services180
	Computers169
	Counseling/Support143
	Employment Agencies140
	Employment Services140
	For Sale173
	Health & Fitness142
	Help Wanted134
	Lessons141
	Massage141
	Matches145
	Motorcycles180
	Music164
	Notices144
	Parent Resources142
	Personals145
	Pets168
	Photo169
	Real Estate164
	Rentals, Commercial156
	Rentals, Residential156
	Rental Services156
	Roommates152
	Roommate Services155
	Services Directory150
	Sports167
	Stage Notes143
	Travel & Getaways144
	Wanted172
	Wedding/Party Guide143
	lay Ads
•	Automotive168
	Getaways

Great Escapes........... Health and Beauty... Help Wanted ... ...151 Sports and Fitnes

An archive of City Lights stories can now be searched on the Internet

Obscure Citizen watchdog Mel Shapiro has won yet another court battle in his never-ending crusade to pry open the other court battle in his never-ending crussels to pry open the obscure machinations of local government to public scrutiny. The latest victory came last week, after Shapiro and his attorious control of the property of the of the group's meetings. The reason? According to Shapiro' laint, the committee's notices of future meetings "neve ste or otherwise paraphrase any specific recommendation se considered." That, claimed Shapiro, was a violation of to be considered." That, claimed Shapiro, was a violation of the state's open-meetings act. "For example, the title 'Over-crowding at the Polinsky Center,' set for the February meeting, does not indicate whether the recommendation is to build a does not inducte whether the commissions, or place children else-there. Last week a judge agreed with Shapiro and ordered the committee to revise its future agendas by publishing a de-tailed list of each recommendation to be considered.

Radio fiver Peter Weissbach, one-time Libertarian RAGIO TIYOF Peter Weissbach, one-time Liberarian talk-show host on KOGO-AM here (way back in the days be-fore the station was taken over and cleansed of free thinkers and other diverse viewpoints by national-radio-chain owner Jacor), has hit the big time. Now featured on Seattle's KVI-AM, Weissbach is set to star next month on a nationally syndicated satellite radio show that will go head-to-head with dicated satellite radio show that will go head to-head with Newada Ara Edu, according to the Southe Post-Intelligencer. Weissbach, 53, told the paper he's going to do more than pol-teration. The paper he's going to do more than pol-teration. Tissues. This is stuff to do a hobby anyway. You're on the glide path down, Its obers you up. You better start inking about this. Do I believe in God' Yes. Do I believe in the metaphysicalt Yes. Do I believe every palm reader? No. "The AMC Mission Valley movie complex will soon get a ... The AMM Mission valuer movie complex will soon get a digital projection system made by Texas Instruments and Technicolor, according to last week's Hollywood Reporter. Called the 'digital light processing' system, the projectors use electronic data rather than film ... San Diego ranks tenth on the list of cities where mail carriers are most frequently bitten, according to a news release from the postal service. Number one is Houston, with a reported 58 bites last year.

Breakage Ex-Charger offensive tackle Harry Swayne has been accused by Moreno Valley building code officials has been accused by Moreno vallety building code officials of seven housing-code violations including "hazardous wiring, inadequate fire protection, owning a substandard building, and faulty weather protection," according to the Riverside Press Enterprise. A tenant in one of three houses Swayne owns in Moreno Valley said she had been without Swapne owns in Moreno Valley said she had been without heat since November. The football player's local property manager told the paper that the tenant had trashed the house, but the city maintained otherwise. "The things we saw had nothing the tenant could have done," Senior Code Complete and the country of the content of the content

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



MacArthur's Honor Guard, Japan



David Valley

## **Long Gray Line**

By Abe Opincar

rowing up in rural Massachusetts in the late 1940s, David Valley had only one serious goal: "To get the hell out of

small-town New England." When he was 17 years old, he got his chance. He enlisted in the got his chance. He enlisted in the Army and signed up for an en-gineering program to learn how to make maps. But the Korean War broke out, and instead of learning to make maps Valley found himself, in July 1950, one of the first replacements sent to Korea after the 24th Division had been "badly mauled" in the Battle of Taejon.

"I suppose every young fel-low thinks war's a lark. I know we did. We were ready to go over there and shoot some gooks, pardon the expression. But when we landed in Pusan and saw all the dead and wounded we saw war was a serious

And a confusing one. And a contusing one.

"It's almost impossible to describe the level of chaos we encountered. And we were right in
the middle of it. We had no training. We had no squad leader. Nothing. All I knew was that we were riding down a road in a truck, and all of a sudden stopping trucks. He ordered the men to get out, and he'd say, 'Okay. I need three men to go to Okay, I need three men to go to that hill, and three men to go to that other hill. By the time he got to me and another fellow, he'd run out of hills, and he said, You men get in that truck and go get some ammunition.' We did as we were told. We climbed



the driver took off. We were both exhausted, so exhausted that we fell asleep as the truck bumped down the road. When we woke up we looked around and had absolutely no idea where we were. We realized the driver was heading north. and headed for the hills. We wandered around for three days before we finally ran into a sigdriver was heading north straight toward North Korea. We banged on the window and nal corps unit stringing wire yelled, 'Where are you going?' And he yelled back, 'I don't know. The only thing I know is They pointed us to where the

troops were.
"From July 1950 through March 1951, I participated in just about all the major offenses.

When I first got to Korea, I was scared of my own shadow. At night, in the trenches, if I heard a noise, I'd literally wet my a noise, I a literally wet my pants. I realized I was killing my-self. Killing myself with fear. We'd had no training. I had to train myself to keep my head down at the right time. Some people were instructive. I had a squad leader, a little Filipino guy who wasn't much taller than ar who wasn't much tailer than an M-1 rifle. He was as tough as they come. At night he'd go out by himself on patrol, cross over enemy lines, and kill men. The next day, when we were out, he'd say, 'Go look behind that tree over there, you'll find two dead North Koreans.' And there they'd be. He was fearless. You learned things from people like

"One day somebody told me I had to appear at headquarters, that a lieutenant from General continued on page

### I. D. Crowe

that I'm gettin' the hell out o

here!' We jumped off the truck



## Militarizing the Border

By Bill Manson

Brian Bilbray has no doubts: It's time to send in the troops. All along the bor-

der. "We need to send a very clear message, almost in the tone of John Kennedy, when he said, 'We are willing to make any sacrifice. fight any foe, help any friend...to [secure our border].' San Diegans live in the largest military complex in the entire world. We have more military installations than any other community. And [yet] those resources are not be-ing made available officially for ing made available officially for securing our border. My attitude is that the resources of the United States should be placed at the disposal of defending the people of the United States from

alive and well." Bibray says the military is al-ready involved. "Unofficially they are helping. There's a lot of surveillance [and] observation. Those detection technologies are directly...off their shelf. The line between the military miss and drug interdiction has slowl evaporated. But nobody want evaporated. But notocy warms to talk about it publicly. I think we should not only talk about it publicly, but we should proclaim

right here. "We may forget this history; Mexico remem-bers....Mexican irredentism is



drugs just as much as we have

defended other countries."

This year Representative Bil-bray (R-Imperial Beach) has once again supported Repre-sentative James Traficant (D-Ohio) in his perennial cam-Onio) in his perennial cam-paign. Traficant wants to per-suade Congress to authorize 10,000 troops to guard the bor-ders. "I think everybody's sitting around and saying, 'What's a nice way to handle the chaos and the carnage that's happen-ing at our border?' "charges Bil-bray. "There's no nice way of handling it! We've had border agents shot at, killed. We have a crisis down there.'

Bilbray's not alone - at leas among Republicans. Bob Dole promised he'd make the military promised he'd make the military the lead anti-drug agency on the border, if necessary, Presidential candidate Lamar Alexander prosed creating a fifth branch of the military to focus on border control. Former secretary of defense Caspar Weinberger envisaged 60,000 U.S. troops depoted on the Southwest border d on the South in his coauthored book, The Next War. In April, Pat Buchanan warned San Diego that last century's pattern of "mass immigration followed by

it, so we send the message to the drug smugglers that the force of the American people is going to be used to defend the American people."

This attitude scares José

Palafox. The San Diego gradu-ate student is writing his Ph.D. dissertation on the dangers of militarizing the border. He points out that the post-Civil War "Posse Comitatis Act" of 1878 prohibits the military from being involved in domestic policing matters and makes it clear troops should be used only beyond national boundaries. The implication - that the mil itary should never be a wears used by politicians against their own people — has so resonated with the public that the separalaw-enforcement has become as sacred a tenet of American life as the separation of church and

Recently, Palafox walked the border bridge across 1-5. He was looking for anything new, such as the police checkpoint for southbound traffic. He notice the National Guardsmen ma ning the passport checkpoint for buses entering the United States. On the way down the western side, he stops and points out two gray trucks with thick posts

sticking up. "Llamas," he says. The long-necked "llama scope," he explains, extends from the truck bed. It's a military-fi-nanced and supplied heat-seeking night scope that makes clumps of migrants or smug-glers appear as if they had a spotlight on them, even in the

"Here's the problem," says Palafox, half of whose family still lives in Tijuana. "There is a cor-relation between the rise in human-rights abuses of migrants on the border and the rise of a

force. Not just the deployment of troops and training of Bor-der Patrol by the military, but the actual use of that military ideology and strategy. It's all a result of Washington's 'War on result of Washington's 'War on Drugs' concept. If you go with the Border Patrol and you start to see the immigrants at night through the [llama scopes], you can't tell who is the drug smug-gler and who is an undocumented immigrant. When the military has trained [the Border

as the adversary, it becomes pretty dangerous to have that sort of outlook. When you start blurring the line [between sol-dier and civilian police force], it's not good. I'm worried to s more of the military this more of the military thinktanks and strategy getting involved with border enforcement. And this is happening in a context where there is already such a large militarization of law en-forcement in general in our in-ner cities. The military are not [thinking] Miranda rights;

example was the high school student who was shot to death by the Marines in Redford, Texas, two years ago. Similar in-cidents can happen, as more mi-grants are forced into nonur-

The INS agents who extracted Elián González from his relatives' home are a perfect ex-ample, Palafox says. "They illus-trate the blurring of the differ-ence between military and civil ence between military and civil policing," he says. "And that's ex-





San Diego-Tijuana border

MacArthur's Honor Guard in MacArthur's Honor Guard in Tokyo wanted to talk with me. To this day I don't know how they heard about me. In 1945, when General MacArthur,

line

ne Commander of the Al-

unit of 200 men to provide se-curity for himself, his staff, his family, and visiting dignitaries. MacArthur was in a class by

"It seems some men from the Honor Guard in Tokyo

looking for replacements. There were requirements. You had to be at least six feet tall, have an IQ of at least 110, a good physique, and you had to have combat experience. The lieutenant met me at headquarters and interviewed me for about 30 minutes. The next thing I knew I was on my way to Tokyo,

one of two men from my division to have been hand-picked for MacArthur's Honor Guard. for MacArthur's Honor Guard.
"After the hell of Korea,
Japan was like Shangri-La.
There I was, this kid from rural Massachusetts who'd gone
straight into battle in Korea, and I found myself in Japan

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'hat once when I had a three-

ap at Tokyo station and decided

ave found me and taken me to

one day off. Even on days we embassy, and he'd invite us boy worked, we got a six-hour pass. We got to get out and see a little of Japan. Of course, what are most young GIs interested in? with us as was his wife We'd sit Booze and women. I did my Army/Navy game, we'd all go hare of that, but I also went to crazy. He would, too." chool to study Japanese. And the Japanese people, the com-mon tradespeople who we had most contact with, were ex-remely kind to us. I remember

Valley spent a year and a half in MacArthur's Honor Guard. When Valley returned to the States, he found his experience in Korea and in Tokyo gave him the self-confidence to apply to the University of Massachusetts, where he ended up studying en gineering. His love for Japan staved with him, and his fami arity with the country and lan-guage enriched his career. In the late 1960s, he moved to San Diego to work for Union Car bide, and when the compan bide, and when the company wanted to set up a division in Japan, they sent Valley. For the next 20 years, Valley spent long periods working in Japan, and it was there, in 1988, that the

Guard Association tracked him down and asked him to join. Of the 1800 or so men who

served in the Honor Guard. cluding Valley, live in San Diego. Last fall, Valley suggested the membership make a trip to Japan to commemorate the 50th anniversary of MacArthur's de-parture from the country Amer-ica had occupied and, ultimately,

"Japan was completely dec-imated after the war. While was an equally great humani-tarian. After the war, the Japanese were starving, people were literally dying in the streets from hunger, and the Japanese lacked resources for controlling disease. MacArthur comman-deered all the food that had been invasion of Kyushu, and he turned it over to the Japanese people. He established a vaccine program against smallpox and diphtheria, and it's estimated

diphtheria, and it's estimated that the program saved as many as two million Japanese lives. "When we decided to do the 50th-anniversary trip to Japan, we thought that we needed some sort of book to mark the occasion. I suggested a book about MacArthur, something that would give a true impre sion of the man, his personality, his talents, all that he accomhis talents, all that he accom-plished in Japan. The Associa-tion suggested that I write it, and so 1 did, Gaijin Shogun, Gen. Douglas MacArthur, Stepfather of Postwar Japan. It was something I could do to honor the

Valley, now 69 years old, liv-

Thanksgiving time. I can still see him standing there beside his Jeep, corncob pipe in his hand, and he looked at us and said. nese hadn't gotten into the pic ture, we would have been."

## The border

actly what's happening on the

The Border Patrol says it's happy to receive increased re-sources as well as instruction and equipment from military technical groups. In the past six years, manpower in the San Diego sector has gone from 900 to 2100, says senior patrol agen-Tom Hicks. "When I worked a people. Plus now we have a lot more equipment. Up to ten

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

sor of sociology at Salisbury State University in Maryland and author of *The Militarization* of the U.S.-Mexico Border. He says the Immigration and Nat-uralization Service had been anxious to receive military as-

ing "drug enforcement

ticket to getting more resources from the government. Yet the Border Patrol and National Guard have been building the fence "primarily in immigration areas, not drug-trafficking lo-cales," says Dunn. "[Drugs] be-ing carried across on foot or by wehicle across the land border outside of the ports of entry was

pretty minimal. Most of the ac-tual drugs come in through the ports of entry — upwards of 80 to 85 percent, the DEA estimates. The drug traffic that comes throughs in rough terrain is principally marijuana, the least lucrative part of the drug trade, and a small portion."

So why aren't the major milso why aren't the major military-supported drug-fighting efforts being mounted at the ports of entry? "Business," says Dunn. "You've got all this commercial traffic that wants to get through quick. Customs is searching 10 to 15 percent of ev erything that comes in. Yes, they're using some new X-ray

technology, but that doesn't tell you what's inside; it only catches false compartments. If you're a we your drugs packaged a not going to look any different on an X-ray. X-rays will just catch the smaller end of the

choppers. Two of those are equipped with FLARE, the [heat-sensing] forward-looking in-frared system. We have night-vi-sion goggles. We have 60 scopes, also infrared heat-sensing, de-

ployed along the border. One type's a 'tank-scope.' It's got a turret in the back of the vehicle. turret in the back of the whick.
It swings 360 degrees. Then we
have tripod-mounted scopes as
well as the 'llamascope,' which
extends up like a pole on the
back of a pickup. They're extremely effective. So we're much
more mobile. We can react to
the 'traffic.' And we have sensors
with the sur from 4561 to 1200. out there, up from 450 to 1200. Magnetic ones to detect drive-throughs, seismic ones that register movement over ground, and ones that signal when their infrared beams are broken. "So instead of reactive, we have become proactive. Letting [migrants] know we're here. As a result, the figures are going down, which is good. In fiscal

1994, we made around 450,000 apprehensions [in San Diego and Imperial Counties]. In 1999, it was around 182,000. In 1994, 20 to 40 agents would ap-prehend 2000 to 8000 per night, mostly in the Imperial Beach-San Ysidro sector In the I.B. sector alone, say

Hicks, they have around 380 agents. Hicks says that in fiscal 1994, when Operation Gate-keeper started, the Border Patrol caught 187,000 illegal immi-grants between Imperial Beach grants between Imperial Beach and San Ysidro — 41 percent of all apprehensions in the San Diego sector. By 1999, that figure had dropped to just under 16,000, or about 8 percent of all

16,000, or about 8 percent of all San Diego apprehensions. Hicks acknowledges the in-creased efforts at the border meant the bulge moved east. "At Campo, we arrested about 2230 in fiscal 1994. By 1997 it had risen to nearly 86,000. But in the last two years it has started deescalating. In 1999 the figure was 63,000. Things are just better puter back when I started out at Campo. Also we've tried to work started things like the good neighbor policy. For instance, neighbor policy. For instance, following the immigrant deaths out in East County, we created 'Border Stark, hown as Borstar, a unit [created around October 1998] whose sole purpose is to rescue people. When these groups come out through East County with a guide, sometimes the guides will leave them in the middle of nowhere. They don't know where they are. The guide will take off at night. If someone will take off at night. If someone will take off at night. If son falls, the guide's not going to say 'Oh, let's wait for him.' No, 'Hev I've got a truck to catch.' He'll leave them there with broken legs or bitten by a rattlesnake, and we're the ones who go look ing for them. In 1995, there were 82 migrant deaths. In 1999 it

82 migrant deaths. In 1999 it was 29. I would say we're even more of a civilian body now." But Palafox's colleague Tim Dunn says the whole militaryassisted anti-drug campaign is a politically motivated sham.





crossing) has gone up from ground a million to 1.5 million. setween 1993 and 1999

numbers crossing in San Diego County has been more than made up for elsewhere. Imperial County is the principal location to [take up the slack].

It also made things more dangerous for immigrants, Dunn claims. Marines have been used to do clandestine surveillance, manning obser

vation posts or small-unit pa-trolling. "Imperial County is where the military was much more actively involved in help-ing the Border Patrol do drug enforcement. Your chances for some kind of violent accidental ounter with a much more

may be able to say, 'Oh, look, we got 650 pounds of mari-juana!' But that's an infinites-imal part of the trade. The

low, bullshit end of the trade. Of course, politically, it's eas-ier. If you concentrate [military] resources on the ports of entry, all hell is going to break loose, because the Fortune 500 [companies] want to get their goods through. Time is money. They don't want to wait all day. If it comes down to business versus drug en-forcement, guess who wins?"

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trade."
At the same time, both
Dunn and Palafox believe migrants have been deliberately queezed east to make them less isible." Gatekeeper | certainly

nasn't discouraged them," says Dunn. "Since the time it was mplemented, the number

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"So instead of having peo-ple running across at the San Ysidro port of entry, where everybody can see them, or at the beach, and the Border Patrol beach, and the Border Patrol chasing them through the streets, you push them out to the middle of nowhere, and people think the problem's gone. The political perception is that 'Gatekeeper' is a wild success, when at the border-

country areas, between busy ports of entry. "The primary site Marines were used was in San Diego's East County," says Dunn. "Drugs go through out there, but not much. This is absolutely ludicrous. They

the Marines only in back

fort are greater."

Dunn can't understand why the government has used **News**Notes

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Dear Matt: Is McDonald's really the largest purchaser of cow eyeballs?

- Jason, Mission Beach

MATTHEW

ALICE

Yeah, I know I said I'd had my fill of obvious urban legends. But with this tall tale I figured, if McDonald's isn't the largest purchaser of clow eyeballs, then who ist I'we scanned the horizon and found that cow betablis are said to high schools, colleges, and medical schools for dissection. One prepared and individually packaged cow eyeball from Carolina Biologicia's will set you back \$1.95, \$3.45 each if you want a dozen so a pound of cow eyeballs costs way more than a pound of ground beet. We add find an outlet that will self you a sheep eyeball for \$3.2 cmss, so if McDonald's was thinking about spicing up their burgers with eyes, they'd probably go with the cheap theep.

trey, source: Wheep hearing what I think is a commercial in a foreign language on several of the local radio stations. It goes something like this. "Icky, socky, ramey, afamey, Baja California, Mexico." What the heck is the female announcer saying?

Well, now you've done it, Sanmich. The elves like "icky-socky" so much, they've been badgering Grandma Alice all day to turn on the sky-socky station, turn on the sky-socky station. They fee driving us crazy. Or crazier than used javeys, In fact, you reshort its giving a station break. She's sixing: "Ex-see a short chay airs y en yet, yet as may, ye, he ha Cali-lee for new a.h, Meth nec via." In the goken Spanish alphabet, that YSEI/BM-TM (see e.e., Xh. fee). A next, H. you greater than YSEI/BM-TM (see e.e., Xh. fee). A next, H. you greater than YSEI/BM-TM (see e.e., Xh. fee) and hay H. you greater than YSEI/BM-TM (see e.e., Xh. fee). A next, H. you greater than YSEI/BM-TM (see e.e., Xh. fee). A next, H. you greater than YSEI/BM-TM (see e.e., Xh. fee). A next, H. you greater than YSEI/BM-TM (see e.e., Xh. fee). A next, H. you greater than YSEI/BM-TM (see e.e., Xh. fee). A next, H. you greater than YSEI/BM-TM (see e.e., Xh. fee). A next, H. you greater than YSEI/BM-TM (see e.e., Xh. fee). A next has the year that YSEI/BM-TM (see e.e., Xh. fee). A next has the year that YSEI/BM-TM (see e.e., Xh. fee). A next has the year that YSEI/BM-TM (see e.e., Xh. fee). A next has the year that YSEI/BM-TM (see e.e., Xh. fee). A next has the year that YSEI/BM-TM (see e.e., Xh. fee). A next has the year that YSEI/BM-TM (see e.e., Xh. fee). A next has the year that YSEI/BM-TM (see e.e., Xh. fee) and year that YSEI/BM-TM (see e.e., Xh. fee). A next has the year that YSEI/BM-TM (see e.e., Xh. fee) and year that YSEI/BM-TM (see e.e., Xh. fee). A next has the year that YSEI/BM-TM (see e.e., Xh. fee) and year that YSEI/BM-TM (see e.e., Xh. fee). A next has the year that YSEI/BM-TM (see e.e., Xh. fee) and year that YSEI/BM-TM (see e.e., Xh. fee). A next has the year that YSEI/BM-TM (see e.e., Xh. fee) and year tha

too. XE is the assigned call-letter prefix for all Mexican broadcasters, the way the U.S. uses K in the West and W in the East (oh, okay, except for KDKA in Pittsburgh). And of course who could forget that border-radio anthem "1 Heard it to not he Icky" by Zerlah Zerlah Top.

Dear Mate A: Have you ever heard of rats chewing the wiring in a car engine? Rats are eating my car! What I'm wondering is, why are they doing it and how can I stop them?

Dear Katmati: Thad a rodent problem. Ye olde Tom & Jerry-style traps proved deadly but gruesome. From QVC, the TV shopping network. I ordered Riddex. Roughly the size of an ACIDC transformer, this gizmo purported to change the dectrial field in the houshold wiring, thereby (I presume) crazing their little rat minds. It worked! What's the real hocus pocus? Is there an effect on little human minds!

Rule of the Universe #1: Rats' teeth grow constantly. Rule of the Universe #2: To wear down their teeth, rats chew on absolutely anything. It's very common for them to seek warmth and protection in an

state of the Universe #1. Rais teeth grow constantly, Raie of the Universe #2. To wear down their teeth, rais thew on a bouldery anything it's very common for them to seek warmsh and protection in an interest of the property of the property of the property of the property of the car's not driven frequently growth. If this is a repeated problem, you have a rai living somewhere near (or perhaps in) your car. First, get rid of any outdoor cat and dog food dailese, bard food, and other convenient clidles. Clean out every nook and cranny in the ratmobile is your floorboard a litter of old clips and frield Pelmite ratchow), then set traps in the area. Or, if that's just too much to deal with, call the county's Vector Control footing (58.86-649-288) and they will send on or of their rathusters to your home to help you wrangle the critters. We pay for this service in our property taxes (about \$3.00 a year), so they're were problement to the problement of the problement of the problement of the problement I'm not sure! If excommend fladded for your car problem, but then some people swear by them. The FTC, EPA, and USDA have tested both the ultrasound types and the electromagnetic varieties. They client the vermin-annoyers show no consistent success or, sometimes, no success at all. They're not approved for use by commercial pest-control companies because not enough is known about potential deef effects. Radoes is supposed to interfere with the electromagnetic field around rodents, logg, etc., and mess with their nervous systems so much that they leve for calmer surroundings. No one's proved of plug in pest control, saying that it will lake more than all Entomologies are particularly dodauntial cockroach. But on the off chance that there is something to all this, remember to buy a limite lead suit and helme for your per mouse, gerblo, or hamster, since they too are rodents and might fall under the spell of the Riddex and move to the neighbors' house.

A Beryo f\*Berto's
Thanks to Philip Salomone of San Diego for entry-number 18 in our taxo-shop fiesta: Loberto's. One of
their two outlets is at 28th and Main, across the street from the shipyards. Number 19 is Eriberto's (Vision
and O'side). And add Solberto's to tweet-to-exist list. So if you are playing the home version of our
game, your new list should look like this. Active Berto's (19 ames, about 130 outlets countywide); Add.
Ari, Ari, E. I.-F.; II-F.; II-G.; II-M.; II

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 hymatt@etx.own is the Internal.



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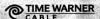
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## SportingBox By Patrick Daugherty

# **Missive From The Bell Tower**

er's see, where did this start! I was taking a wom-sampersonhood out to hunch. Being the manly tyee, once we entered the restaturant. I cal as we walked toward our table. Indeed, I was busy and content in my role as forward sout. Then, I heard my companion numble and turned around to obtain the import of her observation. That extremely athletic move, high on the technicals, caused my back to go out.

It's been a lot of fun. Over and out.

Currently, I am experiencing great pain of

Currently, I am experiencing great pain of the each-and-every-waking-moment kind. I can no longer walk, but when called to the kitchen or bathroom, must bump along the floor wing

no longer walk, but when called to the kitchen or bathroom, must bump along the floor using the well-known Hunchback of Notre Dame gait. And yet, we cover sports. How amusing. Rush Limbaugh has auditioned for Monday Night Football. Yes, our ego-bloated right-wing hack flew to L.A. and, with Al Michaels by his side. watched an NFL game tape and called said game as if it were live. Afterward, Limbaugh reported, "It was even more fun than I thought it would be. This would really be a hoot."

There are those who say our culture is crum-bling and we need Pat Robinson as president. I bling and we need Pat Robinson as president. 3s, "Our culture is crumbling, let's pet on with it!" Ican go along with MPF and its new on air it. attent, but why stop with Limbaugh? Why not bring all the cable: TV egomaniacs to MMPE Let's audition the hosts and guests of Rowe In. Metaming & Colme, Hardbell, and The O'Reilly Fastor. Think of the adventure! Every Monday night would be like driving coast-to-coast in a van field with screening adults, constantly shouthed to the companience of the companienc

much do you believe there is a dark conspiracy to guarantee a Lakers vs. Knicks final?" Absolutely got 24 percent. Leaning Towards Believing to 19.6 percent, giving the folks on that side a grand total of 43.6 percent. That edged Absolutely Not, which scored 43.5 percent. Just Slight Shreds Of Evidence held the balance at 12.7 per-

And yet, comrades, these people are allowed ote in presidential elections. Many drive auto-

to vote in pressonina excisions. Many arrive auto-mobiles.

Affaires Barkley says what he thinks with alarming regularity, which is why people either hate him or love him. Barkley retired from the NRA and immediately picked up a basketball-commentary gig with one of Ted Tumer's networks. So, here's one given with his bardnersey job and the state of the state of the state of Kinds of these sees. In this job you have to watch every orm. In India basketball, but these grane to the state of the s

aren't fun to watch.

"You could go out and play a round of golf, come home, and catch the fourth quarter. The thing seemed scripted. The pattern was the same, game after game, if the Knicks and left meet again in the playoffs, I'm going to tell Ted Turner to give every game to NBC."

NEWS FLASH! Indiana University has no

NEWS FLASH! Indiana University has no plans to investigate the latest allegations against Hoosiers basketball coach Bob Knight, a school spokesman said yesterday Yup, Bobby is busted again. This time by

Yup, Bobby is busted again. This time of prices are some or some open was alwaylayer for Knight fen years ago. Lawon says he saw Knight hir a command alongside the head at halfmire. Lawson says the saw Knight hir a command alongside the head at halfmire. Lawson said the player was one of the "big guys" and so atting down when Knight struck him with was atting down when Knight struck him with

his fist. Within a few hours, Indiana University mouthpiece Christopher Simpson told reporters that the incident had been discussed and, "It

that the incident had been discussed and, "It doesn't appart is on he verified. Me cannot spend the rest of our lives chasing down these unverified reports." Suppose also said the school had no plans to contact Chris Lawon.

May be the store of the store of the school had no plans to contact Chris Lawon.

Sory is that we are guaranteed a long unning medodrama. Think The Young and the Restless. Knight is a bully and that means when convered he will saived it is amusing to watch bulles so when the transport of the store o

planet.

And it is amusing to watch people who are say, the administration entrusted with power — say, the administration of a large university — lie and cover-up matters that are inconsequential to the institution they

## The Vegas Line

Odds to Win Super Bowl XXXV January 28, 2001, Tampa, Florida

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Jacksonville Jaguars	9 to 2	6 to 1
Minnesota Vikings	10 to 1	30 to 1
Indianapolis Colts	12 to 1	15 to 1
Washington Redskins	15 to 1	4 to 1
Tampa Bay Buccaneers	15 to 1	8 to 1
Tennessee Titans	15 to 1	10 to 1
Denver Broncos	15 to 1	12 to 1
New York Jets	15 to 1	20 to 1
Buffalo Bills	15 to 1	15 to 1
Green Bay Packers	20 to 1	25 to 1
Atlanta Falcons	20 to 1	40 to 1
Dallas Cowboys	25 to 1	25 to 1
Seattle Seahawks	25 to 1	25 to 1
New England Patriots	30 to 1	30 to 1
Miami Dolphins	30 to 1	35 to 1
Kansas City Chiefs	30 to 1	30 to 1
Oakland Raiders	35 to 1	35 to 1
Detroit Lions	40 to 1	40 to 1
New York Giants	40 to 1	60 to 1
Carolina Panthers	40 to 1	50 to 1
San Francisco 49ers	40 to 1	50 to 1
Arizona Cardinals	50 to 1	50 to 1
Pittsburgh Steelers	50 to 1	50 to 1
Baltimore Ravens	50 to 1	40 to 1
Chicago Bears	100 to 1	60 to 1
San Diego Chargers	100 to 1	100 to 1
Philadelphia Eagles	120 to 1	120 to 1
New Orleans Saints	120 to 1	120 to 1
Cincinnati Bengals	150 to 1	150 to 1
Cleveland Browns	150 to 1	150 to 1

basketball coach.

Will Bobby Knight, on the eve of his Medi-care disphilty, change his personality? Will he finally embrace the lonely, misunderstood dictator that mutilated his inner child decades ago? Will the president and trustees of Indiana University admit they've acted like cowards for the last 30 veznt?

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## SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Seventh Day Baptist Address: 133 East Park Avenue, El Cajon;

619-232-6654 Year founded locally: 1981 Year founded locally: 1981
Senior pastor: Bob Czarny
Congregation size: 13 members
Staff: one full-time
Church school enrollment: thre Annual budget: \$12,000 Weekly giving: \$1000

Singles program: no Diversity: predomina

By 10:00 a.m. last Saturday morning, it was already hot in El Cajon. A dozen or so sun-dazzled people made their way into the Seventh Day Baptist Church, where Pastor Bob Czarny.

Day haptast Church, where Pastor Boo Czarny, in string tie and boots, was preparing for the morning's service. Like all Baptists, Seventh Day Baptists love to sing. An assistant to Pastor Czarny fiddled with the elaborate cassette deck the church uses in place of a pianist. As soon as the machine congregation launched into "Come, Ye Thank-ful People, Come," fol-lowed by "Thou Art Worthy," "Lord We Lift Your Name on High,"
"Jesus Loves Me,"
"There's Something
About that Name,"
"What a Friend We

Thanks," and "Thank

Seventh Day Baptist Church Have in Jesus," Close to Thee," "Give

Thanks, and Thank	
You, Lord."	Sermon
(Apropos of "Thank You, Lord,"	content
Pastor Czarny told us,	delivery Liturgy
"After all the theolog-	Music
ical dust settles, after all's said and done, this	congregational
is what we're thankful	choir
for, what it says right	Snacks
here in this song, "Thank you, Lord, for saving	Architecture
my soul.' ")	Friendliness
The congregation	Poor to satisfactory

nhe congregation sang for more than 40 minutes. By the time they were into "What a Friend We Have in Jesus," you had the feel-Very good . Excellent .... ing that you were in a
deeply old-fashioned
church. There was no foot-powered organ
wheezing in the corner. The church was air
conditioned. You were in El Cajon instead of

New England. But the modesty of the hymns New england. But the modesty of the hymns, the simplicity of the prayer requests that fol-lowed the hymns ("My friend Gail's grand-daughter is going to court on Wednesday," "I'd like a prayer for my grandmother who's going in for surgery on Monday morning at going in for surgery on Monday more 8:45 a.m.") took you far back in time.

Seventh Day Baptists emerged from the English Reformation, establishing their first church in London in the mid 1600s. The new denomination spread rapidly, and by 1671 Seventh Day Baptists had established their first American church in Newport, Connecticut As the denomination's name implies, Seventh Day Baptists believe the Sabbath should be Day Baptists believe the Sabbath should be observed on Saturday. Their tracts on the sub-ject explain, "We believe that the Sabbath of the Bible, the seventh day of the week, is sacred time, antedating Moses and having the sanc-tion of Jesus; that it should be fully kept by all

Christians as a day of rest and worship."

Let Staurdy, a visting seator, at hiskewed, deliwered the sermon, which also reflected Sermith Day Baptiss's premodern values. Pastor seators are the property of t

"Today we live in a society whose message is very different. We live in a society that does is very different. We live in a society that does not encourage simplicity but wants us to acquire more and more. Happiness is, our society tells us, something you can acquire like a com-modity. Millions are spent to convince us that we can be happy only if we buy a certain deodorant, a kind of car, a style of leans. But the desires ant, a kind of car, a style of Jeans. But the deares of our physical hearts will not produce one day of happiness. There's no happiness in a bottle, no joy in a product. Contrary to what you read on a million bumper-stickers, the one who dies with the most toys

is still dead.

"Look in 1 John this to you so that our joy may be complete.' John is saying that joy is a spiritual experience. As Americans we have certain inalienable rights. We know them by heart. Life. Liberty. And the human definitions. The pursuit of happiness. The pursuit of happiness. or joy, is just natural to who we are as a people as a culture. But what we must understand is that happiness can neither be found nor sustained outside the spiritual. This is what John knew and understood. This is what he came to preach as he got older and his message became more refined and sim-

ple. 'Little children, love each other.' "Outside the spiritual realm, outside the encounter with the Christ, we can catch only brief glimpses of joy, nothing permanent

more and more, better and better, faster and

.....no liturgy

.....no choi:

.....no flowers

faster — are empty.

"Simple joy is pure joy and is complete joy." After the service, when I spoke to pastors Czarny and Bakewell, I was surprised to learn that they had once been Seventh Day Adventists. "We're not uncommon," Pastor Czarny told me. "You'll find lots of Seventh Day Bap-

tool me. You I mid lots of seventh Day Bap-tists who were once Adventists."

While neither pastor wanted to criticize Seventh Day Adventism, they said they were drawn to the Seventh Day Baptist Church because it was less "legalistic," that its message

was simpler.
"What I admired about Seventh Day What I admired about Seventh Day Baptists, "Pastor Czarny said," was that their approach to seventh-day worship was very plain and very spiritual. It was very simple: by keep-ing the Sabbath, you are entering into a pro-found spiritual experience of God, family,

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he home page of the Humanist Association of San Diego (HASD) is linked to the God-less website www.godless.org), a local portal where the ungodly celebrate the ethical mportance of science." Appropriately, the image that greets browsers at the Godless website is Michelangelo's Creation of Adam from the Sistine Chapel — only God's figure is crossed out. Michelangelo was certainly a religious man, but more than one scholar has pointed out the irony of his faith: he believed as much in his own creations as he did in God's. As a personality, he was larger than life; as an artist, he filled the world with objects and materials — sculptures, chapels, and frescoes. Michelangelo had faith in his physical presence in the world. He was a humanist. and humanism, the HASD site demonstrates, can get tangled with religion.

My own godlessness, for instance, has gone through several stages. Not the disbelief itself, but how I've felt about it and been made to feel

During college, I was naïve enough to think that most people were really atheists, only they were afraid to say so or were going through the motions of religious faith to please family. My friends, ! thought, may believe in the social customs that accompany faith, but they don't actually believe. To me, evolution and natural law were so sensi ble and true that I couldn't fathom anyone relin quishing them in favor of theology.

Though you'd think that I would have learned in college that something like 95 percent of the people in this country believe in a traditional



God. I didn't. I learned this after I graduated when new acquaintances, girlfriends, and coworkers rubbed against my firm skepticism. It wasn't that they were intolerant of me, nor I of them, but that for whatever reasons I came to see my atheism as something that I increasingly needed to explain. In that explaining, I made another mistake

Because I don't believe in nothing, because there are notions and philosophies that I have utter faith in, I described my atheism as a kind of religion. Atheism, after all, is not defined as disbelief, only as disbelief in the existence of God. I wanted people to know that I had always bowed before certain principles, which during this period I translated as "We live, we die. We are skin and bone. We disintegrate into the earth. End of story." I defined this doctrine as religion in part because I was pissed off that I had to justify it at all. "Look,"

I argued, "God is what you make it." But I also called my principles religion because I believed that how they made me feel was precisely how religion made the faithful feel. I took great comfort in knowing that I was part of nature, that I was no more important in the grand scheme of things than a pinecone, and that someday I would decom pose and be consumed by subterranean microorganisms. These notions consoled me; they made me less fretful about that nagging hobgoblin called purpose. As I understood it about six years ago, these feelings were akin "Consciousness. to religious experience,

in the first place.

is not a matter of

'I think that' but

so I defended them by calling them spiritual. What has been revealed to me during

the last several years is not a new creed. I believe more deeply than ever in the supremacy of phys-

ical law and in the finite ness of my body. What has changed is that I no longer describe this conviction as religion because it isn't. There are other words for what I

believe in, like phenomenology and humanism. To my mind, phenomenology is the most attractive part of humanism. It's the branch that privileges physical experience, that validates our senses by calling them ends rather than means. In the 1940s and 1950s, the French philosopher Maurice Merleau-Ponty was able to articulate this brand of secularism better than any other writer. He wrote of a "being-in-the-world" and demon-



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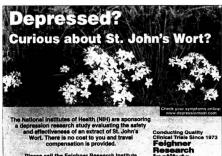
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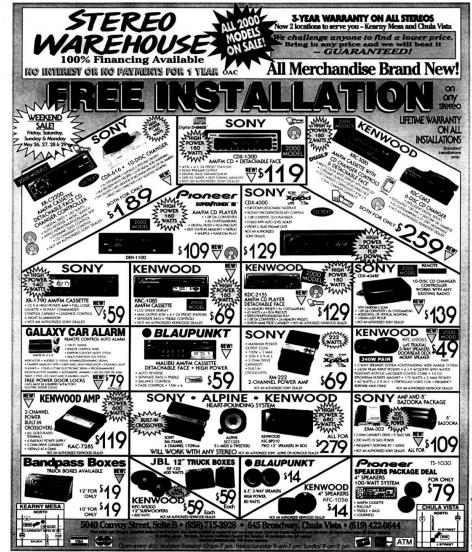
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strated how action precedes and enables thought. We are in the world physically, Merleau-Ponty said, before we are able to reflect on the fact that we are. "Consciousnes," he wrote in his most famous book, Phenomenology of Perception," is in the first place not a matter of T think that but of 'I can."

What becomes evident after a tour of HASD's website is that humanism, though a more familiar word than phenomenology, is less potent. The concept, it turns out, is diluted by its aspirations, which, according to the site, include deter mining moral behavior and purpose. The Humanist Association of San Diego like its parent organization. the American Humanist Association (www.humanism.net) - makes the mis take of trying to advance ideals. The HASD site calls it Humanism - rather than humanism - and even posts a quiz titled "Are You a Humanist?"

Humanism, as it's pre sented here, tries too hard to describe itself as either opposed to or as a kind of religion, as a set of beliefs (abso lute faith in science and nat ural law) whose purpose is to understand the universe. By taking on religion - as it does in an essay posted here titled "Religion and Skepticism: Can and Should Skeptics Challenge Religion?" — Humanism tries to supplant it. "As long as belief in god is allowed to be treated not as hypothesis," the essay's authors write, "we have the...duty...to challenge arrogance [and] dogma."

And replace it with what? A Humanistic religion? Since 1933, when 34 activists signed the Humanist Manifesto during a surge in radical politics, so-called Humanists have fussed over religion. In fact, the signers of the manifesto called themselves "religious humanists."

Real humanism, to my mind, finds meaning in smaller things, in the phenomena of a day—a shaft of sunlight on a beer bottle, the flaming shock of a bee sting. The humanism lenjoy, and believe in, calls things what they are. Humanism, for instance, is not religion; it's humanism. "We are in this world" only means "We are in this world only."

- Justin Wolff



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sario never had a mind for politics. She was from a large and poor family that lived miserably in Mexicali, a city just across the Mexican border 110 miles east of San Diego. By the time Rosario finished high school, 2 of her 14 cousins had died of cirrhosis and the rest were aspiring to careers in petty

Corn thievery or or us post-dling. Rosario wanted to be a doctor.

"I'm never coming back," Rosario told her mother the day she left for San Diego to study at a university that had given her

"Good luck," her mother said. Rosario did well in school and dis-

covered she had a passion for the study of parasites and diseases of the lower digestive tract. In 1972 she received a grant to participate in a World Health Organization project to improve the living conditions of Brazilian Indians who lived on a tributary of the Amazon. Rosario was excited. She knew the Indians had many stomach problems. And she'd never traveled before

On her way to Brazil she stopped to investigate the site of a viral gastroenteritis study being conducted in the Guatemalan highlands. She then went to El Salvador to visit Tomás, a boy she met at her university. Tomás had long black hair he wore in a ponytail, and he was completing a thesis ital who sunbathed around her. The gov on Salvadoran agriculture, which, as far as Rosario could tell, consisted mostly of corn.

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Once she was south of Mexico, Rosario ate a lot of corn. In Guatemala and El Salvador people didn't eat thin, soft tortillas but thick, stiff gorditas, corncakes, about the size of her palm. Even in the swampy heat of coastal El Salvador, people rose in the morning and drank atole, a sweet, dense drink made from ground corn. Men sold boiled corn on the street corners of La Libertad. the coastal city where Rosario and Tomás staved. Vast fields of corn lined both sides of the sandy road between La Libertad and Zumzal, a small town further down the coast, where Rosario and Tomás went to eat arroz valenciana, a rice dish made with chunks of fish, shrimp, carrots, and, of course, bright yellow kernels of corn.

One day Tomás took Rosario to the corn fields to show her, he said, how corn worked He showed her the male flower, the tassel, at the very top of the stock, and, way down

flower that caught pollen blown by the wind Tomás. Rosario could tell, loved corn as much as she loved parasites Tomás also loved El Salvador, but he grumbled that things in the country weren't right.

people grumble, too

on La Libertad's black-sand beaches and eavesdropped on lithe girls from the capernment, they complained, had shut down the universities. The government, they said,

had arrested the recently elected president and vice president.

Rosario studied her parasitology textbooks and sipped cold beer. Tomás worked harder on his thesis, sometimes not stopping to eat. One late afternoon Rosario went alone to Zumzal for arroz valenciana and stayed too long at the restaurant, watching the way the sunset glowed on shiny black sand. She missed the last bus to La Libertad. It was only seven miles away. She decided to walk.

Twilight is brief at that latitude. Rosario started down the empty road. The sky grew dark. She heard a car approaching slowly behind her. She turned and saw a white Mercedes with a mustached man at the wheel. He drove up beside her and asked her if she needed a ride. "I can take you any-

where you want to go. Rosario said no and kept walking. The man pulled his car in front of her. blocking her way. She turned and ran. She fell. When the man grabbed her and began dragging her back to his car, she picked up a handful of sand. With his hands

around her neck the man tried to force Rosario into his car. She struggled. She fell. The man kicked her again and again. She watched his snakeskin boot slam into her ribs, but she felt nothing.

"Stop," she said. "I'll go with you. I want to kiss you. I want you to fuck me.'

He let her stand. She threw her handful of sand into his eyes and dashed deep into the corn fields. The leaves cut her face and hands. She lay down in dirt. She heard the man drive away, and then nothing except the buzzing of a thousand mosquitoes.

Tomás took Rosario to the hospital. He asked her if she would recognize the man if she ever saw him again. And she did, a week later, at the beach, where he sat with a woman and two children. Rosario ran and told Tomás, who ran and found his friend Victor, who hunted iguanas and had

"Just give me the word," Tomás told Rosario, "and we'll kill that rich bastard." Victor nodded, "En este parte del mundo,

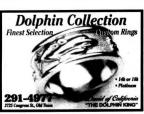
la muerte es banal." In this part of the world. Rosario looked at Tomás and realized he'd been in El Salvador just long enough to absorb the country's ethos. She told Victor to go home. Two days later she left for

Tomás staved on in El Salvador. He wrote Rosario saying that every time he traveled between La Libertad and Zumzal he thought of her. When Rosario returned to the States, Tomás's letters were few. He wrote of massacres and death squads and bodies left to rot by the side of the road. Rosario suggested he leave El Salvador, but in time his letters ceased. She never heard from him again.

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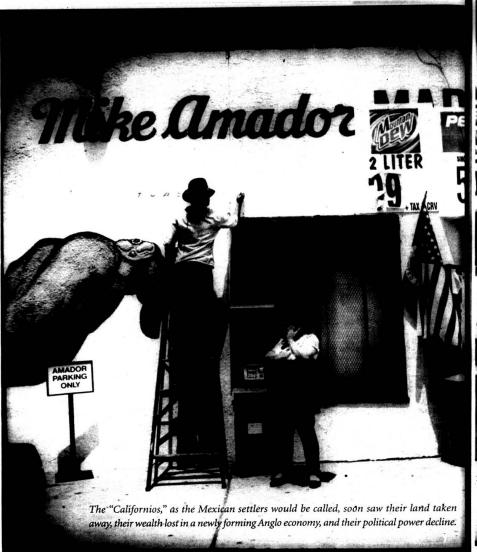
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# The Mission **Myth Debunked**

t is not uncommon to hear a San Diegan remark that there is something vaguely Mexican about the city's visual image. But, when you then try to pin down what exactly it is that is Mexican about San Diego, explanations do not emerge in crystal-clear form — they meander around red tile roofs, "Spanish style" houses, or Old Town's plaza.

What we do know about Mexico is that her architecture has never really ended at the border. It spills across the international boundary with the United States and is deeply imbedded in the region sometimes referred to as the "Hispanic Southwest." The Southwest was once located entirely within Mexican territory. Its heritage is strongly tied to a Mexican and indigenous past.

But the Southwest has also been dramatically transformed over the last century and a half. Following the Treaty of Guadalupe Hidalgo (1848), which created the present-day U.S.-Mexico international boundary, industrialization and urban growth spread across the mountains and desert landscapes of the Southwest. During the second half of the 20th Century, there was massive urban growth in the desert valleys of Phoenix, Albuquerque, Tucson, and El Paso, in the lower Rio Grande/south Texas region, in central

Texas and along its Gulf coast, and on the California-Baja California border. Along with the huge, sprawling cities came military installations, railroads, interstate freeways, mining operations, and tourists, feeding out of the cities and into the wilderness areas. This massive deployment of economic infrastructure and modernization permanently altered the cultural landscape of the Southwest. It is not easy to find,

amidst all the new development, evidence of Mexican influence on architecture and place identity in the region. And yet there are both disappearing slices as well as new forms of Mexican identity in the southwestern cul-

In architecture, recognition of the Spanish southwest as a distinct place has been slow to materialize Mexico is often left entirely out of textbooks on American architecture. Until recently, the Southwest was also regarded as a relatively marginal part of the story of American architecture, with the possible exception of recognition given to the early Pueblo and Anasazi

tural landscape.

primary materials used by Anasazi and Pueblo builders. Adobe, a material composed of sand and clay, was essential to the Pueblo culture, and it has continued to influence the traditional cultural landscapes of the Southwest. It is central feature of New Mexican. Arizonan, and parts of the traditional Californian architecture Few ancient buildings remain in adobe's inherent vulnerability to the elements. Its greatest strength — being organic — is also its biggest weakness. It decomposes too easily when exoosed to rain and sun. Too much

sand in the mix causes adobe to turn soft and weather poorly; too much clay causes it to crack. No matter how carefully it is maintained, it will eventually return to its organic form - it will melt into the earth. It is therefore a material with a limited life span.

The technique of shaping mud into adobe bricks was brought to the Americas by the Spanish, who had learned it from the Moors. But adobe was a material the Pueblo culture had worked with before, although not in the efficient brick form. The Spanish helped the indigenous cultures perfect the art of adobe construction, and some of the most inspiring adobe buildings came after the Spanish arrival in the 17th Century. Learning to work with adobe meant dealing with the problem of water. Moisture inevitably crept in. Water could be drained off the roofs through canales (roof gutters), but eventually enough water would get to the roof beams (vigas). The buildings that survived longest were those in which the ceiling beams were replaced periodically



It is interesting also to contrast the design of southwestern roofs with those farther south in Mexico and South America. Whereas in the latter, Spain demanded built on churches and other important structures, using fired brick, in colonial New Mexico colonists once again adapted to local (indigenous) architecture. The re gionally favored flat roof and

haps the best illustration of how quickly Spain took control of the southwestern

earthen (adobe) construc tions dominated colonial New Mexican townscapes. California offers per-

types: missions, presidios, and pueblos. A string of 21 missions would be built in California between 1769 La Iolla Woman's Club and 1822. The missions brought more than Christianity to California; they completely transformed the landscape of the California

trees, figs, and grapes to create a Mediterranean ambiance on a dusty desert landscape. The Indians of California had not built the kind of durable architecture that the Pueblos had: their simple structures were soon replaced with crude Span-The missions were not

U.S. territory. California,

which in the beginning was two territories — Upper

(Alta) California, which

covers most of present-day

California, and Lower (Baia)

California, in Mexico -

was the last of the northern

frontier of New Spain to be

settled by Spanish mission-

aries and colonists. Whereas

Santa Fe had been settled as

early as 1609, the first mis-

sion in California wasn't

built at San Diego until

1769. California was farther

by land from the northern

Mexican frontier settle-

ments, and it was the last of

the mission territories of

the scene on the West Coast.

it would quickly cover the

land with three settlement

desert frontier. Plush gar-

dens accompanied early

brought citrus and olive

Once Spain arrived on

colonial New Spain.

unlike their counterparts in New Mexico or Texas. They were built in the form of quadrangles, with ornamental cloisters and plush interior courtyards, and housed a plethora of activity - schools, workshops, apartments - inside the walls of the mission compound. Presidios, too, were enclosed quadrangles with walls 3 feet thick and 12 to 15 feet high, many with bastions (towers) in the four corners. The pueblos were self-contained farming ar eas laid out in the classic gridiron pattern.

lust as the mission sys tem had reached its zenith early in the 19th Century the course of history would take a series of turns that would, within a span of merely 50 years or so, diminish more than two cen-

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can settlers would be called, soon saw their land taken away, their wealth lost in a newly forming Anglo economy, and their political power decline, as their numhers were weakened by a growing majority of new Anglo voters. The decline of the Californio population of the mid-1800s is one of the least told stories of the changing cultural landscape of the 19th Century in California. As the Californios lapsed into economic and social isolation, the architectural legacies of their era - the missions and the adobe presidio towns would also fall into decay.

#### The Myth of Spanish Mexican Heritage

The missions are worth more money, are a greater asset to Southern California, than our oil, our oranges, or even our climate.

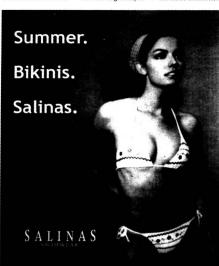
- Charles Fletcher Lummis

To speak of architecture in San Diego and the south western United States in the late 19th Century is to recognize that this was still a relatively remote frontier.

no longer the northern outsystems, and mining infraspost of one nation but now tructure. The scale of settlement was still small, by East the western outpost of another. New technologies Coast standards. But gradwere rapidly arriving and ually, Anglo populations changing the nature of places: railroads, irrigation can ones in most of the im-

portant settlement areas. By the 1870s and 1880s, in California, what had once been a territory of small Indian communities and Spanish mission settlements along

the coast was gradually be





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few decades. The Cali-

fornios had set the tone for

culture in California - mu

sic, art, language, and ar-

with a good deal of Spanish influence. The Californios

lived either on rural ranchos built of solid adobe, styled

after the Spanish colonial

homes and haciendas of

Mexico, or in adobe man-

sions in the towns created

by the missionaries along

California's coast. But the

arrival of Anglos in the mid-

dle of the 19th Century

meant not only that new

economies - railroading,

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cluding California. In the late 19th Century, a great deal of building was done with wood. Except for ceiling beams and door and window treatments, neither the indigenous populations of the Southwest nor the Spanish colonial and Mexican populations built extensively with wood. So when Anglos began to populate the towns of California and other southwestern regions after 1850, wood-slat mmercial and residential buildings began to domiand not always with favorable results. In desert cities from El Centro to Phoenix. in the 1880s, the poorest immigrants from Sonora, Mexico, were living in modest adobe structures that stayed relatively cool in the desert heat. Meanwhile, the wealthier new arrivals, just off the train from the East Coast, built giant wooden Queen Anne mansions with high ceilings, towers with cupolas and turrets, and wraparound porches. The rich even tried building double roofs to counteract the summer heat, but the wooden houses remained

uncomfortable during the

CONTACT LENSES

While the Anglo-Eusions had been abandoned ropean immigrants from and within a few decades the eastern United States bewere overrun with wild veggan building their wooden etation, while the doors and cities, the remnants of Span-

ish colonial building were adobe walls, were all decay falling into disarray. Mising. It is said that Anglos occasionally used the missions for nostalgic picnics, a social event on the ruins of

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ifornia in the 1890s viewed the adobe structures they associated with Mexicans as not very practical. The structures had been built with a technology (mud and straw bricks dried in the sun) they considered primitive. This was the 1890s, after all, a time of prosperity and new industrial machinery, milled lumber, nails, and glass The early Americans looked at the old missions and saw them as primitive and no worthy of imitation. A U.S. architecture historian once wrote: "For all of their religious significance and ro mantic connotations, the Franciscan missions are of only limited importance to a social history of California

beginning of a period of rapid economic growth in California. There was a land boom on, and everywhere there was new railroad construction, new towns, land speculation, and growth. Many speculators, investors, promoters, and wheeler dealers came from the East Coast and Midwest to join

The 1880s marked the

needed was a bit of "myth making and literary invention." Thus would be born the "mission myth"

Charles Fletcher Lummis would carry the flag of the mission myth during its early phase. Born in Ohio Lummis moved to Los Angeles in 1884 to begin working as an editor at the Los Angeles Times. In a few short years, he became enamored of the Spanish past and its architecture. He formed the Association for Preservation of the Missions in 1892 and the Landmark Club in 1895. He believed that the mission legacy was fundamental to the growth and future well-being of California. Meanwhile, all around him Anglo wooden housing, particularly Queen Anne and Craftsman styles, was leading the way as boomtowns were constructed.

Lummis's dream to urrect California's mythical Spanish past was aided by a number of events and circumstances that swirled around him. In 1881 a writer and journalist from the East Coast, Helen Hunt Jackson, after touring the Spanish missions and



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ranches of California, wrote the novel Ramona, about a beautiful half-Indian, half Mexican girl brought up on a hacienda near Los Ange les. The novel painted California's Spanish-Mexican past in the most idvllic way and, as one observer has written, gave Southern California "a myth by which to know itself." Ramona was one of the biggest-selling novels of its time, and it gen erated a new nostalgia and excitement about California's "Spanish" past, a past that, in one observer's words, "was more Spanish than Spain itself" — far more romantic in memory than it had been in reality. Communities named them selves after "Ramona" - we have one in San Diego

County. But California now had the possibility of an identity, grounded in a mystical, romantic past, and the boom of the 1880s and 1890s was as good a time as any to begin the search for some sort of Mediterranean tradition, particularly when it might also serve the function of enhancing real estate and business interests

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who were investing heavily in the growth of Southern California. Thus, when ar chitect A. Page Brown de signed the much-heralded Spanish-style California Building for the Chicago World's Fair in 1893, many began speaking of a new form of architecture: Cali fornia Mission Revival. I had four elements: an adobe look, missionlike parapets, bell tower, and arcades. As Mission Revival began to catch on in the 1890s Charles Lummis continued his criticism of its competitors - wooden houses transplanted from the Midwest to Southern California

the "mission myth" that had been given impetus by Helen Hunt Jackson's Ramona The mission myth portrayed California's Spanish past as graceful, romantic, and idyllic, a land of friars and mis sions and well-fed ranchers It made no mention of the larger reality of California's Spanish-Mexican past: the brutality of forced Indian la-Mexicans and Indians and. later, Anglos, or the record of lynchings and hostility to-

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Mission Revival fed off



ward the Mexicans during the 1850-1880 period of early Anglo immigration nto the region. Not until as late as 1946 would any writer challenge that characterization with a crisp recon

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cized for being merely decorative, early Mission Re-vival buildings often seemed trivial and out of context, and some critics have looked back on these buildings and found them repetitive and boring. One ob server believed that "Mis sion Revival failed because it proved impossible to adap the primitive architecture of a religious order to the commercial and worldly society of the late 19th Century. In 1915, the Panama

California Exposition was held in San Diego to cele brate the completion of the Panama Canal (on which construction had begun in 1904) and the new connection between North and South America, San Diego, was a logical place to hold such a fair. For architecture, this would prove to be an interesting moment in sion Revival architecture

Just as Mission Revival had gotten its impetus from A. Page Brown's California Building at the Chicago World's Fair in 1893, so would a new architectural style — Spanish Colonia Revival - get its first push from the designs of the principal architect for the Panama-California Exposition — Bertram Grosveno Goodhue, Goodhue had designed buildings in Panama and Cuba and had writter about Mexican architecture

Many were surprised at Goodhue's selection over Irving Gill, whose modern interpretations of Mission Revival had already seen the light of day in Southern California, Grosvenor Goodhue was committed to a much more European in terpretation of "Spanish architecture, and his build ings in Balboa Park reflected theme. The highlight of the exposition design was the California Building (now the Museum of Man), a cathedral with stucco walls, arches, ironwork balconies. and ornate portals, though to embody most of the ele ments of the so-called Chur-

rigueresque school well represented in churches and government buildings in colonial Spain and Mexico

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Spanish Colonial Revival regenerated the continued search for a Spanish

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past in San Diego's built landscape. Although for consumers Mission Revival had lost some of its mystique and attractiveness, de velopers, investors, and boosters had not lost their

enthusiasm for the roman ticism of a mythical Span ish-Mexican past. After 1915, all pretense of the con nection with Mexico was cast aside, and the "fantasy element was brought cen-

ter stage. The idea was no longer to re-create the feeling of the missions that had come from Mexico, and that had actually been in California, but rather, the idea was to seek a Mediterranean, European, and, as many would come to call it. Andalusian (a region of southern Spain strongly influenced by the Moors) flavor in building styles Bertram Grosvenor Goodhue's highly ornate, Churrigueresque buildings started the ball rolling. While the Panama-Califor nia Exposition had originally been planned as a temporary exhibit, the San Diego public became so attached to the buildings that funds were raised to convert many to a permanen status. So it is today that Balboa Park is a built landscape of Andalusian and Spanish

Colonial structures. San Diego was not the only place touched by the style architecture in Southern California. Indeed, many towns became so at tached to Spanish-style architecture in the second and third decades of the 20th

Century that they put into place zoning legislation that prohibited all forms of building design other than Spanish-Mediterranean The best-known examples are the communities of Santa Barbara, Ojai, Palo Verdes, San Clemente, and Rancho Santa Fe. The typical attitude of residents and builders is captured in the statement by the builders of San Clemente, who claimed to envision "happiness and prosperity in Spanish homes on the shores of the sundown sea."

The 20th-century building of Santa Barbara has been described as the materialization of a Spanish dream city. What is con spicuous in the reading of any history of the building of Santa Barbara is that both the promoters (politicians businessmen) of its development and the architects hired to design the buildings to fit the desired Spanish-fantasy townscape were all primarily of Anglo descent. For example, three of the best-known architects in Santa Barbara were Arthur Page Brown, Francis Wilson, and George Wash







ington Smith. Furthermore, the increasingly Anglo com-munity in Santa Barbara consisted of a large number of citizens who were active defenders of the vague notion of "Hispanic" architecture and culture. They not only made it politically possible to have an entire city of Mediterranean flavor, they also favored Spanish art, landscaping, and other cultural elements. To achieve their goals they formed interest groups and political coalitions, called the Community Arts Association and the Plans and Planting Committee. It may not be entirely fair to say that all the impetus for these actions can be ascribed to the powerful builders, investors, and economic interests in Southern California who stood to gain from popularizing the myth of a romantic Spanish past achieving higher growth rates, and thus increasing land values and greater profit. It is probably also the case, as illustrated by the incredible sales of Helen Hunt Jackson's book, that many who came to California simply wanted to believe in a

rich past. It is also true that California inspired the search for a Spanish-Mexican connection, even if the one that was found had never really existed. The act of searching, and the visual landscapes that that search produced, created a rich outpouring of interest in the notion of Spanish-Mexican culture at a time when Southern Californians were first discovering how intimately connected the land was to a Mexican past. What is perhaps unfortu nate is that the details of that past were never sufficiently publicized or understood: this is still largely true. But then, America is a nation with so little history, it tends to have a short memory and does not typically mobilize in ways to enhance its

#### The Zorro Myth Rises and Falls

The Spanish myth held strong in California in the early decades of the 20th Century. If all the developments already described were not enough to sustain the interest of many Californians in Spanish-



Mediterranean culture, during the 1920s another popular media event pushed this process further along. Some have called it the "Zorro myth." Based on a novel called The Mark of

Zorro, a series of films, teletoric, uniquely wealthy fanvision programs, radio tasyland said to be Spanish shows, and comic books be gan to portray the image of illustrate the degree to which the larger Spanish a masked hero called Zorro cultural movement had be-(fox, in Spanish). Zorro de fended the poor in a hiscome caricature, exaggeraseashore, and channel, of Andalusian architecture, polo fields, tennis courts, golf courses, hotels, costurned festivals, and ceremonial pageants." That is how San Diego

tion, and fantasy, amidst

the "illusion of mountains,

imagined itself in the early part of this century, and that is why such architecture is found in abundance in much of the region. What is also clear, however is that no force was sufficient to sustain such illusory, tentative styles of building when they were not sufficiently based on real events and real people from the region. The Anglos imported their fantasy of Spain and, to a lesser extent, Mexico. When the fantasy worked as a market tool, Spanish-Mediterranean designs would drape the landscapes of towns and cities. If other systems of building came along to displace it, so be it. That was the American way, and Southern California became the 20th Century's quintessential example of how places can become ho-

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Southern California's 20th Century would prove to be very fickle as far as Spanish-Mexican architecture and urban design are concerned. The essence of 20th-century Southern Cal ifornia is that it was the "self-made" place, where people thrived due to selfreliance. The icons of Southern California culture be came those of the individual - privacy, single-fam dens, and individual mobility within city space (through elaborate freeway superstructures and skyrocketing rates of private au-

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tomobile ownership). All this defused any collective formation of memory, any collective notion of a past, of architectural tradition. Southern California had lost its connection to the Mexi can-Spanish past.

A visiting German ar chitect's book on Los Angeles architecture, which has become a classic, emphasizes the uniqueness of the regional ecology, and of the cultures of freeways, surfers. and Disneyland, but he also has this to say about the past: "For the purpose of the present study, Spanish Colonial Revival will not be treated as an identifiable o consciously adopted style, but as something which is ever present and can be taken for granted, like the

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weather." A number of other well-known architects favored Spanish-style architecture for California, in cluding Charles Moore. But Moore also thought that Disneyland, the quintessen tial make-believe place in Southern California, was

made-up ambiance, and Moore seems to revel in it by quoting Noël Coward's omment about Los Angeles: "There is always some thing so delightfully real about what is phony here: and something so phony about what is real." What is

## San Diego doesn't embrace its Mexican past.

probably its most characteristic architecture. He wrote that Disneyland had saved the public realm in Southern California by providing a far more exciting space than any of the exist ing downtowns. Yet Disnevland was the ultimate fabrication, a completely

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real and what is not are intertwined, and one is not sure which is more cherished.

In the year 1542, Juan Ro dríguez Cabrillo traveled and well protected, and he claimed this land for Spain. More Spaniards would return two decades later and build an outpost for ships in the great sailing fleet of the Spanish empire making the Acapulco-Manila run The outpost was named San Diego de Alcalá. For nearly two cen-

north from the Vicerovalty

of Guatemala to explore un

known territory along the

Pacific coast. Entering a bay

surrounded by hills, he

found the harbor was deep

turies, this distant settlement remained but a small dot on some navigational charts of Spanish sailors. In 1769, the Spanish finally returned, and San Diego de Alcalá became the first of 21 missions to be built along

the Pacific coast in present day California. The intent of the Spanish settlers was twofold: to settle the California territory in the name of the Spanish king and to impose Christianity upon its dwellers through the construction of the missions. Father Junipero Serra was the founder of the first of the Franciscan missions. He named it after the settlement: San Diego de Alcalá.

As best as historians can reconstruct it, the original mission of San Diego de Alcalá was the simplest and least decorative of the 21 California missions built between 1769 and 1822. The San Diego mission was completed in 1780, after an earlier effort had been raided and destroyed by lo-



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The San Diego de Alcalá mission was the first

nportant structure built by Europeans in a region that would eventually become a meeting place of Anglo America and Latin America. Today, the restored mission sits on the slope of a hill on the north side of Mission Valley, a stone's throw from one of the region's busiest freeway inter-changes. The mission is easily lost in the visual and audio cacophony of the freeways, shopping centers, condominium complexes. and apartment buildings. It sits like some strange white

apparition of San Diego's 18th Century dwarfed by the techno-modernism of the early 21st Century. It lies of the icons of 1960s modernism: Qualcomm Sta dium, a hulking concrete modernist structure. The restored mission is significant not only for its intricate de tails as a building, but also for the extent to which it has been smothered by the 20th Century, just as Mexican cultural influence in architecture has been overshadowed by the contemporary freeway metropolis

San Diego is like the rest of Southern California. It names its baseball team

the Padres, it has Mission can be bulldozed away by developers or packaged by vard and Friars Road, a peninsula called Coronado. nountain called Soledad.

a valley called El Cajon (the

box, in Spanish). But it

doesn't embrace its Mexi-

can past. Some of the most

beautiful sights in the San

Diego region are heavily in-

ish design: parks, churches,

and residential neighbor-

hoods. Most San Diegans,

transplanted Americans

from other parts of the con-

tinent, do not appear to

greatly prize the past. San

Diego is a high-tech, free-

way, coastal city, oriented

toward the future. The past

enced by Mexican-Span-

Old Town is the name that has stayed with the original settlement area of the 18th-century Spanish colonists who settled in San Diego. Old Town nearly dis appeared in the mid-20th Century, only to be redisa state park and historic preservation area, and one of the major tourist attractions in the San Diego re gion. It sits tightly wedged against one of San Diego's wealthiest city neighbor hoods, called, not unsym bolically, Mission Hills. Down in Old Town, historic

bished to create a feeling of neighborhood, all rein forced by the restaurants and retail shops that cate to the hordes of tourists tha flow through the area. Old Town is notable for its his toric buildings preserved from the "Mexican" period (pre-1848) and the "Amercan" period (post-1848). The name "Old Town' seems to have become a kind of regional phenomenon in the Southwest where cities like Los Angeles, Tucson, and Albuquerque all have their original Mexican areas preserved as historic landmarks

and utilized for tourism and

buildings have been refur



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In San Diego, Mexicanperiod buildings include the Casa de Estudillo, an enclosed adobe structure be gun by Captain José Maria Estudillo in 1829. The Estudillos were one of the early Californio families. There are also the Casa de Machado, built by Juan Manuel Machado in the 1830s, and the Casa de Bandini. The Casa de Bandini's history is a fitting architectural metaphor for the experience of Spanish-Mexican families and their culture in 19th-century California. Juan Bandini built the original single-story adobe house in 1829. The

romantic view expressed at the turn of the century that pictured old Spanish manconies is largely a myth: structural limitations in the type of adobe buildings created by the Californios tended to limit even the most lavish ranch structures to one story. The Bandin house in its Mexican-Spanish phase was, indeed, one story. During the transition period from Spanish-Mexican to Anglo control in California during the late 1840s and the 1850s, Bandini was among the Californios who suffered tremendous economic losses. He sold his home to an Anglo, Albert Seeley. Seeley added a secand story made of wood to

the Bandini home. He then turned the house into the Cosmopolitan Hotel. Today the building is preserved a an important landmark of the period. It houses a Mexican restaurant whose main

of the tourist district are the Wrightington House, built Zorro defended the poor in a historic, uniquely wealthy fantasyland said to be

area's built landscape. There

are as many Anglo build-

ings as there are Spanish-

on the pseudo-townscape

xican ones. Prominen

clients are Anglo tourists. Old Town's historic importance as the original settlement for the Latino/Hispanic community of San Diego is only marginally reflected in the

Spanish California. by Thomas Wrightington in the 1840s, and the Seeley Stables, a replica of the sta bles originally built in 1867 to house stagecoaches and horses for Seeley's stage line, which made the trip from

San Diego to Los Angeles in less than 24 hours. There is also the Whaley House, a two-story brick and wooder shingle-roofed structure that became the center of a Anglo-oriented Old Town in 1856-1957. Old Town would quickly be eclipsed as a significant settlement ture entrepreneur and de veloper from San Francisco Alonzo Horton, came to San Diego and said of Old Town: "I could not give you \$5.00 for a deed to the whole of it - I would not take it as a gift. It doesn't lie right Never in the world can you have a city here." In the short span of about 20 years, San Diego would pack up its town hall

its courthouse, bank, news-

paper office, and other important city buildings and move lock, stock, and barrel down the hill onto the flat coastal plain. Only a decade before citizens had called this area Horton's Folly, because Horton the developer bought the coastal flatlands - later to be called Horton's Addition — with the intention of moving the city of San Diego there. He did. This marked the birth of New Town, the new San Diego. Horton had achieved his main objective in coming to San Diego from San Francisco: to make good real estate investments. Horton's Addition is visual testimony to late-19th-century San Diego's transformation

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it, making an indelible impression of power and repose. Gill's gradual shift toward mission-inspired, industrially produced designs represents an amazing transformation from his origins, which consisted of working in the Chicago office of the early modernis skyscraper architect Louis Sullivan. After leaving Chicago, Gill went to South

ern California, and surely what he found in Califor nia's mission architecture fit well with his strong belief in the relationship between design and the natural environment. He quickly discovered that he preferred concrete and stone and tile because of their advantages

from a Mexican town built

of adobe to an Anglo city of

wooden Victorian- and

New England-style archi-

tecture. Horton's Addition

covers much of downtown

San Diego today. Only a few

of the original wooden

structures, whose styles

range from Western Stick

to bungalow to Eastlake, re-

main. They are backdrop to

layers of 1960s and 1970s

modernist skyscrapers and

1980s postmodern office

buildings and retail struc-

tures. Multimillion-dollar

investments have created

development of the turn-of-

the-century Gaslamp Quar

ter, a trolley network, and

the centerpiece of the new

downtown: a great post

If Anglo San Diego

Century, it also followed

other areas of Southern Cal

ifornia in resurrecting the

Spanish-Mexican heritage

in a very different form a

few decades later. San Diego

did not ignore the Mission

Revival frenzy that swept

California in the 1880s and

1890s. In fact, one of the na-

tion's greatest interpreters

of that movement came to

live in San Diego at the turn

of the century. Irving Gill is

generally recognized as one of the 20th Century's vi-

sionary designers. He ar-

rived in San Diego for health

reasons in the 1890s. It

didn't take him long to appreciate the simple beauty and meaning in California's

mission past. He once stated

that "the missions of Cali-

fornia are beautiful because their builders could not but

be honest. They had not the time, tools, or skill to cover with ornament, or cut up into angle, so their works stand with undisputed dig-

nity and superiority...their

extreme simplicity holds the

eye, resting and gratifying

in the ecological setting: durability and insulation. He once noted that "we should build a house simple, plain, substantial as a boulder, and leave the ormentation of it to nature who will trim it with lichen. chisel it with storms, and make it gracious and

friendly with vines and flow ers and shadows as she does the stone in the meadow. Two of Gill's greatest designs are in La Jolla: the Bishop's School and the La Jolla Woman's Club. Both buildings demonstrate Gill's uncanny ability to design modern industrially pro

duced structures that incorporate, both functionally and artistically, mission elements. Both buildings were built of concrete over hollow tile with a light-colored stucco. The walls are adobelike, and there are archways, patios, arcades, pergolas, and bell towers

The kind of buildings Irving Gill designed remain as remarkable curiosities rather than as part of a generic regional architec tural style or movement. As mentioned earlier, it had been expected that Gill would be invited to head the



design team that created buildings in Balboa Park for the 1915 Panama-California Exposition. Instead, Bertram Grosvenor Good hue was chosen, and his more ornate Spanish build ings were a big hit with San Diegans and spurred local enthusiasm for the Spanish Colonial Revival phase in San Diego, Ironically, the Santa Fe Railroad station in downtown San Diego had been built in majestic Mission Revival style, in preparation for the exposition of 1915. During the two decades following Grosvenor Goodhue's de signs for Balboa Park, building styles moved away from the mission-inspired design toward the ultra-Baroque

similar to Goodhue's great California Building in Balboa Park. Goodhue's design of the Prado, or main av enue running through the park, was a grand axis around which he put in 14 major complexes, many linked by Andalusian arcades, formal gardens, patios, and plazas. Along the Prado one could see towers, domes, arcades, and ornate building façades. The park spanned the Cabrillo Bridge, a stately structure with great arches and a Roman aqueduct-like appearance that reminded viewers of the Alcantara Bridge at Toledo, Spain.

Balboa Park made a winner of Bertram Grosvenor Goodhue, and the Spanish Colonial Revival designs caught on like wildfire in San Diego through the 1920s. Entire neighborhoods were appearing in State University (at the time called San Diego State College) — took the big step of dedicating its campus design in the 1920s to the

Spanish Colonial theme.

The campus president dur

ing that period, Dr. Edward

Hardy, was instrumental in

this decision. Inspired by

San Diego State University was to become a vision of Andalusian colleges, with Moorish walls and arcades, bell towers, and lush landscaped courtyards.

style - among them Mission Hills, Hillcrest, Kensington, La Jolla, Point Loma, and later Rancho Santa Fe. San Diego's largest university - San Diego

buildings, which brought together architectural features from Italy, Islamic North Africa, as well as Moorish Andalucia in Spain, and Spanish neoclassic, Plateresque, and Spanish renaissance architecture. President Hardy at the State College wrote that the new campus design would be "an architecture reminiscent of Spain and by the Arabian and Moorish art, and in landscaping very

work in Balboa Park, many

architects of the period were

designing what were termed

Spanish-Mediterranean

like that of southern Spain. San Diego had moved from the missions to the Moors, from Mexican memories of the region to a lapse

of Mexican memory. This period is notable for the confusion that seeped into the onship between building and memory. United States architecture has always been shorter in span and more ephemeral than in Mexico. San Diego's mem ory was exceptionally short. sions, and the romanticization of a false past was transferred from Mexico to an other exotic locale where they also speak Spanish: Spain. Thus San Diego State vision of Andalusian colleges, with Moorish walls and arcades, bell towers, and lush landscaped courtyards. If it did not portray the memory of the region, at least it built on elements of

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that memory. After World War II, the campus would be invaded by the modernis styles in vogue through the 1950s and 1960s — brutalist, drab, formalist gray structures cut across the fab ric of the past in libraries, a student center, or a healthservices building. To a great extent, the campus of San Diego State University was a mirror of

the larger San Diego region War II period was ushering modern structures. International-style glass-and steel skyscrapers dominated new freeway-scale corridors like Mission Valley, Modernism also tended to move San Diego away from its past even further; the whole philosophy of modern architecture seemed to do away with references to the past, and many were conerned about its effects on cities. There were, of course, creative and innovative modernist buildings, such as Louis Kahn's Salk Institute in La Jolla, but largely the modern era saw San Diego evolve as a highly eclectic modernist-built landscape in which the past was further erased both by the scale of the diffuse metropolis and by the uninspired, placeless landscape of modernism. Spanish-Mexican architecture's main function now became clear: either for tourism, for homes in wealthy neighborhoods where the "Ra mona" myth could be prop agated, or for commercial real estate developers con vinced that Spanish style sumers. Where all this connected to some real sense of the Mexican-Spanish past

Barrio. In Spanish it means neighborhood. In English it means ghetto.

The cultural landscape of in San Diego and the southwestern United States can hest he viewed as a dialectic clashing of two sets of forces: the external pressures of un ban development, capitalism, and anti-Mexican sentiment which tended to restrict Chicano populations

to marginal spaces within the larger city - leading scholars to speak of a pro cess of "barrioization"; and the internal response by people of Mexican heritage to create a homeland, a distinct ethnic space that is valued by those who occupy it - a notion that has been

termed "barriology" (the ideology of the barrio).

This gradual spatial concentration of the Mexican/Latino populations of the urban southwest border region into barrios has left behind a set of distinct cultural landscapes over the last century and a half. The emerging creation of valued the built-environment de cisions made by powerful social spaces has injected new landscapes into the fabactors in the history of ric of Mexican-American southwestern urban develcommunities. The idea of opment over the last 150 barrioization cannot be years. One can view this process unfolding across traced to any single decision or conspiracy of actors, but three time periods: the late 19th Century, 1900 to 1945, rather to an unspoken theme that has unified all and the post-1945 period.

Because Mexican peo ple dominated the towns of the southwestern United States until the Treaty of Guadalupe Hidalgo (1848), the period following this landmark shift in territorial political control marked one of cultural, political, and economic shock. It took sev

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had long since been forgotten. The Barrio

eral decades for the new economic landscapes and political policies of the Anglo system to begin to penetrate the townscapes of the Southwest, By the 1870s and 1880s, with the completion of the transcontinental railroad, the process of dis placement and marginalization of Mexican communities had begun. As towns that Mexicans once dominated were trans formed to fit the needs of ment (oriented toward capital-intensive agriculture, ir rigation, railroads, etc.), the Mexican community was abruptly impacted. Urban space was commodified land became part of an in tense market system, and real estate speculation began. Land was subject to a taxation scheme in a market system where anything not managed by the government was privatized. Mexican pueblo communal lands disappeared into private other technologies cut across the old townscapes, while the real estate frenzy particularly in the boom of the 1880s, left Mexicans forced into ghetto spaces and marginalized politically.

On the West Coast, the Californio populations de clined in the middle and latter part of the 19th Century while the construction of new towns was heavily influenced by East Coast architecture. The period 1850-1900 saw the secular ization of the mission system, the breaking up of large Mexican-owned ranchos and the erosion of the sociopolitical culture of the Californio population that had dominated the scene for

five or six decades. In the latter part of the 19th Century, new infusions of Mexican immigrants penetrated the southwest ern United States. The new

Mexican immigrants were scarily wealthy Californios of direct Spanish descent, as had been the case before 1850; they were the first waves of Mexicans of mixed Spanish-Indian her-

The earliest settlement of Mexican workers from the last decades of the 1800: were modest, simple clusters of adobe homes. The settlements were often re ferred to as Sonoratowns,

since many of the Mexican

migrants came from the

northern Mexican state of

Sonora. What is striking

about the settlement pro

cess of Mexican immigrants,

as early as the 1870s and

1880s, is that they were al-

Millions of urban dwellers came from farms and, unable to find work in traditional sectors like manufacturing or construction, they turn to the informal or street economy as a source of income for survival.

itage (mestizo), the first of millions of people of Mexican descent who would begin to populate the mining towns, railroad centers farming communities, and industrial cities of the Amer ican Southwest

ready forming their own spatially confined niches in the urban fabric. Thus began the process of Chicano barrioization. Barrioization can be

said to form the second period of Mexican built environment history, from 1900 to 1945. During this period, the Southwest continued to grow, cities like San Diego expanded, and more immigrants from Mexico arrived The experience of these immigrants was one of increasing segregation into less and less desirable parts of the city. The period 1900 to 1945 is notable as a time in which the process of ghettoization intensified. Various forces were at work. On the one side, increasingly larger waves of Mexican in migrants arrived in the early decades of the 20th Century. As they flowed toward urban labor markets. a second force - eco-

nomics - took over Like other unskilled immigrants before them, Mexicans did not have the resources to pay very high rents. As cities like Los Angeles industrialized and developed, land values increased Enclaves of low-rental housing formed, typically in the least desirable parts of towns: adjacent to the overcrowded factories, near noisy railroad stockyards, or on the far edges of town. Language also played a role in the ghettoization process. Mex ican immigrants became more comfortable living near the old Sonorator or the emerging Mexican immigrants' en they could find others who spoke Spanish.

As cities such as Los Angeles, San Antonio, San Diego, Albuquerque, and El Paso became more densely populated, there was more competition for property and the property market

heated up. Greater hostility developed in the process of neighborhood formation Dominant populations and their political power bloc create written and unwritten rules that discriminate against ethnic minorities. In the southwestern cities of the early 20th Century, dis crimination served to exclude Mexicans from som neighborhoods, further driving them toward their barrios Discrimination had already become a way of life for Mexican immigrants who had to endure severe backlashes during periods of economic recession. Discrimination in housing was just one more way some Anglos chose to scapegoat

the Mexican immig

population amidst a period

## The Changing Land-scape of the Barrio

Such behavior cannot help manifesting itself on th cityscape. The final period in the history of the Mexican-American urban land scape is that of post-1945 By 1950, barrios were wel entrenched in cities like San Diego. The cultural land scape of the barrio had been fairly consistent across th Southwest before 1950: communities of a few hum ble adobe structures, mosth in ruins, small wooder ements, family-owned markets in wood-frame build ings, and Catholic churches built of stucco or plaster. The 1950s and 1960s were a period of frenzied urban de nment Here the harrio that had existed for several

Chicano and Mexican immigrant sellers are careful to choose the right locations and the proper mechanisms to engage in street vending.

massive urban redevelop ment. Land was seized for building freeways and other public facilities. Many unopments - factories, free-

went so far as to argue that freeways allowed more free dom of movement, a truly democratic development But too many freeways destroved the sense of place and endangered the quality of life of Mexican-Ameri-

what had been the primary

living spaces for Mexican

landscape soon became one

igrants. The cultural

houses, heavily polluting In response to these factories, freeways, increas ing crime, police of the 20th Century, we find Examples of this pro an increasing shift in concess of barrioization are ev sciousness by the Latino ident throughout the southpopulation toward viewing

their neighborhoods as kind of valued cultural and social space. Some scholars argue that the period of the 1930s, in which the Depres sion spurred massive de portations of Mexican immigrants, served to spark eater determination on the part of those who remai or those who returned, to construct permanent spaces This determination, which some call "barriology," began with the creation of symbolic activities — parades, holiday festivities, and cul tural events - that ritually culture but also Mexican American place/community

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San Diego, a freeway and bridge sliced Barrio Logan

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Coronado bridge. In 1970, the neighborhood mobilized a political action in the form of civil disobedienc when it learned that land under the bridge was to be given to the California Highway Patrol for use as a substation and parking lot Latino residents responded by physically taking over the space, remaining on it, first, as an act of protest, and later, by way of constructing their own park. Eventually, the city and state governments backed off and al-

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park, a site that today comands enormous symbolic pride in the community rounding the park are vivid Mexican murals, covering the otherwise impos ing pillars of the Coronado bridge. Each spring, a special Chicano Day celebration takes place here to honor the history of the community's struggle to create this important place. Thus, "barriology" rep-

resents a kind of collective decision to find ways to Mexicanize the bland spaces that had become home to

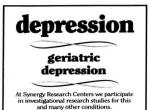
the Chicano population. This growing social place ess has prod a contemporary generation of artists, community orga nizers architects store ers, schoolchildren, and others determined to inscribe their cultural origins upon the built landscape of their neighbors. This impulse can vival and Spanish Colonial be seen both as a response to Revival structures - were usually not occupied by peothe crisis of barrioization and marginalization, and as ple of Mexican descent. We a way of enriching their have already seen that these community experience. It turn-of-the-century building styles were largely crethat the neighborhoods oc ated and financed by Anglo

promoters and investors concerned not so much Latino culture as with the propagation of a romantic image of California that would draw would-be residents and consumers

cupied by people of Mexican descent usually conglo tradition - wooden bungalows, Victorian mansions, or simple brick-andconcrete apartment houses Ironically, the buildings designed with Mexico in

Thus, although Latinos could not alter permanent buildings and large infrastructure projects, they could transform the landscapes to make their communities more livable. It would be a mistake to restrict discusscapes to the buildings





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alone. Landscapes in cities are strongly defined by buildings, but the spaces b tween the buildings are often equally or more impor tant to the overall cultural landscape. This is quite noticeably the case in the Latino barrio. As stated above, in most Mexican American barrios, the land scapes they transformed were not originally built by them; they were built by the dominant Anglo popula tion. But as Mexican-Amer icans established territorial control over these places. they also established their own cultural landscapes They personalized many of these spaces, transforming them, in part, from hopeless ghettos into vital living spaces, moving from a con dition of being "barrio-ized" to one in which they felt a sense of belonging, a sense of place, a "barriology."

What makes many har rios unique is the way their people have enlivened the setting by adding to it ele ments that reflect their cul tural understanding of ur ban living space. One scholar terms this "enacted space," people of one cul ture acting upon their liv ing space to adapt it to their needs. Chicano personal ization of the barrio can take many forms but generally way physical space is utilized, or the way the land scape is decorated. Often overlooked is the importance of people in transforming the more static built environment. In the barrio, what stands out is not the geometry of the wood-frame bungalows on their rectangular lots but. rather, the way the spaces around the lots have been personalized.

Street vendors add color and flavor to the streetscape of the Latino barrio. The street vendor. or ambulante, is an important element of the landscape of Mexican and Latin nerican cities. Street ven dors in Latin America are relics of urban life in earlier centuries when street markets and street vending were a regular part of the urban economy, when the scale of urbanity was pedestrian. and the scale of marketing limited by technology and local ownership. In the early 21st Century, the combined

and automobile travel have moved marketing off the streets. The street vendors that survive in less developed nations are a produc of economic adaptation came from farms and unable to find work in traditional sectors like manufac turing or construction, they economy as a source of income for survival. Public spaces - streets, plazas,

churchyards, and open mar-kets — become the domain of the large, mobile streetvending population south

In the barrios of the American Southwest, street vending reflects the same kind of innovative response to economic conditions. Those who sell on the streets are simply trying to earn a living in a difficult job mar-ket. They adapt their trade to the setting, using inno-

vative equipment and spa tial strategies to make their products and services more marketable. It is not un-

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El Paso or Tucson or San Diego barrios to find items being sold from shopping carts, makeshift barbecues. aluminum trash cans. wooden crates, Tupperware, a van, spread across a chai link fence, or on pegboard stands. One study of East Los Angeles vendors identified seven street-vendor prototypes:

. "Los moscos" (the flies), or Central American and Mexican immigrants who gather in groups, peddling their availability as laborers. They usually station themselves on strategic street corners by which po tential employers know to cruise if they need workers. Mariachis travel on commercial streets, often near bars, selling their services as

musicians. They also find places to congregate (certain street corners) where people know to come to look for their services if they wish to use them for private

· "Asphalt vendors" are those who set up near freeway off-ramps, or on the median strips of major street intersections. Taking advantage of slow-moving vehicles or cars at stop lights, they, like their counterparts

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- 16 DISABILITY BENEFITS

## REAL ESTATE LAW

- 50 JOINT TENANCY 51 TENANCY IN COM 52 EASEMENTS

- O THE DEED

- CI NEGATIVE EASEMENT

## CRIMINAL LAY



23 MUST I SUBMIT TO A SEARCH

6 CAN MY RECORDS BE CLEARED

ALCOHOL, DRUGS & OTHER HIGH CRIME

24 COUILD I BESIST AN ARREST

- K AUDITS & APPEALS 96 TAX PLANNING

92 TAX LIENS

STATE TAXES

## Alan P. Dove, Fan Attorney at Law 2555 Camino del Rio



- 40 WHAT IS MEDICAL, HOSPITAL OF
- 41 WHAT IS HMO NEGLIGENCE?

MEDICAL MALPRACTICE LAV

- 43 HOW CAN I TELL IF I HAVE A
- 44 MALPRACTICE RESULTING IN DEATH
- WHAT IS INVOLVED IN A LAWSUIT

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- 4 THIRD-PARTY ACCIDENTS
- WRONGFUL DISCHARGE
- C7 HARBOR & LONGSHOREMAN'S ACT
- TENANT/LANDLORD
- 80 EVICTING A TENANT 81 CAN I BEAT MY LEASE
- 82 WARRANTY OF HABITABILITY
- S) DENTAL ACREEMENT
- SECURITY DEPOSITS
- 85 ENFORCEMENT OF THE LEASE 86 30-DAY NOTICE

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in border cities like Tijuana, try to sell everything from bags of peanuts or oranges owers and newspapers

"Pushcart vendors"

roam the streets selling ex otic fruit cocktails and other etc.). Again, these same in Tijuana or Mexicali selling fruit and fish cocktails, ved-ice drinks, hot dogs, and carne asada.

• "Tent vendors" are usually clever female entrepreneurs who set up enclosed stalls by attaching fabric from poles, buildings, or other means of suppor Tent vendors are usually buildings and fences or

· During public speaking

of people

· While eating or writing in front of others

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· "Weekend vendors" sell odds and ends, used

in a sort of Mexican version of a flea market. Vendors work mainly on Saturdays They make use of fences to hold up items for sale and delineate their selling areas. • "Auto vendors" sell

out of their cars, which they cation often parking their trucks or vans near key madside sites and setting up their temporary markets for new items like Mexican ceramics or homemade

• "Roach coaches" are the large food trucks one sees near construction sites and factories in most cities; the food trucks are often

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custom-built and have become a popular part of the Similar patterns are

Diego's Barrio Logan. neighborhood dictates a

ing about all these forms o informal commercial activity is the way Mexicansocial space.

In Barrio Logan, the

freeway creates the main

food, for the barrios of

Texas, Arizona, and New

Mexico. What is interest

The act of enclosing and decorating the front yard becomes a way of integrating it with the indoor space of the home.

much smaller number of vendors, their range of activities is similar to that of vendors in Los Angeles. The same can be said, with per-

munity. Around Chicano Park, one finds food, fruit, ice cream, and clothing vendors, as well as those who sell out of their car Many more commodities most neighborhoods; street vending is a Mexican (and Latin American) phe nomenon, and clever entrepreneurs experiment with what can be sold until they get it right. Chicano and Mexican immigrant sellers are careful to choose the right locations and the proper mechanisms to engage in street vending. They use fences and buildings to delineate their selling space. keeping in mind that, even when shopping, people feel defined consumption space rather than one that chaot ically spills over into public space. Also, many vendors utilize artistic designs in dec-

orating their vans, buses, or

cars to attract public attention: crucial in an informal street venture, where adising in traditional media isn't possible. It may also be true that the lively commercial cul-

ture of the street found in the barrios of the U.S. Southwest reflects the longing among Mexican immirants for the public-market culture so dominant in their homeland Mexican cities are dominated by lively public spaces: plaz squares, markets, and a vibrant street life. In the more automobile-oriented and suburban American city, this sense of place is lost Latinos are trying to re-create the sense of plaza and public life they left behind

south of the border. There are a number of whim of the owner's taste amontonado (literally,

the emphasis on the front yard, or la yarda. Anglo nomes typically utilize the front yard in a decorative way that tells outsiders something about the social

homes are distinguished by

status of the occupant. The

front lawns are neatly

mowed, and there may be

but, as landscape writer I.B.

Jackson argues, the front

yard is often an impersonal

space. In San Diego's barrios, the front yard can be

highly personalized, an ac-

tive space that is decorated

for everyday use (fountains,

play space for children, etc.).

One of the main decorative

features of the front vard is

shrine which can also be

traced to the idea of build-

ing a shrine for a saint in

Spain or colonial Mexico.

Yard shrines apparently

translate differently in dif-

ferent barrios of the South

west, from the nichos of

Tucson to the capillas of San

Los Angeles. The ultimate

function of the yard is that

it provide a way for indi-

vidual residents to connect

with the larger community

According to East L.A. city

planner James Rojas, "As

Mexican immigrants settled

in their new homes, the

front yard became a very

personal expression.... The

terpretation of the Ameri-

can front yard because

many homes in Mexico do

not have them .... The front

yards reflect Mexican cul-

tural values applied to

flowers in the garden be

other "props" used by Latinos to personalize neighborhood landscapes like Barrio Logan. Gas stations are converted to taco stands. Balconies and front porches on turn-of-the-centur homes are vividly personal ized with family items ranging from potted plants to furniture, toys, and barbecue equipment. Storefront are stylishly decorated to the In Barrio Logan, many stores around Chicano Park display individual art produced by their owners. These decorations are often cluttered juxtanositions of color and advertising text, in a style that has been called

Mexican-American

American suburban form."

Fences appear to be another kind of landscape element of Mexican-Amer ican barrios. Fencing in the front yard makes it a more intimate household space It can be adorned with flowers, as if it were the interior patio that Mexican

from back home. The act of enclosing and decorating the front yard becomes a way of integrating it with the indoor space of the home. The idea of enclosing the front yard is probably derived from the tradition of the enclosed courtyard or interior patio, which was

in the form of the Sonorar adobe, a walled house with an enclosed patio. After 1900, this form of enclo sure was gradually replaced by the fenced front yard, which became dominant in Mexican neighborhoods

but not in Anglo ones. The

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the chain-link fence. A former resident of a National City barrio de scribes a more creative form of fencing:

In my old neighborhood there was a man we called the "can man." In the 1980s, he started building

a fence in front of his house out of empty beer aluminum cans held to gether with cement. He rould place the bottle and cans on their sides. the bottoms facing out to wards the street, cementing them together. By

brought to colonial Mexico by Spanish colonists. This tradition, in turn, can be traced to the architecture of Islamic houses in southern Spain. In the baridence of the original Spanish colonial enclosed house

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Whereas an Anglo resident

personality of the resident on the street."

would consider that his or

her residential space begins

at the front door, in the bar

rio, the home can be said to

begin at the front-yard gate.

As city planner Rojas notes,

Collectively, the enclosed

front yards in the neigh-

borhood create a very inti-

mate atmosphere as op-

posed to nonenclosed front

yards of typical suburbs. The

fences along the streets

break up the lawn space of

each home and the street

becomes more urban rather

than suburban in character,

because the fence reflects a

In the end, Mexican-American barrio residential space displays a great deal of vernacular artistry. Latinos customize and personalize homes that would otherwise be indistinguishable from many other residential landscapes in rapidly urbanizing regions of the southwestern United States. In the barrio it has been possible to transform the homes, not so much by remodeling, which would be more expensive, but by

side entrance to front, and transforming the spaces around the homes and the the most important spaces are the front porch and front relationship between the vard. Once again, in the abhome and the surrounding sence of the traditional inspace. The small wooder terior courtyard, some obbungalows are enhanced b the fenced-in personalized servers claim that Mexican vards. But, more than just immigrants use the fence to enclosing the yards, this alcreate the feel of the interior patio in the front yard. The teration speaks to the large wood-frame houses themissue of the design plan of selves are rarely altered the house. In Anglo homes the flow of space moves structurally, but they are offrom front to back, with the ten painted in bright and most important space being the back patio and backyard he traced back to the Spanish-Islamic cityscape, where In many harrio homes, the flow of space may be from polychromatic tiles embel-

lished palaces and churches in a style called Mudejar. This was eventually passed on to architectural style in colonial Mexico. Of course, indigenous architecture was also noted for its striking color, so that if one believes that cultural practices regarding home and neighborhood design are fused from different influences over time, it would not come as a surprise to find that Mexican-Americans often choose the best paints and brightest colors to adorn homes in the barrio.



# **Reader Matches Success Story**

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Robert Knapp: I kept trying variations of the same ad. Some were sillier than this one, but always tried to tell it like it is.

Kim McKee: I answered the ad on the day after Valentine's Day. I liked the "committed dad" part because I like kids. I talked to

three guys altogether, but my conversation with Robert lasted two hours. We decided to meet the

Robert: I was living in El Cajon and Kim was in Encinitas, so we agreed to meet at UTC, in front of Carlos Murphy's. Neither of us knew that the place had closed down. I got there 20 minutes late and there she was, standing outside a dark restaurant. I ran up to her and hugged her and said, "I'm

Kim: We tried to drive to another

restaurant, but his car died again. So we walked over to Sears to get some battery cables. I couldn't believe how easy it was to talk to Robert. There were no awkward

> Robert: We talked about what we would do if we won the lottery together. We learned a lot about each other from that conversation. We had a few beers, then Kim gave my car a jump. We left the cars running for 20 minutes while we talked some more and got a couple

Kim: We saw each other the next day, and every day after that for two months.

Robert: On our second date I Robert: On our second date I brought along my two daughters, and one of them got sick and started throwing up in the restaurant. Kim was incredible. She was right there, helping me

Kim: We got engaged on July 8, five months after we met. Robert got down on his knee and proposed next to the Whaley House in Old Town. We're getting married next

June in upstate New York, where Robert is from. His daughters are going to be in the wedding.

Robert: When we tell people how we met, lots of times they tell similar stories. It's amazing how many people find each other this



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dermalogica.

There are other ways Chicanos impose their signatures on neighborhood landscapes. Graffiti, or "tagging," is an outlet for young people to express them selves graphically on the built landscape. The term graffiti was coined by archaeologists in the 18th Century when the ruins of ancient Pompeii were excavated from under volcanic ash. The walls, which had been preserved by the volcanic debris, were covered with personal odes vulgar jokes, and social criticism that had been spontaneously scratched upor them. Thus the Italian term graffito, or its plural graffiti, was used to refer to scribbling or scratching of rude drawings, casual writ ing, or social commentary on rocks or walls

Graffiti are termed pla cas in the barrio. They typically have a specific pur pose: a way for gangs or individuals to express territorial ambition. Gangs use specific tags to mark off space. Public parks or other meeting places are tagged by a local gang to express intended control of turf. The edges of one gang's turf are also marked off to suggest working boundaries be tween one gang and an other. Tagging areas outside of one's turf can indicate a form of graphic challenge from one gang to another. Sometimes, one gang's marker will literally be crossed out to accommo date another gang's tag. In a culture that places so much emphasis on owner ship of property and on control of private space, it should not be surprising to rio gangs often mimic the values of the larger society in wanting to control space. Tagging may also be a way to protest and express anger toward the establishment Graffiti is often spraypainted on public property including freeway exit signs stop signs, or storage bins Severe fines and penalties are assessed when the authors are caught defacing public property.

But, there are also more positive sides to the graffiti phenomenon. Many barrio observers have suggested that graffiti is a way for young people to add color and liveliness to the ofter impersonal and institutional



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elements of their neighbor hood landscape. The barrio, visually speaking, can be a bleak place, filled with aban doned buildings, rundown storefronts, and factories with blank gray walls, Graf idle scribble: it is carefully crafted calligraphy from practiced, artistic hands. Many in the barrio feel that programs should be set up to channel this artistry in more positive ways, and in some cities, small social-service projects are doing exactly that, training gang members to become artists and to contribute to the beautification of their neighborhoods.

Perhaps the most strik ing element of the barrios of the American Southwest. during the past three decades has been the emer gence of art in public spaces in the form of murals. Bar rio muralism emerged as part of the larger Chicano movement in the 1960s. which sought to air de-

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mands and gradually politicize the barrio. Both muralism and the larger polit ical movement also represented a way of maintaining cultural pride and more specifically, defending real neighborhoods from the threat of demolition, urban renewal, or deterioration in quality of life brought on ov the location of noxious facilities (freeways, stadiums, factories, bridges, etc.). In a sense, barrio muralism was a response to negative impacts of urban development on Mexican-American communities in the 1960s and 1970s

The emergence of muthe world's greatest leaders rals on the barrio landscape Other muralists joined can also be traced to more Rivera in painting new imgeneral cultural and historic ages on Mexico's urban landscape, images that chal-lenged and confronted, that forces. Muralism was an artistic and political vehicle that had emerged after the promoted a new ideology of Mexican Revolution of workers, peasants, and rev-1910-1917. It became a way olution. For example, José to inform and educate Mex-Clemente Orozco created ico's basically illiterate rural giant caricatures of state. population of the 1920s about the ideals of a new sochurch, bankers, politicians, and the military.

Given this legacy, and HEALTH AND BEAUTY the conditions Latinos faced living in the urban Southwest of the United States, in the 1960s the Chicano movement was part of the larger political struggle of ethnic minorities in the United States to achieve a better place in American society. Muralism, as it had in Mexico some four decades earlier, became a vehicle for protesting and airing denands on the daily urban

landscape. It was also a way

for Latinos to reclaim their

place on that landscape

ciety and the evils of the past

Postrevolutionary muralism

in Mexico in the 1920s and

1930s served to build a new

consciousness. Diego Rivera

the great Mexican muralist

and avowed Marxist, who

became an international

celebrity, captured the flaws

of his country's past in mu

rals on some of Mexico's

great public buildings.

Rivera was commissioned

to create a mural for Rock-

efeller Center in New York

City in the 1930s, but the

mural was ordered de-

stroyed by the Rockefellers

when they discovered he

had included Lenin among

In California, some 1500 murals were painted on bridges, walls, and build ings. As in the case of Mexican murals, the communi cation of ideas was as important as the aesthetic qualities of the murals. The murals engage and chal lenge the viewer. They of-ten tell a profound story, whose subject can range from religion and death to indigenous themes, historic events, celebration of famous people, and memories of scenic landscapes The murals represent a way for people to beautify what would otherwise be a sterile and depressing landscape, as for example in the painting of murals on the pillars

the Coronado Bridge The murals found in Latinos as a powerful polit ical force in the U.S. South San Diego's Barrio Logan offer a particularly poignant west, particularly in the bor illustration of the connecder states of California, tion between public art and Texas, Arizona, and New politics. After residents of Mexico. But as many of the the barrio fought bitterly to images wafting across the prevent the California Highbarrioscapes make clear, the way Patrol from building problems are far from rethe substation under the solved Air pollution in the Coronado bridge, the neighghetto, police brutality, borhood won the right to gangs, drug consumption. establish Chicano Park. and unemployment remain From 1970 to 1973, the idea deeply imbedded in the bar of embellishing the unrios. Zoning, a tool created sightly columns of the in the 1920s by cities to con bridge with community trol land uses, was not used murals took shape. The first to better organize the barrio murals were done during until recently. The problems this period, and two artists of these neighborhoods may groups formed. Early mube even more grim than the rals mirrored efforts else images conveyed by muralwhere in terms of content: ists. No one would argue symbols of indigenous cul that the murals themselve ture, references to history offer any solution to the and politics, and some graf deeper problems. But they fiti. A special holiday each

spring commemorated the ounding of Chicano Park. demonstrate that it has But by 1975, crime in the pride in its role in the urban scene, some of which park had increased, and drug dealers, drunks, and consists of territorial pride in the traditional spaces rival gangs fought for turf. A within the city that Chirals had appeared by 1978 canos have occupied. The murals became much more literal than the early that not all Latinos chose to

mystical works. In 1980, live in the traditional bar-Chicano Park was declared rios when given the choice. The post-1950 period saw a historic site by the City of the gradual dispersal of up-San Diego. The murals had per- and upper-middle-class played a vital role in estab Latinos out of the barrio, as lishing a sense of place and history in the center of the they assimilated into the oldest Mexican-American larger urban fabric. While unity in San Diego. many Mexican-Americans The taking back of their chose to move away from the barrio, they remained urban space through the creation of murals on the loyal to it, dedicating time to cityscape has assisted in help preserve the neighborchieving recognition of hoods, fight government in-sensitivity, or beautify the Latino spaces with parks, community centers, landscaping, and murals. More recently, the barrio landscapes of the Southwest ve begun to show the effects of their connection to the global economy. Previously dominated by Merican immigrants, the Latino barrios of today are filled with Central and South Americans as well. Evidence of their connection with their homeland, both economic and cultural, is illus trated best by the growing commercial landscapes of "transpational services" legal assistance for foreigners, travel agents, remittano services, and assistance with immigration and naturalization. These activities are splattered across the commercial landscapes of the ent a way in which the

barrio today. Latino culture has begun to Many of the barrios continue to suffer severe urban-design problems. Aside from low economic status, barrios, like other ghettos ir the United States, have suffered from inadequate or ir-It is understandable responsible urban-planning

decisions. Examples include locating noxious facilities such as factories that pollute near barrios, building freeways through them or air ports nearby, inadequate open space, inadequate access to mass transit, locating prisons or jails or other neg-

ative facilities nearby, too much public housing, traffic congestion, and inadequate

The Crisis of the New Exurban Maxican Im-

Long-term settlement of

HEALTH AND BEAUTY

Mexicans in the southwest ern United States produced the inner-city barrios described above. These enclaves represented somewhat traditional forms of immigrant adaptation to the urban housing market. Another kind of adaptation has

also characterized the land. scape of Mexican immigrant settlement on the U.S. side of the border. In this second prototype of community formation, Mexicar immigrants responded to the high cost of both rental and owner-occupied hous-

ing by seeking nonconventional living spaces, ranging from illegal occupancy of land in undesirable rural and topographically isolated spaces (canyons, riverbeds, etc.) to illegally subdivided lots. In both cases, the settlement experience appears

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as an extension of the shantytown and squatter experience in urban Mexico, in cluding its northern border towns, and Latin America, where lack of capital forces cityward migrants to squa or illegally occupy unde-sired lands, build their own makeshift housing, live without basic services. and generally exist in a marginal, undeveloped ur-

In San Diego and Southern California, the large influx of Mexican immigrant workers in the post-1960 period has put a strain on an already saturated and overpriced housing market. While Southern California is heavily populated, its urban form tends to be low density and dispersed. At the edges of the urbanized region, and in some exurban and suburban areas, lie tracts of agricultural land. It is not surprising that Mexican workers, beginning in the late 1970s, began searching for housing in these less expensive real estate locations Furthermore, many immigrants working in agricultural or landscaping jobs on the outskirts of the city found it more convenient to reside near their work sites County, thousands of Mexicans work for the agricultural industry, as day laborrunning water or plumbing. ers, landscapers, packers, mworkers for the straw Water is carried in from in berry, tomato, and avocado rigation spigots on nearby growers, and for large nursns. There is no electricity eries and flower farms. Aside from the inhuan nature of these camp North County is a vast, com plex topographic region with in terms of health condi-

ous terrain cut up

carded wood. Clotheslines

weave their way through the

by canyons and valleys manence and instability. Housing developments for the affluent snake across the Their architecture is flatland on ridges and mesas makeshift not only because Down below in the floodof the migrant workers' limprone canyons and riverbeds ited resources, it is also that way because, for many of lie thousands of acres of unusable land. them, their unresolved legal In these canyons thoustatus in the United States sands of migrant workers constructed live-in camps pared to hide from the U.S. on unoccupied land. They Border Patrol or the immi set up spontaneous living en-vironments, built from the gration authorities. Even those workers with legal imdetritus of their nearby work migration status exist in a sites: tents and shelters of state of uncertainty, since the plastic, tar paper, cardboard, land they occupy is not packing crates, and dislegally zoned for residential

sites. Tortillas are cooked on the rusty lids taken from discarded 55-gallon drums. Makeshift grills or pots are founded in dumpsters, Mos of the campsites, which the migrants call cantones, lack

use and since the living con-

HEALTH AND BEAUTY

ditions there (lack of run-

occupy nonresidential land they do not have title to This leads to a landscape of uncertainty. Housing is built of the cheapest materials. It would not make economic sense to invest in more expensive housing constructions, they are distinguished tion materials if the miby a high degree of impergrants' fate is eventually to be driven off the land. Even renters usually do not invest in the infrastructure of the spaces they occupy. The difference is that renters are protected by the state and local housing codes that require landlords to maintain certain minimal levels of building safety and hygiene. Such protections do not exist for the Mexican migrants, who are thus forced to occupy ephemeral living spaces in what have been

ning water, plumbing facilof county health codes.

with wood. The crawl spaces These cantones remind one of the way poor city mihave been referred to as "spider holes" in the local grants find housing south of the border: they illegally media, giving the impression metaphorically that the Mexican workers living in the wild are far apart from Diego, which sleeps in conminiums. Yet, the "spider holes" offer the migrants the possibility of "crawling" away or remaining hidder rom the Border Patrol, who often raided these sites during the 1980s. Of course, the pider holes" are amazingly unpleasant spaces for hu man shelter, frequently in vaded, not by immigration authorities, but by fleas, rats, or snakes. The migrant worker camps are not unique to San Diego County, Similar liv-

ing conditions have been found in other parts of California. During the posttermed "shadowed lives." 1960 period, Mexican mi-The typical housing grants who crossed illegally types within the migrant nto the United States have camps range from makeshift been forced to endure un-

ABOVE ALL, COSMETIC SURGERY IS AN ART

tents built of plastic tarps

and scrap wood to holes dug

into the ground and covered

bearably inhumane living conditions because they oc cupied a bizarre world: one which their labor was demanded by U.S. employers, but their presence in the United States remained illegal. Thus, the architecture of illegal migrants has been highlighted by instability; unsafe, unpleasant, and in hospitable shelter; and in-

In general, the living conditions of Mexican Americans and Mexican immigrants in the United States have consisted of discrimination, segregation into barrios and migrant camps, and a feeling of dislarger society. Such living conditions have been reflected in the kinds of spaces Latinos in the Southwest have been forced to occupy.

This is not to say, however

adequate safety and hygienic

conditions. Harassment by

so-called border bandits.

criminals who prey upon il

legal migrants, has simply

added to what has basically

been an unpleasant archi

tecture of survival.

that Latinos have not fought back and tried to enhance their living conditions, or even improve the spaces they occupied. The migrant camps of Southern California are distinguished by the ingenuity with which farmliving spaces with limited materials and income.

The long journey of Mexico's urbanism to the northern frontier of the United States, is, in the end a complex tale of lost memory and borrowed memory Nostalgia and marketing may have fueled Anglo use of Mexican themes in designing southwestern U.S.

cities in the first part of the 20th Century. But the dominant Mexican demographic presence in the region today. on both sides of the boundary, suggests that a completely different kind of built nment may be possi ble in the next century.

This essay is an edited version of an excerpt from a chapter in Herzog's new book, From Aztec to High Tech: Architec

ture and Landscape across the (Johns Hopkins Universit Press, 1999).

Lawrence Herzog, Ph.D., specializes in urban design and planning in Latin America, Mexico, and the

U.S.-Mexico border. He is currently a professor at the tration and Urban Studies San Diego State University, California. Herzog is also the author of Where North Meets South (University of Texas Press, 1990).

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every few years.

In closing, Reader, you can do better. But in spite of the lack of informative content in this particular article, I'm sure both our own members of BLUSD and those of the San Diego Blues Society would agree with me on this closing thought: Mo' blues is good news.

President Blues Lovers United of San Diego (BLUSD)

#### San Diego's Still-Alive Blues

In response to your article "San Diego's Battle for the And because some mindless "no talent" New York and Blues" (Pop Music, May 11). Hollywood record producers and music writers and so-With all due respect to Len Rainey, whom I respect and admire as well as enjoy watching his fine band, the Midnight Players. Len's stateand music writers and so-called music critics, who grew up hearing nothing earlier than Michael Jackson and have never researched the ment (which I can understand roots of American music why at times blues musicians now think that using foul might feel this way)...the four-letter constant cu

statement, "The blues in San Diego is nonexistent"...is not the real situation here in San Diego.
The blues scene is far from being "nonexistent" in America's Finest City. Being a

working musician/bandleader for the past 42 years — 20 years in my hometown of Chicago and northern Indiana and the last 10 years here in and the last 10 years here in San Diego — I would say that although San Diego is not the hotbed of blues in the good old USA, the blues are far from dead here. The real problem seems to

be that more and more live

music venues are disappearing due to DJs and karaoke, where

due to DJs and karaoke, where everyone is an instant star by reading or singing words off a TV monitor. Along with the "two beers and the cops think you're drunk" law and the latest trend of sport bars, where their idea of enter-

where their idea of enter-tainment is giant-screen TVs, where the patrons sit around watching a TV, something they could do at home.

out on the latest trend, and if you don't pack the house the

Carisbad, Blind Melons Pacific Beach, Etta's Place San Diego, Ringers club in Bonsall, the Island Saloon in Coronado, the Gordon Biersch Brewery San Diego, and the Belly Up (still on some occasions) along (still on some occasions) along with others that promote blues bands on a regular and ongoing basis, also these clubs that hire blues bands on that hire blues bands on somewhat of a regular basis: the Kraken in Cardiff, McP's Coronado, Old Venice Cafe, the Tiki House, Viejas, the Redfish, Pounders, Juke Joint Cafe. Winstons, Buffalo loe's,

four-letter constant cussing along with the latest drum machine tracks — that any idiot that can count to four can use - think this is some form of music or art. our local college radio station, Many major record comblues club owners, and several panies now look for 11- and local music stores, and even

12-year-old kids for future 12-year-old kids for future stars so they can bleed them dry before they burn out at the old age of 21!!!!!

the old age of 2 in!!!

All this along with some "talent buyers" who are afraid to commit to any policy of letting talented blues bands or almost any kind of band create a following on an ongoing regular basis, because they are afraid they may miss out on the latest trend, and

have held on to the vision of quality live blues music. Nor you don't pack the house the first night, they panic!!!! Thank the heavens there are still venues like Patrick's II and Croce's in the Gaslamp, the Alley and the Coyote in Carlsbad, Blind Melons Pacific have they found promoting live blues music to be any more financially destructive than any other type of live music. If you give it a fair chance!!!!!! There are plenty of blues fans in San Diego, or was I just seeing things two weeks ago when 200-plus blues lovers packed Blind Melons on a Tuesday night for their one-year anniversary party Or when another 200 or more

some national music mfg reps came out to the Alley (to a

In spite of all the latest trends that have come and gone over the past decades, these clubs and blues fans

packed the Alley Sunday for

an afternoon of the blues on

If the blues are nonexisten in San Diego, then maybe more club owners and our San Diego music experts or so-called music critics should etc., etc.

A year ago last June, the people at B.L.U.S.D. and over 85 San Diego blues musicians, pay attention to the format of these well-established clubs. Blues fans and the hard-working folks at B.L.U.S.D. have shown it can be successful. As the third annual

BLUESFEST in San Diego is

soon to happen!!!! Sounds like you folks at came out to the Alley (to a packed house) to raise over \$3000 to help pay my bills after going through quadruple heart bypass surgery. If the blues is "nonexistent" in San Diego, my bill collectors at the time didn't think so! badday (which we all have), probably after he was trying to book his fine band with some know-it-all San Diego music expert that thinks the blues is about all those "dead

guys."
The blues in San Diego is The blues in San Diego is still alive; it's just patiently waiting for the right time, the right song, and the right blues artist so the next generation can wake up, find out where all their music came from!!!

Over the last ten years I owe a lot of thanks to the San Diego blues community, the clubs, the musicians, and the blues fans. I've had some real blus Jans. I've had some real good gigs and some bad ones, but every month for ten years the blues have helped pay my bills!!!!! And gave me a whole lot of good times and some real fine true friends!!!!

Maybe what is "nonexisten maybe what is nonexistent in this community are a few music experts or "critics" and writers who have a real feel for what is happening in the blues world and what is going on with the blues in this

town!!!!!

I speak for myself, but as I see it, there is no "Battle for the Blues" in San Diego, just different personalities that have different approaches and who all want more blues in

our great city!!!!!!

Also, San Diego is now home to one of the largest blues jams in the country, or every Tuesday night, thanks to host Barney Roach and Blind Melons — not bad for a town where the blues is Still pushin' the blues into

this 21st Century... Ronnie Lane

#### Reader Too Big And Irritating

I couldn't agree more with the writer of "I Dare You to Print This" (Letters, April 6) and M. George (May 11). I find the Reader's size and find the Reader's size and format to be cumbersome, bulky, and irritating. As I read it, it falls apart. I am always gathering it up and reas-sembling it. Please — a new design is called for!

Jane Bradford La Jolla

## I read with interest Abe Opin

car's review of our Messianie car's review of our Messanic synagogue, Kehilat Ariel ("Sheep and Goats," May 4). Of course we understand that the topic of Jews believing in an emotional issue in the lewish community today, as it

identify with the Jewish roots of the New Testament, several of the statements by the re-porter do not reflect our terminology, or are in fact mistakes. While we believe that Yeshua is the divine Mashiach, we do not use the words "Holy Trin-ity," which are not found in the Bible. Yeshua himself proclaimed that the greatest commandment is the the Lord is one (Mark 12:28-29) We prefer the term "triaunity we prefer the term "tri-unity" to express our belief in the nature of God. This may sound foreign to our Jewish beliefs at first, but, from our

perspective, a messiah who is

help for the deep problems of humanity (cf. Isaiah 9:6-7). It

not divine will not be much

should be noted also that Yeshua taught at his last seder resnua taugnt at his last seder, the afikomen matzah and the cup of redemption would also symbolize the spiritual deliverance from our sins on the basis of his death (cf. Isaiah 53:10). The article inmany Messianic Jews celebrate the birth of Messiah on the Jewish holiday of Sukko (Tabernacles), not, as stated on Shavuot (Pentecost), Since this festival celebrates God dwelling in our midst, we see this as the logical time to acknowledge the first coming of Messiah (cf. John 1:14). It correctly states that we celebrate this on the "third day of Passover." I realize how dif ficult it must be for a should be noted that, or reporter to pick up on all the nuances of a religious comto the article, Kehilat Arie remembers the death of the Messiah on the very day in which he died; i.e., Passover. For us, the Passover seder is a munity in one service. The point is this: we are Jews and like-minded Gentiles who believe Yeshua is the promised Messiah of the Jewish Scrip-tures. Messianic Judaism may stir up some questions and double celebration. As with the rest of the lewish com munity, we remember the great deliverance from Egypt in the days of Moses. Yet, as

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say it makes perfect sense to continue in our Jewish heritage. Rabbi Barney Kasdan Kehilat Ariel Ethnically Diverse

## Messianic Jews

read with interest and relief the responses to Abe Opincar's review of Kehilat Ariel Messianic Congregation ("Sheep and Goats," May 4). I just wanted to correct th

r congregation. Opincar noted that the congregation was made up of mostly Caucasians and "some" African-Americans, Well, my

view from the front stage is a bit different. As a band member (and one of the African Americans), I see many repre-sentations of other ethnic backgrounds. We have a very large Sephardic (Spanishspeaking) group that requires full-time interpreters. Additionally, there have been in

HEALTH AND BEAUTY

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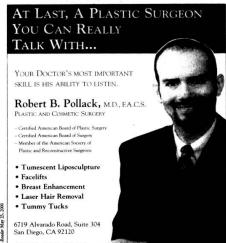
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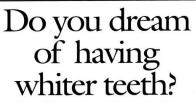
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throughout the congregation is evident to anyone with eyes the best diversity is the one that mimics heaven itself. Many in the church community are beginning to recognize that not only is the Messiah (Yeshua) Jewish, but that his culture and life were that of a Jew. And that his message is true and for everyone, to the Jew first, then to the rest of the world. This includes Abe Opincar, whether he will agree with that or not.

Bessie Mayes

#### Fifth Plane's **Blinding Light**

Shepherd missed Polanski's spiritual expansion of Reverte's Club Dumas in his Ninth Gate. The book ends with the

The book ends with the protagonist leaving a scene of devil worship to reunite with his mysterious girlfriend.

This film takes the hero from the fourth spiritual plane (the dark, gloomy castle,

very well photographed) to the blinding light of the fifth plane at the end. The castle That last shot alone is

#### Jewel's Fine Ride With The Devil

I don't listen to Jewel's music, but I don't have any problem but I don't have any problem with contemporary women folkies. However, I must comment on all the recent complaints about Jewel's acting in Ride with the Devil. I went to see it on Duncan's four-star recommendation lewel was fine. She's not Jewel was fine. She's not going to give Meryl Streep a run for her money, but I had no problems with her in the film. Ang Lee is a master. Dave Walters

Junkvard Article

Bores Me

## Wake Up, People

me. Mr. Dobyns should read John Steinbeck's *Grapes of* Wrath again and compare the one-eyed man in the junkyard

that sold an auto part in a

story to the Okies who needed

story to the Okes who needed the part to his meandering tale of the very real and admirable people who run the Mini Truck Dismantling Center and ask somebody if his tale creates as much empathy,

short passage in that book

did.
Also, Bill Manson ("City Lights," May 4) must not know that John Steinbeck wrote a book called *The Mouse That Roared*.

I am hoping that someday all people will be able to look beyond the bold print and actually try to conceptualize what the underlying meaning of an ad or article may be. Some would argue that there some would argue that there is no way to compare an animal to a person. Whether or not this is your personal belief, it is up to the human keepers of animals to treat them with respect. The ad (April 27) is portraying one of the most horrible events in human history to open our eyes to cruelty. The point is that people close their minds to what is really going on;

remember, it took a lot of remember, it took a lot of people to just turn their heads the other way for Hitler to get as far as he did. Another point that I'd like to remind readers of is that although the majority of the Holocaust victims were Jewish, the Nazis did not discriminate when it did not discriminate when it came to torturing gays, Polish, and other non-Aryan groups. Wake up, people. Isn't it time that we started taking reto go on at the hands of our fellow humans?

## Let's End The

Insanity
In your letters column of April 20, Toni Michael mentioned that right now a bill approaching the president's desk will authorize sending military aid to Columbia t military aid to Columbia to fight the War on Drugs. The question was asked, "What's next, 'military advisors'? Then troops' Then bodybags?" No, that is not what is

next. Military aid means mili next. Military aid means mili-tary advisors, troops, and bodybags. It means young Americans burning fields of marijuana or cocaine and inhaling the smoke. It means corruption, lies, and secrets. as well as pain and suffering Long afterward, survivors (former soldiers) wander from

## place to place tormented by I Clicked On One problems, and often on the verge of suicide or violence. Many die in the United States

as a result of their suicidal or

Let's stop the military War on

because as long as there is a

demand, someone will provide the supply. Tell Congress, "Don't send money, troops, or any form of aid to fight the WOD."

I believe in fighting drug abuse from the demand side.

I belong to an organization

that goes to the streets and

that goes to the streets and invites drug addicts to par-ticipate in a program that will free them of their dependency on drugs. I also work hard to

help youngsters get involved in wholesome activities and relations so they will be able

to enjoy life and not be

Reasons
I'd just like to say that Eve

Kelly's "Best Buys" is one of

Candy Riley Pacific Beach

the best reasons to pick up

the Reader on Thursday

Best Buy/Best

Yes, let's end the insanity.

You are the best when it comes to music/club listings. You have the most comple You have the most complete coverage on the Web. Not only do you show the clubs but also the bands and what type of music they play. All the other Web pages you get rarely show the type of music that the band plays.

Obviously, whoever gathers Drugs. Drug traffic is a bus-iness. Military efforts to stop the supply are ineffective

the info at the other site go out. In another enter tainment site, I was looking for listings for blues clubs. I clicked on one of their clubs thing on the calendar was karaoke! False advertising! Keep up the good work.

## Nonsensical Reviews

website. I think these reviews no indication, whatsoever, of the quality of the movie. I understand that these may be the opinions of an individual however, a reviewer should cater to the general public, seeing as it is his/her audience. Thanks for your time. Tony Rindsberg

This concerns the May 4 issue of the Reader ("Crankshaft, Carburetor, Engine Block").
Mr. Dobyns would report a dead armadillo if he could sell the story to you folks for more than a thousand dollars. I sent a letter to the editor once about my pet armadillo that had been run over and killed by a speeding car, and

that paper printed it. His article on the wonder ful people at the junkvard

R.O. Wilson

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# Calendar

## **Pioneer in Oceanside**

Chamber Music at the New Museum

essimists! Like the poor, they're always with us.
When people started to

promote the notion of an Oceanside Museum of Art about five years ago, Museum of Art about five years ago, James Pahl, director of that museum today, recalls, "About half the people said, 'No way! Oceanside is not a good place for an art museum. It's not going to work.' And the other half said, 'It's about time! Where do I send my Historically, the country's art

their fortunes. Communities no longer wait for noblesse oblige to be visited

LOCAL
EVENTS the local people willing to other work and to raise the cash — they reasonable.

To the question, does he consider himself a kind of pioneer in Oceanside, Pahl says emphatically, "Yes. The museum is changing what I call the page 78 cultural topography of North County. Pahl's pride in what has been Theater page 80

Pop Music page 85

**Local Events** 

Classical Music

and Museums

& Galleries

page 61

page 76 Art Review

Restaurants page 124 and to raise the cash — they establish

wrought by optimism begins with the building itself, designed by Irving Gill in 1934. "Gill was one of the foremost architects in California in the early architects in California in the early 1900s," he says, citing Gill's work near Balboa Park. Among other structures also designed by Gill (1870–1936) are the George White and Anna Gunn Marston House; the La Jolla Women's Club; and the Ella Browning Scripps House (now the Museum of

Contemporary Art) in La Jolla.

"In San Diego, the most important piece of architecture is, of



course, the Mission San Luis Rev." Pahl asserts. "But I feel strongly that this [the Oceanside museum] is the next

most important piece."

The building began life as
Oceanside's City Hall; later it became its public library. Since the museum moved in, four years ago, the interior has undergone an extensive renovatio Completed in 1997, it received an orchid in San Diego's annual Orchids and Onions competition for architectural excellence. The project has also brought recognition to Oceanside itself. Notes Pahl, "The city received a national city-planning award for allowing us to go forward with the

[renovation] project."

Currently on the museum walls is a juried show - 27 works of art in a juried show — 27 works of art in textiles and fiber, including tapestries, quilts, wearable art, and weavings. The museum's next major exhibition, opening on July 1, is a celebration of the Samoan cultural arts in Oceanside and American Samoa, featuring the traditional Samoan art forms of tattoo bark cloth, and fine mat

bark cloth, and fine mats.
"We've been told that the largest
population of Samoans outside of
American Samoa live in North County,
San Diego," says Pahl. "Many of them
arrived as military personnel. They
relocated here after their service was relocated here after their service was over." And their numbers have grown. Among them by now are second- and third-generation San Diegans. Music is also part of the mix at the

museum. Concert series are a regular activity, often cosponsored by the Catholic church across the street, St.

Catholic church across the street, Si Mary, Star of the Sea.
"For the bigger concerts, the church is the venue," says Pahl.
"Smaller, more intimate chamber music works beautifully here at the music works beautifully here at the museum, where you're in a sitting-room relationship with the musicians. It's like a parlor performance. You're right next to them and in the middle of all of the art."

On Sunday, the Sequoia Chamber

Music Society will play a program of works for flute, harp, and viola by Bax, Ravel, Corelli, Debussy, and others. Diana Gee, the group's director, says,
"We tried to include as much variety
and interest as we could, but it's and interest as we could, but it's basically built around Bax's Trio Elegiac." Why? "Because it's a gorgeous, gorgeous piece. It's impressionistic, it's got beautiful colors, it's fun to play, and I really think the audience will like it."

A roving music teacher for five mentary schools in Oceanside, Go says she does not expect any of her



however. "They keep telling me they see my picture in the newspaper, and they see the articles written about me

But a good portion of them are from pretty poor families, and they don't go to concerts. I teach on the base [at

Camp Pendleton) and they don't have

much money. And I teach at Mission

Elementary, and they don't have much money. I'm their only source for

Oceanside Museum of Art, there is a source for visual art that may be within

students, and military.

Chamber Music Concert Sequola Chamber Music Society Sunday, May 28, 4:00 p.m. Oceanside Museum of Art 704 Pier View Way (Pier View and Ditmar, next to Civic Center complex) Oceanside

(\$10 for museum m Info: 760-721-2787 or 760-723-1854

"El Centrabajo," a monologue for adults by Ari Telch, begins at 8 p.m. on Thursday and Friday, May 25 and 62, at the Tijuana Cultural Center (at Paseo de los Héroes and Mina Street, Cona Rio). For more information, call 011-52-66-87-9600. Tickets are \$20.115. (TILLIMA)

The Copa Mexico 2000 Bike Race starts at 7 a.m. on Saturday, May 27. For additional details, call 011-52-66-49-9871. (TECATE)

Spikes, Sun, and Fun, the Rosarito Open 2000 beach volleyball tourna-ment runs from May 31 through June 4, in Rosarito Beach. The top 32 world-ranked teams will compete with teams from 40 countries for the

BAJA

prize money. Qualification tourna-ments take place on Wednesday and Thursday, main draw tournaments are scheduled on Friday and Satur-tand footbase. day, and the semifinals and finals are slated for Sunday. Admission for spectators is \$5 per day. For infor-mation, call 011-52-66-12-0200.

Oleander, a consistent spring/num-ture bloomer widely planted in front-county, in putting on a fine show in the reading of internate S and I is through parts of North County, in-ternate S and I is Common reading to the control of the county of the thread of the county of the thread of the county of the thread of the county of the control plant of out-of-sequence color, prehaps a subside attention ga-ter designed to keep sleepy driven awake. Most got the control of the subside a county of the county of the subside a subside a county of the subside a county of the sub Pilland on Location at natural and historic landmarks around the world, Grippe do Soilel, Jenney of Man follow the stages of human life from historic human from the through manual collection of the stages of human life from historic human from the stages of human life from the collection of the stages of human from the stages of human from the collection of human from the collection of human from 2 to 8 and 1 min parts are poisonous ungested.
Wild Rose, a California native, is in
bloom in San Diego County's
foothills and mountains. In moist
lowland areas and along small watercourses, wild rose shows off small,
florescent-pink flowers. By June and
July, the rose bloom will reach the

Laguna Mountains, where the plant grows in abundance in shady locales. OUTDOORS

Laguna Mountain, where no plant grown in abundance in shady locals. Chamber and Buckberker, in the plant of the property of the plant of the plant of the plant in Sun Deep County's sage series in Sun Deep County's sage in the plant in Sun Deep County's sage series and chaparral plant communitations of the plant in t

Mule Deer by the dozens are roam-ing throughout Cuyamaca Rancho State Park, where they are protected

year round from hunting. Take an early morning drive down Highway 79 shrough the pairs, and poil likely spot them on or near the road. To really study them, you can position yourself — preferably in the early morning or near susset — on the olige of any of the several large morning or near susset — on the olige of any of the several large morning to the pair own accessible was possible to constitute the constitute of the predictory mountain is cons, which of late have been threat-ening humans as well as the deer. Look the Care Vision about the con-

ening human as well as the deer.
Leak the Geey Vlews when joining
the Audibous Society for a birdsuching tips lockbeen Creek from
8.m. to noon on Saturday, May 27;
their possible sittings include lexalia
burning, Lawrence's goldfinch, ashithroated flyacther, and others. To
join the other birders, meet on
Kuthen Cere Road, Joon 24 and 100
Kuthen Cere Road, Joon 25 and 25
Kuthen Cere Road, Joon 25
K

"Things of Green" are growing in Blue Sky Ecological Reserve; take an easy hike with naturalist Charles Hurd to see what's (coming) up on Satur-day, May 27. Explore the wild beauty of the reserve when Annie Ransom leads an outing entitled "The Country in the City" on Sunday, May 28. Both the country bears at 9.2 m. Bind the nark events begin at 9 a.m. Find the park on Espola Road, one-half mile north of Lake Poway Road. For informa-tion, call 858-679-5469, Free. (POWAY)

tion, call 838-679-3699, Free, PONNY)
Only One Pond Now Contains Water at the Wilderness Gardens Préserve, but Manchester Boddy — a former publisher of the Los Angels Daily News who used the spot for a summer retreat — intended the ponds to be used for irrigation. Take an easy walk with the Carryoneers to see the many landscape plants Boddy intro-duced on Saturday, May 27, from 10 a.m. to noon. Find the gardens at

Improve the Trailhead, help place steps, and trim back brush when ranger Dan Bylin leads a park beauti-fication project in Clevenger Canyon in the San Pasqual Valley Open Space, at 8 a.m. on Saturday, May 27. Bring drinking water and a snack; some hik-ing and boulder hopping is part of the

ent. To reach the trailhead, drive apto reach the trainead, drive ap-proximately six miles east of the San Diego Wild Animal Park (15500 San Pasqual Valley Road), and turn left into the north Clevenger Canyon trailhead parking lot. Free. 858-538-8082. (ESCONDIDO) Survival of the Pittest? The Southern

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XX4. m/bbc/p200206.asp

East Horticulturally after "accredited plantiman" Carolyn Ray conducts neighborhood roll of Earth on May 27 and June 1. Participants stroll around typical La Jolla micro-climates and learn "how your garden and the wider environment interact."

cumate and searn toos your gutons and the water environment interact.

and the water environment interact.

Saturday's tour begins at 9-30 am. at the Museum of Contemporary Art., it a folia (700 Prospect Street): next Thursday, meet at the La folia Libeary (7555 Draper Avenue) at 6 pm. The 90-minute tours are free, and the pace is lessurely, Kids and leathed pets are welcome. 858-590-9498, ILA OLIUS. Bizarre Trees, cacti, and succulents

star when Offshoot Tours hosts its star when Offshoot Tours hosts its monthly hour-long guided stroll to the desert garden on Saturday, May 27, at 10 a.m., starting from the park's visitors' center. Free. 619-235-1100. (BALBOA PARK)

From the Wild, meet some local wildlife when ranger Maureen Abare

Park Road. Dial 858-694-3049 for details. Free. (AULAN)

Moving into Summer, take a fast-paced hike with leader Bobbi in the San Dieguito River Park beginning at 6 p.m. on Saturday, May 27. Expect a moderate six-mile round trip. Dial 858-674-2275 x5 to make the manda-

Trekking the Refuges, the Chula Vista Nature Center is offering this Trekking the Refuges, the Chula Vista Nature Center is offering this walk so participants become famil-iar with the San Diego National Wildlife Refuges as they view migra-tory birds, wildflowers, and special features. The series co reatures. In eserce continues on sai-urday, May 27, at 8:30 a.m., at the San Diego National Wildlife Refuge. Free. For the required reservations and directions, call 619-422-2483. (MPERIAL BEACH)

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9:30 a.m. to noon on Saturday May 27. Join the group near the cor ner of Van Nuys Street and Cass Stree (walk west to the dead end of Van Nuys). For information, cal 1741. Free. (PACIFIC BEACH)

tions, call 619-575-3613. Free, Bring binoculars and field guides if you have them. (IMPERIAL BEACH)

Take a Flat Beach Walk to the inner a Flat Beach Walk to the Oceanside Harbor and back to Magee Park during the outing planned on Sunday, May 28, by Walkabout. Find the park at Beach Avenue and Carls-bad Boulevard; meet up with the walkers at noon. Free. 619-231-7463. (CARLSBAD)

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Leoking for a Truly Challenging Hibel Join the group taking the third annual "E Cap Memorial Day Challenge" on Statuday, May 27. Hikers will tackle the rigorous seven-hour climb up E Cajon Mountain, which includes a section the OEI days from the Transcounty Trail on the Old Minner Road. Bring lunch, water, and wear good hiking shoes. Free. Start the adventure at 8 a.m. at the El Capitan Deeps Case Presents 1175 Blue St.

Open-Space Preserve, 13775 Blue Sk Ranch Road. For details, dial 619-561 0580. (LAMESIDE)

OSSO, LAMESOO! Explore the Codar Trail in Heise Park with ranger Rachel Carter on Saturday, May 27, from 9 to 11 a.m. The loop trail runs through cedars, pines, and oaks and is rated "easy." Meet at the trailhead found in picnic area 2; find the park at 4945 Heise

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Et Toll Zydeco dance tonight, Thurs-day, May 25, when Step Rideau and the Zydeco Outlaws make their first West Coast appearance during an Club. Doors open at 7:30 p.m., and the band performs from 8 to 11 p.m. at the Louisiana Ballroom (a.k.a. the VASA Hall, 3094 El Cajon Boulevard, at Illinois). The cover is \$10. Call 858-496-6655 for information. No dance lessons ce sour. (NORTH PARK)

"La Noche de Cha Cha Cha" is slated for Saturday, May 27, at the  Latin, and nightclub dancing from 8 to 11 p.m. The dress is casual, and admission is \$7. For information, cal 619-246-4707. Find the ballroom a 3580 Fifth Avenue (betwee and Walnut), (HILLCREST)

and Walnut). OBLICERS1)

Contra-Pun, Martha Wild calls and the Continental Drifters create the tunes for the contradance on Saturday, May 27, at Trinity United Methodist Church (3030 Thorn Street). Events get underway at 8 p.m., following beginners' instruction at 7145 p.m. Admission is 56. Call 760-436-4030 for information neargn 16800.

Information. (MORTH PAPP)

Los Danzónes de Amor welcomes singles and couples for dancing every second and fourth Saturday, from 7,50 to 11:30 pm., at the Elis's Lodge (2720 Fourth Avenue, at Nutmeg). On May 27, the Pier Group provides the music. The fee is 57, For information, call 858-592-2366. (BANNERS-NL)

tion, call 858-99-2-286, (паменов выд-Call Him a Master of Syncopation! Flamenco master Antonio Vargas will conduct flamenco dances in the area during lune, beginning with an orientation class at 1 pm. on Sum-day, May 28, at the California Ballet (8276 Ronson Road). Fee: To make the requested reservations, call 519-316-5050 or 858-569-9500.

The New Temporary Home for th Filipino Community Ballroom Dance Classes is the Blue Haven Club (618 E Street). Classes take

GETAWAYS

place every Sunday at 5:30 p.m. The requested donation is \$3; no one un-der 21 allowed. For information, call 619-422-5616 or 619-575-7621. (CHULA VISTA)

#### FILM

Movies Before the Mast, the series held on the deck of the Star of India continues with screenings of The Old Man and the Sea — starring Spencer Tracy — on Friday and Saturday. May 26 and 27. The film is based on

May 26 and 27. The film is based on Ernest Hemingway is novella.

Gates open at 7 p.m., with the movie commencing at dusk. The film is projected onto a special sail slot in the ship's rig. and a natuted defrom precedes the feature. Tecks are \$110 readings 170 confident 12 are for adults 27 for didders 12 are more consistent of the 135.3. The ship is located at 120 North Harbor Drive. along the Em-barcaders. [Oswittons] barcadero (DOWNTOWN)

baradero, (DOWNOW)

Mexican Artista intunately connected with the late Mexican film
producer Jacques Gefman and his
wife are highlighted in "Mexican
Cinnem. The Celiman Connection,"
Con with the exhibit "Frida Kahilo,
Diego Rivera, and 20th. Century
Mexican Art: The Jacques and
Natahia Gefman Golletion" — begins on Saurday, May 27, with Frida
in the film, directer Pail Ledou user. an approach emphasizing image over dialogue, with each scene "portrayed

much like one of Frida's painting."

The screening — in Spanish with
English subtitles — commences at
7:30 p.m. in Sherwood Auditorium

Two for the Price of One, in collab-oration with the Democratic Social-ists of America, the Sunday Matinee at the San Diego Public Library on May 28 features Harrington, a docu-mentary on author Michael Harrington, and Booknotes Interview with Cornel West. Find the library at 820 I Street and by calling 619-236-5800 Free. (DOWNTOWN)

"It Could Happen to Anyone," the story of the evacuation and incarcera-tion of 2000 San Diegans during World War II is told in Democracy Under Pressure: Japanese Americans and World War II, premiering a 6:30 p.m. on Wednesday, May 31, at the San Diego Public Library (820 E Street). The film is told through recol-lections for two former internees, Ruth Takahashi Voorthies and Ben Segawa. A panel discussion with local histori-ans and former internees follows the screening, Admission is free. For more details, call 619-236-5800, (DOWNTOWN)

Cinematic Works Exploring the Di ree Histories, cult traditions of peoples that make "Diaspora 2000: The African Dias pora on Film," a series con every Wednesday through July 5, at the Malcolm X Library. The series continues at 6 p.m. on May 31, with The Last Angel of History, directed by John Akomfrah. The film examines the relationship between Pan-African culture, science faction, intergalactic travel, and computer technology. The speaker is Jesus Mills from the UCSD department of ethnic studies. Find the Makolom X. Librarous V.3 Market Street (at Eu-Library at 5148 Market Street (at Eu-clid); 619-527-3405. Free. (ENCANTO)

cidi): 619-527-3405. Free. (BYCANTO)
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American Millennium! 400 Star-Spangled Years" at the Athenaeum Music and Arts Library. The talks conclude at 7:30 p.m. tonight, Thurs-day, May 25, with a look at the bur-

movies, and Broadway.

Admission for nonmembers is
\$12. Find the library at 1008 Wall
Street; call 858-454-5872 to make the
suggested reservations. (LA Party

"The Music and Art of Talwan -The Music and Art of Tabwas— Past, Present, and Future' is the sub-ject for a panel discussion planned at 7 pm. nonight. Thoraday, My 23, as part of the Taiwanse American Her-inga Week, event at the Taiwanse (Sin musican Shang Ren Jian, com-poser Gordon Chin, composer Sarran Chou, violant Nai-Vana Hu, and many others; moderators are Yun-Lii Wong and Chris Fan. Ad-masion is free. Cal 356-360 Sinformation. Jack Virth.

The Faccus is on Fusilion, art, music, and border crossing during the "Symposium on Borders, Boundsies, and New Frontiers" ischeduled for Friday, May 26, The event promises international scholars crossing and social projects reflect, conceptual, and social projects reflect, and shape intervals of border crossing and cultural movement.

The symposium runs from noon to 630 pm. in Calleries A and B of the Price Center at UCSD. Free Call

The Focus Is on Pashion, art, musi

Women's Labor and Sweatshe tround the Globe" will be discuss "Wonneys" Labor and Sweetshops Around the Globe' will be discussed by Medea Benjamin — Green Party andidate for the U.S. Senate — at 10 a.m. on Friday. May 26, at the UCSD Women's Center (9600 Gilman Drive). For details, call 619-822-0074. Free (LA NOLLA) Busy on Friday? "Politics and Globaltzation" are Renjumin's topics when she speaks on Sunday, May 28, for the MTTG.

for the WTO Alert meeting conven-ing at 2 p.m. at the SEIU Union Hal (4008 Kearny Mesa Boulevard). Free 619-287-5535, (KEARNY MESA)

619-287-5535, (KLANNY MESA) What Will the Future Bring! Scientist and science fiction author David Brin will share his thoughts on the real millennum during a lecture and booksigning set for Saturday, May 27, at 3 p.m., at the Reuber May 27, at 3 p.m., at the Reuber included in regular museum admission. Call 619-238-1233.8835 for in-

Let It Rot, head to the San Diego Zoo for a backyard composting workshop on Saturday. May 27, at 8 a.m. Par-

**▼**EMERALD

pings into a valuable soil amendment. The class is conducted by the San Diego Master Composters. Free. Call 760-436-7986 to register and obtain Room at La Jolla Village Square (8657 Villa La Jolla Drive). The sug-

the specific location. (BALBOA PARK) Shas That Build Trustl Get the skinny on "The Key Elements of an Effective Website" when Leva Duell speaks for the San Diego Publishers Alliance meeting on Saturday, May 27, Duell is a Web designer, marketer, and busi-ness owner. Join the group at 10 a.m. at Enneralda Books and Coffee (1555 Comins del May). Ex Camino del Mar). For more informa tion, call 619-299-6774. (DEL MAR)

What If Rover Tangles With a Rat-What If Rover Tangles With a Rat-terl Learn all about first aid for cats and dogs when the American Red Cross and Ail Creatures Hospital team up for a four-hour session on Saturday, May 27. Students practice on canine and feline mannequins. The \$15 fee includes a Per First Aid Mannai. Find the hospital at \$25. Via de la Valle; call \$88.481.7992 x219.0 resources \$46.490.

"The Disease Model" - that is. whether alcoholism, drug addiction.

and similar dependencies are "truly diseases" — will be explored when Michael McGinty speaks for the San Diego Association for Rational In-quiry at 7 p.m. on Sunday, May 28. The group meets in the Community

gested donation is \$5. For information, call 619-421-5844. (LA JOLLA) tion, call 619-421-5844. (IA DCLA)
Enhance Your Health, Happiness,
and Abundance during a class on
"Feng Shui and the Art of Color"
planned at 1 p.m. on Sunday, May 28,
at Sacred Healing Arts (3657 Vermont Street). Bring a floor plan
of your home for an "individual color
cure." The fee is 380 Call 619-219.
8314 for information, pHLCREST)

Finding Fride, Hayden Herrers Finding Frida, Hayden Herrera wrote the first full-scale biography of Frida Kahlo (published in 1983), be-fore any monographs or picture books featuring the artist's work were available. Herrera explores: "The Life and Works of Frida Kahlo" during a slide-illustrated lecture beginning a fide-illustrated lecture beginning at 6.30 pm on Tuesday, May 30, in the 6.30 pm on Tuesday, May 30.

In Their Continuing Owest to make "stenciling a fine art form," Stencils & Interiors plans two classes on Tuesday, May 30. Learn all about faux finishing from 10:30 a.m. to 4 p.m. (the \$105 fee includes lunch) 4 p.m. (the \$105 fee includes lunch) or beginning stenciling from 10:30 a.m. to 1:30 p.m. (\$25). Find the shop at 973-B Lomas Santa Fe Avenue. For information, call 858-509-1775, (SOLANA BEACH)

"The Prida Effect: A Panel Discussio on Frida Kahlo" is slated for Wedner day, May 31, at 7 p.m., in Sherwoo Auditorium at the Museum of Con temporary Art. La Iolla (700 Po Carla Stellweg, and Amelia Malagamba will focus on Frida's cultural iconic status both north and south of the bord the moderator is Victor Zamudio-Tay-lor. Tickets are \$7 general. For details, dial 858-454-3541. (LA JOLLA)

Billed as "A Modern Master in oils," artist Dorene Terryberry plans a

.

MM

demonstration for the Foothills Art oemonstration for the Footnias Art Association next Thursday, June 1, at 7:30 p.m., in the Lamplighters Community Theater (8053 Univer-sity Avenue, between Allison and Baltimore Drive). 619-464-7167. Free. (LA MESA)

Art.com? "Webmaster" Kathlee McGee explores "Getting Your Ar on the Internet" and options avail able for artists seeking to establish able for artists seeking to establish a presence on the Web when the San Dieguito Art Guild meets next Thursday, June I, at 1:30 p.m., in the Ecke Room at Quail Botanical Gar-dens (230 Quail Gardens Drive). Free, 760-942-3636. (ENCINITAS)

IN PERSON

The "24th Annual Musical Master piece" presented by Larry Z Gotta Sing Gotta Dance Comp

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ing seniors at Point Loma High School. Final Draft — A Play on Words was written, directed, choreographed, and performed by the students and in-cludes scenes and songs from shows

cludes scenes and songs from shows including Pajama Game, Smokey Jes's Cafe. City of Angels, and more. Performances begin at 7 p.m. Thursday through Saturday, May 25-27 and June 1-3. Tickets are \$8. Find the school at 2335 Chatsworth Boulevard. For information, call 619-223-3121. (POINT LOMA)

The Final Solo Tour by the lee endary "interdisciplinary perfor-mance artist" Rachel Rosenthal includes a stop at Sushi Performance, and Visual Art for performance, through May 29. In Ur. Boor, Rosenthal collaborates with Canadian set designer Guy Laramee to create a piece influenced by the lack of compassion and the violence they have seen develop in our society. In the piece, a "technological wall is the personification of modernity." cludes a stop at Sushi Performance

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IT'S MIDNIGHT, AND YOU'VE JUST GOT TO HAVE THOSE CUTTLEFISH BALLS.

> \* BEST PLACES







A Simple Tale About a Gangater and his family is told in Much Ado About Nothing, being presented by Trauma Drama Productions at the La Jolla Recreation Center (615 Prospect Street). Shakespeare's tale is set in the 1920s in this product

Performances begin at 8 p.m. Thursday through Saturday, May 25-27 (and on June 2, 3, 9, and 10). Tickets (and on June 2, 3, 9, and 10). Howest are \$10 general, \$5 for seniors, military, and children; admission to 12:30 p.m. matinees on Sunday, May 28 and June 4 are by donation. For more in-formation, call 619-267-7027. (IA XXLA)

The New Collection by Jerome ets, the poet will read from his work at 8 p.m. on Friday, May 26, at D.G Wills Books (7461 Girard Avenue) Free. Call 858-456-1800 for more in

formation. (LA JOLLA) Concerts on the Green, the fourth an-nual series on the Prescott Promenade on Main Street continues with an acoustic showcase featuring Mary Dolan, Lisa Sanders, Paul Nichols, and Kevin Campbell on Friday, May 26 erts begin at 5 30 p.m. Free 619-401-8858. (EL CAJON)

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aren't exactly going

pitter-pat when you see

each other anymore.

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ELSINORE

"Inpolitically Correct Comedy" is

27, at the Fault Line Theatre (3152 Fifth Avenue, at Spruce). For infor-mation, call 619-692-3382. Admismation, call 019-052 sion is \$5. (HILLCREST)

Back to Grovers Corners, the Per ning Arts Theatre of the Handi capped (PATH) presents Thornton Wilder's 1938 classic, Our Town May 26-28 at the Sunshine Brook Theater (217 North Coast Highway). The curtain rises at 7:30 p.m. on Fridays and Saturdays and at 2 p.m. on Sundays. General admission: \$10. To make the suggested reservations, call 760-591-7848. (OCEANSIDE)

An Open Poetry Reading hosted b Poetry Unlimited Art and Music is scheduled for Friday, May 26, at 7 p.m., at the La Jolla Recreation Center (615 Prospect Street). Free. 858-552-1658. (LA JOLLA)

The Great Airport Caper, author Ri-ley St. James will sign and discuss his books — Deception in the Rainshadows and In the Shadows of the MoonGlade seginning at 8 a.m. on Friday and Sat arday, May 26 and 27, in the Images of California gift shop in terminal 2 at San Diego Lindbergh Airport. 619-294-8442. Free. (SAN DIEGO)

"Folk Music Icons" Debbie Friedstrive Drive). Tickets are \$25 for no embers. For reservations, call 858-457-3161 (LA JOLLA)

"The Fool's Parade" is the title for the The Food s Parage is the due for the tenth annual season of the Fern Street Circus, with "circus cabaret" performances from May 27 through June 4. Fern Street, with its cast of performers from 6 to 56, features aerialists, clowns, acrobats, and specialty acts. It is a bilingual theatrical circus with lo-cal adult performers and select kid performers from the organization's After-School Circus Skills Program. Performances of The Fool's Pa-

rade can be seen at Park Boulevard and Presidents Way. Tickets are \$10 for adults, \$4 for those 12 and un-der, available through Arts Tix and at the gate. For more information, call 619-235-9756, (BALBOA PARK)

After Spending Considerable Time With Children in the afterschool program at an Episcopal church in the South Bronx, Jonathan Kozol has written Ordinary Resurrections. The written Ordinary Resurrections. The author will discuss and sign his book at 6 p.m. on Saturday, May 27; and at 9:15 a.m. on Sunday, May 28, at Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Nutmeg). 619-298-7261. Free. (MIDTOWN)

Fresh Sound, the series continue urday. May 27, at the Spruce Stree nusic that defies categorization Tickets are \$20 general. The music begins at 8 p.m. at 301 Spruce Street; call 619-295-0301 for reservations.

Daisy Dalrymple Roams among the dinosaurs in London's Museum of Natural History in mystery author Carola Dunn's new book, Rattle His Bones. Dunn's new book, Rame Fris Bones. Dunn will sign and discuss the book at 2:30 p.m. on Sunday, May 28, at Mysterious Galaxy Books May 28, at Myst (7051 Clairemont Mesa Boulevard). Free. 858-268-4747. (CLAIREMONT)

Free. 858-268-4/47. (CLAIRLMONT)
The Second Murder Mystery by
L.C. Hayden is When Colette Died,
set in Las Vegas. The author will sign
and discuss her books at noon on
Sunday, May 28, at Borders Books
and Music (11160 Rancho Carmel
Drive). Free. For information, call
858-618-1814. (CARMEL MOUNTAIN) GETAWAYS

on Tuesday, May 30, at 7 p.m., at Barnes and Noble (1040 North El Camino Real; 760-943-6400) and at Camino Rea; 760-743-960, and at 6 p.m. on Wednesday, May 31, at Mysterious Galaxy Books. Free. Find the Galaxy at 7051 Clairemont Mesa Boulevard and by calling 858-268-4747. (ENCINITAS, CLAIREMONT)

Last Sunday Slam, the next slam is set for 7:30 p.m. on May 28 (signups start at 7 p.m.). Cash prizes are paid to the first- and second-place winners. This is your last chance to qualify for the 2000 San Diego Slam Team going the 2000 San Diego Stam Learn goung to Big Sur to compete. Slam, judge, or just watch at the Rendezvous Caffe (4644 College Avenue). 619-265-7287. Free. (SAN DIEGO)

Hilarious Mayhem Ensues when a classical acting troupe and a circus are inadvertently booked into the ne theater at the same ti premise for Ooops! The Big Apple Circus Stage Show, running May 30 through June 4 at the San Diego Civic Theatre (202 C Street

Civic Theatre (202 C Street).
Performances begin at 7:30 p.m.
Tuesday through Thursday, at 8 p.m.
on Friday, at 2 and 8 p.m. on Satur-day, and at 1 and 6 p.m. on Sunday.
Tickets range from \$17 to \$44.50,
available through Ticketmaster (619-220-TIXS). (DOWNTOWN)

Orange County Poet Jaimes Palacio reads from his work for Poetic Brew on Tuesday, May 30, at 8 p.m., at Claire de Lune (2906 University Avrnue). Open-mike readings precede and follow Palacio's reading, signups start at 7:30 p.m. 619-688-9845. Free.

meralda Books and Coffee (1555) Camino del Mar). Call 858-755-2707

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Contemporary Los Angeles is the setting for Robert Crais's tenth novel, Demodition Angel Head to Warwick's Bookstore at 7:30 p.m. on Wednesday, May 31, when Crais signs and discusses his work. Find the shop at 7812 Girard Avenue and by calling 858-454-0347. (IA JOLLA)

Yale-Educated Doctor and autho Brian Weiss will speak and sign copies of Messages from the Masters at 7 p.m. on Wednesday, May 31, at Earth Song Bookstore (1440 Camino Del Mar). Free. Call 858-755-4254 for information. (DEL MAR)

The First Thursday Arts Festival takes place at the 101 Artists' Colony on June 1, from 3 to 7 p.m. Find the colony at 897 South Coast Highway 101 (in the Lumberyard shapping center). Call 760-632-9074 for infor mation. Free. (ENCINITAS) mation. Free, (MNONIAS)
Establish Year "Metabolic Type" and
discover the right foods for that type
when Kenneth Baum signs and discuses his book Metabolic. The Desonalized Program for Weight Loss at
7:30 p.m. next Thursday, June 1, at
Bookstar Costa Verde (8650 Genesee
Avenue). Free, 858-457-7561, (A. N.CLA)

"Investigage the FBI" when FBI Special Agent Jeff Thurman speaks or the Sisters in Crime next Thurs day, June 1. Thurman is a team eader for forensic crime scenes i San Diego. The meeting starts at 7 p.m. at the Joyce Beers Community Center (1230 Vermont Street

TV

Unless You're the Sort of Person who wakes at 4 a.m. and waits impa-tiently for the world to catch up with you, you probably won't read this in time to see Bravo Profiles: J.D. Salinger this morning. But maybe you are that sort of person. And maybe you're drowsily curious. Airs this morning, Thursday, May 25, at 8 a.m. on

Stewed in Corruption, Part I, Very Bad Things was not a Very Good Film — overindulgent, quick 'n dirty, overly pat — but there was dirty, overly pat — but there was something in the connection be-tween illicit sex and death, the bride clutching at unmade happy memo-ries with insane desperation. Some-thing honest, uncynical, and almost darbly funny. Sunset Boulevard airs today, Thursday, May 25, at 2 p.m. on AMC, Cox Cable Channel 33.

Stewed in Corruption, Part II, the trouble with most dark stuff today is that it exudes weariness, whereas Sunset Boulevard maintains a fierce glee in the face of the horror it depricts — laughing at those pathetic wretches. These days, we have glee in corruption, but without any cine-matic perspective. Strip Poker! airs tonight, Thursday, May 25, at 11 p.m. on USA, Cox Cable Channel 2.

Stewed in Corruption, Part III, a drunken Jack Lemmon drags lovely, begging-to-be-tarnished Lee Remick down with him into the dark pool of alcoholism, then runs into trouble when he tries to pull her out. Skip 28 Days — a Bullock vehicle — stay ome, and watch The Days of Win and Roses, airing tonight, Thursday, May 25, at 11:30 p.m. on AMC, Cox Cable Channel 33.

Stewed in Corruption, Part IV, we grew up after the original hullabaloo that surrounded *Chinatown*, and by the time that hullabaloo drifted the time that hullabaloo drifted down, it was little more than colors and attitudes — the complexity, the corruption, the nastiness, the honor-able yet hardened detective. Come to find there's actually a story, too. Airs

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KSWB, Cox Cable Channel 5.

Oh, We Stood for Hours before the downstains bathroom mirror, trying to brush our painfully ourly hair into James Dean's pompadour, narrowing our eyes from below and gazzing out of the top, trying to look wounded and misunderstood. And yet, we didn't much semestibles used didn't reserve. misunoerstood. And yet, we didn't rage much sympathize—we didn't rage at our parents. Rebel Without a Cause airs Sunday, May 28, at 9 a.m. on AMC, Cox Cable Channel 33.

Gregory Peck Is Sometimes Ac-cused of standing a bit too tall, of be-ing trapped in his own stature, or his own image of his own stature. True, he plays an unthreatening exort to Audrey Hepburn in Roman Holiday, but he also plays a deceitful reporter Not dirty, but smudged. Airs Sunday, May 28, at 2:30 p.m. on AMC Cox Cable Channel 33.

Cox Cable Channel 33.

We Recently Spoke to a Bright
Young Thing who complained that
San Diego had nothing for young
people except the bars. She was
headed to Seattle, where it rains, and
where, she says, the coffeehouses have
more to offer artistically minded
types. Good coffee is also served in
Twin Peaks. Twin Peaks marathon airs Sunday, May 28, starting at 5 p.m on Bravo, Cox Cable Channel 42.

Stewed in Corruption, Part V, why all this corruption talk? Because the IV season just ended, and it you re feeling a touch empty and aimless, flipping channels when you used to be watching All New Episodes, you could probably stand a shot of this stuff. It might give you distance. Whatever Happened to Baby Jane? airs Sunday, May 28, at 7:15 p.m. on AMC. Cox Cable Cha

Special

(619) 995-0616

Stewed in Corruption, Part VI, okay, Marilyn isn't exactly corrupt, but she is overripe, and we recently heard some biography show narrator wrap up her sordid, sad life story with some drivel about her great spirit or some such. She was consumed and broken, used up and soit ned and broken, used up and spit out, n'est-ce pas? The Seven-Year Itcl airs Wednesday, May 31, at 7 p.m on AMC, Cox Cable Channel 33.

### SPORTS

The Crack of the Bat, the San Diego Padres host the Montreal Expos for games Friday through Sunday, May 26-28, at 7:05, 7:05, and 1:05 p.m., respectively. The home stand continues with matches against the Milwaukee Brewers Monday through Wendesday, May 29-31, 6:05, 7:05, and 7:05 p.m., respectively.

6-05, 7-05, and 7-05 p.m., respectively.
Tickets for home gamer range from \$5 to \$20. The game on May 28 will be televised on KUSI Channel \$1. All games are broadcast in English on KOG-O-AM (600) and in Spanish on Station KURS-AM (1040). For details, dail 619-280-INFO. (MISSION VALLEY)

Rev It Up and Go to Cajon Speed way on Saturday, May 27, for com petition in sportsman, grand American modifieds, street, bomber, and legends divisions. The first race starts at 6:45 p.m., with qualifying runs

The 3/8-mile track is located nex to Gillespie Field. Take 1-8 to High way 67, and use the Bradley exit. Drivi left for two blocks to Wing Street then right one block to the track en trance. Adult admission: \$9 (wes side) and \$10 (east side): \$3 for thos 6 to 12; free for kids under 6 with ar adult. 619-448-8900, (EL CAJON

adult. 619-448-8900. (It. CAUPH)
Bonsall Blast, ride through Poway,
Escondido, along old Highway 395,
Bonsall, and Occanside with the San
Diego Bicycle Touring Society on
Sunday, May 28. The 80-mile adventure commences at 845 a.m. at
Doyle Park (B175 Regents Road).
619-583-8547, ILA JOLIA)

Explore Oceanside and Carlsbad with Knickerbiker bicyclists on Sur day, May 28. Participants will travel along the San Luis Rey River bike aiong rie Sain Lius Rey River olse path to Mission San Luis Rey from Mager Park (at the corner of Beech Street and Carisbad Boulevard). The 27-mile jaunt starts at 9 a.m. Bring money for lunch at Spirito's. For in-formation, call 760-757-9554. (CAR:SBAD)

A Soledad Ramble is planned on Tuesday, May 30, by Sierra Club bi-cyclists. This peppy 25-mile hill-climbing adventure starts at 5:15 p.m. the north parking lot at Mission Bay visitors' center (at East Mission Bay Drive and Clairemont Drive).
Bring money for dinner after the ride.
858-974-4871. (MISSION BAY)

SPECIAL

The Horror! The subject is Joseph Conrad's Heart of Darkness when the Del Mar Great Books Reading and Discussion Group meets at 7 p.m. on Friday, May 26, at Barnes and Noble Bookstore (in the Del Mar Highlands Town Center, 12835 El Camino Real). Free; the public is invited. For details, call 858-756-4298. (DEL MAR) of the Casa del Prado. Organizer strations, advice, and plants for sale Admission is free. (BALBOA PARK) The "North American Wilderness Adventure" called Condor Ridge opens on Saturday, May 27, at 16 San Diego Wild Animal Park (15500 San Pasqual Valley Road). The two care area includes a dozen species of birds, mammals, and reptiles and

Make Merry by the Sea when the lightenment Festival takes plac May 27-29 at the Del Mar Fair-grounds. Revelers, minutes, and troubsdours will entertain, and there will be twordplay, knights in armor, cour jesters, parades, kids 'activities, feating, and more in the service of "magic and merriment." Festival hours are 10 a.m. to 7:30 p.m. on Saturday and Sunday and 10 a.m. to 5 p.m. on Monday, and 10 a.m. to 5 p.m. on Monday, military, and children Sr. Three-day passes are \$15. For more informa-May 27-29 at the Del Mar Fair

ses are \$15. For more infor tion, call 760-722-8687. (DEL MAR)

Follow Your Nose! Buds 'n Blooms, the floral fiesta in Balboa Park, continues through May, celebrating the botanical wealth and beauty of the

Exotic, Colorful, and easy to grow...all of these words may be used to describe bromeliads. The Bromeliad Study Group holds its anthere's dancing under the stars from 8 to 11 p.m. to tunes by the Working Cowboys Band (tickets are \$5). 760-749-8472. (VALLEY CENTER)

American species that have exper

enced decline and recovery. For de-tails, call 760-747-8702. The exhibit

is included in regular admission

Yee Hawf A pancake breakfast starts the festivities for Valley Center West-ern Days at 7 a.m. on Saturday, May 27, near Cole Grade and Valley Center Rbad. The parade begins at 10 a.m. with floats, equestrian units, high school marching bands, and the

Al Bahr Tin Lizzies: the parade pr

Old Road. At noon, the Communit

Hall grounds host a "country fair" with food, game booths, live enter-tainment, and pit-barbecue (\$7 for adults, \$5 for children). That night,

eeds along Valley Center Road to

Rare, Unusual, and Difficult-to Rare, Unusual, and Difficult-to-Obtain species will be on offer when the fourth annual Palm and Cycad Sale hosted by the Palm Society of Southern California takes place from 9 a.m. to 4 p.m. on Saturday, May 27, at Quail Botanical Gardens (230 Quail Gardens Drive). For informa-tion, call 760-436-3036. (ENCINITAS)

Autos on the Gress, the third annua Benz Run for the Arts Car Shor Benz Run for the Arts Car Show starts and 9 a.m. and concludes at 3 p.m. on Saturday, May 27, at Grap-Day Park (on North Broadway) and on the great lawn at the California Center for the Arts, Escondido. The vintage, modified, and stock car show should attect over 900 partic-ipants. There will be musical enter-tianment, children's activities, and vendors booths. Admission is free for precedure. For information, dial 760-839-4155. (ESCOND

Saturday/Music in the Park, the first Golden Hill World Music Fest val is slated for Saturday, May 27 from noon to 8 p.m., in Golden Hill Park (found at 25th and A Streets).

GETAWAYS







Admission is free, Call 619-221-558

Native Callieria Architecture stars in the 27th annual son Dego Historical Society's Showcase. The Pelson-Cal Society's Showcase. The Pelson-Craig house was designed by Thormat. Skepherd and built in 1900, during a revisul of the Callierian servinot all spike that originated in Monteey a century earlier. The house — found at 1802. A mail fi Street — has been transformed by some 20 professional interior and landscape designers. The showcase is open for touring through Monday, May 79. Hours see 1.0 a.m. in 4.1 mm. Tarekas. for information. (GOLDEN HILL) for information, (00.DEN-HILL)

Food from 28 Nations is on offer when the International Cottages of the House of Pacific Relations presents its annual food fair from 10 a.m. to 4 p.m. on Sunday, May 28.

Native costumes, ethnic music, songs, and daning will be featured. Admission is free. 858-538-4069.

(BABBOA PARK)

Can't Get to the Opera but love the

eral manager Ian Campbell hosts broadcasts of this season's operas on radio station X-Bach, 540 AM. The radio season concludes with *La Bo-*hème at 2 p.m. on Sunday, May 28. For information, call 619-232-7636. Native California Architecture stars

parking lot and the house approxi-mately every ten minutes.

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

Sky Hunters, Nancy Conney brings live birds of prey to the Images of Na-ture Gallery at noon on Monday, May 29. She'll inform and educate on the value of these friends from the sky Find the gallery at 7916 Girard Avenue, 888-238-0285. Free. (LA JOLLA)

"Heading East," a traveling photo-graphic exhibit exploring the trials and tribulations of California's Asian

Friday: 11 a.m. to 4 p.m. Saturday and Sunday. Tickets are \$20. For more information, call 619-533-7355. Complimentary shuttles run between the La Jolla Shores beach parking lot and the house approxi-Pacific experience, is on view through Sunday, June 25, at the South Chula Vista Library (389 Or-ange Avenue). For information, call 619-585-5755. Free. (CHULA VISTA)

619-385-3735. Free, (ORALA WSTA) Chinese Brush Paintings by Ros-aline Deng are on exhibit through June at the Oceanside Mission Branch, Library (1861 Mission Avenue). Deng is a molecular biologist by profession. Meet the artist and hear her story during the reception beginning at 6 p.m. near Thursday, June 1. Free, For information, call 760-435-3645, (OCAMSOR)

S.D. Boasts Over 15,000 Recorded Archaeological Sites — how do ob-jects become part of the permanent record, and how do archaeologists interpret the evidence to gain an idea of what happened in the past? Good

questions! The answers are explored in the archaeological exhibit at the San Diego Archaeological Center. "Layers of Time: The Archaeological Record of San Diego" continues through August. Find the center in the ReinCarnation Project, at 334 11th Avenue; 619-239-1868, Free. (DOWNTOWN)

on a "journey through American In-dian folklore" when "The Spirit of Nightfire" is performed nightly at 9 p.m. at the Viejas Outlet Center (5000 Willows Road). The show is said to create "magical illusions using interactive water fountains, colorful laser beams, and bursts of fire." Free. For information, call 619-445-5400.

## FOR KIDS

The Mystical Community of Ol' Black Hollow is the setting for Brar Rabbit, being presented by the Southeastern Community Theatre through June at the World Beat Cen-setres Loretta Devine joins the cast as Sis Owl. marrating the "multicultural, musical fable."

Performances begin at 8 p.m. rsday through Saturday, and at n. on Sunday. Find the center at 2100 Park Boulevard. Tickets are \$20

For tickets and information, call 619-263-7911. (BALBOA PARK)

619-263-7911. (BABOR PAPO)
The "Kate Sessions Celebrations"
may be seen through Sunday,
May 28, and on Wednesday, Maly,
Ney 28, and on Wednesday, Maly,
with pupper thows and pupper make
ing workshops, at the Marie Hitchcock Pupper Theater. Next up: Tom
Jenness Puppets present Hel Doy Mahime June 1-6. Performances begin
at 10 and 11:30 a.m. Wednesday
through Fridge and at 11 a.m., 12.

\*\*Tomation of the Maly Paper Paper

through Friday 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)

A Musical Adaptation of Lewis Car roll's classic tale Alice in Wonderlan nted by CYT South is being presented by CY County May 26-28 at Ran Rey Middle School (1174 East J Street). Performances begin at 7 p.m. on Friday and at 2 p.m. on Saturday and Sunday. Tickets are \$8 for adults, \$6 for children. Call 619-588-0206 for reservations. (CHULA VISTA)









BOULDERS FIFTY FEET HIGH. HUGE CONDORS CROUCHING ABOVE. A WALKWAY CARVED INTO ROCK LEDGES. BIGHORN SHEEP WAITING BELOW.

(LUCKILY, THE EXITS ARE CLEARLY MARKED.)

Trekking along a rocky cliff, you encounter Northern aplomado falcons black-tailed prairie dogs and black-footed ferrets. As the boarded walkway rises you see a Western burrowing owl appear. Finally, up ahead, just beyond the bighorn sheep, you catch a glimpse of something that hasn't been seen for decades. The huge California condor is perched here, on top of immense boulders, and at the edge of extinction. Welcome to Condor Ridge, our newest adventure.

WILD ANIMAL PARK



Donate a tie this Father's Day Season to help someone get back to work June 1-18, 2000 Drop off tie danations at a Westfield Shoppingtown Customer Service Center and receive special Father's Day discounts **Kick-off Party** 

Junior's Tie Blitz

Meet San Diego Charger, Junior Seau at Seau's the Restaurant

Westfield Shoppingtown Mission Valley Thursday, June 1 from 4-6pm

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dren's awareness of graphic arts.

This week, there are "circus poster prints" workshops (May 26, 27, and 28) and "surrealist leaf

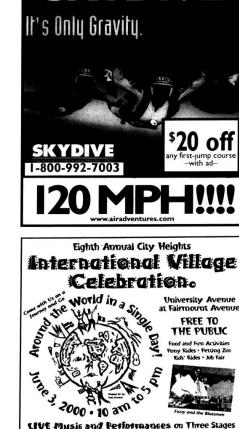
orints" classes on May 31, June 2, 3, and 4. Call for fees, age restrictions,

and 4. 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 619-233-872 for additional de-tails. (DOWNTOWN)

Calendar

LOCAL EVENTS

Theatre presents "Children' ics" at L'Auberge Del Mar Gar den Amphitheater on Saturday, May 27, at 11 a.m. The program in-cludes Goldilocks and the Three Bears, The Big Brag, poetry and songs. Call 619-268-4494 for information. Find L'Auberge at 1540 Camino Del Mar. Admission is \$4 per person. (DEL MAR) Cats and Dogs populate the stories scheduled for the story time at





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PTE" Fuzzy and the Blues Men . Hollis Gentry and Neon

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Mariachi Juvenil Mexicanismo

# **Bloomsbury at Home**



Bloomsbury at Home; by Pamela Todd; Abrams, 2000; 100 illustrations, 80 plates in full color; 192 pages; \$27.50

> FROM THE DUST IACKET: The Bloomsbury group is synony mous with artistic devotion and acerbic wit, liberal ideas and out rageous sexual frankness, But what was life like inside of this

Virginia Woolf dred years, it is difficult to imagine the restrictive and polite soc ety in which Virginia Woolf and her sister Vanessa Bell wer ety in which Virginia Woolf and ner sister Vanessa Beil were brought up. In breaking free, they and their close circle of friends determined to be true to art rather than convention, to give expression to their various loves, and to place good books above good housekeeping — a radical idea for women in early 20th-

century England.

Their fame — or notoriety — spread far beyond the gra-cious squares of Bloomsbury, the area of London where Virginia and Leonard Woolf, Maynard Keynes, Clive Bell, and others had homes and that gave the group its name. Virginia and Leonard founded the Hogarth Press in Richmond (where it took over the house, even the pantry). Vanessa, with her lover, Duncan Grant and his lover, David Garnett, rusticated in the wilder reaches of

Suffolk during World War I, then moved to Charleston, a run-Suffolk during World War I, then moved to Charleston, a run-down Susset farmhouse that metamorphosed into an enchanted domain, At Lady Ottoline Morrell's estate, Garsington, at Ly-at Tidmarsh or even wintering in St. Tropez — wherever these unorthodox friends congregated, there was Bloombury. Here, Pamel Todd recreates life among the Bloombury group — their complicated and interlocking lives, their surpris-ing successes and halarous failures at interrol execution, their

grand and elaborate parties and intimate moments. Using gens quotations from their diaries, letters, and recolle

erous quotations from their diaries, letters, and recollections, and illustrating the text with their paintings, sketches, family photographs, and new photographs of their homes and studies. When I was a young housewife, living in a small rural town. I discovered Michael Holroyd's biography of Lytton Strachey, Holroyd's biography led me to book by and about Strachey's friends — the Woodls, Roger Fry, Clive Bell, Bertrand Russell. A biography of Neusel led me to Lady Orodine Morrell's, one of the biography of Russell led me to Lady Utlotine Morreil, one of the notorious womanizer's women. Lady Ottoline led me to the painter Augustus Johns, for whom she posed and with whom Shu-fell in love and with whom she made lowe. I reread Aldous Hux-ley's Crome Yellow, because Huxley had cruelly satirized poor Ottoline there. I reread D.H. Lawrence's Women in Lowe, because Ottoine there. I reread D.H. Lawrence's Women in Low, because Lawrence also treated Ottoine cruelly on those pages. I read Noel Annan's biography of Sir Leslie Stephen, Virginia and Vanessa's father. For at least a decade, I read what Bloomsbury wrote and what later had been written about them. I had my daytime wife and-mother life, and I had my nighttime Bloomsbury life. Back in those days, I could have told you the names of Virginia's various cooks and housekeepers, the names of the Virginia's various cooks and housekeepers, the name of the young people who came to work for Leonard and for her at Hog-arth Press. I could have recited short passages from her novels. I could have repeated Lytton Strachey's wittisciens. I could have explained to you about the various Stracheys and the branch of that family that went out to India.

I suspect that I knew more about the Bloomsberries than I knew about myself. I was poorly, spottily educated, and these erudite men and women who read everything and knew everyone and went everywhere served as college.for me. So that I was happy, not long ago, to discover Pamela Todd's Bloomshury at Home. Reading Todd's nine chapters and dwelling on the book's generous offering of painting by Veness Bell and Duncan Grant and others, and the photograph to filoomshury houses and gardens, was like flipping through photograph albums from my own life as a young woman.

Author Turnel Todds the day that we spoke, was at home the control of the control o

eled around. I lived mostly abroad, in the Far Fast, and then eled around. I lived mostly abroad, in the Far East, and then came back to England and lived in London for 20 years and worked for Punch. Being abroad, we used to take Punch and the Daily Telegraph, so it felt like home, as if everybody would still be reading Punch, and fortunately, quite a few were. But not nearly as many as Punch would have liked. That was great fun. That was a wonderful education for me. Then I moved on to That was a wonderfut education for me. I.hen I moved on to become an editior in a publishing house. And then I moved over to being a literary agent for ten years. Todd also has written for many magazines and newspapers; Bloombury at Home is her tenth book. (She also is author of another book, available in the United States, which I recommend — The Impressionist's Table: A Celebration of Regional French Food Through the Palettee of the

Todd opens Bloomsbury at Home by noting, " 'Places explain odou opens becomesury at riome by noung. Praces explain people, David Garnett once said, and that simple statement is the starting point for this book. Todd has set each of her nine chapters in one of her primary characters' homes. She begins with Virginia Woolf and Vanessa Bell, when they were still only "the Stephen girls."

"the Stephen girls."

"Virginia Wool," said Todd, "certainly is the starting point for this. When I first picked up a book by Virginia and read it, what I read was uch a revealation this kind of ravishing perception, extraordinary sensibility, the way she looks at things in a completely fresh way, and yet a way which registered with me."

Throughout the book, Todd uses quotations from the

Bloomsbury group. "They speak so well of themselves and for

themselves, their life and their art blend so beautifully, that I wanted to give them room to find expres-

Todd prepared for the book by reading. "I just hung out with the material for a few years. I did exactly what Lady Ottoline die [Todd writes that after Lady Otto ine first met Virginia Woolf, she went to work at once. She wrote to Virginia the next morning demanding the names and addresses of all Virginia's 'wonderfu

friends."]. Ottoline needed to know every friends."]. Ottoline needed to know everything about people, and I feel that that's what I've done in a way. I read Virginia's books

ery and the body." Enjoy the show

Piecing together the traditions and family legacies of black quilters,

I feet that that is what I've done in a way, I read Virginia's books, then I read her districts. Virginia's diaries sett me of flooking other people up and reading their work and their letters. And then I began to bring it all together.

Todd, at the book's beginning, provides biographies of Bloombury people. 'It's interesting,' she said, 'because people do disagree about who is in and who's not. I say somewhere in the book, 'It's however you shuffler the pack.' Who is in and who is out is constantly shifting, at to the labeling of the propur all Bloombury.' they themselves were away of the pack.' Who is in and who is out is constantly shifting, at to the labeling of the propur all Bloombury.' they themselves were away to the pack.' Who is in and who is out is constantly shifting, at to the labeling of the propur all Bloomburghers were away to be a support to the pack.' The support is the pack and the pack which is the pack which is the pack.' The pack is the pack.' The pack.' The pack is the pack.' The pack is the pack.' The pack i bury and who isn't. The younger generation, as they go on to have their own children, nowadays, I think they would say certainly somebody like Quentin Bell [Vanessa and Clive Bell's son] is somebody like Quentin Beil (Vanessa and Clive Beil's son) is Bloomsbury, but he's second generation. And Frances Partridge who just had a 100th birthday. Very firmly Bloomsbury, Frances Partridge is, but perhaps she would have considered herself only

Partingge is, but pernaps she would nave consider the instruction on the edge of that circle.

Todd and I gospied about Bloomsbury people, as if they were our next-door neighbors. "Roger Fry," she said, "is enjoying a kind of revival. Owe here, especially. Both as an artist and as a critic. But I think that he was more influential in his day. He is

important because it was Fry who introduced the Impressionists, into England. And then he sort of opened up that conduit for important French paintings that have come to this country."

Todd writes, about Duncan Grant, that his "dark good looks

won many hearts including that of his cousin Lytton Strachey, won many hearts including that of his cousin Lytton Stracher, Maynard Keynes, Yanesas i younger brother Adrian, David Gar-nett, and, of course, Vanesas Bell. Vanesas, married to the wom-nning Clive Bell, gave brith to Grant's child, Angelica. Clive knew that Angelica was not his child and, apparently, was qui-comfortable with a menage that included his wife's lower crant, biserual, lived off and on with Vanesas and Clive and also pur-sued his lower diffusion with men, including that with David \*\*Bunny\*\* Garnett, who, eventually, married Angelica. I said that I had not ealized, until I saw the photographs in Todd's book of Grant,

rant was so handsome. 'He was a dashing fellow, wasn't he? You can see that he must have had charm.

nad charm.
"Poor, poor Vanessa," I said, "loving Duncan so much."
"Yes." said Todd. "to have such a passionate nature and to

"Yes," said Todd, "to have such a passionate nature and to find that she loved a man..."

"Who," I interrupted, loves men."

"But," said Todd, "Vanesa made room for the men in his life as well. In a heroic way, I think. Too. I think that Clive and Vanesas and Duncan found an extraordinary kind of sermity and order in those arrangements, which allowed them to experiment, not so discretely, but it gove he had his kindles. Vanesas hat benefited each of the partners. Clive had his ladies. Vanessa

"Vanessa," I suggested, "was what one might call a very

bountiful person."

"But," said Todd, "at some cost to herself."

"Plus," I said, "she was so good to Virginia."
"Well, they were close, Virginia and Vanessa. They were

I asked what intellectual types in London make of the

"Bloomsbury bashing is a kind of national sport in this "Yes," said Todd, "out of a ditch." country. I think it was at its height probably in the '60s and '70s.

gelou. In addition, a selection of quilts or photographic documenta-tion of quilting by members of San Diego's African American commu-nity is being displayed on a weekly rotating basis.

a tunus that their wors triumphed over all of that. And certainly, they were very, very, very important figures. I don't know why the English are quite so the way they are. I mean, here we are, at the beginning of the 21st Century, and there the Bloomsbury group is, comprising some of the most important figures in the 20th Century, Just as publishers, at Hogarth Press, Virginia and the contraction of the property were. Leonard published fantastically important work."
"They published Freud in English for the first time."
"Absolutely."

I think that their work triumphed over all of that. And certainly,

"Absolutely."
"And Burn's mother, Constance Garnett's translations of the great Russians."
"Absolutely, But Virginia, of course, is recognized as being extremely important, certainly in this country, John Maynard Keynes was an important figure, too, but not in the literary way."

was an important figure, too, but not in the literary way.\*
Todd's mention of Keynes brought back to me a story in
her book. "One evening in March 1918 just as Duncan, Vanessa,
and Bunny were finishing dimere, the front door opened and
duming were finishing dimere, the front door opened and
out of the darkness. He had crossed the Channel in a destroyer,
and Austin Chamberlain, who had a bouse in Sussex, had given
him a lift in his car, dropping him at the bottom of the lane that
del to Charleston. Het dold them that he had left his suitcase, led to Charleston. He told them that he had lett his suitcase, which was heavy, in the dickin, adding casually that it contained a small Cézanne which he had bought for himself.... Duncan and Bunny tore off down the moonlit farm track and lugged the suitcase back, barely able to contain their excitement as the little still

life of apples...was unwrapped."

Todd, reminded of this event, said, "We're so used, nowaload, reminded of this event, said. We re so used, nowa-days, to being able to see reproductions, brilliant reproductions in books, and they, as artists, had to either travel to Florence and Venice and Paris and see these works first hand, or make some kind of imaginative leap when they saw them reproduced in magazines, but imagine their excitement that night, to hold it in

your hand. "To walk down to the end of the lane and get Maynard's

San Diego Hall of Champions, "The

- Judith Moore

Nelson, Alvin "Lefty" Martin, and the Road Runner Sports Collection. See this exhibition of work by these

San Diego sports artists through Fri-day, June 30.

Street, at Euclid). Admission is free, but call 619-527-3405 to make the necessary reservations. (ENCANTO)

necessary reservations. (ReCANTO) Plant Pirends, songs and activities are used to introduce children to repties when the classes meet for those vote foo uty years old at the Helen Wood ward Animal Center (6525 Called Inido). Children will slither, wingle, and hiss like the real thing during and his slike the real thing during Friday, May 30 through Inne. The Friday May 30 through Inne. The Friday May 30 through Inne.

What's Spot Up To? The friendly or ne is hiding, sleeping, and joining a rade when the Board Book Buddies meet on Tuesday, May 30, at 10:30 a.m., at the Zany Brainy stores (1530 Camino de la Reina, 1066) Westview Parkway). Free. For infor-mation, call 619-291-9500 or 858-547-8700. The event is for those four and younger. (MISSION VALLEY, MIRA MESI

Fore Youngsters, Singing Hills Resort offers golf clinics for youngsters every other Wednesday, including May 31. at 4 p.m. Beginning junion golfers will be provided with tips on golf etiquette. course usage, safety, and basic swing principles. Golf clubs and balls are

provided. Free. Find the resort at 3007 Dehesa Road; call 800-457-5568 for information. (EL CAJON)

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 the hands-on exhibit Taight and Color." There are 19 exhibits inthrough Sunday, September 10 covering topics from light refraction escence to color blindness

to fluorescence to color blindness.

The museum is designed as an educational environment through art, science, and social activities targeted for children' zhrough 12 Look for a medieval castle, magic mirror, unin-city, and children's market-place. Find the museum at 300 Carisbad Village Drive, suite 103; 760-720-0737. (CARLSBAD)

MUSEUMS

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

Antique Gas and Steam Engine Museum, the museum's activities in-

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clude locating, collecting, docu-menting, and preserving historical gas-, steam-, and horse-powered equipment related not only to agri-culture, but to the general develop-ment of Amerias. The collection is made up of equipment used in lum-bering, mining, oil drilling, and con-struction industries. In addition, the museum has a backwinth and wheelweight shop, a country kitchen studies and the state of the con-lection of the con-traction of

clude locating, collecting, docu-

enue. For further details, call 760-941-1791. (VISTA) Rouse Historical Museum, the weaving of Molly Gassaway, a 35-year member of the San Diego Creative Weaver's Guild, is featured in the "Weaving Retrospective" con-tinuing through Sunday, May 28. A range of her work, from serious to humrorous, is included in the exhibit.

humorous, is included in the exhibit. The museum highlights the his-tory of the Sweetwater Valley from he mid-1800s, with historical pho-tographs, artifacts, tools, and farming implements: the district's 1933 fire engine; and bound copies back to the 1930s of the Chula Vista Sara News. Find the museum at 4035 Bonita

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tional information. (BOMTA)

Chinese Historical Museum, the
museum is located in a building originally built in 1927 for the Chinese
Mission; adjacent to the building is
an Asian garden, including a statue of
Confucius, a waterfall, stream, and a
large Chinese gate. The museum is
located at 404 Third Avenue (at 1) Street): 619-338-9888 (DOWNTOWN

Streeti; 6:19-338-9888. [ODMNTOWN)
Chula Vlata Herktage Museum the
museum features glimpses of Chula
Viata's past; exhibits feature lemon
packing crate labels, photographs of
downtown Chula Viata, doors and
adobe blocks from the original Suar
newspaper building, and relics from
the Otay Watch Company. Find the
museum at 360 Third Avenue. For
forther software the company of the c museum at 360 Third Avenue. For further information, call 619-420-6916. (CHULA VISTA)

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

George White and Anna Gunn Marston House, this historic home sits on five acres of landscaped grounds with a formal English Ro-mantic garden. Built for civic leader and department store founder George Marston and his family by

San Diego architects William Heb-bard and Irving Gill, the Marston bard and Irving Gill, the Marston house design is in keeping with the early 20th-Century American Arts and Crafts period, which emphasizes simplicity, function, and natural ma-terials. The museum is located at 3225 Seventh Avenue; 619-298-3142. (HILCREST)

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

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

Parsonage Museum of Lemon Grove, through photographs and documents, Memories of Chester and Billy: An Exploration of Theodore Dreiser's Landmark Nove

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touted as "the crime of the century" at the time. Struck by the social dy-namics of the case, Dreiser created

Reuben H. Fleet Science Cente eight San Diego organizations have joined the center to create "Techno Vation," an exhibition highlighting the most innovative science and technology departments in town Each of the eight exhibits includes as

interactive and educational display incorporating what the specific technology is, how it works, and how it affects the public. The show continues the specific property of the specific property of

ety of hands-on exhibits illustrating sci-entific principles. Explore the various methods of transmission and storage and retrieval of information, such as lasers, flashing lights, waveforms, and more. For further information, call 519-238-1233. (BALBOA PARK)

San Diego Automotive Museum, "Racing Around San Diego" contin-ues through Wednesday, May 31. The exhibit highlights the various area tracks from the county's past and includes displays of the cars and

San Diego Historical Society Mu-seum, "Elegant Fantasy: The Jewelry of Artine Fisch" focuses on the full range of jewelry designs and innovative tech-niques that have inspired this acclaimed

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American Quilters, Preservers, and Their Stories" continues through Sunday, June 4. The exhibition fea-

tures 200 photographs, 40 cus-tomized quilted mattes for framed

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

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for information: (BA.BAPAPMC)
San Diego Maritime Museum, an
exhibit entitled "Submarines in
exhibit entitled "Submarines in
shapay aboard the ferryboat Rerkelyo."
The Dream" (early history). "Will
five components make up the skelyo."
The Dream" (early history). "Will
and Will," The Cold War to the
Present," "Sub Base-San Diego,"
and "How a Submarine Word,
and "How a Sub The show includes the submarine art collection "A View from the Periscope" and numerous artifacts (including an actual Japanese torpedo).

The museum features permanered to the submarine actual submarine actual

The museum features perma-nent exhibits documenting the his-tory of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado ferryboats, the tuna fishing industry, and the mili-tary. The museum fleet consists of the 1863 bark Star of India, the 1898 an Francisco ferryboat Berkeley, and San Francisco terryboat Berkeley, and the 1904 Scottish steam yacht Medea. There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete

Roam-O-Rama

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

If you like big trees, Middle Peak is the place to go in San Diego Coupty. Middle Peak's cone-shaped form is capped with some of the largest coniferous trees in which the same of the largest coniferous trees in which is an object to the largest conferous trees in which is an object to the largest conferous trees in the largest conferous the large trees and train that endirect Middle Peak have long been popular histories to the large trees the

gain, and swings north to include a particu-larly luxuriant section of forest overlooking Cuyamaca Reservoir.

Cuyamaca Reservoir.

Begin at a parking area in Cuyamaca Rancho State Park just south of Cuyamaca Reservoir, mile 10.7 on Highway 79. Walk west across the highway and pick up the Minshall Trail going north along the road-side. At about 0.7 mile, the trail pulls away from the highway, turns westward behind several cabins, and joins a dirt road.

Continue 0.2 mile on this dirt road, then go left on the Signer her final (an old roadbad), which begins a home final and directed, which begins a home final conditionable of the signer of the signe

Road. Keep left at the interaction, go 50 yards, and then turn left, staying on Middle Peak Fire Road.
The summit of Middle Peak now lies south and about 200 freet above you. You can make the trail above you. You can make the trail can be suffered to the south and a side friting. But you want in all directions are screened by low-growing brush and trees). Continue east, then south around the upper flank of Middle Peak, keeping straight on the Black Ods Trail as straight on the Black Ods Trail as and begins a sharp switchbacking and



descent toward the starting point green — but when the leaves of the black oaks flush a bright yellow around late October and early November, these same vistas are reminiscent of autumnal joy the magic through January 14,

joy the magic through January 14, 2001. Life in Egypt 3500 years ago depicted in the museum's new Chil-dren's Discovery Center. "Time Travel to Ancient Egypt" features a walk-through rendition of a noble-man's home, and organizers promise a specific theme each month. For more information, dial

619-239-2001. (BALBOA PARK)

the forces and also describes th lives of the Indians indigenous to 15808 San Pasqual Valley Road. Call 760-238-3380 for additional

details, (ESCONDIOO)
VIIIa Montezuma, built in 1887 for internationally celebrated author and musician lesse Shepard, serves as both a historical house museum and cultural center. Find the museum at 1925 K Street (at 20th Street). Call 619-239-2211 for more information.

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# Hard to Work Up Any **Enthusiasm Over This**

The audience chuckled, and that, for director Sharon Ott, was more important than character, plausibility, or atmosphere.

San Diego Opera's production of La Bohème was mediocre in almost all respects. The only elements I found unqualifiedly successful were Martin Pakledinaz's vivid and expressive costumes and John Conklin's sets, the latter familiar from

previous Bohèmes here and still splendid in their visual beauty, their truth to the story's ambience, and their practicality and economy in facilitating the action. The act three simulacrum of a Parisian

city gate at predawn on a freezing winter night city gate at predawn on a freezing winter night remains particularly exquisite, enhanced this time by Peter Maradudin's evocative and subtly modulated lighting design. To these words of praise I must add an appreciation for the impeccably idiomatic singing by Oziel Garza-Ornelas and the ever reliable Kevin Langan in the subordinate roles of Schaunard and Colline

the subordinate roles of Schaunard and Colline.
Otherwise, we were pretty much in
humdrumsville, or worse. To begin with the
staging director Sharon Ott's work was filled
with mistakes of judgment and understanding,
often sherely perverse, but equally often just
dumb. Here are a few of them.
When his pals go off to the Café Momus, the
writer Rodolfo remains in the garret to finish
off a lead article, but instead of string down to

on a read article; but instead of sitting down to his writing table and quickly discovering that he can't get on with it, in this production he leafed through a couple of bound books he picked up, then three them down crying, "I'm not in the then threw them down crying, "I'm not in the mood." Ott apparently thought that Rodolfo had intended to do some reading

Immediately afterward, when his unknown out Mimi's candle, and then Rodolfo's. In the dark, they search on the floor for the key she has lost. He quickly finds it, but silently puts it

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in his pocket; she perceives this little subterfuge, but does not comment on it; and a moment later, he has — as though by accident — taken hold of her chilled little hand and launched into the famous aria in which he reveals his sudden ideal love for her. It is all in exactly the right

tone of comedy and romance REVIEW
JONATHAN SAVILLE
of a Parisian sensibility of a vulgarian, looked for (and, alas,

got) a boffo laugh, by making Mimi surreptitiously blow out her own candle, and surreptitiously blow out her own candle, and then (to top the laugh, in pure farce or sitcom fashion) having Rodolfo do the same with his. Never mind that these gratuitous additions turn Rodolfo into more of a calculating seducer than he needs to be; never mind that Mimi's innocent and passive character is the two of them nostalgically recall the scene in the last act, with Mimi on her deathbed, they specify exactly what happened (which did not include candle-blowing on either side); never mind that Puccini's detailed musical setting gives not the slightest indication that anything but the wind is involved. The audience chuckled — twice — and that, for Ott, was more important than character, plausibility, or

that Musetta and her whole Bohemian crowd leave the café, and that then Alcindoro - her ridiculed sugar-daddy — arrives to be presented with the huge bill, much to his consternation and frustration (since Musetta is already gone). But in Ott's staging, Musetta and company were still on stage, a few yards away from Alcindoro, and completely available for him to remonstrate with. The logic of the action was muddled, and the joke (this time actually

At the end of act three, Rodolfo and Mimi, having painfully broken up and then lovingly reconciled, go off agreeing to stay together until the spring. It is dawn and icy cold, and neither of them has had much sleep, and Mimi is weak from culosis. Where would any sensible director suppose they were going? Home. Back to the garret in the middle of Paris. But Ott sent them out through the opened city gate! For what? A mid-winter romp in the snowy countryside? A boating party on the Seine at La Grenouillère

on the Seine at La Grenouillère?

And how were we supposed to react to Ott's "creative" direction during the Rodolfo-Mimi duet in the last act? The dying Mimi has pretended to be asleep, so that the others - Marcello, Musetta Schaunard, Colline — will go away and allow her to have some final tender words with the man she loves. The friends have exited, and she and Rodolfo share the intimacy and ardor of the opera's most glorious music. It is a deeply

glorious music. It is a deeply moving moment, and it belongs to them alone. Or so everyone understands, except Sharon Ott. Unwilling to accept the obvious, and anxious to get her two cents in as director, she decided to place Schaunard on the landing outside the garret's door, in complete view of the audience, so that all the while this ravishing piece of music-drama was going on we could see him having a smoke: lighting up, puffing, moving around, and diluting the power of the action that Puccini — who knew something about theater — wanted the audience to concentrate on. Somebody please

concentrate on. Somebody please tell me: what (if anything at all) can have been going through Ott's head?

There were a lot more of these gaffes, but even worse was the general ineptitude of the stage direction, indeed its amateurishness (Ott, of the Berkeley Repertory Theater and the Seattle Repertory Theater, has had minimal avancience staging operas). In act one, the experience staging opera). In act one, the horseplay focused on Benoit lost much of its



Fernando de la Mora

Puccini, La Bohème
Chric Theatre (San Diego Opera)
Conductor, Richard Bonynge; director, Sharen Ott; sets. John
Conductor, Richard Bonynge; director, Sharen Ott; sets. John
Conductor, Calhard Bonynge; director, Sharen Ott; sets. John
Rodolf, Fernande de la Mera, Marcial, Hester Viaguez Colline, Kevin
Lungan; Sharuard, Oziel Garza-Orrelas; Minni, Izabel Labuda,
Martin, Cyribla Calyno.

elementary error. Nor was the horseplay elementary error. Nor was the horseplay itself—here and in the other acts—especially funny or believable, although three of the four roommates were played by singers of considerable comedic skill.

The nadir was act two, where Ott found herself almost totally at a loss in handling the

complicated crowd action. The chorus, which had done so well in earlier San Diego Opera stagings of Bohème, was left to mill about uncertainly, faking little ineffectual movements,

and looking awkward and unnatural throughout. Virtually all the numerous successive events of this lively street cene (each one of which is fully realized in the musical score) came off as dull, unreal, and sometimes unreadable. The overall picture was oppressively static, making the least possible use of the set and offering scarcely any effective realization of the continually

varied music.

Even in the very last moments of the opera, when ordinarily the drama has reached a peak of emotional ntensity and there isn't a dry eye in the house, Mimi's death and the reactions of he friends seemed themselves to be dead weights of uninvent drab, lifeless lump.

Part of the deficiency

wooden acting carried little conviction, not only in Rodolfo's culminating out burst of grief, but also in virtually everything that had gone before. This Rodolfo was incapable of authentic passion, and even of exubernce. Understandably enor's attention seemed to be directed less toward character-ization than toward the unfortunate vocal problems he had to cope with all evening I saw the Friday performance), with the effortful bellowing on high performances in the past (fo example, in Rappaccini Daughter and Madama Butterfly), but if last week's Rodolfo was not an anomaly, there has been a sad deterioration in his technique. Izabela Labuda's Mimi

also seemed preoccupied with asso seemed preoccupied with getting things right vocally — something she actually managed to do on several occasions (she was quite touching in the third act, with some lovely singing). But in addition to the general lack of spontaneity, which tended to spontaneity, which tended to undermine the drama of her role. Labuda's predilection for hollow, hooting, vibratoless notes (she is a Polish singer, no doubt of that) made her ometimes hard to listen to in the death scene, these hoots were overdone way beyond any intention of verisimilitude, the point of agony (no Hector Vasquez's Marcello was decently sung, but the distinction. Cynthia Clayton, who sang Musetta (and acted up a storm), does seem to have a voice of distinction have a voice of distinction, but its excellence was detectable only when she was singing mezzoforte or below; at higher volume — notably in her bravura performance in the second act — a steelpiercing timbre and a vibrato

equivalent to perpetual trilling concealed most of the voice's admirable qualities. Mozart's Luminous "Piano Cor certo No. 22 in E Flat" may be heard when pianist Ilana Mysior joins the 40-member New City Sinfonia for a Richard Bonynge conducted He is a seasoned opera

conductor, but Puccini is

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New Percussion Works are on tap

hy Stuart Saunders Smith, Benjamin Carson, Evan Ziporyn. Bob Becker,

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HOW TO SEND US YOUR

40 member New City Sinfonia for a spring concert on Friday, May 26. Also on the program: Mozaris' "Symphony No. 35 (The Haffer)" and Franz Schubert's "Symphony No. 51 (B Haffer) at 7:30 p.m. The concert begins at 7:30 p.m. at the First Unitarian Universalist Church (4190 Front Street). Call 639-527-4457 for information. Admission is free. (HULCREST) clearly not his meat. There clearly not his meat. There was minimal underlining of the composer's deft orchestral effects and a marginal sluggishness of pulse that de-energized the music drama not excessively so, but enough not excessively so, but enough to throw a blurring veil over the proceedings. He allowed an egregiously exaggerated stretching of the next-to-last syllable in the last line of Six Internationally Renowned Tai Mimi's "Addio, senza rancor, and his failure to move thing and his faiture to move things along even enervated Kevin Langan's otherwise poignant and shapely singing of the

Saturday's program features
Dvoták's "Terzetto," the "Five Preludes for Solo Violin" by Hsu, Tyzen

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Recitals for Violin and Piano are

wanese American musicians have been assembled by Cho-Liang Lin for chamber music concerts beginning at 8 p.m. on May 26 and 27 in con-

"Fugue for Plano Trio," "Phantay" by Gordon Chin, and Schumann's "Piano Quintet in E-Flat Major."

and pianie Ethel Grossman on May 24 and 31. On Study, see the duo at 2 p.m. at the La Jolla Branch Library (7555 Draper Avenue): the program repeats at 7 p.m. on Wednesday at the University Community Library (1556 Governor Drive). The program promises works by Strauss. North Systems (1564 Governor Drive). The program promises works by Strauss. North Systems (1564 Governor Drive). The program of the Community of

Haydn's Monumental "Lord Nelson Mass" will be presented follow ing the 5 p.m. evensong on Sunday. May 28, at Saint Paul's Cathedral May 28, at Saint Paul's Cathedral. The performance will be conducted by Canon Precentor Edgar Billups and include a 14-piece orchestra, the St. Cecilia Choir, and the Cathedral Choristers. Soloists include soprano Virginia Sublett. baritone Darren Chase, countertenor Tom Hodge, tenor John Peeling, and organist Find Saint Paul's at 2728 Sixth

Avenue (at Fifth and Nutmeg). An offering will be received. Call 619-298-7261 for details. (MIDTOWN)

The Serenade Concert Series hosted by the Sequoia Chamber Music So-ciety concludes with a recital on Sun-day, May 28. Harpist Naomi Alter, flutist Diana Gee, and violist Eliza-beth Monacelli will perform sele-tions by Debussy. Fauré, Ravel. Corelli, Granados, Brahms, and Bay The concert begins at 4 p.m. at Oceanside Museum of Art (704 Pier

The Annual Patriotic Concert commemoration of Memorial Day planned by civic organist Robe Plimpton at 2 p.m. on Sunda May 28. in Spreckels Organ Pavilio Free. 619-702-8138. (BALBOA PARK) Midday With Mozart, a series of concerts sponsored by Mainly Mozart continues with a brass quintet recital

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New Music Forum, graduate con their recent works for small ensem-bles at 8 p.m. on Tuesday, May 30, in information. Free. (LA JOLLA)

A Farewell Concert is planned by the San Diego Chamber Chorale be-fore its upcoming tour in the Baltics. Enjoy tunes by American composers and music from the Baltics at and music from the Baltics a 7:30 p.m. on Wednesday, May 31, a the Church of the Good Samaritar (4321 Eastgate Mall). For informa-tion, call 858-627-2932. Admission is free. (UNIVERSITY CITY)

A Carillon Premiere by composes Dia Silverstein will chime forth from atop UCSD's Geisel Library a 12:30 p.m. next Thursday, June 1 rsity carillonneur Scott Pau son will perform the music, which anyone in the general radius of the library will be treated to, for free. 858-534-8074. (LA JOLLA)

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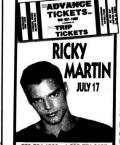
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history is speeded up. In less than 200 years it has gone from elegantly spectral diguerrestypes and Fox Talbot's quaint wet-plate calotypes to opstmodernist parodies of its own representational powers and a very self-conscious readopting of the ancient camera obscura. The MoPA collection contains an

emotionally loaded egg-sized daguerreotype

portraits of Victor Hugo and Emile Zola by Nadar, who in the 1880s took the first photographs from a hot air balloon, thus

inventing aerial reconnaissance. It also has a disturbing, self-reflective picture by Thomas

Bamberger of a contemporary American

couple — she's pregnant; he's haunted — preparing a suburban barbecue. MoPA is only 17 years old but has already built a choice collection of more than 5000

items. Over time, as images from the permanent

collection are rotated and put on view, visitors

smoky textures, along with stark images from the

Administration by Dorothea Lange and Arthur

and many World War II documentary

1930s made for the Farm Security

# A Loopy Dream of Erotic Possibility

Photography induces bizarre selectivity.

hotography has a tremendous appetite for physical reality, and it stirs in most of us a reciprocal appetite. We have reciprocal appetite. We hunger to devour images just as images hunger for the world. Within three days of visiting the Museum of the REVIEW

Photographic Arts in its new, smartly designed quarters in Balboa Park, I saw the following. W.S. DI PIERO A propagandistic newspaper picture of Parisian Communards

surrounding an executed prisoner at the Vendôme column in 1871. A scuffed image titled Vendome column in 1871. A sculted image titled "White corpuscles exhibiting Amoeboid movements in the external coat of a small vini"—they look like mites on a log — made in 1863 by one loseph Janvier Woodward for the War Department. Pictures of wounded Civil War veterans that reminded me of plates in the medical books I read as a child: the upper arm of one soldier is half sheared off; the other has an upper-thigh bullet wound that somehow — probably because of crude field surgery — shortened his leg by four inches and made his hip a bulbous mass of suety flesh. A 1972 photograph is Milliam Carbinary to Milliam Carbinary t ssay by William Gedney on poor, rickety, rural Kentucky folks, a culture in which the men seem to spend most of their time taking apart or staring into car engines. A triptych panorama of Salt Lake City made by Carleton Watkins in 1883, around which time the Prefecture of Police in Paris was sorting and classifying 60,000 mug shots of prisoners, thus creating the first apparatus for social control based on photography. (The French police had already photography. (The French police had already started taking pictures of crime scenes.) Then there was all the photographic debris that blew past but lodged stickily somewhere in my consciousness, the ads, billboards, newspapers, postcards, websites.

The first picture I saw at MoPA is a panorama in the tradition of Watkins's 19th panorama in the tradition of Walkins's 19th-century image. Winging out to nearly cover the rear wall of the atrium, it's a composite of two moonscape images made by Apollo 16's crew member John Young of his fellow astronaut Charles Duke. Its hard, glazed light is unlike any other, literally "otherworldly." In the left panel,

made by an unknown artist in made by an unknown artist in 1850, maybe the earliest representation of photography's appetite for multiplicity-all-at-once. The picture shows two dozen heads, all with neutral dozen heads, all with neutral expressions, and all covered — with bonnets, mantillas, babushkas, hoods and scarves and hats. It's an inventory of period haberdashery, a vision of womanhood, a comic Duke is boring into the soil to extract samples. His helmet and yellowish visor glow like a sodium vapor lamp. In the foreground stands what looks suspiciously like a camera tripod, a display of the new medium's what iooks suspiciously like a camera tripod, a flagstaff staking photography's claim to this greatly new terrain. In the right panel, he's moving onto another task, a space-age version of a traveler on Walt Whitman's open poid. powers, and a loopy dream of

erotic possibility.

Photography has made of visible reality an album in progress. It encourages the kind of self-consciousness that makes us feel like we're remembering things before we've quite finished exper-iencing them. It induces bizarre selectivity. I once stood outside a church in Italy and watched a man carrying a camera walk inside then walk out almost immediately, because there was immediately, because there was nothing "important" to photograph and therefore nothing to see. I once watched two gondolas floating side by side on the Grand Canal, the tourists in each taking photographs of those in the other. We can't get enough of image-making can't get enough

Nadar also made a portrait of Gustave Courbet, who invented modern realist painting (and who participated in the Commune). Courbet

collection are rotated and put on view, visitors will be able to put together or dip into the history of the medium. There are, for instance, very good examples of pictorialism, the "art" photography popular at the turn of the 19th Century known for its creamy lighting and insisted on the importance of representing "concrete reality," at a time when the new photographic medium was actually photographic medium was actually documenting concrete reality. Photography could do certain things that painting could not. It could, for instance, record and dramatize with plaintive specificity the modern political entity of the crowd, the masses. MoPA owns many Rothstein. MoPA is also building what may become the most extensive holdings in America of Soviet photography. It already owns world-class pictures by the great Alexander Rodchenko pictures that testify to this new fact, pictures of Russian multitudes, of Coney Island encrusted photographs. It also owns some wonderfully odd items, like the *Photomontage of Women's Faces* with humanity, of a sea of hats on Wall Street, of hundreds of Brazilian gold-mine laborers who

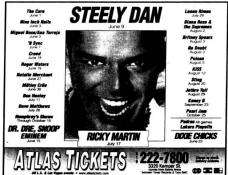


"Expanded Vision: Highlights from the Permanent Collection"

Museum of Photographic Arts, Casa de Balboa building, 1649 El Prado, Balboa Park. 619-238-7559. Through Sunday, May 28

Some of the defining presences of recent Some of the defining presences of recent American photography represented in the collection — Lee Friedlander, Garry Winogrand, William Klein, Danny Lyon — all owe much to Robert Frank, a Swiss immigrant whose brutal and bittersweet images of America in the early 1950s shaped the way many intellectuals and artists saw our culture. Lee Friedlander is the best, or at least the most inclusive, of the generation after Frank's. I have a special affectio for the bleak, angular immediacies of his work





He has photographed factory towns, American and Japanese landscapes, deserts, smalltown life, jazz musicians. nudes (the young Madonna Louise Veronica Ciccone modeled for him), and selfportraits. MoPA owns a terrific 1959 portrait of a young woman, Maria, that was unfamiliar to me. Her

cardigan, with its flat pearl outtons, and her hairstyle slot her in time the way the dres and hand-held mirror fix in time the redhead in Courbet's great portrait, Jo. In August, MoPA will open an exhibition to celebrate the

publication nearly 50 years ago of The Americans, Robert for its apparent technical deficiencies (crude focus, unpleasant lighting, crooked framing) and the visionary, grim, cockeyed candor tha would influence an entire generation. It will important event, and I'll have more to say about Frank then. ■

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# GALLERIES

"Calmination." the senior art show for 13 students at CSU-San Marcos, begins with a reception at 5 p.m. on Friday, May 36, at the Eacondido Municipal Gallery. See the work, in av-riety of media, through Saturday, June 10. The gallery is located at 142 Mart Grand Assented the San Company of the San Company Mart Grand Assented San Company of the San Company Mart Grand Assented San Company of the San Company of the San Company Mart Grand Assented San Company of the S West Grand Avenue, open from 11 a.m. to 4 p.m. Tuesday through Saturday. Dial 760-480-4101 for de-tails. (ESCONDIO)

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Henry is on display through Satur-day, June 24, at the David Zapf
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Henry at 6 p.m. on Friday, May 26. Regular gallery hours are noon to 5 p.m. Thursday through Saturday, and by appointment. The gallery is located at 2400 Kettner Boulevard; 619-232-5004. (DOWNTOWN)

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"Garden Varlety" artwork by San
Diego artist Wick Alexandre goes on
view with a reception at 6 p.m. on
Friday, May 26, at the R.B. Stevenson
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Tuesday through Saturday, 619-5950558. (DOWNTOWN)

# ART MUSEUMS

ing playthings for the wealthy, Klies were made for the commoners when paper came into use if 200 PGC. See "Art That Soars — Klies and Tails by Jackie Matisse" Klies and Tails by Jackie Matisse" Klies are made of ordinary materials, and the launches klies and tails under water as well as in the air, evoking feelings of movement. And what a pedigree! Jackie Matisse is the granddaughter of Henri Matisse, stepdaughter of Henri Matisse, stepdaughter of Marcel Ducknup.

of Henri Meliase, ntrydaughter of Marcel Duchamy.

Objects from the permanent collection make up the pieces in the extension make up the pieces in the extension make up the pieces in the extension potent redoors Blanco and with architectural prices by Cenderloop Chancam potent Teodors Blanco and with architectural prices by Cenderloop and the pieces of Marcel printers. All regions of Mex-renging from objects of daily use to those of ceremony. Eapoy the exhibit through Marc.

use from Japan, made from a variety of materials, continues through Sunday, June 4. The exhibit features the

Arlene Cox Collection of indigo-dye textiles and three recent acquisi Noko Maneko (Berkomur Carl), a de-lightful calligraphy brush karban (shop sign), and a step sarsu (cabi-net). Works by Keisuke Serizawa, Shiko Munakata, Kanjine Kawai, and Shoji Hamada are included. The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call e13-239-0003, Januaro Namo. Neko Maneko (Beckoning Cat), a de-

Museum of Contemporary Art, Downtown, stretching from San Diego in the west to Barrio Logan in the east, Broadway is the city's his-

heart. The busy thoroughfare con-nects the museum with a group of vi-sual artists who make their studios on sual artists who make their studios on on earthe street. See "Off Broadway." New Art I from Downtown San Diego 'through Wedneaday, 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. Vanquez and A Pollo 13, Shepard Fairry, and Melissa Smedley.
Find the museum at 100 ket-

Find the museum at 1001 Ket-tner Boulevard (at Broadway), di-rectly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

639-234-1001, (DOMNTOWN)
Massum of Contineaporary Art, La
Jolla, dating from the 1910s to the
1990s, the paintings, sculptures, and
photographs gathered in "Frida
Kahlo, Diego Rivera, and 20th-Cen-tury Mexican Art: The Jacques and
Natasha Gelman Collection" repre-sent the broad range of artistic devi-cionements in Mexico during the last
continy. The exhibition features oreo-ficient of the continuation of the continuation of the con-tinuation of the continuation of the continuation of the con-tinuation of the continuation of the continuation of the con-tinuation of the continuation of the continuation of the con-tinuation of the continuation of the continuation of the con-tinuation of the continuation of the continuation of the con-tinuation of the continuation of the continuation of the con-tinuation of the continuation of the continuati 80 works by artists including Kablo, Kivera, Maria Izquierdo, José Clemente Orozco, Carlos Mérida, and Rufino Turanyo. Contemporary figures including Gisco Jiménee, Sir-via Gruner, and Gabriel Orozco are also represented. Still Ides, portraits, and landscapes are the special strengths of the collection, on vest through Studday, Spiermehr S. and the museum at 700 Prospect Street, 854–84, 3541, Lis. Acut.)

Street. 88-454-3541. (A. RALA)
Maseum of Photographic Arta, the
inaugural exhibit at the museum is
"Expanded Vision: Highlights from
the Permanent Collection," reflecting how the collection continues to
grow in depth and breadth. The so
grow in depth and breadth. The Mofeatures more than 200 images from
70 photographers. offering a chronological sweep through photography

and insight into the medium as well. Artists featured in the show include

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)

Oceanaide Museum of Art, "Select tions Alice Zeebiec received for judg-ing pieces to include in "Atmo-

Pier View Way; 760-721-2787 (OCEANSIDE)

San Diego Museum of Art, painting exploring themes of power and de-sire are included in "Power and De-Sunday, July 30.

Four paintings have been chosen for display in "Artists Guild Prefor display in "Artists Guild Pre-sents." Lazy Afternoon by Donna Baird, Allegory Paints the Artist as In-spiration Sleeps by left Crusberg, Stephanie Goldman's Revisiting Enry, and Don't Look at Me I by Dorothy

I IOLIG

COMEDI

STORE

Smith, the museum's curator of

Smith, the museum's curator of Asian art. A painting by the late San Diego artist Ethel Greene was added to the exhibition in her honor. Enjoy these selections through Sunday, June 25.

The museum's permanent colection includes Italian Renaissance paintings, Spanish old masters psimtings, American art. 19th: Century European psintings and sculpture, and the Westiman Callery of Contemposition of the Westiman Callery of Contemposition and Sunday and and Sun rary California Art. 619-232-7931 (BALBOA PARK)

(MAIGN PAPE)

Thakes Messeum of Art, in conjunction with the Buds is Sloom celevation in the park of the Main Sloom celevation in the park during May, the museum is offering a brechure featuring and providing details on each item in the collection bassing a flow of a derime.

The museum's permanent collection includes European maters, 19th Century American paintings, and Russian incons. For information, dal 619-239-5548. (MAIGN PAPE)



\$75 purchase of supplier 619) 563-0082 for details LADYRUG ART

WHERE WILL YOU \*JUDGEMENT SPEND ETERNITY? THURSDAY, JUNE 1 & FRIDAY, JUNE 2
Judgement House" is a walk-through drama, "Where There's Smoke

There's Fire," addressing eternity for the saved and unsaved. This drama brings the Gospel of Jesus Christ, as well as the consequences of our actions and decisions here on Earth, to vivid life. Based firmly on the scriptures of the Bible, it is youth oriented, but has meaning for both young and old.

Large groups welcome. Donations \$2 per person.

Registration at 6:15 pm. Tours begin 7 pm. Walk-in registration closes 8:30 pm Thurs., 9:30 pm Fri.

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www.calvarybaptistsd.org or www.judgementhouse.org



"The Best of the Comedy Store" TO SERVICE SER Friday & Saturday. May 26 & 27 - 8 & 10:30 pm HARRY BASIL **BEAUMONT** days & Thursdays • 8 pm | Sundays • 7 pm "The Best of San Blogo" | "Pollack" | FREE SHOW | FREE SHOW Call for reservations & showlimes: (858) 454-9176 916 Pearl Street - La Jolia Now booking private parties up to 200 people must be 21 - All shows 2-drink minimum

"We always find something, eh, Didi, to give us the impression we exist."

Shakespear's Cressida says, 'The present object.'
Syee praises the present object.'
Appraisals, in other words, favor recent caramples over distant ones. An instance of how quickly they forget: not long ago a coven of pundits worted Samuel Beckerts.

Waiting for Godor (1935) the best play of the 20th Century.

best play of the 20th Century. I disagree. Anton Chekhov's JFFF. Three Sisters was produced in 1901, which, to my mind, makes Godot one of the century's two best. The plays are so similar. What will happen first. Vladimir and Estragon meet Godot, or the Prozorova get to Moscow? In both we watch what people do while waiting, how they pass the time, the day, their inconclusive lives. And we watch how time erases from both sides. the past and the future, shrinking an existence

the past also use usure, summing as consists to a pinspot.

I played Estragon in my youth and can't forget the first rehearsal. The director, Maurice, brought a stack of thick books we had to read expressions: Sarter, Jonesco, pietekgand, Vestience, precede "Fessence, Bring and Nothingness, estimentalism." Then he shouled, "Your lives are meaningless! You are the sum of your articular.

that, when he asked for questions later, I hesitated before saying, "Don't you think Godor's kind of, I don't know...funny?"

Productions of Godor, including the one I was in, dramaturge an audience to death with vein-bulging significance. One of the many delights of the REVIEW current staging, by the Renaissance Theatre Company, is that the actors don't italicize JEFF SMITH

is that the actors don't italicize
Beckett's sobering philosophy. In fact, they
don't try to "mean" anything. They simply are,
on that country road, near that skimpy tree,
waiting — and, thanks to director Joan Schirle,
the show's appropriately serious and the

nunnest in town.

Did and Gogo find themselves on the bare stage of a music hall, footlights below, theatrical bunting above. There is — though maybe just in their imaginations — an audience out there, for whom they clown when bored with entertaining each other (when Beckett staged). the play, they were both actors and "real" people: they behaved as if performing). In the Renaissance Company's version, when they clown, they reenact a century of comedy, from Chaplin and Harold Lloyd, through the Three Stooges and Laurel and Hardy, to more



Ron Campbell, Matt Walker in Waiting for Godot

Waiting for Godel, by Samuel Beckett
Renalisation Theather Company, Lycomy Space, 79 Herion Plaza, downtown
Renalisation Theather Company, Lycomy Space, 79 Herion Plaza, downtown
Ment Walter, Chile Solah, Ren Cheularton, Joey Price semidesigner, Crug Seichel, Splang, Jerry Sonneberg, continues, Maden Waiter, Sund, Todel Reinformer
Playing through June 111 Tuesday through Thursday, and Sonday, at 7:30 p.m. Friday and Saturday at 800 p.m. Maintee Standay at 200 pm. for information and 38:95-944-1000.

the show — and I urge you to — note how abruptly they vault from comedy to tragedy. Becket's minimalism excludes a middle ground. One second they're clowning, the next they're contemplating suicide as naturally as planning a meal. They jump from "to be" to "not to be" faster than Hamlet could speak the line.

But then note how they contemplate But then note how they contemplate hanging: it's an Abbott and Costello routine. Who should hang first? As rational as a mathematician, Estragon says he should, since he's heaviest. If Vladimir hangs first, Estragon won't know if the tree'll hold him. To which



(Beckett does this 50 times in Godot. Whenever you're about to get definite information, he blurs focus. With any other playwright, you'd scream bloody murder. But in Godot the strategy works, since the play is about indefinite existence.)

A company's inaugural production makes a definite atement. Godot is not only one of the 20th Century's finest dramas, it's near impossible to perform (the line cues are so similar, trust me, it's easy to jump from Act one to two). The Renaissance one to two). The Renaissance Theatre Company has made the boldest opening in memory. They took a tough, vitally important play, which no one has dared to stage in years, and given it a first-rate mounting.
How to interpret RTC's

statement? First, they got the play right. Godot demands a mercurial balance between horseplay and high mindedness (as Shakespeare and Beckett knew, there's a groundling in us all). Second, they hired the right director, designers, and cast and let them do their

Ollie Nash is almost a force of nature as the oppressive Pozzo. Ron Choularton's Lucky is so hapless, so beaten down, you want to run onstage and come to his defense. A priceless touch: when Choularton takes off his hat, he looks exactly like a gray

Loni Berry's

Starrina

on The Pls

Loretta Devine

Gloria" in Waiting to Exhale

and the voice of "Muriel

Music production by Royal C. Honor of Your Honor Production

Video production by Tony Allard of Possil N

kermaste

haired William Shakespeare.

Marcel Proust said one's personality is a "composite army." Roon Campbell and Matt Walker illustrate the point as Vladimir and Estragon. Each exudes multitudes. Fresh from playing Buckminster Fuller, Campbell has the elasticity.

playing Buckminster Fuller, Campbell has the elasticity of Dorothy's Scarecrow and a remarkable vocal dexterrity. Matt Walker—give him a key to the city, give him a building just make him fed at home in San Diego — has comedic gifts that trial Bill Irwin. Individually, Campbell and Walker, ship, Campbell and Walker, ship

Campbell and Walker shine

And their tandem efforts are

And — director Maurice of long ago — what they say's important, but what they do

s most telling. Pozzo and

Lucky don't have to symbolize

other, for 50 years they say,

other, for 50 years they say, yet freely contemplate permanent separation. When Beckett revised Godot he trimmed all the over-explanatory lines (all but one:

Estragon's dead giveaway, "We always find something,

eh, Didi, to give us the impression we exist"). Nothing needs to mean anything beyond the play. And that includes the elusive

Godot, who doesn't have to

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vibrate significance.

In fact, Vladimir and Estragon realize they're fortunate to have a Godot, even if he never shows up. They are "blessed," they say, because he gives them a focus amid "this immense confusion."

Craig Noel first discovered theater at the original Roosevelt Junior High Roosevelt Junior High School, and it changed his life. Last week, students at the school performed Macbeth, and future Craig Noels could bud among them. At the urging of a friend, I caught the show. Sure, lines got the show. Sure, lines got flubbed, or underemphasized, but not as many as you'd think. And the students' engagement with their roles was irrepressible, in ways older actors would envy, and

Lucky don't have to symbolize capitalist exploitation. Look at their behavior. Pozzo's a soul-vampire, as affixed to Lucky as Lucky is to him. And watch how Didi and Gogo instinctively protect each older actors would envy, and disarming.

Right now, the "Blueprint for Student Success" is looking for vehicles to inspire students. It can look no further than the visual and performing arts and programs like the one at Roosevelt. When a student gets involved in a theatrical production, grades improve, attention spans lengthen, and curiosity, questioning, and commitment grow. I speak from experience. It happened to me the day I auditioned for Waiting for Godot.

#### THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given accurate according to material given us, but it is always wire to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box

Artery
Vantage Theatre presents an "interactive funbouse" performed by
Antenna, an award-winning theater troupe from San Francisco.
You experience "walkmanology"
and become the main character in
a "walk-through tale of crime and
romance."

FORMACE."
3146 MISSION BOULEVARO (BUILDING
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MISSION BEACH, THURSDAY, MAY 25,
THROUGH SEPTEMBER 4; DAILY FROM
2:00 P.M. TO 10:00 P.M. FOR INFORMA
TION CALL 619-262-6162.

Bedside Manners

Bedside Manners
OnStage Playhouse presents Derek
Benfield's farce about married couples straying from their vows at the
same small hotel.
ONSTAGE PLAYHOUSE. THROUGH
JUNE 17: THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT
2:00 P.M.

The Beginning of August
South Coast Repertory Theater
presents the world premiere of
Tom Donaghy's drama about the
American family in transition. Neil
Pepe directed.
SOUTH COAST REPERTORY THEATEE,
SOUTH COAST REPERTORY THEATEE,
SOUTH COAST REPERTORY THEATEE,
THURSDAY THEOLOGY SUMONY AT
7-49 P.M. MATTREE SATURDAY AND
SUMONY AT 200 P.M.



NATIONAL

JUNE 20-25 CIVIC THEATRE - 3rd & B Str Tickets: 619-570-1100 or at Concourse Box Office, 3rd & B St or incharmaster 619-220-TIXS

- N - SAN DIEGO PLAYGOERS SERIES

TOUR

7 TORY

Celebration of the Lizard Celebration of the Lizard
The San Diego Repertory Theate
stages "the galactic premiere" of
foel Lipman's musical, based on
the lyrics and music of the Doors.
Sam Woodhouse directed,
LYCEUM STAGE, SUNDAY, MAY 28,
HIROGOF, JULY 21 WEDMESDAY
DIRECORY SATURDAY AT 8 00 P M
MATINEE SUNDAY JATO 50 P M
MATINEE SUNDAY JATO 50 ME WEDNES
DAYS LET 20 P SATURED AT ALL SATURED DAYSLAT 200 P.M.

A Chorus Line
The Welk Resort Theatre offers one
of Broadway's biggest hits. Eighteen dancers try out; eight make
the chorus line. All have stories.
Ray Limon directed. Ray Limon directed, WELK RESORT THEATRE, THROUGH JUNE 10: TUESDAY, AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THR DAY, AND SUNDAY, AT 1:45 P.M.

month at the Creativity Centre in CREATIMITY CENTRE, 4716 32ND STREET JUST NORTH OF ADAMS AN ENUE), NORMAL HEIGHTS, FIRST OR SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177.

ComedySportz

Improvisational comedy, making up funny stuff on the spot, is difficult enough. Year ago, however, Kerish Johnston thought if 'die bet more exciting if done competitively. He got the idea from province in the idea from provisational comedy, making compare like "rugby with Ameri-can football"), resembles more an athletic event than an improv Teams wear uniforms and compete on AstroTurf. The night I caught on Astrolut. In engint caugin the show, three San Diego comedians played a "challenge match" against players from the San Jose franchise. Using suggestions from the audience, they played "Emo-tional Sympathy," "Shakespeare," "Blind Line," and "Freeze Tag," with judges awarding points to the best scenes. San Jose won 27 to 22

in, as jock pundits say, a game closer than the score would indicloser than the score would indi-cate. Klunkers and groaners got boo di, quick wit, rewarded (one of the most refreshing aspects of the contest: failure is acknowledged, abundantly, then forgotten). It made for a lively, often quite funny exening. And Gary Kramer, who refereed the match, wearing black and-white striped shirt and blow-ing a whistle, is one talented come-dian.

THE CLASSIC SAMUEL BECKETT COMEDY

Waiting for Godot

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Worth a try.

reca directed. DCTAD-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 instinct to the islands as he: lepers. Damien went to Molokai ("the saddest, most useless piece of land you can imagine") and became the lepers imagine") and became the lepters' priest "to prove that God has not forgotten them, "in 1873. They called him Kamiano, and he fought for their rights and cared for their wounds and soulu, until he died in 1889 for the Lamb's Players. The arter, Robert Smith reprints his solo performance as Damien. The stereotype of the spiritually gifted person is a kind, meek, gentle saint. But many are pushy and cantan-kerous (read Chesterton's life of St. kerous (read Chesterton's life of St. Francis), others unwashed and an-tisocial. Smith's rustic Damen ins' someone politic society'd invite to a source. Bronze-faced, barefoot, bearded, and brusque, he's a fighter who sees through cant, bu-reaucracy, and pretense. He cust to the quick, and Smyth makes Damen special in spite of the priest's shaggy edges. The Lamb's production also features a remark-

NOW-JUNE 11

LYCEUM HORTON PLAZA

Union-Tribune

Back Stage West



Brer Rahhu

sises his voice and thus exudes ar

eerie calm (as if Tom has all day to

mit maybem). As the gentle

Nick, caught in the middle, Greg

work to date. As does Daniel Sthi

though the play makes Shane too though the play makes Shane too much a comical character — and would work better if we could take him more seriously (the audience laughs in places where gasps would be more appropriate). Dirry Secrets beams on and off, but Feldman, Poore, and company make it worth recommending.

recommending.

Worth a try.

QUENTIN CRISP THEATRE (FORMERLY
6MPENN STUDIO), THROUGH MAY 28

THURSDAY THROUGH SATURDAY AT
8:00 P.M. SUNDAY AT 7:00 P.M.

The Fool's Parade
Fern Street Circus celebrates its
tenth season with a one-ring circus
performed with the Big Apple Circus StageShow.
FERN STREET CIRCUS, BALBOA PARK
FERN STREET CIRCUS, BALBOA PARK
PARK BOULENADD AT PRESIDENT'S
WAY), SATURDAY, MAY 27, THROUGH
ANN 4-CALL THE CIRCUS FOR SPECIFIC
DAYS AND TIMES AT 619-235-9756.

Fool for Love is. But it's almost pure Greek tragedy. The sins of the fa-

cycle of psychological violence Shepard's plays depict some of the

ater, yet almost every last one of his

people act as if a flawed perma

nence is their lot, their curse, in life). The San Diego Black Ensem-

life). The San Diego Black Entem-ble, the San Diego Asian-American Repertory Company, and the Fritz Theater combined to stage a dyna-mite show. Rhys Green and the re-markable Jlk Kaneshiro perform without a net. 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 total properties of the combined of the Jacobs of the Company of the Company Links and the Company of th

This is an inspired collaboration The SDBET and AART have

melded their strengths into a first

Critic's pick.
FRITZ THEATER, THROUGH JUNE 4;
THURSDAY THROUGH SATURDAY AT

Forever Plaid
The four harmonizers in search of plaid sport costs are in their fourny are at the Theatre in Old Town. Joseph Campbell urged everyone to follow your bliss. Even if the tight harmonies of '50° guy groups' aren't your particular bliss (I needed a quick fix of Otis and

8:00 P.M. SUNDAY AT 7:00 P.M.

Fern Street Circus:

The Fool's Parade

Fool for Love Critics go agog over how modern, musical, and hip Sam Shepard's

Tankersley does some of his ber

able lighting design by Nathan Peirson; it ranges from deep shad ows to rose windows and aureate Hawaiian sunsets.

Worth a try.

LAMB'S PLAYERS THEATRE. THROUGH MAY 28: THURSDAY AT 7:30 P.M. FR DAY AND SATURDAY AT 8:00 P.M. MATI NEE SATURDAY AT 4:30 P.M. AND SUN-DAY AT 2:00 P.M.

Death Rides the Stage

comedy-mystery, written by Beth and Scott McNellen, is set in Texas: the next room."
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Dirty Secreta
Ice Marshall's melodrama asks the
familiar question; how well do we
know the people we love? His anssever makes us all a tabula rans
given to instant waywardness. And,
in the case of Torn, potentially
lethal vengeance. Nignate Sangle
lethal vengeance. Nignate Sangle
hille, Each wavers fidelity to the
other. Tom knows otherwise,
though, and wants to destroy the ROMANCE DRAMA though, and wants to destroy the though, and wants to destroy the relationship, since one of the partners destroyed his with Carl. Dirty Secrets is unevenly written (the last 15 minutes skate past believable motivations at top speed, and the suspended ending's a cliche), but it makes for some crackling good secrees, especially when directed by Gayle Feldman and performed by Bill Poore, as Tom. Poore rarely

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You'll steal diamonds, climb through windows. read secret diaries, outfox the cops and fly to the Riviera...

character.

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A Vantage/Antenna Production **Belmont Park, Mission Beach** For info: 619-262-6162

Hendris after hearing them), you've got to admit the Plata for you've got to admit the Plata for the Head for the Theatre in Old Town or a pu gatory where the Plaids got stuck, is awfully drab for such a perky

is availly drab for such a prety
show, though Jame Reisman's savy
lighting knows when to tweak the
brighteners. (Note: Current cast
members are Mark Perkins, Ryan
Drummond, David Humphrey,
and Kevin McMahon.)
Worsh a 19;
THEATHE IN OLD TOWN, OPEN-NOED
RUE, TUSSON THOUGH FREWA 1
800 P.M. SANGAN 13 00 P.M. MO
7.00 P.M. MEDNESON AT 3 00 P.M. MO
7.00 P.M. WEDNESON AT

Gen. Shy
The Laguar Playbous stages
The Laguar Playbous stages
Richard Dresser's comedy about
"marriage, divorce, infidelity, infertility, incomphibility, eternal
love, household accidents, and dites no one should try." Richard
Stein directed.
LOGOM PLANFORD, PLANFORD
LOGOM PLANFORD, AND STAGE
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LOGOM PLANFORD

Joey and Maria's Comedy Italian West 11

Joey and Marka's Comedy Italian Wedding
The Culy Theater hosts "not-so-or-dinary interactive dinner theater,"
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CULY THEATER, 338 WEST SEVENTH,
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Joey and Maria's 25th

Joey and Marla's 25th Anniversary Party Dillstar Productions presents a se-que! to its interactive dinner the-ater show Joey and Maria's Comely Italian Welding. CULY THEATER, 338 WEST SEVENTH, FROMITOWN, OPENENGED RUK, FRIGAT

Much Ade About Nothing' Trauma Drama Productions presents Shakespeare's popular o

STETS.

LA JOLLA RECREATION CENTER, 615 LA JOLLA RICHILATION CENTRE, 615PROSPECT STREET, LA JOLLA, THURSDAY, MAY 25, THROUGH JUNE 10: FRI
DAY AND SATURDAY AT 8:00 P.M. MAI
NEE SUNDAY, MAY 28 AND JUNE 4, AT
12:30 P.M. FOR INFORMATION CALL
619:267-7027.

Murder on the Trail Marder on the Trail

"The Wild West was never this
wild," in a new dinner-theater
who dunit starring Sophie Tyler
and Granite Hardpiece. Dinner in-cludes barbecue or catfish.
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ON BOULVARD, LA MESA, OPENENDELDARE PROW AT 7:30 P.M. FOR
INFORMATION CALL 619-561-8673.

Old Wicked Songs The Old Globe Theatre prese

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combination of 18th-century proce and a scene at, say, Starbucks, makes for delightful jolts, like geographical malappot, Overall, however, the production doesn't quite work. Somethings' lost in the translation, and the piece, which fevors the stilly and superficial, doesn't make sense even on its own terms. The new version's like the old in one respect: both spend's lot of time making plans, and charecters are rarely in the present. Onto this Davia-1-clines structure. this Day-at-a-Glance structure this Day-at-a-Glance structure Sean Murray and Tim Irving, who adapted the play, have grafted funny lines and bits (one character tells another, "You're so last cen-tury!"). The graftings are great, and greatly appreciated, but usually yank us out of a narrative that needs speeding up, not lugging down. There's some solid acting,

by Jim Chovick, Irving, Ma

ndez, and Patrick McBride

Fernandez, and Patrick McBride. And Rosina Reynolds is special as the verbal contortionist, Mrs.

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SAN DIBGO COMIC OP Casa Del Prado Theatre, I (619) 239-8894

bination of 18th-century prose

Malaprop. Dressed like a color-blind lounge lizard, Reynolds not only speaks the part splendidly, she looks it: Malaprop's has culture fashion sense being as mix-and-mismatch as her language. Month COAST REFERENCEY PREATE, THROUGH MAY JR. TRAITEDAY THROUGH SATURDAY AT 800 P.M. SUN-DAY AT 7:00 P.M. MATINEE SUNDAY AT

Shotgun Wedding Anniversary, or, Who Wants to Murder a Multimillionalire! Let's get this straight: Basil and Petals Wilco-Smythe are renewing their wedding yours on their 25th anniversary! Hey, call me daft, but do they even like each other? and who invisited Beards Secretary. do they even like each other? and who invited Brends Socrates, cos-metics mogul and Petals's worst enemy (or is she?), to the festivi-ties? And Basil and Petals's strange son and his pal Maricella...what is that all about? Not to mention Iof-frey and Sperus, behive-boufant'd

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ner Theatre's latest has a relatively loose the funniest people in San Diego, again reigns supreme in multiple roles (audiences be warned: Thinky ou'r e witty? This guy's all-pro). Her hair an orange-ish red not found in nature — maybe on Mars — Diane Thrasher's a scream at Petals, who never met a situation she didn't to the properties of the properties of the transpers of the properties of the transperse of the properties of the transperse of transperse transperse of transpe yearn to control. Gerry MacKin-non, William Fredrick, Megan McLeod, and Crystal Verdon McLeod, and Crystal Verdon
(whose middle name should be
"Talent") keep the show rolling,
even when the script lulls.
Worth a try.
MYSTERY CAFE, OPENENDED RUN; FRS-

event-coordinators (Petals likes

event-coordinators (Petals likes theme events, like "Griefs A Funeral"). Turns out these folk zero just ten kinds of whacko. The phones are down, a storm's outside, and they're suspects in a multiple homicide. Each has enough motivation to make you question not who- but script and a cast adept at comedy and zinging ad like, James Pascarella, one of who-dish's administrations of the control of

didn't-dunnit, Mystery Cafe Din-

ner Theatre's latest has a rel

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merited screen, using the other
to make the form of the competition of the
man, the form of the form of the
man, the form of th tempts went nowhere (I repeat in prov is tough; I did it in my, as hindsight reveals, callow youth) Others made amazing twists and turns. The group is talented

Fern Street Circus: Fool's Parad ent than the misses. Their also the Forever Plaid problem: the

guru, Keith Johnstone, has written one of the few brilliant books (Imone of the few brillsant books (im pro) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remem-ber, when it's not funny, it's art." Worth a try.

QUENTIN CRISP PLAYHOUSE, JUNE 9. IUNE 28, AND JULY 21 AT 8:00 P.M.

Triple Espresso: A Highly Caffeinated Comedy Due to popular demand, the Hor-ton Grand Theatre hosts a reprise of this comedy about three iner of this comedy about three inept performers. Hugh Butternut's done his lounge at at the Triple Express Coffeehouse 20 years to the day. While patrons sip one of the house blends — "Grape." "Scandinavian Blizzard," or "Mokoko Cocoa Mocha" — Hugh Jayn '70s tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, got stucin the '70s. The trip used to be Maxwell, Butternutt, and Bean, a comedy aroun that never went far. comedy group that never went far They're "losers," they admit, but not "ordinary" ones. And hey, their reunion could help them face sear

ented to play inept characters. One's a whiz at the piano. An-One's a whiz at the piano. Another'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 overcome, you wish they'd quit rumping up the pseudo-drama and get on with this entertaining, if lightweight show (note: the original east members have been replaced; current performers are: Dane Stauffer, Scott Cervine, and

Duane Daniels). Worth a try.

Walting for Godot Reviewed this issue. Reviewed this issue.

Critic's pick.

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"It's in a bankruptcy process," said court-appointe trustee Leslie Gladstone abou s of the Mille

"It's a beautiful club. Based on the look of the club. I think we will get at least that amount."

When Pecheles initially

filed for bankruptcy on March 9, Gladstone said Pecheles wa allowed to retain operation of the Millennium. But she said

the inside track

or another.

Encinitas "The business is open during the reorganization." Gladstone says this is only

the second time that she knows of where a San Diego County bar has been run by a rustee of the courts. The Millennium, located in the Millennium, located in the historic La Paloma Theater building, is now only open with a DJ on Wednesday and Friday nights and a live band on Saturdays. The Millennium is for sale to the highest

bidder.
"I have been in discussion: with numerous parties, Gladstone said about prospective new owners. "The entire process is open to the public

Gladstone said creditors who have made claims against former owner Joe Pecheles have so far turned in claims of \$200,000.

"Anybody who feels they have a claim needs to file by July 11." After that date, she said the highest hidder will be

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because Pecheles did not pay

payroll taxes and did not retain property insurance as mandated by the court. "A trustee is generally appointed competition.
After more when the business is found to be mismanaged in one form than two years. or another."
In spite of Pecheles's
bankruptcy, Gladstone said
Pecheles himself is in the
running to buy back his bar. Saul Levine, owner of X-BACH (540

party

"He has stated he's going to try to buy it.... He said he put a million and a half [dollars] a million and a half [dollars] in the club." The ill-fated nightspot sa vacant for 16 months while

ads ran promising the Millennium would "be opening soon." Advertised dates came and went, until it finally did open, December 31

Pecheles says he was a former Episcopal priest and a business law attorney. Regarding lawsuits that he filed or that were filed against him last year. Pecheles said. "Whenever you try and make cheese in California, it attracts rats." For this article Pecheles did not respond to a phone call placed to his home. One band member who

One band member who recently appeared at the Millennium says that he is getting hired and paid by the trustee. "All I know is an upscale nightclub seems like a hard thing to do in Encinitas. Especially for people with sandals. It looks really nice in would be better if it was downtown. Plus I heard they used to really overpay the bands. I heard they paid the

Mary Woodworth, general manager of general manager of KSDS (88.3 FM), a station

that plays traditional jazz, was not too pleased when she heard the news that her station was going to have direct

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Calendar

MUSIC SCENE

AM), is pulling the plug on classical and bringing in the straight-ahead iazz of John Coltrane and Miles Davis Levine's station, which has its

transmitter in Tijuana, will be known as X-Jazz (XEJAZ) on June 12. "We will start off with a

we will start off with a satellite feed but eventually link up full-time with our L.A. station," said one person close to Levine's Mt. Wilson Broadcasting. Eventually, X-Jazz will simulcast with Levine's K-Jazz (KIZZ 1260 AM), which is based in the San Fernando Valley, "We will be creating the first regional jazz station, covering L.A. and

San Diego," said the insider. "Trust me, this will not be KIEM There will be no Sade This will be real aggressiv adventuresome jazz." After 24 years as San

Diego's only traditional jazz station, KSDS was recently granted a power increase, allowing it to cover most of the county's populated areas. Previously, it was hard to get it five miles from its transmitter at San Diego City College.
"We get calls now from Mt. Palomar, Oceanside, and Iulian."

"If he does the same kind worried," said KSDS's

Classical disc jockey I.D. stevers worked for KFSD (94.1 EM) for 24 years before that FM) for 24 years before that station was sold and dropped classical for pop. He then went to work at X-BACH for 2 years. "I was told

"I was told [last] October 12 that I was going to go on hiatus," said Steyers. "I chose to accept that as termination." Stevers said he was the last local

now there is just one local X-BACH employee, a salesman. "It will be harder for Levine to have success with jazz," added Steyers. "For starters, the jazz audience is smaller than classical. And I

hate to see anyone compete with KSDS. But I am glad when anybody plays real jazz. Steyers said of Levine, "You can't really expect the owner of any radio station to be

ENT BY

way anymore." -Ken Leighton

"I was wasting my time...underneath a Humvee, greasing the wheels while my music was on the

the motor pool

while my music was on the back burner. It ate me up. Dan Frost was in the 82nd airborne division, stationed at Ft. Bragg, North Carolina, in 1992. While Nirvana was changing the face of rock, Frost worked as an Army grease monkey. "I signed up to be an airborne medic. I went to jump school at Ft. Benning, Georgia. From there I was

Woodworth.

I spent about the same time in the Army as Jimi [Hendrix] or Axl [Rose], or so I'm told." Frost is the founder and namesake of the hard-funkin dFrost. A lot of his free-form, stream-of-consciousness raps

come from his pre- and post Army years. After his discharge, he wandered the country until he landed in San Diego four years ago. In spite work for X of the stifling effect barracks life can have on a free-spirited rocker. Frost said his stint in the Army has actually helped

the Army has actually helped him get his act together. "You learn a lot of people skills. Whatever doesn't kill you makes you stronger. If you come out of the military or any stringent atmospher you get the tools to be a good businessman. But you also have to have the desire to cut

loose and break stuff. I was partying with a Marine who was getting out in a week," said Frost about his recent appearance at the Pacific Beach block party. "He was the coolest guy. He had knife scars from the top of his shoulder to his elbow. I didn't really ask him about it, but I was pretty sure it was self-inflicted. He's like a lot of guys in the military. It's like a



SFROST OF THE "FRIENDLIER" ARMY

pressure cooker living in a situation like that. They call it the new, friendlier military, but it still has a feeling of being in a huge cultist war machine Especially if you're in the Marines. He was getting out in a week I've never seen a more happier man. If you channel that frustration into your music, you can come into a [local music] scene and make something happen. This is a great town for music. People actually cut loose and get sweaty in the pit. It's not like L.A., where at 90 percent of the shows, people are just out there staring at you." Frost said the second

Frost said the second dFrost CD, Digital Dustbowl, will be released June 1. "It's produced by Snoop Dogg's engineer, Tracy Brown. This is your thinking man's party music, but we're still not afraid to hit the beer bong."

dFrost appears Saturday at Brick by Brick. -Ken Leighto



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"This movie is gonna be big. I mean really big, bigger than the *Titanic*. They have a budget of \$150

million."

Big Time Operator drummer Mike Hoalguin was describing his band's surprise casting on Pearl Harbor, a Buena Vista/Disney movie starring Ben Affleck, Cuba Gooding Jr., Alec Baldwin, and Gene Hackman. It is set for release June 2001, to hone the 60th anniversary of the bombing of Pearl Harbor.

They got their big movie break without an gent and with little advance notice. "They advance notice. They called us out of the blue on Wednesday, and we went up and shor it the next Monday and Tuesday [of last week]. We had no idea. Somebody from Disney idea. Somebody from Disney brought a video camera and taped us while we were playing at the Derby [in L.A.]. Director Michael Bay looked at it and our website and said, That's what we want. Let's

This was the second time

Derby. They also scored a two page photo spread in Esquire last year.

"It pays to play in L.A. But this is by far the biggest that's

The band was shot aboard the Queen Mary in Long Beach. "We basically lip-synched to two tunes [written by other bands] — they were studio recordings which were probably written and recorded six or seven months ago. We were totally cool with it. All

knowing us. "We met Ben Affleck. He was there in front of us. It was pretty crazy. It was a lot more work than I thought it was gonna be. At the end of the 14-hour day you are pretty



much wiped out.... It seemed like these people had an understanding with musicians. They were really laid back with us. They gave us more attention as opposed to the

The band signed a confidentiality agreement with the studio to not divulge the

happened to us."

The band was shot aboard



OVERHEARD IN SAN DIEGO: GULTAR TRADER 5/19

JAY ALLEN SANFORD

movie's storyline. "There is some pretty important dialogue that happens in our scene, but I can't get into it. You have to see the movie. They didn't tell us the whole

Hoalguin said pay for the good. Better than an average

Big Time Operator appears at the Fiesta del Sol in Solana Beach, Sunday, June 4. -Ken Leighton

Quote for the day: "I'm into conspiracy theory type stuff. I like to, like, make people think about stuff just something simple like eating a box of cereal. Like, are your children being brainwashed when they watch

cereal...and what's in it? Pure cereal...and what's in it? Pure sugar. Like, juvenile diabetes, dental damage, mental retardation, sugar-addicted babies, just...you know what I mean? That's a song right there, you just get crazy and start writing about something simple like that. I like to get

deep like that on simple stuff," says Karlos Paez, lead singer of the B-Side Players.

—Richard Van Heertum CD review: Flyer Lounge

A theory; any band that themselves talk. prints up its lyrics but purposely makes them difficult to read — and these lyrics are quite unreadable, and definitely on purpose — doesn't especially care if you hear and understand them. So

I've decided not to listen to (or

I've decided not to listen to (or for) words, themes, meanings...I'll just take in the clatter and clang.

The c & c of Flyer Lounge is not unlike that of oh, let's say Boston...like an nhr-rate (or mth-rate) (or fth-rate) Boston...a facsimile Boston Boston...a facsimile Boston good enough, and self-effacing enough, to play a quintessential/generic Millertime lounge drink up, nobody's listening, nobody's gotta listen — turn down the volume or drinkers won't hear themselves talk.

To do full justice to this disc (and treat its makers with due respect), consider it likewise: as a source of music playing, continuous but beneath your notice, Doing Its Thing subliminally as you drink (and drink) (and On the band's business

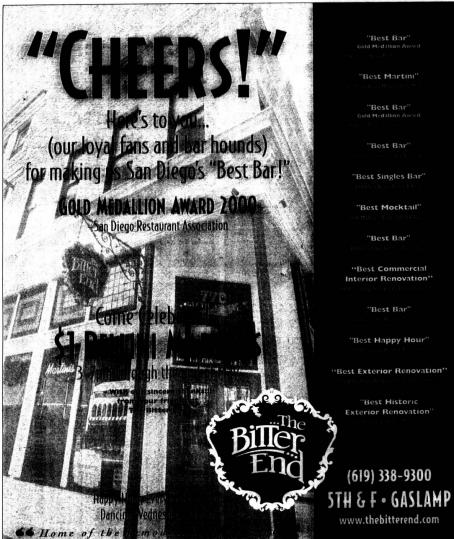
card, the Y in Flyer is a cocktail glass, speaking of which, have y'ever had a Rasputin? You don't believe there's such a drink? You won't find too many bartenders ready or willing to fix you one, but a basic Rasputin (still to be basic Rasputin (still to be found in more complete mixing guides) is vodka, straight up, with an anchovy-stuffed black olive...bottoms up!

-Richard Meltzer

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# Music for Bare Skin

"I remember one dancer who always wanted to [dance to] Joni Mitchell."

eople put stuff in your drinks," said Angela, a topless dancer with Jagger lips and Parton breasts. "It happened to me once. It wasn't enough to knock me out,

but I could tell something happened."
"I don't know what they're i don't know what they're
thinking, "said DJ James Call.
"They're not gonna get [the
dancers] out of here."
In his 17 years at Pure Plat.

KEN LEIGHTON

inum [formerly Dirty Dan's], Call has negotiated abusive patrons, nervous dancers, and changes

When I first started. Aerosmith. AC/DC. and Bob Seger were huge," said Call about the most popular topless tunes of 1983. "Prince and Madonna have always been big." Today Call plays metal. On CDs. But it wasn't

always that way. From 1978 to 1985 he played keyboards in the Penetrators, the proto-punk band that helped to create the San Diego alter-

native music scene.

"We were thinking that heavy metal was dirtudag, over-the-hall dimonut rock. We thought we were the Next Big. Thing. We played a gig with what was then Mickey Ratt [later Ratt]. They made fun of us for being punk rock new waters, and we made fun of them for being a heavy metal hair band. Here was \$50. Diogs always were the Next Big Thing, but they went on to get huge." At Pure Patinum, Call has outlasted countless dancers and other Djs.

"Some things have changed and some haven't.

"Some things have changed and some haven't.

It used to be there were four girls during the day and maybe ten at night. Now those numbers have trially a some things have trially a some trially and maybe to a some trially a some trially and maybe to a some trially a some trial

The dancers perform in rotation, each performing to two songs at a time. "I call them girls.
I know it's not terribly PC, but nobody seems to
worry about it around here." Call plays "Staying Alive" by the Bee Gees as one of his so-called break songs. A break song fills time between dancers. "I'm stretching tonight. It's because it's Easter. If somebody has any kind of family, they are going to be with them on Easter and not be here."

Easter and not be here."
Call looks busy even on this slow night. "Dancers come in and pick the songs, or they leave it up to me. Some don't know the artist or even the song title. I have to guess. Some of

the girls are more musically astute One of those would be Emily, who brought One of those would be Emily, who brought in a CD by the late singer/songwriter Jeff Buck-ley, "I listen to a lot of different music. I am the only dancer I know of [who dances to] Jeff Buck-ley. I idolize him. He's incredible." Emily also works at a high school and goes to college. "I do this to help nay for school." this to help pay for school

Call says some of the dancers need to under-Call says some of the dancers need to understand that "gov music" works been in a strip club. "Sometime I'll try and talk a dancer out of doing a particular song. If you have a room full of people who are all hopped up after Tupac and Old Dirty Bastard, you probably don't want to follow it with Sarah McLachian... I remember one dancer who always wared to [dance to] Join Mitchell. The guys married looking around and Mitchell. The guys started looking around and After I? verse of helping young ladies take it off. I ask Call what's number one on the Topless Top 40.

Dream Weaver,' maybe," he said of the

1975 hit by Gary Wright.
"Aerosmith is probably the group that has lasted the longest, getting the most plays year in and year out with songs like 'Dream On,' 'Walk This Way,' 'Come Together,' and 'Back in the

I ask Call if the ultimate burlesque song, "The



Stripper" by David Rose, ever gets played.
"It happens. I played it more in the last year
than in the previous eight years."
Call tells me that in the early '80s Bob Seger,

Adam Ant, Howard Jones, and Culture Club Adam Ant, Howard Jones, and Culture Club were big. "In the mid-80s you had your heavy metal Spandex bands like Poison, Guns N' Roses, and Motley Crüe. In the late '80s Lisa Lisa and C+C Music Factory was big... We also had Goth chicks who would bring in Cocteau Twins, Joy Division, and Sisters of Mercy. The manage Division, and sisters of Mercy. The management would have problems with them. The girls were too dark for them. But my observation is the guys loved them. The [Goth strippers] were made up to the max. They looked like real live porn actresses. In the '90s Green Day, Rancid, and Offspring came on strong. Sublime is still big

Call uses jivey Top 40 jockspeak when he

Call uses jivey Top 40 jockspeak when he turns on his mike at Pure Platinum.

"There were periods of time when the business wasn't what management wanted it to be. And there was pressure from the top to bring things up. Every once in a while they take a hard look at what the DJs are doing and think maybe they can change business by firing a DJ or getting [DJs] to arouse the audience and talk loud to province them to day and with section." It is a support of the province them to day and with section." It is a support of the province them to day and with section." It is a support of the province them to day and with section." It is a support of the province them to day and with section." It is a support of the province them to day and with section. It is a support of the province them to day and with the province them to day and the province the province them to day and the province them to day and the province the province the province the province the province them to day and the province the pro ting [195] to arouse time audience and task ioud to encourage them to clap and make noise. I've been through several of those things. The way I sound now is an amalgam of all that. I'm on autopilot now. I don't think of what I'm gonna say. Sometimes I feel like there's an energy in the room and I try to play off of that. Other times

it's like I'm treading water."

He knows that patrons don't come to Pure
Platinum to see James Call.









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iteps east of the Pier you have Blind Melons - live music, great drinks and fun people! This week, you have Inside Straight, acid lazz on Thursday, 5/25. Friday, 5/26, you can rock out with Robot Wife and Opposition Party. On Saturday 5/27, it's Paradise from 6 to 8:30pm, then The Price Of Dope and a special quest. It doesn't end there; on Sin Sunday you have Shelltown Horns and Psydecarl. Corne in after 8pm and it's \$2 you-call-it! Corne celebrate Memorial Day with the Latin jazz funk of The B-Side Players and the house trance of Fubar!

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## Tivoli

505 Sixth Ave. (619) 232-6754

erested in lefting the world know how you feel? Find the song and you can sing it at ivold. Maybe you are in love and want to sing it out or perhaps your heart has been broken. Either way, come out to Tivoli on Saturday nights where you can enjoy the Kornsoke from

# The Honey Bee Hive

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me out and watch the game on the big screen TV while you enjoy your favorite beer or me. With an adjacent coffee shop and a large patio, this place has what you need in case. u bore easily, there are 4,000 bees to watch buzzing around in the observatory beet and

1921 Bacon St. (619) 222-6822

21 Bacon St. 1019) Eac - 1022.

is Thursday, 5/25, come out and experience the SLAMM Magazine Party will uckfast Super Bee, A.M. Vibe and a special guest. Friday, 5/26, you can see the njo master, Tony Furtado, along with Agent 22. After a fun day at the beach e Psydecar on Saturday evening, 5/27! On Sunday, 5/28, you can see the ping of Soul Cracker - don't forget about \$2 you-call-it after 8pm! Call Wig en to all the fun things they have waiting for you.

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ome in off the beach and get back into the sun on the patio. The service is great and the mosphere makes this place special. Happy Hour is from 5pm to 7pm every day, bringing ou \$2 well drinks and domestic bottles. This place will have you smiling in no time



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# **Dance Like a Dog**

"On the record you hear the barking on one chorus, and I was the lead dog."

ufus Thomas would, at first glance, appear to be a cheerfully ephemeral, rather marginal figure in the history of soul and of Staz/Volt and its complicated business relationship with At-lantic Records. But Thomas is the oldest and most enduring figure in that music, having an almost seignorial status at its inception and, long afte

seignorial status at its inception a soul's great flowering in the '60s and early '70s, iscust kept keeping on, a bit like the drumming bun-nies in the battery commercial.

After giving Stax (then Satel lite) its first regional hit with "Cause I Love You," a duet Rufus sang with his daughter Carla, the old man re schoolgirl song, and Carla stuck it in her notebook. But Rufus kind of

dug it and made a small home recording of it and oug it and made a small nome recording of it and shopped it to Vee-Jay Records in Chicago, who had a minor success with it. Rufus went back to Chicago the following year, got the rights back, and brought it down to Stax in Memphis, where Carla recorded it. It was Stax's first national hit, Top

10 on both the pop and R&B charts Carla was to record a series of hits: "I'll Bring It On Home to You."

nus: "10 Bring II Oh Home to You," in answer to the Sam Cooke song.
"What a Fool I've Been" (1963);
"Let Me Be Good to You" (1965); these followed by "B.A.B.Y," written by Issac Hayes, another Stax phenom, and David Porter, a great tune that trached number 3 on the R&B charts. On the heels of all that, number 3 on the RRBG charts. On the heets of all that, Carla Thomas recorded a series of duets with an-other Stax performer, Oils Redding, These included Tramp," the classic Lowell Fullons ong, followed by "Knock on Wood" and "Lowy Dowey," Carla was briefly tagged the Queen of Soul, briefly, because guess who was just around the corner, ready to over many of the same songs and in a much more

On the heels of Otis Redding's first hit with Stax,
"These Arms of Mine," in 1963, Rufus Thomas first
recorded what was to become a string of dance hits

that would extend throughout the '60s. It was called "The Dog." For some reason, which sociologists will someday analyze, there was a big dance craze in the early '60s that often includer ferfernces to animals. Ever the businessman, and father of three (all of whom he saw were educated), Rufus Thomas was

> Thomas is not a great soul per-former like Otis Redding, James Brown, Wilson Pickett, or a host of others, but the old tapdancer knew how to get you moving, and he had that tight, early Mar-Key/Booker T. that tight, early Mar-Rey/Booker 1. & the MGs band behind him. "The Dog" sold 200,000 copies. Rufus had filched the bass line from Willie Mitchell's 1962 song "The Crawl." Rufus was never particular about where he found things or recycled them. At the time, there already ex

isted a dance called "the dog." The composition of the original song will tell you something about the composer: it was written live on the bundstand while Rufus was playing a dance in Milling-

girl. Had a long waistline, and she was wearing a black leather skirt, very alluring, sleek and slick. We were playing a rhythm at the time. There is nothing in my head about this song. When she started

try near arout this song. When she started doing it, I was six telling her to "do the dog." I changed the rhythin pattern. I was putting it together as we went along. I couldn't think of but three dogs — buil dog, bird dog, hound dog. Then I got to the part where [I said] "just do any kind of dog, just do the dog." I told everyone, "You all just start barking like a dog," and, if you notice, on the record you hear the barking on one chorus, and I wa

"The Dog" was followed by "Walking the Dog," which was a far greater success, peaking at number 10 on the pop chart and number 5 on the R&B charts. Then, rhaps in the natural order of things, came "Can

Your Monkey Do the Dog" and, perhaps even more predictably, "Somebody Stole My Dog." The popular music industry is a rough business, in fact, probably one of the uglier arenas in American commercial life, Jim Steward and his sister weren't much more than hicks who blundered into RRB and some fast, heady success. Estelle sounds like she was

some rast, nearly success. Estelle sounds like all right; Jim sounds like an uptight, countering bean counter whose way of running a session was to berate the musicians. Steward worked in a bank. He had played some hillbilly fiddle, but in his heart of hearts he was a low-level bank officer and not much fun. a low-ieve oank officer and no much tun. With success, and abrupt, de facto integration of Stax, at least at the performance level, it was inevitable there was going to be trouble: ego problems within the house band, problems about who was promised what percentage of the action, etc. What was also inevitable was that Stax and its sound and its stable of exci

ing new artists would come to the attention of the Big Boys in New York; and in this instance, it was a very boys in New York; and in this instance, it was a very big and clever boy named Jerry Wexler of Atlantic Records, who came down to East McLemore with a pile of hard cash and some fancy leasing agreements. Basically, Atlantic, with its clout among distributors Issaically, Atlantic, with its clout among distributors and large radio stations, could get the product out quickly to a large national audience. Stax couldn't. And as a startup, liming off the sales of 45s in a jerry-rigged shop that used to be the candy and poporm concession of a movie theater. Jim and Estelle found cash up front a very attractive proposition. They got

that's show business I have little doubt small interest but at a po-lite remove. A share-cropper's son from Mis-sissippi who had not only survived but enjoyed ex-traordinary success in the black music and radio

world of Memphis through the '30s, '40s and '50s, he had doubtless seen a thing or two and would know very well when to bob, when to weave, when to duck and, of course, when to the to weave, when to duck and, of course, when to throw a punch. After all, Rufus Thomas was there at the beginning of Sun, actually launching it with their first hit and he was there at the beginning of Stat, launching that label, with Carla. Rufus was around after Sun and Stax were no longer. Despite his buffoonish outfits and Stage presence, I figure he had it all figured out from the get-go. Stax would continue with great hits. The high school kid Booker T. Jones would become famous with his hit "Green Onions," probably Stax's first super-hit. Otis Redding, Eddie Floyd, Johnnie Taylor, Wilson

artists before turning to R&B, currently is available in a nine-CD boxed set from Atlantic. Collectively, it's one of the most im portant compilations of American popular music

so brilliant, crude, but full of a vitality that beggared anything out of Motown, which is saying a great deal, and which really did provide the model for all the great sides, not a few with the same artists, which were to come out under the matchless Atlantic label

were to come out under the matchies Atlantic label.

Rufust By 1967, his career seemingly in eclipse, he was not invited to be part of the StazVolt tour of Europe in 1967, By 1969, Stax was in serious decline, with Booker T. and the MGs no longer working as the house band. But then, Rufus did it again, on a visit to Chicago, he watched a crowd of kids doing a new dense active but he finds the history. new dance called the funky chicken. In 1970, in the middle of another live performance, Rufus Thomas wrote "The Funky Chicken." "The words just started to come," he remembers. He was back at the top of the charts. A series of million sellers followed: "(Do the) Push and Pull, Part I" (1970), "The Breakdown (Part I)," and "Do the Funky Penguin (Part I)" in 1971. Rufus Thomas was now 54 years of age and a featured runus i fromas was now 54 years of age and a tentured act on television's Soul Train. Last spotted four years ago at age 78, in a pink cape and baby-blue hot pants. Rufus Thomas was doing the dog, the push and pull, and the funky chicken live onstage here and abroad. In Memphis, he reigns (if he's still around) as the Official Ambassador of Beale Street. In Porretta, Italy, you can visit Rufus Thomas Park. And in Paris, well he's ne plus ultra.

Rufus Thomas, Walking the Dog

(Atlantic 7 82254-2)
The Best of Rufus Thomas (Rhino R2 72410)
Carla Thomas, Gee Whit: The Best of Carla
Thomas (Rhino R2 71633)
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The Pet Travers Band, the Opposition Party (456), and No Bargala: Dramstnet, tonight, Thursd May 25, 9 p.m., 2228 Boson Street, Ocean Bacch. 619-222-8131.

FRIDAY

Deboruh Liv Johnson /811/ srd Peggy Watson /861/; Temples Holl (Old Powey York), Friday, May 76, 7:30 p.m., 14134 Midand Rood, Powey, 858-566-4040.

SATURDAY

"In Effect Mode" with Transit Aeral Assault and BJ Merk E. Quark: the Casbob, Friday, May 26, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

James Intvold and Johnny Dffks: To Lea's Lauge, Friday, May 26, 9 p.m., 5302 Napa Street, Bay Park. 619-542-1462.

Galactic and the Alvin Youngblood-Hart Band: 4th & B. Friday, Nay 26, 9 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

"RIFM Senceth Jezz Festivel" with Larry Carlton (665), Majon (686), Rossay Jerdem (695), Paul Tuylor (687), Maysa, and Craig Chappice (687), Gostony Quotier, Schridyr, May 7, 12 noon, 1 and not hiard Streeth, downtown. 619:297-3698.

"World Mask Fostival" with the Blazers, West Coast Planes (422) East LA Sabor Factory, RA Brotharhood (944), and Montgomery High School Island Steel Drum Band (991): Golden Hill

Your Fucking Life, Rossettable MCs, Tribe of Kings, and the Free "Stars: Fokas, Sunday, May 28, 12 noon, 947 E Street, downtown. 619-702-7160. Judy Henske /627/ord the Cruig Deerge Band: Son Disquito United Methodsis Church, Saturday, May 27, 7:30 p.m., 170 Calle Magdolena, Encintes. 858-564-040.

Alex Cline, Jeff Gesthler, and G.E. Stiesser: Spruce Sneet Forum, Sotunday, May 27, 8 p.m., 301 Spruce Steet, Bonker's Hill. 619-295-0301.

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Debble Friedman and Peter Yearrow: Lowence Family Jewich Community Center, Schulday, May 27, 8:30 p.m., 4126 Executive Drive, La Jolia 858-457-3161.

"Jose Seatra EP-Release Concert": Joro Jor's Coffeehouse, Schurday, May 27, 8:30 p.m., 1956 Boson Street, Ocean Beach 619-523-0356.

Etta James (946) ord Müghty Mo Rogers (133): Belly Up Toven, Wednesday, May 31, 7:30 p.m., 143 South Cedros Avenue, Soiona Booch. 619:220-8497 or 858-481-8140. "Steve Felerabend CD-Release Party": Bzzy's, Wednesday, May 31, 8:30 p.m., 344 Seventh Avenue, downtown. 858-270-7467.

TUESDAY

WEDNESDAY

Nitronic, 13-A /556 L and Sledd: 4 & B, Tursdoy, May 30, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

CONCERTS

The Charlie Daniels Band [782]: Powtry Center for the Performing Arts, Monday, May 29, 7 p.m., 15498 Espola Road, Powry. 858-748-0505.

Ette James /946 t. Belly Up Tovern, Thursday, June 1, 7:30 p.m., 143 South Cetros Avenue, Solono Beach. 619:220-8497 or 858-481-8140.

The Care /406 th Open Air Theotre, Thursday, June 1, 8 p.m., SDSU Compu College Area. 619-220-8497.

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Awya Morine and Cindy Wassammer, Jova Jos's Caffeehouse, Friday, June 2, 8:30 p.m., 1956 Boson Street, Osean Booch. 619-523-0356.

Hine Inch Hulls (258) and A Perfect Circle: Cas Arena, Seturday, June 3, 8 p.m., SOSU campus, College Area. 619-220-8497.

Gregory Page /186 ± lovs loe's Coffeehouse, Saturay, June 3, 8:30 p.m 1956 Bacon Street, Ocean Beach. 419-523-035A

619-523-0356.

The Cowboy Junkies (491):
humphrey's Concerts by the Bay, Sunday,
June 4, 7 p.m., 2241 Shelher Island Drive,
Shelher Island, 619-220-8497 or
619-523-1010.

Rey Charles /915 h Humphrey's Concerts by the Boy, Monday, June 5, 8 p.m., 2241 Shalter Island Drive, Shalte Island. 619-220-8497 or 619-523-1010

bland. 619:220-8497. or 619-523-1010
"Pouls-O-Romes" with the Dropkick
Morphys / 10-51, the Bosonicag
Souls. / 11351, the Distilliers, and the
Dwareves: Cares Bor and Gril, Tuesday,
January et al. (1998). All the Committee of t

"Jezz in the Purk" with Peter Spragus (709). Billy Thompson (970). Mark Augustin, Jeff Saider and Jeey Caramer Son Dago Museum o Arl Sculptur Court Cele, Wednesdoy, June 7, 5:30 pm. 1450 B Proto, Bolbon Park 619-696-1966.

Modest Moese and Californi: (ans Bar and Griff, Wednesday, June 7, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497

Boggets: Iove Joe's Coffeehouse, Wednesday, June 7, 8:30 p.m., 1956 Bocon Sheet, Ooson Beach. 619-523-0356.

The Dooble Brethers /413/: Humphrey's Concerts by the Boy, Thursdo June 8, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619:523-1010.

Uz Jame Dema: The Costoh, Thursday June 8, 8:30 p.m., 2501 Kertner Boulevard, midtown: 619-232-4355.

Flogging Molly /145 the Castal, Saturday, June 10, 8:30 p.m., 2501

Boulevard, micrown. 619-732-4355.

The Bobby Caldwell Big
Band (610): Humphrey's Concerts by
the Boy, Friday, June 9, 7:30 p.m., 7241
Shelter Island Drive, Shelter Island.
619-220-8497 or 619-523-1010.

Kerem Cesey: Holy Innity Episcopal Church, Friday, June 9, 8 p.m., 2083 Sunser Cliffs Boulevard, Ocean Beach, 858-689-2266.

Rubin Blades (109): Humphrey's Concerts by the Boy, Wednesdoy, June 14 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619:220-8497 or 619:523-1010. Medeski, Martin and Wood (643): 4th 8 8, Friday, June 9, 9 p.m., 345 8 Street, downtown, 619-220-8497 or 619-231-4343. Steely Das (450): Coor Amphifheotre, Friday, June 9, 8 p.m., 2050 Entertainment Circle, Chulc Visto. 619-220-8497.

Queensryche /440 ± 4ft 8.8, Wednesday, June 14, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Fred van Heve and Johannes Bauer: Spruce Steef Concerts at St. Poul's Carbedrol, Thorsday, June 15, 8 p.m., 2728 Sixth Avenue, downtow 619-295-0301.

619/2049/
"See Diago Blace Fustional" with Loss States and the Middight Physics 1961 Life States and the Middight Physics 1961 Life States States and the Checky Paterson, Angule Stavidi and Fracy Holson, Beacker I and the Midd, Steve White 1875; Lum and the Leastlewaters, Marthir 2. Richae, Colling with the Psychological Confession States and Confession States States (1964) and Confession S WAR /483 t Del Mor Frienram Grandstand Stage, Friday, June 16, 2260 Jimmy Durante Boulevard, Del Mor. 888,384,840

Kettner Boulevard, midtown. 619-232-4355. Essenylos Harris /892): Humphre Concerts by the Boy, Sunday, June 11, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Average White Band (502): Vejes DreamCatcher Show Room, Sunday, June 11, 7:30 p.m., 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497.

Selex and Seruhtenic: The (asbah, Sunday, June 11, 8:30 p.m., 7501 Ketner Boulevard, midlown, 619:220-8497 or 619:232-4355.

Todd Rundgren /152; Vines Disom(atcher Show Room, Monday, Jun 12, 8 p.m., 5000 Willows Rood, Alpine 619-659-1998 or 619-220-8497.

The Chieftoins /834/: Humphrey's Concerts by the Boy, Tuesday, June 13, 7:30 p.m., 2241 Shelher Island Drive, Shelher Island. 619-220-8497 or 619-523-1010.

Sally Taylor: The Cosboh, Tuesday, Jon 13, 8:30 p.m., 2501 Keitmer Boulevard, midtown. 619-220-8497 or 619-232-4355.

Cowboy Moeth /621 th Belly Up Tovers, Thursday, June 15, 143 South Cedros Avenue, Solono Beach. 619-720-8497 or 858-481-8140.

Wyssems (792): Humphrey's Concerts by the Boy, Thursday, June 15, 7:30 p.m. 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Benny James (636) and Rick Brown (646): Humphrey's Concerts by the Bay, Friday, June 16, 8 p.m., 2241 Shaiter Island Dine, Shelter Island. 619-220-8497 or 619-523-1010.

"Roots of Roots 2000" with Johanny Clarks, Larvy Shibles, Livyd Thompson, General Trees, Mikhigan and Sanlioy, and Johanny Osberner, Reinformation Building, Schudzy, Jane 17, 2 p.m., 10th and J Sheets, downtown. 619-730-1190.

Lit: Del Mar Fairgrounds Grandstand Stage, Saturday, June 17, 2260 Jimmy Durante Boulevard, Del Mar. 888-384-8497

Les Van Van (931): Belly Up Toren, Sunday, June 18, 143 South Cedras Avenue, Solono Beach, 619-220-8497 or 858-481-8140.

Les Tigres Del Norte: Del Mor Forgrounds Grandstand Stage, Sunday, June 18, 2260 limmy Durante Boulevard, Del Mor. 888-386-8497.

Sharen Cahris (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.

Croed and Sevendest /159): Cax Arena, Sunday, June 18, 8 p.m., SDSU campus, Callege Area. 619-220-8497.

Stone Temple Pilots (412): Del Mor. Feirgrounds Grandstand Stage, Mondoy, June 19, 2260 Jimmy Durante Boulevard, Del Mor. 888-386-8497.

Saturday, May 27 • 12 pm

Reger Waters /428 th Coors Amphitheotre, Monday, June 19, 7.30 p.m., 2050 Entertainment Circle, Chulic Visto, 619-220-8497. No Means No: The Cashah, Monday, June 19, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

Little Richard (471 t Del Mor Fairgrounds Grandstand Stage, Tuesday, June 20, 2260 Jimmy Durante Boulevard, Del Mar. 888-386-8497.

um mor. opo-386-6497.
Mary Chapin Carpenter (762) ond
Catile Cartis. (841)± Humphrey's
Concert by the Bey, Tuesday, Anne 20,
7:30 pm., 2741 Shahler Island Dove,
Shahler Island. 619-220-8497 or
619-523-100.

The Violent Featmest Visios (asino Concerts in the Park, Tuesday, June 20, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Goat Punishment, Other Star People, and Allen Crime Symilicate: The Laskeh, Tuesday, June 20, 8:30 p.m., 2501 Setter Boulevard, midroum. 619-232-4355 or 619-220-8497.

The Village People (485): Del Hor Faigrounds Grandstand Stage, Wednesday, June 21, 2260 Jimmy Durante Boulevard, Del Mar. 888-386-8497. Bela Flock and the Flacktenes (673): Speckels Theore, Wednesday, June 21, 8 p.m., 121 Broodway, downtown. 619-270-8497.

Hise Days and the Good
Chine (236): The Caston, Wednesday,
June 21, 8:30 p.m., 2501 Kettner
Boulevard, michown, 619-2324355 or
619-220-8497.

Jan and Dean (487) and the Surfurts: Del Mar Fairgrounds Grandstand Stope, Thursday, June 22, 2260 Jimmy Durante Boulevard, Del Max. 888-386-8497.

The Dixle Clicks and Party Getffin (#30): Cax Arena, Thursday, June 22, 8 p.m., SOSU campus, College Area, 619-220-8497.

Hall and Oates (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.

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"Wen Warped to an \$1257010 at \$1257010.

"Wen Warped to an \$12570 at \$12570

The Mildky Hert Bend: Humphrey Concerts by the Boy, Thursday, June 29 7:30 p.m., 2241 Shelter Island Deve, Shelter Island. 619:220:8497 or 619:523:1010.

The Noville Brothers (407): Veiss Casino Concerts in the Park, Sunday, June 25, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Ringo Sturr and His All Sturr Band with Jack Breuz, Deve Edinamels, Erk Carmen, Simon Kirka, and Mark Rivers: Hamphary's Concest by the Bry, Sunday, June 25, and Monday, June 26, 7:30 p.m., 2241 Shelter Island Drus, Shelte Island. 619-220-8497 or 619-523-1010.

The Temptations /923): Del Mox Faignounds Grandstand Stage, Monday, June 26, 2260 Jimmy Durante Boolevard, Del Mox. 888-386-8497.

Steel Palse (749): Del Mor Fairground Gondstand Stope, Tuesday, June 27, 2260 Immy Durante Boxlevard, Del Mor. 888-386-8497.

Karty Martina (763) and Asloop at the Wheel (766): Humphray's Concerts by the Boy, Tuesday, June 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010.

Matalia Marchant /415 th Open Air Theotre, Tuesday, June 27, 8 p.m., SDSU Compus, College Area. 619-220-8497.

Lonester (785): Del Mor Fairgrounds Grandstand Stage, Wednesday, June 28, 2260 Jimstry Durante Boulevard, Del Mar. 888-386-8497.

886:386-847.

Michoel McDeseld (429) and Kerle
Boooff (425): Humphrey's Concert by
the Boy, Wednesday, June 28, 7:30 p.m.,
2241 Shelter Island Drive, Shelter Island.
619-220-8497 or 619-523-1010.

Jed Velésquez /600 /: Del Mor Fosgrounds Grandstand Stage, Thursday, June 29, 2260 Jimmy Durante Boulevon Del Mor. 888-386-8497.

\* \* TONIGHT GTE Б WIRELESS CONCERTS

1

Toto Thursday, May 25





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BY THE BAY

Ray Charles

Monday, June 5

× 1981

**Emmylou Harris** 



The Chieftains Tuesday, June 13



Rubén Blades lw. June 14

'70s Soul Jam festuring Skylletics, Dramatics, Chi-Lites, Ray, Goodman & Brown and Harold Herbith Star Hotes

**Cowboy Junkies Ray Charles Doobie Brothers** 

Bobby Caldwell Big Band **Emmylou Harris** 

The Chieftains Rubén Blades Wynonna

Boney James Humphrey's & Rick Braun Concert Line Shawn Colvin (619) 523-1010

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Humphrey's Box Office Hours Kathy Mattea/ Asleep At The Wheel Michael McDonald

Mickey Hart Band CANCELLED **Robert Schimmel** 

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Cheap Trick

'70s Soul Jam

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august

Terri Clark

Strunz & Farah

Foreigner

Dom Irrera

Rippingtons

**Sonny Rollins** 

**Dwight Yoakam** 

Sandra Bernhard

Peter White/

Keiko Matsui

Sergio Mendes

& Rrasil 9000

Sunday Aveus: 90 • 7:30

Spyro Gyra/

**David Benoit** 

**Clint Black** 

John Lee Hooker

Gordon Lightfoot Trunder, August 31 • 8:00

Paula Poundstone

Paula Cole Band

Richard Lewis/

Chris Isaak

**Guitars & Saxes** Pat Benatar **Bobcat Goldthwait/ Tommy Chong** 

Cassandra Wilson Dan Fogelberg

Joan Armatrading Collin Raye/

**Patty Loveless** Los Lobos

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Indigo Girls Smokey Robinson Tower of Power

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september

Randy Travis John Hiatt
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with special guer TBA
Frician, September 8 • 7:30 Southside Johnny & The Asbury Jukes

**Righteous Brothers** Fourplay

Loretta Lynn Peter, Paul & Mary

**Vonda Shepard Rick Springfield** 

**Harry Belafonte Ladysmith Black** 

Mambazo Chicago Manhattan Transfer

Dave Koz/ Acoustic Alchemy **Big Bad Voodoo** 

Daddy Rickie Lee Jones Keb' Mo'

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LFO, Bloque, B\*Witched, Angela Via, and Kid Sameny: Del Mor Feirgrounds Grandstand Stage, Friday, June 30, 2260 Jermy Durante Boolevard, Del Mor. 888:386-8497.

Mötley Crise (418), Megadeth (4532, and Austhers (454); Coox Anrohithectre, Fridoy, June 30, 8 p.m., 2050 Entertainment Circle, Chulo Vista, 619-220-8497.

Flock of Secquills, Gene Loves Jezebel, Wamp Chang, and Missing Persons: Virjes Casno Concerts in the Park, Sateday, July 8, 8 p.m., 5005 Willows Rook, Janne, 619-220-8497 or 619-659-1998. Bob Dylam (466) and Phill Lesh (472): Del Mar Fargrounds Grandstand Stage, Saturday, July 1, 7 p.m., 2260 limmy Denate Boulevard, Del Mar. 888-386-8497.

Cassandre Wilson /110 :: Humphrey's Concerts by the Boy, Tuesday ligh 11, 7:30 p.m., 2241 Shelter Island Drve, Shelter Island. 619:220:8497 or 619:523-1010. Cheep Trick /432/ and the Yed Howarth Band: Humphrey's Concerts by the Bay, Sunday, July 2, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010.

Don Healey /419 t Open Air Theotre, Tuesday, July 11, 8 p.m., SDSU Compus, College Area. 619-220-8497. "Spirkicker Tour" with De La Soul, Common, Pheroath Monch, Biz Marrise, and Tallis Kwell and Hi-Telt: 4th 8 8, Sunday, July 2, 8 p.m., 345 8 Street, downtown. 619-220-8497

Don Fegelberg /438): Humphrey's Concarts by the Boy, Wednesday, July 12 7:30 p.m. 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Oak Ridge Boys /776 th Del Mar Fairgrounds Genedated Stoge, Monday, July 3, 7240 Jensey Durante Boulevard, Del Mar. 888-386-8497. Collin Reys /768/ond Patty Leveless /770£ Humphrey's Concerts by the Bay, Friday, July 14, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010. Charles Issaek /435 ); Humphrey's Concerts by the Boy, Monday, July 3, and Wednesday, July 5, 7:30 p.m., 2241

Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Three Dog Hight (405): Del Mor Foirground; Grandstand Stoge, Tuesday, July 4, 2260 Jimmy Durante Boulevard, Del Mor. 888-386-8497.

"Juzz in the Peark" with Bort
Turetzky, Bob Megawsson (710),
Marshall Howklan, Rob Thorson,
Kristin Rach, and Cacil McGleer. Son
Diego Museum of Art Suiphare Court Cell
Wednesday, July 5, 5.30 p.m., 1450 El
Prodo, Bobos Park. 619-67-6766.

Pat Beneter /437± Humphrey's Concerts by the Boy, Friday, July 7, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-229-8497 or 619-523-1010.

Rhett Miller: lovo loe's Coffeehouse, Friday, July 7, 8:30 p.m., 1956 Bocon Street, Ocean Beach: 619-523-0356.

Frank Black and the Catholics and Reid Paley: Brick by Brick, Saturday, July 8, 8 p.m., 1130 Buenos Avenue, Boy Park, 619-220-8497 or 619-275-5483.

Bez Songes /443 ord Gerrin Beeffsich Humphrey's Concerts by the Boy, Mondoy, July 17, and Tuesdoy, July 18, 7:30 p.m., 2241 Sheeter Idon'd Drive, Sheeter Island, 619-220-8497 or 619-523-1010. Richard Ellot (647), Jonethan Butter (649), Jeff Geleb, and Kim Waters: Humphrey's Concerts by the Bay, Mussday, July 6, 8 p.m., 224 Swiles Island Brue, Shafet Island 619-220-8497 or 619-523-1010.

Glodys Knight /925 th Veips (csino Concerts in the Port, Wednesdey, July 19, 8 p.m., 5005 Willows Rood, Alpine. 619-220-8497 or 619-659-1998.

Vicente Fernandez /#27 t. Son Diego Sports Areno, Sunday, July 16, 3500 Sports Areno Boulevand, Son Diego. 888-386-8497.

Les Lebes /439/: Humphrey's Concert by the Boy, Sundoy, July 16, 7:30 p.m., 2241 Shafter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Ricky Martin /629 £ San Diego Sports Arena, Manday, July 17, 8 p.m., 3500 Sports Arena Boulevard, San Diego. 888-386-8497.

Lyle Lovett /772): Humphrey's Concerts by the Bay, Thursday, July 20, and Friday, July 21, 8 p.m., 2241 Shelher Island Drive, Shelher Island. 619:220:8497 or 619:523-1010.

Terri Clark /773; Humphrey's Concerts by the Boy, Tuesday, August 1, 7:30 p.m., 2241 Shather Island Drive, Shather Island. 619-220-8497 or 619-523-1010. Phile Dewg: 4th & B, Soturloy, July 22, 9 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343

"Jezz in the Park" with See Polineer, Johnny "Ace" Herris, Johnny Visu, and the Het Cab of See Diego: Son Bego Mosseum of Art Sculpture (out Cafe, Wednesdoy, August 2, 5:30 pm. 1450 B Prado, Balbon Park. 619-696-1986. Art Garfunkel /812/ and Mike Errica: Humphrey's Concerts by the Boy, Sunday, July 23, 8 p.m., 2241 Shelter Island Dive, Shelter Island, 619-220-8497 or 619-523-1010. X /184) and the Dragons /115); The cobah, Sunday, July 23, 8:30 p.m., 2501 Kettnee Boeleverd, michown, 619:220-8497 or 619:232-4355.

Diama Ross and the Sepremes /921/t Sin Diego Sports Areno, Wednesday, August 2, 3500 Sports Areno Boulevard, San Diego. 888-386-8497.

Soulevari, San Diego. 888-386-8497.
Southside Johanny and the Asbery
Jukes /468/b. Humphrey's Concerts by
Wednesday, August 2, 7,30 p.m.
2241 Shelter Island Drive, Shelter Island.
619-220-8497 or 619-523-1010. The Indigo Girls (813): thumphrey's concerts by the Boy, Tuesday, July 25, and Wednesday, July 26, 7:30 p.m., 2241 Shelter Island. 619-220-8497 or 619-523-1010. Smokey Robinson (613): flumphrey: (oncerts by the Bay, Thursday, July 27, 7:30 p.m., 2241 Shelter Island Dive., Shelter Island. 619-220-8497 or 619-523-1010.

Britiney Spears (620): Son Diego Sports Areno, Thursday, August 3, 8 p.m., 3500 Sports Areno Boulevard, San Diego, 888-386-8497. No Doubt, Lit, and Black Eyed Poes: (ax Arena, Thursday, August 3, 8 p.m., SDSU campus, College Area. 619-2208497.

The Dave Matthews Band /122 toon Amphibeche, Friday, July 28, 8 p.m., 2050 Ententainment Circle, Chulo Visto, 619-720-8497. Tower of Power /949 t Humphrey's Concerts by the Boy, Friday, July 28,

8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Wolrd Al Yankovic: Open Air Theore, Saturday, July 29, 8 p.m., SOSU Compus, college Area. 619-220-8497.

LeArm Rimes (780): Vinjos Cosino Concerts in the Park, Seturday, July 29, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Ottman Liebert and Lima Magna (653): Humphrey's Concerts by the Boy, Sunday, July 30, 6 p.m. and 8:30 p.m., 2241 Shalter Island Drive, Shalter Island, 619-220-8497 or 619-523-1010.

619-523-1010.

Disease Krall (654): Humphrey's Concerts by the Boy, Mondoy, July 31, 7:30 p.m., 2241 Shahler Island Drive, Shelher Island 619-220-8497 or 619-523-1010.

Stream and Fereils (655); Humphrey's Concerts by the Boy, Sunday, Jugust 6, 7:30 p.m., 2241 Shelter Bisland Drive, Shelter Bland, 619-220-8497 or 619-523-1010.

Hetalie Cele /408 the Vegs Casino Concerts in the Park, Thursday, August 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

The Rippingtons (659) and Marth Scott (661): Humphrey's Concerts by the Bay, Finday, August 11, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island 619:220-8497 or 619-523-1010. Sounty Rollins (667); Humphrey's Concerts by the Boy, Sunday, August 13, 7:30 p.m., 2741 Shehrer Island Drive, Shehrer Island. 619:220-8497 or 619:523-1010.

619-523-1010.

Dwight Yookem (779): Humphrey' Concerts by the Boy, Tuesday, August 15 7:30 p.m., 2241 Shafter Island Dive, Shafter Island. 619-220-8497 or 619-523-1010.

Peter White (658) and Keike Matsel (669): Humphrey's Concerts by the Boy, Findoy, August 18, 7 p.m., 2241 Shelter Island Dine, Shelter Island. 619-220-8497 or 619-523-1010.

Sergio Mendes and Brasil 2000 (674) on Kapeac: Hurchin, Coccets by the Boy, Sundoy, Jugast 20, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 6.19:220:8497 or 619:523-1010.

Sting /501 h Coors Amphificative, Sunday, August 20, 8 p.m., 2050 Entertainment Circle, Chulo Visto. 619-220-8497.

619-220-8497.

Spyro Gyro (675) and David
Beetit (447): Humphrey's Concerts the Boy, Marsday, August 24, 7 p.m.
2241 Shelter Island Drive, Shelter Island
619-220-8497 or 619-523-1010.

John Lee Hooker /917] and Eric Berdon and the How Animals /457): Humphrey's Concerts!

Polson, Cinderella, Dokken, or Slaughter: Coos Amphilheche, Schudoy, August 5, 8 p.m., 2050 Entertainment Circle, Cholo Visto. 619-220-8497.

Jethre Tell (409): Visios Cosino Concerts in the Park, Tuesday, August 29, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Client Black (784): Humphrey's Concerts by the Boy, Tuesday, August 29, and Wednesday, August 30, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

SEPTEMBER

Ready Travis (786): Humphrey's Concerts by the Boy, Thursday, September 7, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

John Hiert /822; Humphrey's Concerts by the Bay, Friday, September 8, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Rightness Brothers (458): Humphery's Concert by the Boy, Sunday, September 10, 7:30 p.m., 2241 Shelter Island Driver, Shelter Island. 619-220-8497 or 619-523-1010.

or 619-52-3-1010.
"Fourpley" with Lerry
Carlone (665) Heribean East, Bob
Jamess, and Herrey Missean:
Humphery Concert by the Boy, Monday,
September 11, 8 p.m. 2741 Shelter
Island Dive, Shelter Island. 619-220-8497
or 619-523-1010.

Loretta Lynn /794; Hamphrey's Concerts by the Boy, Tuesday, September 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island: 619:720-8497 or 619:523-1010.

Peter, Paul and Mary (824): Humphrey's Concerts by the Boy, Wednesday, September 13, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Venda Shepard /614): Humphrey's Concerts by the Bry, Thursday, Septemb 14, 8 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010.

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Freddy Fender and Little Joe y La Familia: Colfornia Center for the Arts, Friday, September 15, 8 p.m., 340 North Escandido Boolevard, Escandido 800-988 4253 or 760-839 4100

Harry Belefacte (615); Humphrey's Concerts by the Boy, Sunday, September 17, 7:30 p.m., 2241 Shette Island Brive, Shelter Island. 619:220:8497 or 619:523-1010. Ladysmith Block Mambazo (#19): Humphrey's Concerts by the Boy, Monday, September 18, 8 p.m., 2241 Shelter Island Drive, Shelter Island: 619-220-8497 or 619-523-1010

Rick Springfield /460 t Humphrey Concerts by the Boy, Friday, Septembe 15, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

o: Y-Z-U-649/ or 619-523-1010.

Manhattan Transfer: Humphrey's
Coxiets by the Boy, Wednesday,
September 20. 8 p.m., 2741 Shelher
Island Drive, Shelher Island, 619-220-849)
or 619-523-1010

ox 619-523-1010.

Deve Kez. (676) and Aceestic
Alchemy (825): Humphrey's Concerts
by the Boy, Thursday, September 21,
7 p.m., 2241 Shelter Island Drive, Shelte
Island. 619-220-8497 ox 619-523-1010

Les Kottke /844/ and Tuck and Petti /625/: East County Performing Art center. Thursday, September 21, 210 East Main Street, El Cajon, 619-440-2277 ac 888-386-8497. Rob' Mo': Humphrey's Concerts by the Boy, Wednesdoy, September 27, 7:30 p.m., 7241 Shefter Island Drive, Shefter Island. 619:220:8497 or 619:523:1010.

Big Bod Voodos Doddy (677): Humphray's Concerts by the Boy, Friday, September 22, 8 p.m., 2241 Shelher Island Drive, Shelher Island. 619:220:8497 or 619:523-1010.

Keenry G: Veigo Cosino Concerts in the Pork, Soturday, September 23, 8 p.m., 5005 Willows Rood, Alpine. 619-220-8497 or 619-659-1998.

Rickie Lee Jones /469;: Humphrey Concerts by the Boy, Monday, Septembe 25, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Omere Pertecede and Barbarite Terries: California Center for the Arts, Sunday, October 1, 7:30 p.m., 340 North Excendido Boulevard, Escendido 800-988 4253 or 760-839 4100

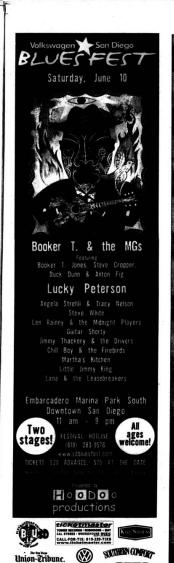
America /464/ and Poce /551): Humphrey's Concerts by the Bey, Friday, September 29, 7:30 p.m., 2241 Shaher island Drive, Shaher Island, 619:220:8497 or 619:523-1010.

OCTOBER

Ivan Lins, Leille Planheire, and Ed Motte: East County Performing Arts Center, Thursday, October 12, 210 East Main Steat, El Cajon. 619-440-2277 or 888-386-8497

London Waterwright III: (alifornic center for the Arts, Friday, October 13, 8 p.m., 340 North Escandide Boulevand, Escandido, 800-988 4253 or 760-839 4100







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#### UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-3000, ext. 261, night or day by 500 pm. Friday, the week prior to publication. Fast information to 619-881-2401 or e-mail pubbott@adoc.com. The listings are free.

are free.
Akademica: DJs Big NMZ, D-Rock,
and Aziatik spin hip-hop. Thursdays,
1041 Seventh Avenue, downtown. 18
and up. 619-624-0449.

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: DIs Gomez, Quicksilver, 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, Scooter, and MC WordBond spin hip-hop, reggae, dancehall, and R&B, Fridays, 9 p.m., Buffalo Joe's 600 Fifth Avenue, downtown, 619-236-

The Brass Rail: Call club for nightly information. 3796 Fifth Avenue, Hillcrest, 619 298-2233.

The Clockwork Sessions: Dis Fraise,
Sanni, and Marcus B spin midtempo
breaks, house, drum 'n' bass, Fridays,
Aztec Böwl (the Turquoise Room),
4356-30th Street, North Park.
619-220-4944.

Club Bom Bay: Fridays, Get Yeur Groove On with DJs spinning Top 40, hip-hop, and house. DJs Thursdays at 9 p.m. and Sundays at 5 p.m. 3175 India Street, miltown. 619-296-6789.

619-465-5227.

Club Blomentat Thursdays, 10 p.m.,
Trancemission with DJs Arlaw, Jonny
Quest, and J. Sun. Fridays, 10 p.m.,
Left Play House with DJs Dono, Surray
D, and Lee Saturdays, DJs Dino and
Travis Houston, Sundays, Esophobis,
with DJs Huggie, Guide, and Phil Aye.
1255 University Avenue, Hilkrest.
619-296-8160.

The Congregation: Monthly drum 'n bass and experimentalism session. 619-232-3525.

Cosmic Bowl: 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 Dunsmore, and international guests spin trance and European hard house. Thursdays, 2028 Hancock Street, Mission Hills South. 23 and up. 619-687-5779

Kim's Place: Thursdays, Dis Marcus and Roy spin hip-hop and old skool. 637 H Street, Chula Vista. 619-420-3321.

619-420-3321.

Liquid: DJs Dave Aude, Mike Orozco,
Sotero, Clay Dunsmore, and Eaz-One
spin house and hip-hop. Fridays, E
Street Alley, 919 Fourth Avenue,
downtown. 619-979-9999.

Live Wires DJ Ratstar spins rare groove and hip-hop. Wednesdays. Live Wire, 2103 El Cajon Boulevan University Heights. 619-291-7450.

Luminal: DJs Tom King, Brendan Cabill, and Cybuns spin industrial and gothic. Tuesdays, Kickers, 308 University Avenue, Hillcrest. 619-491-0400.

Margarita Rocks: DJs Matty A., Jesse, and Scott Martin spin house and hip-

5N■TE BY RICHARD MELTZER

Percussionist Alex Cline was born January 4.

Percussionist Alex Cline was born January 4, 1956, as was his brother, guilarist Mels Cline. Itwins they are: identical. Apprised of these facts, astro-deburker Malcolm Cross responds: "Capricom, eh? Well, identical tensir begin in the same sar." There is set to be set to be

May June. It would probably take me a couple of hours to explain why there may be an astronomical basis for this...oh, not only the somewhat eccentric orbit of the earth, which

hop. Thursdays, 959 Hornblend Street, Pacific Beach. 858-272-2780.

Mayhem: D/s Kazy and Teknik spin house, hard house, trance, and progressive trance. Wednesdays.

Millennium Nightclub: Call club for information. 485 Main Street, Encinitas. 888-922-5827.

Mothers Milla DJs Afshar, Ramsey, and Arson spin deep funk and house. Mondays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

is the main empirical basis of the validity of sun signs," but the motion of the sun relative to the galaxy... it's complicated. It's always been part of the astrological jore, which you can take or leave, but it's hard to drause anthropologically.

of the second of



than McCartney — and some give Capricorns credit for being shrewd, y'know, capable with...fiscally astute. Are these guys rich?"

Jeff Cauthier and Q.E. Stinson also

ALEX CLINE, Spruce Street Forum, Saturday, May 27, 8 p.m. 619-295-0301. \$15-420.

Reeducation of Hip-Hop DIs Bob1, Peacemaker, and Fingers, hip-hop and drum 'n' bass. Friday, June 2, 18 and up. 4345 Home Avenue, San Diego. 888-927-1211.

Remedy: DJ Chad Forton with guest DJ Barry Weaver May 31. Wednesdays, Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 858-488-1780.

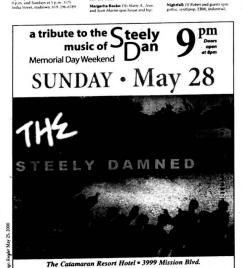
The Pentagon: 756 Fifth Avenue, downtown. Thursdays, Twist Night with DJ Red spinning house and trance. Fridays, the Basement with DS moky, Peril, Make Carch, and Kountry, Saturdays, the Soul Cellar with DJ Billic Knight, and Jail. Sunday through Wednesday, closed. 619–235–280. and fetish. 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue. Hillcrest. 619-298-2233.

Ole Madrid: Fridays, Club Aura with DJs Matt Spencer, Tasya, Scooter, and guests spin house, hip-hop, and trance. Saturdays, 100% Ole with DJs Jose Amezcua, Joey Jiminez, and Rags spinning global sounds. 751 Fifth Avenue, downtown. 619-557-0146.

Avenue, downtown. 619-557-0146.

Onyx Room: Thursdays, Dl Ratstarspins rate groove and hip-hop.
Fridays, Dls Mijarigos, Jose Amezcua, and Scotty Ray spin club and house.
Saturdays, Dl Jon Wesley and Vince Delano. 852 Fifth Avenue, downtown.
619-235-6699.

Project Cathedrah Fourth Sunday of each month, 6 to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nutmeg, Hillcrest, 619-220-4944. RAM: Jungle and hip-hop. DIs Peacemaker, Slings, Saint, Robo, and MC Buckshot: First and third Wednesday of each month. 10 p.m., University Aven 619-296-8160.



Info on The Steely Damned and reserved seating on the Rockola Hotline 24 Hrs a Day (858) 467-1966 or check out our website @ www.SteelyDamned.com Tedes's rolling own most every right.









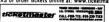
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Avenue, Hilkrest. 619-497-4588.

Sabbatt DJs Joe Forester, Cybian, and Adam Atom. Electro, gothic, synthopo, darkwave, industrial, and fetish. Saturdays, Shooterz, 3815-30th Street, San Diego. 619-574-0744.

Saturday Night Pever: DI Ryun Somers, Scott Martin, Smally Biggs, Jesse, and Matty A. spinning '70s disco and hip-hop. Saturdays, Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-979-9999.

Mission Beach, 619-979-9979.

Sevillar Tuesdays, Wednesdays, and Thursdays, Club Saba. Sundays, Club Brazil. 555 Fourth Avenue, Jowntown. 619-233-5979.

Sin Klub: Wednesday, June 14, 18 and up. 619-465-5827.

up. 619-463-3627.
Steem DJ: Designated Hitten, ATT
Crew, Four Corners, and Tribe of Kings
spin hip-hop, rare grooves, roots
reggae, and soul. Saturdays, the
Rhythm Lounge, 3048 Midway Drive,
Sports Arena. 619-224-4835.

Studie 64: DJs Jon Bishop, Joey Jimenez, Demon, and Circa. Fridays, Club Montage, 2028 Hancock Street, Mission Hills South. 619-973-9269.

Mission Hills South. 619-973-9269. Therapy: DJs Brian Pollard, DV8, and Crash spin industrial, EBM, fetish, gothic, and darkwave. Fridays, the Flame, 3780 Park Boulevard, Hillcrest. 619-465-5827.

wed-

spin punk and garage beats. Tuesday Live Wire, 2103 El Cajon Boulevard, University Heights. 619-291-7450. Underworld: Call club for information, 619-465-5827.

Vortex: Call club for information 619-465-5827. Warneser DJs Eric and Aeon Gothic, '80s, and industrial. Saturdays, 4225 30th Street, the Empire Club, North Park. 619-640-8689.

# LOCAL MUSIC

If you wish to submit a living, call 619-235-2003, ext. 46% regly or slay by 5000, ext. 46% regly or slay by 5000 February in the wish pier to publication. To send workly or monthly schedular, for to 1900. The month of 1900 February 1900 Fe

# North County

The Alley, 421 Grand Avenue, Carlshad, 760-434-1173. Performances are from 9 pm to 1:30 am. Thursday and Friday, the Rhythm Dogs, pop, jazz. Saturday and Wednesday, the Carter Brothers, jazz, swing.

The Asylum Niteclub, 680 West San Marcos Boulevard, San Marcos. 760-744-4120. Call club for information.

'cane's

ticketmester



Guitar legends, continued: for about ten years I played guitar, bady I might add, hough the guitar here of the 70 and address on which plats to globy. The played guitar, bady I might add, hough the guitar here of the 70 and address on which plats to globy. The played guitar, bady I might add, hough the guitar here of the 70 and address on which plats to globy. The played guitar, bady I might add the played guitar guitar and point and played guitar guitar government. The played guitar guitar government guitar guitar government guitar guitar

Belly Up Tevern, 143 South Cedros Avenue, Solana Beach, 884-841-9022. Thursday, 8 pm. Jeffrom Starnby and Berkley Hart. Friday, 5:30 pm. the Mar Dels, pop., 915 pm. Common Seven, reggae, with Het Sauer Johnson. Saturday, Ople Filed, Joey Bowen Band, and Tami Thomas Sunday, Swing-O-Rama, the Basiand Sons of Johany Cash, the Forbidden Pops, and the Billy Waton Blaze Band.

Bub's Whiskey Dive, 301 Pier View Way, Oceanside, 760-757-BUBS. Saturday, Altered Image, rock.

publicly by critics who outed Trower as a Hen-drix knock-off in the beginning of the British rocker's solo career — a charge he rarely disputed.

disputed.

Mr. Trower's occupation began in 1963
with an R&B unit called the Paramounts; he remembers them getting

The Calypso Cafe, 576 North Highway 101, Encinitas. 760-632 8252. Live blues and jazz nightly.

Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo. 858-566-2400. Friday, Andrea's Fault, pop rock. Saturday, call club for information.

Chesspeake Bar & Grill, 1068 North El Camino Real, Encinitas. 760-943-0177. Friday, 5 pm to 8 pm, Tony Lasley, South American jazz.

Crabby Bob's Seafood Grill, 2434 Vista Way, Oceanside. 760-721-7222. Friday, Heartland, classic rock. Saturday, Ed Burnette.

the "Parl and outsite of the control of the control

Dominic's Restaurent & Night Club, 264 Carlsbad Village Drive, Carlsbad. 760-720-3737. Friday and Saturday, call club for information.

Pat Ivor's, 1405 South El Camino Real, Occanside. 760-967-4041. Sunday, Monday, and Tuesday, 8 pm to midnight, Lady K and the Jazz Queue.

Ricky Martin July 17

Weird Al Yankovic July 29 Diana Ross August 2

Britney Spears August

No Doubt August 3

Sting August 20 Pearl Jam October 25

Dr. Dre,

Snoop,

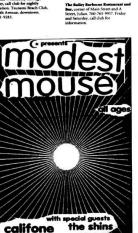
**Eminem** 

Poison August 5

Pirchouse 215, 215 North Coast Highway, Oceanside. 760-433-4683. Call club for information. Pireside Lounge, 439 West Washington Avenue, Escondido. 760-745-1931. Friday, house Latin. Saturday and Sunday, Latin, salsa, and cumbia.

Pogerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Friday, and Saturday, Full Xposure, rock and roll.

Henifin's Irish Pub, 13314 Poway Road, Poway, 858-486-0764, Friday





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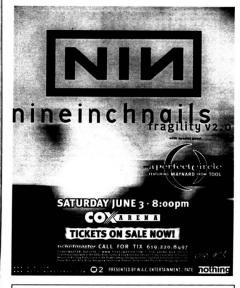


# Don Henley

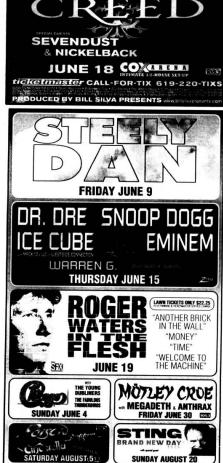
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Hennessey's Tavern, 2777 Roosevelt Street, Carlsbad. 760-729-6951. Friday, Ron's Garage, acoustic. Saturday, Andrea's Fault, pop rock.

Saturday, Anares Francis, pop rock. The Krahen, 5531 Old Highway 101. Cardiff. 760-436-6483. Thursday, leff Moore and the Witchdictors, rock, blues. Priday, Bad Medinien, rock. Saturday, Travel Agents. Sunday, Hare & Soul. Wednesday, G-13, Syndicate, and guest.

Tremont, Oceanside. 760-Call club for information.

Call club for information.

Miraclea Cafe, 1953 San Elijo Avenue,
Cardiff. 760-943-7924. Friday.
7:30 pm to 10:30 pm., Willie Dec. R&B.
Saturday, 7:30 pm to 10:30 pm. Srev
White, folk. Sunday, 10 am to 1 am.
Bob Simmons, acoustic guitar.

Rob Simmon, acoustic guitar. Necisiona Bara and Grill, 300 Carlibad. No. Carlibad. Village Drive, Carlibad. No. Ca

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 858-748-1617. Friday and Saturday, Mark Newland, country.

Mark Newland, country, Rasy Restaurant, 517 First Street, Encinitas, 760-436-5001. Saturday, Laurer Golden and John McLaren, Hute and guilden, 123 West Plaza Street (Lomas Santa Fea and Highway 101). Soliana Beach. 586-755-9747. Friday, Nitre Express, country, rock, Saturday, Ras Sojie and the One Love Band, respace.

reggae.

Taveryma Grille (inside the Hilton La Jola Torrey Pines 1, 1995 North Torrey Pines Road, Jed Mar. 83-450-4571. Music is jazz unlean otherwise noted. Weekingship reformances are 10.00 am to 2 pm. Thurnday and Wednesday, but 85pm Moyer Chartet. Friday, the Ron Freshwan Duo. Sastruday, Store Sumb. Sunday, Shep Meyer and Kristin Korb. Monday and Tucuday, Ron Ferheman.

Turins, 937 South Coast Highway 101, Encinitas, 760-635-1962, Friday and Saturday, 5:30 pm to 8:30 pm, Jeel Nash, pianist, 9:30 pm to 1 am, Donna & Michael Hill, Top 40.

Valentino's11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Friday, 6-30 pm and Saturday, 6 pm. Donnie Finnelle and Company East, jazz.

#### Beaches

Barefoot Bar and Grill, the San Diego Paradise Point Resort, 1404 West Vacation Road, Pacific Beach. 858-274-4630. Live bands, call club for information.

for information.

Blind Melona, 710 Garnet Avenue, Pacific Beach. 858-483-7844. Thursday, Inside Straight, acid jazz. Friday, Robot Wife, the Opposition Party and Brown and Sinkiewicz.

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Music's rags-to-riches to-rags-to-recovery formula.

Som James that helwins in Los Arige les, 1938, James had her first hit in 1955 with N&B bandleader Johnny Chan as "The Wallfower" and "Johne With Well Bandleader Johnny Chan as "The Wallflower" and "Johne With Well House With Me House With Me House With Me House With Me House Son to the Midnighters' raunchy "Yow With Me, Arm." Joining the legisland "Chess Records in 1960, see soord with the propososors with "At Last" and "Thost and Me House Son Son Meet and Tougher prossorer that "At Last" and "Thost and Meet as holding and Elle Frager-and Meet and Meet an

alternative/rock, Saturday, 6 pm to 8.30 pm, Paradiss, 9 pm, the Price of Depe with Pseudopod, acid jazz. Sunday, Psydecar, funk, and the Shrillown Horms, Monday, 4:30 pm to 7.30 pm, the B. Suk Players, Latin jazz. and Fuber. Tuesday, Martin Tramil, Chill Boy, and Martha's Kitchen.

Cane Ber and Grill, 3105 Ocean Front Walk, Mission Beach. 858-488-1780. Music is alternative/rock unless otherwise noted. Friday, Print and Slightly Stoopid. Saturday, Saturday Night Fever, Sunday, Spring Monkey, Mower, Psydecar, and Dial 7.

Me.\* With her passionate voice and highly sexual stage moves, and the sexual stage moves, and the sexual stage moves, and the sexual stage of the

She's lent her talents to

9:30 pm, Rockola, classic rock. Saturday, Polyester Express. Sunday, 8 pm the Sterly Damned, rock. Wednesday, Big Daddy Orchestra.

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday and Saturday. Tomcat Courtney and the Blues Dusters, blues.

Courney and the Blues Dusters, blue Dream Street, 2228 Bacon Street, Ocean Beach, 619-222-813. All shows start at 8 pm. Thursday, Atomaton, Frank the Baptist, and Whither, darkfulternative. Friday, Drown Lounge, Phoenis Ring, the Experiments, and Whithey Star, alternative/rock, Saturday, Egovash, Copperpos, Fictiss, and F-Three.



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ETTA JAMES, Belly Up Tavern, Wednesday, May 31 and Thursday, June 1, 7:30 p.m. 619-220-8497 or 858-481-6140. \$33.

and Plethora.

Galoka, 5662 La Jolla Boulevard, La
Jolla. 858-551-8610. Thursday, Return
to One. Friday, Global Beats. Saturday,
Gone Bjork. Sunday, Rare Grooves,
Monday, live jazz. Wednesday, live
hip-hop.

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.

Thursday, and Monday through Wednesday, 6 pm to 10 pm, also, Friday, 5 pm to 7:30 pm, and Saturday, 7:30 pm to 11 pm, Barry Levich, piano.

Margarita Rocks, 959 Hornblend Street, Pacific Beach, 858-272-2780 Call club for information.

Moondoggies, 832 Garnet Avenue, Pacific Beach, 858-483-6550. Thursday, Eve Selis, rock, Friday, call club for information.

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach. 858-272-7278. Club Tremors. Call club for information.



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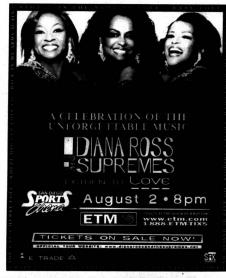


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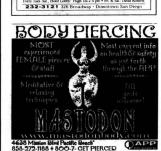
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Drinks

Rock Bottom, 8980 Via La Jolla Drive, La Jolla. 858-450-9277. Friday Tim Quinn & Venus Electric, blues. 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.

Tiki House, 1152 Garnet Avenue, Pacific Beach, 858-273-9734. Thursday, Martha's Kitchen, rock. Friday, call club for information. Saturday, the Full Circle Band, rock. Sunday, Chris Kelly's open acoustic

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The Blue Agave, 6608 Mission Gor Road, San Diego. 619-521-3194. Thursday, Bottomline, classic rock. Friday, the Atomic Punks, rock. Saturday, call club for information.

live alternative/rock.

Bay Park, 619-275-LIVE, Music is rock/alternative. Thursday, Victor Essie of the Mondators. Friday, Still Water Junction and Ian Moore.

Saturday, Mobbins, d. Prost, and Festerbell. Study, Armored Saint, Armond Saint, Mobbins, d. Prost, and Pesterbell. Study, Armored Saint, Armond Saint, Armond Saint, Mobbins, d. Prost, and Deathy, the Rainty, Branch, and Zenity's Voul.

Wednesday, Irwin's Compireray and

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June 30, July 1

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Joht'n Joe's, 8076 La Mesa Boulevard, La Mesa. 619-466-2591. Call club for

The Jungle, 3595 Sports Arena Boulevard, San Diego. 619-221-6900 Call club for information.

Kelly's Pub, 6344 El Cajon Boulevard College Area. 619-286-0400. Friday, Evans, acoustic. Saturday, live music. Wednesday, Tommy Price.

Wednesday, Tommy Price.

Lima Bar and Gelll, 5450 La Jolla
Boulevard, La Jolla. 858-551-5452.

Thursday, the La Jolla Albitars, blues.

Friday and Saturday, Ray Briz, jazz.

Sunday, 7 pm to 10 pm, the Peggy

Claire Combo, jazz. Tuesday, the
Bobby Gorion Trio, jazz. Wednesday

High Society, Dixieland jazz.

San Diego. 858-296-2101. Wednesday 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band.

O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, the Rockin' Blues Hounds, blues. Saturday, Billy Bacon and the Forbidden Pigs, rockabilly.

Pal Joey's, 5147 Waring Road, Allis Gardens, 619-286-7873. Friday and Saturday, Hot Hosse, blues, rock.

Poppy's Sport Bar and Grill, 7986 Armour Street, San Diego. 858-571-0796. Friday, live rock and roll. Reuben E. Lee, 880 East Harbor Island Drive, Harbor Island, Monda? 7 pm to 10 pm, Dick Braun and the Endangered Species.

Roale O'Grady's, 3402 Adams Avenue, Normal Heights. 619-284-7666. Friday, Girlfriend Rocks. Saturday, the Road Rockets. Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, Dean Paul Ratzman, jazz. Friday and Saturday, Bill Beyer.

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# LINE UP



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**Dwight Sills** 

**Chris Standring** 

**Grant Geissman** 

**Richard Smith** 

Steve Oliver





Najee

Jeanne Newhall Richard Samuels **Hollis Gentry Neo** James Abbuhl Above the Clouds Nova Menco JivenDirect Blue Rocket Beat.itude





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Joe Marillo Patrick Yandall Gilbert Castellan Quiet Storm

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his Saturday from 1 - 10 p.m., the streets of the Gaslamp Quarter will be filled with the sounds of unooth in:

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and maps available on-line at: www.SeatAdvisor.com



Terrs, on Vermont, one block north of University Avenue. 619-293-7088. Music is jazz unless otherwise noted. Thursday, 6 pm to 9 pm, Phil Boroff. Friday and Saturday, 7 pm to 10 pm, Kristin Korb with Pamela York.

Top of the Cove, 1216 Prospect Avenue, La Jolla. 858-454-7779.

.e Mare, 4365 Executive Drive, La (Golden Triangle area). 858-597-8. Monday, 6:30 pm, Amoreas, ne quartet. Wednesday, 5:30 pm to 17-12. Rossa-Jazz

The Beron Ber and Grill, 329 Mar

for information.

Buffalo Joe's, 600 Fifth Avenue,
downtown. 619-236-1616. Thursday,
Slapbak, funk. Friday, the 80z AllStars, pop. Saturday and Sunday, the
Disco Pimps. Tuesday. The and the
Zydeco Patrol, blues. Wednesday, call

The Casbah, 2501 Kettner Bouleva midtown. 619-232-HELL. Music is alternative/rock unless otherwise

Wednesday, Fuzzy and the Bluesmen. Dick's Last Resert, 345 Fourth Avenue, downtown. 619-231-9100. Thursday, and Wednesday, Frinste Domain, rock and roll. Friday, Blue Reckit, blues, rock. Saturday, Jazz Fest 2000. Sunday, Hena's Olive, rock. Monday, the Soul Persuaders, Tuesday, Losf, rock. Firmans, and Life Hates Me.
Conecis Jaam Ram, 201 Fifth Avenue,
downstown, 619-233-455; Thurnday,
Giese Thology, Thomas, Leaders and Late
Hates, Thomas, Leaders and Late
Searnday, Apac Ducke, Latei jazz,
Sunday, Kole Phili, Afro-Cuban/Latei
Jazz, Monday, Gele Fisher on Alma,
Tuesday, the Shep Moyern Quartet,
Lanaic jazz. Woldensday, the forge
Camberos Quintet, Latin jazz.

Lodf, rock.
Dlasy's, M4 Seventh Avenue,
downtown, 858-270-7467. Thurnday,
845 pm to 1:30 pm, fine
Betrovaryaltiams, fusion, Friday,
Anthony Smith and Call of Soul.
Sturrday, Gibert Castellanes with Joe
Begg, Fern Buck, and Anthony Wilson.
Vectoneday, Steve Feinvillend.
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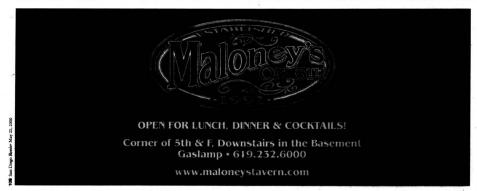
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4th & B, 345 B Street, downtown. 619-231-4343. Friday, 8 pm. Gelo and the Abrin Youngblood-Hart Ba Sunday, D.C. Curry with Big Rom Tuesday, 8 pm. Stephen Peurcy's Nitronic with Sledd and 13-A. Hard Rock Cafe, 801 Fourth Avenue Gailamp. 619-615-ROCK. Saturday, Sprung Monkey, rock.

od Star Grille, 1320 Fifth Avenue, downtown. 619-232-2102 Friday, 8:30 pm to 12:30 am, Cane Pura, salsa, merengue, and cumbia

Band Jimmy Love's, 672 Fifth Avenue (corner of Fifth and G), downtown. 619-595-0123. Thursday, 9:45 pm to

La Tavela, 515 Fifth Avenue, Gaslamp. 619-232-3352. Friday, 7:30 pm to 10:30 pm, Jesus Bas, Flamenco guitar. Saturday, 7:30 pm to

10:30 pm, Daniel Jackson and Chuck McPherson, jazz piano.

Martini Ranch, 528 F Street, downtown. 619-235-6100. Wednesday, Freddy A. and the S Omyz Room, 852 Fifth Avenue, downtown, 619-235-6699. Wednesday, Robert Walters 20th Congress.

Redfish, 731 Fifth Avenue, San Diego. 619-234-7226. Music plays from 9 pm to 1 am. Friday, Scott Blinn & the Tiki Torchers, blues. Saturday, Ruby and the Red Hots, swingin' blues.

Sevilla, 555 Fourth Avenue, downtown. 619-233-5979. Music is salas/Latin jazz. Tapas Bar: Thursday. Hector Rivera y La Conciencia. Saturday, 1 pm to 2 pm and 3 pm to 4 pm, Steve Oliver, 5 pm to 6 pm and 7 pm to 8 pm, News Mersco. Sunday.

Tounami Booch Club, 802 Sixth Avenue, Gaslamp. 619-231-WAVE. Call club for information.

U.S. Grant Hotel, 326 Broadway downtown, 619-232-3121, Gran

Roberts, pianist.
The Wyndham Emerahd Plann, 400
West Broadway, downtown. 619-235
4500. The Sidebar Lounge. Thursday
and Wednesday, 5 pm to 7 pm, for
Tarrantino, jazz piano. Friday, 5 pm
to 9 pm, and Saturday, 6 pm to
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Parkway, Chula Vista. 619-422-5714.
Friday, 6 pm to 10 pm, the Justin Brothers, acoustic. Saturday, 6 pm to 10 pm, toko Loco, pop. Sunday, 5 pm to 9 pm, Joe Rathburn's Island.

West.
Palm Court: Thursday through
Saturday, 5:30 pm to 11:30 pm, James
Parish. Sunday, afternoon tea, noon to
4 pm, Joey West, 5:30 pm to 11:30 pm,
John Cain. Monday through

in. Monday through day, 5:30 pm to 11:30 pm,

Wednesday, 5:30 pm to 11:30 pm, John Cain.

Prince of Wales: Performances are from 6:30 pm to 10:30 pm. Thursday through Saturday, and Wednesday, Johnny "Ace" Herris. Sunday, Ace & Bass featuring Johnny Harris and Chris Conner, Jazz. Monday and Tuesday, Loew's Coronado Bay Resert, 4000 Coronado Bay Road, Coronado. 619-424-4000. Cays Lounge. Friday, 8 pm to midnight. Tyler & Allen, jazz. Saturday, 8:30 pm to 12:30 am. the Jimmer Bolden Trio featuring. Panela York and Chris Conner, jazz. Azzura Point: Friday and Saturday, 6:30 pm to 11 pm, Kamau Kenyutta, solo pianist.

Kenyatta, solo pianist.
McP's Irish Pub and Grill, 1107
Orange Avenue, Coronado. 619-4355280. Thursday, the Blue Tones.
Friday, Toneat Courtney and the Blues
Dusters, blues. Saturday, Big Gity
Shaman, blues. Sunday, Four Way
Street, acoustic. Monday, Ron's
Garnge, acoustic. Tuenday, Gree
Warren, soft rock. Wednesday, Ron's

# **East County**

Blue Haven Cocktall Lounge, 618 E Street, Chula Vista. 619-422-5616. Thursday, Friday, and Saturday, 9 pm. Hey Yoop, rock and Top 40.



# Friday. May 26 Kensington Club 4679 Adams Ire, San Biogo (619) 284-2848

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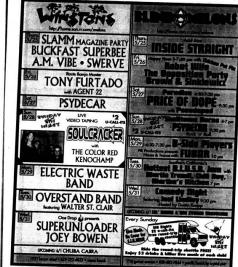
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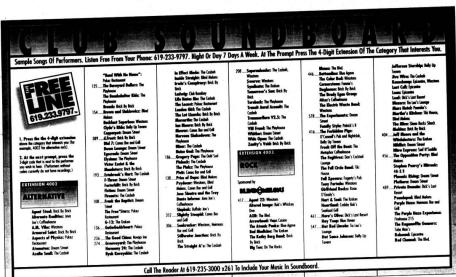








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on't worry. I won't burden you with details of my attend-ance at the Alain Resnais

nood is magnanimous.

A thorn, it might be better to say, has been REVIEW

REVIEW

Really Matter. Like M:1-2, if that's a movie

peter to say, has been extracted from DUNCAN SHEPHERD and not a motor oil or paw, more precisely one from both paws, smoking/No smoking (a two-pronged thorn) and 1/Mant to 60 home. The last one, not the last in chronology but the last gap be filled in; in jour about the last probe filled in; in jour about the last probe filled in; in jour about the last probe filled in; in jour about the last gap to the last gap to the filled in; in jour about the last gap to the filled in; in jour about the last gap the gap to the filled in; in jour about the last gap to the filled in; in jour about the last gap the filled in; in jour about the last gap the filled in; in jour about the last gap the filled in; in jour about the last gap the filled in; in jour about the last gap the filled in; in jour about the last gap the filled in; in place you would want to start with ais, and neither is it the best place resnats, and neither is it the best place to end with him. But my favorite director is still my favorite director, and I am all caught up on him again, after eleven years of being behind, and I haven't had to settle for seeing any of them on video, and Resnais will be turning seventy-eight on June 3, and I can now go to my grave with a soul untroubled, provided I get there be-

fore he makes another movie. In the meantime. I shall try to limit my dismeantime, I shall try to limit my dis-contentment to what comes my way, as distinct from what doesn't come my way, and try to refocus my atten-

and Lowdown) or Kenneth Br and Lowdown) or Kenneth Branagh (Celebrity), and give it back to Allen himself. In the two and a half years since Deconstructing Harry, his best screen roles have been in other peo-ple's movies, the documentary Wild Man Blues and the computer-animated Antz (voice only). It is of course impossible, after everything that has happened in the interim, both on screen and off it, for Allen to revert to



moved from his public person moved from his public persona. Namely the role of a low-brow bum-bling burglar, who refuses to believe that his nickname in prison — The Brain — was "sarcastic." We needn't trouble ourselves over

whether, in dumbing down his own character, he hoped to recapture a broader audience, or at least to re-

assemble the nostalgists who haven't laughed at him since Sleeper. (The widered release of the film, as compared with his usual, suggests that DreamWorks might have hoped so.) What instead ought to interest and impress us — again after everything that's happened, on and off screen — is how the sweet, buoyant, casual, re-

character, he hoped to recapture a broader audience.

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Sammy Dala Cannotalada:
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retrospective in Los Angeles. A burden of my own has been lifted, and my

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the carefree spirit of his first direct-ing effort, Take the Money and Run, although it is possible for him to re-vert to the genre. And it is something of a "stretch" (as they say), after the succession of writers, college profes-sors, film directors, etc., that he has enacted in recent times, for him to take on a role so much farther or.

take on a role so much farther re-





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laxed, offhand quality of his acting here, as well as of his writing and his directing, signals a triumph of the "artist" in him. A triumph of the illu-sionist, the fictionist. The overt Tormented Artist (and Tormented Philanderer) of Sweet and Lowdown, to say nothing of the substitute actor to say nothing of the substitute actor in the part, is paradoxically less of a personal challenge. When he's not funny there, he can always fall back on being "self-revealing" or "semi-autobiographical" or something. (Yet who's to know whether he isn't being those things here? — "What good is twice as big? If I can't get a cheeseburger, what's it all mean?")
And finally, we cannot tell, from

the alphabetical cast list in the ads, which of the players will have the major roles and which of them the minor, so it comes as a happy surprise to find out that the last-listed, Tracey Ullman, has the second lead as Allen's battle-axe wife, Frenchy, a character fully realized, from the lime-green trilly realized, from the inner-green stretch pants to the six-inch stack of white bread in the center of the din-ner table, and also fully worthy of either one of Ullman's treasured tele-vision series, Fox's The Tracey Ullman Show or HBO's Tracey Takes On .. The character's acquisition of cultural airs in direct proportion to her ac-quisition of wealth ("You wouldn't know a masterpiece if it bit ya in the ass") is no doubt old material, but it



is richly embroidered with Allen's individual taste and intellect. (Reading dividual taste and intellect. (Reading the dictionary to improve her vocab-ulary, she has thus far made her way only through the A's: "At first I thought it might incur my animad-version, but then I realized it was apposite.") Elaine May has a nice-size t too as Ullman's dim-bulb

cousin. The stalwart Elaine Stritch, alas, as a whisky-voiced socialite, has little to do.

Screwed is not a movie I would ordinarily bother to see, if not for the opportunity to have an extra helping of Elaine Stritch. She indeed has a lot

more to do here, and she certainly car do a lot with a line. (Watch how through clenched teeth, she wraps her lips around "Find my cash.") The price to be paid is hearing her described by "the old prune," and seeing her pa-raded in her unmentionables for the delight and derision of the youth crowd. Just one of the endless indignities of attending movies in today' nographics. The movie itself, co-itten and co-directed by Scott Alexander and Larry Karaszewski, is a kidnapping comedy that will not be confused with the work of the Coen brothers. (You know it's a "dark" com-

edy because of the requisite dog

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abuse.) And please don't expect me, after this, to be seeing Road Trip as

after this, to be seeing Road 1rp as well. I've seen the previews. Passion of Mind gives French film-maker Alain Berliner (Ma Vie en Rose) a chance to work with Demi Moore, in the English language, and in Amer-ica, but also in France. In the setting of New York City, the actress is Marty of New York City, the actress is Marry, a strong-minded independent single woman and high-powered careerist, head of her own literary agency. In the French provinces, she is Marie, a widow, mother of two girls, and longdistance book reviewer for the Ne Vork Times on an antiquated manua those perfectly hemispherical brea

BOSTON HERALD

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at don't lie down just because she lies alter ego in the other place, and a sep-arate psychiatrist to tell it to. "One day I realized," she explains to us straight I realized," she explains to us straight-away in voice-over, "I could no longer tell my dream world from my real world." Which is which? Is the manual typewriter a clue? Is there a o of interest between her two jobs? Is Stellan Skarsgard a better catch than William Fichter? A new angle, this, on the voguish alternative-realities theme. And there's a certain authentic Frenchness about

it all, a sort of fourth-generation sur realism that still rem rs to grant exact equivalence to the life inside and the life outside. But it is not, in the last analysis, an authentic French film after all. The mystery — what's real what's not? — must eventually be solved, and "closure" be brought. And solved, and closure be brought. And ruination, regardless, does not wait until the end. Any sense of intrigue in the premise is beaten down all throughout by the swoony, soupy, syrupy Cosmo-girl fantasy of Having It All, of motherhood and freedom, of success and seclusion, of womer of success and sectusion, of worter dictating the terms of relationships, of two-timing without guilt, of can-dlelight dinners and picnics in the park and balloon-filled birthday parties and shared bathtubs and orgasms every time. It is beaten down, besides, by the greedy, needy Moore, a sponge for flattery.

# LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated

Angel Face - Jean Simmons is a fine a Angel Pace — Jean Summons is a tine ac-tress, but a femme fatale is not. Even a deceptively angelic femme fatale, much less a ball-busting dominator of Robert Mitchum. Memorable end, for her and for the movie. With Herbert Marshall, Mona Freeman, Jim Backus; directed by Otto

Rattisrhold Earth — Murky vision of the future, from a now by the founding in the of Scientology, I. Ron Hubbard, John Travilla, a Hubbard disciple, co-produced, and also portrays the tron-fixed altern (and the scientific portrays the tron-fixed altern (brough his him Shakespearan diction hardly indicates he's taking it seriously. Roger Christian directs the thing with tilted cameras and minde-out wiper (looking like peeping curtains), but these loss interest after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or two. But the scienters after the first time or the scienters after the first after a scienters after the first after the first after the scienters after the first after the scienters after the first after the fir CARMEL MOUNTAIN: CINEMA STAR 10: CIN THA STAR 13: CINFRAMA 6: FASHION VAL SSMONT CENTER; HAZARD CENTER 7: LA JOLLA 12: MISSION VALLEY 20: CENTER 7; LA JOLLA 12; MISSIGN VALLEY 20; OCEANISDE 16: PALM PROMEMADE 24; PLAZA CINEMAS; RANCHO DEL REY 18; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; STUDIO 3 CINE-MAS; SWEETMATER 9; TOWN AND COUNTRY; TOWN SQUARE 14; UA HORTON PLAZA 14; WIE-

The Bld Kehune - Two industrial-lubri 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 snideness underline the staginess of the and snideness underline the staginess of the piece. Damy DeVito minimizes, doesn't eliminate, the problem. And Peter Facindis sounds as if he wants to be Tom Cruise, and certainly looks as if he wants to be Tom. Cocketal — during, a brief Dartending fantasy. Written (from his own play) by Roger Rueff directed by John Swanbeck. 2000.

• IGHOSSMONT TROLLEY; NILLEREST CINEMAS; LACLA VILLAGE; Boss Novs — Brezry Brazilian romantic comedy, a piece of fluff, amer wipy, be-ginning with reviewpose botts of Rio (a rainbow over the bay, soccer on the beach, etc.) and ending with the stock sense of a lover's mad dash to the airport. In between, there's one amusing bir of an adult-educa-tion English teacher (Amy Irving, wife of director Brune Barrelo schooling as local success in a Boglish treats also apresent school of the stock of the school of the school school of the school of t tion cloying, and the James Newton Howard music brutalizing. With the voices of D.B. Sweeney, Alfre Woodard, Ossie Davis, Joan Plowright, Iulianna Margulies; directed by Ralph Zondag and Eric

OCEANSIDE 16; PALM PROMENADE 24; PLAZA CINEMAS; RAMONA TWIN; RANCHO DEL REY 16; SOUTH BAY DRIVE IN; STUDIO 3 CINEMAS; EETWATER 9; TOWN SQUARE 14: UA HORTON PLAZA 14)

East be East — Culture-clash comedy, set in Manchester in 1971. A transplanted Paki, who himself has taken an Anglo wife, is for some reason determined that his own sons

East-West — Old fashioned women's picture, true in spirit to the period in which it is set, centered around the dutiful French wife of a Russian migut who accepts Stalin's limited-time offer of repartation, port-WWIL. Once the couple (plus their small son, for whom the move has little true) are excurely behind the Iron Curtain, the Soviet welcoming committee in free to whow its true shad of reld. "Nistry precent show its true shad of reld." Nistry precent show its true shad access complying to picture. The shade of the control picture is the shade of the shade of the picture of the shade of the shade. The the soot or shinesof of to the wake. The he spot or shipped off to the gulag. The

East-West - Old-fashioned women

• (HILLCREST CINEMAS)

be brought up in the old way: arranged marriages and no guff. The quest for hu-mor stoops to large quantities of pee-pee, a belated circumcision, and a broad streak of cruelty toward ill-favored women. And the

anti-traditionalist bias is so overpe

anti-traditionalisi bias is so overpowering hat the quest passes altogether for a nasy detour into physical abuse. But it is not sun-th the climatic meeting with the family of the brides-to-be, and the exact moment when a foun-miber "sculpture" of a vulva falls in the lap of the future mother-in-law, that the more cross over the boate of the con-traction of the contraction of the contraction of the sunth passes of the contraction of the contraction of the sunth passes of the contraction of the contraction of the sunth passes of sunth pas

heroine is spared only because her hus-band, a medical man, merits special consideration: one dismal room in a communal apartment in Kiev. (A telling detail: the toi-let seat hung outside the bathroom door when not in use.) The wife immediately begins making plans to return to France —
"They can't force us to stay" — and is still and mixing them eight years later, after Stalin's death, not to mention after her husband making them eight years later, after Stalin's death, not to mention after her husband has moved in with a neighbor woman and after also herself has samggled up with the mixing team. ("This "all very French," re-marks a bard-line Party members 1 The anti-Communité limit soundhow seems no ming team. ("This "all very French," re-marks a bard-line Party members 1 The static-Communité limit soundhow seems no hard-communité limit soundhow seems no herself limit soundhouse limit sound limit sound herself limit soundhouse limit sound limit sound herself limit soundhouse limit sound limit sound herself limit soundhouse lim there is always a need for the dyed-in-the-mool bad guy, Piere we are given the bonus of some sticky domestic difficulties (whose ide is the husband really on?), and the larger bonus of one of the world's suprema-creases, Sandine Bonasize. With Oleg Menchalkov, Sergasi Bodrov, Ir, and Catherine Deneuve. directed by Regis \*\* (FOOT, PHEODEH 8/25; LA JOLIA MLAGE, FOOT, STEODER 18/25; LA JOLIA MLAGE, there is always a need for the dyed-in-the-

MOVIE

shorts!" The film is dedicated to Anto

Carlos Jobim and, a little more incongru-ously and insultingly, François Truffaut: not the Truffaut, surely, of The Wild Child.

Two English Girls, The Story of Adele H., The Green Room. But then again (not that

there's any comparison), this is not the Bruno Barreto of A Show of Force and Fou

Days in September, either. Antonio Fagun-des, Alexandre Borges, Debora Bloch, Stephen Tobolowsky, 2000.

The Cotor of Paraelles — Iranian film-maker hajid Najidi's entry into the world or a blind boy, a turnuph 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 soundrack, in one instance, quiest down to just the distant bridcall that brings a private mine to the boy's fixe while has father is mine to the boy's fixe while has father is delivious to his child's source of shelight. Which of them is blind? Which is more

Which of them is blindf Which is more alwer'd ample truth, simply illustrated, and copiously. The move is very sensuous in tensounds the rhythm of a woodpecker in its usuands the rhythm of a woodpecker in its imagery; the stealily of rocks in a stream, a field of grain, widflowers. Majidu upholist the unfashionable humanist tradition in cineral timevolus faces on the formation of the strength of the control of the control

dren of Heaven, like Jafar Panahi's The White Balloon from the same spot on the map, this is a movie about children, but

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 gold fish, no tangible reward, at the finish line — not in this world, anyway. 1999. \*\*\* (HILLCREST CINEMAS)

Dinoasser — Godzilla meets Barney. Or in a word, Aladar, a dino orphan raised by apea and instilled with family values and community spirit: 'Stand togethert' (How did the species ever die out with him on the team?) The computer-generated imagery is dazzling, the computer-programmed emo-

Which of them is blind? Which is more

Battlefield Earth - Murky vision of the





Marie Has a Happy Family Life in France. Marie Has a Successful Career in New York. One of These Two Lives is Real. One is Only a Dream. The Question is...Which One? Romantic and Captivating An Unpredictable Intelligent Drama. Beautiful! Don't miss this one! Moore STARTS

# SANDIEGOREADER.COM Calendar MOVIES

8 1/2 Womon — Peter Greenaway's meditation on sex, money, and power, r ning John Standing, Polly Walker, Toni Collette, and Vivian Wu. (KEN, FROM 5/26)

Erin Brockevich - Ostensibly this has to do with a factual water-contamination cas not unlike that of A Civil Action. But more contrally and essentially, it has to do with so with a factual water-commination case to unable that of A Oriel Action. But more centrally and essentially, in his to de with build be a substantially and essentially, in his to de with build be a substantially as the substantial build be a substantially as the substantial building of the substantial building the substantial building of the substantial building the substantial buildi



The Flintetones in Viva Rock

The Filartationse in Viva Rock Vegins — Live action sequel (prequel, really, Fred and Barney meet Wilma and Berty, and a lining green man from outer space visits Earth to observe), with an allowe, Bi-team cast of Mark Addy, Stephen Baldwin, Krister Johnston, and Jane Krakowski, plos Gan Collina sa "guest stat" in place of Elizabeth Taylor. Not worth the bother. Then's or ours. Directed

by Brian Levant. 2000.

(CARMEL MOUNTAIN: CINEMA STAR 6: MIS-

vehicle, and her director must buckle down to the straightforward task of emotional co-ercion. Aaron Eckhart, Marg Helgenberger, Peter Coyote. 2000. \* (FASHION VALLEY 18: UA HORTON PLAZA 14)

Fallon Angol — Otto Preminger's plunge into wartime fatalism and pessimism. Nice but routine and mechanical in its marriage for-money plot. With Dana Andrews, Faye, Linda Darnell, Charles Bickford, Anne Revere, John Carradine. 1945. ARTS, 5/25, 5 AND 8:45 P.M.

SION VALLEY 20; PALM PROMENADE 24; RAN-CHO DEL REY 16; SWEETWATER 9; UA HORTON Frequency - Typical time Frequency — Typical time-travel brain-twister, with a mere ham radio serving as time machine, enabling a thirty-something New York copt to converse with his late fa-ther, both of them speaking into the same microphone in the same house in Queens over a distance of three decades: "We gotts be talkin off the mother sunspot of all time!" The son uses his knowledge of inte-vening events to saw his father from the

about another change: the murder of his mother. Why? What was different? What to mother. Why? What was different! What is do about it? In the frantic action of the fi-nale, please don't neglect to ake yourself how the police failed for thirty years to make an arrest on a serial mourderer whose the content years known to them, who like do not a bugliot of mother and the state of the content years who will be a serial point of the content years who will be a serial point of the content years who will be a serial point of the content years who will be a serial point of the content years who will be a serial years who will be a serial years when you will year to produce the content years who will year to produce the years when you will year to produce the years when you will year to produce the years will year you will year you will year. Years you will year you will you

Gladiator — Rome's greatest general, Maximus, reduced to a slave (Minimus, that would be), then resurrected as a star of the sporting arena (not necessarily Circus Maximus). Throwback historical epic with all the modern amenities overamplified digital sound, computer-generated sets, blue-rinsed and butter-basted photogra-

phy, herky-jerky hallucinatory slow-mo-tion, time-lapse clouds, music-video-style dream scenes, Jackson Pollock dribbles and sprays of gore — and no narrative facility whatever. With Russell Crowe, Josquin Phoenix, Connie Nielsen, Richard Harris, Phoenix, Connie Nielsen, Kalland I. Derek Jacobi, Djimon Hounsou, and Olive Reed; directed by Ridley Scott. 2000. 

High Fidelity — Cool-cat comedy cen-tered around the owner of a used-records store called Championship Vinyl, his love life past and present, and his two nerdy clerks. The arcane shoptalk will perhaps be of interest to those who can decipher it, but it makes no noticeable effort to engage the standing (including, of course, an oldies laden soundtrack), this is a ball-and-cha utsider. The musical content no laden soundtrack), this is a ball-and-chain iterary film, a garrulous transreption of a first-person confessional novel by Nick Hornby, in which the here chews our col-lective ear off in direct address to the cam-era. "If have to say that my all time fa-vorite book is Cash by Johnny Cash," etc. John Cusack tends to be a bit to conscious of and copy with the camera even under or-dinary circumstances, and here he is like Narcissus in a maze of mirrors. Jack Black Narcissus in a maze of mirrors. Jack Plack and Todd Louiso play the musical nerds as if they want to be sure to be included in any if they want to be tare to the included in TV-sitcom spinoff. (Each of their characters is allowed to blossom in a manner that prizes crowd reaction over credibility.) The casting of the hero's most recent lover — the all but unknown and unpronounceable casting of the hero's most recent lover—
the all but unknown and unpronounceable
Danish actress, Iben Hjeile, a sort of cross
between Patrica Arquette and Mary Stuart
Masterson in their respective peroxide
modes — is successful in cutting off any
audience expectations. And the performance itself is successful in concealing any
foreign origins. Bigger names in smaller oreign origins. Bigger names in smaller sarts — Tim Robbins, Catherine Zeta parts — Tim Robbins, Catherine Zeta-Jones, Lili Taylor, Lisa Bonet, Natasha Gregson Wagner, Sara Gilbert, Joan Cu-sack, well cast as the hero's sister, and "The Boss" himself, Bruce Springsteen — lend the movie the air of the bandwagon. Di-



graphed moves." Christine Dunford has the

right attitude in the small part of the USC women's coach, and Erika Ringor looks

women's coach, and Erika Kingor Iooks good, foo, in the slightly larger one of a ri-val point guard. With Sanaa Lathan, Omar Epps, Dennis Haysbert, Alfre Woodard, Debbí Morgan, written and directed by Gina Prince. Bythewood. 2000. © CHERAMA & FASHON VALLEY 18: SWEETWA

Mission: Impossible II - Reviewe

Newton, Dougray Scott, and Ving Rhames; directed by John Woo.

CINEMA STAR 10. CINEMA STAR 13. CINEMA STAR 13. CINEMA STAR 13. GASLAMP 15. GROSSMOHT CENTER. GROSSMOHT TROLLLY. HAZARD CHTIET, I'A JOUA 12. WASSION VILLEY 20. CICLANSION 16. PLAN PROMINADE 24. PLAN CHAMMAS, ARMOHA THIN; SANTEE DRIKE IN. SOUTH BAY DIRIGH, PLAN STUMBAS, SWEETWATER OF THE SOUTH BAY DIRIGH, PLAN SQUARE 14; WE GAND PLANS. FIRMS 57(36). CINEMA STAR 10: CINEMA STAR 13:

● ICARMEL MOUNTAIN, CINEMA STAR GALAKY.

TER G. HA MORTON PLAZA LA

rected by Stephen Frears. 2000.

Human Traffic — A weekend round of "clubs, drugs, pubs, and parties." In-your-face youth film from Wales, light, playful, sloppy, and inconsequential. In their face well, with a wide-angle or fish-yee lens. All of them are prone to show off in front of it, slopes, some proper to show off in front of it, shows simply and proper shows the proper shows and parties. Danny Dyre, Nicola Reynolds, Dean Davies written and directed by Justice. Dean Davies: written and directed by Justin Kerrigan, 2000. ★ (LA JOLLA VILLAGE, FROM 5/26)

I Dreamed of Africa — "I" is Kuki Gall-I Drammed of Africa — "I is Kuis Gall-mann, divorces, single mont, car-crash sur-vivor (and later memorist), who gives up to doler visit in lidy for a new life in Kenya. The filmmakers, meanwhile, were dream-ge more of Our 49/fine, but they can match it only in topography and wildlife, both-visided, structed, unshaped senses basingers, Vincent Perez, Eva Marie Saint, and Liam Aiken, directed by Hugh Hud-son. 2000.

\* (GASLAMP 15: HAZARD CENTER 7)

Keeping the Fatth — Edward Norton, making his directorial debut, shares screen time with Ben Stiller in the roles of bey-hood pals who've gone separate but parallel ways — priest and rabbi—as hip, happening, new, now, popular, popularizing, pani-slapping pypes of dergrømen. In short, "the God Squads." Then the Third Muske. the God Squad. Then the Third Music-ter from their youth, the gift they haven't seen since jamic high, comes back into their lives, forming, a milely, singary ro-test lives, forming, a milely, singary ro-test lives, and the singary ro-test lives, and the singary ro-test lives are singary ro-priest bends a partholoner on the head with the winiging center, sets fire to his own vestment, jumps into the fost of holy water settlement, and the singary re-ference Effman remains a gifted comedinence re-in when misstat as a sleek high-powered workaholic. Gibbness and superficiality, however, presul throughout, we might acted for Woody Allex, Milos Forman (seen in a came of better), folio Dahl, and acted for Woody Allen, Milos Forman (seen in a cameo role here), John Dahl, and David Fincher, would have wanted as a fillmmaker to position himself somewhere near the much coveted "edge" and well away from the middle of the road. Our mistake. With Anne Bancroft, Eli Wallach. 2000. # (CINEMA STAR 6; FASHION VALLEY 18; VOGUE)

Love and Backethall — The slant is heavily toward love, but the lovers — next-door neighbors since elementary school — have no personalities other than as basket-ball players. If the movie itself were a ballplayer, the scouting report would read, "Slow afoot, with limited mobility and tele-

Notorious - Alfred Hitchcock's high rent spy romance, in romantic Rio d laneiro, maintains an atmosphere of crackling sexual tension, with Ingrid Bergman as a loose liver wood (too well) by a suave American agent, and propelled, against both their better wishes, into squeamish wedlock with a Nazi. Carry Grant, Claude Rains, Louis Calhern; script by Ben Hech

\*\*\* (MUSEUM OF PHOTOGRAPHII ARTS, 5/26, 5 AND 9 P.M.

Passion of Mind - Reviewed this issue William Fichter, and Peter Riegert; directed by Alain Berliner.

\* (COVE: FASHION VALLEY 18: GASLAMP 15: GROSSMONT TROLLEY: FROM 5/26)

Return to Me — The lifeless widower of a heart donor happens to meet and fall for the recipient, a waitress in an Italaia-Irish restaurant in metropolitan Chicago. (Vari-ous reactions: "What was God thinking!?"



VILLAGE

EXCLUSIVE ENGAGEMENT NOW PLAYING



"Wow!" "Mama mia!") Very nuzzly, very namby-pamby, very Lifetime Channel, very forced and flat. With David Duchovny, Minnie Driver, Carroll O'Connor, Robert oggia, David Alan Grier, James Belushi and Bonnie Hunt; directed and co-writter by Hunt. 2000 ● (CINEMA STAR 6: GASLAMP 15)

The Road to El Dorado - Animated

feature from DreamWorks (with a brief laws tribute as a nod to Big Chief Spiel Jaws tribute as a nod to lig. Charf Spicit-berg. Kerin Klines sounds like Kenn Kline-Kenneth Ronagh sounds like Kenneth sounds like a brown in Spanish Harlem, and the wongs by Elton John and Tim Rice. "Look out. New World, here we come?" I sound be the sound the sound right for a picareque buddy picture (is the title a conscious evocation of the Hoppe-Crosby-comiscious revocation of the Hoppe-Crosby-tury Spanish raps-callions who find there way to the Expendent City of Codd, bring, way to the Expendent City of Codd, bring way to the legendary City of Gold, bring enlightened and civilized values to the dthirsty natives, and leave the place is entrance to the hidden city is pretty wear done; the hasty exit from it is a mess.) The formulaic funny business is apparently as-sumed to be automatically freshened in the mouths of cartoon characters, but the ab-sence of flesh-and-bone actors only serves to draw attention to the formula, 2000.

ICINEMA STAR 6:

Road Trip — Youth comedy with Beckin Meyer, Seann William Scott, Amy Smart, and Tom Green, directed by Todd Phillips OCEANSIDE 16; PALM PROMENAGE 24; RANCHO DEL REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN AND COUNTRY TOWN SOUARE 14: UA HORTON PLAZA 14; WE-GAND PLAZA

Romeo Must Die - Veteran cameraman Romeo Must Die — Veteran cameraman Andreig Bartkomisk, who has worked offen for old sobersides Sidney Lumet (Prince of the City, The Vendat, Daniel, etc.), makes his directorial debut with this martial arts laplapdoelle. A career step down let Li. Alaiyah, Delroy Lindo, Isaiah Washington, Russiell Wong, Son.

Rules of Engagement — David-and-Goliath court-martial: David a divorced, drinking, limping, emotionally fragile ex-Marine, ranked sixty-seventh in his law class at Georgetown, now called upon to defend his old Vietnam buddy for opening acrem in so di viteram toudy to o opening fire on a crowd of protesters outside the American embassy in Yemen; and Golath i State Department bad guy who, by the very nature of his office, moves to cover up the truth even before he knows what it is. Caught in the middle is an honorable, rea-sonable, fair-minded prosecutor (well



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vening events to save his father from the fire that killed him, but that change brings HE KNEW Movies Showtimes ... Everything "He knew things only Moviefone.com 'He even knew how to buy (moviefone.com) could possibly know! tickets in advance!"

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CHEMA TEAR

**MI** 

form Macdonald, Dave Chappelle, Danny DeVito, and Elaine Stritch; co-written and co-directed by Scott Alexander and Larry

Karaszewski, ● (CHEMA STAR 6; FASHION VALLEY 18: HAR-BOR DRIVE IN: OCEANSIDE 16: PALM PROME-NADE 24: RANCHO DEL REY 16: UA HORTON PLAZA 14)

the tables-turned finale, a great scene, h finds himself pursued by legions of wor ankind and the aroused elements of nature — an angry mob of boulders. Di-

\* \* \* \* IMUSEUM OF PHOTOGRAPHIC ARTS: 5/28: 12: 2: AND 4 P.M.)

Shanghai Noon - Kung Fu for laughs. A Shanghai Hoon — Kung Fu Ind Laughs. A martial-arts master, member of the Imperial Guard in the Forbads netter; travels to Carson City, Nevads, network the abducted Princes Per Per. Load promunciation of the master's name, Chon Wang-Tjohn Wayne," Jaske Chan has a new supply of props to glav with — tomahawks, andres, a honeschee, etc. — but he lacks a supply of wit to go with it. Unless your idea



Shanghai Noon

of wit is a 19th-century American Indian saying of his peace pipe, "This is some pow erful shit." With Owen Wilson, Lucy Liu, Xander Berkeley, directed by Toru Dey.

BAY DRIVE IN: SWEETWATER 9: TOWN AND COUNTRY: TOWN SQUARE 14: UA HORTON PLAZA 14. WEGAND PLAZA: FROM 5/26

The Skulls - Faustian soul-selling at an innamed by League school, all for the unnamed by League school, all for the privilege of adminance to a sinister Secret Society: Steeping potions, hooded red robes, say white spoilights, dungrous and cages, keys to the inner sanctum. Silly as the disk-ers. With Isohua Jackson, Paul Walker, Craig T. Nelson, William Petersen, Christo-pher McDonald, directed by Rob Go-hen. 2000. • HARBOR DRIVE IN

Small-Time Crooks — Reviewed this is-

suc. With Woody Allen, Tracey Ullman Elaine May, and Hugh Grant; written and directed by Allen.

★★★ (CINEMA STAR 13; FASHION VALLEY 18:

Strangers on a Train — Uneven sur pense film from Alfred Finencock, wandown from the diabolical Patricia High smith original. Too many lumpish set pieces and too many stuffy characteriza-tions (a glamorous tennis star, his loyal fi-ancée, her U.S.-senator father, a gaggle of Capitol Hill socialites, and an unctuous psychoputh. However, the beautifully syn-chronized opening. Laura Elliott's imper-sonation of a purebred bitch, and the deli-ciously sadaits finale are not to be missed. Farley Granger, Robert Walker, Ruth Ro-man, Leo G. Caroll. 1951.

ARTS, 5/26, 7 P.M.)

Time Code — Mike Figgis's bona fide ex-perimental feature: shot in digital video, in real time, with four separate cameras shoot-ing simultaneous single-takes, an hour and a half in duration (no need, with digital video, to reload the camera), and then the video, to reload the camera), and then the screen divided into quadrants so that we see all four images side by side, and the sound from each quadrant faded in and out as defrom each quadrant faded in and out as de-sired. There are periodic welling-ups of Mahler on the soundtrack, and there are periodic earthquakes. 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 cell-phone at the same time), and sometimes more than one camera will be shooting on the same location from different angles. All in all, it makes a bad ad for the new technology: four pallid, jaundiced, ugly images at once (though the reduced size may min mize the lower quality), and a lot of queasy making effects of twisting, turning, spinning cameras pulling in opposite direction It makes a good ad, in reverse, for the old-It makes a good ad, in reverse, for the old-fashioned vitrues of classical composition and editing. The story, if it matters, is a be-hind-the-scene-in-follywood bring, and at one point an aspiring filmmaker pitches an idea dentical to that of the present movie. Montage has created a false real-ity. One false to agree with the produc-tion head who judges it to be "pretential."

in Burrows, Jeanne Tripplehorn, 2000.

28 Days - Four weeks in rehab: laughs tears, quips, platitudes, and Sandra Bullock. Or Sandra Bully, for all the chance that anyone else has. Viggo Mortensen, Do minic West, Steve Buscemi, Elizabeth Perkins; directed by Betty Thomas. 2000 (CINEMA STAR 6)

Two Women — Classmates at Tehran U-one from a small town, the other from the big city. The brighter student, he small towner, is forced into strangling wedlock, while the other is free to follow the dreams (and drop out of the movie). Budimentary fermism, mundane, flat, monotomous in presentation. Directed by Tahmineh Mi-

● (KEN, THROUGH 5/25)

U-FTA — A leaky old U.S. sardine can ("She's old, but she'll bold") is dispatched to a special ops mission to swipe the Enigna Cade Machine from a doubled U.S. but, but the commandae end up with the shout, but the commandae end up with the plus a German dectorer on their tails. Old-time WWH abserture in the new-Enight pumped up and freuzied style. The pupils-tic, amera keeps charging at the active check, harmeeving them in the saw, locking as of these are Statement and the saw of the case of the saw. as if they are straining to lift a five-hun-dred-pound barbell, their eyes popping.

dred-pound barbell, their eyes popping, wein bulging, swest streaming, Matthew McConaughey, Bill Paston, Harvey Keitel, Join Bon Iovi, Iake Weber: directed by Ionathan Mostow. 2000.

\*\*\* CARMEL MODIFARIC CHEMA STAR GALAXY: CHIMAR STAR IO. FASHON VALLEY 3B. GALAMP 15. GOOSSMORT CENTE, HAZHED CRITIST I. J. SOLLA 12. MRSSON VALLEY 3D. CREASOR 15. OR AU PROMEMBER 24. IMACHO CREASOR 15. OR AU PROMEMBER 25. IMACHO CREASOR 15. OR AU PROMEMBER 24. IMACHO CREASOR 15. OR AU PROMEMBER 25. IMACHO CREASOR 15. OR AU PROMEMBER 25. IMACHO CREASOR 15. OR AU PROMEMBER 24. IMACHO CREASOR 15. OR AU PROMEMBER 25. IMACHO CREASOR 15. OR AU PROMEMBER 24. IMACHO CREASOR 15. OR AU PROMEMBER 24. IMACHO CREASOR 15. OR AU PROMEMBER 25. IMACHO CREASOR 15. OR AU PROMEMBER 24. IMACHO CREASOR 15. OR AU PROMEMBER 25. OR AU PROMEMBER 25. IMACHO CREASOR 15. OR AU PROMEMBER 25. IMACHO CREASOR 15. OR AU PROMEMBER 25. OR AU PROMEM DEL REY 16: SWEETWATER 9: TOWN SQUARE 14 WIEGAND PLAZA

bestir himself, seems to have the more accurate measure of the piece. Philip Haas (Angels and Inects. The Mance of Chance) gets credit for the listless and graceless direction, and Belinda Haas (Philip's wife) hyphenates the jobs of Editor and Screen

Fremy Davies, 2000.

◆ (LA JOLLA VILLAGE)

Haas, With Derek Jacobi, James Fox. The Virgin Suicides — Set in Michigan in the mid-Seventies (where they teach Henry lames's Portrait of a Lady to high

ters to the repressive no-dating policy of their terminally square parents (James nods and an almost unrecognizable Woods and an almost unrecognizable. Staffhern Turner, going the way of Shelles Winters and Shrifes Knight. Actually, the led above fello of the extreme form of protect taken, and the rest of it desert have a dot to add, again from some embraried resignation of the staff of the

performance in *The Godfather, Part III.* Though perhaps the awkward adolescent have got made and released by anyone but an indebted Paramount Studio. With Josh Hartnett, Scott Glenn, Danny DeVito. (HILLCREST CINEMAS)

Where the Heart Is — Southern-fried Where the Heart Is — Southern-fried chick flick, Seventeen-year-old Novalee Nation, westbound and pregnant, is superstitions about fives ther ma ran out on the fifth of the month; it took fifty-five stitches to close her steak knife wound; etc.), so when the cashier at an Oklahoma Wal-Mart rines up her change at \$5.55, sho won't be waiting for her in the parking lot begins a standard exercise in Dixie daffi-ness. (The nurse at the hospital names he own kids after snack foods, Brownie, Praline, etc. — and so the exercise continue lames Frain has an offbeat appeal as the Limes Fram has an omena appear as the assensites hibrarian from up north, and Joan Cusack is briefly funny as an acerbic talent agent out of Nashville, but most of the rest is as defectable as a toothache. With Natalie Portman, Ashley Judd, Stockard Channing, and Dilan Bruno; directed by Matt Williams, 2000.

Williams, 2000.

■ ICARMEL MOUNTAIN, CINEMA STAR 13, FASH-ION VALLEY 18, GROSSMONT CENTER, OCEAN-SIDE 16, RANCHO DEL REY 16, TOWN AND CHINTRY LIA HORTON PLAZA 141

# **MOVIE SHOWTIMES**

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

## CENTRAL CLAIREMONT

Town Square 14 Town 5-quare 14
4-665 Claireaunt Dr. (619-274-12-14)
Mission: Impossible 2 (PG-13) Fri. Sun.
(11:10, 12:15, 1:00, 2:00, 3:001-4:05, 5:00, 6:05,
7:00, 8:00, 9:00, 1:000, 1:0-35, Mon. (11:10,
12:15, 1:00, 2:00, 1:001-4:05, 5:00, 6:05, 7:00,
8:00, 9:00, 1:000, Tiuc - Tibn. (11:11, 12:15, 1:00,
2:00, 3:00, 4:00, 5:00) 6:05, 7:00, 8:00, 9:00. 2-00, 3-00, 4-05, 5-00), 6-05, 7-00, 8-00, 9-00. 10-00. Dinosau (PG) Fri. Mon. (11-00, 12-00, 11-0, 2-10, 3-20) 4-20, 5-30, 6-30, 7-30, 8-30, 9-30, 19-20, Tue. Thu. (11-00, 12-00, 11-0, 2-10, 3-20, 4-20, 5-30) 6-20, 7-30, 8-30, 9-30, 10-20, Shanghai Noon (PG-13) Fri. Mon. (11-20, 15-30, 4-30, 7-20, 9-30, Tue. Thu. (11-20, 15-0), Shangjini 1600 (14. 2) 17. 560 (11.10.) 400 (12.0.) 500 (10.0.) 17. 600 (11.0.) 400 (12.0.) 500 (10.0.) 10.00 (10.0.) 12.23, 2.00 (45.7) 10.100 (10.0.) 10.23, 2.00 (45.7) 10.100 (10.0.) 10.23, 2.00 (45.7) 10.100 (10.0.) 10.23, 2.00 (45.7) 10.100 (10.0.) 10.23, 2.00 (45.7) 10.100 (10.0.) 10.23, 2.00 (45.7) 10.100 (10.0.) 10.24, 10.25 (20.0.)

#### CORONADO

Village

R20 Orange Ave., Coronado (619-435-6161)

Rules of Engagement (R)

DOWNTOWN

S. Gastamp 15
270 5th Avenus (619-2):2-0800)
Whiston: Impossible 2 (PG-13) Fri. Mon.
(115) 400, 700, 940, Tuc-Thu. (115, 4:00)
Q 700, 940, Mission: Impossible 2 (PG-13)
Fri. Sun (1100, 1130, 1231, 1245, 140, 210,

# UA Horton Plaza 14

VA Horton Plaza 14 475 Horton Plaza (619-234-4661). Shanghai Noon (PG-13) Fri. Thu. 10:55, 1:30, 4:15, 7:00, 9:40; Shanghai Noon (PG-1 Fri. Thu. P.M. 12:00, 2:35, 5:15, 8:00, 10:30. Dinosau (PG) Fr. Thu. 10:45, 11:45, 12:45, 1:45, 2:45, 3:45, 4:45, 5:45, 6:45, 7:45, 8:45, 10:10. Rules of Engagement (R) Fri. Thu. 10:50, 1:40, 4:35, 7:30, 10:25; Erin Brockovich (R) Fri. Thu. 10:50, 1:35, 4:25, 7:20, 10:15; Fi-nal Destination (R) Fri. Thu. P.M. 12:20, 2:40, 5:05, 7:35, 9:50; The Flintstones in Viva

# LA JOLLA

Cove 7730 Girard Ave (858-459-5404) Passion of Mind (PG-13) Fri. 4:35, 7:00, 9:25

#### La Jolla 12

La Jolla 12
NoT Villi La Jollia Dr. (858-558-2234)
Mission: Impossible III, Shanghai Noon
(PG. 13); Center Stage (PG-13); Dinosaur
(PG); Battlefield Earth (PG-13); Road Trip
(RL Small-Time Crooks; Gladiator (R); Fre
quency (PG: 13); U-571 (PG-13)

La Jolla Village Cinemas 8679 Villa Li Jolia Drive (888-453-7811)
The Big Kahuna (R) Fr., Tuc. Thu. (230)
505, 740, 955, U.Mon. (1210) 2-20, 5-30,
740, 955, Up at the Villa (PG-13) Fr. Thu.
1253 1-40, 7-10, 9.50, Bossa Nova (R) Fr.,
Tuc. Thu. (220) 4-55, 7-20, 9-40, Sat. Mon.
(1155) 2-20, 4-55, 7-20, 9-40, Sat. West
(PG-13) Fr. Thu. (145) 4-20, 7-90, 9-35

## MIRA MESA

Mira Mesa Seven 10550 Camine Ruiz (858-689-1661) Call theater for program information

#### MISSION VALLEY

Fashion Valley 18
202 Frair Road (88: 58: 282)
Mission: Impossible II: Shanghai Noon (IG-13), Passion of Mind (IG-13), Road (IG-13), Passion of Mind (IG-13), Road (IG-13), Dinosaur (IGC), Battlefield Earl (IG-13), Dinosaur (IGC), Battlefield Earl (IG-13), Dinosaur (IGC), Battlefield Earl (IG-13), Frequency (IG-13), Where the Fash (IgC) and Basketbail (IG-13), US (IG-13), Keeping the Faith, Erin Botockovick, IGC)

# Hazard Center

Hazard Center 730 Hazard Center Drive (619-291-7777) Mission: Impossible 2 (PG-13) Fri. Thu. (10-00, 10-30, 100, 12-0, 4-00, 4-30) 7-90, 7-30, 10-00, 10-39, Road Trip (R) Fri. Thu. (10-25, 125, 4-25) 7-25, 9-30, Center Stage (PG-13) Fri. Thu. (10-11, 110, 4-10) 7-10, 9-40; 1 (PG-13) Fri.-Thu. (10:15, 4:15) 9:45; U-571 (PG-13) Fri.-Thu. (1:15) 7:15

Mission Valley 20 1640 Camino Del Rio North (858-558-2262)

# Vegas (PG): Frequency (PG-13): U-571

STATE UNIVERSITY Cinerama 6 Theatres 5831 University Ave. (619-287-8990)

Cinerama 6 Theatres
M11 (Inversity Act 1997, 27990)
M11 (Inversity Act 1997, 27990)
M12 (Inversity Act 1997, 27990)
M13 (Inversity Act 1997, 27990)
M14 (Inversity Act 1997, 27990)
M15 (Inversity Act 1997)
M15 (Inversity Act

Ken 4061 Adams Ave (619-283-5909) 8 1/2 Women (R) Fri., Tue. Thu. 4:30, 7:10, 9:40; Sat. Mon. 2:00, 4:30, 7:10, 9:40

# UPTOWN

7:30, 1000; Time Cook (R) Sal-Mon. (T1:30) Museum of Photographic Arts 16:49 El Prado, Balbas Park (619-238-7559) Fallen Angel, 5/25, 5 and 8:45 p.m.: Angel Face, 3/25, 7 p.m.; Notorious, 3/26, 5 and 9 p.m.; Stranger on a Train, 3/26, 7 p.m.: Seven Chances and My Wife's Relations, 5/28, 12 noon, 2 p.m. and 4 p.m.

#### EAST COUNTY EL CAJON

Parkway Plaza 18 405 Parkway Plaza (619-401-3456)

Mission: Impossible 2 (PG-13) Fri. Thu. (12:30, 1:00, 1:30, 3:30, 4:00, 4:30) is 50, 7:40, 7:40, 1:30, 1:30, 0.130, 5:30, 4:30, 4:30 is 50, 7:40, 9:40, 1:30 915, 1015, 8 ood Trip (81 hr. . Thu 1220, 1215, 2015, 8 ood Trip (81 hr. . Thu 1220, 1215, 2015, 916), 1015, 5 mull-Tome Crocks (102 hr. Thu 1205, 2015, 916), 1015, 8 mull-Tome Crocks (102 hr. Thu 1205, 2015, 916), 1016, 1

Now Hiring - Apply at Theatre ( -?- ) Fri.-Thu.

Rancho San Diego Stadium 15 2951 Jamasha Rd. (619-660-3460) Call theater for program information

# LA MESA

Grossmont Center 8 Theatres 5500 Grassmont Center Dr. (619-465-7100) Mission: Impossible 2 (PG-13) Fri.-Mon. (11:30, 2:25) 5:15, 8:00, 10:45; Tue.-Thu. (11:30, 2:25, 5:15) 8:00, 10:45; Mission: Im 

**Grossmont Trolley 8 Cinemas** 

#### SANTEE

Santee Drive In IMPERIAL REACH 10990 Woodsule Ave. (619-448-7487) Mission: Impossible 2 (PG-13) Fr. Wed. 815, 12:30. Battlefield Earth (PG-13) Fr. Wed. 10:25; Road Trip (R) Fr. Wed. 8:15, 10:40; Gladiator (R) Fr. Wed. 10:00 Studio Cinema 3

# SOUTH BAY CHULA VISTA

Cinema Star Chula Vista 6

to Me; Screwed, My Dog Skip; The Road El Dorado; Erin Brockovich; Keeping the Faith; 28 Days; The Flintstones in Viva Rock Vegas

Cinema Star Chula Vista 10

Palm Promenade 24 Palm Promenade 24
770 Demory Raud, Sun Diego (619-558-2262)
Mission: Impossible II; Shanghai Noon
(Gc-13); Road Trip (RI; Small-Time Crooks;
Screwed (PG-13); Center Stage (PG-13); Dinosaur (PG); Battlefield Earls (PG-13);
Gladiator (R); The Flinistones in Viva Rock
Vegas (PG); Frequency (PG-13); U-571
(PG-13); Final Destination (R)

Rancho Del Rey 16 1025 Tierra Del Rey (619-216-4707) Mission: Impossible 2 (PG-13) Fri. (12:30.

1:15, 1:45, 5:20, 4:20, 4:50) 6:50, 7:10, 7:40, 

13) Fri. (12:25, 1:15, 3:40, 4:30) 7: 10:15: Center Stage (PG-13) Fri. 7:10, 9:40; Screwed (PG-13) Fri. 5:00): U-571 (PG-13) Fri. (12:35) 9:45: Frequency (PG-13) Fri. (12:35) Frequency (PG-13) Fri. ( S. Where the Heart Is (PC

Vogue

Up at the VIIIa — W. Somerset
Maugham in his famous potboiling mode
upper-crust Brits, an American lew, and a
Austrian refugee in Italy in the darkening
days before WWII. A moral crisis, couple
with a reads-to-pounce Black Shirt, follow
heavy foreshadowing and heavier coinci-

soddess, and you're just a whore!"). Kristii

Scott Thomas manages to fashion a sem-blance of a performance out of the tiny cracks in her china-figurine demeanor, and Anne Bancroft is a kind of dust devil dart

ing over a barren plain; but the slumbrous sotte voce Sean Penn, unable or unwilling t

# 82: Palm Avenue, Imperial Reach 619-129-961 Screwed (PC-13), Dinosaurs; Battlefield Earth, The Flintstones in Viva Rock Vegas

NATIONAL CITY Screwed and The Skulls

South Bay Drive In 2170 Coronado, Importal Beach 1619-433-2227 Mission: Impossible II and Battlefield Earth (PG-13): Shanghai Noon (PG-13) and Di-nosaur (PG): Road Trip (R) and Gladiator (R)

# Sweetwater 9 Theatres

Sweetwater 9 Theatres Mission Impostable 2 PG-131 Fr. Mon. (1280, 198, 309 (420, 680, 730, 698, 101). (1280, 198, 309 (420, 680, 730, 698, 101). (1280, 198, 300 (420, 680, 730, 698, 101). (1280, 198, 198). (1280, 198

5:40, 8:10, 10:35; Tue: Thu. (3:15, 5:40) 8:10. 10:35; The Flintstones in Viva Rock Vegas (PG) Fn.-Mon. P.M. (12:25); Tue: Thu. (2:1)

# NORTH INLAND BONSALL

Cinema Star Galaxy 6

History Team! Mission Road, Romail (200-945-8781) Mission: Impossible II, Shanghai Noon (PG-13), Dinosaur (PG), Road Trip (R), Gladiator (R), U-571 (PG-13)

# CARMEL MOUNTAIN

Carmel Mountain 12 116:20 Carmel Mr. Rd. | 858-671-9770 | Mission: Impossible 2 (187-18) Fr. Mon (10-30, 115) 4-03-7-00, 950, Toe. Thu. 110-50, 175, 4-05) 7-90, 9-50, Mission: Impossible 2

10:20 Shanghai Noon 13, 9.33; U-571 Tue., Thu., (145, 415) 6:30, 9:20. Center Stage (PK) - 19) Fri., Thu. (10:35, 12:95, 3:35) 6:15, 9:00. Battlefield Earth (PG-13) Fri. The (3:20) 8:45; Where the Heart is (PG-13) Fri., Mon. (12:45) 5:55; Tue., Thu. (12:45, 5:55); The Flintstones in Viva Rock Vegas (PG) Fri., Thu. A.M. (11:20)

#### ESCONDIDO

Carousel Cinema 6 1868 East Valley Parkway, Escondido (858-480-4666) Call theater for program information

Del Norte Plaza Movies 8 362 W. Del Norte Pkwy. (760-745-4470) Dinosaur (PG) Fri.-Thu. 11:45, 1:45, 3:45, 5:45, 7:45, 9:40; Shanghai Noon (PG-13) Fri. Thu. 12.15, 23.55, 450, 710, 93.05, Road Trip 10. 12.15, 23.55, 450, 710, 93.05, Road Trip 10. 12.15, 23.45, 50.5, 70.09, 93.05, 70.09, 93.05, 70.09, 93.05, 70.09, 93.05, 70.09, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 70.05, 70.00, 7

Poway 10 Cinemas

RAMONA Ramona Twin Cinemas

SAN MARCOS Silver Cinemas

San Marcos 6 Cinemas

(858-480-8900) Theater closed San Marcos Stadium 18 Cinemas

# NORTH COASTAL CARLSBAD

Plaza Cinemas 2565 El Camino Real, Carlibud (858-729-Mission: Impossible II; Center Stage (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 (760-36-SHOW)

High Fidelity: The Rocky Horror Picture Show 5/26, midnight

# Wiegand Plaza 8

(760-942-5544)
Mission: Impossible II; Shanghai Noon
(PG-13): Small-Time Crooks, Road Trip (R):
Battlefield Earth (PG-13): Gladiator (R):
Frequency (PG-13): U-571 (PG-13)

# La Costa 6

OCEANSIDE

# Cinema Star Mission Marketplace 13

Occariode (260 806 LTSO) Mission: Impossible II, Shanghai Noon (1943 10) Dinosaur (1943) Road Trip (1893 Small-Time Crooks Battlefield Earth (1843 10) Center Stage (1943) Gladiator (184) Where the Heart Is

# Oceanside 16 ### Mission Avenus, (Avenuale 2004-1941). Mission: Impossible III. Shanghai Noon (Nc.13), Dinosaur (Nc.) Screwed (Nc.13). Battlefield Earth (Nc.13). Center Stage (Nc.13). Small-Time Crooks: Frequency (Nc.13). Small-Time Crooks: Frequency (Nc.13). Road Trip (Rt. U-571-1) (Nc.13). Where the Heart Is, Rules of Engageme

Star Theater

Town and Country

The last time I ate at Tapenade, I was nearing the end of Stacy Schiff's Véra, a biography of Mrs. Vladimir Nabokov. While chasing butterflies, Vladimir had just taken a near-fatal tumble down viadimir had just taken a near-ratal tumbie down a steep Swiss hill, and Véra, his soon-to-be-widow, was, within a few pages, about to fall and break her hip. As I ambled down Prospect Street, Véra I, tucked under my arm, the weather was unsea-

sonably chilly.

Tapenade has to have one the warmest, most rivilized dining rooms in the county — blond wood floor, canted white ceiling, waiters in crisp white aprons. Two tables away from me sat a couple in their late 60s. They told their waiter they were from Pasadena. They'd been coming to Tapenade since it opened two years ago, when the husband begar, making regular visits to Scripps Clinic

begain making regular visits to Scripps Clinic.
"I'm so proud of him," the write told the
waiter about her husband. She folded a Hermes
scarf over the back of her chair. "Most men would
never confide to their wives the sort of symptoms
he was having."

The husband, wearing a light blue blazer.

and brightly patterned madras shirt, cleared his throat "Now, let's look at the menu. Say, what about this arctic char? That's a deep-lake fish, isn't it? Fished for it myself up in northern Canada."
"Our char, monsicur," said the waiter, "is flown in from the Savoie region in France."

A few weeks earlier I was sitting in Tape nade, concentrating on delicate slices of tuna belly I hat had been seared briefly. When I glanced up I saw poet Quincy Troupe and his wife, looking like African royalty, sweep out of the room, both of them laughing uproariously. There's always something interesting going on at Tapenade which is one of the reasons I return.

The staff responds to any request with "Of In staff responds to any request with Of course, my pleasure. "One waiter, Samuel, is so attuned to his dining room that if you drop a fork, he appears with a replacement almost before your fork clatters to the floor. Ask Samuel what is best on the menu and he sighs, "Such questions, monsieur, are the bane of my existence as a waiter. I am French, you see, and I think the entire menu is excellent. "Samuel is also a waiter who will

guide you to bargains on the wine list.

Under Samuel's care I have eaten slices of mahogany-colored duck breast bathed in a translucent port reduction. I have spread silky foie gras



terrine on thin wedges of hot fresh combread. I terrine on thin wedges of not fresh cornbread. I have, after dinner, sipped clear cold Poire William, a liquor that tastes strongly of fresh ripe pears. Samuel smiled, "Poire William is the perfect way to end a meal, n'est-ce pas?"

So it was thanks to Samuel that last week, with

Or It was trained to Samuer that as week, with Vera for company, I ate my way through Tapenade's five-course "tasting menu with accompanying wines." My meal began with a glass of Beaumes-

de-Venise, a Muscat wine, and the foie gras terrine, beside which sat toic gras terrine, deside which sat a spoonful of fresh figs blended with cream and port. Across from me the older couple seemed to be discussing mortality. The wife said, "The advays thought heaven and hell should be viewed as a metaphor for life."

I wanted to cavesdrop more intently, but I

was eating fast. Samuel placed before me a glass of white Sancerre and a small plate of scallops, flecked of white Sancerre and a sman pane of scanops, necked with black truffle, flanked by white asparagus spears. I was still mulling over the nice way dark, almost smoky truffle played off the clean Sancerre when Samuel brought me a chunk of sweet fresh

lobster, drizzled with butter, and surrounded lobster, drizzied with butter, and surrounded with fresh green peas and baby lima beans. The couple still chattered about the afterlife. "Hell?" said the husband. "Never cared for the whole idea. Too much stick, too little carrot." The wife noticed I was listening. She glanced at my lobster,

smiled, said, "Isn't that to die for?" smiled, said, "Isn't that to die for?"

In Vêra, propped before me,
In Vêra, propped before me,
Vladimir was in a Swiss clinic having difficulty breathing, He
temperature had climbed to 107
degrees by the time Samuel brought
my veal medallions. They were elegant little disks,

about the size of an infant's palm, and they were about the size of an infant's paim, and they were so tender I could cut them with my fork. The accompanying St. Emillion went well with the veal, although I couldn't help remembering that Véra took a dim view of frinking. The Nabokovs always kept a bottle of wine on hand for guests. but Véra kept it well hidden from Vladimir

I took Véra with me to Tapenade's patio, where I had my Poire William and coffee. Samuel brought me a plate of shortbread cookies and homemade caramels. From where I sat I could see

1/2

# Tapenade

7612 Fay Avenue, La Jolla 858-551-7500

ATMOSPHERE: Low-key and extremely

SERVICE: Suave, kind.

SOUND LEVEL: Low.

RECOMMENDED DISHES: foie gras in any of its forms; duck breast in port reduction; veal medallions; lobster with spring vegetables; scallops with black truffles.

WINE LIST: Interesting but not inexpensive Your waiter may point you to some bargains. PRICE RANGE: Moderate to expensive Lunch entrées, \$7.00 to \$17.00; dinner entrées \$18.00 to \$29.00.

HOURS: Lunch, Tuesday through Sunday, 11.30 a.m. to 2:30 p.m. Dinner. Tuesday through Thursday and Sunday, 5:30 p.m. to 10:00 p.m. Friday and Saturday, 5:30 p.m. to 10:30 p.m.

#### WHAT THE STARS MEAN:

- (None) Poor to satisfactory

  ★ Good

  ★★ Very Good

  ★★ Excellent

  ★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at www.sdreader.com

the older couple in the dining room. They were sipping their coffee, holding hands. Vera's ashes were joined with Vladimir's in a modest Swiss cemetery. Samuel brought me my bill. I paid him. He offered his hand

"It's been a pleasure serving you, monsieur. But I'm sorry to say this is my last week at Tapenade."

\$2 OFF

# **Emotions Ooze**

FORK

It looks like baby bird beaks trying to break through the yellow skin.

ou know why I went to State?" says Frankie. We're rumbling up El Cajon Boulevard in the 115 bus, heading for his alma mater.

Suddenly he pulls the cord.

He leaps down and out the door. I follow. Bus hauls off. Now we're standing on El Cajon at 59th, "Over there," says Frankie. "That's why I went to

State."

I look across the road. A
red neon sign. "Cafe." On a lil' ol' white house ED BEDFORD with maroon canopies. "Living Room," says Frankie. "Went there just about every night.

Place was always packed."
"That's where you met..."
"Joanne? Yeah."
"And Hilda?"
"Uh-huh."

I mean, we're talking ancient history. Five, I mean, we re taiking ancient instory, rive, six years ago. Hilda was the one who took Frankie for everything he had. Like a computer and a cat, I think it was, Joanne stuck with him till he announced he wanted to go back to school the other day. "Call me when you've grown up," she said in the note. We cross the road. Emotokie'le "Thous "Thou

every pore he has. I start to whistle "Those every pore he has. I start to whistic Inose were the days... "But I can see what a hangout this place would be at nighttime. Even now, in the morning. You enter through protecting hedges to a patio. Walk on rosy, well-worn tiles. Past wrought-iron bistro tables with gray marble tops. And benches and long tables, most under the shelter of a big-leaf rubber tree from India. Can just imagine the slopped coffees and textbooks scattered all over them. Kids under the lamp-light sitting, sipping, studying, sweating tomorrow's test, hip to hip, flirting like crazy. Now I'm the one going all

retromantic. Inside, it's low-ceilinged,

Inside, it's low-ceilinged, woody, with Persian carpets on the floor, big solid chunky classy ancient tables, and lots of art on the will, lapanese faces. Olde World maps, mirrors with curly-leaf gold frames. Carvings of heroic horsemen. Deep-draft couches. The notice board tells with the country of the c Deep-draft couches. The notice board fells you it's a student hangout. "Math Tutor, call 516-..." "Lernen Sie Deutsch?" "Actors Needed!" "Room 4 Rent." And on som tables, cards saying "This Table Reserved for Food Orders Only. No Studying!!!" An icom Internet computer (10 cents a minute) sits near the door.

"Have a good one, Mohammed!" This is Carrie Lynn and Sarah to a customer on his way out. They're the gals behind the counter. They turn their heads in synch. "What'll it be,

They turn their heads in synch. "What ii ii be, genilemen?"
"I'm buying," says Frankie. His voice is kind of thick. Why fight him" The Works, "he says. They nod. I look up at the huge chalkboard wall menu. Breakfasts, lunches, dinners, and two dozen different kinds of coffee, from \$1.35 house to \$2.60 Turkish to \$3.95 iced Vietnamese.

The Works is a \$4.95 omelet loaded with The Works is a \$4.90 ometer loaded with bacon, ham, onions, tomato, peppers, and cheese on top if you want it. "Comes with house potatoes and fruit and our own baked bread," says Sarah.

Okay, so it's blow-out time. I had set my

Calendar

eyes on "Two eggs any style, house potatoes and fruit (\$3.50)." But now, hey, I'm looking at the shrimp skillet, \$5.95. The gals say I won't be able to finish it.

be able to finish it.

We grab house coffees (free refills on your first visit, says Sarah; 50 cents after that) and sit down opposite a silver dolphin water dispenser at a big old table you'd expect to find George Washington at. The chairs are old-fashioned

and solid too.
"Oh God," says Frank. "I think this was
the table that Hilda and I first..."
Carrie Lynn saves me. She arrives with
the plates. And man! Frank's "Works" is a fat roll of omelet bristling with stuff. It looks like baby bird beskt trying to break through the yellow skin. Mine is a bigger wooden platter loaded with a brown ceramic skiller and bowls of fruit and salsa and two thick slices of brown French bread. I look at the golden mess in the skillet. "What's inside?" I ask Carrie Lynn.

"Shrimp, onions, green peppers, tomatoes, artichoke hearts, scrambeld eggs, and our house potatoes," she says. The fruit bowl's pretty generous too. Cantaloupe, strawberries, grapes, and a large chunk of We don't say a great deal for the next 20 minutes. Frankie's back chomping with Hilda or Joanne. Me, I'm concentrating on just flattening the mountain. But the shrimp are great, the salsa helps, the artickoke heart pieces and the O'Brien potatoes are just the kind of gunk I need right now. The fruit, like the orange alice, freshen you up for another round.

round.

I get talking to Phyllis, her daughter lennifer (eating the \$3.50 two-eggs breakfast), and a friend. They're here celebrating Phylis getting married again. "We come here every week anyway," says lennifer. "People even come to play mah-jongg. It's the neighborhood invol!"

The owner comes by. Ralph Koenig. From Zurich, Switzerland. Says he started this back in 1991. "We used to hang out in places like this after school in Zurich," he says. "I thought people might appreciate it here." And do they? "You should come back in the evening. It's

But not too crazy for him to stock the place with antiques. "That mirror behind you," he says. It has a fading painting of a girl and a boy, lovers, above it. "That's 18th Century. French."

French.\*

Frankie looks up at it. Sighs.

Still, as he feeds his face, Frank seems to work through the problem in his head. At least, when we both sit back, exhauted, victorious, he says, "Thanks. Think I can get on to State now."

The Place: Living Room, 5900 El Cujon Boulevard. 619-286-8434
Type of Food: American
Frees: Bradysta-vella-v

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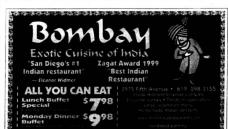
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# **Final Harvest** in Cucamonga

"The price went up considerably when they put the trendy modern names on the same vineyards."

while back, I noted with pleasure the arrival in stores of the '99 Grenache Rosé from Joe Hart's Hart Winery in

Rose from Joe Hart's Hart Winery in Temecula. Though the '98 got a lot of press— from such widely read sources as the Wall Street Journal's Friday wine column, the Wine Enthusiast, and Sunset magazine, plus former San Diego wine columnist Dan Diego wine columnist Dan Berger's newsletter — the price was still a cheerful \$6.90 the price was still a cheerful \$6.90 the price was till a cheerful \$6.90 the price was MATTHEW LICKONA

Imagine my horror, then, when I glanced at the label just before opening my first bottle of the season and read, "Collins Ranch, the season and read, "Collins Cucamonga Valley — Final Harvest." Say it

ain't so, loe.

According to Thomas Pinney's History of
Wine in America, after Pierce's disease laid waste
to the vast Los Angeles wine industry in the mid-1880s, "Winegrowing...tended to shift eastwards to the region of Cucamonga." By

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1890, the region was producing 279,000 gallons of wine, "and it was here that Secondo Guasti's beginning in 1900, developed the "world's largest vineyard"...and created a strong market for Cucamonga wine among the Italian communities of the East Coast.

The vineyards of that region persisted through Prohibition, ession, and war in the 20th Century but fell victim at last to tract homes, freeways, airports, and industrial parks. Only rapidly diminishing vestiges survive in the 1980s."

Collins Ranch is one of those Cucamonga Collins Ranch is one of those Cucamonga vestiges. The vineyards but up against the Ontario airport, and in recent years, chunks of land have been carved away — most recently, for additions to the FedEx and UPS freight terminals. But some acreage remains, and the vines — ancient and gnarled, protected from the blight of phylloxera by the sandy soil — still yield fruit of excellent character, fruit that Hart

uses to produce his Grenache Rosé.
"The reason I like the Cucamonga fruit is
that it's old vine," says Hart. Because of the

EARLY BIRD DINNERS

(619)221-8000

vines' age, they tend to produce low yields of intensely fruity grapes. Plus, it's hot, and "Grenache really likes heat. In the Southern Groundh really like heat. In the Southern Rhone Valley, it grows in those roxly vineyards where the rocks hold the heat of the sun way past sunset, so you get a lot of extra heat. Cucamonga probably has a lot of that same heat. I can't imagine getting better Grenache than I'm getting out of Cucamonga," and Collins Ranch in particular.

Hart started buying Cucamonga fruit in the winery, to "go off on the road-off the winery, to "go off on the road-off the winery, to "go off on the road-off that there was good stiff up there. Mouveder, Grenache, and Cinsualt, plus old-vine Zinfandel. At the time, of ourse, the Cinsualt was called Bake Malvoise.

Cinsault, plus old-vine Zinfandel. At the time, of course, the Cinsault was called Black Malvoisie, and the Mouvedre was called Mataro. The price went up considerably when they put the trendy modern names on the same vineyards.

"I made a varietal dry red Grenache for two

vintages, and that was a really tough sell, though vintages, and that was a really tough self, hough it was a really nice wine. So I decided to do a Rhone-style blend — Mouvedre, Grenach, cinsault — whatever I could get from up there plus my own Syrah. I needed an intense Grenache, so what I did was pull off part of the juice and cold ferment it out as a rose. The rose became a sort of happy side effect. Hart still became a sort of happy side effect. became a sort or nappy size effect. That said follows the format, though the Rhone blend is now composed of Grenache and Syrah only. Production has grown from about a hundred cases in his first vintage to 580 of the '99, "and we still run out by middlemper."

we still run out by mid still run out by midsummer."

And what of the dire label? Happily, it is, for now, a mistake. The vineyard still stands. "That was a surprise to find that out," laughs Hart, writer] Dan Berger was trying to start some kind of Save the Vineyard charity or something, but I don't know if he really knows what the land is worth." Jason Bushong, winemaker

at Galleano Winery in Mira Loma, estimates that his winery either farms or buys "90 to 95 percent of the fruit grown in the area," including Collins Ranch, which he then sells to Hart. He tells me that sells to Hart. He tells me that the current owners "have been grape growers in the area, but the land is just far too valuable to grow grapes on.... Third-generation farmers whose grandfather planted the vineyards way back when are now very wealthy people. So that's their scene, and a lot of them sell out. It's just worth them sell out. It's just worth a lot of money, and it's difficult to farm these days — this is not zoned agricultural. There's a lot of pressure to say, 'Hey, I can get a lot of money for my property, and even though it makes really nice grapes, I'm not a winemaker, and I don't care that much." If Collins Ranch does fall

under the developer's shadow, says Hart, "Jason and Don [Galleano] assure me that [Galleano] assure me that there are other old-vine Grenache vineyards up there that are as good as Collins Ranch, but that remains to be proven. I hope that's the case, but it looks like we've got at least another year to find that out."

# RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Widmer (reviews by Max Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete searchable list is available online at searchable list is available online at www.SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entrie. Love below \$10; moderate: \$10 to \$16; expensive: more than \$16. Please call restaurants in advance for reservations.

# NORTH COASTAL

BULLY'S NORTH 1404 Camino del Mar, Del Mar, 858-755-1660. Espe oer Mar, Del Mar, 888-753-1660. Espe-cially during summer, this branch is the most colorful and is jammed with the iporting crowd, which makes the place exciting. Food is the same as at other Bully's, but the high intensity carries it. Steak, prime rib, hamburgers, fries, and fresh fish are favorites. Open daily,

CALIFORNIA BISTRO Four Seasons CALIFORNIA BISTRO Four Seasons Point. Resort Aviara, 7100 Four Seasons Point. Carlsbad., 760-603-6800. On Friday night there's an all-you-can-eat seafood buffet in the more casual dining room of the hotel. The cost is \$35,00. Reser-vations must be made weeks in advance. Cancellations charged to your credit card. Geomeory netties and better the cost.

Expensive.

CALIFORNIA PIZZA KITCHEN 437

South Highway 101, Suite 601, Soilan Beach, 885-90-999. Here's a good
family restaurant where you can take
your children and grandchildern for saidals, patts, pizza. There are 28 pizza.
The chicken regulus with spinsach ferwiches. Same memu, lunch and dinner,
your control of the children regular size of the
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TOMIKO JAPANESE REST. 87 Encinitas Boulevard, Encinitas, top of hill next to Best Western, 760-633-3587. Good sushi bar, good service, some ocean view. Combination dinners

Plaza, 11602 Carmel Mountain Road, 858-675-4424.

mesquite. Limited sush menu available. Fine value, but not a place for the three C's: calm, conversation, and contempla-tion. Open daily, lunch and dinner. Con-tinuous service. Moderate to expensive.

tinuous service. Moderate to expensive.

IE PORNAIO CUCINA ITALIANA
1535 Camino Del Mar, Del Mar Plata.
1535 Camino Del Mar, Del Mar Plata.
1538 A 1536 Rela II Permaio offera a 1638.
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1538 R

LA BONNE BOUFFE Town and Coun-ry Shopping Center, 471 Encinitas Boulevard. Encinitas, 760-450-4081. Boulevard. Encinitas, 760-450-4081. legs (when in season), duck in pepper-corn suce, and Dover sole in temon butter sauce are the staples of this French provincial restauran. Dinners are a la carte. Charming room and sen-sitive wine list. Dinner luxedy through Sanday. Moderate to expensive. LA BONNE BOUFFE Town and Cour

LA ESPECIAL NORTE 664 N. High-way 101. Leucadia (1-5 to Encinita)

way 101, Leucadia (1-5 to Encinitas Boulevard; turn right on 101) 760-942-1040. Specializes in Mexican dishes; 12 extraordinary soups prepared daily. Seek out this one. Low.

NOBUJAPANESE RESTAURANT 31: South Highway 101, Solana Beach 858-755-0113. The menu at thi

858-755-0113. The mean at this gournet lapanese restaurant office to such items, 20 stunning and unique pertainers, 20 stunning and unique pertainers, and a long last of enterior chalding an eight-course feat such too dinners. Two doning rooms are available: the levelers is at the sushi has Especially on the weekends, arrive and to avoid with the country of the co

expensive.

PAMPLEMOUSSE GRILLE 514 Via de la Valle, Del Mar, 858-792-9090. Surry he best French provincial restaurant in town, the food is exquisite: The mushroom raviol in highly recommended. The brusket of beef in harbecue sauce is outstanding, but you should call in advance for it. Outstanding lunch menuations for it. Outstanding lunch menuations of the control of the contro

FOTATO SHACK CAPE 120 West! Stered 105 South Highway 101), Escain-Stered 105 South Highway 101, Escain-Stered 105 South Highway 101, Escain-Stered 105 South Highway 101, Escain-Stered 105 South Highway 105 Sout

Arrive early weekends. Open dayle, Low. SAMURALIAPANER ESTAURAN. 1979. Lomas Santa F. P. Drive, Solinas Beckling, Santa F. P. Brive, Solinas Beckling, Santa F. P. Brive, Santa F. P. Brive, Santa F. P. Brive, Santa F. Brive, San

Open daily. Moderate to expensive. SCALINI 3790 Via de la Valle, Del Mar, 858-259-9994. A handsome dining goom offers northern Italian specialite: with at least ten pasta dishes. All items on menu, which includes fresh fish and seafood, are tempting and well pre-pared. Imposing surroundings and ex-cellent service. One of the best Italian restaurants in North Compt. Own for

### ENCINITAS CAFE 331 South Highway 101, Encinitas, 760-632-0919. This American cafe serves breakfast from opening to closing, Egg dishes are served with biscuits and grayy. Sandwiches and salads for hunch; American entires for dinner. Fast, excellent service. Open daily, breakfast, lunch, and dinner. Low. tions. Low to expensive.
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resours. Sam emeu lunch and dinner.
Call for hours and directions. Moderate
to expensive. daily, breakfast, lunch, and dinner. Low. THE PISH MARKET 640 Via de la Valle, Del Mar. 838-735-2277. From the mo-ment in opens until closing, there's accura-ia till. The reason: lots of fresh food, on-the-run service, and a choice of 15 to 20 fresh fish items, accompanied by sour-dough break potatoes or rice, and colesias-or cottage chesse. Fish is grilled over mesquite. Limited study menu available. Fire value, but not a sheer for the three-

to expensive.

WHEN IN ROME 1108 South Highway
101, Encinitas, 760-944-1771. This elegant restaurant offers three dining areas
and a menu with outstanding appetiz-

# NORTH INLAND

ANTHONY'S RANCHO BERNARDO 838-451-2070. One of the best features of this handsome branch of Anthony's is that it accepts reservations. This relieves you of waiting around until your name is called. The dining room also tends to be less frantic than the downtown branches. Good fish and chips, seafood salads, broiled fish. Fast serv.

American & Seafood

PB Sushi Club labanese

Pizza Nova Italian --

Bollicine Italian ...

Hard Rock Cafe Continental

Hops! Bistro & Brewery American-

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Palomino Euro Bistro California Cuisine -244

Harry's Coffee Shop ...

Moondoggies American

Rock Bottom America

Roppongi Asian-Fusion

Star of India Indian --

Su Casa Merican

Lila's Urban Tapas -Marrakesh Moroccan

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The Surfside Sush & California Courtal .... 2358

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ice. Open Daily for Lunch and Dinner.

ASHOKA THE GREAT 9474 Black ASHOKA THE GREAT 9478 like. Who this plends of the first plends of

and dinner. Low.

BOLSA VIETNAMESE CUISINE
RESTAURANT 9225 Mira Mesa Boulevard, Suite 118, 888-693-3663. Try this
fine Vietnamese cafe run by an energetic woman named Trang, Over 130
items on the menu. Especially jolly
weekends. Open daily for breakfast,

CHIEL-ANN VIETNAMES CUI-SINE 1679 Breand Cester Drive, Suite 10, Rancho Bernardo, 583-489-121, Gournet Vietnames, 1984-489, 121, Gournet Vietnames, items, nany with French influences. Good bets are chicken crept. fresh indi-nation of the control of the control with lemon grass, stage and sour soop, white control of the Monday. Open for lunch Tursday through Friday: dinner Tursday through Friday: dinner Tursday CHIEU-ANH VIETNAMESE CUI

EL BIZCOCHO Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 858-675-8500 or 858-487-1611. Rack of lamb and fresh salmon

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	Kenny B's Memphis-style BBO2128
	King's Shish Kabob Mediterranean 2123
l	Maloney's Tavern Continental2125
ı	Octopus Garden Sushi & Pacific Rim 2129
ı	Olé Madrid Spanish Mediterranean2117
ı	Rock Bottom American2121
	Sammy's California Woodfired Pizza2127
	Sevilla Spanish & Seafood2107
	Star of India Indian2102
	Sushi Deli Japanese2106
ı	Vincenzo's Italian2124

# SOUTH BAY

& CORONADO	
Anthony's Fish Grotto	4
D'Lish Gourmet Pizza, Salad, Pasta	-
D'Lish Xpress Pizza, Salad, Pasta	- 5
Pizzeria Uno Chicago Bar & Grill	. 2

UPTOWN &	
NORTH PAR	K
Bombay Exotic Cuisine of India	2207
Caliph Lounge & Deli	
Casa Sanchez Mexican	2181
Cottage Cafe Polish-Russian	2192
DeLuca's Italian	
Grangers & Ethiopian Cafe	- Barren
Ethiopian & American	2190
Khyber Pass Afghan	2194
Pizza Nova Italian	2191
Sanfilippo's Italian	2175
Thai Foon	2188
NORTH COUN INLAND	TY

#### Cookinit.com Personal Chef Forever Fondue American Ginza-Sushi Japanese --

NORTH COUN INLAND	TY
Anthony's Fish Grotto	278
Ichiro Japanese Restaurant	278
New Wharf Bar & Restaurant	
American & Oriental	2787
San Luis Rey Downs Continental	2783

# EAST COUNTY & STATE COLLEGE

Anthony's Fish Grotto2860	MISSION VALLEY
Casa Picante Mexican         2861           Pizza Nova Italian         2859           Tio Leo's Mexican         2856	Chin's Garden Mandarin Szechuan 2272 Chiba Japanese & Sushi 2260 Ginza-Sushi Japanese 2282
BEACHES & POINT LOMA	Joe's Crab Shack Seafood 2255 Old Town Mexican Cafe 2264 Pizzeria Uno Chicago Bar & Grill 2261
Aquapolis Restaurant Japanese 2369 Atlantis Restaurant Seafood 2356 The Atoll Restaurant Mediterranean 2362	Sammy's California Woodfired Pizza 2268 Seau's The Restaurant American 2267 Shanghai Mandarin 2280 Thai Time II 2273
➤ The Blue Crab Restaurant Seafood 2355  Broken Yolk American 2330  Cafe India Indian 2363	Tio Leo's Mexican2263
Cares Bar & Grill American 2347 Chateau Orleans Cajun 2333	North County Coastal
Cucina Fresca Italian 2350  Dockside Restaurant	Calypso Cafe South American2734  Don Chuy Restaurant Mexican2712

-2352

... 2250

-2327

-2367

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2422

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# DUNTY

MIDWAY.

OLD TOWN &

Calopso Cafe South American 22 Don Chuy Restaurant Menican 22 Greek Vallage 22 Ki's Restaurant Health Food & Juce Bar 22 Mikko Japaness 27 Neumars American 27 Pasuge to India Indian 27 Pasuge to India Indian 27 Pasuge Tutalian 27	COASTAL
Greek Village 27  Ki's Restaurant Health Food & Jusce Bar 27  Mikko Japanes 27  Neimans American 27  Passage to India Indian 27	alvpso Cafe South American27
Ki's Restaurant Health Food & Juice Bar 27 Mikko Japanese 27 ▶ Neimans American 27 Passage to India Indian 27	on Chuy Restaurant Mexican27
Mikko Japanese         27           ▶ Neimans American         27           Passage to India Indian         27	reck Village27
► Neimans American 27 Passage to India Indian 27	i's Restaurant Health Food & Juice Bar 27
Passage to India Indian27	likko Japanese27
	eimans American27
Pizza Nova Italian	ssage to India Indian27
Roma Mia Italian27	oma Mia Italian270
Sammy's California Woodfired Pizza 27	mmy's California Woodfired Pizza 27.
Star of India Indian	ar of India Indian27
Taste of Thai27	
Tio Leo's Mexican27	o Leo's Mexican27
Twins Restaurant French27	vins Restaurant French274
Wild Note Cafe California Cuisine27	ld Note Cafe California Cuisine270

# CLAIREMONT, UNIVERSITY CITY. KEARNY MESA &

I IERRASAN IA	
94th Aero Squadron American	2552
Angelo's Italian Restaurant	554
Ashoka the Great Indian	564
Blue Collar Grill American	580
Dickey's Smokehouse BBQ2	629
D'Lish Xpress Pizza, Salad, Pasta	579
The Good Egg American2	555
Khyber Pass Afghan2	560
Nozomi Japanese	578
Tajima Japanese Restaurant2	577
Thai Orchid2	569
Tio Leo's Mexican2	630

Torreyana Grille American & Seafood To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

Vegeta Fine L FREE CHAI FOR TWO Galol



Fluke fillet crusted with toasted, minced pumpkin seeds topped with two chile-dusted Jumbo

It's served with pineapple mango salsa, black beans, guacamole and confetti rice, and includes a green salad with Anthony's own



WINERY

"after I had the labels printed and everything

"after I had the labels printed and everything.
The story we got last year at harvest time was
that it was going to be ripped out and probably
become some kind of industrial park, so we
went ahead and did that."
Still, while there will most likely be a 2000

Collins Ranch Grenache Rose (perhaps an

Epilogue harvest?), "I think it's a foregone conclusion that [the vineyard's] days are numbered. I understand the land is worth in the neighborhood of \$400,000 an acre. [Wine

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Nightly "Specials"... In a very special place!

# Come join the alfiesta?

Anthony's Fiesta Special features a Shrimp.

jalaneño ranch dressing.

Join the fiesta, all this month!

duces some of the best meals in North County, All-you-can-eat buffet brunch Sunday, Open nightly for dinner. Expensive.

PRENEET BATTORIA 10.2 South Rancho State F Road (cat Recinitias Roulevard, turn eat to Rancho Santa F Road), 760-944-9500. This multire-global recinitias Roulevard, turn eat to Rancho Santa F Road), 760-944-9500. This multire-global recinitias recinitias and recinitias recinitas recinitias recini

THE FRENCH MARKET GRILLE THE FRENCH MARKET GALLE15117 Bernardo Heights Parkway at
Pomerado Road, Ralpha Stepping, Comre, Rancho Bernardo, SieHeights Parkway at
Park, Rancho Bernardo, SieHeights Parkway at
Park, Porduces superh nouvelle cuisme.
Menus change monthly, but when avaide
be sure to order lamb shanks and
cog an urin. Breakfast served Sunday;
lunch and dinner: served daily.
Expensive. (Call for directions to the
restaurant.)

ISLAND BOY GRILLE 10066 Pacific Heights Boulevard, Sorrento Mesa. 858-452-7708. If you've been searching for Hawaiian and South Pacific food, you'll love the cooking here. Best bets: Kalua pig, Kahuna shrimp, mahi mahi. lumpia. Open daily for lunch. Low.

RESTAURANT EUROPA 9379 Mir. RESTAURANT EUROPA 9379 Mira Mesa Bouleavard, 638-693-3252. If you love German food or would like to try it, hasten to this restaurant. The new management retains the same high stan-dards. Meat balls with potato salad, ports steak with red cabbage and moodles, rolled beef with potato pancake and saverkraut are all mouthwaterine. A separate bar room serves draft German beers and food specials (a two-foot weiner) to late hours. Closed Monday. Moderate.

Moderate:

VALENTINO'S 11828 Rancho Bernardo.
Road, New Mercado, Rancho Bernardo.
858-451-2000. Located in a shopping
center that will eremind you of Severly
Hills, Vadentino's has a lovely interior,
good salads and patta, and fine entires
which include chicken 'Vauvio and
holds a pizera. Lunch, Mondaly through
Friday. Dintern sighly, Moderate.

# LA JOLLA

ALFONSO'S OF LA JOLLA 1251
Prospect Street, 658-634-2232. Both the patie and the dining room are lively, crowded, noisy, and festive. The house specialty is carne assist, and the Questidial Mercedes (thimp over a questidial is outstanding, Extensive menior offers combination plarts, children offers combination plarts, children offers combination plarts, children lenos, spec, and flustas (typen faily for lunch and dinner. Low to moderate.

lunch and dinner. Low to moderate.

ASPEN MILLS BAKERY AND CAFE
1044 Wall Street Suite F, 858-551-3550.

Formerly Woodys, Aspen Mills has the
same menu with additional stims. If you
are an early riser, you can ear here as
early as 600 am. Beautiful room. Open
daily, 6:30 a.m. to 3:30 p.m.

daily, e. 90 a.m. to 3.90 p.m. COME ON NI 1030 Torrey Pines Road, La Jolla, 838-551-1063. Delightful 30-seat resistant in mini-mail serves excilent Euro-bistro Road. Open for mens are beat best with first-rate soups, pasta disbes, fresh fish. Try the daily resh fish op gooch in Bolognese was con-tresh fish op gooch in Bolognese and Monday. Open 750 a.m. to 3.90 p.m. Tuesday through Friskys 800 a.m. to low moderate.

GEORGE'S AT THE COVE 1250

full menu and gourmet hunch and dis-ners. Above is the Cafe, and on top is the Terrace, which is romantic on balmy nights. The Caff and Terrace offer iden-cial menus, light menis for lanch, re-ceitance menus for disner. The Caff of the Caff of

HARRY'S COFFEE SHOP 7545 Girard Avenue, 858-454-7381. This landmark

Avenue 384-54-381. Thi undimust coffee shop is noted for its breakfast, served from opening to closing. The bustremilis practice, a written of well nations are all generous and well pre-pared. Once of the few places where you can will get held onlined in cream of parend. Once of the few places where you can will get held onlined in cream of proposed orange just and entire care and proposed orange just and entire care and of reality ground Kone coffee, as well as specialty coffee features. Open daily, breaklast and lanch. from 350 a.m. to 24. FEBRAZZA 600. Gized Avenue.

2:30 pm Low.

LA TERRAZZA 8008 Girard Avenue, 858-459-9750. This pleasant Italian cale provides a loving and festive atmosphere. The pastas are delightful and to are the staled. Special dishes available with advance notice, a good place for casual duning. Same menu lunch and dinner except for nighty specials. Open daily for lunch and dinner. Clored Monday for Lunch. Low to moderate.

Monday for Lunch. Low to moderate
MANNATATIN DOFLA JOLLA 7706 Fay
Avenue, Empress Hotel, 884-599-0700.
If you're searching for a resturantly
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MEDITERRANEAN ROOM La Valen-cia Hotel, 1132 Prospect Street, 858-454-0771. The room has been re-decorated at a cost of \$1.2 million. It's dazzling. Dinner entrées range in price

from \$18.00 for poteto dumpling to \$18.00 — almost as steep as the \$5x\$ preparation is uneway as the \$5x\$ preparation is unewn. Open daily, breakfast, lunch, dinner. Dinner, expensive.

OCAN RESS 455-1993, The dilute at his Mandaria and Canonese retains and the success of the state of the s

P.F. CHANG'S CHINA BISTRO 4540

ing Low to moderate.

PARTH BETOGRAPHE 2187. Avenida
de la Playa, La Jolla Shores,
SS-464-1959. This country-spie tablan
restaurant serves admirable Italian
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restaurant serves admirable Italian
restaurant serves
teduly soups, rottsserie chicken and garlier mander postores, vogetarian lasagare
with ruschnis, and revoid with lemon
brutch, offers I terms, including pizza.
Patio dinning for all meals. Superh servisee. Arrive early forms cleanarty during.

Very crowded weekends. Open
dayly, Moderat words Steer 1, 2014.

PICOSO 828 Prospect Street, La Jolla, 858-551-3232. Except for the small din-ing space (nine tables inside, five out-side) this Mexican café offers delights: side) this Mexican cafe offers delights: authentix well-prepared gournet cook-ing. Twenty-one items plus 18 kinds of tacos, all exciting. Pozole soup/stew weekends only. Nothing is American-ized. Don't miss this one. Closed Mon-day, lunch and dinner, Tuesday through Sunday. Low to low moderate.

Sunday. Low to low moderate.

SHABU SHABU JIN SANG 7614 Fay
Avenue, 838-456-4545. Shabu shabu is
a style of Japanese cuisine in which the
ingredients are cooked in boiling water
and then dipped into sauces. The liq-

uid becomes a soup, which you drink last. This gospous resturents offers an excellent selection of a salient served, and an excellent selection of a salient served, and an exosic appetiture int. Food is low-abort, foo with frorton small, but served, and an exosic appetiture int. Food is low-abort, foo with frorton small, but served, and the selection of the sel

LIFE. Upper daily, inthics also illimite.

TORRETANA GRILL Hillion Lo Joldi Correptions, 1995 Terrep Pinis Road, La Jolla, 283-50-527). Best reading to John Torrep Pinis Road, La Jolla, 283-50-527). Best reading to 1000 pm. At least 21 imens, most of them fresh setsod and fish plus New Heart fresh readed and fish plus New Heart fresh readed and fish plus New Heart fresh fresh readed from fresh setsod and fish plus New Heart fresh fres

#### CLAIREMONT & KEARNY MESA

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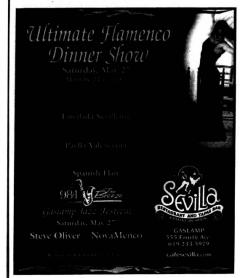
Five Star Diamond Diamond

BISTRO YAMG 4705-G Clairemont Drive, Clairemont Town Square 19-43-489, skiete resturant of fortune Cookie, this elegant bistro will darm gournet Chanes food lovers with its curried salmon, sea bass, Yang's chicken, pigo's projin goill, and other chicken, pigo's porting rolls, and other chights. Standard dishes also available. Outstanding gournet preparation, Open daily, lunch and dinner. Moderate.

LORNA'S ITALIAN KITCHEN 394 Governor Drive, Vons shopping center, University City, 619-452-0661. Twenty pasta dishes are prepared here, all from scratch, as well as hot sandwiches and pizza. Fine place for families. Open daily. Low to moderate.

NIJIYA MARKET 3860 Convoy. Kearny Mesa, 858-268-3821, If you're Kearny Mesa. 858-260-3821. If you're not willing to seartfiee quality for consoling to the seartfiee quality for consoling to the seartfiee parties of the seartfiee parties of the seartfiee for the seartfiee fo

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3100 Fifth Avenue 619-298-9495

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Tuesdays - 11:00 am - 2:00 am Fridays - 11:00 am - 9:00 pm

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4 NIGHTS OF KARAOKE Sunday, Monday, Tuesday and Thursday with Mike Dinwiddie

SANDWICHES Bread: white, wheat, rye, sour dough, or French roll Cheese: American jack cheddar provolone or Swiss Served with: lettuce, tomato, mayo, mustard, onior kosher dill and homernade macaroni or potato salac Black Forest Ham.... \$5.49 Super Sub. ham, turkey, salami and provolone • Tuna Salad... \$4.49

■ Chicken Salad... ■ Genoa Salami.... \$5.49 BLT Double Deck.... \$5.49 . Beef Melt on Sour Dough. \$5.95 Beef Dip Au Jus..... \$5.95 Grilled Ham and Cheese... Grilled Cheese. \$3.49

. Zucchini Stix

Mozzarella Stix .......

served with special house sauce

BAR APPETIZERS \$4.75 Chix Fingers ......

served with ranch or honey mustard \$3.50 \$3.95 \$3.50

Low to moderate.

THE FISHERY 5040 Cass Street, Pacific Beach, 858-272-9985. Half fish market, half casual fish menu, it offers fine fish and chips, salads, and fish sandwiches. Same menu lunch and dinner. Open daily 11:00 a.m. to 10:00 p.m. Low. dally 11:00 a.m. to 10:00 p.m. Low. FRENCH GOURMET 960 Uruquoise Street, Pacific Beach, 858-488-1723. This pleasant, airy dining room serves French food with California influences. It's light, good-tasting, and easy on your purse. Breakfast items and lunch are served simultaneously. Ravishing desserts and bakery at one end of the

Open daily, 700 a.m. to 3 00 pm. Low. SIOUIL B.B.Q. 444 Convoy Steret. Karany Man, 619-505-0035. This Konstructure of the side of the side

THAI ORCHID CUISINE 4310 Gen

THAI ORCHID CUISINE 4310 Gene-see Avenue, 2111, 858-278-499. Incx-pensive fresh Thai preparations are of-fered here. The items are very mild lunch (won ton soup arrives with every entrée), but dinner will provide you with some hos stuff. Home-style cook-ing, Open daily. Low to low moderate.

THE BEACHES

THE BELGIAN LION 2265 Bacon

in San Diego is served in this charming provincial style dining room. The cas-soulet, the confit of duck, the vegeta-bles, which include a turnip south, and the fresh fish specialities are not to be missed. This venerable dining room is in a class by itself. Please note that the Belgian Lion is open just Thursday, Fri-day, and Saturday for dinner only. Expensive.

coolers, where you'll find delicious chicken culest, fresh sush, and chilled noodles, as well as desert delicacis like models, and an element delicacis like models, and the desert delicacis like the coolers of the coolers, and the coolers, pully soudle prepared with consomous, pully soudles, coolers of the coolers of **Online** Restaurant **Coupons!** 

These restaurants have valuable coupons on the Reader's Web site.

© indicates at least one North County location.

Brockton Villa Restaurant

Cookinit com Cottage Cafe Grangers & Ethiopian Cafe

Hornblower Cruises & Events

Expensive.

BAUE BAY CAFE 3780 Ingraham
Street, Pacific Beach, 858-581-0000. The
cutting here tends to be somewhat elabcorate, so order the simplest items, especially fash. Beautiful surroundings, excellient service, and first-rate desserts.
Open nightly for dinner and Sunday
brunch. Low to moderate. Lila's Urban Tapas & Bar Living Room Coffeehouse McCabe's Bridge
 Mikko CHINA DNé 27 Hornèbend Stere (In-berne Garret au Ginda strette). Fa-cific Beach, \$58-48-5680. At least 118 times appear on the mean, which offers Mandarin and Sarchuan specialises and includes sweet-and-pungent stringe, Mandarin pork rib, duck in orange sauce, shringin jugiti sauce. Simple setting outstanding food. The dinner is always preferable when Andy Earn, the cheff owner. Is there. Ash is advice about dubner. Deep daily, continuous service, hunch and dinner. Low to moderate. CHINA INN 877 Hornblend Street (b Moondoggies Olé Madrid

moderate.

CUCDA FRESCA 1851 Bacon Street,
CUCDA FRESCA 1851 Bacon Street,
Ocean Beach, 619-224-9490 or
619-224-9470. Here's a good place for
every tasty Italian food at low cost. The
lasagne Florentine is especially good and
our the chicken diubes. At least ten
dishes available. Open for lunch Tuesdday through Friday, Dinner nightly.
Low to moderate.

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Chateau Orleans
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Free tapas plate
Sunday brunch 56.45
\$10 off Moroccan cuisi
1/2-price appetizer
50% off sushi
20% off sushi Marrakesh 20% off entire bill 50% off entrée Ole Macric
Palomino Euro Bistro
Passage to India
Pasta Espresso
O Pizza Novo
Pizzeria Uno
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Brockton Villa Restaurant

#### "BEST INDIAN RESTAURANT" -San Diego Reader & San Diego Magazine, 1999

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and dinner. Low to low moderate.

CAFFEACHEA, 2416 San Diego Avenue, Old Toem, 619-201-6666. Superior standards always prevail here. The cooking is clean to the palate and bursting with freshness. For appetizers to great fresh for musuels steamed in charloomay, for entresh, ealily fresh field, lamb chops, pasta. Everything is memorable. Not to be missed, Directoller, 100 emissed, PREGO RISTORANTE 1370 Frazes PREGO RISTORANTE 1370 Fraze Road, Hazard Centre, Mission Valley, 619-294-4700. The Italian mens offers about 50 dishes, some Italian-Californian-style, others are regional cooking. The dising room is glitry with an open kitchen, lots of buzz and extensent. Interesting dashes her are fertiented. Interesting dashes her are fertiented. The state of the distribution o Romantic Mountain Getaway (60 minutes east of downtown San Diego. 2 miles south of I-8) (60 minutes east of downtor Fine Dining and Cocttalis Sunday-Thursday, weekends higher, In-Room Jacuzzi & Fireplace, 2-story, A-frame Cabins, AC, HBO, microwave, refrigerator Overnight prices for two people: ch Certain restrictions may apply

#### EAST COUNTY & STATE COLLEGE

ANTHONY'S LA MESA 9530 Murray Drive, La Mesa, 619-463-0368. The ren-ovated room holds about 300, the menu is the same from opening to closing, Many of the old seafood salach and fash subsection in patter are still available and the salach seafood and the salach seafood and salach seafood in the salach seafood and salach seafood and seafood and salach s

but located on a natural lake. Open daily, lunch and dinner. Continuous service. Low to expensive. Calendar ANTONIO'S HACIENDA 700 N. John-RESTAURANTS

KAEDYA THAI RESTAURANT 4475
Mission Boulevard, Pacific Seach,
585-270-5005. The impressive menu
boasts 80 items, of which 21 are appearant
to the season of the season of

KOLBEH RESTAURANT 4501 E. Mission Bay Drive, Pacific Beach, 858-273-8171. Persian food is low in calories and fat and many of the dishes are charbroiled. The two best, served

are charbroiled. The two best, served with enormous amounts of basmati rice, are the filet mignon and the chicken barg (as distinct from kabobs). To accompany any charbroiled dish, you should order yogur with cucum-bers or purfed eggplant (boram). Same menu served from opening to closing. Open daily, Low to moderate.

Open daily. Low to moderate.
LOTSA PASTA 1726 Garnet Avenue,
Pacific Beach, 838–581–6777. This famly fluidan American restaurant seals of the Opengie. It offers a menu where you can
salect your own pasta and your own
salect 1721 pastas, 18 suscess. Best bets:
dance specialize with dinner such
from the movie Big Night). Open daily,
lanch and dinner. Low to low moderate.

THE MISSION CAFE AND COFFEE

muffins, available for take-out, daily 7:00 a.m. to 3:00 p.m. Low,

MIDWAY OLD TOWN &

MISSION VALLEY

pregarted by cottegs students. Open DD. ARINFS ANDER Pleas. 699. d. Olvarado. Road. State College area, 61–28-6018. South be been fromit by the property of th

THE MISSION CAPE AND COFFEE HOUSE 3'P39 Mission Boulevard at San four Piace, Mission Beach, 836-848-1500. Gournet and Latino breaks secred in funky surroundings. Outstanding are cinamon French total backberry-banans pancakes, and roust beef hash with rosemany potatoes and eggs. Chino-Latino lunch tiems. All dishes plus fabulous bread, scone, muffins, available for take-out. Open muffins, available for take-out. Open city and unitaria. Lai SS-1-71 50 or in-close ASS - GEREZ CAPT-70 0 University. As SEREZ CAPT-70 0 University Avenue, La Meaa, 619-464-1915. This recently remodeled restaurant is find for tarsy, fresh, home-style Greek coul-ing. The marinarial ball-ficheken, the same substantial ball-ficheken, the same substantial ball-ficheken the same substantial ball-fixed prepared, as are the humman and ground beef and learnh. Feast, for two people, includes mousaka, partitive, Melmade, green, pitti, and and custant pie — are prepared on the premise. Takeous available, Lunch and dinner, Monday through Saturday. Glored Sindsyl, 100-100. BERTA'S LATIN AMERICAN
BESTAURANT DUST Treign Street.
Old Town, 619-29-334. You'll find
preparations from many Lais American countries, from Arganitas and
Brazil to Peru. However, with few exceptions, the food law very pick; and this
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#### CENTRAL SAN DIEGO

A DONG 3874 Fairmount Avenue, East San Diego, 619-288-4420. Since the Vietnamers emen urans to 200 items, you may est here several times a week for a month and not exhaust the variety. Extensive vegetarian selection. Di

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well prepared, as is the servoy smoked duck appetiter with cheese bend pusiconvention of contrast in explaintance of cultular — were tw. salty, saft vs. trees. From the complexity of grider almost over pass greens, bully fettuces, did not be the contrast of the contra 2 FOR T DINNER njoy Afghan & ESEX.

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Adell, The thrif-women produces firstrate caisins at low prices with mannfinish nos eith. Perme travel to the second or walnut sternyal: chicken saled or any salemon, pook, past. Down insus they not reast with mashed pointone, from 19 pm. not. 200 pm. 19 p

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BANDAR FINE PERSIAN CUISINE 825 Fourth Avenue, Gaslamp Quarter. BANDAR FINE PERSIAN CUISINE E25 Fourth Avenue, Gaslamp Quarter, (519-238-0101. The best Persian food in the city is prepared here. It is ensnoous, low fat, and a bleasing to the sight as well as the palket. Try stuffed grape leaves, yopurt, eggisant, charbroaded fist mignon, lamb, or chicken. Order all three kinds of rice. Enchanting interior, wonderful service. Not to be missed. Open daily, same menu lauch and dim-ner. Low to moderate.

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dence infectious. Moderate to expensive. — Max Nam 1 W. Harbor DOWS 831 W. Harbor Drive, Seapor Village, 619-232-1141. The two-level building and the view of the harbor are major attractions. Fish and seafood predominate but chicken, nexts, and steps are also wallable. The tne natroor are major attractions. Fish and seafood predominate but chicken, pasta, and steak are also available. The dining room seats 250, so don't expect intimacy. Preparations are wholesome but not original. Open daily. Moderate to expensive to expensive.

NAPA VALLEY GRILLE 502 Horton
419-238-5440. This

NAFA VALEY GRILLS 92 Horton Plaza, downtown, 49-328-440. This new restaurant at the top of Horton plaza is satisfied by professionals, and the food in very very good, I suggest the cale-main plate, and the rotteneric vession at plaza, and the rotteneric vession in the content of the content

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Plaza, downtown, 619-238-5440. Excellent preparations, over 500 wines,
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beautiful properties of the prope

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least 75 items grace the menu, most
from northern Italy, some from Sicily.
Two cooks prepare dishes with origin

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TRATORIA PORTORIELLO 715
Fourth Avenue (at C), Guidamp Quarter,
619-223 Ch. The owners of Panevino
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conale a meal from appetizers. The
putsa are the bast best. Open daily, lanch
and dinner, Expensive.

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ANTHONY'S CHULA VISTA 215 West Bay Boulevard, Chula Vista, 619-425-4200. The only Anthony's serve candelight dinners nightly in the cocktail lounge. Regular Anthony menu plus fresh fish market. Open daily, lunch and dinner. No reserva-tions. Low to expensive.

tions. Low to expensive.

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located have a constructed house, serves fine
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BLAND PASTA 1202 Orange Avenue.
Coronado. 619-453-4545. Casual
atmosphere and fine pizzas, pasta
disbes, and darperials at low cost.
Same menu lunch and dinner. Remember this cafe if you're visiting Coronado. Arrive early to avoid wait. Open
daily. Lunch and dinner. Low.

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LTSCALR Corounds Island Marriott
Resort, 2000 Second Steret, Coronado,
619-435-3000. This air he causal dining
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PRIMAVERA 932 Orange Avenue, Coronado, 619-435-0454. This excel-

surely one of the best in Coronado, fea-tures fine pasta, seafood, chicken, risotto (rice) diabes, and a variety of meat diabes. Outstanding entries include salmon, calamari and clama with spinsch, grilled lamb chops, or any of the nightly specials. Extensive wine list. Handstorne setting, first-rate service. Open daily, Moderate to expensive.

Open daily. Moderate to page Avenue, PRIMAVERA 932 Orange Avenue, Coronado, 619-435-0454. This stand-Coronado, 619-435-0454. This stand-out in Coronado's culinary scene offers courtly charm and an impressive menu. Try their saffron risotto, clams borde-laise, or the delicious ossobuco, of which every detail is accomplished, admirable. For dessert, have one of their excellent expressos and the tiramisu or lemon riespressos and the tiramisu or lemon ri-cotta cake. Primavera's accomplished staff takes unpretentious pride in their kitchen, the food and wine they serve, and rightfully so. Open daily. Expensive. — Max Nash

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served in a bowl made from bread, or any of the excellent salads. Pasta dishes arrive with soup or salad. The home-style soup is a knockout. Nonfat or low-fat oils used in cooking. Gerst fun. Open daily, breakfast, hinch, and dinner. Low.

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Dinner \$11<sup>95</sup> for two Saurely, 90% as to 11.30 pm. Income Saurely, 90% as to 11.30 pm. Income variety states and the saurely God

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Tuesday through Sanday 100 Am. to 10 pm. Low to moderate.

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Ryan Ignacio Tuxedo Shop Salesman Newsstand Clerk
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I kind of went south in a hurry
talking to her, kind of ran out of
things to ayr. It's the ones you don't
care about — you got all kinds of
great things to ayr to them. But this
one, I didn't have anything else to
ayr, I just drew a blank. I hope I get
another chance. Mira Mesa

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I meet some girl and think she's
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like, a month. I think I found the
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not buying into the real estate
while I had a few great deals, and I
passed them up, and now I had to sette for less, but that's life. And also,
I regret that the stock market is
down this year.



What's your biggest regret?

Winfield Wallace Toby, Jr. Bus Driver

Bus Driver
Downtown

Tguess my biggest regret is that I
Adidn't learn about my mistakes
before I made them. I probably
wouldn't do it different now, I learn
through my mistakes; that's the only
way I do learn. I'm happy now,
though. Through all my mistakes, I'm
finally seeing the light.

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### Passionate Heart

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### THE READER PUZZLE by Don Rubin

This week's puzzle was handmade by Henry Bursill more than 100 years ago. See if you can match his manual labor with the shadows described below.

The Bard

\_\_\_ Won the race \_\_\_\_ Lost the race Jumbo

Bullwinkle's buddy

\_\_\_\_ Arab's mount

Baldy \_\_\_\_ Porky

\_\_\_ Ugly Duckling

### RULES OF THE GAME

RULES OF THE GAME

1. The prine for solving the Reader
Puzzle will be a Reader T-shirt.

2. All entries in the Reader Tashir.

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2. All entries in the Reader Puzzle
post in the Reader Logge, CA
22(186-3801) by 200 a.m., Wedneday, six days following the issue
days in the Reader Logge, CA
22(186-3801) by 200 a.m. Wedneday, six days following the issue
days. All entries must be accompanied
by your name and address.

2. Employers of the Reader and
their immediate families are not
eligible.

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

we in have a lottery.

6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

#1116 Off the Wall

10 AUSTRALIA (a kangaroo) 2 CHINA

7 CONNECTICUT

(a map)
6 BELGIUM
(Flanders)
9 LOUISIANA

(a map) 13 UNITED KINGDOM

(abbrev

(a phoenix) 5 SPAIN

(a map) 3 BRAZIL

(a palm tree)
4 DENMARK

(a maple leaf)
1 ARIZONA
(the state seal)



Of the 75 entrants, 61 were correct

The winners are:

1. N.P. Pirolo, San Diego

2. Frank Dalton, Encinitas

3. Teresa Bietenhofer, San Diego

6. Marilyn Ruhnow, La Jolla

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walks, good food/conversation, great company (67) #E780290.

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1500s, vaues honesty freat audiovideo fors. Friendship or latting relation. Let's six. (67) #E730038. talk (671 \$\frac{1}{12}\$3038 EDUCATED, ATHLETIC, 29 5.8", 1608s, fit. free thinker, vegetarian enjoys rock climbing, kites: hiking. You 23-35, healthy, try to live file to its fullest, reliable (6/7) \$\frac{1}{12}\$80283

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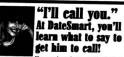


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Photograph from the San Diego Historical Society



A "teacup" variety of Chihuahua and its San Diego breed of human, 1941. — by Robert Mizrachi

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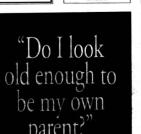
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### **ERNIE POOK'S COMEEK**

by Lynda Barry @2000



WHEN YOU GO TO GET YOUR PASSPORT PICTURE TAKEN YOUR "CRAZY HAIR" / [



LA COSTA, \$500 Large 4 bedroom, 3 bath home. Own bath Nonsmoker female preferred, 760, 722, 6385.

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### Place your Reader roommate ad today and get responses tomorrow!

### Call (619) 235-2415 day or night.

For just \$20 per week

you receive: A 25-word printed ad in the Reader

▶ Placement on the Roommate Hotline

1. Pay with Visa, MasterCard, Discover. check or cash. The cost is \$20. No matter which payment option you choose, you must first call (619) 235-2415

2 Write your 25-word

Roommate ad on the following worksheet and be ready to dictate it when requested. You will have one minute of recording time. Begin with the neighborhood, then describe the property and list the rent. After dictating 25 words for your printed ad, continue to further describe your available roommate situation. When you are finished

3. Your print ad may not describe you or the person you are seeking

4. The system dictates a mailbox number and security code

5. To retrieve your essages call (619) 235-2415. You

may get responses on the Hotline before your ad is printed, so call frequently. them, so have pen and paper ready Your mailbox will expire at midnight

The deadline for placing voice mail ads is Monday at 6 pm; however, print-only ads can be placed until Tuesday at 6 pm by calling (619) 235-8200. All voice mail ads will be placed on the Hotline within 24 hours. So call today!

and ad if you don't need to make any changes in your ad copy or mailbox recording, Call (619) 235-2415 and renew your mailbox any time Thursday

& Advertisers are responsible for checking their Roommate ads for accuracy and reporting errors by 6 pm Monday, following publication, Call (619) 235-8200

through 6 pm Monday

Walk-in payment: 1703 India (at Date),

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1989, 619-235-2415, x11225 LA MERA, \$485/\$510, \$200 depost, 1/2 unlines: 2 bedroom, 2 bath apartment, pool sicusz; gym. laundry, av. conveniently location. Credit references. Available 6/9 Norsmoker, 6:19-235-2415, x17441. nate wanted for 2 bedroom

SERVICES

trees, bees, country living. Nonamokar: No Trystereoupets. Michael, 619-469-6196. LA MEBA, WITE, MESE, S 4500(month, 1/2 utilities, \$250 depost; 2 bedroom, 2 bath apartment. Fernale nonsmoker, no pets. Call Susan at 619-697-0077; 619-235-2415, \$272-61.

2415, x26432.

BISSION BAY, \$900/month. Female roommate needed, Immaculate, water view on Sail Bay, Sand is feet away, Security deposit required. Will be rooming with male.

Call for more information, 858-463-1958.

Call for more information, doe-465-1106.

MESSION BAY/CLARFEMONT, \$600, 1/2
unities Master bedroom/bath. Charming,
clean house Quiet, nice neighborhood
Off-street parking, hardwood floors, private yard, jacuzz. Susan, 619-989-2728.
619-235-2415, x11770.

619-235-2415. x11770 mssion BEACR, \$150, 1/2 utilities. Small house, noisy neighborhood, but steps to the beach, stores, bars, laundry, Available 6/1, Steve, Monday-Friday after 5pm, 858-539-3953.

539-3953 MISSION MILLS, \$450/month, master bedroom for rent \$450 deposit 2 bedroom, 2 bath apartment Great ocean and day views, pool, comfortable apartment 619-297-6724, 619-235-2415, x12717.

2415, x27278. LINDA VISTA, \$330, share utilities: 4 bed-room, 2-1/2 bath house. Washer/dryer: No smoking/lipets: Fernale only. Subtlet early June to 8/31. Suzanne, 858-715-8627. 619-235-2415, x24451. now. \$19.201-417.

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\$300 deposit. Master bedroom/bath.
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Soon after advertisers place their ads, their spoken introductions go on the Roommate Hottline. This lets you hear Histings before they're printed in the Reader. Call 24 hoursiday & house option to Select letings by gender, price and area. Listings updated dely.

NT. HELIX. \$450 includes utilities. De-posit Luxurious. 3200+ home. 34 acre. Satellite TV. cable modem, views, fre-place, laundry, central heatfair. shared sinchen. Days, pager. 619-624-960. evenings. after 7.30pm. 619-334-4847. 619-325-215. x2265. 619-255-2415, 922782

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sin 2014/24 619 235 2415 x2727

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MORTH PARK, SD00/month, 1/2 utilities
Summer rental. Share 1 bedroom house
Finate room with walk in closed Morth to
morth, Female preferred 619-290-4585,
MORTH PARK, S550, includes utilities Nonsmoking female share spacious 3 bedtoom. 2 bath frome Large bedroom with
staff Freedocc, Isundry, eat in Kitchen, Jm.
619-280-3007.

MISSION VALLEY, \$300, 1/2 utilities. Share 3 bedroom house. Off-street parking, Isundry, clean, quiet, space. Females only, No pets. Have cat. Mary Kay, 619-596-2787, 619-235-2415, x24041. 595-2787: 619-235-2415, x24041 MISSION VALLEY, \$505, \$175 deposit 1/2 utilities Female, Spacious 2 bedroom, 2 bath. Pool, jacuzzi, near freeways, on-site laundry, assigned parking. Available now. 619-281-4177.

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PACIFIC BEACH, NORTH, \$550, 1/3 ubitoes Ferrale 3 bedroom, 2-1/2 bath lownhouse Ocean 10 blocks Freplace, private patio/jacuzi. full bar, barbecue, deck. garage storage, 619-285-2415, x26837

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274-0916.

PACIFIC BEACH, \$560, \$333 deposit Modern 3 bedroom, 2-1/2 bath condo, beach 7 blocks, Missouri Street, Washerdryer, small yard. Large toom, mirrored closet, balcony, 619-235-2415, x11249. closet, balcony, 619-235-2415, x11249.

PACIFIC BEACH, \$45Qimonth, \$375 security deposit, includes utilities and cable 2 bedroom. 1-1/2 bath, 2-story townhouse.

Garden setting, garage, laundry. Available 5/1, 619-235-2415, x20610. and weight room on site. Available 6/15. 858-466-7036: 619-235-2415, 2/32/23. RANCING ESTHARDO, 5450 plus utilities. Share house. Safe, quiet, washer/dryer, cable, telephone. Nonsmoking. No pets. Available 6/1 8/59-6/2-3/248.

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by Garret Gaston @2000









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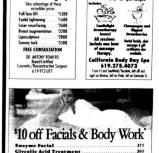
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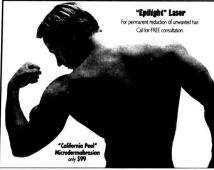
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probably all kinds of other metrics I

don't even know about. The trouble is I keep weird hours. That's why I stah at 24 Hour Fitness in Chula Vista in the phone book.

Calling the number I get a chip-per, young-sounding voice that rattles off

a telephone greeting she is probably read-ing. The words are something like "Hello24HourFitnesswheretheelite-

"Hello24HourFitnesswheretheelite meettopummeltheirbodiesintosculpt-edworksofabsoluteperfectionandgod-likedimensionsofubermenschpropor-

tionsthisisTinahowmaylhelpyou?" Only

call is to them. Five minutes later I get

call is to them. Five minutes later I get somebody else, I repeat my desire for physical transformation. I am put on hold. I get a third person, same deal. Finally, someone picks up the phone and says I have to call another number.

I call it. "Hello, 24 Hour Fitness, Finan-

COMPLETELY incomprehensible. I tell her I want to repent, get in shape, somebody told me they have a "boot camp" class on Friday night. That's for me. I am put on hold, listening to a recorded spiel about how important my

The guy could crush me like an éclair.

By John Brizzolara I sit on my ass all day entering words on ome mistake, I was connected to the wrong number. I am then given another a screen and smoking. It is time to do some-thing about it besides walking two blocks to the library once in a while. I need a rigorous program of aerobic exercise to rigorous program of aerobic exercise to raise my respiration and heart rate for extended periods of time — one that doesn't necessarily involve orgasm. I need weight training, tae bo, kickboxing, karate, stuff like that. Isometrics and

some mistake. I was connected to the wrong number. I am then given another phone number. I has time I am connected to "Advertism," I am now annoyed. I become Mide Wallace with hemorrhoids. I go into "Newspaper Guy" mode. I say something that probably came our like, "Helds. In an annoyed newspaper writer and I di lake to do a searing expost ripping open the seamy understood to the properties as an inchange of the properties with the properties of the Advertism of the Mide Wallace with the manufer, and no operator gives provide the properties of the Advertism of the Mide Wallace with the manufer, and no mercine description. When I dial that number, I get a fax machine, a furn mercine description. When I dial that number, I get a fax machine, a furn mercine description. machine, a dry, piercing electronic tone that feels like an ice pick being slowly driver

machine, a dry, percing exectronic tone that feels like an see pick being slowly driven tion on pear. I call the operator back and tell her. Till try that number, "the says. Two years later she picks up my line again. "Well, sir, I, daled that number and I got a person. 'Okay, I tried it again and got the fax mehine. Forget it, I called the Chila Vista number to get directions to the place. I figure I'll just show up on Friday night and check it out for myself.

Friday night and check it out for myself.

Cut to Friday night, 6:30 pm. and 1'm driving through the middle of nowhere past Nirvana Road (really) and getting closer to Arzona by the minute because! I was told by some pleasant airhead at 24 Hour Filmes to turn left off of 805 when she meant 5.1 figure this out and turn around. 1 get to the place 15 minutes late of the class, and it is expected in with my shabit unitity "news gay" vest with a wideo camera bagslung around my shoulder (thee's nothing in three but a pipe, some tobacco, a hairbrash, prescription borties with pills in the property of the class and the pipe, some tobacco, a hairbrash, prescription borties with pills of the prescription bettles with pills of the pil to an interest of preserve most considerable prescriptors of others som puts to a preserve most considerable prescriptors. And if most office were prescriptors and for a born for the assistant manager and that I am forbidden to take any pictures of the class or interview any members. Lear's believe this. These body Naxis are running a service boot-camp class? What are they hiding?

From where I it I can see through the floor-to-ceiling glass and it looks like from where I it I can see through the

rrom where i sit i can see through the thor-to-ceiling glass and it looks like a mass audition going on for some exercise informercial or a back king the movie. While I'm waiting, I watch a guy with a staff nametag, Cesar, balance himself on two large gray balls. It doesn't looks tough, but this guy is in great shape and he's sweating and straining to maintain his position on what he tells me are called "physioballs."

Cesar Arce doesn't seem to mind talking to me. Maybe no one told him his sevent is classified. "I don't know what this guy is doing," he says, indicating the instructor in the forbidden, double-secret class. "It looks like a kind of tae ho, tae kwan do maybe, a little aikido. Each instructor has his own style. I don't know if cial Services." I tell them there must be that's the boot-camp class, I think the regular instructor might have been sick

today and they switched it around. Boot camp is basically a lot of drills, plyomet totag aint tiety wintener it around, solot camp is basically a lot of trills, bybotic nor my face, and obstacle courses." He must have registered the blank look on my face. "Plyometries is a lot of jumping and changing directions when you jump. This class here looks like a turbo kickboxing (class" rots and the look around the control to the control

unof, mongar ne usec to work the c'haist vist gam here on Broadway. He is wat-ing for an appointment with one of his clients.

"I cover five components of fitness," he says. "I teach people how to est cor-rectly, Everyfring has to be balanced proteins, carbs, and ass. If you're on a diet, the properties of the protein composition of the proteins of the pro-position of the proteins of the proteins of the proteins of the pro-lation of the proteins of the proteins of the proteins of the pro-lation of the proteins of the proteins of the proteins of the pro-lation of the proteins of the proteins of the proteins of the proteins of the pro-lation of the proteins of the pro-lation of the proteins of the proteins of the proteins of the proteins of the pro-lation of the proteins of the p

It certainly looks like it's working for him; the guy could crush me like an eclair. "Just one question," I ask him. "What are all these people doing at a gym on Friday night?

on Friday night?

"Why not," he shrugs. "It depends on where you put your priorities. It's still early too. A lot of people come in, do their workout first, and then go out and party. Some of them, that is. Not my clients though." He's smilling, but he's not kidding.

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### **BestBuys**

-EVE KELLY

My husband Patrick obsesses over two things: my husband Patrick obsesses over two things-pens and toerails. He has to have Fountain Pentel—a sort of cross between a fountain pen and a felt tip—or no papers will be graded or checks written to paybils. He also has to have a certain pair of toenall dispers, a pair with a sightly convex curve on the blades, as opposed to concave or straight. (As for ne. I would write with a crayon if I had to and clip with whatever I could muster out of the bathroom.) I could muster out of the bathroom

However, my thoughts on nail clippers changed last week. After scouring both bath-rooms in search of a clipper to clean up my ragged nails and coming up empty-handed, I shot up to Pic-N-Save to grab a new pair. I found a six-piece manicure set by Nail Service. tound a six-piece manicure set by Nail Sense that contained a nail clipper, toerial clipper, tweetail clipper, tweetail contained a nail clipper, tweetays, nail-care stick, and two emory boards for 98 cents. I figured I'd have my nails looking snazzy, or at least smooth-edged, in no time. No such luck. The clipper didn't cut my nail, it only bent it. Ladled my friend Bernice to grieve have the contained to the to gripe about it. "Oh, I bought that manicure set, too," she laughed. "Those nail

clippers are crap." Though my problem was petty, 1 also waxed miserable to Patrick. Being particular about hese things, he sympa-hized. "I have to go to Hillcrest Stationers (the only place that he can find the Fountain Pen-tel | for some new pens. There are plenty of drug res nearby; I'm sure you car

find a decent pair.

We loaded up the kisk and trucked into Hillcrest. Patrick dropped me off at CinRiv Beauty Supply while be went to get hips pen. There Hound one nail dipper—the Power Nail Clipper by Tweezerman (\$4.99). It had an exote, European look; a four-inch plastic handle sprouted from the end off the base. CinRiv also carried an average looking toenall clipper, also by Tweezerman (\$2.99). The sales celer didn't know anything about them, so I bought them both for a test. find a decent pair."

My nail-clipper curiosity piqued. I walked Any that capper curronsity piqued, I walked down Fifth Avenue to Rite-Aid to see what they had to offer in the grooming department. I was befuddled by the sheer quantity of nail groom-

A device called a toenail nipper reminded me of a medieval

torture implement

ing paraphernalia. Nail and toenail scissors. (\$57.49) gleamed as they hung on a rack. A device called a toenail inper with a barrel spring (\$13.39) reminded me of a medieval torture implement. La cross made some ghoultoners are considered to the contract of the contrac around the outside (nail \$3.49, to

around the outside (nail \$3.49,) and the plain metal style (nail \$1.45, deluxe nail \$2.19, toenail \$3.19). I also purchased the Rite-Aid Deluxe Toenail Clip (\$1.59) and Deluxe Nail Clip (\$1.29), as well as a Salon Discreption. Deluxe Toenail Clip (\$1.59)
and Deluxe Nail Clip (\$1.29), as well as a Salon
Plus Ultra-Sharp Nail
Clipper (\$1.99).
I concluded that I
would need some professional help to decide which

\* Blair
Giffing
Back

\* Unign
Angue
Political
Supple nail clipper was right for me.

doesn't need it."

doesn't need it."

Does the long handle on the Tweezerman nail clipper provide any added benefit? "The important thing to look for, in fingernail or toenail clippers, is whether they are springy and sharp." What about the curvature on the For me, it doesn't really matter, because nead: For me, it doesn't really matter, because more I clip the ruisk down. I have to file and shape them. But if a person likes a rounded head as opposed to a straight head, they should use it. It does not provide any big benefit, but it does not hurt, either. A lot of these tools get way too technical. It needs to be as simple as possible for home re." for home use." Any tips for nail trimming? "For toenails, some people say to clip it straight across, but what we do is also trim out the sides though you have to be careful. If you don't

know what you're doing, it's best to round the sides of the toenail with a file." What do you use to clip nails? "Use the basis toenail cutters, but they come from Japan. I think they're a drugstore brand over there, but they work really well for me. A gal who work really well for me. A gal who work they goes to Japan to soe her family, and she be brings them back for me. I've used L. Cross and Tweecreman, think reczerman has a lifetime guarantee; they sell it at a lot of hair shows."

I thanked Sharon and set off to find some

I thanked on aron and set off to find some
La Cross-brand nail clippers. I stopped at Sally
Beauty Supply. They carried only the Tweezerman brand but had an average-looking nail
clipper (\$1.29) sans the long handle. I bought

cupper (31.29) sans the long handle. I bought it to see how it would compare to its grilly older brother. Next I hit Bed, Bath & Beyond, hoping they would have a wide selection of clippers. The store was stuffed with consumer extras, but thin in the fingenual clipper department. The rack offered two manicure kits by Tweez-(J100)

erman (\$29.99 each), one for men and one for women. The price was a bit steep, so lopted for the REVION lesser offering - a nail care kit with a snazz

Care kit with a snazzy
Leather case by Nail
Works. It contained a toenaid clipper, fingernai dipper, tweezers, and combination
nail file and cuticle pusher.
A bit weary but still searching for La
Cross, Idragod moyelfor Wal-Mart, Bippe, They
carried the La Cross nail clipper (\$1,46), a clipper with a cutting scather (\$1,87.9), and a toeper with a cuttings catcher (\$1.67), and a toeper with a Cutings catcher (\$1.67), and a toe-nail clipper (\$2.74). I also picked up two from Trim: an easy-hold nail clipper, complete with bonus cuttings catcher (\$2.37) and a regular fin-gernail clipper (\$0.78). Patrick and I fought our way home through

the rush-hour traffic on 8 East. The kids fell the rush-hour traffic on 8 East. The kids fell salesp on the drive. When we pulled into the driveway, I seized the opportunity to test my all dippers on my three year-old son Liam's all dippers on my three year-old son Liam's file: I start the Beelon dippers came with a file: I start the Beelon dippers came with a file: I start the Beelon dippers came with a file: I start the Beelon dippers came with the sale of the body dug into my index, end at the base of the body dug into my index inger, and the grossor in the plunger caused my thumb to slide down. The deluxe had a better gring, a slightly better cut, and was ab it more syring, a slightly better cut, and was ab it more spring, and the my the control of the size o awkward in my hand and had a stiff spring and a rough cut.

Irritated, I moved on to the Two long-handled power nail cutter. It left a good clean cut but felt ungainly. It even fell out of my hand during my first attempt. Not worth the 54.99 prict tag. However, the Tweezerman regular fingermal clipper was a dream to use and a steal for \$1.29. The plunger was up high and super-springs. The cut was clean and sharp, and I manipulated the blade easily and fluidly around my son's small fineer. around my son's small fingers

The Salon Plus from Rite-Aid (\$1.99). The Salon Plus from Rite-Aid (\$1.99), which touted itself as ultra-sharp, had a good, clean cut but was a bit clunky to use. The Rite-Aid store brand (\$1.29) had a comparable cut and was easier in the hand. Both, however, were acceptable.

The La Cross and Trim clippers (with if it a Cross and I rim clippers (with bonus clippings cather) were a snap to use— bouncy spring and crisp cut. (The La Cross did emit a loud popping noise as it cut, which might disgust the squeamish groomer.) The Trim sure-grip design was exceptionally comfort-able and firm in my hand, and both dispers caught the clippings, leaving no mess to clean up. was so pleased with these two that I was shocked

was so pieased with these two that I was shocked to find that both the I.a Cross (\$1.46) and Trim (\$0.78) regular fingernail clippers gave a shabby cut and possessed a stiff spring.

Lastly, I tried my nail

Lastly, I tried my nail care kit by Nail Works (\$9,99) The fingernail clippers had a flimsy, cheap feel in the hand. I had to push hard to get it to perform. The nail buckled before it yielded, caying a rough edge-ad-

buckled before it yielded, leaving a rough edge, and it still wasn't cut all the way across. The clippers weren't worth their weight in salt— what good is a grooming kit if the clippers don't work? Give me my \$1.29 Tweezerman clippers over these any day. Later that evening, Patrick tested my col-lection of teeril, eliss person.

Later that evening, Patrick tested my col-lection of toenal dispers. The Tweezerman (\$2.99 at Ciniki Beauty Supply, \$1.99 at Sally Beauty Supply were his favorite, offering a defi cut, a facile spring, and that convex head that he likes. The Revlon sure-grig (\$14.49) were again plagued by that awkwardness in the hand, and the La Cross (\$2.74) gave out that pop-ping report. The Nail Works kit's toenal clip-ere gave an okay out, but the spring was mushy. ping report. The Nail Works kit's toenail clip-per gave an okay cut, but the spring was mushy, while the Rite-Aid provided a decent spring and a rough cut. In the end, the Tweezerman triumphed, and it was refreshing to see that the most expensive was not necessarily the best.

I. Sharon Holdinghausen's nail tools

3. La Cross nail nippe

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BY ANNE ALBRIGHT

The Best Mommy in the Whole World

> The week before Mother's Day, I didn't feel like a very good mother. Monday, I took Johnny to the doctor. My almost two-year-old son had been sick for a long time. About three weeks before, he'd About three weeks below, had a cold. Not a bad cold, just your normal runny nose. He didn't lose any sleep. He didn't run a fever. He didn't tug at his ears or complain the way I might expect him to if he had

The cold seemed to get bet-The cold seemed to get bet-ter. Then Johnny got another cold. His nose ran clear for a few days. Then the mucous turned chartreuse. Every few minutes, I found myself wiping thick, yellowish green snot from below Johnny's nose. He still

scorely markened rice eggs, bord of call from 1979 2000. "I local from 1979 2000." I local from 1979 2000. "I local from 1979 2000." I local from 1979 2000. "I local from 1970 2000. "I local from

didn't run a fever or pull at his ears. But every morning he hawked up great green lugies, and his voice sounded congested and nasal. My husband Jack started calling Johnny "Mr.

Tuesday before Mother's Day, I finally called the doctor's office and said, "I think Johnny's got a sinus infection. Can someone take a look at him?"

I picked up three-year-old Lucy at

I picked up three-year-old Lucy at preschool. When we piled into my minion, five-year-old Angela told Lucy, "We're taking lohnny to the doctor."

"Will he get a shot?" Lucy asked.
"Probably not," I answerd. "They'll just give him some medicine to make him better."
At the doctor's office, olhonny and the girls played with some giant blocks in the waiting area, I stood close by to make sure they may be a support of the stood of the property of ished. "One ear is infected, and it sounds like

ished. "One car is infected, and it sounds like he's got a sinus infection as well."

In the narrow hallway where we waited to pay our bill, Johnny clung to me like a frightened monkey. Angela and Lucy jumped up and down trying to touch the brightly colored fish that swam across the wallpaper. Another woman waited behind us. She wore a business guit and held the heard of so inwest. Another woman waited behind us. She wore a business suit and held the hand of an impec-cably groomed little girl. Chris the billing clerk smiled at me from behind the counter. "So how is everybody today?" she asked. "Pretty good," I answered.

"Did you girls help your mom?" Angela and Lucy stopped jumping for a moment and nodded their heads "yes." "And how's Rebecca?" Chris asked about

"And how's Rebecca?" Chris asked about my oldest daughter.

"She's great. She's almost done with second grade." I scribbled the check and handed it to Chris. "We're expecting in September."
"I can see that," Chris laughed. "You're

class. "I'll be back at 2:30 for the Mother

When I opened my eyes, the clock read
"2:51." I ran downstairs with Lucy, groggy
and out of sorts, in my arms. I strapped her
into her car seat and ran back upstairs. When a busy mom."

Chris handed the girls some animal stick-Chris handed the girls some animal stick-ers, and we headed out the door. As we crossed the parking lot, I thought, "My life must look like a nightmare to the woman who was used like a nightmare to the woman who was well-ting behind us. At least I don't look too bad for a pregnant lady with so many small children." I glanced down at the blue and white floral linen

nap. Lucy followed me up the stairs. The three of us lay down on my bed. I read *The Little* Engine That Could to Lucy and Johnny. They nodded off. I glanced at the clock. 2:00. "I'll

just close my eyes for 15 minutes."

and out of sorts, in my arms. I strapped her into her car seat and ran back upstairs. When I scooped Johnny off the bed. I got a big whilf of his dirty diagre. "Shift! I exclaimed."

By the other into his direction of the control of his dirty diagre. "Shift! I exclaimed. The strain of the strain I ganced down at the blue and white floral linen jumper I was wearing. Two of the buttons directly over my growing belly gaped open. Underneath the jumper, I wore a white T-shirt that I had cut up high so it wouldn't bind. With Johnny perched on my hip, I had given everyone a grand view of the top of my beige maternity underwear and a white expanse of blue-veined belly.

The rest of the week didn't get any bet-ter. Wednesday afternoon, Lucy woke up from her nap with a high fever. She was still fever-ish Thursday, and we missed the Mother's Day tea at her preschool class. Friday after lunch, I dropped Angela off at her preschool

"You Daytea," I promised. "Since we missed Lucy's, I'm really looking forward to yours."
Angela kissed me good-bye,
At 1:45, I carried Johnny upstairs for his to myself. "At least I'm fooling someone," I smiled

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