Reader

The Last Tag Sale

notice he has thrown away some color slides — family pictures. The bag breaks and they spill out. I don't say anything, just pick them up off the driveway and put them in a

new, untorn bag.

We go to the dump in the rain. Many trips. My 87-year-old uncle's dump car is the vehicle. Dad canceled the trash pickup too soon: "They're thieves," he says, commenting on what they charge to haul other than household

waste away.
We show no mercy. Everything goes. But first we have to separate it. Metal goes into the backseat; wood into the trunk. We pile the garbage bags on top of both. The car is an Army-green 1973 Catalina — itself a candidate for the dump. On the way, we pray it won't fail

us. At stop lights my father guns it.

It's July. My mother's birthday comes along a day or two into the work. My father mentions it, saying we should visit the cemetery.

Visit Jo is the notation in his appointment book. But I dissuade him—there's too much to be done, besides, not being the cemetry-visiting type, I haven't been back since the funeral, this ame time last year. I tell him, "We're doing this in her honor instead."

I meet the man, named David, who has bought the house. He wears a polo shirt, baggy

Reader Writers Write About Dad -

- STORIES CONTINUE ON PAGE 4 -



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LETTERS

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Big-Time Poet? "Staying home from work," by August Kleinzahler (Poetry,

"That is a mower from the city you hear in the park, so mild a day, no heat, nowhere to be until lunch, nothing to think, money, nobody. Lie still and listen like the boy did long ago, listening to neighbors mow, sniffing summer through the curtains.

Big-time poet? This is po-etry? Then my idiot half-brother is a genius and should be unstrapped and his diaper taken off and sent to New York to shower Farrar, Straus & Giroux with a whole bundle of his rantings on paper and be-come rich and read his "work" at teas and conferences and be prated and flattered and battered by the hoi polloi. Come on, who are he and you kidding? Even when writ-

ten as prose, it doesn't make any sense. Poetry is supposed to be pure and pristine and somehow ethereal and loaded with meaning, or wit, or sub-stance. This has none of those stance. This has none of those qualities. Poetry is usually defined, or at least in MY TIME defined, as "A spontaneous overflowing of powerful feeling." Where are there any of those virtues in the "writing" by Kleinzahler above?

Scattering words haphazadly on a page as if was a staffy on a page as if was a staffy on a page as if was the control of the control of

Scattering words haphar-ardly on a page, as if your cat was walking across the return key every so often, does not make those words into a poem. Try the dictionary: Poem: A composition in verse, espe-cially one characterized by a highly developed form and the use of heightered language and rhythm to express an imagina-tive interpretation of a subject. where is there any highly developed form in the writing above? Where is there any

rhythm or any heightened lan-guage? Where is the imagina-tive interpretation of anything? I'm sorry, but there just

i'm sorry, but there just aren't any of these qualities in the writing by August. Nice lit-tle bit of whimsy of remem-bered youth and cut grass. It's

just not a poem.

Again the dictionary: "Poet:
One who displays imagination
and sensitivity along with eloquent expression."

I am not a poet, I'm a writer.

If a person can't communicate, through either prose or poetry, then that person is not a writer

Copy Editors On Vacation?

In this week's "Best Buys" (June 8), Eve Kelly states, "As far as I can tell, my generation doesn't fly flags. Perhaps our distance from war has left us nepotists, on the outskirts of patriotism."

Patriotism."

Perhaps her distance from a dictionary has left her on the outskirts of the English language. Did her generation start its own secret government, doling out special privileges to friends and relatives? The two friends and relatives? The two dictionaries we have at home, Webster's New World Dictionary and The American Heritage Dictionary, define nepotism as favoritism granted by persons in high office to relatives or close friends. It comes from the Latin word for nephew, nepos. Were your copy editors on vacation? Did your dictionaries come from a joke shop? Do the author's "nepotists" come from the planet Nepo. where they speak Malapropos? Just curious.

Paul Spelman La Mesa

I Don't Hate Meltzer

People "hate" Richard Meltzer? (Pop Music, June 1) Not I. Without his Thursday column, it's the same old grind: no thanks to anything on Friday, worse new fall lineup on Sat-urday, David and Saul and the Philistine foreskins on Sunday comfort of cliché on Monday comfort of circle on Monday, willed nonexistence of Tues-day, throwin' money wit Puffy goodnuff by Wednesday, and Thursday, if not for Meltzer's column...the Neckoning, for which only Henry Rollins is

> Amanda Coutts Rancho Santa Fe Wow. Amezing!

I must commend Duncan Shepherd for swimming against the tide of Hollywood medio-crity so consistently for so long. His latest column (June 1)

really hits the nail on the head, though. All of this balletic" action in movies like John Woo S FeetOff (or Mission: Impossible II, which I haven't seen) is just a waste: "Resembling a gunfight or fistfight is nothing to shou!. Hear, heart through beautiful to heart shough the air in slo-mo while firing handgum, or wearing perfectly undetectable disguises (which in reality could never fool amply). really hits the nail on the

underectable disguises (which in reality could never fool any-one), absorbing huge amounts of physical punishment only to get up and start kick-boxing, etc., might be grudgingly acceptable plot devices if used sparingly. They might even add something to a moreic, just like a dash of spice and the start of the start

though, a director can become thought of as an auteur with a

Reader

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Anne Albright becomes an unwieldy sea creature...

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shorts, and Docksiders. There will be a Volvo parked in our driveway hereafter. He has brought his sons, Daniel and Brian, who head for the old sporting equipment. I anticipate a basketball hoop over the garage; a baseball through a window. David will pay \$4000 a month for the privilege of living in this house my father built, in 1952, while he was working as a carpenter, before he became a building inspector for the town. David tells me his wife collects birdhouses, and they're going to make the bookshelves in the den a showcase for her collection. He says they certainly noticed the birdhouse nailed to a tree on the property. My father's handiwork, it comes with the house. Reasonably priced houses here in Greenwich, Connecticut, are easy to sell, but after David and his boys leave. I tell my father I'd wager the birdhouse had something to do

My sister arrives for the day, from Penn-

sylvania, just back from sailing in the Caribbean. She doesn't look happy to be here. Neither do her son and daughter. Laura went to bed at 2:00 a.m.; John, not at all. Laura lies on the couch, languidly reading her yearbook. John schleps a few

large things but otherwise is scarce. My father and I are selling the big pieces through classified ads; the little stuff will go at the yard sale — called tag sales in our part of the country. At lunchtime I sell my father's bed to a hardbargaining Haitian grandmother, her daughter, and granddaughter, who have come from Stamford, the next town over. My father will sleep on the floor. I myself am sleeping on the floor in my old bedroom upstairs. We agree that floors can be comfortable. The threesome buys the kitchen table, too, which Janet and kids are using for lunch. I sell it right out from under them.

African-Americans from over the New York state line buy his bureaus and nightstands. Many brothers arrive to carry them away. Our load is getting lighter.

Every night one or the other of us makes dinner, often going out to the garage to get a needed item — say, the colander — with its price tag on it, ready for the tag sale. We eat the ancient canned

vegetables and things from the freezer. We take walks. When he huffs and puffs up an incline that I barely notice, I remember his heart attack ten years ago. Trying to gauge its severity, the doctor prompted him with the classic simile: "Did it feel like an elephant was sitting on your chest?" "A small elephant," my father

conceded. We watch movies that I pick out at the video store. It's difficult making a selection that I think we'll both enjoy. Bridge on the River Kwai is a good choice; Nixon, less so, although together we feel sorry for the Anthony Hopkins president.

He looks for his glasses. I suggest he get a cord for them, to wear around his neck. "I don't want to look like Mrs. Doubtfire," he tells me. I say, "You won't! You'll look like a boomer. We've all got them now." He remains unconvinced.

He will be remarried in two months' time. Her name is Darlene. "A nice, nice person" — always his highest compliment for anyone. Niceness: the true test of character. When he said he thought it was too soon, I told him the Arthur Rubinstein story. As I heard it, Rubinstein met his future wife, fell in love, and three days later married her. "Wasn't that foolish?" someone asked Rubinstein. "Yes," he said, "I wasted three days."

At the tag sale the tools go fast. A man on his way to his dishwashing job at the country club on foot, buys a table, walking away with it balanced on his head. At the end we count the money. It's something like \$700. In a surprise, symbolic move he hands me half. We're partners.

September 10, 1997 — 45 years after our family moved in, he spends his last night in the house. The following morning he flies to Chicago, Darlene, his new life. I've always been proud that he built the house we lived in; now I'm proud because he could walk away from it, with little more than his toothbrush.

I've been back to 27 Morningside Drive, seeing from the car what I could. The shutters have been painted hunter green; there is a new front door. I am sure that if I asked for one, I would be given a tour. I would see the birdhouses where books used to be; the boys busy with their balls and bats. But what would it mean to me? That's another story.

A Six-Gun and Box of Blanks

y father was older than other kids' fathers. The disappearing and already disappeared hair on the top of his head offered testimony to that. The mustache that linked him to an earlier generation of Hollywood role models — Gable, Warner Baxter, William Powell, Melvyn Douglas — offered corroboration. Peck, Holden, Rock Hudson, not to mention other kids' fathers, were clean. And then there were the antiquated words and phrases that peppered his and no one else's speech. "Meathead" as a term of rment or rebuke depending on tone. "George!" as an exclamation of delight. "Nuts!" as a cuss. "Put that in your pipe and

In the Little League parents' game one year, my father took part not as a player but as a between-innings clown, in baggy pants and whiteface, though failing to lighten the mood sufficiently to prevent the game from being called on account of a brawl. The clown act, and variations on it that I witnessed throughout childhood, was a legacy of his past career in vaudeville and theater. Documentation of that period abounded. A glamorous black-and-white still of him in a doughboy helmet, a cigarette dangling rakishly at the corner of his mouth. A photo of him directing Charlton Heston at Northwestern for a college pro duction of The Male Animal. Him with Helen Hayes. Him with Lillian Gish. A library of playscripts. A six-gun and box of blanks. A couple of trunks in a storage space off his "shop" downstairs, containing such items of fascination as a wooden makeup kit, with its various oil-paint-type tubes and shoe-polish-type tins, and (of special interest to a growing boy in the '50s) souvenir programs from the Ziegfeld Follies and Earl Carroll's Vanities, lavishly illus-

trated with photos of showgirls clad in cobwebs. Flashbacks to this era would surface without warning. The ise of a car backfiring would give him an opening to cry out,

"Shoot him in the pants, the coat and vest are mine!" An innocent inquiry about the weather was an invitation to recite, "Whether it rains, whether it's hot, we'll have weather, whether or not." He loved to watch (with his ive four-note laugh: "ha-ha-ha-HAAH") the TV mics of the day, Phil Silvers, Red Skelton, Sid Caesar, Groucho Marx, all of whom he seemed to me then, seems to me still, to resemble

Other things about my father, too, were different from other fathers, from Hollywood role models, from any adults whatever. The belt buckle worn to the side. The habit of pouring milk on anything served in a dish, not just puddings and cereals, but applesauce, creamed corn, s tomatoes (drawing from my mother the sound of an grieved crow). The favorite bedtime snack of crumbled Graham Crackers "soaked" in milk for several minutes before eating. The perpetual bowl of caramels, which he alone dipped into and replenished. The collection of restaurant menus that he once tried to augment on a Family Night Out by slipping the faux-leather folder into the back of his pants beneath his jacket. (The howls of outrage from his law-abiding children thwarted him.) The supplementing of commonplace cigarette-smoking with rarefied pipe-smoking, its elaborate paraphernalia of humidors, tobacco pouches, tampers, pipe racks, coolly pipe cleaners, etc., and its lighting-up orchestra-

tion of tappings, tootlings, gurglings, lip-smackings.

Another different thing about my father (how many of his other differences could it account for?) was that he came from Scotland — came from it when he was five years old, so he didn't sound like my grandfather, though he could do the accent on request. Hence the names of his children, Jamie Donald, Duncan Scott, Laurie Ann. Hence "porridge" and "mealie Jimmy" as synonyms for oatmeal. Hence the two rows of framed portraits of pipers on the den wall. Hence the actual set of strictly ecorative bagpipes. Hence the mandatory attendance at any touring performance of the Black Watch, the Gordon Highlanders, the Coldstream Guards. He was intensely proud of his heritage, and a snotty child in suburban Minneapolis could be sure to "get his goat" (another of his pet phrases), if not get him to "pop his cork" or "blow his stack" (two more), by suggesting that in reality he came not from Aberdeen, Scotland, but nearby Aberdeen, South Dakota

All these things - the age, the theatrical background. the foreign origin — breathed an air of exoticism into the man who lived upstairs at 11511 Lake View Lane. At times the mystique would be enriched. When it came my turn to accompany him on one of his periodic busines trips to New York - he was now in adver-

tising — I was opened to the wonders of Times Square, taxis, fresh coconut milk, the Oyster Bar, the Automat, and was even granted entrée (wonder of wonders, far more wonderful than seeing The Music Man on Broadway) to a World Series game at Yankee Stadium, the one where Elston Howard slid on his belly to snatch

a blooper off the left-field turf, starting a double play and turning the tide in the '58 Classic. And on a family vacation to California, we somehow rated a private tour of the MGM backlot and in specific the set of the Rawhide TV series, currently shooting a jury-room scene, where my younger sister chatted over a headset to the second lead on the show, Clint Eastwood.

Sometimes I wonder whether all this close-at-hand exoticism — however little of it I consciously copied, however fiercely I in fact rejected it, however distasteful I even now find milk and tobacco — did not provide me with unspoken sanction to be different. Outwardly my

father bitterly opposed such developments. Ac when I was deciding just how and how much to be different, naturally brough major changes in our rela tions. All the things that had seemed merely peculiar began to seem embarrassing in addition. A high school student does not nec



Lillian Gish and Duncan Shepherd's father

ssarily want to see his father serve as emcee for the annual variety show. (Dressed as an artist in beret and sm ne shuts one eye and holds out his thumb to line up a pretty model on a sto steps behind a canvas and paints furiously, steps out gain and turns his thumb

to one side, steps back again and paints some more, turns the finished canvas around to the audience: a paintin of a huge thumb.) Nor would the teen be thrilled to have him appear in a local car commercial with a kilt, a tam, and a Scots burr.

And making new

friends meant subjecting each and every one of then to all the old "material." ("Mind if I smoke?" was a surefire set-up line for the awaiting punch, "You wouldn't care if I burned!") A galling aspect of this was that anyone hearing it for the first time tended to be

howled over. Among his grown-up friends, he was viewed as the life of the party. ically transform his chil into tots again, and it did not last long. We grew distant. I had But those who knew him only socially did not get to see the black moods, the

volcanic temper, the late

and drunken homecomings

that became such a regular

feature of those years. Mem-

seen the ineffectiveness of my older brother's tactics, nose to nose with clenched fists. I chose a subtler and more frustrating approach:

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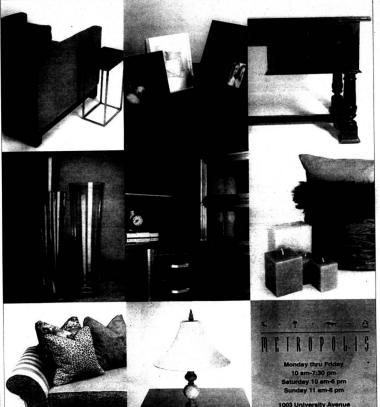
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of Mutiny on the Bounty, and a parenting-help pamphlet entitled "It's Hip to Be Square" did nothing to quell the teenage rebel

When at last it was time to go away to college (emphasis on away), my father insisted on driving me clear to New York, a long eight years since our previous visit there. After we said our goodbyes. I stood at the door of my dorm room listening to a frightful dry chuffing sound as my father fought off tears at the elevator. What was required of me here? What could be said or done? While I was still working on that. the elevator came and took him away. From then on I returned home less and less frequently, preferring to stay anyone. on campus even over Christ-

mas holidays. With gradu ate school in California, I stopped going back even for summers. The last time

saw my father alive, I cannot recall what had brought me back, but I passed along my idea of a peace pipe: a suggestion that he see The Sunshine Boys at the down town Gopher theater. Old vaudevillians. One-liners. George Burns, If my father was not the ideal audience for this, who on earth was? He came home in one of his black moods, believing tha I had deliberately and spitefully sent him off to something I had known full well would depress him. I am now very wary of recommending any movie to

- Duncan Shepherd

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W hen I got in trouble, my father's impulse was to hug me. He did punish me for the little things, but when I did something corrupt, committed a youthful transgression that had the potential to color how other people saw me or how I saw myself, my father presumed my shame. Rather than come at me, he'd help me to rebuild.

One could explain this as a parenting tactic. You know, someone assumes

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you feel bad about something you did, so that even if you didn't, you start to. But my dad wasn't much of a strategizer when it came to raising his two boys. What gives him authority is that he is kind. Kinder, in fact, than I would think possible, if I didn't know my dad. Uncalculating generosity is the most common permutation of my father's fundamental temperament He's a giver, always giving of his robust warmth - at times a palpable heat comes off his body. No one meets

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my dad without comment ing on this glow. This kindness takes many forms, and my brother and I haven't always understood every manifestation of it as the thing itself. But we do now I know this because we have said as much to each othe But what becoming an adult has revealed to me is a view of those inconspicuous and surely instinctual means by which my father gives of himself.

Silence: My father likes to talk: he's a writer and a professor, so it's only natural that he should want to speak his mind. I'm quiet. sometimes even mute. Sev eral people close to me have described the silence I slip into as pathological. My thoughts more often seek an interior cradle than an outward kinesis which both. ers me because I, too, want to write and teach. It also bothers me because I think it hurts my father some times. But he has always endured my hush. Whether I was the dumbfounded ten year-old traveling through the West with him; or th sullen teenager driving with him from the beach, face turned out the car window flushing against his questions; or simply the close mouthed space-out, incapable of concentrating on talk, my dad never accused me of coldness. He'd show hurt — and why shouldn't he show that to a son? but he has never made me feel negligent. The gift he gave at these moments was letting me figure out for myself what behavior does. My father never told me who I was or what I would become; wisely, he bequeathed that work to

Life by example: On a recent winter night in Maine with my girlfriend and his wife in the house, my brother Nicholas and I drank bee outside in the snow and wondered why we're crazy We've understood for some time that we're prone to fits of antisocialism, impulsive behavior, and a profound distaste for being told what to do. These idiosyncrasies have impacted both of our lives in negative ways. The trouble is that we are also ambitious, in that restless kind of way of always wanting to do more. "Yeah, this is good," we've said, "but

or making furniture, or hiking in Patagonia." That night we decided we felt this way, in large part, because ou father is a writer - and, more importantly, was a

ing up.

My father led an enviable life. In the house my parents built in Vermont, his office was in a turret, a third-floor hideout floating in a pine canopy. He went up there when he wanted demonstrated to us that we don't have to lead ordinary lives. This knowledge may sound like the privileged burden of a coddled son. but I figure it's better to be bitter because you want what your father has than because you want what he doesn't have. I have no doubt that that was my father's

Nicholas: My dad gave me my brother. Nick is older (so, in fact, I was given to

him), but when he was a with an energy for life. In this way, they powered each other, shaped each other boy, he and my dad had a relationship that was more from a distance that was worded than our own. When I retreated, Nick acted his neither remote nor oppresmind, pushed. And my dad presented us with plenty to rush up against — stories, laughter, irreverence, eccentric writer friends. More than me, Nick used my father's amplitude as a never drifted apart. presence around which he

circled to charge himself

sive but every point in between. And when I wasn't sure, Nick taught me who my father was. My dad lived large enough for my brothe and me to need each other to talk about him, and we've

The Duke: I would be unjust to leave you with the

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to. If it snowed, my mother

my brother, and I trudged

to school while my dad wen

skiing. If he stayed out late

at Chez Henri, he would

sleep in. My dad didn't come

home tired at 7:00 p.m. after

pushing paper at an office. This may have spoiled Nick

and me with unrealistic

working life is, but it has

also become our paradigm.

My dad's life as a writer

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ground. More than a decade. my father's moldered. His big belly's deflated. His big belly's dust and rubble. His big head's chewed down to bone. His bridgework's loose I suppose that the gold on the teeth my husband fixed for him still glitters. I feel sure that the dark suit he wore to lawyer in is lint and the pockdropped off. Every year he has more room in his coffin. He

plays instead of working.

Writing, of course, can be fun, but a writer's life isn't

always. Until several years

ago, my dad drove every road in the northeast to reach

teaching jobs at colleges,

universities, and writer's

conferences. And in that

hovering office, he wrote his

autobiography, The Duke of Deception, a book about his own father, an irascible teddy

bear who died before

Nicholas and I could know

him. As if my dad weren't

enough for us, he summoned

another man for my brother

and me to live with, forged

him from hard memories.

He did it with so much

largesse that now Nick and

I live as much to please the

Duke as much as our father

And he did it with a skill so

organic that it can make a

young writer like me shrink.

But what should I be envious of? I have a happy life

and a good man to write

about, and I'm doing it right

now. It's easy and exhila-

rating, like that bike-riding

trick in the driveway: "Look,

Dad, no hands." - Justin Wolff

> dog is dead, as are all his orange squalling fat tortoise cats. My father's lost to me. I am lost to him. All is lost to him. All. I never address him. I never look up at the sky or down at the dirt or at my small hand which is so like his - stubby and short fingered and grubby with ink - and say, O, Papa, how I wish you were here to see this and hear this and smell this and lean over from your

could toss if he wanted to. He could turn. I am not sup-I am not supposed to think, FREE ON ANY 1-YEAR CONTRACT as I did just now, that my father's flesh long ago ceased to rot. Even beetles have finished the dinner of him and Premier Willeless the skeins of ants are long gone. I am supposed to think elevating thoughts. At the very least I am supposed to think that flecks of who he DEAL was showed up in the sovbeans that grow near his house and that those sov-NOK beans fatted an Iowa hog and that hog gave her pork chop to a hungry truck driver in Bakersfield who does not guess that his chop's succulence carries my father's smidgen of Cherokee blood, his tendency to run to fat and sorrow, his equal fondness for English gardening 1. 31 1 magazines and S&M pornog-raphy. More conventionally, I am supposed to think that my father's come back in his enes for the 180 IO points PACIFIC BELL that let Nick be quick at math. I am supposed to think that he taught me always, every blue flowers, and that in turn

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I taught my daughters. I am

to remember him when I



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Getting Warmth Back

My father died in the autumn of 1989 of congestive heart failure. His name was I ester and he was 79 and, as he recedes into the past, he gradually ceases to be a single human image and becomes a body of memories. Perhaps this is just as well. When my mother called to say he was dying, I drove from Syra cuse, where I was teaching to their house in New Hampshire and sat with him for two days before he died. He was not a tall man, and in the previous year he had lost about 60 pounds as all food came to taste bitter. Previ-



ously, he had loved to eat. He looked bloodless, stickthin, and in these last days he needed increasing doses of morphine, as he swung between waking and dream ing and fought his death,

grabbing his last gulps of oxygen through the plastic tubes stuck in his nose, grow ing ever weaker; and then that was it, he gave up, it was over in mid-breath. He became an object. I stayed

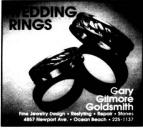
to watch the undertaker's assistants wrestle him into bag. So my last image of my father was seeing the fat silver zipper being drawn across his forehead. Better to translate that image, the specific human being, into a body of memories in order to get the warmth back. He was born in 1911 in a small town in Okla-

homa where his father had moved from Kansas around 1890 to start a hardware store. My grandfather had thought the town would become the capital; it became the county seat. The hardware was a rambling onestory building that smelled of oil and leather, wool and cold metal; its wood floors creaked when you walked; it lasted until the 1970s when Wal-Mart moved into town. My father said my grandfather had fried chicken for lunch every day of his life, and he had a gesture he

coming out of the chicken coop with two squawking chickens held by the neck a little circular swing of the fists that snapped the chickens' necks. My grandfather was a strict Methodist who was a strict Methodist who joked about the liberalism of his church by saying they could play dominoes in the rectory. I remember lying in bed at my grandparents listening to "Jesus loves me Bible tells me so" being yed on the church bells. We lived in East Lansing Michigan, at the time, and small-town Oklahoma around 1950 seemed as strange as Mars.

would imitate of his father

My father was the middle of three brothers and was bullied by the oldest felt bullied by the hardware store and the roughness of the world in which he grew up. He never liked sports or hunting or fishing or



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horses or cars or chasing girls or getting drunk. To avoid chores and working in the store, he took pian lessons. His mother had been a schoolteacher, and she encouraged him. He was a good pianist for small-town Oklahoma, and after a year or so at the university he got into Julliard. But it didn't take long to see that what was good for his hometown meant little in New York, so he transferred to Columbia, where he met my mother and eventually got a master's in music education, with a thesis on music of the Hitler Youth, which his adviser plagiarized and published as his own. My father was in Berlin in 1935 and '36 and visited a number of Hitler Youth camps.

When, after singing for three hours, 3000 uniformed and jackbooted teenagers turned box and shouted "Heil

bathroom and threw up. After graduating, he taught high school music for five years and hated it, so he changed professions and a few years later became director of the YMCA at Michigan State, In his early 40s he took a few courses with Paul Tillich at Union Seminary in New York and decided to become an Episcopal minister. He credited his conversion to reading C.S. Lewis and the letters of St. Paul. When he entered seminary in Alexandria, Virand had pretty much decided

that while God was a nice idea, it was, at least for me, a gigantic improbability hough I felt I respected my father's decision. I was so messed up with adolescence, so shy and at the sam time such a huge discipline problem at school, that I had very little time to pay attention to other people's

At my father's funeral. his younger brother's wife my aunt — told me how they had all considered my father an artist: his piano playing, his interest in books how he had been such an outsider in his hometown his decision to go to New York, the fact that he had lived in the Village and loved opera and jazz — such was her evidence. I was amazed.

I had never thought of him as an artist. After all, he had never produced anything except sermons, and they had taken a lot of trouble I thought of myself as the artist - my aunt said I got it from him, which was also irritating — since I was a poet and novelist and had the books to prove it. In many ways, I never

knew my father — in part, because he rarely talked about himself; in part, because I was so rebellious: quite different and had completely different senses of humor. I remember how he would sit through episode after episode of Monty Python with me just because I found it hysterical. He would become furious

because he didn't have the least idea what I found so funny, and I would become and perhaps 16 inches away from a breakdown, he dropped everything and flew from Detroit and met me furious because he didn't get it. But my love of music omes from him. All sorts in a Chicago hotel. We didn't really talk about my probof music was in the house from the very beginning, lems — I was too private and he took me to jazz and for that - except that he classical concerts while I was called room service for club still in grade school. We sandwiches and bottles of Heineken (this was the man shared a love for Duke Ellington, but I could never make who was furious when he him like the Rolling Stones. had caught me drinking) He had tremendous So I told him I was unhappy compassion and empathy. and didn't know what to do, and he was patient and that my friends, when they listened. And when the were tormented, had an breakdown came and I quit insoluble problem, or were school, he continued to be simply confused, came to supportive. And when I vled out of it and began the house to talk to him while I wasn't able to talk to publish, he read my poems

and novels, sometimes read-

to him at all. Although one

time when I was a freshman

ing them again and again. We are the factory! Pick a style. Pick a fabric. We make it, we ship it. YOU **A FURNITURE LOVER'S PARADISE** IN SAN DIEGO NOW OPEN LECENDS



Even when he didn't understand them or like them, he encouraged me and was proud that I had written

I like to think of my life as having a completeness, a beginning, middle, and end. That is a sort of vanity. Rather it is a few pages in a long

story, and those pages arise out of the pages that came before it. Certainly my pages have their own subject, their own energy and purpose, but they wouldn't exist without the previous pages and the pages before that, going all the way back to the begin-

my parents, both of them, make up the pages before mine. They were sensible, educated, well-meaning peo ple who loved me. Yet the child responds with his or her own complexity. It's like the body of memory and the final image; the two

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up to a third — the child as a mixture of the parents and some other confusion.

ing the service was a little white box. It looked just like Because my father had the box you give your girl before the prom, the one en a minister and active in half a dozen dioceses, three different bishops took containing an orchid, except this box held my father's part in his funeral service. And positioned on a pedestal the passion and energy, the

several ministers in the chan-

cel and the people attend-

love and complexity, the knowledge and memory, the final dispersion of a lifetime, scaled down by flame, traveling back to the earth. — Stephen Dobyns

Moe and Sue Talked Like this **Forever**

Susie: Dad, I'm just going in the backyard.

Moe: I wouldn't go out there with the bare feet, Susie. You don't know what's on the ground. Those birds are filthy;

they carry disease.

Susie: Dad. It's a lawn. The lawn feels good on bare

Moe: Full of dogshit, I tell

Susie: Daddy, how would a dog get back here? You

chase them all away.

Moe: Not too long out there, Susie.

Moe: It's been a half an hour, Susie. You should take a break. Susie: Why don't you come outside. Daddy.

Moe: Because it's hot as hell out there... And I hope you're not getting burnt, oung lady. Susie: Fifteen more min-

utes, Dad. I just want a little sun before the party. Moe: I'm going inside

to fix some lunch... Whaddva sav?

Susie: You know, I'm not hungry.

Moe: THIS is news.

Susie: I'm saving myself

Moe: You know, if you just ate moderately, like I

Susie: Enough, Dad. No diet advice, okay?

Moe: See, you starve yourself during the day... Susie Dad!

Moe: Okay. Okay. Five more minutes and I'm calling you in. Susie?

Susie: YES! Moe: Did you hear me? Susie: Dad, I heard you. Just a few more minutes.

Moe: The sun is directly erhead now. The worst time to be sitting in the sun. They say these are the damaging sun rays.

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Moe: Bastards!

Susie: Dad, don't slam the door. You're always yelling at me not to slam that sliding glass door and then you slam it and you'll blame me when it breaks. Who was on the phone?

Moe DAMMIT. See how

those moles are making holes in the lawn? Susie: Who was on the

phone, Dad? Moe: Just a minute, just

a minute! I'm not your secretary. Susie: What are you doing with that stick, Dad? Moe: Trying to collapse

their tunnels. BASTARDS. Susie: Who was on the phone, Dad?

Moe: You won't like it. Surie What did she want

Mor She says I shouldn't let you sit out in the sun all day, you need to clean the

Susie: 15 minutes . . .

Moe: Okay, that's enough, Susie. You've been out there for three-quarters of an hour Susie: It feels like 15

Moe: Three quarters of an hour, already; I've been watching the clock. Susie: Dad, let me just finish reading the paper and

then I'll come in and clean. Moe: Here comes the birdie! Susie: What birdie?

Moe: A little birdie that comes and visits me.

Susie: You must feed him - that's the only reason he's here.

Moe: Sure 1 feed

him...see, he sits on the fence post and waits for me. Geez, this furniture looks like hell. Susie: Yeah, it's pretty old. You've had it since we

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Dad?

ered it when it rained. Mor You kids used to love sitting around the table when I'd barbecue

Susie: Why don't you barbecue this weekend, Daddy? Some chicken, maybe Moe: Too much of a hascans, right? sle. Wind blowing, Goddamn coals never stay hot. You gotta

watch that chicken every minute. Susie: Man, I remember

that chicken. More I made a mean bar becued chicken, eh. Susie!

Susie: Yeah, you did, Dad. We loved your chicken. I can see it. You're burning.

Susie: So what's for lunch? Moe: Sardine sandwich. I found one miserable can that wasn't dented. You know to stay away from the dented

Knock it off, already,

Susie: Right, Dad. Moe: Botulism. Susie Oh, for God's sakes,

Dad. Moe: I'm dead serious!

I read about it... Susie Five more minutes

Moe: I'm making fried Susie: You are? With the

Moe: I know. Your mother doesn't let me in the kitchen. Geez, I hope she bought the fat tomatoes...and watch, we'll be out of ginger ale What we really need is a cream soda

Susie: I used to love when we had cream soda at the deli. Remember Dad? Diller's on Fourth? You used to take me

there after the orthodontist Moe: It's a lousy record

store now. . . . Moe: You know, we won't be

able to sit around and talk like this forever, Susie Susie: What do you

mean, Daddy? Moe: I mean, one day, I'll be gone — pass me some of that purple onion — and you'll all regret that we didn't spend more time like this, talking in the backyard. Having lunch.

Susie: You're right I'll miss this. Where's the mustard?

Moe: Here. Susie: ...thanks Moe: Wait! Wait! Wait!

Not with that spoon... Susie Dad

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Susie: Forget it, Dad. Moe: No, no. I'll get the

Susie: Weren't you just saying how we won't be able to do this forever? And then you get up and leave.

Moe: Keep your goddamn spoon out of that mustard till I get a clean one!

Susie: Okav. Dad. You Moe: And you, big

mouth, you're getting too much sun - and that you'll regret too. Twenty years from ow, mark my words, if you don't watch it, you'll get skin cancer, I'm telling you... And as soon as we finish lunch, you come inside and clean the house for your mother. And put something on those

His Element

here were six pairs of Sunday-school shoes lined up on the kitchen floor every Saturday night, three little patent-leather pairs with





His current vision is 20/20 without contacts:



rounded toes and a single strap across the top of the foot, and three variations of black-leather lace shoes for hove By morning my father I remember realizing my father was a handsome man when I first saw him as if a stranger, as an usher in a slate-blue suit and polished black shoes, passing me the collection basket in the Pil grim Lutheran church, My father was a large, strong competent man, who could strength not weakness, he acquiesced to my tiny mother

in almost all things. In this way I conceive my idea of what a man should be, a combination of strength. ability, and virility, coupled with a willingness to do any job. People often said about my father, "Melvin loves lit tle babies," which was a good thing since he and my mother had six of them. But it was never an issue requiring a feminist movement to get him to change diapers, wash dishes, or mend clothes. His big hands, which tore apart car engines or reconstructed airplane engines by day, by night tended the small bod-

gentleness of the best mother "What did I know of love's austere and lonely offices?" says the poet Robert Hayden about his own father who rose each morning in the blue-black light to make the banked fire blaze. Perhans it is the task of memory and also writing, to reconstruct love. Perhaps our emo tions are condemned to trail

ies of his children with the

us like tails until we come to a sudden stop. My father worked hard all day at Rohr Aircraft, and for a number of years he returned to work again at night at a gas station in Bonita. When he came home exhausted and sat down at the kitchen table to his small squares of longhorn cheese and his bottle of beer I never imagined his fatigue I never thought of him as heroic, nor thanked him for the sacrifice of all his days

As a petulant teenager, l thought of all the ways I would change him if I could. I would have had him come from old money, speak more often and in more than one language. I would have had him play classical music on the stereo at night instead of one of the three records that the family came to own: Speeches by Robert Kennedy, Herb Alpert and the Tijuana Brass and Porgy and Bess. On the nights my father didn't go to his second job,

that garage my father fash-

he worked in the family garage. I resented that. Once I asked him to teach me how to work on cars as he had taught my brother David, "Girls don't work on cars," he answered me, not out of unkindness but from within the blinders of an era. Truthfully, I wasn't interested in how things worked; I did not inherit that useful gene from my father It's just that the scent of metal and oil and mechanic's soap and maybe a pheromone that only my father possessed, made me wish for a reason to linger in his domain. Out of

ioned his love for his family into patio furniture and lattice work, into stilts, see-saws his pièce de résistance dren climbed the ladder of the tall, spotted back legs and slid down the hot silver neck coming to rest in the grazing head of that giraffe.

About my father's childhood I know very little. As children we visited his smal hometown, Craig, Missouri only once. It was so small

my father would like to be mbered. But these tim ttes reveal what a selfmade man he was. The thing that follow are what I think are true about my father's past. He joined the Air Force because he so loved airplane he never could realize that deaf in one ear. When he go out of the Air Force, he went to Wichita, Kansas, to an air craft-mechanics' school. That's

This, I think, is not how



15 minutes. The young people had to leave Craig to find ork. Of my father's time in that town I know only three things: that his own father used to be a janitor at the ocal school and that my father and his family would go there on Saturday nights to shower: that my father once won a corn-shucking contest for the state of Mis souri; and that he used to lie in haystacks and whittle the images of the planes flying overhead: he had fallen in love with airplanes

He left that school with a certificate and a bag of tools. He and my mother set out for California, where he worked first at Convair, then Rohr Aircraft. At Rohr Aircraft he department, worked his way up to supervisor, and after retiring was sought after as a consultant. This was the skeleton of his life, though it was always his family that was the flesh and blood.

Of the essential man. nor worker, the first thing laugh. He was barrel-chested that came up from the bottom of the barrel, a deep and pleasing chuckle, a beautiful smile. I think my father might have been happiest when he raced jalopies in downtown San Diego. The stadium where

that comes to mind is his

the races took place had cirhigher and higher like a coland partial-owner of a jalopy he would have loved to drive as well, but it would have terrified my mother. There was the excitement of a bullfight on race nights. My father. costumed in white pants and a shirt that matched the driver's and the car, would dance in the pit like a toreador waving checkered flags or a red mechanic's rag. If my mother permitted, we children would sit on the bottom bench and feel the heat of the racing engines and the little flecks of dried mud fly up in our faces. Ultimately, this pastime boiled down to golden jalopy trophies in our tame blue liv ing room, but I believe my father was in his element or those nights.

He loved to travel, he loved a good vodka and orange juice, and he loved being alive. Though I had always hoped that one day I would have enough money to send my parents on a cruise or something grand, I never got that opportunity. But I mer when my husband and children and I studied Spanish in Guadalajara, my par

joined us. At the end of our udies we traveled to Puerto Vallarta, I remember my father swimming underwater to get to the wet bar, then reclining in the sun. This happiness exists in time as well as memory and warms

I have written before in the Reader of my father's tragic death. He and my years ago. The way the author John Berger describes the people in his village is the way I would like to tally my father's life. "They were wai ing to be completed by the their descendants. And, at complete for they had completed themselves: they could do no more." The autopsy revealed that my father received multiple stab wounds and slashes to his left arm. used that arm like a shield in order to do battle with the attacker. My father loved my mother, cared for my mother humored my mother, defended my mother - first last, and always. Though it is an ugly thing to include in this portrait, it is the exact heroic act of defending what he loved most that completes father's children go on com pleting him, each in their respective way. I never told my father that I thought he was handsome, or that I liked his laughter, or that I leaned on his strength as my mother did, but I'd like to think that I'm telling him now.

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and Grandpa's safety-deposit box, we found the document identifying his real parents. The year was 1967, and he and I were in Evanston, Illi nois, arranging a funeral for his adoptive mother, Elizabeth who had died suddenly of a stroke. That he was given up at birth he had not learned child looked nothing like his

until his 35th year, when Elizabeth sprang the news on him one Easter. Around the emembering Flizabeth's father, Sam Hill (descendant of a Revolutionary War gen eral), who had often won dered aloud why Elizabeth's parents. Dad had wondered,

should track down his real

parents or let them be. Now

that we were burying his

mother and packing his

86-year-old dad into a retire

ment home, this bank-vault

at a birthright. He'd been up a while,

ferrying trash down the back

"Wouldn't it be funny," Dad said to his mother that day, "to discover that I --"

you were adopted," she blurted out, vexing his remaining vears with an insoluble con flict, namely, whether he stairs to the cans. Dressed in rolled up the sleeves three turns. His gold watch squeezed his wrist, and the dark hair of his arms, like a field of evenly that his real mother, the Czech servant girl, had given his skin a tannish color. (With the father's Swedish ethnicity, that's all we ever knew about his real parents.) My Scan-

his half-Bohemian origins. Buttering toast, I said, "What would I do? I'd find

"What if you don't want to find them. Tom, it's been "What about just see

ing their names," I said. "Wouldn't that be enough?" "That's what I'm afraid of. If I look at their names, then

I may really be tempted." "Tell me again what would be so wrong about finding them," I said.

"For one, they might be destitute. For another, they might be sick. For another, I'm sure they're not together. Remember, I was given up by a maid and some Swedish yokel, probably fresh off the boat. It doesn't sound to me as if they would still be together." He sipped coffee from a heavy diner's cup.

"And for another," I said, "they might be wealthy."
"Ahhh," he said dis-

missively. "In your dreams you want them to be rich. But that never happens to ordinary people. Look at me. I'm as ordinary as they come Rich lost parents are one in a million. Tom, and the other things, the bad things about them far outweigh the good by another million. They ere - and I've thought about this a long time - they me, remember. Why would I want to meet them?

He told me to finish eating, not to dawdle. But I did dawdle. I imagined for a moment how much of my father's identity might be wrapped up in his real Swedish father, not the cantank Swede who'd adopted him. The missing father had to have been a sight better. I saw him, a big-shouldered, Clark Kent version of my dad, older and infirm, of course, but still emanating the Larson conceit When the two men found each other, a slow recognithem would begin: the soft blue eyes; the proud nose;

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the large ears: the tired face: the tufted, wavy hair; the pearshaped body with the bird legs; the up-down tempera ent: the fatalistic sense of being better; and more, until the two men burst into tearful embrace, acknowledging the father in the son, the se in the father, their completed

A young man led us into the bank's vault, its door six huge silver coins stacked from large to small balancing effort lessly on one brass-massive hinge. He handed my father the long, thin box, slipped from a wall of silver-plated numbered slots, and he directed us to a tiny room with swinging wooden doors

"This all you got?" my father asked. The fellow apol

ogized: the other rooms wen n use. "Forget it," Dad said. "It's not your fault."

Two chairs were tucked into a squat desk; a metal trash can hugged the wall behind the chair that my father pulled out. He lifted the long lid of the safe-deposit box and removed a stack of

policy...Grandpa's immi gration papers and his citizenship certificate, God, he never applied until 1942, the year I went to sea...oh, Jesus, look at this " and I got excited. "a stack of letters, let's see, maybe your Grandma wrote these a long time ago...yes, it's her writing," and he didn't pause except to refold and

wn envelopes. "Let's see, a life-insurano

"and," he came to what appeared the brownest of the envelopes, put everything down and spread open the tor slit. He read out loud th word "adoption" and looked at me, patiently, open and waiting. Maybe he was ready t them on a growing stack,

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Tom Larson and father

to be talked out of it, but ther his eyelids drew down, and some darkness suffused his The eyelids raised slowly "What do you think I should

"I think you should at

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He hesitated. I was wait ing for the change, for him to cry out, bite a knuckle. hem, haw, pace, give in to what I wanted. Once again he waited on my input. Was I important in all this? Why? Before I could speak, some muscle in his body, a twitch of decision or fate, asserted itself. "I'm sorry, son," he said, "but there's no way on earth I can look. And don't ask me to explain why because

east look at their names."

He took hold of the enve lope in the middle and tore it in half, then laid one half on the other half and tore them in half, then laid the two quarters on the other quarters and tore them in half, and so on, until he had

a small, quick pile of confetti. He let go of the pieces, which fluttered into the trash can, then dusted his hands He again closed his eyes until his evebrows raised up, and the darkness dislodged itself and traveled through. like a slow-passing freight train, its cars weighted with the parent-finding hopes of orphans. But as quick as it thered, the notion dispelled itself, and my father emerged returning a tick more anony mously to the other papers gathering them together and rising, our business done For the son not taken, hi real parents were returned

to obscurity, their absence Driving back, neither of

preserved, forever

us spoke. His hands pawed the wheel of our big Ford. its power steering ached noisily on the curves, until I could feel a truth in him congeal: A man buckles and buries it. We would never again talk about what had surfaced in the bank. Another his death. If he had mensaid, "It doesn't bother me. What's done is done." - Tom Larson

The Flight of a Ball

ave never thanked my father for one of the nicest and most difficult things he ever did for me, because until I thought of it just now I didn't realize he had done it, and I'm sure he's no proud of it. My hope is that fter he reads this, he will

Dad introduced me to tennis when I was 13, and the following year it seduced me away from my 6-year Little League baseball career. A lefty with a dangerou backhand but unreliable rehand, Dad hadn't played much for more than 25 years. Working as a full-time CPA and commuting from the San Fernando Valley to Orange County most days he didn't get to spend as much time on the court as I, the youngest of his four children, did. Couple that with Dad's 32-year age handicap and it's easy to see why, in high school, I began to win most of our matches.

brightest. I let go of that

when I started junior high

school, but I still had to suc-

ceed in certain situations

and one of these was when-

At some point in my childhood, I acquired a need to believe I was the best at everything I did. My pur suit of this impossible goa led to some painful moments. Throughout ele mentary school. I needed everyone to think that I was the smartest kid in the class issue; I had to play at a high enough level to satisfy the and I remember bursting into tears after losing a mul tiplication game to an intel ligent and more mature gir in my fourth- grade class because I felt the loss threat ened my distinction as the

Iim Eichel and dough ever I played tennis with my father. I cared way too much about how well I played. and I used to lose my temper on the court in a way that I never did anywhere teams. I couldn't excuse else, complete with swearing and tossing the racquet Whether I won was not the

critics in my head. As a member of the Mid-Valley League champion J.F. Kennedy High School tennis team in the spring of 1981, I never became angry during any of those matches. Playing the higher-caliber compe tition that year impromy game enough that I

or crosscourt just out of my reach. High school compe tition did raise my game to a higher level, bu confidence. My high school girlfriend of two years had intelligence, a heart-stop ping smile, and a sharp, cyn ical sense of humor, but she broke up with me in March of our senior year. Over an 18-month span beginning in began a winning streak ove the summer of 1981. I asked my father that lasted much five women out a total of longer than it should have eight times, and they all Because I competed against bailed on me, several at the other high school varsity last minute. One didn't show

myself for losing to Dad. He erable. I saw myself as a was, after all, older. And he smart, ugly clod. didn't get to play as often Except on the tennis court. My father never took against good players He was tough, though. a set from me during a period A track man in college, he that lasted, I think, almost could cover the court as well two years. I'm not sure he as or better than most of realized that, but perhaps my high school opponents he did. He never used it as Mark, the pro who gave Dad an excuse not to play me in fact, he went out of his way most of his adult lessons. used to tell me he loved to to make sure that when we sit back and watch Dad run did get together during hol-

around the court chasing

would least expect it. Dad

shots. Sometimes when

idays and summer vacation. we played tennis. My losing streak off the

would turn around one of

my best serves or volleys

and send it, with a flick of

his backband, down the line

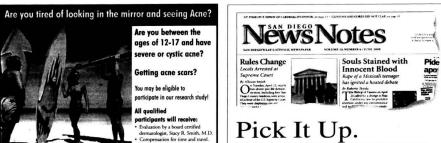
up at all. This made me mis-

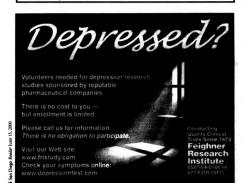
time as his did on it, and in retrospect I'm not sure that was a coincidence. While others trampled me in the romantic arena. I needed a place where I could rise above my setbacks and emerge with a victory. That tennis court, and I fought hard to keep it that way. Dad never let on that it both ered him at all that it was at his expense, one of many expenses he would pay as my father. Fortunately, it's not too late to acknowledge what he did and to say how thankful I am for it. Happy Father's Day, Dad, And i you're playing today, I sure hope you win. Even if the man on the other side of the net is me. .

- Jim Eichel

Great Gabber

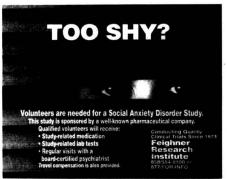
Wolf's Breath Chili. That's what I'm making for you, Deeda my pigeon sweeta." The words whis





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tled out from beneath the chin in my father's front tooth. He danced around the kitchen and executed a combination clap/rub with his hands as the chili bubbled This was one of the three

culinary duties my father performed, the other two being Sunday omelet-making and the grilling and smoking of meats. He taunted my brother - and sometimes me — about how this chili would put hair on our chests. He liked food spicy, since the brain aneurysm that had forced him into early retire ment from the Air Force had left him with no sense of smell and a damaged palate. He could taste only the extremes of spicy, salty, and sweet Tremember occasions when my nose poured out clear fluid, and I gulped my milk in search of a cooling and coating effect. Over the years, my mother managed to restrain his heavy spicing hand, and chili became a favorite meal instead of a sinus-clearing session.

I delighted in watching him make it. He pinched cayenne pepper, plucked cumin seeds, and cracked cans of kidney beans and tomatoes. Sometimes, he chopped the ground beef with the back of a wooden spatula as grease sputtered and screeched from the pan. I watched patiently, waiting for my father to peer around the kitchen wall to catch a glimpse of the evening news in the living room. When his eyes were off his task, I'd lunge at the pan and snatch

not yet surrendered to the spatula. I'd scurry to the kitchen table, dump salt on the mound, and pop it into heef was a foreshadowing of the supper to come, a sup per I anticipated, especially after a few hours of sardines or dodgeball with the neighborhood kids. This was a stuffed-gut supper. The chili pot never ran dry, and its contents were served with saltine crackers and cheddar cheese. I always ate until my stomach strained

My father's aneurysn left him a house-husband. He sought employment after he was forced to retire, but no one would hire him with his medical condition. Even if he could perform the tasks the job required, no one would touch him. He was too much of an insurance liability. We subsisted on my father's pension from pace. Now he was a hausfrau the Air Force, my mother's Whatever he lacked in work as a nurse, and her thrifty management of

Around the house, my father did maintenance, the previously mentioned culinary acrobatics, and some laundry. Outside the home, he volunteered a substantial amount of time to the Dis abled American Veterans an organization that had helped him obtain a livable pension from the Air Force.

money.

He was by no means Mr. Mom. Many days, I went to school with unbrushed hair or crooked pigtails, which I had styled myself. He shrank favorite shirts



patience evaporated easily, and he was prone to cruel outbursts that vented his xasperation at the hand fate had dealt him. He never wanted to leave the Air Force He was a military career man, decorated and scaling the ranks at a propitious

his amalgamated patriarch/matriarch role during my girlish bloom, he compensated for in my adolescence. We never talked about our feelings. He never talked about his past, except to hint darkly at the horror of war. We never went deep, but what lay on the surface manifested his love for me in the ocean of small deeds and duties performed in the everyday.

I was driven to and from school every day by my father. This was because I chose to go to a co-ed private Catholic school that was across the state line, as opposed to the private Catholic girls' school

Deirdre Lickona and father that was just a block away from home. I wanted to go to school with boys, and my father picked up the driv ing detail so that I could indulge my hormone-addled whim. On particularly hot muggy days, my father would show up with an ice chest full of cold sodas for me and

any of my friends that needed a ride home. He let me pick the music and blast it, even if it was Mötley Crüe. I was also chauffeured to and from sports practices and school events. When I found an after-school job at a french fry and hot dog joint, my father juggled his schedule to get me to and from work. Eventually, I squirreled

away an acorn's worth of money to put toward an '83 Honda Accord hatchback. My folks kicked in the rest. My father's hauling days had ceased, but he continued to perform small acts of kindness to lighten my privileged teenaged load. On snowdays, he scampered outside, scraped the ice and snow off my car, and started it up. He left it running so it would be toasty warm when I hopped in and so the engine ould be warmed up. On budding spring days, my car and get it scrubbed and vacuumed. Upon his return, he proclaimed, "She's gassed up and ready to go for you. The cherry-scented air freshener he'd had them put in at the car wash put a little more pep in my already delighted mood. Plus, I could now spend my pennies on

movies and compact discs

instead of gas. My father was a great gabber, catching ears of both family and strangers willynilly. He delighted in story telling and punching out ative statements in search of a rise or a reaction. Some were amused, others disquieted. My immature sensibilities were always disquieted; I was always embarrassed by my father. (I'm not anymore.) I just wanted to go about my business without a fuss, but my father's gregarious nature catapulted me out of myself and into the world.

Despite my father's freeness with words in trivial matters, not many were needed with regard to tenderness. We didn't talk much. but often, he would rest his hand on my shoulder and, without a fuss being made about it, he'd softly say, "I love you. I'm proud of you." And that was enough.

Things Never Looked Better

During my adolescence, my father had a hard time keeping a job. His problems began when I was 11. We lived in Pine Valley out in East County, My father sold surgical supplies for a company called Gentec. He orked straight commission selling scalpels and gauze and respirators to doctors and hospitals in San Diego's outlying areas. Every morning, he left the house at 7:30 and drove to Fallbrook or San Ysidro or El Centro. He wore a crisp white shirt, a striped tie, and one of the three suits he'd bought second-hand at always shined. I remember my dad standing at the desk in his bedroom every Sunday evening methodically applying the polish that smelled like strong soap. He'd let the shoes rest for a while, then take out his big, soft-bristled shoe brush and buff each shoe until the lamplight blazed across the brown leather.

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My father had been sell-





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Gentec, but I've heard the stories from my mother. My dad had to drive to I. A. on the weekends for corporate sales meetings, time he didn't get paid for. Other weeknds, the San Diego manage would make the salesmen conduct inventory at the local warehouse, also without compensation. Com missions didn't get paid.

wrought by the 20 to 30 feet

of snow Tamarack Lodge

received every winter. He

replaced windows and

ainted cabins and fixed toi-

lets cracked by frozen water.

In the winters, he unfroze

pipes and hiked through

waist-deep drifts to dig paths to the cabins scattered

around Tamarack's main

lodge. On long stormy nights.

and forth along the winding

three-mile road that led into

the main town of Mammoth

so that guests could reach the

lodge. People who'd been

coming to Tamarack for

years said the place never

looked better. Bob Cornell

told my parents they were

doing a great job. Two years after we

moved to Mammoth, Bob

sold Tamarack to a psy-

chologist from Los Ange

les. "He's going to manage

For a time — I don't

member how long, less

than a year - five of us lived

in a one-bedroom apart-

ment on a back street in

Mammoth. My mother

chain-smoked and watched

television. My father looked

for a job. I walked to school

every day and refused rides

home from friends because

I didn't want anyone to see

where I lived. That sum-

mer, my father got a tem-

porary job painting the high

school. Over the course of

the next four years, we man-

plex, my father got a man-

agement position with the

local school district, he

worked as a stock clerk in a

drug store, and he ended

up as a baker at the local

After my father lost his

When my mother befriended the owners of Pine Valley's only motel, she told them about my father's problems at work. The Thomases had run the Hobart House themselves for many years. "We're thinking about retiring, the Thomases said. "Why don't you and Paul come manage the motel for us?

My father left Gentec We moved to the motel. My parents lived in the little apartment behind the front office. My brothers and sis ter and I shared a cabin out back. My father approached his new career the way he approached everything. He learned everything he could about the subject, in this case hotel management. He worked around the clock. He never stopped until the job was done right. He aimed for perfection even in little details that no one would ever see or know about. People who'd been coming to the motel for years told my parents the place had neve looked better. Revenues increased. The Thomase said they were pleased with

my parents' work. A year after my parents took over the motel's management, the Thomases sold the Hobart House. "The new owners will be bringing in their own managers. they told my parents

My father remembered an acquaintance from high school, Bob Cornell, who owned some lodges in the Mammoth Lakes area of the Eastern High Sierra. He called my grandmother, who called Bob Cornell's mother Two months later, we moved to Mammoth to manage Tamarack Lodge, I had just turned 12. The day we arrived, a "spring duster" had deposited 12 inches of wet snow on Mammoth Lakes. We pulled our belong ings on a sled up the hill to

job at the school district the tiny, dark, two-bedroom (because of a personality cabin where we'd all be living. In the summers, my intendent), my older sister Anita came home from col-

lege for a visit. When Anita took Spanish in high school, she had begun referring to "Pablo Grande." During her visit, she told my dad, "We should give the new house rity" of the school-district ioh. my parents had purchased a house. "Casa de Pablo Grande de.... Something. Anita suggested.

"How do you say in Spanish?" my dad asked.

A dozen years ago, when my father's baking career had been ended by a series of heart attacks, he invited me over during the first week in December to make Christ-mas cookies. "We'll make about four different kinds," he said. "Seven dozen of

Larrived early on a Saturday morning. My dad stood in the small kitchen of



Anne Albright and father

up, the house he and my mother moved into when my grandmother got too old to care for herself. He had arranged on the counter all the ingredients we'd be using. He had the bowls and mea suring cups and cookie sheets arrayed like materiel ready for a military invasion. "Be careful," my mother warned "He gets going, and he thinks he's back in the bakery."

For the next four hours, my father and I worked side by-side, measuring and mix ing and meting out bits of delectable date-drops and snickerdoodles and chocolate-chip cookies. We finished with seven-layer bars. My father never stopped moving. He never hesitated. He did everything perfectly, even though no one would ever see or know. For someone who couldn't keep a job, he taught me an awful lot about hard work.

- Anne Albrigh

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Still Life

otes for "Still Life with Dad." Living room. Any evening. Dominant hue pale grey-green decorators of the day called "sea foam." Mid-tone sea foam upholstered chair; nubby silklinen; box-skirted with selfpiping; arms worn at the elbow rests. Square, two tiered side table, '40s blond veneer, chipped at the cor ners. Lower shelf: Time, Life the New Yorker, Business Week, Sports Illustrated, U.S. News & World Report, Solzhenitsyn's One Day in the Life of Ivan Denisovich On top, a round cork coaster. Tall, fizzy glass of Canadian Club and soda, gleaming, golden. Illuminated by ivory tinted ceramic table lamp painted with wildflowers

Ivory-tinted lampshade Commas of crushed butts in round glass ashtray eddy of bluish smoke, a per petually restless volcano. Half gone pack of Carnel straights. Shiny red matchbook, black script, from a New York restaurant. Blue pen for solv

ing crosswords. Rusiness section, Nev York Journal-American, held open by two hands with long artistic fingers, just visible at the paper's edges. From below the Journal-American jut two athletic legs; hairy but not too; crossed, ankle of the left resting on knee of the right; blue madras Bermuda shorts; old brown loafers, no socks. Make sure shadows are deep, no sec ondary lights (see Edward

Hopper's Nighthawks). Framed, on wall above lamp: skillful copy of Holiday mag azine photo of Virginia City Nevada, painted one evening with paper pad propped on knees while sitting in the

Basement. Three cardboard barrels, two a jumble of books Auden, both Waughs, Wode house, Fliot, complete Shake speare, Frank Sullivan's Ou Times: The Twenties. A vol ume of photos taken through a microscope, the crystal for-mations of snowflakes. Two yearbooks: Trinity-Pawling School, 1932; "Bill or Nev"; ce hockey and baseball; asp ration? journalist. Dartmouth B.A. English; Delta Kappa



Epsilon; college humor

Third barrel: records. photos. Brittle black-shellac discs: Anita O'Day on the Okeh label; swing bands and crooners. A group of laugh-ing couples, drinks in hand, piled onto a long couch next to a juke box; dark-suited men; women in clingy crepe and fat-heeled pumps, cor sages; hair upswept like Lana Turner's.

Suburban driveway, 6:30 a.m. Squarish dark-green Ford sedan sits idling; stick shift, dusty, chromeless, gray upholstery. In the fall, at night, acorns from 40-foot oaks clunk onto the hood and roof, then bounce onto the lawn. Driven ten miles a day Sits 13 hours at the railroad station, where commuters shuttle to and from New York, Back and forth, Back

Madison Avenue, "The Magazine of New York Adver tising," August 1959: "In this issue...The New York Agency Marketing Director...Bill Nevin, vice president and marketing director, Compton Advertising." Five full pages, 11 photographs, plus cover photo. Black-and-white shots of white men in white shirts: on the phone with a client; reviewing a marketing plan; discussing details of a campaign presentation; meeting with account managers around a conference table littered with notepads. pencils, coffee, ashtrays; evaluating give-aways to offer

shelves; business lunch at Le Valois with executives from Procter & Gamble. "Nevin is a shirts type executive who belies the

with soap, cereal; against a

background of canned goods.

evaluating product place-

ment on a supermarket's

traditional concept of the lvy League agency executive. As might be expected from his background, he is a good salesman, runs a relaxed but well-organized department and has the perspective to operate in a climate of mutual espect with both clients and the advertising men in the agency...
"To insure that Comp-

ton's marketing departme is properly manned. Nevin takes on the average of 60 days of interviewing up to 100 applicants to find a man with proper qualifications. 'He must,' says Nevin, 'have wide sales experience and have lived with a P&L statement. And, equally important, he must have demonstrated the ability to com municate with management in writing."

Small hospital. Gloomy, near-Victorian, undulating wood floors, narrow bent-rail beds. Shocking, ice-blue eyes.

Gaunt ashen stricken face. Barely audible, "Hi. Go ask them, are they moving me to New York today? Did you bring the suitcase?"

Orderlies later steal suit case, watch, slippers, paja mas, robe; but leave the vol ume of classic reportage, Eight Men Out: The Black Sox and the 1919 World Series, with bookmark still in place.

Office lobby, 635 Madison Avenue: Short, curvy redhead. Tailored purple suit. Takes one of my hands in both of hers and hangs on. "We'll miss him here so much. He contributed so much to this business. He was so smart and talented. I'm very sorry for your loss, Everybody knew him and loved him, right

> They did? He was? I'm - Linda Nevin

sugar jones was high maintenance, however, which brings me to my father:

He'd retired from the Navy the year before and was now working nights as a janitor, cleaning buildings for the county. Returning home after midnight, he'd drink cold buttermilk on

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his way to his bedroom, where, before falling into bed next to my mother, he'd empty his pockets and coun out the change that he laid

newspaper. would sit up and check the n the bureau with his walheadlines while I ducked into the walk-in closet to let. The next morning, she would be busy in the kitcher brush my hair. With the preparing breakfast and door half closed. I'd bang making lunches for my

sound busy while listening brothers while I brought him his coffee and the for him to turn the page Only when I heard that rus Bleary eyed, my fathe tle would I lay the brush

down and go to work. From the pile of change on top of the bureau I'd slide out a quarter or two, sev eral dimes, some nickels. around, making mysel No 50-cent pieces (too easy

to notice their absence), no pennies (not worth the hasde). On my way out, my father often would look over his paper and tell me to stand straight and stop slouching. Careful to make sure the pile of coins looked untouched, I never got caught. Maintaining the

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How the Sugar Boy Learned to Stand Tall or a whole year -

beginning in 1959 — I stole from my father and I never got caught. I was 14 years old, a freshman at Saint Augustine's High School on Nut meg Street in North Park. and I was a sugar junkie. My addiction kicked in the day I bought a Baby Ruth candy bar on my way to

school Suddenly with the first bite, all the travail knew to expect - freshman hazing, the likelihood of a pop quiz in algebra, an exam ination of one of Shakespeare's plays - melted away as the tasty mix of dark chocolate, smooth caramel, and roasted peanuts filled my mouth. Of course, I'd eaten plenty of candy bars. but that day I experienced sugar's power to blot out the worrisome and gladden the heart. No matter that the hit was brief. I was hooked. My freshman class photo for the school year-book, The Augustinian, shows a goofy kid with a blissful smile. I was sucking on a cherry-red Lifesaver.

I fed my addiction not just with Baby Ruths and Lifesavers, but Tootsie Rolls and Abba-Zabbas (a mix of creamy taffy and peanut butter). Red Hots (chewy cinnamon nuggets that lightly zinged the tongue), Mars bars, and Three Musketeers, golden Twinkies and chocolate Hostess cupcakes (with a cream squiggle down the middle), footlong licorice, jawbreakers red-and-vellow sour balls. Milk Duds, Necco wafers and M&Ms. Any four of these, in combination, soon were a minimum daily requirement. In Romeo and Juliet, Shakespeare writes that philosophy is "adversity's sweet milk." He was wrong.

Each night, I'd slather on Clearasil ointment, lay my chalked head on the pillow, and soon drift off dreaming of the sweets I'd devour the next day. My

Adversity's sweet milk is anything sweet.

Jangchup Phelgyal and father dressed, I watched my father grab up his change from the

bureau, carefully count it,

then drop it into his pocket.

counting your change in the

slipping his wallet into his

back pocket. "When I go to

bed and when I get up. You

never know if maybe it grew

overnight." He laughed.

morning?"

"When did you start

"All my life," he said,

appearance of things was ny modus operandi. I thought I was pretty slick.

My crime spree ended when I turned 15 and got a job bagging groceries at the M&S market at 12th Street was replaced by nicotine decades later, cigarettes went by way of cold turkey.

Years passed, and one day last year, after he'd

must have known when I was taking money from you. "When was that?" His face was a blank. "When I was in high school."

"Then," I said, "you

"You expect me to remember so far back?" His eyes grew large. "How much did you take?" At 85, he regards much of the past with wonder

"Never more than a dol lar a day, but that was a lot of money then. You used to say the only thing worse than a liar was a thief, so I was scared thinking what you'd do if you ever caught me." "Well, I didn't, did I?

What I do remember is telling you to stand up straight. I remember that. You were always slouching around like you were hiding or afraid to be seen Things work out fine," he said, "if you learn to stand up straight." •

— Jangchup Phelgyal

Laugh Lines

s my father lay dying, on June 29, 1990, I held his ice-cold hands. We didn't say much, at first, Then I asked if the legend was true. His family swore that,

as a boy in Wisconsin, my father couldn't draw, could barely hold a pencil in his nine, while playing in winter on the Kinikinick River, his hands froze. The pain was so great he begged for amputation. His mother. Marguerite, said no. Dad missed most of that school year. Blisters hung six to eight inches below his fingers. After he recovered, my father gained a gift his family called "the touch."

"They liked to exaggerate," Dad half-whispered, with legend-deflecting humility, as I cupped his Dad was an artist. He

taught at the College of Arts and Crafts in Oakland. Then, to support three children, he worked most of his life as a commercial artist and painted large, color-burst ing canvases in his spare time. Whether or not the legend was true, he did have "the touch," which was one

gift among many. When my father was born, his parents, George Theodore and Marguerite, called it quits. He was their 11th child and, they swore, their last. To seal their vow they named him Donald Omega Smith. Then they had Gordon

Dad disliked that middle name. Throughout his life, my older sister, Shirley, younger brother, Michael and I suggested alternatives.

When we were kids: Donald "Omagosh" or "Oriole." As we grew older and our reading, and love for the man, deepened: Donald "Odysseus" or "Ouroboros." The latter was mine. I liked that one, the famous snake biting its tail? Shaped like an O? Dad said nothing. Everyone else just hated it.

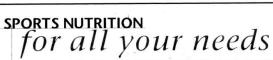
Family: go figure.
No middle name stuck. Dad was always "Dondo." Or "Bopo," my brother's word for father. When we read Marquez's One Hundred Years of Solitude, Dad became "Bopodondo from Macondo.

They say that ours is the Age of the Absent Father. My dad was the opposite, a present father, as steady as a sequoia. He was never omnipresent or dictatorial, but always, always there, like a backstop or a bottom line, a secure point of return from wherever rampaging youth might hurtle me.









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He never used a rod, or a belt, or his fists. But he didn't "spare the rod" either If I did something wrong, he'd punish me, only the shment fit the crime. It was never gratuitous, or excessive, or used me to get

He was 5'10", husky, His father came from Denmark, descended from "Danish royalty," Dad's sisters, who liked to exaggerate, claimed (I would often ask, "Wasn't Hamlet Danish royalty?"). His mother - Mar guerite, née Rosenberg came from a Jewish section of Prague (in what is now the Czech Republic). Some of her children denied Marguerite's heritage.

Dad wore khaki pants

(usually speckled with paint), flannel shirts, and a ubiquitous San Francisco 49ers cap. "You'd never know he was there, he was so quiet," says my sister Shirley, "except people gathered around him." Guys allegedly courting Shirley would talk to Dad instead. "Donald George'd come to the house and go straight to Dad!

An old baseball cliché concerns the player, usually the second baseman, whose abilities aren't readily appar ent. You "have to see him play every day to appreciate him." That was my father The word's rarely used today Dad was a "constant" person

Shirley: "He never wen to church a day in his life, if you don't count weddings, but he lived every sermon I ever heard. It was a privilege to have him as my father...so unassuming, such

when final scores were in

the high 30s. Bragging and

complaining: Dad did nei-

ther, though he suffered from

chronic emphysema the last

15 years of his life. Some

traits must skip a generation. My brother Michael has

gentle strength." He was so humble, he revealed his life story in afterthoughts. Lonce scored 46 points in a basketball game and was furious I didn't get 50. "That beats me," he said with fatherly pride. "My high was 43." Here I'm blithering about 46 points not being enough, though been married over 30 years we won the game going away and Dad scored 43 back in the two-hand setshot days

hoboes. If they found a hous that always gave food and clothing, they'd mark the sidewalk with a small chalked arrow or X. Owing to Dad's generosity (he once gave the was a Picasso of white

summed up my first 20 years



brother's been reading Camus." When Michael describes Dad's sculptures, he describes their maker "The animals he carved the turtle...simple, round, just enough definition to give the essence, inside of each an ocean.

You could say Dad did us a grave disservice. We assumed that all fathers told stories, drew characters for their kids to play with. We assumed that all fathers loved words and the worlds inside them, adored music, hated pretense, took a zenlike view of life's myriad absurdities and had a deep, abiding sens did it, we assumed that when ever a W.C. Fields movie

came on TV, regardless of the hour, all fathers made it required viewing. As children we probably did him a disservice too We took his constancy for granted. If we sided with our mother, he'd ask, "But who drove you home from the

hospital?" Three snapshots from a family album:

1) My mother, Betsy, was gardening in the front yard of our Santa Clara home Dad and I were watching the 49ers on TV. This was back in the pre-Montana/Rice days when the 'Niners dashed hopes every Sunday. Dad gazed out the window. "J Come look. Isn't she beau tiful?" At the time, they'd

2) In the '50s and '60s the homeless were called shoes he was wearing to a

3) When I was 20 I worked on a salmon boat at

Kodiak Island, Alaska. The day I arrived, two Kodiak bears terrorized the Parks Cannery cafeteria. Three days later, a purse seiner dragged anchor and almost sunk in the 40-degree waters off Cape Karluk. I'd never been in a place where death and astonishing beauty fused

so fiercely.

Sensing my mood, Dad wrote rich, upbeat letters. One example: he was read ing the Great Books of the Western World, in order. When I was in Alaska, he was in Homer's Iliad: "J. The Greeks and Trojans ate the 'inner meats' That's how they could fight a ten-year war, liver, kidneys, the inner meats: all that good vitamin B complex!!" Dad died slowly. With

tubes and drugs, modern medicine kept him alive, but in pain, for six months after his stroke - a reprieve for the family, if not for him. During that period, Michael put Dad's sayings into a book he called Dondoisms. There were hundreds. Among them: 'You stepped in what?"; "What do you want, jam on it?"; (the title of a movie star's biography became his guiding philosophy), "Life is too short to learn German." Most have meaning only for the family, and when we read them to Dad each sparked elated recognition.

We didn't notice until after he died, that Dad had written four Spanish lines on the final page of Dondoheard before, became his last

> En este mundo traidos Nada es verdad ni mentira, Todo es sequn el color Del crystal conque se mira.

"In this traitorous world. nothing is true nor false. Everything is according to the glass through which one

— Jeff Smith

Blue Milk **Tickets**

work 6205 days in a row, give or take a few, from 1945 unti 1962. Until I was 16 and my cousin, Jackie, 18 or 19. We vere both old enough to drive the milk truck then and we knew his routes, since we'd been (I speak for myself) half-assed helpers of his. So he took his first vacation in 17 years. He and my mother went away and my cousin and I delivered the milk for a week. As far as I know, no haby died for lack of it: we made the rounds, Jackie and I, up and down the streets of our small town - Elm and Cottage and Clark - during the summer of 1962.

without holding a pole an urban kind of surfing. People paid for their milk with little blue tickets

continuous exit and entry) and, without holding on to

anything, not lose my bal-

ance as he went around cor

ners, stopped quickly, etc. I

can ride New York subways

the morning and came back



Thomas Lux with father and daughter

flagpole" - one line, over

he'd leave the blue tickets, customers into two routes, one then they'd give him back Monday and Wednesday and Friday and the other Tuesthe tickets for milk. He carday and Thursday. On Satried a little sack of the cash urdays he did both. On Sunmaybe \$20 to \$30 in bills and days he delivered to three or another \$20 in change. For four stores. He slept in a bit this sack of change, which on Sundays, but he still shaped he hung up in the laundry room off the kitchen afte up for work. My mother worked too, full-time, as a work, I am also grateful. In telephone operator, as well as rny teen years I'd clip a buck acting as primary caretaker or so in dimes and quarters of her aging and increasingly for a few gallons of gas with which to cruise with my pals ill mother, my grandmother with whom we lived, on the in their parents' or my parfamily farm. My grandfather, ents' car. My bet is he knew the last lifelong farmer in the I was skimming now and family, died when I was three then from the family busi My uncle (mother's side) ness - I think he could tell milked the cows. My father by the heft of it just how delivered the milk. The point much change was in his litis: they went to work, You tle sack. Good trick (let them did this: you went to work. think they're getting away Glad to have a job - they with something when they went through the Depresaren't) to use on kids, Pop, sion, and then, right on its thanks. I use the same trick back, came WWII. You go on your granddaughter. And to work: that's a great lesson, I taught her the one song you for which I am grateful. taught me: "Oh the monkey My father liked his job. chased his tail around the

He was, essentially, his own

boss. He loaded his truck in

with empty bottles at night. Sometimes, when I was in No Sales Tax! grade school, he'd drive by when we were out for reces with joy. I helped him on Saturdays, his double route. He'd pick me up about 10:30, letting me sleep late. I learned useful things working with him. One: how to drive a truck, which, after I gradu ated from college, I did for a while to earn a living. And two: a sense of balance I could stand next to him (large front cab to allow easy and

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His Lightness, My Weight

life, he devoted much time to propriety. He insisted upon shaving himself, combing his ntil he lost conown hair, wearing clean pajasciousness eight hours before his death, my father was lucid. mas, and having bay rum He did have night terrors, usually around 4:00 a.m., shoulders so he wouldn't, he said, "smell like a patient. when, animated by morphine Although too weak to walk, dreams, he'd rise cackling he refused a bedpan and from his bed, hairy arms flail demanded to use, alone, unaided, the portable toilet ing, and bolt for the door beside his bed. I complained this was dangerous. My to wrestle him down. Once

as I watched this, my father red at me over their shouls and said in a thin, water voice, "Please help me." up, he was sharp, awake, and unaware of what had hap-pened a few hours before. "I need to get spruced up," he'd say, "and get ready for my day " In the last weeks of his

Eventually he could nei

ther stand on his own nor

clean himself, and there came

an afternoon when I had to

help my father do things he'd

always done alone. I unbut

toned his pajamas, lifted the flannel from his pale skin. I

door behind you.")

nother said, "Your father has a sense of pride." (One morning I heard him struggling to get to the toilet and rushed into the room to help "Get out of here." he barked "And close the goddamn

irrevocable. I can still see with ographic clarity the gray on his chest, his apper scar. I knew then I would always love him more in cer tain ways and in others always love him less. The Bible's "Thou shalt

not uncover thy father's nakedness" refers not only to the obvious, incest, but also to other dishonor. The Hebrew word used for this nakedness, *ervah*, comes from a root meaning "to empty, "to raze to the ground," "to leave desolate." The act of gazing at a naked parent is, at heart, destructive

My father lay before me on his bed. Despite the cancer filling his chest, he hadn't lost much weight and still looked thickly built and strong. I washed him with a sponge and for the first time looked at his vulnerable body

and took full measure of his viability, much the same way he must have done when he bathed me as a newborn. lifted his legs and cleaned him, much as he had once done for me. I could no longer love him so much as my pro tector but as someone who is, perhaps, a greater love. I tried to get it all ove

with as quickly as possible. Wringing out the sponge, sloshing water, I chattered and chattered. I talked about the weather. I told jokes in that loud clear voice people use when addressing for when addressing foreigners who don't speak English. Satdressed him in fresh under wear and pajamas. Only as I was tucking his blanket around him did I notice he was crying. He grabbed my

Our geography had

changed. For so long I had looked up at him, and he now looked up at me, at my big round face, hovering above him balloonlike against the flat white ceiling. My voice came from above his from below. Did he search my face and voice for reflections of his own? I'll never know. Exhausted, he drifted off to sleen stroking my hand, mur-

muring, "My boy, my boy. Toward the end I had to lift my father from bed to wheelchair and back again, and I felt pleasurable awe in his lightness, in my strength in this new sense that my heavy past could be picked up and set down as needed. At the same time there was an unbearable tenderness to having my father cradled in The last time I lifted him,

he was sitting in his chair and said, "I need to rest." I put him

He Got the Lazy Boy off the La-Z-Boy

ish sausage with sauerkraut, and mincemeat pie. He looks like Paul Newman and walks with a John Wayne swag (My sisters and I thought he

e likes rhubarb, pol-

was just cool, but later in life we found out one of his less was a little longer than the other.) My father. William Michael Short, was born on Thanksgiving Day, 1924, after dinner, in Yonkers, New York, the "city of gracious living, as he loves to remind you He and my mother met on a blind date, got married in 1953, and settled down in Marx Another year he wore a Cat in the Hat hat, one loose **Hold On With** eyeball, and glow-in-the-dark I asked my siblings for

their thoughts of Dad. My brother Mike thought of Dad's work ethic. "Every month Dad's van would pull up with part of the New Eng nd forest in it for our organically fueled heater," recalls Mike. "First came the chain saw work, then the hours o sweat, muttering, and wood splitting with the old-style sledgehammer, spikes, and long-handled ax. Dad never asked for help, but his work was so continuous and thorough, it appeared to my slothful teenage eyes an appeal-Sawyer got this lazy boy off van showed up full of wood My enjoyment of chopping wood with a purpose lasts to this day, as do his words of advice: 'If you do this long enough, it will help your baseball swing,' It did. 'Watch the ax head. It can fly off in any direction!' It never did.

My sister Cathy also thought of Dad's hard work. "He always closes his letters with 'Work hard and pray a lot,' " she says. "This neve sounds phony because it's hard all his life. He built the two homes we lived in and he did all the repairs. No repairman has ever set foot them. And he prays throughout the day. He would say a morning rosary with us in his noisy work van on the way to school He would lead us in nightly family rosary, and he would go to a weekly Eucharistia adoration in the wee hours of the morning. But my mos powerful image is of catch ing him kneeling at the foot of his bed, late at night before he retired, saying personal

All four of us sisters have this vision of Dad. All eight of us children have remained true to our Catholic faith and two of my brothers have become priests.

Greg, one of my priest brothers, thought of Dad's self-restraint in speech. "He never uses profanity or takes saw him hit his thumb with a hammer once and all he came out with was 'phooey and 'give me strength.' "

of Dad's quietness. "He is so

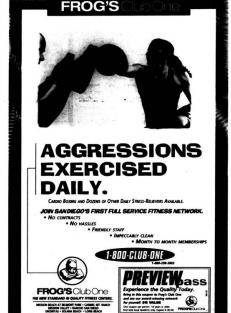
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raise their clan of eight

ple pleasures of life: home-

made chicken soup, big-band

music, dancing, gardening,

a good western movie. He

still enjoys flying down a

snowy hill on a toboggan.

My dad loves the sim-

We could not rouse him. First his feet went cold, then his calves, then his thigh: My sister-in-law a difficult woman, petted his forehead and crooned, "It's all right. You can go now. Just let go, as if my father were still breathing for lack of anything bet-

At the time I was born. or so the story goes, I took a long time to breathe. There had been complications. It was touch and go. I was an odd, unhealthy color. "Your father held his breath too," my mother told me "I thought he was going to faint." My father was 42 when I was born, my mother, 28. He'd already been married once before. For him my birth was a clear break with his previ ous life and, in a very literal way, a new beginning. Thirty three years after he stood wait ing for me to start breathing, I knelt beside his bed, wait ing for his breathing to stop.

Dad is always the pusher. and as he jumps onto the rear three inches of the toboggan, he vells "Yahoo!" Many a child dives out of our path as our six-person toboggan Hill with Dad vahooing, My sister Meg remembers as a six-year-old trying to climb out of the Space Mountain ride at Disney World. Dad laughed reassuringly and told to sit down and holler

> For as long as I can remember, Dad has donned a costume at Halloween to hand out the candies. One year he was a manly Snow White; the next, Groucho

like him.

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himself or complains. I remember him asleep after dinner one Friday evening n Lent and Mom telling m how tired Dad gets from fast ing. I marveled that he was ing even though he was working so hard and that he ver said anything abou

He keeps so quiet about suffering that when he gets sick, he gets very sick becaus he won't stop working until he's about to keel over. I remind myself that suffering offered up to God leads to purification and peace of the soul. Dad had a lot of suffering as a youngster, from the death of his younger sister when he was a toddler and the death of his mother then he was in his early teens Dad's peacefulness and trust in the Lord are fruits of that suffering and examples for me in my life. My parish priest once told me that my father was a very holy man. He could tell from his face and the way he acted. I have always thought that too. One year, when my sister Cathy wanted to resize Dad's wedding ring as a gift, he told her where he was keeping it. On his dresser was a Sacred Heart statue he had placed the ring on the blessing hand. "It was another quiet but powerful lesson earned from Dad," Cathy says. "Work hard and pray a lot and leave the results o my work in the hands of

Happy Father's Day, Dad. We love you! ■ - Mary Grimm

Friends Called **Him Bill**

don't believe he liked me but I can't tell you that for sure. I can say I don't think about him Mom. I think of every day. I talk to her in my head, still hear her voice, still see her face, my eyes still glisten when I look upon her picture.

I was with my mother and sister when he died. We gathered around his deathbed in the west wing of Kenne saw Hospital on a Georgia spring afternoon. I was 28 ars old and had flown in from California that morning. I sat on a blue plastic chair and watched my famil-

I remember thinking how lucky he was to go out that easy: unconscious, feeling no Just before he died, I

stood up and walked over to the hospital bed, leaned for ward, kissed his forehead. and then lied through my teeth, "Good-bye, I love you." I've regretted that lie eve since, regretted that I sent my dad out on one last not of falsity, regretted that the "I love you" was said for the benefit of my mother and not for him. The truth is, I didn't love him. But don't get me wrong, I didn't hate him either. I simply had no

reconciled, somewhat, with her kin. In fact, she'd recently I lived with the fellow received an invitation to a until I was 17, and I can hon family reunion. My materna estly testify that we never grandfather was one of 8 children, his wife one of 11. I shared a genuine moment We were two polite passenhave more cousins, aunts, and uncles than I have dolgers who found themselve lars in the bank. aboard the same cruise ship We said "Good morning" if we passed in the gangway.

I flew to Pittsburgh and spent five days with relatives

can Vanadium Co.. Mon

large piece of Duquesne Be

tising agency, and more. Flan

tour & Lake Erie Coal Co., a

a department store, an adver-

nery was a devout Catholic

and a big deal in Pittsburgh.

My father was a Protestant.

a divorcé, the sole child of a

small-town Pennsylvania lawyer, and nine years older

than Mom. When the pair

eloped, my mother's parents

promptly disowned their

18 years after my father's

ting on the phone. She had

death, Mom and I were char



Patrick Daugherty's father

We tipped our hats if we came upon each other while strolling the sundeck. We said "Good evening" if we, by happenstance, were in th same line waiting for dinner's third serving.

There were no beatings He rarely drank, and when or abusive. Although he had at least 30 jobs, causing his wife and four children to move 30 times, he always had a job. We were never with-out housing, clothes, or food s we had more than we could use, sometimes we had scarcely enough, but we

always had enough. My mother was the daughter of John Rogers Flannery. There was a time when, sitting in his office high up in the Flannery Building John Rogers could count the following as his holdings

I'd never seen before. Many had known my father when he was young. This is what I

My father was called Bill by his friends. He was a handsome, redheaded, Scots-Irish lad, six foot one inch tall and weighing 190 pounds. He attended Rutgers University, majored in engineering, and the football team. He never graduated and he lied about that for the rest of his life. He was said to be a dashing, reckless kid, booming arou Pittsburgh in stolen cars, playing ragtime music on th piano, the center of every

In 1928 he drove a

Model T from Philadelphia

to L.A., where he worked as

a stockbroker until the crash.

I have thanked him in my heart for never giving up, never running away from us. I have cursed him for makng me attend 22 schools before I left high school en Arrespone, and

Trimotor on the New Yorkto-Miami run. There was no best we can.

adar then; you flew low ove

U.S. Highway 1 with an ordi

nary road map in your lap.

If you saw inclement weather

ahead, you guessed how bad

it might be and turned back, landed, or flew on.

He had several airplane accidents. Luckily all of them

occurred while he was flying

his private plane. The last

a full-body cast for one year

He had broken every major

bone in his body. At first,

doctors said he wouldn't live,

and then when he lived, the

said he'd never get out of

bed. Three years later he was

playing tennis five days a

time I knew him, but I could

it, because he never com-

plained. He had a volatile

temper, which detonated

after the slightest provoca-

tion. But I never, not once.

felt threatened by his explo

sions. I knew, even as a small

child, that none of it was

many jobs: stockbroker, air

line pilot, vice president of

Bantam Motorcycles, but

mostly he worked aerospace

In the early 1950s he repre-

sented Lockheed before con

gressional appropriations

ommittees, selling the latest

atomic plane scheme. At one

time or another he worked

for General Dynamics.

McDonnell Douglas, Lock-

heed Cubic Corporation

Chance Vought, Boeing

Northrop, Honeywell, Lit

ton Industries, the Nevada

Test Site, and many, many

In my time with him he

never held a job more than

12 months. My mom once

told me that, at first, every

body seemed to like him, and

then, after a while, they didn't

hell for him, encumbered

with four kids and a wife,

particularly a wife coming from a wealthy family, and

knowing, as he must have known, that the day he set

foot on a new job was the

day he'd start looking for the

more. Moving, moving

moving.

He had, as I've said

directed at me

never judge the intensity of

He was in pain the entire

Nails

evening in May 1953, so I smoke first inhaled it the mom and me home for the first time (as I think likely he would have been nervous and jubilant), the car windows would have been rolled down. Maybe my father drove with his arm out the window, the butt suspended from whisking his freighted exhalations out into the street. When we got to the basehave smoked more; bluegray clouds would have engulfed me in my crib like nediction incens

My father smoked two to three packs a day then, unfiltered Camels, I find images of the custard yellow containers among my earliest memories. I see the camel, but also the pyramids, the palm trees, the minarets. Smoking was a ticket to a virile, exotic place.

They bore no warning ine, led him to the Camels

He must have sneaked

In the end, most of us do the - Patrick Daugherty

Coffin

following Wednesday. If my dad smoked as he drove my his fingers, the car's motion ment apartment on the north-west side of Chicago, he would

of death or disease, those early Camel packs of my father's, and I believe that when he smoked his first cigarette in 1942, he saw noth ing self-destructive in his action. Casablanca came out that year, and Humphrey Bogart's toughness would have impressed my father at 12. Seeing Casablanca, I imag-

them all through his years at Von Steuben High School. and when he learned that the Illinois Institute of Technology had accepted him to study electrical engineering, I imagine that he must have gone for a walk and a celebratory smoke. In my mind's eye, I see him later that year, inhaling in despair and outrage after he'd opened the gram from the Secretary of the Navy telling him he was being drafted into the Korean War. A mental template of my father and his rigarettes takes me into other ate realms. I imagine him



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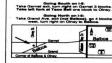
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демеракул так пурказа та

He took up flying and later became a captain for Eastern Airlines, piloting a Ford

tasting excitement along with the nicotine the night he met my mother at the USO in San Diego. He looked like a movi star that night, with coal black hair, dark brows, hazel eyes. a strong jaw, and a body far more muscular than Bogart's. He was an innoces and my mother's purity and beauty dazzled him, as his dazzled her. When he got out of the Navy, they married. I'm sure he smoked his way across the country as they drove to their new life in Chicago.

A clerical error got him into the exclusive electrician's union, and he smoked pack upon pack - as he earned the trade. By the time I reached first grade, he'd come to hate the addictiv hold of his cigarettes. He called them cancer sticks by then. But he did so with an insouciance that suggested he thought his lungs were Did he suspect he might

be hurting my mother or my brothers and sister and m with the smoke in which he how much he loved us more than God or food or booze or television (all of

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which he loved a lot). Next to my mother, I thought he to expel my lungs from my connection between my ill ness and his smoke.

at the kitchen table, talking to my father as he smoke and drinks his after-dinner coffee. He'd switched to Lucky Strikes by then. I see the red bull's-eye on the front of the pack, the letters "L.S./M.F.T" on the bottom. Lucky Strike means fine tobacco. I see the elegant exhaust of the burning paper and shredded leaves curling up around his callused, nicotine-stained forefinger. I hear his voice engaged, passionate. I argue with him about capital punishment, He's pro. At 12, I'm con. He preaches to me about the evils of deficit spending

and unionism. His intens burns like the tip of his ter the first time I smoked, at

16. I told myself I only wanted

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loved me most. When I got bronchitis four, five, six times a year, when I coughed until it sounded like I was trying body. I think he didn't see a It corrupted more than just my lungs. When I think back to being 12, I'm sitting

Unlike him. I knew bet-



founded, as well as morose He died 14 years ago.

That's when I stopped smok-

ing for good. Over time, I so

lost touch with the smoker's

world that when I recently

went out to buy a pack of

cigarettes. I was confused to

discover grocery stores no

longer keep them next to

each cashier. The single aisle

harboring them at my local

Albertsons offered no Lucky

Strikes. It had Camels, but

the price of a pack was an incredible \$3.83.

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When I opened it, the

to find out what smoking felt like. Then I told myself I only wanted to experience, briefly the craving for a cigarette. Once I did, of course, it took me years to stop. Even then, I bummed cigarettes, broke down and bought packs. I'd been living in San Diego for more than a decade when my father learned he had lung cancer. He seemed shocked by this. Toward the end, when he was coughing more violently than the worst bronchitis makes anyone cough, he still seemed dumb-

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good as anything I've ever smelled — as fraught with pleasure as chocolate, more iting than fresh-baked bread. My lungs, my solar plexis, hungered for more. I had thought to light one up and inhale my father. But I knew I would taste death and want it, and I was afraid. - Jeannette De Wyz

dark sweet fragrance over-

whelmed me. It smelled as

I Was an Accident

He is old, now, my father. If he were a Toyota Corolla he would have well over 200,000 miles on him and you'd be wondering just how soon the old heap was going to seize up and come to a shuddering, terminal stop by the side of the road. My father was never much or cars, so perhaps it's an unfor tunate analogy. He wasn't much on a lot of the stan dard fare for American dad dom. Had tools but don't remember him fixing any thing. Never watched sports

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thought they were okay to play but only idiots watched them for entertainment. ember him coming to Little League game where pitched a no-hitter. He didn't even know when the game began or ended. Had his head in an Atlantic Monthly the whole time. There he was alone in the stands, well after the game, when I walked up

to him. "Did you win, sweet heart?" he asked me. You could, though, get my father to sit still for the even listen to a radio broadhe got into a lot of fights as a kid. He urged my brother and me to fight; at least he didn't discourage us. In fact, he wanted to know all the details of any punch-up we got ourselves into. After din ner every night the routine was for my father to get on his knees and for me to have at him, tooth and claw. Usually, it would end with me in tears and my mother hollering. I believe the object was for me to learn to keep my hands in front of my face while I kept on comin' on. Thirty-five years later when

50th wedding anniversary with a black eye from a bar fight the night before and offered that someone had opened a door in my face my father smiled mirthlessly and asked to see my knuck les. But I suspect he was secretly pleased. My mother

My father came home directly from work every night. I've never seen my father drunk. He enjoyed a glass of bourbon, sometimes everal, but drink only made him more relaxed and charming. I can't recall my father ever making a pass at a woman, at least when I was around. He admired at least one of my girlfriends quite a itself in an overblown court liness that amused my mother, less so me. I'm almost certair my father never cheated on my mother. They had their knock-down-drag-outs, but it always blew over. He was a straight arrow in such matters, or so I believe. He never discussed sex with me. And when it was evident that I'd started having it, he never said one thing or another. When I was 11 or 12 my mother sat me down at the dining room table and said, rather irritably: "And don't believe her if she says she'll just take a bath and it'll be okay." That was my birds and-bees lecture. I think I was well into my 30s before I figured out what she was getting at. I was an accident, arriv

ing six and a half years after my brother. My sister is eight and a half years older. My parents had taken some friends from around the corner out to dinner because the couple was getting ready to split up. The plan was to get them good and drunk and maybe they'd patch things got pregnant and their friends got divorced. I don't know that my mother ever forgave me but it seems, at least when was small. I was my father's favorite. At any rate, he never went after me like he did my brother. My father had a violent temper. The victim was customarily the house, not any of us. We would hide in the bathroom while he tore shit to pieces. He'd rip paintings off the wall and put his foot through them.

That was a large thing for him to do because he was an

amateur collector and really loved those paintings; had them restored; found lovely antique frames for them earched them and the artists who painted them in He never finished high school, iust went off and joined the Merchant Marine That's how he spent the Depression. Not a bad idea, in ret rospect. He probably would have continued in that life had he not, liké his father

gotten into the retail trade and met my mother. His mother, Nanny Gussie, was a collector. I gues that's where my father caught the bug. I never met her; she died before I was born. But that's who I'm named after She was apparently a sweet woman. My father liked noth ing better than to go to New York and visit the museums Because I was the baby and we got on, he dragged me ong. I have on the wall ove the desk as I write this a postcard reproduction of André Derain's London Bridge from 1906. It was my especial favorite at the Museum of Modern Art when I was only a small child That and Henri Rousseau's Sleeping Gypsy in My father liked the Frick

Museum. His father, not long after he came over from Hun gary, used to deliver hats to Mr. Frick at that address early in the century. We'd go uptown to the Metropolitan and the Whitney too. My father liked the Ashcar painters and Edward Hopper. He liked bronze bodhisa and prints. The house looked like the collections room o an art museum, especially after all of us were grown and out of there. By that time he'd stopped tearing shit apart and breaking stuff. Maybe the two things were related My mother didn't think much of all the "crap" he brought ing, my mother would put the bodhisattvas and ceram ics in the dishwasher. That would usually get a rise out of the old man. He liked to bury artifacts in the back yard for a few months, until they aged. He'd also try to paint phony patinas on things. My father was given to read ing books by famous collec tors or about art forgery. I think he fantasized he was sort of a low-rent New Jer sev Medici. I know he rel

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My father was good a making big scenes in restaurants. This was chiefly because he was hungry and the waitress or waiter was not mov ing fast enough. I dreaded these scenes as well and as an adult am incapable of chal lenging even the lousiest or supercilious service.

What impresses me in hindsight is that none of his rages was ever fueled by drink. Vhiskey only made him nicer I'm not sure why he was always blowing his top. Self knowledge was never one of his strong suits, still isn't. He would claim as malicious fantasy much that I'm writ ing about him. Now we have words like denial and dys-

function. I find them amus ing, given the household I grew up in. My mother and father probably think of themselves as model parents. In my experience, parents are selves for their excellence in child rearing, I don't think I've ever heard a friend of mine say, "You know, I'm not much into being a parent and I'm probably doing a rum job of it."

My father is a nice man.

That's what almost anyone would say about him. Me up to be a writer. My father too. Smart as well. The folks wrote as a young man, for newspapers and magazines. were always reading books. He even had a humorous They thought I was maybe retarded because I watched column in a men's retail TV so much. There wasn't monthly. His style was a bit really TV when my older like S.I. Perelman, My father painted too, for about ten brother and sister did much years. In the basement. First of their growing up. I remem-ber very well my father bringin the style of the fauves, like ing the first TV home, in '54 Derain, then more abstractly or '55, and it was a source of somewhat in the manner of Kandinsky and Klee. When Which in part is why they're my brother died he stopped My father never quite a little perplexed that I grew



forgave me for becoming a writer. It was a cultivated hobby, but nothing to give feckless, misfits and drunkards, write and paint as a career. He was clearly conflicted about all of that. When it was too late for me to change course, my parents hoped that I would take a university job. No one arouses my father's contempt as much as university professors. He thinks they're worthless,

mpous clowns. He's probably at least half right. When he sees me, my father still can't help himself from volring, "Your mother and I always hoped some institution would take you in and look after you." I think he means a university, but I'm not sure. He's trying to be helpful, I suppose. Because he loves me. As I love him. - August Kleinzahler

Make Sure You're Funny

Artifacts of a life surround me.

Here is a penmanship certificate from 1933 and a diploma from St. Mel's High School dated 1937. Here also: an honorable discharge from the U.S. Army dated January

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1946, a pipe tool for scrap-ing ash from a briar bowl, a for Catholic magazines and newspapers as well as for the compass, and a rubber stamp military presses in the 1940s that, when inked and pressed Memories of my father will read "FINAL COPY -

always include one particular image, and that is of the family man after dinner. seated at the dining room table in whatever house we occupied at the time, lean ing over a large, black typevriter — a Remington or an Underwood, I think obscured by clouds of burn ing pipe tobacco. We were not to disturb Dad as he worked The wreaths of lazy smoke

rial, written over three decades

demarcated a zone where sion or film, Padre Pio, or a family squabbles were offcomic misadventure with limits, issues of bedwetting the kids at the company pic nic. Occasionally he would menopause, sick dogs, or charges of sibling cruelty allow me to stand next to were banished beyond the him and study the completed cloud. His day at the insurance company or agency where he would compose inane ad copy and navigate the politics of a venal cor

"Ever since Eve touted Adam onto the apple, Man has been trying to peek around the corner of the future to avoid putting his since Eden, he has sought to outwit or at least anticipate The Big IF, that imponder either good or ill for him

With childlike faith he has spent fortunes in animal skin and hard cash, on gourd rattling witch doctors, seers soothsavers, owls, and oracles — everything and every one who might have the answer....

I was nine years old a the time I read this coming off his typewriter, and while I had no idea what he was talking about, I knew it wa about magic and was in itsel a kind of magic. My fathe could string words together with interesting verbs, lace them with colorful images

body

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with a health food dinner and announced: 'This family should learn how to eat. "Who's the tutor? Peter Rabbit?.

and pin them to the page,

which he then would

exchange for school tuition

and school uniforms for an

increasing number of

pages would offer an insight

as to what was going on in

sat down at the table loaded

Now and then these

"I laughed when my wife

" 'That's not what I

offspring.

the household:

mean and you know it,' she retorted.... 'Did you know for instance, that the white flour we buy for cooking and baking is so low in nutrition that insects avoid it? They'd

pinioned on the horns of a typically female fabricated dilemma. If I let it be known that I was glad our flour bir was bug free I would be implicitly approving incipient malnutrition.

"The grand architect for my family's gustatorial reform is the author of a remark

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August Kleinzahler and father

baseball player, and several with my mother and my sister and me as an infant. Taken together, they are shards of a mirror, pieces of a puzzle weighted with varying degrees of relevance to a life I will not presume to sum up. The items fill a standard

office file box that also contains letters to and from my father: from editors, to friends. etc. They reveal my father's was well liked. Loved, in fact. It is the other two cartons that interest me most. They

Set This -R. Brizzolara.

Also, a dozen or more pho-

tographs of my father. Here

is one with Thomas Dewey,

one with a .50-caliber machine

dies, one with a gangster,

another with a profession

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poration was left outside of

this cocoon. The muted

machine-gun clacking of the

typewriter signaled another

article about politics or

pornography, the rhythm

method, violence on televi

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able book entitled Please Your Pancreas - and Live! by Doctor Julius Cranby. According to Dr. Cranby the pan creas lies off the islands of Langerhans somewhere east of suet. Before the discov ery of health foods and those little wayside health bars where vim, vigor and virility may be stored via coconut milk cocktails, gourmets and trenchermen were frequently shipwrecked on the shoals of indigestion because of storms that pounded down out of the pancreas and liver. The fat globules could not be broken down because of balky liver bile and unless you had you-know-whose little liver pills the results are

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flatulence, bearthurn and a complete shambles of the large and small colon...."

My puzzlement at the pretzel logic of women and my suspicion of authority (certainly of "experts") ha hypassed misogyny and nonconformity and landed me squarely in the country of the misanthrope, just outside of anarchy. We all try to do a little better than our parents, and I like to think that my inherited sense of the absurd would elicit that distinctive, tobacco-wracked

laughter from my dad. Bob Brizzolara wrote television and film reviews and was quoted at length, I recently discovered in my

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guy jokes aside, how very magazine in August 1957 as a "Catholic Film Critic." In young that is.

cartons of memories, by Time

his piece on Hollywood's

treatment of the clergy, he

postulates the casting of

George Raft as St. Augustine

in The Confessions His arti-

cles for the Voice of Saint

Jude, Ave Maria, the New

World, and Catholic Home

Messenger examined anti-

Christian sensibilities in fra-

ternal organizations like the

Masons, the Communist

threat, "Dear Abby" Van

Buren, and physics teachers

at De Paul University. My

father, it seemed to me, knew

everything, and everybody

read everything, and knew just

how to phrase his conclu-

sions with both authorita-

tive skill and clay-footed puz-

zlement. He was my only

writing teacher, and he taught me that didacticism was a

sin, but if you're going to do

it, make damn sure you're

funny while you're about it

of a heart attack while on a

fishing trip in Wisconsin in

September 1968. He was 49

years and seven months old.

that age precisely. It is only now dawning on me, old-

Robert Brizzolara died

Lost

Ometimes, when I hear or think I'm hearing the voices of the dead, they thrum in my head like hundreds of bees I once heard in a blossoming almond tree. Other times they are the mariachi tunes or cabbies' chatter in telephone static, or party noise from the apartment downstairs. Among them is the voice of a combative old friend of mine, a translator and critic, who had two daughters, no sons, and who welcomed surrogate student-sons into his life, but only if they were willing to contend with him. He could only love those willing to fight him His intellectual hero and father was Nietzsche, who never wanted to father anything except contentious thoughts and who said that the truly great teachers are those who teach their stu-

dents to kill their teachers.

Then there's the sound

made by a man from the Italian neighborhood where I grew up, whom all the nen thought the kindes male in a community no known for male kindness. He had two sons, one daughter and was once accused of sexual predation by ar eighth-grade girl he was only trying to console (he said) after her father died. And there's the snoring noise coming from one of my uncles, the only Jew in the

old man. How'd you get so ugly?" That fake belliger ence seemed more loaded with affection than anything our fathers said. He was the only man in the family who could cook - exotic fare like borscht, roast duck, and potato latkes - and he cooked better than the vomen. He had narcolepsy and once nearly died when he fell asleep at the wheel with his beloved shih tzu. Happy, in his lap. My father's voice is



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W.S. Di Piero's fathe

ters no sons and was the favorite of all the boys because of his standard surh greeting: "Hey, knucklemixed in with them. Hissed vowels, that's how I recognize him. Because he died when I was a teenager I have

to identify him as a persor but not nearly enough to create that historically matured consciousness-shaped condition that is understanding. My memories of him are bro ken, incomplete chunks of experience. I can hear his heavy, childlike, step-by-step way of going up and down stairs because of his fused knee, the result of a war wound. I hear his embarrassed laugh, as if he were shamed by his own laughter, but I have no memory of him smiling at me.

> it. At his hospital bedside nearly every day, I watched the body bloat with fluids shrivel when drained (my clearest image the puncture wound in his gut), then inflate

heavy presence, the envelope of rain and car, the tinny intigain. He was a simple mar or maybe I think so only because we never really had macy of the sound box, they made me feel safe - just conversations, so I can fanabout the only time I ever asticate any qualities I like I do know he was melanfelt so - and I experienced cholic and psychologically that momentary safety as fragile in ways that the cullove. Another time, driving ture refused to acknowledge nome from the American as anything other than Legion post where he liked to drink, he told funny stounmanly inadequacy. When ries about basic training, such I see expressions of love between fathers and sons, on as the time he dug a trench the street, in the movies, a incorrectly around his tent, the opera. I feel devastated. which consequently flooded ven in middle age, and lost while he slept. He was tipsy He loved me, I'm certain of and laughed out loud. that, though I don't remember any expression of it except in unspoken, oblique ways.

On a night I couldn't sit with him, he died, and this has since given shape to my most frequent dream. I'm in a strange house. An awarees to me: to my sor row and horror, he's actu-

ally been alive all these years ill and alone in a vague some where — often upstairs hidden away in a room I didn't know existed - and I've let pass all this time we might have spent together. Mayb a dream of unrealized or with held understanding. But the feeling tone overwhelms explanation. It's not just the pain of loss, it's the despair of knowing I might have done something about it, because stirred into the dream is the shame of recognition: having swom never to forget him, I've forgotten. In the dream he's speechless. He speaks to me. in sounds I can't understan only when I'm awake and hearing the voices of all those

- W.S. Di Piero

other fathers.

Don't Wait to Ask

Oh yeah. This sepia one is Dad, the 19-year-old skinny kid in the lieutenant's uniform, with the canvas strips wrapped around his legs, huddling on the Turkish cliff in a trench, waiting for orders. Not knowing what in hell's name to do next, even though he was the only officer in his company left unscathed, supposedly In Charge. He doesn't look that ntic, just tight-faced. Scared to bits, I'll bet. You

can't see them, but Dad says Turkish shells and sniper bullets are whistling down from the clifftops above. This is World War One, you understand. Gallipoli Churchill's disaster. And it's what happened next that explains why I'm here. Some colonials — soldiers from New Zealand — came by. Just corporals and privates, rough as guts, didn't give two hoots about officers "Here, mate," they said to Dad, and started telling him things: how to rig periscopes and trigger-strings, dig latrines, use mud to bind wounds — they helped him survive Gallipoli. They instilled such an admiration deep inside him that after 30 years and another war,



In the summer of 1959 he

took me to a drive-in to see

Gregory Peck in Pork Chop

Hill. It was raining hard. His

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Yet what stuck out, as I grew up in Kiwiland, was that Dad couldn't stop being English, Edwardian English He was born in 1896. He remembered hearing the bells ringing in the new century, the 20th. He remembered seeing Queen Victoria's cas ket file down the Mall in He remembered the horse less carriages that would backfire and panic the real horses in the streets. And then, his war. The Great War He could never get over the English generals at Gallipoli who wined and dined aboard

their anchored ships while their men ate worm-filled oiscuits and died on the cliffs. He was so disgusted that of Gallipoli he transferred into the newly formed Royal Flying Corps. He flew clothand-wood biplanes over Palestine Crashed nine times But maybe worse than his niuries was the guilt: even in the mid-1980s he still felt bad about holding out bombe and dropping them by hand After the war he tried to go back to school. Architecture Dropped out. Felt too old. He was 24. Tried to work in the Too restless. Went to Canada.



Bay of Gaspé in the smoked fish business. Got sucked into World War Two Air Force intelligence at Eisenhower's headquarters.

right after the war. Couldn't get out to the Pacific fast and I had of Dad.

enough. That was pretty

Yet at the end of his life

he'd sit at sunset with his rosy French-and-Italian vermouth (dry and sweet, mixed with a splash of gin and a squeeze of lemon) and say,

must have been a modestly

itance arrived from England

They never told us how much,

and they didn't give up the day job. But you could see the

raw anxiety drain away. Life

was more...relaxed. Even if

it started Dad questioning

ent chunk of family inhe

I feel such a failure." He had become a portrait pho tographer and a history-book riter. But throughout my other's and my childhood there were always quiet anx-ieties about the future, about ey, of course, until what

I'd reassure him that he'd been a great father and he was better off beyond the claws of his snotty family in the Old Country, His problems with them were deeprooted. So much so that, like most things of importance, alked about then

That was the trouble. I never got around to asking him, really asking him abou all this stuff. About him. Maybe it was because there was such an age difference he was 47 when I was born he was not your average football-kicking, race-you the-end-of-the-pool kind of dad. Hated picnics on the beach, "Sandwiches are



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always filled with more sand than wich," he'd say. Never went camping with the cousins. Wouldn't trap possums or hunt deer. Not interested in seeing the All Blacks, New Zealand's world-champ rugby team. A Democrat style socialist where my Kiwi mom's family were all "Nationalist," Republican types. Drinking wine in a country where — at least then - slugging back beers

was the only way you could

show you were a real man,

someone to be trusted. And,

for crying out loud, he got

to painting nudes, from real live models, in his studio in our home. I loved Dad, but his un-New Zealand side was, through high school and it shames me to say it my dirty little secret. I was happy he didn't come to foot-This is not to say that

New Zealanders were philistines. There was plenty of culture to go around. It was just the way I saw kids looking at Dad. The cherry cheeks, the white mustache the beard. The black beret. The English accent. Worst, the

attempts at cracking a New Zealand accent. He thought the breakfast cereal Creams was from a Polynesian Maori word. He pronounced it "cray-ah-moh-ahta," very carefully, each time. No one had the heart to tell him it was just a combo of the two words "cream" and "oats," mate.

In the end it wasn't till I started wandering myself. got married, and my (American) wife started asking him direct American questions that the real dad emerged Pretty soon the two were talking opera, reading Arab love

York in the crash of '29... This was his life! How can you not have talked with him about all this shit?"

poetry. It was only through

her that I heard what kind

of a young man my dad was.

"He was that first, lost gen-

eration!" she said. "The Firs

War kicked him in the guts.

He was forever trying to pick

up his life after that. Just like

lemingway. But what a life

Did you realize he actually

met Lawrence of Arabia, heard

Caruso, fell in love with ar

American woman, did fash-

ion illustrations in the '20s

studied art in Paris, tried to

Rome, couldn't give away

his Packard Straight 8 in New

Summer.

Bikinis.

Salinas.

SALINAS

Of course the next time I saw Dad, 1986, he was declining fast. Too late for talk. My fault.

Oh. Here's another photo. This is great. Dad and me playing French bowls outside the Bar du Petit Port in Menton, right near France's border with Italy. I'm 28. He's 75. Yes. We had this one time together. We'd go there every morning for three

principle - for a glass of pastis, a game of Pétanque — boules — and a chance to flirt with Sylvie, the patron's daughter. She wasn't all that pretty, but she had this laugh and Dad and I both looked desperately for a sign that she favored one or the other Trouble was, Dad, who never cared about winning or los ing at Pétanque, kept winning. "Ah, monsieur," Sylvie said once, "lucky in boules, lucky in love." Yeah. That's the photo I'll keep, if you

don't mind. - Bill Manson

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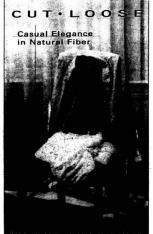
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My father knows how to live life. By that, I don't

mean he's some kind of adrenaline junkie who spends his free time skydiving or waterskiing or riding motor cycles. "Motion madness." he dubs such activities. When I say Dad knows how to live life, I'm speaking of something other than physical activities. Dad understands. and he has passed this on to his children, that life is enhanced through the mind more than through the body. Mostly by example, but

also in conversation, he has always encouraged us to make something of ourselves. I don't mean that in the usual go-out-and-getrich sense. Money was never the point. For Dad, making



not getting sucked in to a life of petty fun-seeking. He

is so adamant about this

that he's developed an aver

sion to the very word "fun."

To him, fun is for children

something of yourself means expanding your mind, broadening your horizons, seeking the higher things discovering what is true, good, and beautiful. It means

'Adults," Dad says, "don't have fun." Adults enjoy themselves no matter wha situation they're in, whethe it's work, recreation, or leisure time spent in con versation, reading, or listening to good mu Accordingly, he did his

best to prevent us from being sucked into addiction to named Paul whose father owned an off-road shop. After school, Paul and would walk to the shop and check out the monster trucks their huge tires, chrome roll bars, and light racks. We'd listen to the men who hung around the store swap sto ries about climbing hills and plowing through mud in their vehicles. Pretty soon, I began to think nothing could be cooler than off roading. Every week, Paul invited me to go off-road-ing with him and his dad. ery week my dad said no. He told me he was worried about my safety, and I'm sure he was. But, over time. I figured out the deeper rea son for Dad's refusals. He didn't want me to get hooked on the cheap pleasure of 'mechanized fun" and grow up to a life of hanging out

in off-road shops swapping stories about climbing hills and plowing through mud. sports. He let my brothers

and me play sports, but he never pushed us into them or put any importance on them. He attended maybe 5 of my 40 football games in high school, just enough to let me know he cared about me, few enough to let me know that football is not important. He hates specta tor sports. The idea of spending a Sunday in front of the TV watching a bunch of other men play football repulses him. When my brothers and I watched sports on TV, especially if we were cheering, he'd barge in to the den,

point at the TV, and say in his formidable voice. "That game means nothing to your life." or "That means les than a fart on the high wind," or, my favorite, "That game means less than two snails copulating in the garden." He was right. Now.

though I like sports, it's rare that I can watch an entire game of anything because, thanks to Dad. I have a sense that there are so many more meaningful things to do.

Another thing I have to thank my father for is my Catholic faith. The greatest

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school administration and the pastor. When the situation became untenable he took his kids out of the school. He looked around for a good Catholic school to put us in and finally found one 20 for him to drive us acros town every morning and return to pick us up every afternoon, but he did it because his children's education and formation in the Faith were more importan to him than his personal

comfort. Thanks, Dad. - Ernie Grimm

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then in the earliest hours of the new year I had lain awake in our bed. Though I was 50 years old, I'd never been a father before and privately had some trouble imagining myself stepping fluidly into much solace at 4:00 a.m. when you're lying next to your pregnant wife and trying to calm yourself to sleep I eased my hand onto Laura's expanding stomach and a few moments later received a thump from the babe within. Oh, the little stranger was in there all right.

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gift he gave me was having

me baptized. And, just as h

gave me life and then taught

me to live it, he gave me the

Faith and taught me to live

it as well. When I was just

reaching school age in the

late '70s, the parochial school

at our parish in Pasadena

The nuns who had taught

my older siblings were

replaced by laity, who, sim-

ply put, were teaching heresy.

My dad, despite being the

only parent who seemed to

care, took a stand. He wran-

gled constantly with the

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social phobia

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and unnamed, did not dimin ish. One afternoon our nin vear-old niece, who was a the time fascinated with al egnancies and most espe cially Laura's, told us about the fourth-grade teacher at her elementary school who'd recently gone into labor three weeks early. Her water had schedules were reversed and children were encouraged to wear clothes backside front or inside out, "It was back wards day," my niece informed us factually, "and the baby just came out." chimed in with a laugh bu behind the laugh was a quick clench on what seemed like a sly truth. Any day you give birth is a backwards day, and for many years thereafter the days will seem inside ou Laura was in labor for 22 hours. She bore the pain with out so much as a Tylenol, a stoic side that was a reveltion to me, and at two-some thing in the morning, Samue Thompson burst into the world looking a little startled. When the nurse cleaned him off and presented him

As the due date app

staring at her. The face that a few minutes before had been a sweaty pale contortion of anguish and pain now wore a look not easily described. It was a look of transported bliss, the look of someone newly converted to a powerful religion. For Laura bearing and holding this baby seemed to have had some thing like a beatifying effect Seeing Laura in this exalted state was deeply affecting but I also knew I could no reach or receive the sensa tions that now suffused her If she were in a church, I was peering in the window

I had guessed — hoped tantrum, but I was definitely that my seeing the baby would an auxiliary item. Still, immediately and irreversibly couldn't help being smitten with S.T. - there was so dispel all doubts about my aptitude for parenting. It much endearing about him didn't. And the first difficult That pow! was the favorite weeks only compounded things. Sam didn't sleep, was lary. That his core nature was diagnosed with colic. Laura, fearless and inquisitive (when, herself sleepless, had problems before he could walk, he pulled himself onto the sofa producing enough milk. As I held Sam while Laura tried and then began to climb over to talk to the lactation conits backrest, I wrote in my sultant, he kept whimpering journal, "Sam's wee moto and reaching for her across skills seem to have outstripped the room. Theirs was not his wee brain"). That he quite a sealed world, but I couldn't help but seat-dance when Warren Zevon came entered it as any outsider on the car radio. But whereas would. I could change a dia



per, or carry Sam room to

room, or occasionally even

Tom and Sam McNea

Laura and Sam seemed some what mine, he seemed entirely

I would not, of course be writing this piece if things had not changed. I would've swallowed it all and done my best. But it did change, which, in retrospect, seems not only wondrous but inevitable Sam began to include me in his world. He began to watch me move about the room and began to crane his neck to see where I'd gone. He began to smile at me. He oke my name more often. He laughed when I said

Then he did something he'd never done before. I'd been doing some readings

on the East Coast and had been away for almost ten days, my only real absence from Sam since his birth When I landed in San Diego I slipped through the crow nd began to head toward the baggage claim, where Laura and I had agreed to meet. But they had come early and Sam was seated with his mother on a bench. playing with tiny trucks. He me slid from the seat, and held up his arms to be lifted And when he was lifted, he clung to me and hung on for dear life, and so did I. This was, I suppose, my first conscious realization that, for him, I was irreplaceable, and it was a surprisingly power ful moment. I had to get us all moving for fear of mak ing a public spectacle of myself, but I did not let go of Sam until we'd reached the car.

Long ago, in the days of Ozzie Nelson and Ward Cleaver, and before its displacement by the more watery designation of caregiver. fathers were often thought of as providers. The sense was economic (though how old Oz provided was always an open question). Today mothers provide in this eco

nomic sense too, as well as in all the other ways. But the child is also the provider. I was reminded of that late one afternoon this winter when grin at something I couldn't athom. We were upstairs He walked west, in the direc tion of the high shuttered windows, through which sur slanted, then he stopped and began laughing, waving his arms, opening and closing his hands. He was, I realized, chasing dust motes. Prior to Sam's birth, a male friend had warned me that, after children, vour life is no longer your own. It's true, of course but it's also true that at some point you don't much want - Tom McNea

You Don't Have to Like Him

his Father's Day I won't send my father a card I won't see him, I won't call him. I probably won't think

arrest me. (They had given it

ken - like that explained

her wanting to kill my

cousin - and velled at al

their houses. It's hard when

18-year-old who hasn't a clue

as to what she is getting into.

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the neighbors to get back in

much about him. I'm being paid to think about him nov to me for college, but their It's not that I don't like my names were still on the pink father, I'm just disappointe slip. In the ensuing phone that he never once protected fight, my father accused me me from my mother. From of being crazy. That L.A. or the time she pointed the rifle my therapist had done it.) I finally left the car on a street at me in the bathroom when I was 13 and said she wa in Santa Monica, collecting going to kill me, to years later parking tickets, until it was en she threw a huge scene towed. It wouldn't start any at Taco Auctioneer in Cardiff way. I was about to get i and I told her she would neve repaired, but why repair a see her grandchildren again car that isn't yours? ("Don't you threaten me!" There was the time my mother said she was going she responded.) There was the time my mother beat me to kill my cousin and my up at a cast party (for a mus cousin called the police. When cal that I had written). She the police showed up at ou threw me to the floor and house, my mother told them that the dishwasher was bro ripped out my hair. There

my mother isn't a pacifist. I try to be funny in my daily life. Tell jokes. Laugh. like to think about my parents because there's nothing particularly humorous about them. I forget their birthdays. And I'm noncommit tal about Mother's Day. I'm tired of explaining to people the very specific torture my childhood was. There was the time they reported my VW Dasher as stolen because they wanted the police to

vere 15 people there, but no

adults other than my par-

ents, for whom the word

dad tried to pacify her, but

adult" doesn't qualify. My

of the twins, ran away from home at 15. My dad went to at least four different high ask him, though, Years later the evil stepmom made my andfather live in a trailer ou side their stinky home in Yucca Valley. When I say stinky, I mean like the smell of B.O., like the stench of rats when they've lived a long time in one place, a salty, oppressive smell. No one knows why she suddenly made him move. She still cooked dinner for him. But it was clear he didn't share he She had two children -

My dad's younger sister, one

my father's stepbrother and stepsister. I remember visiting one time when all thre of them - my stepgrandmother and the teens - were going to baby-sit a dog. (My mother talked about it for years. It's imprinted on the sulci and gyri of my brain There are several million neurons dedicated to remem bering these relatives who baby-sit dogs.) The teens were ten years older than I but hadn't gone past the sixth grade. They were taller weatier. But we were men tally the same age. The family made money ironing clothes for people. One time my family spirited my stepun cle away from his family and went to a hamburger joint. He didn't know what to order My parents got him a ham-

you realize that the world burger. He wouldn't eat it sees your mother as a nul because he said he was aller gic to tomatoes. My dad said, My father's mother died Your mother told you that. when he was three. She died You've never had a tomato." in childbirth, having twins -My dad also said, "Take the my aunt and uncle. Jus because they call it "natural" us," "Oh," he whispered, "I doesn't mean it can't kill you wouldn't know how to do In those days, sex for women that," He was 18 years old, My was like Russian roulette. So stepgrandmother had put all here my grandfather was: her claustrophobic obses Four kids under the age of 7 sion into raising her second He's 36. He marries an family. Her real family.

It's clear, if you've had any psychotherapy - and I - that my father suffers from lack of a mother. And my mother functions as his mother. He reveres her He is afraid of her. He will do whatever she wishes. He would always say, "Oh, you're right. I'm just no good. I'm such a bastard." (When I was ittle, my swear words were "babber" and "dummy mouse.") But you know, don't want to psychoanaly my father. It bores me. It vouldn't do any good. Any

way, my mother does it for

him. She got a master's in psychology. Why else would you go into psych but to betunderstand yourself? You have to know that crazy exists even want to examine it

I've had two decades of rapy, the last 11 years with a psychiatrist who says you don't have to like your par ents. You don't have to have anything to do with them if you don't want. So many people, when they find you're anged from your parents (and hey - I didn't disown m twice), make that face, like "Oh, it's such a shame. and "No matter what your parents do, they're still your parents." I think of these peo ple as smooth brains (a favored expression of my mother's). They've lived simple lives. They know nothing of the complexities of a tor nented family. The mult ple ways you can kill a

relationship. I don't need my parents They hold nothing over my head that I would want. My family - the one I made myself, my husband and my two children - reminds me that I am the luckiest person in the world, even if I have no parents. If no one had a father, we would never wax nostalgic about a father who was never there for us. I always say, too, you could have been born a slave. Be thankful for what you have, don't whin

about what you don't. But of course, I'm still scarred. Well-adjusted but fragile. These days, when I feel like ranting - or seething - about some inequity in my scope, I remine myself to create, to paint, O to play my French horn. If no me to turn this horrible child hood into a work of art, who

Why the Tie, Why the Canoe

here is nothing bette for a man but that he should eat and drink and find enjoy ment in his toil. This also, I saw is from the hand of God. - Ecclesiastes 2:24

My father's birthday was April 4. My wife, being the that she is, went out and



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expressed and what lies within. He asked for a tie not because it was relatively inexpensive, nor because it required relatively little effort. He asked for a tie because he needed it for work.

Somewhere around age five, I drew a picture of my family and labeled each member with a characteristic trait. I put "strong" for myself, "smart" for my brother, and something sweet for my mom typist." The old electric Sperry-Remington has been gonfrom his office off the dining room for years, but I will never forget its ratchety bark, nor the sight of Dad bent over it, banging away.

My dad works a lot,

almost more than I can believe. I can recall 18-hour days, Mom calling down at

two or three in the morning for him to quit the desk and come upstairs. It is not on to step into the office and find him on the floor, perfectly composed and looking not unlike a corpse in state, snatching five minutes of sleep before returning to his chair. The work doesn't exactly

consume him — he remains —

but some part of him is sus-

pended, hibernating. When we go on vacation, he eats easily twice as much as usual sleeps for long stretches. His bodily life returns. (Still, the briefcase usually makes the trip with him, and at some point he skulks off to grade papers in paradise.) For a

ong time, he used to get

irritable when he was hun-

gry — a normal enough con

dition, but I wonder if it

wasn't compounded by his frustration with the body's intrusion into whatever h was doing. Dad is not a workaholic

drawing satisfaction and meaning from work as if it were some kind of drug, fill ing a void that ought to be filled with family, with polit ical and religious life. He spends roughly an hour each morning in prayer and is for-

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with offers of a family rosary. He spends outrageous sums each Christmas, Easter, and summer to bring the entire spent what free time he did have with us. No golf, no bowling, no drinking bud-dies. No hobbies that sent him into his workshop for hours on end. No televis except for college sports, and then only when I was watching too. No superfluous

ever pricking my lazy soul

ppetite to feed. Hence, the The only indulgent pur-chase I can recall — a 20-foot red fiberglass Old Town canoe.

bought maybe 20 years ago with the \$3000 he was paid for a book excerpt in Redbook magazine. Even that lacks the aspect of a purely pritoo big to be easily used by one. With two, it feels empty in the middle, like one of those enormous dining room tables you see in parodies of rich people, where they have to shout at one another to pass the salt. It's a family canoe, ideal for Mom, Dad and a couple of kids — though Dad and I have taken sev eral splendid trips down the Tioughnioga River. The gap in the middle seems less when

the boat is paddled by two A powerful memory from childhood: chunks of

addressing roughly a hundred envelopes - half to New York state newspapers

and half to major newspapers around the country then stuffing them with Dad's tion issue (he is deeply opposed), sealing, stamping, and sending.

The scenario catches something of the flavor of his working life — striving to exert a national influence from a tiny base of operations. Officially, Dad is a professor of education at a state college best known for its P.E. program. Unofficially, he is regarded as one of the heads of the character-edu cation movement in public schools, and he spends what

seems like half of every month on the road, giving workshops at this or that conference, speaking at this or that school. These workshops are

He is deeply optimistic, in spite of a grueling attention to the more dreary details of public-school education, and fiercely committed. His work has the features of a cause, and that helps explain his devotion to it. He is a giant of a man in a small place, though not exactly a big fish in a small pond — a prophet is not without honor except in his own country (On the same day he appeared

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My mother recently observed, with a tone of regret, "It's a shame that everyon who loves your father couldn't come to his funeral. It would be packed." But the souls are o far dispersed — a nur in Mexico, teachers and edu cators across the country an the world, homeless people in every major city, foster children in Africa and South

America, various charities well-tipped hotel staff, students, parents... Like Paul he has been poured out like a libation. For himself, he asks only a tie.

Wild and Krazv S.O.B.

erhaps it's a question of semantics, who knows, but I feel incredibly relieved to be done with "family," "home" - these are things

you grow up to leave and be done with, at least as much as school. To claim, as some would, that select human add-ons after the split - a lover or a spouse, say, or bosom buddies, sidekicks or semi-regular drinking companions (and you'll notice I'm not mentioning off spring) — constitute not only family, but a "purer" version of family based on choice and real need, and that we "all" need family in some configuration...I see such assertion as wordplay, I see

sort of died, became something quitelike dead, for many it as the fucking BUNK. intents and purposes, so pal-The first member of my nably you could just about put a daté on it: two dyings, and family, my original, actua which should we count? (At family, the one I was born 80 and 40.) And there's maybe into - my so-called "blood"

HEALTH AND BEAUTY

scene - I was able to dis-

pense with was my father

dear old Dad. It was impos-

sible, it was frighteningly easy

it was all variety of arcane, jagged, stress-filled whatever, but I did it — though of

course I haven't really dis-

pensed with him at all. I've

never been able to really talk

this out, not by the numbers

let me see if I can 'splain it

died, but way before that he

My father is dead, he

even a third dying, a childwhen he was five, but I wasn' there to see it. We've onl got his word for it, and it's hard these days to take any thing he said literally, any more than wine red seas or looking glass ties, or even seriously (more than a speech by Clinton or Reagan) Who was he? What was

he? I haven't a fucking clue. As I find myself reconstructing things, by the time I was four (and my sister was one) it was clear to my parents that they each lacked the energy, the stamina, the basis ewithal to deal wholehog (for more than minutes

at a time) with two children

One had been plenty, two was a terrible blunder whudda ya do? The plan from then on was for my mother (with an assist from her mother, who lived with us) to handle my sister, "raise her, all of that, and my fathe to handle me. We would all be together, more or less, at mealtime and Christmas and on family outings, but that was

My sister, it would turn out, was the lucky one. For me, what the setup means was the old man had full, unrestricted license to own operate, supervise, to some degree nurture, but above all manipulate me, lead me by a ring through my goddam



married - wou'd go to IAII. he said, and for too many years I actually believed him

(Finally I realized he'd been

narried a virgin and didn't

Every weekend, he took

want me having any more

me to the movies, something

I'd much rather have don

with folks my own age. Dur-

ing the 20-block walk to and

from the theater - we never

deliver a lecture, or a med-

itation or monologue. En

route to Revenge of the Crea-

ture and This Island Earth, he

filled me with crap about the

terrible Commies (never

accept an apple pie from

strangers: Communists have been known to lace them

with HAIR), then afterwards,

as the sun went down, he hit

me with a grim blend of sci

ence and sci-fi. i.d. 'ing clouds.

explaining the coloration

it will look at the end of the

me with tales of his glorious

remarital past, like the time

he and some pals had been

to a NUDIST CAMP - what

wild and krazy s.o.b.'s -

and this other time (drunk!)

they'd swum out to a yacht

moored off Sheepshead Bay

and spent the night. (How

pathetic to hear this

hokum — at a moment when

his only friend was MF) In

the late '30s, as "press agent'

for a semi-pro football team, he allegedly phoned in "game

Yet when we watched a game

together (before instant

replay) and I asked him wha

a draw play was, all he could

what a screen play is."

A lifetime Democrat,

and concluding, "This is how

Above all, he regaled

fun than he'd had hin

nose, and crowd me to the point of suffocation. For the next six-seven years, he ouldn't fucking leave me Of course he LOVED

me (and I loved him) and all such biz - but that part was maybe the worst of it. A sentimental slob, a '40s romantic in desperate need of a compliant LOVE OBJECT, he inflicted his ardor on me in direct pro portion to what he wasn't getting from his wife, assurng me (as often as not) that I was the most important being in his life. A sensitive little prick, I grieved for the him to box me in all the more. (While he wasn't getting his quota of wifelove, I was meantime getting even less in the way of motherlo although years later, when I asked my sister what that had been like, she said with a smirk, "You didn't miss much.") Those times when his game got to be sooo heavy that I went to the old lady for help, or even a second opinion, she'd tell me what mounted to Hey, he's just my husband. If you're conna be FRIENDS with the likes of

him, you're on your own, kid What I got from this not ungen tance was, hell, he showed me how to draw and paint, well enough that I under stood color and perspective by the time I was six, taugh me all about dinosaurs and starfish and igneous rocks, read me stories from seminal science-fiction collec tions, dealt me stamps and coins and all my hob very one until rock and roll He also fed me more bullshit than a captive audience should have to endure.

he voted for Eisenhower ov Like he told me, with-Stevenson, on the ground out my asking, where babies came from when I was only that "Ike was my commanding officer" - yeah like seven, but he also mad right. In 1940, the story went sure I knew it was "illegal he'd joined the Army to "say to poke around if you weren't England from the Blitz" (a

unhappy pappy), only to slip on the ice at Fort Ethan Allen, mont, tear a cartilage i his knee, and get classified 4-F a year before Pearl. Usu ally the story was preamble to his long-range plan for keeping "our" military her-itage alive: I would sign up for ROTC ("Better to be an officer, Dick") when I turned 18. I was in fucking kinder garten when he first served me this scenario, and not a day went by that I didn't cringe at the thought of grow older (subtracting from 18 to figure how many years

opposed, more likely, to

escape the clutches of his

Though the Meltzers a a unit never participated in the rites of any orga religion (other than Postwa Capitalism), Ol' Man Meltzthough it might've just been a riff, y'dig?, tossed off in the same manner he read me sci sages from the Bible (flam ing pits and all), scaring the PISS out of me, and some times pretended to still be a Catholic — he'd been one for seven months. In 1935, to join an Irish frat at Brooklyn College — his way of being anything but a lew - be took ows or whatever you do, ate no meat on Fridays, went to confession — the whole number — for as long as he could keep it up. It was easier to be an Irish Catholic, he surmised, than an Irish drunk In all the years I knew him, he'd only sip beers and feigr being drunk - what an actor.

e also collected beer mugs.) Yet I lived to tell it. As so-called fate would have it. the weight of the whole thing proved too much for the old fuckeroo to continue to bear When I was ten or eleven. the charade began to unravel First to go were our trips to the movies. Maybe it was Creature with the Atom Brain maybe The Creeping broke the camel's back. One out, that he'd had enough of the shitty flics we'd been going - "half baked" was hi term - and if I wished to see any more such trash, he wouldn't be along for the ride. Huh whuh? — fuck -as if this silly dance wa MY idea! At first I felt ayed...then a feeling of RELIEF set in.

In short order, he three in the towel on father-son, or family altogether. Though NOSE CLOSED? **SNORING?**

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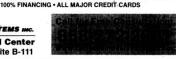
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for all appearances he went on behaving pretty much as he had, it was minus the constancy, fervor, commitme From an imitation of life he moved to an imitation (and a weak one at that) of an imi tation. The baggage of par enting, always a wretched cartoon, is more than any adult human, especially is postwar America, should have had to abide (a crack habit seems easier to finesse) and my father (what's the word lame? a loser? a dork?) was not made for it nohow

In his labor-intensive but ultimately finite - run with me, he lacked the killer instinct, strategic foresight and parental finishing touc to be truly dangerous. If he'd known what he was doing, I'd've become a serial rap (or a commodities broker) when the dam finally broke (Call me lucky.)

Soon after giving up on the family thing, he gave up in just as big a way, on Life Itself, even if, in his over achieving whitecollar mode he probably passed to colleagues as animate for quite a while. No, he didn't give up striving - or even bullshitting — just caring.

But with the pressure thus off, and decades to spare, he would still never become someone I (or anyone) could exactly "talk to" - he never mastered smalltalk or became approximately Real. Which today feels sort of tragic or something — but that's the fucking breaks.

- Richard Meltzer

The Man Who Loved to **Dress** Women

N ever put a rat on your back." I was five them all. One suitor sugyears old, hurtling through gested that they lose Jack in the subway station in New a public park, leaving him York, on the way to the garto fend for himself. Another ment district with my father reminded her that they when he gave me my first leswould live in a state of per son in fashion. He was refernetual honeymoon if she ring to muskrat or squirrel, would turn Jack over to the furs that he regarded as Hebrew orphanage. But no beneath his contempt. man could compete with My father was a dandy. her son, my father.

Raft's, fedora turned down on all sides like Warner Baxthe young Jack had watched Constance Bennett lean ter's in the movie 42nd Street. The lapels of his double stitched and his shirts were pale blue or white on white, white with an almost invis ible pattern. On this day he wore a gray overcoat with real pearl buttons. As we sat on the subway, my father pointed out the

defects of the clothing of every woman in the car Many men are said to undress women with their eyes; my father was exactly the opposite. A fanatic about women's clothes, he wanted nothing more than to dress them to perfection.

hair slicked back like George

At an early age he

to Jack, and his mother, my Bubby, indulged him in his whim. My grandmother ha been widowed at the age of 21 when my grandfather died of tuberculosis con tracted in steerage as they escaped from Odessa and Tsarist Russia, Jack became the focus of his mother's attention and love, and though she had many offe to remarry, she spurned

changed his name from Abe

Once, at the movies

against a grand piano cov ered with an embroidered silk shawl that ended in a cascade of white fringe. Jack badgered my grandmother to buy such a shawl for the dining room table. Who on Orchard Street on the Lower East Side possessed an item of such luxury? But Jack drove his mother crazy until she went to Orloff, the silk merchant who sold remnants from fire sales, to obtain a shawl. They also had a Persian rug, delivered 'right off the boat" from a shady dealer lack met my mother

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when she was 16, a study in monochromatic browns.

On their first date she wore a brown blouse and a long brown skirt. Her hair was brown. Though she had flaw less skin, the colors she selected did little to enhance it. lack couldn't stand wome with "markings" such as moles, freckles, or, heaven forbid, a pimple. If my mother passed the skin test my father saw entire areas that

ded his aesthetic touch. lack wasn't convenheight of six feet, his clothes, and his quick wit distinguished him from other young men. His ritual was to take his dates to my grandmother's restaurant and then to the apartment, where they were overwhelmed by the Persian rug, the lavishly phroidered table shawl and the fact that my father was a "City College man."

The latter was more of

talking point than a reality. lack attended classes sporadically at City College, while dreaming of Broadway musicals, of vaudeville at the Palace, and of the latest movies. Though he resided on Orchard and Canal Streets, his taste, his vocabulary, and his street smarts came from the movies In addition, he was an omniv orous reader and talked knowledgeably about the theater, politics, and H.L. Mencken, the columnist, He liked to boast that he could sweet-talk women from 6 to 60. He started to work in women's fashion when he was 15.

My mother struck a spe cial chord in his soph cated soul. She was shy

almost inarticulate, and sh came from a family of 12 ren, where she had to care for the rest of the ever growing brood. But she had incredible green eyes and long, long legs.

Almost the first thing that my father demanded of

my mother in my Bubby' living room was that she life her skirt, as if she were audi tioning for a chorus line Blushing, confused, she held up her skirt to her calf, then at a nod from my father, to her knee. "What gams," he exclaimed "I could have you on Broadway in three months!" The very next da Jack took her to Pandy's Beauty Parlor on Clinton Street and held her hand as he instructed Pandy on th honey-blond color he desired. The day after that, he bought her an entire nev outfit, down to her shoes.

lack supervised every bit of clothing that my mother purchased. He despised dresses with buttons in the back, hated green with my mother's com plexion, advised her that she could wear black only if she offset it with a white jacket or white fur, and instructed her never to put her hands in her suit pockets — they were decorative, not intended to carry oranges. Jack despised costume jewelry

Within the year they mar

ried and moved into Bubby's

gaudy earrings, bracelets and lapel pins. At home, my mother ever wore a so-called house

dress or flat-heeled shoes When Jack came home, he expected to see his wife in high heels to show her incredible legs and silk dresses with swirly skirts. Her coats were fur. In two Doris Day movies. Rack Doris Day wears a tweedy coat with a vast lynx collar. My father bought my mother a copy of that very coat. Far from protest lack's molding her to his taste, my mother reveled in his fanatical attention. She saw it as a sign of love. Once, a dealer sold my

father a fur jacket made from patches of seal. Every time lack looked at it he winced lay on my parents' bed and I loved to take a nap in it. But in a moment of rage, Jack threw the jacket out the window on the Orchard Street side and a passerby made off with it. Jack never mentioned the jacket again. I would like to tell you

that I was a well-dressed child, but I was put together with odds and ends. My mother would get free pieces from dye lots that had gone bad - black streaked with green or gray zigzagged with brown. My mother had the material pleated into skirts that hung over my skinny frame like lamp shades. I owned exactly one dress at

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that time, navy blue with a sailor collar, and invariably my overcost was too short. My mother suffered a great deal because I didn't conform to her notion of prettiness—on the streets I was known as "skinny pickle." My father defended the fact that I read incessantly, but my mother wept, wrung her hands, and assured me that no man would marry a girl who read so much.

so much.

I entered college at 16, and, like the ugly duckling in the fairy lael, I was suddernly a passable swan. One of my professors asked me to meet him for an evening of talk at Danny Bell's house (latter Professor Daniel Bell of Harvard). My father was not at home to overse my outfit, and it never crossed my mother's mind to buy me a simple but appropriate costume for the occasion.

Instead, she took a dress from her closet, white with tiny black polka dots. It sported a peplum, a piece of gathered material that hung from the waistline like a short apron. My father had never approved of the dress for my mother, let alone for me; it was too large, too matronly. Undaunted, my mother lifted the skirt and tucked it under the peplum, holding it in place with basting stitches.

From her outcast box she drew a mustard-colored

hat with a wide brim. She

teased the front of my long hair into a pompadour. The back was a messy upswept lump held together with hairpins. The hat wobbled on my head. She smeared red lipstick on my lips (I never wore makeup) and added rusty dangling earrings to my ears. My shoes were black with pom-poms cut from black leather. I slipped into clutched a fake alligator bag under my arm. My mother stood back to appraise me and, delighted with her handiwork, exclaimed, "You look

But I knew it was wrong. I felt and looked wrong. This was verified when my escort met me at the door of our host's Greenwich Village apartment and asked, "Aren't you dressed a little high this evening?" Worse



Eleanor Widmer and her fathe

was yet to come.

The guests were the art critic Clement Greenberg, Harold Rosenberg, Paul Goodman, Dwight Mac-Donald, Pearl Kazin, Nora Bell, and several women done up in austere secondhand black: small washed-out sweaters, black tights, and black skirts, some with hems unraveling. I headed for the bathroom and rubbed my too-red lips with toilet paper. I dumped the earrings into my purse, rolled the hat up and jammed it into my coat pocket. What to do with the hair? A few of the hairpins

Eleanor Widmer and her father strands. But there was nothing I could do with the pompadour, the large white dress,

the porn-poms on my shoes. In the living room a heated discussion was taking place. My escort was in the middle of the verbal fray, happily ignoring me. I took a chair in the darkest corner, beside a man whose face looked like a crumpled dollar bill that had been left in the gutter in face, but they didn't match or go together. He was more of a mess than I — clothes rumpled, brown hair greaxe, wes dough, brimming with sadness. He was sipping a glass of milk. "I'm Jim," he said.

I was close to tears. The men were twice my age or more. The easy intimacy of the women intimidated me. My one desire was to flee, but Jim put his hand on mine and said softly. "Don't let these phonies frighten you." He gazed at me thoughtfully "After all, you're the girl with the tiger-lily yee." He held my hand during the brief, torturous interval that I remained there. Unable to relax, I got up to leave, carrying my coat on my arm and tugging at my hair, trying to let it fall naturally. As I was about to escape, the

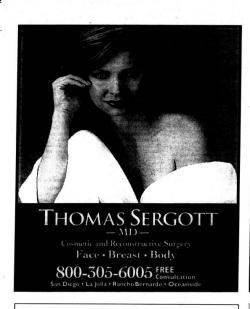
ing to let it fall naturally. As I was about to escape, the man who had brought me jumped up and asked, "Why are you leaving so early: "I have a test tomorrow." I lied. Then I said, "That man sitting next to me, Jim, he was very kind. Who is he?" "Oh," came the reply, "that's James T. Farrell, the novel st who worste Stade Longing."

I took the subway to the Upper West Side, where we now lived. My father waited for me in the living room. "Who dressed you?" he asked, dismay visible on his face. "Mother," I answered.

He was very gentle. "Go take a shower, get that goop off your face and hair." "When I came out in my pajamas, he began at once. "I say this to you with all friendly intent. Never, ever wear your hair that way again. Part it on the side, or in the middle, and let it fall to your shoulders. Never, ever wear bright red lipstick or clothes that aren't who you are. They must be appropriate for you, elleanor Rackow, and no one else." I was crying softly, not saying a word.

My father went into the bathroom to gather up the dress, the shoes, the mustard-colored hat, the fake alligator pure, and he walked out of the apartment to the hallway incinerator, where he consigned these items to flames. When he returned, he took his comb from his vest pocket and parted my hair on the left side. "There," he said. "That's better. Shoulder length. Keep it that way." I still do. "

- Eleanor Widmer



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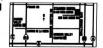
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MP;

more-or-less logically connected events. This trend is indeed A closely related peeve of mine is what I think of as the Cape Fear (1991 version) syndrome, a common affliction of many movies. In Cape Fear, the revengeful ex-convict played by Robert De Niro somehow penetrates an elaborate sys tem of booby traps laid by an without springing any of the traps...wow, amazing! He hangs on to the underside of a car for maybe 20 miles without falling off...wow, amazing! Then he gets out from under the car, makes his

boarded by the family he is

preying on, only to hang on the side of the boat for quite

noticed...wow, amazing! How could any prison have held such a superman in the first place? More importantly, why is there no explanation of how the villain could accomplish such feats? As Shepherd say of such plot tricks, "There's o trick to it if there's no done artfully, ten times less action with ten times more xplanation of how such events

columns again. Now I get this weekly dose of good sense on

In Reviews
As I read the film and restaurant columns in the June 1
issue, it occurred to me that
there was a whole lot of masturbation in the art pages of the San Diego Reader

mer writes about the opening of the new Del Mar branch of Ruth's Chris Steak House, writes about the decor, appetizers, and desserts, but tries only one of the steaks, the New York strip, and neglects

to compare the restaurant to the San Diego branch, or any of the other California or Arizona locations. This isn't particularly helpful to me, as I, like most people, go to Ruth's Chris for the steaks, not the side accompaniments I've been to several Ruth's I've been to several Ruth's Chris Steak Houses in the area and have found the San Diego one to be the poorest in terms of preparation, quality of beef, and service. Top-ranking would be the Scottsdale, explanation of how such events might actually occur would actually be more exciting. Anyway, it was a long ten years after I left San Diego before I could read Shepherd's

would be the Scottsdale, Arizona, branch, and a close second would be the Las Vegas branch parallel to the strip. It would have been nice to see some type of compar-ison in terms of the quality of the Internet, thereby proving that the Web is good for some-thing. Keep up the good work. Leif Olson Rochester, NY service and/or steaks, rather than dwelling on appetizers and desserts. Also, how would and desserts. Also, how would it compare to some of our other upscale steak houses, e.g., Donovan's, Morton's of Chicago, and Rainwater's. Too Much Self-Love Why would I be interested in reading about appetizers and desserts I've probably already had at the other locations? A

Point in case: Eleanor Wid-

Mission: Impossible II, does the reviewer really need to take up so many column inches to talk about how the title is printed in advertisements? Is what the pub licists were thinking in their display ads that overwhelm ing as opposed to how the film fares itself? Granted the first Brian DePalma-directed HEALTH AND BEAUTY installment was surely a turkey; it would have been nice to see whether the second install whether the second install-ment confirms that Hong Kong filmmaker John Woo continues in hack tradition since his American debut, or if his latest venture is a departure from his other Amer-

Point two: Regarding Duncan Shepherd's review of

the second installment of

ican pics. Also, how does it

ican pics. Also, now does it compare to his Hong Kong work, like *The Killer, Bullet* in the Head, and A Better Tomorrow? These are the

things inquiring filmgoers want to know, not how to spell out the title of the sequel Paul Gordon

Salt And Steel Better Than Steel Sharks

Re "I Recommend Sharks of Steel" (Letters, June 1). Relevant to Dana Thorson's comments concerning the article "A Century of Silent Service" (Events Highlight, May 18) and movies Dow Periscope and Hunt for Rea October not correctly depicting submarine life and the notic submarine life and the notice-able changes in the Navy's submarine forces during his eight years enlisted duty in submarines, I would add to help correct oversights in the record Salt and Steel: Reflections of a Salt and Steel: Rejlections of a Submariner by Edward L Beach, Captain, USN (ret.) (Naval Institute Press, 1999).

This unique narrative de scribes Captain Beach's life as the son of a U.S. Navy cap tain, his admission to th Naval Academy in 1935, grad-uation second in his class of 1939, and first duty assign-ment, USS Lea (DD-118), a

"four-piper," as communi cations officer, etc. Following destroyer duty in the Atlantic, he attended subin the Atlantic, he attended sub-marine school and served on several submarines, including in the Battle of Midway, June 4 to 7, 1942, and 12 wartime patrols. Later, as commandin officer USS Triton, a nuclear powered submarine, he navi-gated her and his superb crew on an 84-day, 41,000-mile voyage around the world

submerged, in record time. Salt and Steel truly honors crews of the 52 U.S. sub marines lost in combat against Japanese forces in World War II (almost 25 percent of operational personnel), as well as the submariners that have served since. It's a classic

Art Bell Long Ago Left Radio If Peter Weisshach ("City

If Peter Weissbach ("City Light," May 25), former KOGO-radio program director (relieved of his duties) and talk-show nost (canceled by Jacor when it bought KOGO), is going to compete with Art Bell for the overnight market, Weissbach (or the Reader) should know that Art Bell quit radio some months ago. Raoul Lowery Contreras

We Torture Immigrants To Death

I'm responding to your article "Militarizing the Border" ("City Lights," May 25). Naturally, it tried to be fair, presenting both sides. But in doing so, it, again naturally, First is the fact that the

lesson with Prohibition three quarters of a century ago And so it repeats its dumb mistakes today.

Second, and much more important, is the fact that the San Diego Wall has resulted in more deaths than the Berlin Wall did - 521 just since October '94 when Operation Gatekeeper went into effect, many more before that. That's two a week we kill. Oh, sure, we don't machine gun 'em to death. We just let 'em die torturously of thirst, starvation, or cold, plus the occasional beating and shooting.

But you don't hear about that in the right-wing New York Times either.

J.O. Molloy

Rufus Thomas: Alive And Well

Just a note regarding the Rufus Thomas articles (Pop Music, May 18 and 25) in which the writer mentioned that the last he heard. Rufu-

January, I had the honor to attend a Blues Foundation luncheon in Memphis where
Rufus was the guest of honor.
One of the speakers honored
him with a short little story.
It seems that a young

German journalist was inter-viewing Rufus and, as the youthful are prone to do, posed one of those obvious questions to him. "Rufus," he asked, "what are the blues?" Looking thoughtful, Rufus paused for a moment and with a completely serious expression replied, "Young man, the blues is when you man, the blues is when you got 90 cents and the sandwich costs a dollar." Rufus Thomas is alive and

well and his sense of humor has not diminished

Phil Shuev San Diego

Saddened By Missed Opportunity

Good, informative article by Abe Opincar about Kristy Mundt's quest to keep John Lennon's killer imprisoned ("City Lights," May 18). But why was the identification of her Web page omitted? After all, the point of the piece was to champion her cause, n'est-ce pas? I've read and reread the article looking for Ms the article looking for Ms. Mundt's Web page so I could get involved too. I'm dis-appointed at the missed opportunity, all the more so as my efforts to find the mentioned Web page have been unsuccessful. Well, so much for stimulating articles

A.D. Albright Mira Mesa

The Web address is www

We're All Old Just Before We Die

until I read all those letters of negativity. I decided to see what was wrong. Well, now I know. The problem is, people read her and simply don't enjoy them, then continue to do so. I now read her often and enjoy her simplicity in sharing her life. That's the mark of a good writer. Mrs. Albright is all-bright to me. "Just a Boy" (May 11) is

another example of an ex express and show emotion express and show emotion with such design is destined to write. Right on. Keep in mind some say no one dies young; we reach the definition of old just before we pass on. What goes on in our minds is only known to us — we can never be true to our thoughts in words. Some people can live a life of decades emotionally in just a short few years. And though they may not know it nor be able to express it to others in verbal language, at times it shows through their life's moments. Children of an old spirit live as long as anyone

Calendar

Palm Avenue's Safety Serpents

were so many great ones I essentially

wallpapered my studio with them."
The students' challenge was not
merely to create an artistic form but to

do it within certain practical guidelines. For example, it had to be 50 percent black, because the design had to leave 50 percent of the asphalt

visible. And it had to make sense when

Copper Snakes: A Neighborhood Walk

hoenixes are sea creatures," says Audrey Davis of Imperial Beach, who has momentarily confused swimming faunae with flying ones. "They are ancient Aztec figures," she adds, mixing up continents, too. It doesn't matter. She knows why the birds from Egyptian mythology who rose from their own ashes are pertinent to this story. "They're symbols of new life

this story. "I hey're symbols of new life and renewal, especially after a tragedy." The tragedy in this case was the death of 14-year-old Joshua Cox, who was killed while crossing busy Palm Avenue, which runs the length of

Montgomery High School in Otay Mesa. "It's a wide street — four lanes. says Davis, who leads walks for Walkabout LOCAL

Art Museums & Galleries page 81

> Theater page 82

Local Events

Classical Music

page 63

page 79

Pop Music page 87

> Movies page 121

Restaurants page 128

EVENTS neighborhood walking w

"There's a stoplight at one corner, but the street is long [a quarter mile], and the kids would run across it." In fact, the car that hit Cox had swerved to avoid two other boys.
That was in 1994. The previous

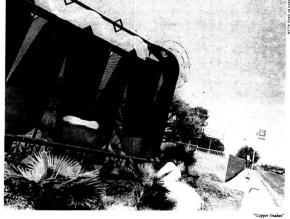
That was in 1994. The previous year, the Palm Avenue Street Improvement Project had already begun. The purpose was to prevent such accidents as the Cox boy's. Until then, Palm Avenue was divided only by a chain-link fence. Upon com 1997, this particular stretch of it had a new landscaped median and resurface pavement, and the school had a

redesigned parking-lot entrance Safety wasn't the sole objective improved aesthetics was another. Enter phoenixes, sea creatures, and ancient

Aztec figures.

The artworks were designed by Montgomery High School students, guided by artist Robin Brailsford and their art teacher, Anne Antilla. leading a walk on the day it was installed," she says, "and we talked to one installer. I told him I couldn't believe it would hold up, with all the cars passing right over it. And he said. "On, nothing ill hurt this. This I'll be desired in the countil they dig this road up." And now here it is the year 2000, and that sun is just as bright and beautiful as ever." While choosing the roadway graphic from among numerous submissions, Brailsford says, "There one installer. I told him I couldn't Brailsford's overall scheme called for nierced-steel fence section pierced-steel fence sections to be punctuated with the student designs. Students also conceived two other, major components of what Brailsford titled "Processional Passage." These are the entrance gates that lead into the parking lot and a huge (40 by 80 feet) graphic embedded in the roadway. Once a year, Davis brings a group to Monttomery High to show what

to Montgomery High to show what Brailsford, Antilla, and the students wrought. She calls it her Copper Snakes walk, because that's how she perceives the gates. Thirteen by 15 feet, they do employ a snake (or serpent) motif. Designed by one Bobby Corona, when he was in tenth grade, they are not copper, but raw



steel rusted to a copper color.

Davis notes the sun symbol "in the middle of the road," designed by then11th-grader Josue Arredondo. "I was Brailsford herself chose the material for the median planting 1500 feet of bougainvillea. Says the artist, whose designs often employ plant materials, "I chose it because it's e street-crossers — "and also because h's hard to kill. Teenage boys have big feet." She is happy to hear that Davis soon will lead another group to the site, since the bougainvillea are about to

Davis says she will show her group of walkers "the wonderful experimental garden on the school's campus," adjacent to the snake gates. Antilla says, "I like to think

we're past the experimental phase.'
It's known as the native-plants
garden, she points out. And like
several other teachers at Montgome High, she is using this ongoing project in her curriculum. Her students are making garden tiles,

themes, designing gates and fences. Brailsford, for her part, says one measure of the Palm Avenue beautification's success is the garden's progress. Public art is "so many things, but one thing it should certainly be is

but one thing it should certainly be is meaningful to those who see it daily. And what better proof that it has been than this fresh round of artistic activity? Davis's Copper Snakes walk is moderately paced on paved terrain. It lasts about an hour and a half. Meet he in Montgomery Waller Park. Know her

"Copper Snakes" A Neighborhood Walk Sponsored by Walkabout Internations Walkabout International Wednesday, June 21, 9:30 a.m. Start: Montgomery Waller Park Palm Avenue & Beyer Boulevard 619-424-3572

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EVENTS LISTINGS

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BAJA

Classical Music is on tap when the forms at 8 p.m. tonight, Thur

Mainly Mozart Draws to a Close the annual Mainly Mozart Festival cuses on Wolfgang Amadeu Mozart, composers who influenced him, and those who were inspired by him. The series continues with chamber music by Mozart and

Hopkins Drive). (LA JOLLA)
The Festival Orchestra performs selections by Mozart, Elgar, Vaughan Williams, and Britten June 16-18. Friday's concert begins at 7-30 p.m. in Crill Performance Hall on the

in Crill Performance Hall on the campus of Point Loma Nazarene College (3900 Lomaland Drive). On Saturday, enjoy the music at 8 p.m. at the Spreckels Theater (121 Broad-

the Spreichis Theater (121 Broad-way). The group next performs at 6 p.m. on Sunday at the Tijuana Cul-tural Center (Parco de to Merces and Mina Street, Zona Bio), own The festual concludes with a cilio recital by Rondal Thomas and panist Anna-Marie McDermott at 2 p.m. on Sunday, June 18, at the Weigate Hord (1075 Second Avenue). The duo will perform selec-tions by Motzari, Debausy, and Pronocert lectures are given one boug profess to ack U.S. performance.

Preconcert fectures are given one hour prior to each U.S. performance. Tickets range from \$18 to \$42 for concerts in the U.S. and from \$12 to \$25 in Baja California. For tickets and information, call 619-239-0100.

Twin Time, a twin festival — for twins, triplets, and their siblings — is planned on Saturday and Sunday, June 17 and 18, at the Grand Hotel Tijuana. For registration and infor-mation, call 011-52-66-81-1395.

Rev It Up and Go to the car show beginning at 8 a.m. on Sunday, June 18, at Caliente Race Track. For details, call 011-52-66-34-9258. (TUUANA) Cirque du Soleil: Journey of Man fol-lows the stages of human life from birth through maturity, with each stage introduced by a Cirque du Soleil act. It's the new film at the Omnimax Theater in the Tijuana Cultural Center, screening Tuesday through Ericks at every hor on the through Friday at every hour on the hour from 2 to 9 p.m., with addi-

hour from 2 to 9 p.m., with additional screenings at 11 a.m., noon, and 1 p.m. on Saturday and Sunday. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TIJUANA)

Look for Purple Flackse, Western Langer, solitary virce, laxual bunting, brown creeper, and other species during the Audubon Society outing to Cuyamaca Rancho State Park on Sturday, June 17, from 8 .m. to early afternoon. The distance will be about five miles round-trip, but slow-paced. Bring insect repellent, drinking water, and lunch. To reach the trailbead from Mistroper State Country of the Purple of sion Valley, take I-8 east to the High way 79 exit, watching for the Cuya-maca Rancho State Park sign. Go OUTDOORS north on Highway 79 about 11.5 miles to the entrance of the Paso Pi-cacho Campground on the left. Meet just inside the entrance to the camp-ground. There is a day-use fee 619-280-7710. (CUYAMACA)

Crape Myrtles are in bloom around San Diego this month through the end of summer. This smallish, was shaped tree blossoms in colors ranging from white or pale pink to laver, red, and blue. "Like of the South" is one of the nationares given to this native tree of China because of its popularity in the warmer parts of the U.S. Summer Is Just Around the Cor-ner, and now is the best time to en-joy the cool shade of the oaks in Blue Sky Ecological Reserve. On Saturday, June 17, naturalist Liz Kennedy will ead a hike: on Sunday, June 18, the Fleats Frolic, things are changing around Fiesta Island. Take a moderate ramble with Walkabout walkers on Friday, June 16, to explore the changes, Join the group at 945 a.m. in the Fiesta Island parking lot. Free. Call 619-231-7463 for information. (MSSON BAY) theme is "From Hawks to Hum

a maximum altitude of about 33° above the horizon — about as high as the sun gets at noon in December.

Look for Purple Finches, Western

pace. Participants will leave from the I-15/Mira Mesa park and ride at 8:30 a.m. and return at 3:30 p.m. Wear long pants and bring lunch and water. For other details, call 619-234-2668. Free. (MIRA MESA)

Take a "Primarily Botanical Walk" along the edge of Florida Canyon with the Canyoneers on Saturday, June 17. The easy walk starts at 1 p.m., in the parking lot near the tennis courts at Morley Field. Free. For more information, 619-232-3821 v.203, Jun 1900, 2490. x203. (BALBOA PARK)

REM Watcher and Nature Levers are invited to take a nature walk hosted by the Friends of Famous Slough on Saturday, June 17, at 1 p.m. The casey walk promises a good view of a variety of shorebirds and the salt marsh habitat. Meet at the intersection of Famous Boulevard and West Point Loma Boulevard. Bring binoculars if you have them. The control of the control of

Howl, join Iim Carey from Help Our Wild Life (a.k.a. HOWL) when he di wald Life (a.K.a. (10WL) when ne di-vulges (ascinating facts about animals of the county at 6:30 p.m. on Satur-day, June 17, at William Heise County Park (4945 Heise Park Road), Dial 619-694-3049 for details. Free. (JULIAN)

Sky Hunters, Nancy Conney brings live birds of prey to Lake lennings at 4 p.m. on Saturday, June 17. She'll address their methods of nesting. hunting, and eating. Find the park at 10108 Bass Road. Call 858-694-3049 for details. Free. (LAKESIDE)

Arbor Day, Offshoot Tours offers its monthly hour-long guided tour highlighting various Balboa Park trees on Saturday, June 17, at 10 a.m., starting from the park's visitors' cen-ter. Free. Dial 619-235-1121 for ad-ditional details. (BALBOA PARK)

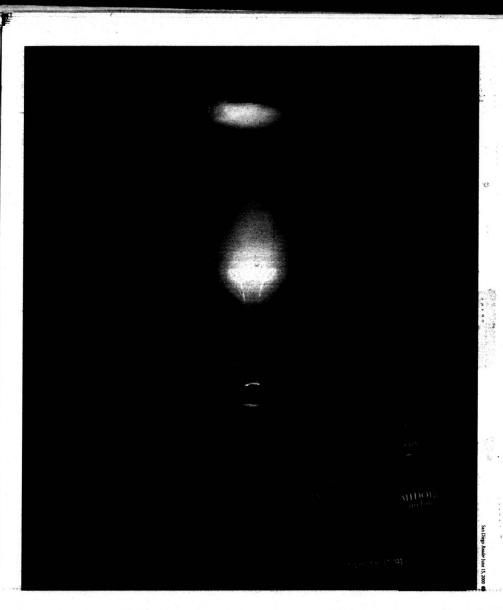
Take a Butterfly Walk with butterfly expert Mike Klein at Otay Sweetwater National Wildlife Refuge on Satur-day, June 17, at 10 a.m. Free. For in-619-409-5900. (RANCHO SAN DIEGO)

619-409-5900. (BMCHO) SAM OEGO)
See Nocturnal Critters during an waterfall dusk hike from the northern staging area of Los Pénasquitos Canyon Preserve on Saturdy, June 17, starting at 5 pm. Meet at the kiosk at the intersection of Camino Ruiz and Park Village Drive. Bring insect repellent and flashight. 619-843-3219. Free: (BANCHO PENASQUITOS)

Owl Prowl, spend an evening look-ing for birds of the night in Mission Trails Regional Park on Saturday, June 17. Meet at 8 p.m. at the visitors' center (One Father Junipero Serra Trail). Bring a flashlight and binoculars. For information, call 619-668-3275. Free. (MISSION GORGE)

Help Meintain Florida Canyon's Trails and replant the area with na-tive vegetation by joining the volun-teer trail crew. Crews work on the first and third Saturdays of each month, including June 17, from 8 a.m. until noon. Meet the others at the corner of Park Boulevard and Morley Field Drive. Wear sturdy





days after the date of full moon. The small, silvery grunion tend to spawn on wide, gently sloping beaches such as Silver Strand, Mission Beach, Pa-Gife Beach, La Jolla Shores, and Del Mar. California law allows the taken of grunion in summer by those possessing a state fullning license. The grunion must be cupalty by the hands only and should be eaten (not wasted).

The Way to Nature, take a "course The Wey to Nature, take a "course to enhance all your senses" on Sun-day, June 18, from 8 a.m. to 4 p.m., planned by Backyard Tourist at Missission Trails Regional Park (One Father Junipers Osera Trail). Thesis is uitable for those 12 and older. Wear good walking shoes, and building shoes, and building shoes, and building shoes, and building shoes, and S45. For information, call 619-668-3275, (MISSION GORGE)

GETAWAYS

See the Elusive Grunion — the small silver fish that spawn on beaches following certain high tides throughout the year — when the Birch Aquarim-Museum hosts an outing on Sunday, June 18, from 9-20 to 11:10 p.m. A lecture precedes a beach walk to find grunion in action. The fee is 9 flowed to 11:10 call and the fee 11 h Call and 11 h Call and 11 h Call and 11 h Call and 12 h Cal

Summer Solstice, the time when the Summer Solatico, the time when the tun reaches its northermous point in the sky, occurs this year at 6.48 p.m. on Tuesday, lune 20. The summer solatice not only marks the beginning of summer for the North-ern Hemisphere; it also means that the daylight hours are maximized. San Diegans now enjoy approxi-mately 14 hours of daylight, in con-trast to the meage 10 hours or so we

xperience in December.

Anytime this week or next, try checking your shadow at 12:50 p.m. (the local daylight time in San Diego

currently equivalent to astronomical noon). The sun is then only 10 de-grees south of the straight-up direc-tion and casts near-vertical shadows. A lesser-known consequence of the summer solstice is that our twilight

Summer Is Here, At Last! Take a Summer Is Here, Al Last I ake a strenuous three-mile hike up the South San Pasqual trail in Clevenger Canyon with San Dieguito River Park docents Susan and Kara on Wednesday, June 21, at 6 p.m. Dial 858-674-2275 x5 to make the mandatory reservations and obtain directions. Free. (BAN PASQUAL)

Summer Solutice, celebrate the com-Summer Solutice, celebrate the com-ing of summer and the wonders of nature on the longest day of the year during a 1.5-mile walk planned by naturalist Barbara Jonas on Wednes-day, June 21, in Daley Ranch. The outing starts at 5:30 p.m. in the main parking lot (on La Honda Drive); bring water and hiking boots. For de-tails, dial 760-839-4680. Free. No

DANCE

Bring Your Repressed Parental Baggage when choreographer Vic-toria Marks presents "Father/Daugh-ter Dances" Thursday through Sun-day, June 13-18 at Sushi Performance and Visual Art. The piece is a series of movement vignette exploring the vagaries of human emotions, with performers ranging from 35-75 for the fathers and 3-45 for the daugh-pains of real father-daughter pains of real father-daughter pains of

daughter pairs.
Tickets are \$20 general. A post-

ing, at 320 11th Avenue. Call 619-235-8468 for reservations.

Hempel and Twine, the Old Twine Hempel and Twins, the Old Twins String Band makes merry and Gra-ham Hempel does the calling for the contradance on Friday, June 16, at Trinity United Methodist Church (3030 Thorn Street). Events get un-derway at 8 p.m., following begin-ners' instruction at 7:45 p.m. Admis-sion is \$6. Call 760-436-4030 for information, MORTH PARN.

Full Moon Swing, take a "lindy les-son" at 8:15 p.m., and stay for jitterson" at 8:15 p.m., and stay for jitter-bug, lindy hop, and East Coast swing dancing from 9 p.m. until midnight on Saturday, June 17, at the Cham-pion Ballroom (3580 Fifth Avenue). General admission is \$6 and includes a buffet. For details, call 619-291-

Keep Dancing, the Friends of Polka are hosting a polka dance at 7 p.m. on Saturday, June 17, at the John D.

Spreckels Building (3858 Front Street, at University Avenue). The Frank Rote band will play for your listening and dancing pleasure. For information, call 858-268-8163. Ad-mission is \$10. (HILCREST)

mission is \$10,00LCREST).

Summer Solatice Party, celebrate
summer solatice with a dance party
beginning at 7:30 pm. on Saturday,
June 17, at the Folk Dance Center.
The Desert Sand Dancer will be
perform, and international requests are
on 1sp. Nonmembers pay \$3,50 pm.
at read for the refreshment table, Find
the center at 4569 30th Street, fault
A; 619-281-5656, (NORMAL HEGHITS)

A; 619-281-5656, (NORMAL HEIGHTS) Tango Barco, Los Simards (a.k.a. Ive and Ludmilla) are accompanied by eight couples, soloists, a dance com-pany, and musicians for a show on Saturday, June 17, at 7:30 p.m., at Le Vaudeville American First Tango Theater (6904 Miramar Road #108). The \$30 price includes a post-perfor-mance tango dance party. The season

continues on Saturdays through Au-gust 19. (SORRENTO VALLEY)

Its Muy Callentel All levels of dancers are invited to take the Latin Groove dance classes led by Martine Davila every Monday at 8:30 p.m. at the San Diego Center for the Moving Arts. The fee is \$10 per class, or \$30 for four classes. Find the center at 3255 Fifth Avenue; call 619-298-2687 for details. (HILLCREST)

for details, OBLOSEST)

Into the Secret Annex, Evcoke
Dance Theatre presents Soul of a
Young Girl. Dance of Anne Frank
June 20-July 9, as part of the seventh
annual Jewish Arts Festival at the
Lyceum Theater in Horton Plaza.
Tickets are \$18 general Performance
begin at 6 p.m. Tuesday through
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FILM

Movies Before the Mast, the series held on the deck of the Star of India continues with screenings of the Walter Matthau costume romp Pi-rates on Friday and Saturday, June 16

and 17.

Gates open at 7 p.m., with the movie commencing at dusk. The film is projected onto a special sail aloft in the ship's rig, and a nautical cartoon precedes the feature. Tickets are \$10

for adults; \$7 for children 12 and un-Two for One! When the Sunda

Two for One! When the Sunday Matinee at the San Diego Public Li-brary takes place on June 18, see Sin Agus No Hay Vida, an environmen-tal justice documentary about the struggles of the residents of San Luis, Colorado, a farming and ranching community depending on a con-Colorado, a farming and ranching community depending on access rights to the Culebra watershed. Also on the program is the 18-minute film Stepan (Chemical, Iocussing on the strangel for a clean environment be-ing waged by the people of Mata-moros, Mexico. Find the library at 820 E Street and by calling 619-236-5800. Free. [ODWNTOWN]

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Calendar LOCAL EVENTS

Up for a Look at Damaged Souls! See Atom Egoyan's unsettling psy-chological drama Felicia's Journey, starring Bob Hoakins as the solitary Hüditch and Eileen Cassidy as Felicia. The film is based on the spooky book by William Treov and screens for the Film Forum at the San Diego Public Library at 6 p.m. on Monday, June 19. Find the library at 820 E Street; 619-236-5800. Free, (DOWNTOWN

619-236-5800. Free, (DOWNTOWN)

Filma You May Have Missed are being screened for the Carlsbad Film Series, continuing with Tea with Muslim 16 p.m. on Wednesday, June 21, at the Carlsbad City Library (1775 Dove Lane). The film stars Magies Smith and Cher. Free. For information, call 760-602-2026. (CARLSBAD)

Cinematic Works Exploring the Diverse Histories, cultures, values, and verse Histories, cultures, values, and traditions of proples that make up the African disappora are offered in "Diaspora 2000" The African Dia-pora on Flim," a series continuing the Makolm X Library. The series continues with A Question of Golfer on June 21 at 6 pm. The film dags into the "often subconscious world of color con-sciounnes, a caste system based on how douly skin clotch, but returner."

and facial features conform to a Eu-ropean ideal." The speaker is Stephanie Smallwood from the UCSD department of history. Find the Malcolm X Library at 5148 Market Street (at Euclid); 619-527-3405 Free. (ENCANTO)

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LECTURES

"Looking Back, Looking Forward," it's the theme for the symposium planned by the Regional Task Force on the Homeless today, Thursday,

June 15, at 11 a.m. at the MCRI

Bayview Restaurant (enter at gate 2 off Barnett Avenue). Pulitzer Prize-

winning journalist Jonathan Freed man will act as moderator for a pane

man will act as moderator for a panel discussion on the theme, and the keynote speech will be offered by Nan Roman, president of the Na-tional Alliance to End Homelessness in Washington, D.C. The fee is \$15. Call 858-694-8722. (POINT LOMA)

Art of Haiti, Robert Brictson dis-

cusses "Haitian Heritage: Themes and Trends in Haitian Art" at 7 p.m.

on Friday, June 16, at the Porter

Admission is free. Call 619-291-909e

line Fisch. The \$15 fee includes a wine and cheese reception. Call 619-232 6203 for reservations. (BALBOA PARK) Adventure Travel Photographer Karl Grobl presents a slide-illustrated lecture on "Guatemala and Hon-duras: Explorations Among the An-cient and Modern Maya" for the

oecial

for information. (HILLCREST)

"African Image Mask: Works on Color and Canvas" by Atara-Baker are He Performed at Woodstock in 1969 and on Saturday, June 17, Alex De Zoppo of the band Sweetwater will con-

Sierra Club on Friday, June 16. The talk starts at 7:30 p.m. in the audito-rium of the San Diego Zoo's Otto Center (left of the zoo's main en-trance). Free. For information, call 619-299-1744 x1040. (BALBOA PARIK)





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Nashville Songwriters Association In-ternational. The workshop runs from 1 to 6 p.m. at the Statford Inn (710 Camino del Mar). Admission is \$25. Call 858-481-5650 to register. (DEL MAR)

Call 834-81-5050 to register. Oil. MeV. Ammson. Blird, the Parrot Education and Adoption Center presents a sem-inar on the different species of Ama-zon parrots at 12-20 p.m. on Satur-day, June 17, at the Golden Hill Recreasion Center (az 64th Steet and Russ Avenue). Admission is \$10. Call 619-232-2409 for more information. (GOLDEN HILL)

There's Gold in Them Thar Eme-tional Hills, author Barbara Ankrum will give a workshop entitled "Mining Your Story for Emotional Gold" when the Romance Writers of America meet Your Story for Emotional Gold* when the Romance Writers of America meet at 10 a.m. on Saturday, June 17. In the afternoon, author Susan Crosby will discuss rejection, of the literary kind, bringing real letters. The writers guther at the Quality Resorts (875 Hotel Circle South). The \$20 fee includes lunch. For reservations, call 619-464-6340. (MISSION VALLEY)

The Drama of Clinical Trials will be The Dream of Clinical Trials will be explored when Douthan Lickt, M.D. damantiss the issue involved in clinical trials—and an informed consent, the use of placebos, and investigator conduct of internet — if p. man. Gibb. and conduct of the control of the contro

Anchest Art, learn to create colorful prints with all manner of sea life when the Birch Aquarium-Museum offers a govatav (fish and nature printing) workshop from 930 a.m. to 1230 p.m. on Saturday, June 17. Artist Margie Durkin will end the class wherein fish, seaweed, and shells will help adorn

clothing, linens, and stationery.
The fee for the class is \$35 (particular) the class is \$35 (pa 858-534-7336. (A. JOLIA)
What Note Assists You? Find out
when the First Spiritualist Church
houss a workshop on the "Healing
Music of Spheres" at 1 p.m. on Sunday, June 18. Attendees to this
'anging crystal bowls workshop'
will participate in a "sound healing
bowl concert." Donation is optional.
Find the church at 3777 42nd Street;

760-732-8002, (SAN DIEGO)

Insight Gallery Tells, "European Art of the 17th and 18th Centuries" provides the topic when Cathleen Stivan speaks on June 20 and 25 at the San Diego Museum of Art. Talks — beginning at noon on Tuesday and at 2 p.m. on Sunday — are included in

(BALDOA PANO)

"Innovation in the Arta" is the theme for the Master of Arts in Library and the Arta of the Arta of Arts in Library and the Texts They Set to Music: Librettos from Three Carmines' offered by Dr. Henry Powell (chair of pathology at UC3D). The program begins at (UC3D). The program begins at (UC3D). The (UC3D) The (UC3D). The (UC3D) The (UC3D) The (UC3D). The (UC3D) The (UC3D) The (UC3D). The (UC3D) The (UC3D) The (UC3D) The (UC3D) The (UC3D). The (UC3D) Th

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into a "wild place" by hosting a "but-terfly and hummingbird banquet" when Maurene Austin speaks for the San Diego Floral Association on Tuesday, June 20. Austin is the founder of the Center to Help Install Respect and Preservation for Garden Wildlifer, she'll also discuss compan-non plantings in lieu of chemical us-age. Hear the talk at 7:15 p.m. in room 101 of the Casa del Prado. Free.

ONE FREE HOUR!

What to Do in Eritreal Learn about the African country's geography, his-tory, early years, of independence, and the ongoing conflict with Ethiopia when Tzighereda G. Schindler speaks for the World Af-fiatr Council of San Diego on Tue-day, June 20. The talk starts at 1005 am. in the second-floor salon 1005 am. in the second-floor salon Downs Road). Free. Call 858-755-9542 or 858-874-8635 for index-



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planned on Tuesday and 1 nursus,... June 20 and 22, at 6:30 p.m., at the

What Are Dilly Beans? Find out when Joyce Boosey gives a canning demonstration at 11 a.m. on

GETAWAYS

Dolphin Feveri "Dolphin Doctor" Sam Ridgway will present the best of his research videos for the "Dolphin Presentation Series" being offered at the Reuben H. Fleet Science Center the Reuben H. Fleet Science Center at 7 p.m. on Wednesday, June 21. Ridgway, from the U.S. Navy, will tell tales of his experiences with dolphins and whales and how dolphins use acoustics in their interactions. The talk is included in admission to the Science Center. For information, call 619-238-1233. (BALBOA PAPR)

What Does It Mean to Declare Bankruptcyf Find out when attor-

ney Mark L. Miller conducts an edu-cational seminar on bankruptcy at 6:30 p.m. on Wednesday, June 21, in the third-floor auditorium at the San Diego Public Lübrary (S20 E Street). Free. Call 619-236-5894 for infor-

"Water Needs of the Midean" examined by Gerry Burstain during the meeting of the North County World Affairs Council set for next Thursday, June 22, at 10 a.m. in the second-floor

Peace, Man, Yale-trained psychiatrist Harold H. Bloomfield, M.D., leads a Harold H. Bloomfield, M.D. lends a symposium based on his new board on his 70 per house, Making Pacer with Your Past: The Six Essential Steps to Episying a Green Episying and Control and Country Hotel and Convention Center (500 Hotel Circle North). The 510 minimum donoin benefits the San Diego Center for Children. For information, call 858-277-9550. (MSSION VALLY)

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IN PERSON

Presh Sounds Pinale, the series con-cludes for the season with a concert cludes for the season with a concert by European improvise/composers Fred van Hove (a pianis from Bel-gium) and Johannes Bauer (a trom-bonist from Germany) tonight. Thursday, June 15. The concert will be offered at the Saint Paul's Cathe-rial (2728 Stick Avenue) thank to the presence of its Aeolian-Skinner Opus 1495 organ. Tickets are \$20 general. Call 619-295-001 for reser-vations. (ad:10000)

Author Larry Herzog will read from



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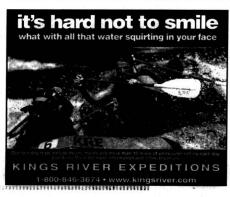
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at 7 p.m. tonight, Thursday, June 15, at Earth Song Bookstore (1440 Camino Del Mar). 858-755-4254. Free. (DEL MAR)

Free, (DE, MAP)
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Abnewhen of fifth- and sixth-grade students of the Cajon Valley Union
School District's Fine Arts Magnet Education present the production at Hyling Hills School (1251 Finch
Street). Performances begin at
6:30 p.m. on Thursday and Friday,
June 15 and 16. Tickets are 85. For more information, call 619-588 3132. (EL CAJON)

Broadway Stager Lawrence Hamil-ton, lead performer in the touring production of Ragtims, will speak for the Juneteenth luncheon planned by the Catfish Club on Friday, June 16. The program begins at noon at Christ United Presbyterian Church, Christ United Presbyterian Church 3025 Fir Street. The \$10 fee includes a buffet luncheon. For reservations call 619-239-2346. (SAN DEGO)

Full Moon Poets are gathering at 7:30 p.m. on Friday, June 16, at the 101 Artist's Colony. Guests are en-101 Artist's Cotony, Guests are en-couraged to bring work to share dur-ing the open-mike reading, or just listen. Find the gallery at 897 South Coast Highway 101, suite F-103 in the Lumberyard; 760-632-9074. (ENCINITAS)

There's No Place Like Home, the Looking Glass Mobile Theatre pre-sents The Wizard of Oz on June 16 and 18 at the First Unit salist Church (4190 Front Street) Friday and at 7 p.m. on Sunday Tickets are \$10 for adults, \$5 for chil dren under 12. For information, dial 619-281-4423. (HILLCREST)

619-281-4423, (HILCREST)
Summertime, and the Music Is
Basy, free concerts proliferate at this
time of year. The annual Concerts on
the Green series on the Prescott
Promenade on Main Street continuses with "Space Invasion" on Friday,
June 16, at 5:30 p.m. Expect a space
character costume contest and music character costume contest and music by the New Masters of Jive. Free 619-401-8858, (EL CAJON

A concert on the green is nned by the Kearny Mesa Concert planned by the Kearny Mesa Concern Band at 6 p.m. on Sunday, June 18 in Spreckels Park (at 6th and C

in Spreckels Park (at 6th and C Streets). (COMMADO) Island rock is in store when Koko Loco performs for the annual Sum-mer Concert Series hosted by the Vil-lage Faire Shopping Centre (300 Carlsbad Village Drive) at 2 p.m. on Sunday, June 18. 858-695-2700. (CAMSBAD)

La Jolla Concerts by the Sea con La Jolla Concerts by the Sea con-tinue with swingin' tunes by Tami Thomas's Big Band on Sunday, June 18, from 2 to 4 p.m., in Scripps Park (at the foot of Girard Avenue). Free. Dial 619-645-8115 for more de-tails. (LA JOLLA)

Mystery Author Donna Andrews signs and discusses her second mys-tery. Murder with Puffins, at 2:30 p.m. on Saturday, June 17, at Mysterious Galaxy Books (7051 Clairemont Meas Boulevard). Call 858-268-4747 for information. Free-rel. assessors.

Moon Over Marimba, pero Moson Over Marlunba, percussionist Carl Mack will be joined by the sixmember High Hat Ensemble to perform for the spring concert series at
the First Unitarian Universalist
Church at 730 pm. on Saturday,
June 17. Through both silly and serious
songs, Mack and company will
musically express an appreciation of
the moon, stars, nature, and "the
interconnectedness of all."

terconnectedness of all."
Find the First Unitarian Universalist Church at 4190 Front Street.
Admission is a suggested \$8 donation. For further information, call 619-298-4580, OBLICREST)

Mystery Author Bill Fitzhugh will sign and discuss his latest book, Cross Dressing, at 2:30 p.m. on Saturday, June 17, at Mysterious Galaxy Books (7051 Clairemont Mesa Boulevard). Call 858-268-4747 for information.

(CLAMEMONT)
Then it's off to Borders Books and Music at 7 p.m. later the same day, Saturday, June 17. Find the shop at 1072 Camino del Rio North. Free. 619-295-2201. (MISSION VALLEY)

Free. 619-291-1315, 083500 WALEY)
Blues in the Great Outdoors, the
first Mountain Blues Festival is slated
for Saturday, June 17, at the Menghini Winery. Festivities begin with local blues singers and duos at 11 a.m.,
the Roadhouse Blues Band performing at 1 p.m., and the Buick Wilson

Band taking the stage at 5 p.m. Jamming continues until dusk. Find the winery at 1150 Julian Orchards Drive. Admission is 33 for Adults, free for those under 16; barbecue food is available for purchase. For information, call 760-765-0887. (JAJAN)

Eleanor, Part II, historian Blanche Wiesen Cook continues the work she began in Eleanor Roosevelt: Volume I, 1884-1933 with Eleanor Roosevelt: Vol-

a concert at 6:30 p.m. on Sunday, June 18, at the First Presbyterian Church (320 Date Street, at Fourth Avenue). For details, dial 619-232-7513. Free. (DOWNTOWN)

7513. Prec. (DOMNTOWN)
JEAZ That Swrings, the jam session
hosted by the Jazz Artists Guild runs
from 1:30 to 5:30 p.m. on Sunday,
June 18, at the Mussician's Union
Hall (1717 Morena Boulevard). Musicians are invited to bring their instruments to jam with guitarist Dan
Papsilia and Band and MC Cynthia

discuss her writing at 7 p.m. on Sun-day, June 18, at Borders Books and Music. Prec. Find the shop at 1072 Camino del Rio North and by calling 619-295-2010, JUNESSON VALLEY) Busy on Sunday! Cooke will also sign and discuss her book at sign and discuss her book at Wereck's Bookstore (7812 Girad Avenue). For details, call 858-654-0347. Free. (JA. JOLIA)

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Are You a Lighthouse Collector? Margo Lefton will visit the Gingham Goose (803 West Harbor Drive) to sign and exhibit Lefton Lighthouses from 11:30 a.m. to 2:30 p.m. on Sun-day, June 18. Free. For information, call 619-232-7618. (SEAPORT VILLAGE)

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Verhoye at 7 p.m. on Sunday, June 18, at the Point Loma Commu-nity Presbyterian Church (2128 Chatsworth Boulevard). O'Connor has just completed a tour with cellist Yo-Yo Ma. An offering will be re-ceived. 619-223-1633. (POINT LOMA)

ceived. 619-223-1633. (POBT LOMA)
Sch-PI Authorse Will Shetterly
(Chimera) and Kate Elliott (The
Burning Stone) will lign and discuss
their books at 2:30 p.m. on Sunday,
June 18, at Mysterious Galaxy Books.
Free. Find the Galaxy at 7051 Clairemont Mesa Boulevard and by calling
858-268-4747, CGLAMEMODY. 858-268-4747. (CLAIREMONT)

Spring Improv Jam, four improvi-sational comedy groups from San Diego and L.A. perform scenes based on audience suggestions when the second annual Spring Improv Jam takes place on Sunday, June 18, at

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FIREWORKS NIGHTL

7 p.m., at the Marquis Theatre (3717 India Street). Tickets: \$10. Cell 619-237-5218 for information.

Twillight in Upon Us, the 20th annual Twillight in the Park Summer Concert series commences this week. On Tuesday, June 20, listen to the Kearny Mess Concert Band: the Calliaca perform alsaise rock and Fall on Wednesday, June 21, and Jazz Trax Thursday, June 22. All of the constitution of the Calling Control of the Call certs run from 6:15 to 7:15 p.m. in the Spreckels Organ Pavilion. Free. 619-239-0512. The series concludes on August 31. (BALBOA PARE

Legendary Scottish Fiddle Player Alasdair Fraser will perform at 6 p.m. on Wednesday, June 21, on the lower deck of the Star of India. Tickets are

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June 30, July

Judy Collins

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Tchaikovsky

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Bravo Broady

July 21 & 22

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San Diega Anther Martha Lawrence adds to her mystery series with Pisces Rising, which she'll sign and discuss at 7 p.m. on Wednesday, June 72, at Es-meralda Books and Coffee (1555 Camino del Mar, suite 807). Prec. For details, call 858-755-2707. (DEL MAR) details, call 858-755-2707, (DCI, MM7)
New Zealand Palminet and author
Richard Webster "reveals the secrets
to palm reading" when he discusses
to palm reading of the
ginners, at 5:30 p.m. on Wednesday,
june 21, at Barnes and Noble Bookstore (11744 Carmet Mountain
Road). For information, call
619-674-1055, CAPMEL MOUNTAIN)

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AMC Has Pulled Out All the Stope AMC Has Pulled Qut All the Stope and put together a Hitchcock marathon, spanning four solid days, with the extraordinarily notable and lamentable exception of North by Northwest. Still, give them credit for trying. First up: Tippi Hedren at fragile blonde feeling menaced in The Bends, airing Firsdy, June 16, at 75, mo on AMC, Cox Cable Channel 33.

look at 7 p.m. next Thursday, June 22, at Phoenix Phyre (282 North El Carmino Real). Admission is free. 760-436-7740. (ENCINTAS)

Take a Historical Journey thro-the Local Landscape in Patricia Take a Historical Journey through the Local Landscape in Patricia A. Schaelchlin's new book, La Jolia: The Story of a Community, which the au-thor will sign and discuss at War-wick's Bookstore at 7:30 p.m. next

Thursday, June 22. Schaelchlin's in

Thursday, June 22. Schaechain 8 in-terest in San Diego history begar when she volunteered to do histori-cal research on endangered build-ings. Find the shop at 7812 Girard Avenue and by calling 858-454-0347. (IA JOLIA)

on AMC, Cox Cable Channel 33.

Great Directors get a certain amount of slack to play with, and Histocok stretches it to the breaking point with Rope (block that metaphor!), in which he hauls out the lead-fisted formula of the Milosophy professor unable to handle the implications of his ideas. But the implications of his ideas, But the implications of his ideas, But the implications of his ideas. But the implications of his ideas, But the implications of his ideas. But the implications of his ideas, But the implications of his ideas, But the implications of his ideas, But the implications of his ideas. But the implications of his ideas, But the implications of his ideas, But the implications of his ideas, But the implications of his ideas in the implications of his ideas, But the implications o

Go to Bed, skip Topaz, Mr. and Mrs. Smith, The 39 Steps, and The Lady Vanishes, then tune in for Rebecca, a magnificent mood piece full of fear and brooding, followed by the exceland brooding, followed by the excel-lent Notroious, in which Hitchcock cranks the sexual/romantic/patriotic thumbscrews. With Cary Grant, In-grid Bergman. Airs Saturday, June 17, at 8:30 a.m. and 11 a.m. re-spectively, on AMC, Cox Cable Channel 33.

Channel 33. After Notorious, you can break for a late lunch, some atrong coffer, and a breath of fresh above short of fresh as before giving post-self to Verrigo — the masterpiece, and so unsettling for a boy who thinks Hitchcock is about spees and economic post-self to Verrigo—the masterpiece in Discience pizza commercials. Airo Saturday, June 17, at 5 pm. and 7:30 pm. respectively, on AMC, Cox Cable Channel 33.

Non-Hitchcock Aside: just who is supposed to buy the pastel three-quarter jeans that the Gap is hawking with its best imitation of West Side Story? Middle-aged nostalgists? Do the kids today identify with dancing street toughs crooning about being a Jet? With musical movies? Or with gangsta rap and videos? West Side Story airs Saturday, June 17, at 9 p.m. on TCM, Cox Cable Channel 74.

on TCM, Cox Cable Channel 74.

Perhaps Only the True Devotee, or perhaps the Roman Catholic or exQuebecer, will sneak some dinner and a catnap and watch I Confess, starring Montgomery Cliff as a priest bound by the seal of the confessional. Decently handled religious theme, wonderful abots of old walled city. With Karl Malden. Airs Saturday, June 17, at 11:45 p.m. on AMC, Cox Cable Channel 33.

Take a Break— ht's Sunday, go to church, spend time with the family, and survive without Young and In-nocest, The Paradine Case, Saboneur, and Lifeboat, even if there is some good stuff in there. Set your VCR for Strangers on a Train, a delightful ex-ploration into the anonymity af-

forded by travel. Airs Sunday, June 18, at 9 a.gs. on AMC, Cox Ca-ble Changel 33.

the Opsamer 33.

By Smaley Affarences, you should feel refreshed and ready for more. Spellbound — falls too far into the love affair with psychological malfunctions, but Gregory Peck exudes a dangerous, muddleheaded charisma. Followed by Rear Window — that brilliant meditation on voyeurism—and Dools Doe singing in The Man. and Doris Day singing in The Man Who Knew Too Much. Airs Sunday, June 18, at 1 p.m., 5 p.m. and 7 p.m. respectively on AMC, Cox Cable Channel 33.

Channel 33.

Though His Wondrous Turn In
North by Northwest is missing, you
still got to see Cary Grant in Notorious, which left you pining for more.
See him very young and not so very
young in Suspicion and To Catch a
Thief, Followed by the lightweight
thriller Dial M for Murder. Airs Monday, June 19, at 115 nm. 350 nm. day, June 19, at 1:15 p.m., 5:30 p.m. and 7:30 p.m. respectively on AMC, Cox Cable Channel 33.

Cox Cable Channel 33.

We Know, we left out Marnie, Torn
Curtain, Frenzy, The Lodgers, Subtage, Jamaica Inn, Foreign Correspondent, The Trubelle With Harry,
Shadow of a Doubt, and Family Plot.
There are limits to this sort of the
Language of the Correct Martin Scorcese's
New York, New York, airing Monday,
Loss 18 as 28 by one work Total. lune 19, at 9:30 p.m. on TCM, Cox Cable Channel 74.

SPORTS

The Boys of Summer, the San Diego Padres host the Cincinnati Reds June 16-18, at 6:05, 1:05, and 1:05 p.m., respectively. Then the team is off to Arizona to meet up team is off to Arizona to meet up with the Diamondbacks June 19-21.

at 7:05 p.m. each night. Tickets for home games range Tickets for home games range from \$5 to \$20. The game on June 18 will be televised on KUSI Channel 51. All games are broadcast in En-glish on KOGO-AM (600) and in Spanish on station KURS-AM (1040). For details, dial 619-280-INFO, OMSSION VALLEY)

Vrrooml Head to Cajon Speedway on Saturday, June 17, for competi-tion in the sportsman, Grand Amer-ican modified, bombers, and pony categories, along with train races. The first race starts at 6:45 p.m., with qualifying runs starting at 5 p.m. The 3/8-mile track is located next

to Gillespie Field. Take 1-8 to High way 67, and use the Bradley exit. Drive left for two blocks to Wing Street. tent for two blocks to wing Street, then right one block to the track en-trance. Adult admission: \$9 (west side) and \$10 (east side); \$3 for those 6 to 12; free for kids under 6 with an adult. 619-448-8900. (EL CAJON)

The Monthly Walk/Run/Skate/ Blke hosted by the Fifty-Plus Fitness. Association is set for Saturdsy, June 17, starting at 8:30 a.m. in Fanuel Park (located on Pacific Beach Drive, at the south end of Fanuel Street, on Sail Bay). Participants travel approximately four miles in an hour, ending up with coffee or breakfast (bring money for the op-tional food). 619-273-5272 or 619-558-1398. (PACIFIC BEACH)

Millennium Walk 2000, the annual three-mile walk and Sk fun run is slated for Saturday, June 17, beginning at 9 a.m., at Hospitality Point. Registration is \$20 on ruce day. For more details, call 858-273-6763, persson any

Try Handcycling and meet new peo-ple while building strength and en-durance when a demonstration clinic in the sport is offered to individual



SeaWorld Community Outreach **Programs**

As part of the continuing community outreach program for the SeaWorld Master Plan Update, public forums will be held at four locations around the City. These forums will provide information on the SeaWorld Master Plan Update, and solicit input and ideas from the community.

Let Us Know What You Think. Please Join Us in Your Neighborhood:

Normal Heights Community Center Saturday, June 17th (619) 282-7329 10 a.m. - 11:30 a.m. 4649 Hawley Rhyd Normal Heights

Malcolm X Library Saturday, June 17th (619) 527-3405 2 p.m. - 3:30 p.m. 5148 Market Street Emerald Hills/Valencia Park

Rancho Penasquitos Librar Monday, June 19th (858) 538-8159 6 p.m. - 7:30 p.m. 13330 Salmon River Road Rancho Penasquitos

Salvation Army Citadel Wednesday, June 28th (858) 483-1831 7 p.m. - 8:30 p.m. 4170 Balboa Avenue

If you have any questions about SeaWorld's community outreach program please call our hotline at (619) 225-3211. For the latest information, call our fax-on-demand service at 1-877-512-9014 or visit www.seaworld.com, click on SeaWorld California and select Master Plan Update.



Juhe 17. All equipment will be pro-vided. Find the clinic at 966 College Boulevard, at the San Luis Rey River bike trail, at the Murray Toll Bridge access. For information, call 760-435-5233, (OCEANSIDE)

760-435-5233, (OCEMSIG)
Midal Faus, the seventh annual Camp Pendieton Mud Run is scheduled for Staturday, June 17, starting and end-ing at the Lake O'Neull peninsula. Race-day registration starts at 6:30 a.m., with the racing commenc-ing at 9 a.m. Organizers promise 6.2 miles of rugged terrain, slippery raining obstacles, knee- to waist-deep water, and slimy mude pits. for information. (CAMP PENDLETON)

for information. (CAMP PROMETON). La Buyeafia Netro con Bifections, based out for funch at Le Especial Norte with the Knickerbikers on Sunday, June 18. The 45-mile rule for intermediates starts 49 s.m. in the mediates that 49 s.m. in the modister starts 49 s.m. in the modister starts 49 s.m. in the Chairmont Drive. Bring money for food. Questionst Call 619-288-584 for answers. MRSSON 8N)

ror answers. (MSSION BAY)

Pool Time, the Women's Profestional Billiand Association returns to

Viejas Casino for its California Classic Tournament. A pro-am tournament, in which non-professionals
join the action, begins at 7:30 p.m.
next Thursday, June 22 (Qualifying
for the professional tournament runs for the professional tournament runs from 10 a.m. to 5:30 p.m. and 6:30 p.m. until midnight on Friday and 11 a.m. to 5 p.m. and 6 p.m. to midnight on Saturday, June 24. The final-round play runs 1 to 7 p.m. on Sunday, June 25.

Tickets are \$5 for day play, \$7 for Tickets are \$5 for day play, \$7 for evening play, and \$15 for all matches on the final day; a three-day pass for all events is \$35. Find Viejas at 5000 Willows Road; call 619-445-5400 for information. (4.PINE)

SPECIAL

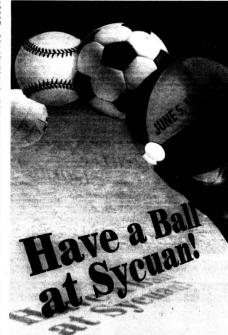
Play the Game, representatives of the game Rich Dad, Poor Dad — The Cash Flow Quadrant Game will be on hand to run the game from 4 to on nano to run the game from 4 to 9 p.m. on Friday, June 16, at Walden-books in North County Fair (200 East Via Rancho Parkway). 760-746-4859. Free. (ESCONDIDO)

4859, Free. (8500NDD)
The Semi-Annual Threshing Bee and Antique Engine and Tractor Show returns to the Antique Gas and Steam Engine Museum on Saturday and Sunday, June 17 and 18. See blacksmith and wheelvright demos, grist and sawmill operations, and other vintage skills, along with food, wife, music, train rides, and displays. gifts, music, train rides, and displays of antique cars and steam engines Tractor games are followed by a pa

Find the fun at 2040 Norm sama Fe Avenue. Gates are open from 9 a.m. to 4:30 p.m. Admission is \$6 general, \$3 for those 6 to 12, and kids under 6 free. For information, dial 760-941-1791 or 1-800-587-2286. The event repeats on June 24 and 25.

Bring Any Kind of Drum or rhythm instrument — along with flutes, whistles, and ocarinas — to the Drum and Flute Circle celeb Drum and Flute Circle celebration slated for Saturday, June 17, at 1 p.m., at the Village Square (at Main Street and Alvarado). Free. For in-formation, dial 760-723-1899. (FALLBROOK)

What's the Most Frequently Re-modeled Room in American homes? According to the American Society of Interior Designers, kitchens top the list. Gather ideas for your next big project when the Eighth Annual Kitchen and Bath Tour hosted by the



Beach Balls, Soccer Balls, Volley Balls!

Have a ball this summer! Every Monday night in June nick a ball and have a chance to win \$500, \$1,000, \$2,000, \$5,000 even \$10,000 from Sycuan! Every Monday night in June ten lucky players will have a chance to be a winner Pick a ball to determine the amount you win!



The event features nine newly remodeled kitchens and bathrooms located throughout the county. Tickets — benefiting Episcopal Community Services and ASID educational programs — are \$12 in advance, \$15 at the door. For specifics, call 619-525-3439. (SAN DIEGO COUNTY)

LB. Navy Day is set for Saturday. une 17, from 10 a.m. to 2 p.m. a June 17, from 10 a.m. to 2 p.m., at Portwood Pier Plaza. Visitors will see the Navy Leapfrog parachute team land on the beach, and witness a U.S. Coast Guard search and rescue oper-ation. The U.S. Navy Band plans a concert, SEAL equipment will be on for children. Admission is free. 619-423-8303. (IMPERIAL BEACH)

Book Sale, the next book sale hosted by the La Mesa Library is set for Sat-urday, June 17, from 9 a.m. to 2 p.m. Find the library at 8055 University Avenue and by calling 619–460–6668. (LA MESA)

More Than 50 Wooden Boats will take part in the tenth annual Wooden Boat Festival, slated for June 17 and 18 at the Koehler Kraft boatyard (2302 Shelter Island Drive). Boats on hand will include the

Boats on hand will include the 29-foot gaff-rigged sloop Butcher Boy, the Lydia, and a Kettenburg 50. Events get underway with a can-non salute at 9 a.m. on both days and workshops, exhibitions, and live suc-tions. The festival ends at 5 p.m. on Saturday and at 4 p.m. on Sunday. Admission is \$5 for adults, \$2 for chil-

dren five and older. For more details, call 619-223-7376. (SHELTER ISLAND) call 619-223-7376, (sHRLTR HIAMO) Step and Stagans, head to the 20th annual summer telescope demo and tar parties planned from 10 a.m. to 10 p.m. at Occanside Photo and Telescope on Stutuday, June 17. Dur-ing durlight bours, the telescopes will be equipped with filter to Seculitate viewing of sumpross, solar flares, and prominences. Find the shop at 1024 Mission Avenues call 7609-722. 3348 for information. Free

(OCLANGICE)
Local Artiseas and Artista will dis-play their works during the art show planned on Saturday and Sunday, June 17 and 18, on the lawn at the Federal Building (on Presidents Way at Pan American Road). Admission is free. 619-224-3703. (BALBOA PARK)

Gether With Perchic Priends dur-

conference planned at Alexandra's BookStore from noon to 6 p.m. on Saturday and Sunday, June 17 and 18. Tarot, palmistry, numerology, and other psychic arts will be featured; pay 320 per reading. The shop is lo-cated at 3545 Midway Drive, suite C;

The House of Sweden, one of the In cordinate spee roomes, and marks Nielsen and her grandchildren singing Swedish and American melodies at 2 p.m. on Sunday, June 18. Admission is free. Swedish foods will be offered for sale. 619-222-2875. (BALBOA PARK)

"Why I Love San Diego Bay," re-gion-wide finalist entries and win-

variety of media, are on exhibit from 9 a.m. to 8 p.m. through Sunday, June 18, at the San Diego Maritime Museum. Entry to the display is free. For information, call 619-686-6388. Find the museum 1306 North Harbor Drive (along the Embarcadero, at Ash Street). (DOMNTOWN)

A Special Dey for Dads is planned from 1 to 4 p.m. on Sunday, June 18, from 1 to 4 p.m. on Sunday, June 18, at the San Diego Railroad Museum. Activities for the family are in the works, including face painting, an Operation Lifesewer preentation, rail-road activity book making, and more. Admission is 49 general. Call 619-696-0199 for information, (BALBOA PARR)

The 2000 Summer Music Games hi College next Thursday, June 22, at 6:30 p.m., with the "Esperanza Expetition. Participants will compete in musical excellence, precision march-ing, and choreographed dance for the title. Each competing corps will pre-sent a ten-minute show. Find the campus at 800 Cay Lakes Road, Tickets are \$14 in advance, or

\$16 at the gate. For information, call 858-391-1311. (CHRA WSTA)

"Playful Exploration" is the theme for the second exhibit at the Carls-bad Sculpture Garden, featuring work by eight artists. Find the gar-den behind the Carlsbad Arts Office (2955 Elmwood Avenue, next to the Cole Library). 760–434–2920. Viewing hours are 9 a.m. to 5 p.m. Mon-day through Friday through the month of October, Free, (CARLSBAD)

Students from the Minak School of Art in Belarus have work on exhibit in the sixth annual "Young People's









WHAT IT TAKES

He stared for hours at the cat taking his ease under the calla leaf or fog pour in late afternoon

how bird truck or shout wind & light scored day the way the music roll in a nickelode

and what it played in the mind or the young Bill Evans before Scott LaFaro died

playing "My Foolish Heart" again and again fennel, lobelia shadow & flies



- by August Kleinzahler

From Live From the Hong Kong Nile Club, Poems: 1975-1990, Farrar, Straus & Giroux, 2000. Reprinted by permission of the

through June at the Georgia Cole Li-brary (1250 Carlsbad Village Drive). The show and sale benefits the Chil-dren of Chernobyl organization, rais-ing funds for 30 children from Belarus to spend July in the San Diego area with host families. For informa-tion, call 858-459-4650 or 760-434-2870. (CARLSBAD)

2870. (CARLSBAD) "CABIGBAD I STATE OF THE PROBLEM I STATE OF THE stock, children's art, gems and min-erals, and home arts; enjoy the fun

erala, and home arts: enjoy the fun zone with ridea and games; see com-mercial exhibits; eat a variety of food; take part in a contest (bubble gam blowing, pie eating, and many more); and concern. Early through Thumby and at 11 p.m. ex-chibit buildings close at 10 p.m. Sun-day through Thumby and at 11 p.m. Fridays and Saturdays (midnight on July 4). The fun sone closes down at approximately midnight each night. Admission in \$15.00 kinds to 12, free for those 5 and under, for more infor-tees 5 and under, for more infor-bers 5 and under, for more infortion, call 858-793-5555 or 858-755-1161, (DEL MAR)

DANCE

Summer Specials

FOR KIDS

The Frog Prince" may be enjoyed when the McInitire Players perform through June 18 at the Marie Hitch-cock Pupper Theater. Next up Cowboys by comic ventriloquist Lynn Trimble, June 21-25. Performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday.

d 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)

under two. (BALBOA PARK)
Take a fourney into the Mouth in
Laurie Keller's Open Wide — Tooth
School Inside, which the author will
discuss and sign at 11 a.m. on Friday, June 16, at White Rabbit Chil
den's Books (7755 Girard Avenue).
For information, call 858-454-3518.
Free. CA. POLIS.

Flying Piazas Fill the Air in Pigs Aplenty, Pigs Galore, the delightful David McPhail book starring during Saturday story time on June 17, at 1 p.m., at Borders Books and Music (1072 Camino del Rio North). Free. 619-295-2201. (MISSION VALLEY)

Regularly \$120. Offer expires 6/30/00.

· Salsa · Swing · Hip-Hop · Ballroom · Tango · Latin

· Small groups · Singles and couples welcome

• Two huge dance floors • 18 professional instructors

DANCE WITH ME ACADEMY

1020 8th Avenue 619-231-2387 wntown between Symphony Hall and Library Open 7 days: M-F 10 am-9 pm, Sat/Sun by appointment.

KISS Kamp for Kida, join the San Diego Natural History Museum and Backyrat Tourist for a romp out-doors at Lake Powey on Saturday, June 17, from 9 a.m. to 4 pm. Per-ticipants will cook lunch with hot rock, have a sike-throwing compe-tition, and take a blindfold string wall. The fei siSor for nonmembers call 619-232-3821 x203 to register. KISS stands for "Keep It Simple Skilla." POWAY)

Responding to Lewis Carroll's Classic Alice's Adventures in Wondersland, DeLoos McGraw's work often involves an interaction of literature and imagery. An exhibit continuing through Wednesday, June 21, at the William D. Cannon Art Galler, ornition "For Children Art Galler, ornition "For Children." Art Gallery entitled "For Children Only — Alice: Recent Drawings and Objects by DeLoss McGraw" boasts

Objects by DeLoss McGraw Boasts original garages, original farmiture, and ceramics by McGraw inspired by Alice.
Family day activities are planned on Saturday, June 17, from 2 to 4 p.m. The Rad Hatter will be in attendance for a paper hat-making workshop. Find the library at 1175 Dove Lane; 760–434-2920. (CAPLESBAD)

Paddle With Papa, the San Diego Natural History Museum hosts a "La Jolla Shores Sea Caves and Kelp Beds for Father's Day" kayak trip on Suntor Father's LNBY KRAYAK TIPO IN CIDENT AND ALL TO THE MET AND THE MET.

A Father's Day Reading is planned by John H. Ritter at White Rabbit Children's Books at noon on Sun-day, June 18. He's the author of Over the Wall, Find the shop at 7755 Gi-3518. (LA JOLLA)

Junior Speed and conditioning clinics are being offered by coach Terry Mar-tin throughout the summer at UCSD to improve speed, endurance, and technique for athletes aged 8 to 17. The first season runs June 19-30. To register, dial 858-822-0379, (A.JOLIA)

Flower Power, make a big, beautiful paper flower during the preschool craft time for kids three to five years old (with an adult helper) planned on Monday, June 19, at 10:30 a.m., at the

Preschool Story Time, listen to Jane Yolen's new book, How Do Dinosaur Yolen's new book, How Do Dinosaurs Say Goodnight? during the story time beginning at 10 a.m. on Tuesday, June 20, at Barnes and Noble (11744 Carmel Mountain Road). Expect a snack and craft, 858-674-1055. Free

ADVANCE TICKETS. TRIP **RICKY** JULY 17

MARTIN

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NATALIE MERCHANT 607
MÖTLEY CRÜE 600

BRITNEY SPEARS 80 NO DOUBT 80 TIM MCGRAW/ FAITH HILL 85 STING 890 DURAN DURAN 874 JETHRO TULL 879 SANTANA 1013 PEARL JAM 1075 LAKERS FINALS

"Musical Muses" Kevin Roth in Concert



This presentation will take place in the museum's James S. Copley Auditorium.

For information and tickets, call (619) 696-1966

Check out the Korld Wide Web 🏧 **Small Business** July 27-28, 2000 Conterence Part of Computing Connections 2000

WITH ME You Will Learn: 2 Private Lessons and 1 Group Class for \$25

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 World Wide Web for Small Business Conference

Miva Developers' Conference One-Day Supporting Courses: July 25-29 General Seminars: July 27-29

Exhibits: July 27-29, 9 am to 6 pm Daily COMPUTING

July 25–29 San Diego Convention Cent WECTIONS 2000,



Newjack: Guarding Sing Sing; Ran-dom House, 2000; 352 pages; \$24.95

FROM THE DUST JACKET: At the infamous Sing Sing, once a model prison but now New York State's most troubled maximumecurity facility. Ted Conover goe security facility. Ted Conover goes to work as a pallery officer, working shifts in which he alone must supervise across of volent inner-city felona. He soon learns the converse feel the halt-raining thigh is ob by the book. What should he do when the feel the halt-raining thigh that tells him stight is about to break out! When he losses a key at the feel the halt-raining thigh the shout to break out! When he losses a key at the feel that halt-raining thigh the pitting, he learns to walk the fine line between leniency and tyranny that distinguishes a good guard.

any that distinguishes a good guard. Along the way, we meet a cast of char Along the wel, we meet a case or casescere trast incuoses a tough but appealing supervisor named Mana Cradle; a range of sneatelly ill prisoners, or "bugs"; some of the jail's more flamboynat transvestites; and a philosophical, charismatic inmate who points out to Conover that the United States is building new prisons for future felons who are now only four and five years old. Conover also gives us a history of Sing Sing (it was built by immates and for decades was the nation's cap-ital of capital punishment) in a chapter that serves as a bril-liant abort course in America's penal system.

Author Ted Conover was born in Okinawa, Ispan, in 1958. "My dad." Conover said on the morning that we talked, "was a Navy pilot. I grew up in Deriver, Colordos, and left for College, at Ambersi in Massachusetts, and then returned to write my first both control of the College, at Ambersi in Massachusetts, and then returned to write my first both control of the College, at Ambersi in Massachusetts, and then returned to write my first both control of the College of the out in New York, where I moved to be with my girlfriend, now wife. I stayed in New York. I'm still in New York.

which I stayed in New York. I m stul in New York.

For some time I had been curious about Conover's choice
of subjects and his method. What, I wondered, led a young man
from a privileged home to ride the rails with hoboes, live with illegal aliens, work for ten months as a prison guard, all for the sake

ory!
"Well," said Conover, "I find in life that some things you "Well, said Conover," innd in ite that some things, if eel very backy to have grown up the way! did and gone to college where! I did. But! I'm always interested in the way that being in one class usually makes it hard for people to understand life in other classes. So I've tried to take advantage of my privileged status as a journalist to cross some lines that people don't normally get to cross. I like to visit other lives, I like to try to be a bit subversive in my choices of topic, and I like a good adventure also. Some things I've done tend to satisfy both those things."

As to his method, his immersion in the lives of others, Conversaid, "It seems to me the most authentic way to research something. The interview has its limitations, especially when you're writing about a whole group of people or a way of life. There's no substitute for being there and trying it yourself. I've never pretended that this method gives me the whole piece. I don't really know what it's like of he work being with the out-off the property of the pro don't really know what it's like to be a hobo or a prison guard.
But I know a tot about them, and I know the things through my
experience that let me describe it in a way that I think is immediate and compelling and personal. So it's my preferred way to
research something.

I said that Conover also was a good researcher, adding that

I said that Conover also was a good researcher, adding that is section of Sing Sing is Instory was particularly interesting.

That was fun, he said, To write. There is o much there; I frait was fun, he said, To write. There is on much the said is the said of the said of

him "The experience is one that hardens a person and makes a person less gentle and more defensive, if you're not careful. I hought I would be immune from that, really, from the sort of family stuff that happens. I Iddn't think! would be affected in the way other C.O. are. But I was. I Imight be a little new cyincia. I a little less gentle now. But I'm working on those things. I'm not chaing it stitting looses.

I said that I thought a working on those things. I'm not working it a thing work in a consecration of the control o

COR

it's very disturbing in prison to see people who do have a flicker of humanity left."

Conover attended a cor-rection officer's academy before

a little bit of the ethos and

ou get a hint that really nothing can prepare you for what it's ike in prison. You learn that really you'll be depending on your wits. I'm smaller than average. That's for sure. And so the wits become even more important.

"Some people look at the things I've done and think I must

"Some people look at the things I've done and think I must have some sort of death wish. And really exactly the opposite is true. To me, these things expand my life; these experiences, in most ways. I hope, expand my soul. I do not want to get hurt. I do everything I can to stay safe once I'm in a situation."

I said that it seemed to me that a C.O. rather easily could

"You try not to think about that. You can't think about that while you're doing the job, or you'd be too scared to continue." Conover's creation of himself as narrator, I said, I thought very skillful.

"With gritty subjects, which many gentle readers might not otherwise choose to learn about, "said Conover, "one of my strategies is to put myself in it, because maybe then a reader will feel it's a safe place to go, or at least an interesting place to go. But there are friends of mine who say this is a scary book to read because they're just so sure something terrible is going to happen to me. I say, "Well, look, I'm fine, you can see me, you know that it's not

Conover told only a few of his closest friends and, of course, Conover fold only a few of his closest friends and, of course, his family, that he would be working in Sing Sing. During his ten months at the prison, almost no one he knew was actually aware of what he was doing. I said that as I read Newayed, I thought that Conover must have missed his own normal day-to-day life. "You were living," I said, "this werd, imprisoned, life of your own."

So true, I did miss my own life, and I told only a handful of

friends. To do a project like this really divides you. I am a writer, but it didn't take more than a month before I was a C.O. I was using 'we,' in my own mind, when I said or thought, 'C.O.' You can't do that iob with all its demands, and 40 hours a week, with out saying, 'we' about your fellow C.O.s. So there's this schism in your identity that can only be mended when you finish and begin to talk about it. I hadn't talked about the experience, during the entire

to the control of the

it any good."

Conover went on to say, about corrections officers, "They share, for most of the day, the same environment in which the share, for most of the day, the same environment in which the prisoners live. They start using the same words, and start think-ing the same. I won't ge so far to say, as some people do, 'except for the color of the uniform it's the same thing. 'Because guards, you know, whether through a respect for the law, or a failure of the imagination, or luck, are not criminal, by and large. They're people who have obeyed the law in most instances. And that's a

real distinction. But, as I write, a lot of guards feel that 'there but real distinction. But, as I write, a lot of guards feel that there but for the grace of God, go I.' And I think, in many parts of this country, that is absolutely true."

Conover's last shift at Sing Sing was on New Year's Eve. A

Sing Sing tradition is the lighting, by inmates, of small fires. I said to Conover that this fire-lighting made for a great final scene.

"The experience did present itself to me as a good narra-

The experience did present isself to me as a good narra-tive. Because, you know, there's change and there's some cathar-sis. And yet prison has this eternal quality, where it's sometimes hard to imagine where the story will end. So I had always aimed for the holiday season as the time when I would quit my job. I wanted to be there then because it's an emotional time. Because those holidays mean so much outside prison. I thought being there those housdays mean so much outside prison. I thought being there, at the very least, would be poignant, and may be better than that, a little instructive. I had no idea until several weeks ahead of time that these fires take place on New Year's Eve. There's an apocalyptic quality to the fires, even if they're set for fun; they evoke all kinds of calamity. They're a symbol both of rebellion and of despair. And of defiance. I've got to say that the way the prison lets them burn rattled me. It really did. And the whole idea, too iets tiem burn rattied me. It really did. And the whole idea, too, that the immates might set a fire which then consumes them, I couldn't get that idea out of my head. So that's kind of how that ending came to be."

Had Conover heard, about Newjack, from any of the corrections officers with whom he worked?

He had. One of his fellow CO3 had e-mailed him. "I was

holding my breath to read it. He was pleased. He said he considers it his 15 minutes of fame. He demands a signed copy. So I'm glad about that. And Officer V. Smith left me a message. 'Conover. glad about that. And Officer V. Smith left me a message. Conover, it's Officer V. Smith, I've taken a lot of flak from you, buddy, but actually it's dawy, is what he said. I think, Not every officer is going to like this,' but then I have already gotten many e-mails from C.O.s who see. "Vot beld meets" who say, 'You told my story.'

- Judith Moore

Nearby Native Americana, learn a little bit about the Kumeyaay Indi-ans and then create a rock art illus-tration with the Junior Rangers next Thursday, June 22. The Tijuana Es-tuary visitors' center hosts these mini-workshops for kids in kinderarten through sixth grades from come to come with or without an adult (parents are required for children six and under).
Free. 619-575-3613. (MPERIAL BEACH)

The Mystical Community of Ol' Black Hollow is the setting for Bree Rabbit, being presented by the Southeastern Community Theatre through June at the World Beat Cen-ter. Television, stage, and screen acter. Television, stage, and screen ac-tress Loretta Devine joins the cast as Sis Owl, narrating the "multicultural, musical fable."

Performances begin at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Find the center at 2100 Park Boulevard. Tickets are \$20

NATALIE

general, \$15 for children under 15. For tickets and information, call 619-263-7911. (BALBOA PARK)

Children's Discovery Museum of North County, see lifelike holo grams, split white light into a rain bow of colors, and view your reflec tion from odd angles in the hands-or exhibit "Light and Color." There are 19 exhibits included in the exhibi

19 exhibits included in the exhibition—continuing through Sundy, September 10—covering topics from light refriction to fluorescence to color bindones.

The museum is designed as an educational environment through art, science, and social activities targeted for children 2 through 12 Look for a medieval casult, mage mirror, or a medieval casult, mage mirror, particularly and the museum and the control of the

Children's Museum of San Diego, "GraphicUs," the third component of "Design Worlds/Diseño Mundos,"

continues through July. East Coast artist Robert Anderson contributes a mural based on orange crate labels: San Francisco artist Glenn Brill and Los Angeles artist Dean Swick joined Anderson in painting the mural. Lo-al sculptor Bill Schindler designed a piece using road signs to depict the shape of the U.S.A. The exhibit in-cludes installations and workshops to the contribution of the contribution of the contribution of the crathic artist.

to increase children's awareness of graphic arts.

This week, create a paper tie us-ing an array of decorative materials during classes on June 16, 17, and 18. Make a "cultural clay sum' modeled after suns depicted in cultures throughout history in workshops slated for June 21, 23, 24, and 25. Call

Continuing exhibits include "Build a Piece of San Diego," "The Book Stop," "Improv Theater," and "Cora's Rainhouse." Find the mu-

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Reader's Guide to Art.)

Bancroft Ranch House Museum
houses indigenous Indian artifacts
and memorabilia of early settlers in
the area and is run by the Spring Valley Historical Society. The home,
built in 1863, was registered as a National Historic Landmark in 1962.
and is on a stort where Kumensus Inand is on a spot where Kume and is on a spot where Kumeyaay In-dians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane; call 619-469-1480 for more information. (SPRING VALLEY)

California Surf Museum, "Early California Surfriders, 1900-1940" honors Doc John Heath Ball, the first surf documentarian, telling the sto-ries of those pioneering surfers in photographs by Ball and text. Many of the photographs, surfboards, and other artifacts have never been on

MUSEUMS

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

other artifacts have never been on public display before.

The museum features surfing artifacts and memorabilia — such as surfboards and ciothing — of local legends Phil Edwards, John "L.J." Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Kahanamoku. The museum is

located at 223 North Coast Highway; 760-721-6876, (OCEANSIDE

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh Na-tional Widdlie Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use a Bioscanner to view animals macro-scopically, use a Wentzscope for views of microscopic organisms found in the "Sweetwater Soup," and interact with computerized videos interact with computerized videos interact with computerized videos the "Moons, Tides, and the San Dieso Bay" cabibility at other #Moons, Tides, and the San Dieso Bay" cabibility at other #Moons.

the "Moons, Tides, and the San Diego Bay" cabibility at other chibits, visitors can pet sharks and rays, see burrowing oveks and migratory birds, and enjoy the zerophytic gardens. Visitors meet a shuttle bus at the Bayfront E Street Trolley Station or at the center's parking lot at the con-trol of the Street and Bay Boulevard. For more details, call 619-422-2481. (CHRA MSTA).

museum includes an educational ex-hibit covering the history of data pro-cessing and the contributions of pio-neers and history-makers in the computer industry. Some of the over 200 historic computing machines and calculators date back to the Interested in restoring and pro-gramming historic computer equip-ment? The museum hosts workshops

Avenue. Call 619-435-7242 for fur ther information. (COROHADO)

Flying Leatherneck Museum, the museum is dedicated to the Marine Flying Leathernseck Museum, the museum is dedicated to the Marine Corps who provided air support, from the propeller-driven fighters and bombers of the 1940s to the modern jets and helicopters currently in use. Static displays of a veriety of aircraft are included, along with equipment, insignis, painting and photographs, scale models, and research library. The museum is located in building T-2000 as Moisseed in Studies T-

maca College campus, 12110 Cu

maca College Drive West. 619-670-5194. (RANCHO SAN DIEGO)

5194. (AMCHO SAN DEGO)

Then DeWith Historic Museum and
Library, operated by the Alpine Historical Society, it is located the
1897 home/office of Dr. Sophronia
NApine and the first dector in
Alpine and the first female dector in
the East County, On exhibit are indian artifacts from the Kingey family. The museum is open on the last
Saturday and Sunday of every month from 2 to 4 p.m., at 2116 Tavern Road. For information, call 619-659 8740. (ALPINE)

8740. (ALPMI)
Museum of Music Making, the museum's five major exhibits span 100 years of music making in America, with more than 450 wintage instruments, samplings of popular music from each era, historic photographs and paintings, and trends and innovations in the music industry. Find

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at 5790 Armada Drive. For hours and other information, call 877-551-9976. (CARLSBAD)

9976. (CAR-ISAKO)
Powsy Museum, an interpretive
wall, replicas of the early post office
and general store, and a school room
are part of the newly renovated mu-seum. A mural painted by Michael
Strong depicts as periods of Foway's
past. Find the museum in Old Powsy
Park, at 14134 Midland Road;
619-748-3700 or 619-486-3064.
(FOWAY)

Ramona Pioneer Historical Society and Guy B. Woodward Museum is and Gay B. Woodward Museum is a complex of historical buildings, in-cluding the Verlaque House (the only Western adobe home of French provincial design still in existency, wagons, antique exhibits, and arti-facts. There is a cowboy bunk house, a ranch blacksmith shop and tack room. The Casey Tibbs, Memorial Exhibit is dedicated to Tibbs, a local resident who was a world-champion

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also on display. The Bancroft Memo-rial Rose Garden is on the grounds. Rare documents, historical exhibits books, photographs, and a research

library are also part of the complex Find it all at 645 Main Street. Fo

San Diego Aerospace Me achievements of women of aviation and space flight are cel-brated in the exhibit "Women Flight." The exhibit, featuring arti-facts and storyboards relating to no-table women in the aerospace field, is woven throughout the museum's permanent collection. See the exhibit

woven throughout the museum's permanent collection. See the earlibit through Saturday, September 30. The newest permanent exhibit honors Pacific Southwest Airlines (PSA), the airline San Diego once called its own. Former PSA employ-ees have donated items for the show, including the famous orange with pink trim miniskirt flight attendant's

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The museum offers exhibits of over 65 aircraft — including a replica of the Spirit of St. Louis, a Fokker a World War I Spad VII, the flight

the Montgolfier hot-air-balloon era to the Space Age, along with an In-ternational Aerospace Hall of Fame.

The museum is located in the Ford Building in the Palisades area 619-234-8291. (BALBOA PARE

San Diego Model Railroad Mu-seum, the museum celebrates Amer-ican railroads with "the largest per-manent operating model railroad and toy train exhibit." The museum includes five scale-model railroads of the Southwest, an interactive toy



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for volunteers on Saturdays from 10 a.m. to 2 p.m. (at 6156 Mission Gorge Road, suite H, in Mission Val-ley). Call for registration and space availability.

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

del Coronado, Tent City, the first school and restaurant, and the ferry-boats. One room is devoted to the story of early aviation at North Is-land. Find the museum at 1126 Loma

cated in building T-2002, at Marine Corps Air Station Miramar. For in-formation, call 858-693-1723.

(national)

Gaslamp Moseum of Historic San

Dlegs, glimpse San Diego's colorful
past at the museum, where displays
highlight Wyst Earp's San Diego
days, the Peg Leg Gold Legred, the
first maps and photographs of Old
Town and 'New Town," early military history, the naval disaster in
1923 at Point Honda, and more. Find the museum at 413 Market Stree (between Fourth and Fifth Avenues 619-237-1492, (GASLAMP QUARTER)

Heritage of the Americas Museum, the museum features art and artifacts





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There is a multimedia presentation There is a multimedia presentation on railroading, an operating railroad semaphore signal, and interpretive displays on railroads and model railroading. The museum is downstairs in the Casa de Balboa building. For admission and museum hours, call 619-696-0199, (BALBOA PARK)

San Diego Natural History Mu-seum, 40 dinosaurs from all over the earth, some never before seen in North America, are on exhibit in "The Disosuuro of Jurassic Park: The Lost World," continuing through Sunday, September 10. Visitors see the skeleton of the newly unearthed Giganotosaurus from Patagonia in Argentina, standing 13 feet tail and measuring 42 feet long. Also on dis-play is the largest fleshed out recon-structed dinosaur ever built, a 72-foot-long Mamenchisaurus from China, The exhibition focuses on. when dinosaurs lived, where the came from, how they behaved, and why they became extinct and is illus rated with dinosaur sculptures from

San Dieguito Heritage Museum, "One Hundred Years of School and "One Hundred Years of School and Learning" (features old school desks, samples of practice books and report cards, lunch boxes, embroidery, and readers. The artifacts are gathered to demonstrate what school was like be-tween 1905 and 1950. Concurrently, see "Tall Tales — Treks Through Time," (featuring documents of the Roam-O-Rama

A Guide to Unexpected San Diego and Beyond By Jerry Schad

The marshland surrounding Orange County's Upper Newport Bay is but a small remnant of a wetland that once reached inland to the present city of Tustin. During the past 100,000 years or more the Santa Ana River has wandered across the surface of the Los Angeles Basin, halengle course many times Angeles Basin, halengle course many times found 30,000 years ago, the river caved out the basic from of the trough-like struc-ture now occupied by Upper Newport Bay.

The museum's permanent exhibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology, 619-232-3821. (BALBOA PARK)

d San Diego and Beyond

The most recent natural shift in the
Santa Ana River's course occurred in 1825,
when a large floor indirected the floor
interest in the santa and the santa and



Is obviously hermoid to yellor turble and the form of the form of

Serra Museum, the museum inter-prets the Native American, Spanish, and Mexican periods of San Diego's history and contains Spanish Colo-

2727 Presidio Drive. 619-297-3258. (PRESIDIO PARK)

(PRESIO PARN)
Stephen Blich Aquarium-Museum,
"Sea Touch" offers a computer display consisting of five interactive
modules through which visitors can
leastly warriety of waps that scientists
study the oceans from space using
atellites, including monitoring curerius and ocean temperatures, invotigating natural phenomena sachaupvelling and need tales, and trackupvelling and need tales, and trackties.

upwelling and red tides, and tracking the migration of fish. The exhibit provides a way to interpret the inter-disciplinary nature of research as Scripps Institution of Oceanography. An aquarim and museum under one roof, the facility is an educational component of the Scripps Institution of Oceanography at UCSD. Look for 30 tanks containing marine life of the Pacific Northwest, the Called the Called Scripps Institution of Oceanography at UCSD. ifornia coastline. Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high tank with giant kelp plants and nearly 30 species of local

Wells Fargo Bank History Muing agents' office staffed by guides in period costumes and contains a orking telegraph for visitors to send and receive messages. There's an audio-visual theater presenting short films on California and Wells Fargo history; agold display, part of the collection assembled by Wells Fargo agent Samuel Dorsey at the end of the last century an exhibit of Con-ord Coach 251s, a restored Stage-coach built in 1867; and the Davies statch. The museum is located in the reconstructed. Colorado no 1760. Is She, or Isn't She?

What is to be done with such charming but negligible things?

had heard good things about Russian soprano Galina Gorchakova, but I had not heard the singer hersles fo slooked forward to her redial for San Diego Opera with a mixture of enthusiasm and terror. Russian sopranos—they are a species of their own. How many of them we have heard, on stage and on

we have heard, on stage and on recordings, whose vocal produc-tion conforms to the Russian taste ian taste

tion conforms to the Russian taste
and is the result of Russian training: voices overly focused, shrill, with a fast wobble like a machine gun, and a top range barely distinguishable from screaming. Even the most musicianly of them, even those with the finest inmusicanny of them, even those with the tinest in-stitutes for dramatic singing, have tended to emit that unmistakable national sound. In an operatic cast with "normal" (which is to say, "Italianate") singers, they have stuck out like aliens from an-other planet: remember Galina Vishnevskaya?

So what would Gorchakova be like? The first notes of the vocal line in Glinka's song, "The Lark," which introduced her recital at Sherwood Auditorium, conveyed the happy news that her training had been in a different school. For most of its range, the voice was open, free, rounded, and with a vibrato more like that of Régine Crespin than that of Vishnevskaya. And what a voice! What richness of overtones, what luscious

what reemess of overromes, what fuscious smoothness, what power, what a glorious ring!
However.... (Why do critics insist on using that word? Why can't they just let themselves be carried away, like the rest of the bravoing audi-

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encel') However, there turned out to be certain not heard the rid to her recital of orderhalment ery are a species rey are a species (PLEV) EV JONATHAN SAVILLE with a fast wobwith a fast wob-

texts, their melodic invention, their emotional content, and their artful accompaniments, were very minor stuff, by (not to put too fine a point

on it) second-rate composers, like extremely fee-ble, Russianized Berlioz or Meyerbeer. What is to be done with such charming but negligible things? The singer must use all the re-sources of the voice to individualize them, to cre-ate a unique little expressive world for each one, and - within each song - to dramatize the

and — within each song — to dramatize the slightest change of though or mood and the slightest nuance of poetic imagery. Sung that way, they can make an impression considerably beyond their intrinsic musical worth.

I will be the summary of the s

Calendar

inns is not to say that Gorchakova is incapable of varying her vocal color for expressive purposes. The group of Rachmaninoff songs on the program's second half belied any such intimation. Rachmaninoff is — by far — a greater composer than Glinka and company, and above all a far more inventive, sensitive. ve all a far more inventive, sensitive and skillful song writer. He is so good that even when he sets a first-rate poem that even when he sets a first-rate poem he enhances its artistic value; and when he sets a text of lesser worth, his music transcends it. In singing the Rachmani-noff songs, Gorchakova took fire and dared vocal techniques and effects that seem not to have occurred to her in the seem not to have occurred to her in the earlier song group. The pathetic lament of "To my own sorrow I loved a simple or-phan boy" or the impassioned nostalgia of Pushkin's "O fair maiden, do not sing" called forth a remarkable range of vocal colors; and in "A fragment from Musset," Corchakova's impulse to dramatize led her to violent alter impuise to dramatize led ner to violent alter-ations of timbre, including an electrifying chest voice. Here, the singing was not merely pleas-ant but truly exciting — and the same could be said of her single encore, a gypsy woman's de-fiance of her gloomy old husband, when Gor-chakova really let herself go.

Opera was represented on this program by the "letter scene" from Tchaikovsky's Eugene Onegin, and — the only non-Russian works —

tion. Enunciation, phrasing, physical gestures, and facial expressions—all of which we deployed with skill and sincerity—proved to be insufficient to keep these ten songs by four composers from receding into an anonymous pot-pourri. The voice, that strong, righing, lovely voice, eventually sounded monotonous, even boring, so that the potential of the potential



Galina Gorchakova, soprano; lain Burnside, piano Sherwood Audittorium (San Diego Opera) Songs by Glinka, Dargomizhsky, Cui, Balakirev, Rachmaninoff, arias by Tchaikovsky, Cilea, Puccini.

three arias by Cilea ("Io son l'umile ancella" from Adriana Lecouvreur) and Puccini ("In quelle trine morbide" and "Sola, perduta, abbandonata," both



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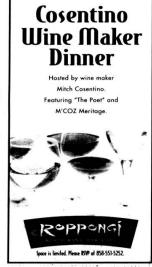
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lady of the opera's last act! As for the Italian arias, Gorchakova did her best to imitate the Italian style of operatic demelodramatic rendering of the solitary Manon's death-terr fied outburst in the midst of the Louisiana desert, she came close to succeeding. There, the here was a persistent impres sion that the idiom was not ex actly right, that this kind of mu (unlike Tatiana's) did not fit comfortably into Gor-chakova's concept of singing. I was reminded of the same disconcerting air of incompatibil-ity that emanated from Diet-rich Fischer-Dieskau — that supremely intelligent German baritone — whenever he undertook an Italian role. A dertook an Italian role. A singer, of course, does not have to be Italian to sing Italian opera; but he or she has to feel Italian, that is, to have inter-nalized the traditions of Italian 'dramatic music - and, on the evidence of her Sherwood recital, Gorchakova has not fully done that yet.

There is also a technical

Is it possible, then, that na-ture has defined her as a mezzo, and that her efforts to There is also a technical problem in her singing, one which was evident throughout the evening but which assumed its greatest prominence in the Italian arias. Above the staff, her voice takes on a hollow, slightly hooty cast; it often is produced with little or no vice to the staff is produced to the staff is priches with the staff is priched to the staff is priched. encompass the more glam-orous soprano repertoire will always cause her — and her discerning audiences — dis-comfort? Actually, both her comfort? Actually, both her technique of voice production and the quality of her instru-ment remind me not of the brato; it tends to go flat in pitch brato; it tends to go flat in pitch (especially when the note is ap-proached abrupthy); and at loud volume it sounds raw and ugly. The ending of "to son l'umile ancella" and the high-placed lyrical lines of "In quelle trine morbide" were painful to hear. It may be that what is oper-Russian soprano tradition but rather of such great Russian mezzos as Zara Dolukhanova

socks off

mezzos as Zara Doluknanova and Irina Arkhipova. Well, who wants to give up singing Tatiana and take on the role of Mrs. Larina, Tatiana's mother? Nevertheless (notice ative here is a faulty concept of that I did not say "however how the high range ought to be produced. However...I won-der — admittedly on the basis of only one concert — whether that I did not say nowever this time), all an artist's aspira-tions, whether aesthetic, ideal-istic, or merely social, eventu-ally have to come up against Gorchakova is really a soprano. nature, and it is important to She does indeed have the high hear what nature is telling you. notes, but she does not seem at and to accommodate yourself notes, but she does not seem at home in them, the way she does in the middle and low ranges. I think of singers like Shirley Ver-rett, Regina Resnik, or Christa

In a recital of this sort, the accompanist always plays sec-ond fiddle (even if he's playing

Ludwig, who could successfully the piano), but it ought to be said that Iain Burnside is an abmanage soprano roles, yet who came correctly to perceive themselves as natural mezzos. Certainly, Gorchakova does not solutely astonishing accompa-nist, with the sort of technical brilliance and subtlety of phras-ing, dynamics, and articulation that the best of piano soloists sound like someone who could be nothing else but a soprano

— like Joan Sutherland or
Zinka Milanov, for example, in command. In the Rachmani command. In the Rachmani-noff songs, particularly, where the piano part is as complex and difficult as in many of the composer's *Preludes or Etudes-*tableaux, Burnside shone with whom the best part of the voice lay at the top. Her low range, in contrast, is unusually pow-erful and resonant, with a chest voice that could knock your his own dazzling light.

CLASSICAL LISTINGS

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Mainly Mozart Draws to a Close, focuses on Wolfgang Amadeus Mozart, composers who influenced him, and those who were inspired by him. The series continues wit Beethoven at 8 p.m. tonight, Thurs day, June 15, at the N tute (10640 John Jay Hopkins

Drive). (IA JOLA)
The Festival Orchestra performs selections by Mozart, Elgar, Vaughan Williams, and Britten June 16-18. Friday's concert begins at 7:30 p.m. in Crill Performance Hall on the campus Crill Performance Hall on the campus of Point Loma Nazarene College (5900 Lomaland Drive). On Saturday, enjoy the music at 8 p.m. at the Spreckels Theater (121 Broadway). The group next performs at 6 p.m. on Sunday at the Tijuana Cultural Center (Paseo de

Rio.) point LIMA COMMITON. TLUMN;
The festival concludes with a color rectal by Result Thomas and color rectal by Result Thomas and 2 p.m. on Sunday, June 18, at the Westgate Hotel (1055 Second Avenue). The duo will perform selections by Mozara, Debusy, and Debug prior to each U.S. performance. Tickets range from \$18 to \$42 for concern in the U.S. and from \$12 to and discinctances.

and information, call 619-239-010.
Spring Concert is set for Sunday,
June 18, at 7 p.m. staint Paul's
Cathedral (2728 Sixth Avenue, at Fifth
and Naturney). The ensemble was
founded to perform and keep alive the
tradition of Gregorian chant. An offering will be received. Call 619-2987261 for details. (MSUTOM6)

7261 for details, notrowne Munic from 'Norw Mercie ophri-mate' may be heard when the Cand-harva Sacred Music Ensemble per-forms on Sunday, June 18. The pieces is a collection of sacred music com-piled by Claudio Monteverdi in 1600 for music he had composed in 600 for music he had composed in 600 tappellat at St. Mark's in Venice. The concert begins at 730 p.m. The concert begins at 730 p.m. See 1000 1000 Mark 11 Teles.

San Diego (5998 Alcalá Park). Tick-ets are \$15. For information, call 760-479-0397, (LINDA VISTA)

760-479-0397. (JNDA WSTA)
Symphanic Sounds in Sacred Spaces,
the series continues when the 60-menter San Diego Young Artists Sym-phony Orchestra performs on Sunday,
June 18, at 55. Gregory the Great
Catholic Church (11451 Blue Cypress
Drive). The program features Mozart's
Symphony No. 41" and Beethoven's
Symphony No. 1." An offening will be
received. For information, call
619-445-5248. (sourses NAMOS)

Choral Evensong, the Feast of the Most Holy Trinity will be celebrated when the Parish Choir and friend when the Parish Choir and Irrend
perform at 5 p.m. on Sunday
June 18, at Trinity Episcopal Church
(845 Chestnut Street, at 9th Avenue)
The program features selections by
Herbert Howells and William Byrd

formation, call 760-743-1629. (ESCONDIDO)

George Bizet's Rarely Performed "Te Deum" may be heard when the Masterworks Chorale at St. Mark's United Methodist Church performs at 7 p.m. on Sunday, June 18, Soloisti program: Haydn's "Lord Nelson Mass." The 36-member chorale will be backed by a 16-piece orchestra. Find the church at 3502 Clairemont Drive; 888-278-0255. An offering will be received. (GLAIREMONT)

Organ Concert, guest organist Ty Woodward plans a recital at 2 p.m. on Sunday, June 18, in Spreckels Or-gan Pavilion. Free. Call 619-702-8136 for information. (8ALBOA PARH)

for information. (BMLBOA PARK)
An Brunding of 2thth-Century Songs
is promised during a recital start for
Monday, June 19, st 7 p.m. at Vestminster Presbyterian Church (3594
Talbot Street, at Canon Street). Sopranos Stephanie Sabin and Carla
Hodel Hanson team up with planist
Janie Prim to perform selections by
Argento, Buther, Holby, Hoyd, and
more. Tickets are \$5. Call 838-488.
2104 for information, (POMT COM) The 13th International Summer

Organ Festival kicks off on Monday, June 19, when civic organist Robert Plimpton and the San Diego Comic rimpion and the sain Deggo Color Opera premiere a commissioned or-gan work by Lawrence Groupé. Also on the program: A salute to musical theater. The music begins at 7:30 p.m. in Spreckels Organ Pavillon. Call 1619-702-8138 for more information on this free concert. (BALBOA PARK)

The Pleasure of Your Company Chamber Music Series continues when players from the La Jolla Sym-phony present four pieces on Tuesday, June 20. The program includes a Rossini duet for cello and bass, a Beethoven string trio, the Dvořák "American" string quartet, and Bartók's "Romanian Folk Dances."

Eric Bromberger will speak about each piece before it is performed. The music begins at 7 p.m. at the Scripps Miramar Ranch Public Li-brary (10301 Scripps Lake Drive). The suggested donation is 37. For more information, call 858-538-8158



LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week

received by 5 p.m. Pridage the week prior to publication from consideration. Do not phono. Send a complete description of the event. including the data, time, cost, the process address where it is to be hader prices address where it is to be hader phone number, and a phone number (including area cost) for public information to READER ART. Box \$3001, Son Diego CA \$218.6. Or just to 619-881-2401. You may also were SanDiegoldment com by clicking on the events section.

GALLERIES

Händler: New Works/oil painting mixed media, artist's books" throug

Wall Street. Viewing hours are 10 a.m. to 5:30 p.m. Tuesday through Saturday, Wednesday until 8:30 p.m.

"Classical Redux," an exhibition of two- and three-dimensional work in a variety of media, continue through Saturday, July 22, at the Es condido Municipal Gallery, Juro Steven Kern selected the 47 work

ception is slated for Saturday June 17, at 5:30 p.m. Stan Sowinsk garnered first place honors for his oi

Find the Athenseum at 1008

Saturday, July 22.

(LA JOLLA)

ART MUSEUMS

California Conter for the Arts Misseum, work by 20 Southern California artists who are redefining and capading the medium of painting is showcased in The Next Wave: New Painting in Southern California. They're called "Southern California artists" because they live and work within the coastal corridor that spans within the coastal corridor that spans Sante Barbarn, Los Angeles, and San Diego but hail originally from all over the globe. The exhibition in-cludes approximately 70 works cre-ated within the past few years, fea-turing a diverse range of sesthetic and thematic concerns in contem-porary maining. Catch the "Meye"

turing a diverse range of aesthetic and themstic concerns in contemporary painting. Catch the "Mave" through Studday, September 10.

In conjunction with this show, to conjunction with this show, the state of potter price arist Judi Russell exhibits an installation of portrains of the participating artists, presented along with their thought a show their paintings. Find the center at 140 North Establishment of the Judician Conference of Judician Conference of the Judician Conference of the Judician Conference of the Judician Conference of the Judician Conference of Judician Conferen

condido Boulevard (at Valley Parkway): 760-738-4120. (ESCONDIDO)

Hailing from (the Former) East Berlin, Rolf Händler employs a radi-ant palette to evoke the inward life of the individual in his work. For this or-hibition opening at the Athenaeum Music and Arts Library at 6:30 p.m. on Friday, June 16, Händler will show paintings and drawings, detechbooks, artist's books, and "his famous enveway); 760-738-4120. (SECOMODO)
Mingel International Museum of
Folk Art, more than 200 paper patterns used in traditional Japanese resist dying are featured in "Carved Paper — The Art of the Japanese
Stencil." Originally a tool to create
designs on paper and textiles,
katagami (stencils) are now recognized and collected for their own
to the Michael of the Cartesian of the lope paintings." Take in "Rolf Händler: New Works/oil paintings, nized and collected for their own beauty. From a historical standpoint, they are often the only records of early textile designs. See the stencils through Sunday, September 17. Kites first appeared in China, made from silk and bamboo (in ap-

made from silk and bamboo (in ap-proximately 2000 (50), used by priss and magicians, later becoming play-things for the wealthy. Kites were made for the commoners when paper cane into use (in 200 BC). See "Att That Sour — Kites and Tails by Jackie Maisse "through Sarrdey, September 80. Maisser kites are made of or-dinary materials, and the launches kites and tails under water as well as in the air, evoling fellings of movement. And what a pedigree! Jackie Matsiae is

The gallery is located at 142 West Grand Avenue, open from 11 a.m. to 4 p.m. Tuesday through Saturday. Dial 760-480-4101 for details.

hibition "Artes de Mexico." The show includes works by several renovmed 20th-Century folk artists including Outscans potter Teodors Blanco and Jalisco's Rosendo Rodriguez, along with architectural pieces by Canderio Medrano and woodcarvings by Manuel Jiménez. All regions of Mexico we remeasted with selections.

Meaned Jimeters. All regions of Mec-ico are represented, with selections ranging from objects of daily use to those of coremony. Enjoy the exhibit through December. An exhibition of objects of daily. And the company of the continues through Sei-urder, August 12. The exhibit features the Ariene Cox Collection of indigo-drophederatiles and their recent sequisi-tions. Note Manuko (Redioning Cal). A delightful calling-ply breath. Knobb a dengintul calligraphy brush kanban (shop sign), and a step tansu (cabi-net). Works by Keisuke Serizawa, Shiko Munakata, Kanjiro Kawai, and

Shiko Munakata, Kanjiro Kawai, and Shoji Hamada are included. The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0003. (BALBOA PARK)

Museum of Contemporary Art, Downtown, working in the "pattern and decoration" manner. San Diego-based artist Jean Lowe embeds satrice

and political commentary into her paintings, tableaux, and environ-ments — proving once and for all that decoration can have content! As an added bonus, her work is accessi-ble and fun. "Jean Lowe: The Evolu-Museum of Photographic Arts, "Susan Rankaitis: Drawn from Sci-

an addition to the control of the co

layered imagery, her molding of natterror of the property of the conterror of the property of the congraphic materials. This Los Angelehased artistylphotographer is aid to
forge a "new visual language with
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structure of the natural words." Some
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scientistic 619-234-1001, (DOMNTOMO)
Mouseau of Consimprosey Art, La
Falls, dating from the 1910 to the
1990, the paintings, sciaptures, and
photographs gathered in "Frok Adab.
Line Art. The Language and Natasha
Gelman Collection" represent the
broad range of artistic developments in Mexico during the last century. The
cabbition features over 80 weeks by the
Language Control of the Control
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call 619-238-7559, (BALBOA PARK

San Diego Museum of Art, paint-ings exploring themes of power and desire are included in "Power and

ence" explores the artist's rich and layered imagery, her melding of nat-ural forms and technology, and her

Desire South Asian Paintings from the San Diego Museum of Art, Edwin Binney III Collection. The artworks were created under the partworks of the partworks of the Court between the 16th and 19th Contracts, the show is divided into Rule and Donnian, "Love and Longing," and "Divide Realism." See the Contract of the Contract of the Court partworks of the Court p

lections through Sunday, June 25.

The museum's permanent collection includes Italian Renaissance paintings, Spanish old masters paint ings, American art, 19th-Century Eu

Timken Museum of Art, the mu-seum's permanent collection in-cludes European masters, 19th-Cen-tury American paintings, and Russian icons. For information, dial 619-239-5548, (BALBOA PARK)

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& Zydeco Express - Haes &
Essages Host Zydeco Band
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Sering Band

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Cold Moon Stalks Lovers

"The blame's not mine! The blame belongs to the earth!"

ederico Garcia Lorca's sweeping tragedy,
Blood Wedding (1933), is the opposite of
today's violent, flying-body-parts movies.
Lorca never gives us the "money shot." We don't
watch the fatal clash between the groom and

the man who stole his bride. Instead we witness its consequences: psychological violence
that knifes through a community

JEFF SMITH for generations.

Lorca eschews specifics. The Bride and Bridegroom have been seeing each other three years. Before that, she went with Leonardo. They broke Before that, she went with Leonardo. I hey broke up (was he too poor, with only "two oxen and a tumbledown hut"?) but met on the sly. Those are the facts. But Lorca's much more concerned with a claustrophobic inevitability. His people are so nonspecific most don't even have names. They are social functions: Bridegroom, Neighbor, Maid, Woodcutter. And tragedy hovers over

bor, Maid, Woodcutter. And tragedy hovers over them like a vulture.

Their destinies are certain, but their lives are always double. In their society, money makes marriages. Lorca suggests that, even if things were otherwise, they'd still be torn inside. They exist in between wants and needs, pulled both ways. The Bride wants a safe man ("a little bit of water") in Bride wants a safe man ("a little bit of water") in-stead of Leonardo's "dark river". Leonardo, whose family name is Felix, is anything but happy. He spends his life, on horseback, racing from his wife to his beloved, and back. Lora makes nature resemble an oppressive political regime — from which, like the Spanish Civil Guard that assassinated him in 1936, there

Civil Guard that assassinated him in 1936, there is no escape. The cold moon stalks the lovers, desiring the warmth of their blood. And Death, disguised as an old beggar woman, tracks her prey unerringly. Because of this fatal conspiracy, Blood Wedding has no villains. Everyone, from the vengeful Mother and her son to Leonardo and his emotionally bisected bride, does what he can't help but do. Leonardo isn't rationalizing when he shouts, "The blame's not mine! The blame be-longs to the earth!"

The La Jolla Playhouse opened its new season

What happens after 25 than-blissful union? For

MYSTERY

CATE

Just The Facts:

with Blood Wedding, and scenic designer Douglas Stein creates an unforgettable image to underscore the point. The stage floor is thick dirt, like Geor-gia-red day. As the drama proceeds, clay clings to peoples' feet and shoes, then their pants and hems of dresses. It's as if the earth is a

of dresses. It's as if the earth is a virus, inching toward their hearts. Stein and director Mark Wing-Davey treat Blood Wedding as a community pageant, a play about passion. Townsfolk sing, dance, and retell

a tragedy of their people. White sheets, red clay infecting the bottom third, become flats for the production. As the play proceeds, people watch (and one makes sounds of horses' hooves). The (and one makes sounds of horses' hooves). The dual staging has a haunting circularity: as actors retell an old tale of star-crossed lovers, they also live it. In this community, fate is as cyclical as

Music for the playhouse moves from tradi-Music for the playhouse moves from tradi-tional to nontraditional. So does Blood Wedding, which looks like a traditional tragedy until Act Three. It's night, in a wood. Tree trunks sweat. Three woodcutters set the scene. One says, with sonorous O's and A's, 'Oigo los grillos, las ranas, el acecho de la nohee' (literally, 'Hear the crick-ets, the frogs, the ambush of the night'). The sampler moon arrives, a wome man, espechel ets, the trogs, the ambush of the night?. Intervampire moon arrives, a young man, eggshell white. He wants the lovers' blood for rouge and won't grant them the shadow of a branch. The surrealistic scene feels composed by Lorca's close friend, Salvador Dalí.

Stein's forest has phone-poles for tree trunks

and huge cellophane curtains, down which drip and huge celiopnane curtains, down which only slivers of water. Four neon-green strips of light stand, like sentinels, stage right. Stein's Lorcaspace is the production's most arresting feature. Yet when first produced, the Forest Scene drew the ire of critics for "exceeding the bounds of reality." To one, Lorca replied, "You, good sir, are going to die, and you'll be carried out in a coffin with your hands crossed on your chest. And you, too, will transcend reality. That is reality."

Combining glorious poetry, and heightened acting, Lorca wanted Blood Wedding to "tran-

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"A GREAT WAY TO SPEND AN EVENING" — United Des



scend reality" as well. On opening night the La Jolla Playhouse had the externals in place. The act-ing was competent, overall, though at times it felt strangely muted, at others too forced. Lorca loathed histrionics (they say he was a

Lorca loathed histronics (they say he was a tyrant in rehearsals, snapping at actors for tiny in-fractions). Yet his plays veer toward melodrama as they probe tragic depths. At the playhouse, the opening-night performances needed not to turn up the volume, but to turn it more inwate. When Lorca demands a kind of ultimate music - a scream at the end, the lovers in the for est, the bridegroom losing his bride — the acting became forced, "acted," as if eager and reluctant

Part of this could be the language. Lorca is untranslatable (disagree? translate "en la noche platinoche noche que noche nochera," keeping the sense and the music and not sounding goofy). David Johnston's new translation — like the Graham-Lujan'O'Connell and the Dewell/Zapata gets the story but has at best a modest verbal reach. Throughout the evening I wished that at least parts of the production were done in Span-ish, so we could savor Lorca's linguistic

But part looked directorial. As if fearful of melodramatic excess. Wing-Davey didn't encourage tragic intensities, and the actors — caugh in between, like Leonardo riding to and fro each



A Festival of Art & Soul DIECOT Featuring:
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ticketmaster

night - often went over the top when required to scale the heights.

That said, there's much to

Lorca never gets staged in San Diego (Anne Hamburger, the playhouse's new artistic direc tor, must have been floored by this news). His music, even heard dimly, resonates, his story captivates, and his fatal-istic theme — about how violence breeds on itself - makes Blood Wedding a most relevant play for our time.

THEATER LISTINGS

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

American Rhythm

American Rhythm
This revue of 20th-Century
music — from "After the Ball" to
Dire Straits — is a runaway train.
Signposts blur past: the landscape
changes every ten or so minutes
because Rhythm does over 230
songs or parts of songs. Like a train
conductor announcing upcoming conductor announcing upcoming towns, a narrator introduces a pe-riod, often with a single word: De-pression, Vietnam, Disco. A pas-tiche of songs get sung, and it's off to the next destination. The production's done quite well, though Director Kerry Meads has a genuine flair for this format, Vanda Eggington's arrangements are fresh and interesting. Talent runs deep in the versatife cast, especially Melinda Gilb, elastic-faced Phil Johnson, Tom Stephenson, and the extraordinary Tracy Hughes (who turns every assignment, from turns every assignment, from "Blues in the Night" to Tina Turner, into a show-stopper). Another huge plus: Jeanne Reith's ex-

other huge plus: Jeanne Reith's ex-cellent costumes give us a dazzing history of 20th-Century fashion, from pseudo-Esbardian finery, to flapper, to Dust Bowl, to dark, '96s mortuary chit. Led by painst Don LeMsater, the seven-piece backup band's capable (though tempos were sometimes errait; shifting in mid-song). Mythm's like a run-away train. It tries to cover a much territory as quickly there' in the contract of the contract of the orther erraits and the contract of the orther erraits produced it.

LAMB'S PLAYERS THEATRE, THROUGH JULY 16: TUESDAY THROUGH THURS-DAY AT 7:30 P.M. FRIDAY AND SATUR AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

Worth a try

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Bedaide Manners
OnStage Playhouse presents Derek
Benfield's farce about married couples straying from their vows at the
same small hotel.
ONSTAGE PLAYHOUSE, THROUGH DAY AT 8:00 P.M.

San Diego Comic Opera stages Gene Lerner's salute to the music of Kurt Weill, from Berlin in the 1920s to postwar Broadway. SAN DIEGO COMEC OPERA. FROMY, JAME 16, HROOM JAME 18, FROMY AND SATURDAY AT 800 P.M. MATINEE

Bossman and Lean
So much to celebrate! UCSD opened in new theater, the Galbrain Hall Theatre, with a 30th an inversary production of Anhol Fingard's masterpiece, directed by Fugard. Few this in my line of work rival the advent of a new space, and this one's a jewel. Smaller than the Cassina Carret, the deep thrust tage theater is breathstangly intimate. The play statement of the control of the and production are worthy of an inauguration. In notes to the two-act Borman and Lena, Fugard said is "really a one set?" with no in-terval. And for UCSD, Fugard trummed it to 59 unimpeded minutes. The play, a personal favorite, is the Warming For Gode, only Godot shows up. To the world, bomeless Boomann and Lena are just footprints in the said. But a change — dishy in the grand scheme of things but a bersoit are section nonetheless — bakes place. in the mudflats this side of in the mudflats this side of nowhere, and a dignity is born. An-other thrill: fans of Fugard can see how he wants this play done. On a Godot-like set (bare stage, solitary, leafless tree on its side in white leafless tree on its side in white sand), Fugard's actors speak in au-thentic South African Hottentot tones; they are, at once, universal yet very specific people. And, per-formed by Chane't Johnson (Lena) Ian Bedford (Boesman), and Yusef Miller, they are also quite moving. Critic's Pick.

Blood Wedding

Blood Wedding
Reviewed this issue,
LA JOLLA PLAYHOUSE, THROUGH
JULY 2; TUESDAY THROUGH SATURDAY
AT 8:00 P.M. SHOMAY AT 7:00 P.M.
MATINEE SATURDAY AND SUNDAY AT
2:00 P.M. HOTE: PERFORMANCES ON
JUNE 21 AND JUNE 23 WILL BE PERFORMED IN THE ORIGINAL SPANISH.

He's had a pretty easy life, playing tricks and "crittering." Now, thanks to Brer Fox's bet, that he thanks to Bree Fox's bet, that be can't "critter for five days," and to Fox's insidious schemes, Bree Rabbit will journey to self-discovery and might awe the inhabitants of his hollow. Hollywood, Dianey that hollow Hollywood, Dianey the self-discovery consistent of foel Chandler Harris into seguitive stereotypes of African-Americans. Loni Berry's spirited new musical, performed by the Southeastern Community Theater, "attempts to repairs some of the damage done by previous stories." Berr Falbric Hearn to "see himself bere Falbric Hearn to "see himself bere Falbric Hearn to "see himself".



Daniel J. Travanti and Peter A. Smith in OLD WICKED SONGS Photo: Craig Schwartz Henry V Photo: Jeff Wign!

rforms weekends at the serial House Restauran 8 pm. Fri. & Sat. \$42.50-\$46.50 Price includes course meal and show Birthday & iversary Packages Group rates (10 or more) Reservations: (619) 544-1600

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Broadway Backstage

PATH presents a " sical theater smorgasbord, with a charming story attached," written by Terence Alaric and Linda Ballew and diSTREET, SAN MARCOS, THROUGH JUNE 24; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL 780-591-7848.

Camelot
The Welk Resort Theatre stages
Lerner and Loewe's musical about
King Arthur, Guenevere, and
Lancelot. Ole Kittleson directed.

Celebration of the Lizard Is not cause for celebration. This musical, based on the Doors' opus,

never sets the night, or anything else, on fire. The plot, characters, and situations make Escape from New York look like genius. Every New York took tike genius. Every-thing's so derivative, so pseudo, and, frankly, so pretentious it's laughable. If the performers put tongues in cheek, this show could be pure camp. A Stranger, against all odds — and credibility — must as are little niceties like nuance and earned significance. A musical based on the Doors? As the Queen of the Highway tells our hero, "Trust me, cowboy, this ain"t it." YCEUM STAGE THROUGH JULY 2 "break on through to the other side" in post-apocalyptic L.A. (at one point he yells, "The future is all one point by wile. The future is all we have left." — you want to yell back. The present's all you'll even have, pair. Leads is too long, no want, and want is not long, no want is not fine. One of the stranger left above lints dist shat out file. One of the stranger left acture is that, for a musical, the production's so one one. Leveryhings taken language (magine Sam Shepard's proce on uglip falls) to the stager stage combat, to tough talk to say the stager stage combat, to tough talk to say the stager stage combat, to tough talk to say the say that the stager stage combat, to tough talk to say the say that the stager stage combat, to tough talk to say the say that the sa 7:00 P.M. MATINEE SUNDAY (AND SOME WEDNESDAYS) AT 2:00 P.M.

Charley's Aunt Patio Playhouse Community The atre presents Brandon Thomas's popular comedy in which cross-

dressing saves the day. Connie Boyd directed. PATIO PLAYHOUSE COMMUNITY THE ATRE, THROUGH JUNE 25; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUN-DAY AT 2:00 P.M.

Comedy Codependents
The Improv comedy troupe perorms the first Friday of ever onth at the Creativity Centre in

CREATIVITY CENTRE, 4716 32ND CREATIVITY CENTRE, 4/16 32RU STREET (AUST NORTH OF ADAMS AV-ENUE), NORMAL HEIGHTS: FIRST OR SECOND FRIDAY OF EVERY MONTH A 8:00 P.M. FOR INFORMATION CALL ComedySportz Improvisational comedy, making up funny stuff on the spot, is diffi-

cult enough. Years ago, however Keith Johnstone thought it'd be Keith Johnstone thought if de more exitting if done competi-tively. He got the idea from pro wrestling ("where Terrible Turks mangled defrocked Priests, while mums and dads yelled insults, and grannies waved their handbags"). ComedySportz, an offshoot of Johnstone's TheatreSports (artistic director Gary Kramer says the two athletic event than an improv

on AstroTurf. The night I caught

ans 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 best screes. San Jose won 27 to 22 in, as jock pundits say, a game closer than the score would indicate. Klunkers and groaners got boo'd; quick wit, rewarded (one of the most refreshing aspects of the contest. failure is acknowledged, abundant), then forgotten). It made for a lively, often quite funny evening, And Gant Syrkzmer, who referred the match, wearing black-and-white-streped shirt and blowing a whistle, is one talented comedian. Worth a try.

MARQUIS THEATER, 3717 INDIA STREET, MISSION HILLS, OPEN-ENDED RUN: FRIDAY AT 8:00 P.M. SATURDAY MATION CALL 858-295-4999

Death Rides the Stage
HIT Productions new interactive
comedy-mystery, written by Beth
and Scott McNellen, is set in Texas:
"You survived a stampede, Lucy
Tyler is looking for your underwear...and there's a dead body in
the next room."

TYLER'S TASTE OF TEXAS, 7868 EL CA-JON BOULEVARD, LA MESA, OPEN INDED RUN: SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673

Dirty Secreta
Joe Marshall's melodrama asks the
familiar question: how well do we
know the people we love? His answer makes us all a tabula rasa even to instant waywardness. And, in the case of Tom, potentially lethal vengeance. Nick and Shane, lovers, have lived together for a while. Each swears fidelity to the

other. Tom knows otherwise, though, and wants to destroy the relationship, since one of the part-ners destroyed his with Carl. Dirty Secrets is unevenly written (the las 15 minutes skate past believable motivations at top speed, and the suspended ending's a clichel, but it makes for some crackling good scenes, especially when directed by Gayle Feldman and performed by Bill Poore, as Tom. Poore rarely raises his voice and thus exudes are cric calm (as if Tom has all day to commit mayhem). As the gentle Nick, caught in the middle, Greg Tankersley does some of his best work to date. As does Daniel Sthi, 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). Driv Secrets beams on and off, but Feldman, Poore, and company make it worth recommending.

Worth a try.

1

QUENTIN CRISP THEATRE (FORMERLY 60PENN STUDIO), THROUGH JUNE 25. THURSDAY THROUGH SUNDAY AT 8.00 P.M.

The Education of Randy

Newman South Coast Repertory Theatre presents the world premiere of a musical based on the opus of Randy Newman, conceived by Newman, Michael Roth, and Jerry

Forever Plaid The four harmonizers in search of plaid sport coats are in their fourth year at the Theatre in Old Town. Joseph Campbell urged everyone to "follow your bliss." Even if the tight harmonis of '90s "gav groups" aren't your particular bliss Hendris after bearing them), you've got to admit the Plaids follow theirs with verve. They dare to be square. They croon in lieu of having a life but put life into the greatest hits of Your HIP Parada (which crowned the most popular (which crowned the most popular). (which crowned the most popular songs of the '50s until Elvis drove it off the airwaves). Stuart Ross, who off the airwaves). Stuart Ross, who conceived, directed, and chore-ographed the original New York version, directed the Cld Town production with the aim of endearing everything to everyone. Error O'Donnell plays an indefatigable piano and permiss himself the occasional piece of always funny business. The set, which is either the Theatre in Old Town or a purgatory where the Pladia got stuck, is awfully draft for such a perky without the pladie got stuck, is awfully draft for such a perky student of the plant show, though Jane Reisman's save lighting knows when to tweak the mbers are Mark Perkins, Ryan

THEATRE IN OLD TOWN, OPEN-ENDED 8:00 P.M. SATURDAY AT 5:00 P.M. AND

The Full Monty
Ours is the Age of the Spectacle
Musical: slick productions, with
negligible content, using a gimn
to lure in audiences. You could predict that, given this climate neone would make a musical in which people make a spectacle of themselves. Only one question drives this three-hour show: will six unemployed millworkers strip "all the way"? Well, yes, and...no.

For some the Monty will be half-full, for others, half-empty. First-THROUGH SATURDAY AT 8:00 P.M. SUN-DAY AT 7:00 P.M. MATINEE SUNDAY (AND SATURDAY, JULY 15) AT 2:00 P.M. full, for others, half-empty, First-nighters gave Monty a rip-roaring standing ovation. And it does, will coast-to-coast revising, have the makings of a hit. But it also must rank as one of the most shameless manipulative musicals ever writte-Director Jack O'Brien knows how to make a story feel like it's mov-ing, even if it's going nowhere. An Terrence McFally, who wrote the

book (and is one of our most dis

tinguished playwrights), can punch out jokes with assembly-line regu-

out jokes with assembly-line regu-larity. Here, however, they turn their theatrical savvy into formula, ricks, and commercialism. This is Forever Plaid with G-strings. They'e to obseased with entertain-ing us, moment to moment, they leap to the lowest common denon-inator eather than develop charac-ter and story legitimately (do they assume we've seen the moviet). Nothing, awe for male frostial na-sistence of the string of the con-traction o

signers, it is funny and does enter-tain, but all it's got, right now, is a built-in hook: the Big Question. As

written, the book's so shallow it's hard to imagine audiences sitting through it without the lure of me

OLD GLOBE THEATRE, THROUGH JULY 2

TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATI-

The Glass Menagerie
The North Coast Repertory The-atre stages Tennessee Williams' au-tobiographical drama about a faded Southern belle trying to marry off a shy daughter. Sean

NEE SATURDAY AND SUNDAY AT 2:00 P.M.

going all the way. Worth a try.

Come Style Come Style

Joey and Maria's Cosnedy Italian Wedding The Culy Theater hosts "not-so-or-dinary interactive disner theater," as Joey and Maria tie the knot. CULY THATRE, 338 WEST SEVENTH, DOWNTOME, OPEN-ENDED RIVE, SATUR-DAY AT 7:30 PM, FOR INFORMATION CALL BOO 944-JOEY.

locy and Maria's 25th

Joey and MATIA' 2 25th
Anniversary Party
Dillstar Productions presents a sequel to its interactive dinner theater show Joey and Maria's Comedy
Italian Wedding.
CULY THEATER, 338 WEST SEVENTH,

The Mousetrap
The Coronado Playhouse presents Agatha Christie's whodunit, which remains the world's longest-run ning play. Keith A. Anderson di-

Murder at Center Stage Mira Mesa Theatre Guild prese Jerry L. Twedt's mystery about

Murder on the Trail

Mender on the Trail
'The Wild West was never this
wild,' in a new dinner-theater
whodunit starring Sophic Tyler
and Grante Hardpiece. Dinner in-cludes barbecue or catfish.
TYLEPS TASE OF TRAIS, 7686 EL CA.
JON BOULEVARD, LA MESA, OFFINE HANDER DRIVE, PROMY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Once an American piano prodigo Hoffman's blocked, maybe fin-

ished, at 25. Once a great vocal ac-

Old Wicked Songs The title of Jon Marans's drama 2:00 P.M. comes from Heine: "The old wicked songs/The dreams, wicked and grim/Let us bury them!" —

Shotgun Wedding Anniversary, or, Who Wants to Murder a Multimillionaire? Let's get this straight: Basil and Petals Wilcox-Smythe will renew their wedding yows on their 25th anniversary? Hey, call me daft, but and grim/Let us bury them?"— something neither professor Josef Mashkan nor his only student, Stephen Hoffman, can do. It's 1986 and Austria, with alleged anti-Semite/Nazi Kurt Waldheim run-ning for president, is falling apart as well. Songs follows Hoffman's course of study under Mashkan. Once an American piano prodigy, Moffmerch biology. do they even like each other? And who invited Brenda Socrates, co metics mogul and Petals' worst er emy (or is she?), to the festivities And Basil and Petals' strange son and his pal Maricella...what is that all about? Not to mention Joffrey and Sperus, behive-boufanted sished, at 25. Once a great vocal ac-companist, Mashan's reaching his first pupil in years. Wicked Sengi is bull on formulas and they symme-tries (blocked prof, blocked stu-dent, divided Austria: can they hary the past? Should they?) but has a rich texture and lively inter-ply between the passionate teacher and technically obsessed student. At the Cassius Carter, Daniel I. Tevanit does an impressive turn as Mashan, who is torn between the and Sperus, behive-boufanted event-coordinators (Petals likes theme event-, like 'Gnief. A Funeral'). Turns out these folk aren't 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 who didn't -dunnit.

past and present, and between Ger-man and English. Travant create, the prof a unique, engaging, comi-taging presence. Wicked Songs is practically a musical. In most practically a musical. In most practically a musical. In most practically a musical, in most practically a musical. In most practically a musical in most large properties of the partial properties of the properties of the practical of the audience strained to see if the piano was wireds! Richard Seer directed and the musical, rily thin. Werth a ray.

the music's, rhythms.

Worth a try,

CASSIUS CARTER CENTRE STAGE, S
MON EDISON CENTRE FOR THE PER
FORMING ARTS, THROUGH JULY 2:

TUESDAY THROUGH SATURDAY AT

8:00 P.M. SUNDAY AT 7:00 P.M. MATI

a cast adept at comedy and zinging ad libs. James Pascarella, one of the funniest people in San Diego, again reigns supreme in multiple roles (audiences be warned: Think (audiences be warned: Think you're witty! This guy's all pro). Her hair an orangish red not found in nature — maybe on Mars — Diane Thrasher's a scream as Petals, who never met a situation she who new the situation of the MacKinnon, William Fredrick MacKinnon, William Fredrick of the William Fredrick of the William Fredrick of the William Fredrick of the Talent? Heep the show rolling, even when the script lulis. Worth a gry.

even when the script lulls.

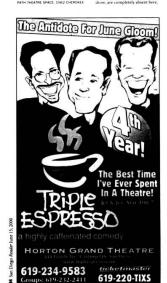
Worth a try.

MYSTERY CAPE, OPEN-ENDED RUN; FRI
DAY AND SATURDAY AT 8:00 P.M. FOR
INFORMATION CALL 619-544-1600.

The Soul of a Young Girls

Dances of Anne Frank
Eveoke Dance Theatre and the Seventh Annual Jewish Arts Festival enth Annual Jewish Arts Festival present a return engagement of Gina Angelique's critically ac-claimed dance piece. LYCEUM SPACE, 79 HORTON PLAZA. DOWNTOWN, WEDNESDAY, JUNE 21. THROUGH JULY 9; WEDNESDAY THROUGH SATURDAY (AND TUESDAY. THROUGH SATURDAY (AND TUESDAY JUNE 27) AT 8:00 P.M. MATINEE SUI DAY AT 2:00 P M FOR INFORM CALL 619-544-1000

Theatresports
A cross between improvisational comedy and Family Frad. Improv. making up a fanny scene as you go along, is tough enough. Add competitive scene making, with the audience awarding points to the winning team. Purists might balk at the odiousness of comparisons, but Theatresports' "game show" is a hoot. The 90-minute evening use various formats. The show I caugh had "Team Sports" — two pairs of

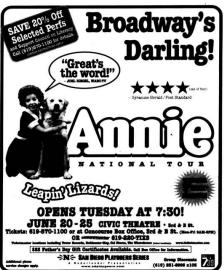












THEATER

rilla Theatre" — five "directors" invented scenes, using the other for a sactors. The winner got a banana, the loser a "forfeit." Some attempts went nowhere (I repeat impore is tough! tidd it in my, as hindsight reveals, callow youth). hindsight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and know when to black-out best) to make the hits more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Im-pro) I've ever read about making 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 tr

AND JULY 21 AT 8:00 P.M. FOR INFOR-MATION CALL 619-465-SHOW.

Triple Espresso: A Highly Caffeinated Cossedy
Due to popular demand, the Horton Grand Theatre hosts a reprise of this comedy about three inept performers. Hugh Butternut's done his lounge act at the Triple Espresso Coffeehouse 20 years to the day. While patrons sip one of the house bitends — "Crape," "Scandinavian Blizzard," or "Scandinavian Blizzard," or "Inich "Scandinavian Blizzard," or "Mokoko Cocoa Mocha" — Hugh plays "70s tunes on the piano. He and his companions, here to cele-brate Hugh's anniversary, got stuck in the '70s. The trio used to be in the '70s. The trio used to be Maxwell, Butternutt, and Bean, a comedy group that never went far. They're 'losers,' they admit, but not 'ordinary' ones. And hey, their reunion could help them face sear-ing issues from their mediocre pasts. A formulais story line! Yep. Straight from Forever Plaid. There's also the Forever Plaid problem: the three comedians are far too tal-ented to play inspet characters. One's a what at the piano. An-other's a first-rate mime, and the hird's a crackerjack magician. The trio's so talented, when the plot has them complain of difficulties to overcome, you wish they'd quit recursives in the nearest orderns overcome, you wish they'd quit trumping up the pseudo-drama and get on with this entertaining, i lightweight show (note: the origi-nal cast members have been re-placed; current performers are Dane Stuffer, Scott Cervine, and Duane Daniela). Worth a try.

HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DIEGO, OPEN-ENDED RUH; WEDNESDAY AND THURSDAY AT 7:30 P.M. FRIONY AT 8:00 P.M., SATURDAY AT 1:30, 5:30, AND 8:00 P.M. SURNDY AT 3:00 P.M. AND 7:00 P.M. FOR INFORMATION CALL

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The Reader offers \$25 for new tips published in Blurt. Call u at 619-235-3000, ext. 456,

or e-mail your tip to chickens@ix.netcom. "Using their plan, we'd be out of business in

we had three incidents," explains Randy Woodard, UCSD's Assistant Director of Student Activities and Government. "A 14-year-old girl was beaten and thrown to the ground. Another time someone had his jaw broken in a fight. Then there was a fight that involved about ten

Gooch decided to pull the plug

the inside track

on live music at the UCSD center rather than meet new demands set out by the administration, Gooch, 20, was one of the students who music shows planned for June have been canceled, and the Ché Café's tenyear history as an all-ager music venue is over.
"They said from now

on it will be 18 and over there will be pat downs and no 'ins-and-outs Nothing was agreed on, nothing was discussed. They just put it on the table and said this is ho you're gonna do it." Gooch is one of four students entrusted with the operation of the Ché Café, Canceled last week were upcoming dates by Orchid and Boy Sets Fire Orchid and Boy Sets Fire from Delaware, and Party of Helicopters from Maine. Local bands GoGoGo Airheart, Spare Change, and the Straight A's also lost Ché

"In the last three months

July 28

1053

Sevilla

KJOX,

attorneys, the vice chancellor of student affairs, campus police. Staff Pro I the hirec



CHÉ CAFÉ CLOSES

position is that this is in the best interest of the university and the principal members of the Ché Café." Woodard said the Ché Café, like other student-run

Chifé were to be allowed to cane were to be allowed to continue to have all-ages show "[The Ché Café's studen operators] tell us a majority the visitors to the live shows are minors and that they

never even showed up." Gooch said the Ché Café

was left vulnerable by Staff Pro

when their contracted guards never showed up. Gooch said a report was filed with the

university after every Ché Café

show. He said every time Staff

noted in these reports. These reports are on file with the University Events Office. He said Staff Pro did not send as

Staff Pro, did not return

phone calls.
"I would say there was a

Pro did not show up it was

organizations, is overseen by four student leaders. He said the university and the studen who run the Ché Café were

vulnerable to lawsuits if the Ché

Gooch said he and h fellow Ché Café student administrators did not ge paid for their efforts. "No could not stay in business it paid for their efforts. "No one got a paycheck. We did it because we love music. The Ché Café was one of the only places in the country like this that they couldn't have minors. This leads us to believe that it This leads us to believe that it is not catering to the campus population. This is a university facility. At this point they are basically was run by an all-

point they are basically programming a nightclub on campus. We are not here to run a nightclub."
Gooch said the two fights involved people over 18. "Both of those instances happened with outside promoters. At the time we said we would try to "In Ohio you get three months a year where it's nice and the rest of the time it's rainy or cold or time we said we would try to work with [the outside promoters]. It obviously didn't work out, so we stopped working with them. I was here the whole night when that Lounge. "We realized pretty fast that [here] the weather is nice and the last thing people want to do is go to a club, let alone go see an the whole night when that 14-year-old girl was allegedly hurt. I never saw it. I'm not saying it didn't happen, I'm just saying nobody came up and said anything about it. That was another night that Staff Pro

SANDIEGOREADER.COL

Calendar

MUSIC SCENE

problem in one out of every 90 shows. They are effectively shutting us down. I think they are jumping to conclusions.... Originally we talked about

moving the shows to another venue. Now I don't think

-Ken Leighte

to a crub, let alone go see an original band."

The fledgling band got a big break last month when ESPN invited them to Huntington Beach to tape a number of outdoor shots nea the pier. That footage will be used in an upcoming series on a Rollerblade hockey

tournament. Singer Brian Jaykell explained how they got the gig I have a friend who is an acto in L.A. He told me that they were looking for bands for this program. We sent in our tape thinking we didn't have a

Randall and Jaykell say many guards as was contracted they are now happy they made the move. "A lot of people leave Ohio," said Randall. "Trent Reznor. The lead singer of Tool. Marilyn Manson was Bob Schmidt, manager of

mother went to college with Devo. It has a great history with rock and roll, but I think

it's on its down side now They hope to eventually incorporate some Midwest-style rock showmanship in



DOWN LOUNGE LIVES FOR DANGER would make a show an event. I used to play with bands that would have a lesbian act would have a lesbian act before they played. A snake charmer, a fire breather, a guy who does crazy stunts. One guy would throw M-80s in the crowd. It was dangerous but exciting."

Down Lounge will appear on ESPN and ESPN2 July 5 on ESPN 2 July 5 through July 28. They also appear this Saturday at Dream Street and at the Casbah Monday, July 10. —Ken Leighton

"Canes has a bad reputation for having thug security," said Dan Najera after the Punk-O-Rama tour played 'Canes June 6. The sold-out show, featuring the Dropkick Murphys, the Bouncing Souls, and the Dwarves, left some from the crowd of 650 telling tales of gratuitous violence from the

"One security guard attacked a teenager and his brother after the teenager was thrown out for being too near the door," said Bruce Pastor "While yelling things like, 'If you're old enough to pit, you're old enough to get beat down, he proceeded to choke and punch the teenager and then choke his older brother when the older brother yelled about it. I heard other people

Naiera had direct contact

security guards

say that the security was egging patrons on to start fights and actually started fights themselves

> Najera had direct contact with 'Canes security. "In between songs I bent down to tie my shoelace, and this one security guard walks up to me and says, 'Hey, you, up to me and says, 'Hey, you, get up now.' I put my hand up gesturing to hold on while I ie my shoe, and he says it again really rudely. I was pretty irritated that night. I flip him off and he snaps. The next thing I know, he grabbed me hand the says. by the neck and starts throwing me across the dance floor. He picks me up off the ground by the neck. He was three times as buff as me. I wasn't resisting, I just had my hand out. Two other security guards had to grab him and pull him off me. That says a lo when the other security guards have to go after one of their own. While this was

happening, my girlfriend started pulling his shirt to make him stop. He throws her out of the show. She couldn't hurt a fly. They said she attacked a security guard. One of the other security guards took her aside and said she didn't do anything. But she still had to stay outside. But that's nothing compared to what I saw later."

Najera continues. "One



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guy, who I presume got kicked out, was outside and saying stuff. He wasn't threatening, he was just talking shit. The security guard snapped. He runs up and starts punching him in the head. One of the nim in the nead. One of the people who jumped in to try and break it up was the tour manager for the show. The security guards start punching him in the face. The first kid he attacks goes down on the ground. The security guard starts screaming at everyone 'Who's next. Who wants a who's next. Who wants a piece of me.' He started insulting everyone. He said something to the effect like, 'You little high school punks. You're fucking with us. Who

You're fucking with us. Who else wants a piece of this?' About 50 to 70 people saw it. "About four police squad cars show up. They haul away the one guy who got kicked out. The cops didn't question anybody to see what happened. The security guard should have been the first to should have been the first to go.... You can talk to anyone who goes to a lot of shows or anyone in a band; 'Canes is a bad place to see shows. A friend of mine who works

friend of mine who works security all over San Diego won't go to 'Canes anymore."

"It was true that the security got really out of hand down there," said Marriluz Gonzalez, publicist for Epitaph Records, who represented most of the bands that night. "There are a lot of stores down

'Canes."
"We've done plenty of punk shows where we had no problem at all," said 'Canes owner Eric Leitstein. "We had Sprung Monkey last week and we had no problems... None of my people were arrested, and no one was charged with anything. We do these shows once a month; 90 percent of the time the crowd is fine.... We have a no-strike policy. Our door hosts are not permitted to strike anyone. Even if it's in self-defense, we don't condone it. If they do

liberty to discuss specifics about Punk-O-Rama because about Punk-O-Rama because there is an investigation pending. One patron was taken to the hospital following one altercation that involved a guard. "I took his girlfriend to the hospital. I think he just had a cut.... Our door guard told me he acted in self-defense. He but inche hear taken off the has since been taken off the schedule while I decide what to do.... I'm not saying he handled it a hundred percent correctly. He has worked here for five months, and we never had a problem with him before.... Not all these

[guards] are 'Canes people. Sometimes we subcontract." Leitstein said the injured patron has opted to not press charges.
"The last band was

The last band was Dropkick Murphys," said Najera. "Their style of music oi — working-class British punk. They had a lot of skinheads seig heiling. I find it funny that they'd let all these high state of the skinhead seight and seight said. skinheads heil Hitler and stuff and then beat up on customers who pose no threat whatsoever."

not to be confused with Music Trader), one of the few Music Frader), one of the few outlets that still buys and sells used cassettes. "It's pretty bad. There's no point for someone to get into the cassette business. We buy cassettes for anywhere from 10 cents to 75

cents and sell them at the

they lose their job."

He said he was not at

what to do with," he joked.
"There is still a very small niche market."
"We don't carry them at

—Ken Leighton

"Nobody wants cassettes these days," says Abe Blanco of Movie Trader

WOW THE SOUNDS LIKE THE COM IS REALLY OLD SONOO STUFF, HUHP

swap meet."

Billboard magazine reports

that three years ago cassettes made up 22 percent of album sales. It is expected to dip below 10 percent by the end of The two Movie Trader stores are owned by leff Clark

OVERHEARD IN SAN DIEGO; MUES FEST 6/10

founder of the Music Trade founder of the Music Trader chain. "For better or worse, when I sold Music Trader I got to keep all the cassettes. We are still buying cassettes with no real plan what to do with them. Our plan is to have over a million that we don't know

all," said Frank Damato, manager of the Pacific Beach Music Trader. "They weren't selling anymore. The last time a Music Trader took cassettes was about a year ago.

away for good? I asked. "Eventually, but not anytime soon. We still get two

anytime soon. We still get two or three people a week asking for them. We send them to Movie Trader."

"This has never been a cassette store," said Bobbie Head, manager of the La Jolla Tower. "I would say it accounts for a little over one percent of our album sales. For will totally go away for a

the most part, they aren't even available for new classical or jazz releases." "We don't even order

we don't even order cassettes for new country artists anymore," said Tower sales manager Jared Owens. "When we do order cassettes for new artists, it's usually only tor new artists, it's usually only one or two copies." Owens said his store, which accepts consigned albums by local bands, would take cassettes on consignment from local bands. "But local bands only record on CD anymore."

on CD anymore."

Paramount Software
Services of Rancho Bernardo
presses CDs and cassettes for
local artists, but according to sales manager James Philipps all their business is digital. all their business is digital.
"We haven't had any requests for audio cassettes for years.
All our requests for audio cassettes are for motivational speakers or educational

companies."
"Even in the last six months we've noticed a decrease in [cassette] sales," said Shiloh Nabors, manager of the Escondido Wherehous Mananne Pattnul, the Monkees, Peggy Lee, the Four Preps... I still sell an occasional eight-track. I guess somebody buys an old pickup or El Camino." "Now we're at 6 percent. In October it was 12. I think it's gonna be like vinyl. It will still be around. I don't think they

ving,

which still has a healthy selection of used cassettes. "I still have the same amount of space for tapes as I've always had. I still have a big call for them. I don't think I'll ever nix them. There are too many

manager of Blue Meannie, which still has a healthy

people asking for them.
There's still boom boxes out
there and they still play tapes.
Most people still have a cassette in their car. I think it will be quite a while until it switches over and everybo will have a CD player in their Blue Meannie doesn't

carry new cassettes; only used or "cut-outs," which are outof-print titles that are resold for \$3.99 and \$4.99. He said

for \$3.99 and \$4.99. He said another dinosaur format is making a resurgence. "Oldies 45s are getting reissued. Over the weekend I sold 50 or 60 reissued 45s by Marianne Faithfull, the

-Ken Leighton

CD review: myce If We Keep Mor Headhunter HED-086

Try as I may, and Lord I have TRIED, I can't really get a handle on this band, except nandle on this band, except they're kinda riff-driven (y'know) and the vocals are no great shakes (guy sings like a girl), so let's jus' see what the fugging notes say:
"...met its next goal by

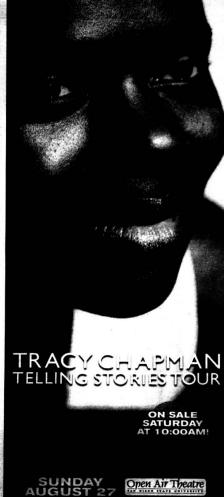
JAY ALLEN SANFORD

reparing, recording, and independently releasing a self-titled CD e.p. With this release, mycomplex found themselves playing shows out of state with well established bands such as Braid, Craig's Brother, Tilt" — hev. I know Tilt...Gabe Meline on bass, nice guy, does a 'zine, plays golf...from Santa Rosa. Santa Rosa? Wait a second — that's California. So

what's this "out of state" shit?

what's this "out of state" shit?
Out of what state?
"Since the (Mt. Clemens,
MI) band's birth in the fall of
1997..." If that don't beat
all — they're from Michigan!
I don't, you don't, we don't gotta say ANYTHING gotta say ANYTHING
GOOD about these people —
or bad either — they're not
from San Diego...
—Richard Meltzer





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Reba McEntire Remembered Me

"It was clear who was driving that bus."

y first job at a country station was in Atlanta, and I hated country music," says Kathy White, the weekend disk jockey on Oldies 94.9. "I've worked every format except hard rock, alternative, and classic. Top 40, soft rock, smooth jazz, you name it,

but I've worked country the most.

"I was a good actress. I was, like,
"I can't believe I'm doing this." But
the more I listened to it, the more
I could see the good in it.... This was in the 1980s, when country was having a resurgence with Randy Travis and artists like that," she says. "It went main-

Travis and artists like that, she says. It went main-stream and has stayed there ever since.

White spent eight years working at local coun-try music station KSON, starting out on the overnight shift and working her way to the morn-

"I had heard about KSON in Atlanta." White grew up in Georgia. "It was such a powerhouse in the U.S.; everyone in radio knew about it. I had a friend working the morning show, and I wanted to work there so badly, I took the overnight." A year later, White was offered a co-host spot on the

morning show.
"You have to really want to do mornings in radio. You have to be able to handle the hours and the preparation and have the personality to deal with it. It's different than a midday shift or overnight, where it's music-intensive and there's not much talk."

says she did a ton of interviews with country mu-sic personalities, both at KSON and other country stations. Her favorite was Reba McEntire. "She a ways remembered who i was, that amazed me ways remembered who I was, that amazed the. Even with all the people she talked to throughout her day, let alone several years, she'd remember who I was and things about me. Even if I changed stations. And I found that really endearing. She's

y station was in country music, or weekend disk devery format deastic. Top 40, white: "And when we were string ground from ackatege to their bus outside. "We were doing the interview on the bus outside. "We were doing the interview on the bus," and when classic. Top 40, white: "And when we were string grounds from each other, Wymona say. We have to talk to this kid who's been watning outside the string of the string which was to the 1980. In the 1980, and the moment had kind of a spat. I will be string the string which was to talk to this kid who's been watning outside the string which was to talk to this child was the string which was to the string which was the string was the After a Judds concert in Atlanta, White walked

The KSON morning crew also took part in ani-tics, practical jokes, games, "all kinds of stuff," says. White. She recalls one show where she went up in the Fuji blimp to broadcast. White says she thought she was going up for about an hour but ended up having to stay in the blimp for the entire show —

"It's a big job to get one of those up in the air "It's a big job to get one of those up in the air and it's very slow moving. The problem was there wasn't a bathroom on board — it's like a very small airplane. I had aiready had plenty of morning coffee and it was kicking in. But I just had to hold it. By the end of the third hour," says White, "I was sounding a little distressed. I know you could hear the stress in my voice. But still, it was pretty cool

being up there."

White usually stands while on the air, about White usually stands while on the air, about four hours at a time. It helps keep her energy up and makes her sound 'focused. I sound like I'm having a good time because I really do have a good

ne," she says.
When White's co-host on the morning show, Mike Novak, took ill, she says the show kind of "fell apart. His illness took him out of commission



company acquired KIFM, 98.1. "It's smooth jazz. I loved the format; I just love that music. I went to my program director and said I really wanted to work at KIFM and be on the music side."

White was referring to the side of radio that lis-teners don't hear, the side where music directors

teners don't hear, the side where music directors select the music for each shift and program direc-tors set the tone for the station. "That's the art of radio," says White. "Years and years ago, a DJ walked in and chose the mu-

sic he or she wanted to play, but with all the market research that is done now, it's carefully picked by people who survey the listeners and know the ad-

ers. It's programmed in 24-hour periods,

e says. Although it makes the show less personal, White

says that in her current job, having the music cho-sen for her makes life easier. "Radio stations are in

the business to make money, and music director

4356 30th St. (619) 283-3135

GOLDEN:

her at a couple of public appearances, so White knew his face.

One morning, while on the air at KIFM, in a studio on Nobel Drive, the stalker managed to get into the building. The station was in the process of moving its offices, and it turned out only the broad-nowing its offices, and it turned out only the broadcast studio was left in the building, so White was

"I'm on the air and I look up, and this guy is standing outside the glass of my studio. I was, like, 'How did you get in here and what are you doing?' I told him he had to leave and called security and had him escorted out. But it was really scary. He had him excorted out. But it was really scary. He apologized and was actually nice. But I was very leery. Even after that, he would still come to the sta-tion and leave giffs. Finally the station manger called to ask that he stop before Jefferson Pilot took ac-tion," she says. The gifts endled to the stop the pilot took ac-tion, she says. The gifts ender show of an oldies station in Philadelphia and moved east for

been in California ten years and it was in my blood. I missed it so much... I came back to San Diego

are playing the hits, whatever they are. DIs do get to come up with their own scripts, even in music-intensive formats, and it can be very creative. Program directors want you to be concise with a year, but it didn't suit her.

"Even though I'm originally from the East, I'm from the South and it's different from the Northeast. It didn't settle with me too well. Besides, I'd rell apart. His illness took him out of commission for months, and I was working without anyone for a month or two. It was crazy. So the management and I agreed that I would leave mornings, and they what you say, but they also encourage personality."

One of the drawbacks of having an engaging personality is that listeners think they know you. And also very kind and sweet, very genuine." White tracked down Randy Travis backstage wound up finding a completely new team for the She moved to the evening shift for three years, sonainy is that insteners think they know you. And they want to meet you. One time a stalker sneaked into the station to meet Kathy White. White says the man had been sending her gifts, flowers, love letters, and calling her for two years. He had met with no job prospects, nothing. I had some sav-ings, and I thought I'd just figure it out."

She also had a lot of connections at Jefferson Pi-lot, who asked her to come back for weekends at one night after a performance at the Starlight Bowl White says he too was very sweet, and surprisingly short. "But buffed out, I mean, tons of muscles, really cute." which was much more music-intensive. KSON's parent company is Jefferson Pilot Communica-tions, and when White was doing evenings, the Best Place LIVE SWINGIN' JAZZ EVERY WEDNESDAY WITH FREDDIE AND THE SWING MACHINE



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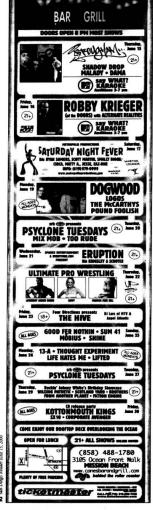


With 17 years at Nu-Nu's, John Watson has seen a lot. The easy pace and friendly atmosphere keeps the low key, comfortable seats filled. Back when John began, the lunches were the busy times for the bar. Now the nights are the time to go out and see Nu-Nu's. With all the changes we see from bar to bar, with all the new gimmicks, it's good to know that a bar like Nu-Nu's is there for all of us.

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Oldies 94, which is White's cur-

Oldies 94, which is White's cur-ent gig. Even though the money isn't nearly as good — nor is there much glory in it — she's not complaining. In fact, one of the things White likes better about Oldies 94 is the studio itself.

the things White likes better about Oldies 94 is the studio indeal and the studies of the studie

say and information about the weather and I just read that right off the screen, but I can readjust and edit at will." Racks and racks of CDs are kept behind her. "We take the CDs out of the jewel boxes they come in, and we put them in these industrial-type

them in these industrial-type jewel boxes we have." But doesn't the "oldies" for-mat grate on her nerves' Or. I ask, at the very least depress her? White insists she likes it. This is a '60s-based oldies station, and I grew up with that," she says. "So I'm singing along. I men, Aerosmith is my all-time favorite band."

band."

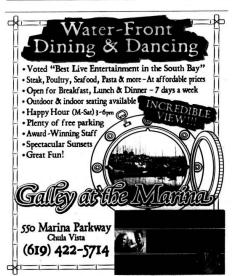
After 20 years in the business, it takes White about ten seconds to tell if she likes a new song and if it's going somewhere.
"I'll listen to the entire song, of course, but if I hear that hook course, but if I hear that hook—
that recurring hook that takes
you in and is really good—then
I can usually pick the winners. It
depends on that hook—is it
catchy! Is the voice great?"
In her free time, White her-

self sings.
"Every now and then I'll sing at a local bar or do some live music at places where they let you just get up and sing. One of my favorite places is Bourbon Street lavorite places is Bourbon Street in University Heights. They have the best piano bar in town, and people just get up and sing. You hear some really great talent."

"I love musicals and stan-"I love musicals and standards. I like to go to Bourbon Street on Sunday nights because the guy who sings — his name is Seth — is fun to watch and I usually get up and sing with him. One of my favorite songs — I almost always end up singing it if I'm out — is 'Summertime.' I really like the old ones."

really like the old ones."
White's not seriously pursuing a-singing career, however.
Now in her 40s, she says it's just too late. "In my 20s, it might have been something to try, but now I want to eat."







hab coop com

400-Year-Old Stepchild

The double bass has never been a popular solo instrument because of its limited range and unwieldiness.

ast week I wrote of the double-bass and something of its history and more prominent exponents in jazz, from Jimmy Blanton of the Ellington orchestra on through to current artists of note like NHOP, Dave Holland, and Christian of note like NHOF, Dave Houand, and Christian McBride. Our most common vision of the dou-ble-bass is of it being played pizzicato (plucked) by a standing or slightly bent-over player, usually African-American, brow furrowed

with concentration as he works to keep time with the rest of the

In fact, the double hass or con-In fact, the double bass, or con-trabass, goes back quite a ways, long before Jimmy Blanton or even Buddy Bolden: nearly 400 years before, to its ancestor in the viol family, a double bass viol, called in the Italian violons. The double bass has been a regular

member of the orchestra since the 19th Century, with its deep voice the foundation of the string section. It has never been a popular solo instrument because of its limited range and unwieldiness, that role being given

ited range and unwiediness, that robe eeing given over to the cello, an octave lower and next up the ladder among the bowed string instruments, with its larger expressive range and palette of tonal color. But a solo literature did begin appearing for the double bass in the second half of the 18th Century, and the first concerto for the instrument, now

lost, was written by Haydn around 1761. It has lost, was written by Haydra around 1/61. It has never been a popular choice among chamber en-sembles; however, Mozart, Beethoven, Schubert, and Dvorsk, among others, have written chamber music expressly for it. Withal, as with its role in jazz until the middle of the last century (last century, ydkes, haven I written that before!), the double bass has remained something of the big, ungainly stepchild among stringed instruments in the clas-

sical repertoire.

The 20th-century composer liked nothing better than new possibilities for sound color and challenges of every description. It was inevitable, I suppose, that the double bass was to be engaged with as a solo instrument. The results are interesting but mixed. And, finally, the classical double bass has not matched the jazz double bass so far as mak-ing a large musical contribution as a lead or solo instrument, with a few notable exceptions.

Under review are four concerti for the double hass, two of which are indifferent but pleasant. one of which is very intriguing and memorable, and one of which is, like Arthur Lourie's "Concerto da

s, like Arthur Lourie's "Concerto da camera for Violin Solo and String Orchestra," one of the semi-secret treasures of the modern classical repertory by a little-known com-poser: Harold Genzmer's "Concerto for Cello, Double Bass, "Concerto for Cello, Double Bass, and String Orchestra." I also in-clude the magisterial Sofia Gubaidulina's remarkable "Con-certo for Bassoon and Low Strings" from 1975 in which the double bass plays a prominent role in its

discussions or arguments with that lowest-registered of the reed inthese concerti are of recent vintage, the past

25 years or so. The English genius is for literature, not music or painting. There are, of course,



music. Which is not to say there does not exist wonderful English music of this cen-tury from Elger, Britten, and Tippett, among others, but it is a music that con-tinues in the Romantic vein, melodically rich, often moving, but rarely startling or challenging. Among the young group of Manchester composers who sought to shake things up from the late '50s on was Peter Maxwell Davies (the others being Harrison Birtwhistle and Alexander Goshr).

After a series of adventurous compositions that resulted in his being knighted (or being knighted in spite of them), Davies reverted to convention,

even the commercial, in a series of very accessible and not at all unpleasant concertos performed by

the Scottish Chamber Orchestra. His "Concerto for Double Bass and Orchestra" from 1992 fit into this category and might as well have been written by Haydn, who, you will remember, was the first o write a concerto for the double bass. (We have

heed another.) Eimojunani Raduarios bly Finland's most renowned contemporary composer, which inevitably brings him un-der the potent influence of the great

neo-Romanticism of Jean Sibelius. Rautavarai is a more interesting com-poser than Peter Maxwell Davies and has written some marvelous orchestra works. I particularly enjoy his pieces for string or-chestra and his "Cantue Arcticus," a concerto for birds and orchestra that uses concerto for birds and orchestra that uses taped birdsong as an instrument, played against the orchestra. However, his "Angel of Dusk," a 1980 Concerto for Double Bass and Orchestra, for all the drama of its conception when Rautavaara, on a trip back to Helsinki from New York, saw out the window of

Helsinki from New York, saw out the window of the plane "a strikingly shaped cloud, gray but pierced with colour, rising above the Atlantic hori-zon," is a pleasant, uninspiring piece, which manages to get a songful cantilena effect out of the double bass.

Poland is not a large country, but it has produced some marvelous music, especially in the past 50 years. We know about Lutoslawky and derecki and Gorecki, but you will have a dif-

ks, but you will have a dif-ficult time finding any references to Joanna Bruzdowicz in your handy musical compen-dia. This is a shame, because her "Concerto for Double Bass" is a dandy, if slightly austere and intellectual work. She was born in Warsaw in 1943, and she has written scripts and composed

sion, and the cinema. On the same disc with her excellent "Concerto for Double Bass" is a somewhat less interesting "Con-certo for Violon" and Penderecki's powerful

certo for Violon and Péhderecca; spowerrul "Symphony No. 2" or his "Christmas Symphony," not the best of his symphonic works by any means, but important regardless. The German composer Harald Genzmer (born in 1999) is olded but no better known, it seems, than Ms. Bruzdowicz, which is also regrettable. He was a student of Hindenthia had keeps largely within

the traditional tonalities of classical and neocla sical music. Hindemith had an appetite for writing concerti for a variety of instruments, often using the smaller chamber ensemble rather than a large orchestra. On the excellent collection of 20th-century chamber pieces for double bass on the Simix label you can hear Hindemith's estimable "Sonata

more than a work of vir

Harald Genzmer in expressive range from the double bass. Its three movements collectively provide one of the most satisfying and beautiful compositions in all music satisfying and beautiful compositions in all music that make use of the "low strings." Genziner ap-pears to have something of a genius for the double bass, especially in combination with the cello, which you can hear to much more minor effect in in." Six Bagatelles" of 1985 for double bass and cello on the Callo label. Mean the combination of the combination of the cello with the combination of the cello string of the way the combination of the cello string of the cello way the combination of the cello string of the cello string of the cello string of the cello string.

way through, with pieces by favorites of mine like Isang Yun, Hans Werner Hanze, and Alfred Schnit tke. It also includes a "Sonata for Double Bass and Piano" by Sofia Gubaidulina, whose "Concerto for Bassoon and Low Strings" from 1975, which I shall discuss another time, puts on display her particular genius, like Genzmer's, for the cello and double bass, not to mention managing the uncoupe bass, not to mention managing the un-manageable bassoon. But Ms. Gubaidulina's genius extends not only to the cello and double bass but to the piano, accordion, organ, violin, string quar-tet, and every imaginable orchestral format.

Peter Maxwell Davies: Strathelhyde Nos. 7 & 8.
The MacDonald Dances (Collins 13962) Rautavaara: Angel of Dusk (BIS BIS-CD-910)
Penderecki • Bruzdowicz

Harald Genzmer. Duos for Cello and Double Bass The Odile Bourin and Bernard Cazauran

ano." But that ain't nothing compared to Genzmer's concerto for that same instrument in combination with cello and string orchestra ("Konzert fur Violoncello, Kontrabass und Strei-chochester"), which is tuosity or mere interest

 Press the the 4-digit extension above the category that interests you (for example, 4000 for this week's concerts). 2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

EXTENSION 4000 THIS WEEK'S

nple Songs Of Bands In Upcor

Wyseema (792) and Michael Johnson: Humphrey's Concerts b Boy, tonight, Thursday, June 15, 7:30 p.m., 2241 Souther Island Dis Sheller Island, 619-220-8497 or 619-523-1010.

The Treesers, the Insecticides, and the Invisible Mear: Tube Mars, 4693 30th Street, Normal Heights. 619-640-8822.

Cowboy Mouth (621): Bolly Up Town, tonight, Thursday, June 15, 8:30 p.m., 143 South Codros Avenue, Solano Besch. 619-220-8497 or 858-481-8140.

FRIDAY

Kalka Matsul /669): Four Seasons Resort, Friday, June 16, 6 p.m., 7100 Four Seasons Point, Carlsbad. 760-603-3773.

WAR /483/: Del Mar Fargrounds Grandstand Stage, Friday, June 16, 7:30 p.m., 2260 Jenny Durante Boulevard, Del Max. 888-386-8497. Robby Krieger and Alternate Realities: Cares Bar and Grill, Frida

Boney James (636) and Rick Braum (646): Humphrey's Concerts by the Boy, Friday, Jame 16, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Milegas Amenges (643): Arte Joint Cafe, Fridoy, June 16, 8 p.m. and 10 p.m., 327 Fourth Amenue, downtown. 619-232-7685.

"Roots of Roots 2000" with Johnny Clarks, Larsy Shibles, Linval Thompson, General Trees, Michigen and Sanley, and Johnny Osberne: Rein/caration Bubling, Sharety, June 17, 2 p.m., 10th and J Sheets, downtown. 619-230-1190.

The Secret Chiefs 3 and Estradesphere: The Castal June 17, 8:30 p.m., 2501 Ke

ing Concerts. Listen Free From Your Phone: 619-233-9797. Night Or Day 7 Days A Week. At The Prompt Press The 4-Digit Extension Of The Category That Interests You Boulevard, michown. 619-220-8497 or 619-232-4355.

Sharven Calvin (810) and Mary Lee Levil: Humphrey's Concerts by the Boy, Sunday, Ame 18, 7:30 p.m., 7241 Shalter Island Drive, Shalter Island, 619-220-8497 or 619-523-1010.

Los Tigres Del Merte: Del Mar Faignands Grandstand Stage, Sunday, June 18, 7:30 p.m., 2260 Jimmy Durante Boulevard, Del Mar. 888-386-8497.

Croed, Michelback, and Sevendest /159): Cax Arena, Sunday, June 18, 8 p.m., SDSU compus, College Area, 619-220-8497.

Roger Waters (428): Coors Amphitechie, Monday, June 19, 7:30 p.m., 2050 Entertainment Ci Chulo Vista, 619-220-8497. Stone Temple Pilots (412): Del Mar Forgrounds Gendstand Stops, Monday, June 19, 7:30 p.m., 2260 Jammy Durante Boulevard, Del Mar. 888-386-8497.

Me Means No /103/, Removal, ond Tiltrahed /177/: The Casbah, Monday, June 19, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

Many Chapin Carposter (762) on Catio Cartio (841): Humphey's Concarts by the Boy, Tuesday, June 20, 7:30 p.m., 2241 Shalter Island Dive, Shalter Island, 619:220-8497 or 619:523-1010.

Little Richard (471): Del Mar Fairgrounds Gendstand Stage, Tuesday, June 20, 7:30 p.m., 2260 Jeremy Durante Boulevard, Del Mar. 888-386-8497. The Violent Fernmes (212): Vegos Cosino Concents in the Pork, Tuesday, Jer 20, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Bole Fleck and the Flecktones /6/3): Spreckels Theore, Wednesday, June 21, 8 p.m., 121 Broadway, downtown, 619-220-8497.

Mine Days, Nectorine, and the Good Chine /236 /: The Casbat, Wednesday, June 21, 8:30 p.m., 2501 Kemner Boulevart, michown. 619-232-4355 or 619-220-8497.

The Dixie Chicks (782) and Petty Griffite (830): Cax Areso, Thursdry, June 22, 8 p.m., SDSU compus, College Area, 619-220-8497.

CONCERTS

The Village People (485): Del Mar Fairprunds Grandstand Stage, Wednesday June 21, 7:30 p.m., 2260 Jerrery Durante Boulevard, Del Mar. 888-386-8497. Boyx II Mee (607): Viejos Cosino Concerts in the Pork, Friday, June 23, 8 p.m., 5005 Willows Road, Alpine 619 220-8497 or 619-659-1998.

Hell and Outes /414 / Humphrey's Concerts by the Boy, Finday, June 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

"Tom Flamory CD-Rolesse Concert": Jova Joe's Coffeehouse, Friday, June 23, 9 p.m., 1956 Bacor Street, Ocean Beach, 619-523-0356

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Mubert Semilia: The Castoth, Friday, July 7, 8:30 p.m., 2501 Eattner Boulevard, midtown, 619:232-4355 or 619:220-8497.

Chartie Zea: Son Diego Cvic Thechs Friday, July 7, 8 p.m., 202 C Street, downtown. 619-220-8497.

Rhett Miller: Jova Joe's Coffeehouse, Friday, July 7, 9 p.m., 1956 Bocon Steet Ocean Beach. 619-523-0356.

Begge Gambette and Dan Crery (848): Misrocist College Theore, Saturday, July 8, 7:30 p.m. Dee Barnard Drive, Oceanside. 760-726-8380.

Fresh Black and the Cathellics, Buckfast Seperhea, and Raid Paley Back by Back, Sausdoy, July 8, 8 p.m., 1130 Buenes Avenue, Boy Park. 619-220-8497 or 619-275-5483.

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Michael McDonald (420) and Kerle
Boself (425): Humphrey's Concerts by
the Boy, Wednesday, June 28, 7:30 p.m.,
2241 Shelter Island Drive, Shelter Island.
619:220-8497 or 619-523-1010. "You Warped You" oth.
HOSE 1725 Green Day 1729,
HOSE 1725 Green Day 1729,
Southell Backberr,
Southell Backbe Bjern Agelin /406 j; 4th 8 B, Wednesday, June 28, 8 p.m., 345 B Sheet, downtown, 619-220-8497 or 619-231-4343.

519:231-4343.

Jaci Velésapez /600/t: Del Hor Foirgrounds Grandstend Stage, Thursday, June 29, 2260 Jimmy Durante Boulevord, Del Mor. 888-386-8497.

Lenester (785): Del Mor Foirgrounds Grandstand Stage, Wednesday, June 28, 2260 limmy Durante Boulevard, Del Mor. 888-386-8497.

The Mickey Heart Bond and Vince Welnick: Humphrey's Concerts by the Boy, Thursday, June 29, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010.

Frunkle Lales /980): Powny (enter to the Performing Arts, Thursday, June 29, 8 p.m., 15478 Espolo Rood, Powny 858/748-0505.

LFO /628_L Bloque /612_L B*Witched /427_L Angele Vis., and Kid Sammy: Del Har Fairgrounds Grandstand Stage, Friday, June 30, 2760 Jammy Durnte Boulevard, Del Mar. 889-386-8497.

Bando Macho: Del Mar Fairgrounds Grandstand Stage, Sunday, June 25, 2260 Jimmy Durante Boulevard, Del Mar. 898-186-8497 Richard Elliot (647): Four Seasons Resort, Finday, June 30, 6 p.m., 7100 Four Seasons Point, Carlsbad. 760-603-3773.

The Noville Brothers /407;: Viejos Casino Concerts in the Pork, Sunday, June 25, 8 p.m., 5005 Willows Rood, Alpine. 619-220-8497 or 619-659-1998. 6/92/20497 or 6/9455-1998. Ringo Sterr and His All Sterr Band with Jack Brace, Dure Edmands, Eric Cerman, Simon Kirka, and Mark Rivera: Elmploter's Cocrets by the Boy, Sundoy, June 25, and Monday, June 26, 7-30 p.m., 2741 Seelers Island Drug, Seletts Risand, 6/19-220-8497 or 6/19-523-1010. Mötley Crüe /418; Megadeth /453; and Anthrex /454; Coos Amphitheate, Friday, June 30, 8 p.m. 2050 Entertainment Circle, Chole Visto 619-220-8497.

The Temptations (923): Del Mor Forgrounds Grandstand Stage, Monday, June 26, 2260 Jammy Durante Boulevard, Del Mor. 888-386-8497.

"Kottommouth Kings CD-Release /1197": (ones Bor and Grill, Finday, June 30, 8 p.m., 3105 Ocean Front Walk, Misson Beach, 858-488-1780 or 619-270-8497. Steel Pulse (740) and Third World: Del Mar Faergrounds Grandstand Stage, Tuesday, June 27, 2260 limminy Durante Boxlevard, Del Mar. 888-386-8497. Peggy Watson (861): love loe's (offeehouse, Friday, June 30, 9 p.m.,

1956 Boxon Street, Ocean Beach 619-523-0356.

Bob Dylam (466) and Pfall Lesh (472): Del Har Fairgrounds Grandstand Stage, Saturday, July 1, 7 p.m., 2260 Jenney Durante Boulevard, Del Max. 888-386-8497. The Copper Family (892): Son Diegate United Methodist Charch, Tuesday, June 27, 7:30 p.m., 170 Calle Magdolena, Encinites. 858-566-4040. Natalio Marchant (415): Open Air Theore, Tuesday, June 27, 8 p.m., SDSU Compus, College Area. 619-220-8497.

Rulph Moore Geartet: Afterooum Music and Arts Library, Saturday, July 1, 7:30 p.m., 1008 Wall Steet, La Jolio. 858-454-5872.

Cheep Trick (432) and the Ted Howarth Bends: Humphrey's Concerts by the Boy, Sunday, July 2, 7:30 p.m., 2241 Shelter Island Drine, Shelter Island. 619-220-8497 or 619-523-1010.

"Spiticker Tour" with De La Sod, Common, Phoroch Monch, Bit Markie, and Tellh Kwell and Hi-Tels: 48.8.8. Sanday, July 2.8 p.m., 345 8 Street, downtown. 619:220-8497 or 619:231-4343.

Cloudia Villela Quartet: Athenoeur Music and Arts Library, Thursday, July 6, 7:30 p.m., 1008 Wall Street, La Jolio. 858:454-5872.

Richard Ellet /647/, Jonethan Butler (649), Jeff Golob, and Kim Waters: Humphrey's Concerts by the Boy, Thursdoy, July 6, 8 p.m., 2241 Selten Island Drew, Shelter Hand 619-220-8497 or 619-523-1010.

Misfits, Reach the Sky, and Ignite: Cones Bor and Grill, Thunday, July 5, 7:30 p.m., 3105 Ocean Foot Walk, Misson Beach. 858-488-1780 or 619-220-8497.

Hiroshima /413): Four Seasons Resort, Friday, July 7, 6 p.m., 7100 Four Seasons Point, Carlsbad. 760-603-3773.

Pat Bonatar (437); Humphrey's (oncerts by the Bay, Friday, July 7,

Artero Sandoval and Poncho Sanchez: 4th & B, Saturday, July 8, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343. The Oak Ridge Beys (776): Del Mor Fairgrounds Grondstand Stage, Monday, July 3, 2260 Jimmy Durante Boulevard, Del Mar. 888-386-8497.

Flock of Songalls, Gene Loves Jezobel, Weng Cleves, and Missian Persons: Weigs (mino Concerts in the Park, Schridte, July 8, 8 p.m., 5005 Willows Road, Spine, 619-220-8497 or 619-659-1998. Del Mar. 886-366-6477.

Chris Isseek (435): Humphrey's Concerts by the Boy, Monday, July 3, and Wednesday, July 5, 7:30 p.m., 2241

Shelte: Island Dine, Shelte: Island. 619-220-8497 or 619-523-1010. Three Dog Hight (405): Del Mar Fargrounds Grandstand Stage, Tuesday, July 4, 2260 Jimmy Dusarte Boulevard, Del Mar. 888-386-8497.

874-57-1798.

Roady Phillips (843) with Peter Spragos (709). Barneby Flack, Kevin Heemessy, Sare Wetkles, and Sees Wetkles: Inags: Ite on Coffee. Solutidey, July 8, 8:30 p.m., 4590 Pxt Boulevord, University Heights.

19-296-0616. "Aszz in the Pork" with Bert
Teretzky, Bob Magnesson (710),
Marshell Hervikins, Rob Thorson,
Kristin Karth, and Cael MicRose Son
Diogo Museum of An Suighare Court Cells
Wednesdoy, July 5, 5.30 p.m., 1450 El
Prodo, Bobon Pork. 619-69-1966.

Steve Poltz /815): lovo loe's Coffeehouse, Saturday, July 8, and Sunday, July 9, 9 p.m., 1956 Bocon Street, Ocean Beach. 619-523-0356. Dove Vanion and His Phontom Cherds and Deadbelt / 114 the Cestath, Sunday, July 9, 8:30 p.m., 250 Ketter Boulevard, midtown. 619-220-8497 or 619-232-4355.

Cessandra Wilson (110): Humphrey's Concerts by the Boy, Tuesdo, July 11, 7:30 p.m.; 2241 Shelher Island Drive, Skelter Island, 619:220-8497 or 619:523-1010.

Don Hemley /419): Open Ar Theche, Tuesday, July 11, 8 p.m., SDSU Compus College Area. 619-220-8497. Dam Fogolberg /438/; Humphrey's Concerts by the Boy, Wednesday, July 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220:8497 or 619:523-1010.

Mondell Lowe, Herb Ellis, and Bo Magnesson (710): Athenaeum Musi and Arts Library, Thursday, July 13,

7:30 p.m., 1008 Wall Street, La Jolla. 858-454-5872.

Rick Brewn (646): Four Sessors Resort, Friday, July 14, 6 p.m., 7100 Fou Sessors Point, Carlsbod. 760-603-3773. Callin Raye (768) and Pathy Laveless (770): Humphrey's Concerts by the Boy, Friday, July 14, 7:30 p.m., 2241 Shaher Island Drive, Shaher Island. 619-220-8497 or 619-523-1010.

KC and the Sensitiane Band (409): Seegare Conset Series, Saturboy, July 15, 8 p.m., Per Plaze Amphitheorie (Oceanside Per et Mission Avenne), Oceanside, 619-220-8497 or 760-722-6432.

Joseph Arthur (440) and Eve Sells (410): love loe's Coffeehouse, Settedby, July 15, 9 p.m., 1956 Bozon Street, Ocean Beach. 619-220-8497 or 619-523-0356.

Vicente Fernandez (827): Son Diego Sports Arens, Sunday, July 16, 3500 Sports Arens Boulevast, Son Diego. 838-386-8497.

Los Lobes (439) and Alejandro Escovede: Humphrey's Concerts by the Boy, Sunday, July 16, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Ricky Martin (629): Son Diego Sports Areno, Mondoy, July 17, 8 p.m., 3500 Sports Areno Boulevard, Son Diego. 888-386-8497.

Box Scoops (443) and Gerrin Boofield: Humphrey's Concerts by the meethold: flumphry's Concert by the Boy, Mondoy, July 17, and Tuesday, July 18, 7:30 p.m., 2241 Shahler Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Glodys Kalght (925): Vejos Cosino Concerts in the Park, Wednesday, July 19, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-6591998.

Devid Friesen Trie: Aftenoeum Music and Ars Library, Bursday, July 20, 7:30 p.m., 1008 Wall Street, La Jolia. 858-454-5872. The Flxx: Vejos DreomCatcher Show Room, Thursday, July 20, 8 p.m., 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497.

Lyle Levett /772;: Humphrey's Concents by the Boy, Thursdoy, July 20, and Friday, July 21, 8 p.m., 2241 Sheher Island Drive, Shelter Island. 619:220:8497 or 619:523-1010.

Phile Dawg: 4th & B, Schurdoy, July 22, 9 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

El Vez /839/ and Passy Division: The Casbah, Schurdoy, July 22, 8:30 p.m., 2501 Kettner Boulevand, midtown. 619-220-8497 or 619-232-4355.

Art Gerfunkel (812) and Mile Erricac Humphrey's Concert by the Boy, Sunday, July 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

X (184) and the Drugons (115): The croboh, Sondoy, July 23, 8:30 p.m., 2501 Kether Boulevard, michown. 619-220-8497 or 619-232-4355.

Summy Dary Read Estate: Cones Bor and Grill, Tuesday, July 25, 8 p.m., 3105 Ocson Front Walk, Mission Beach, 858-488-1780 or 619-220-8497.

The ladige Girls (813): Humphrey's Concerts by the Boy, Tuesday, July 25, and Wednesday, July 26, 7 p.m., 2241 Shaher Idand Dievs, Shelter Idand: 619-220-8497 or 619-523-1010.

Smokey Robinson (613): humphrey's concerts by the Boy, Thursday, July 27, 7:30 p.m., 2241 Shafter Island Dine, Shafter Island: 619-2208497 or 619-523-1010.

The Dave Matthews Band (122): Coors Amphitheatre, Friday, July 28, 8 p.m., 2050 Entertainment Circle, Chulo Visto. 619-220-8497.

Jose Felkdomo (816); California Center for the Arts, Friday, July 28, 8 p.m., 340 North Escandido Boulevard, Escandido. 800-988 4253 or 760-839 4100.

Tower of Power (949): 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.

The Drifters, the Platters, and Cornell Gester's Coasters Sogare Concert Series, Schedoy, July 29, 8 p.m., Per Paza Amphithache Obsonoside Per et Mission Avenue), Oceanside. 619-220-8497 or 760-722-6432.

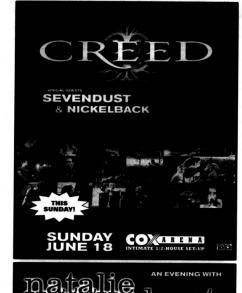
Welrd Al Yankevic: Open Air Theotre, Schurdoy, July 29, 8 p.m., SDSU Compus, College Area. 619-220-8497. LeAnn Rimes (780): Viejos Cosino Concerts in the Park, Sahaday, July 29, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Ottom: Liebert and Luna Negre (653): Humphrey's Concert by the Bay, Sunday, July 30, 6 p.m. and 8:30 p.m., 2241 Shelher Island Drive, Shelher Island 619:220:8497 or 619:523-1010.

Earth, Wind & Fire: Open Air Theatre Sunday, July 30, 8 p.m., SDSU Compus, College Area. 619-720-8497.

Catherine Wheel and Tracy Boeham: Cores Bor and Grill, Sunday, July 30, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-2208497.

Diana Krall /654/and Helly Hofmann/Mike Wofford Quartet:







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Humphrey's Concerts by the Boy, Monday, July 31, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Territ Clark (7773): Humphrey's Concerts by the Boy, Tuesday, August 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

"Jezz is the Purk" with See Poliuser, Johanny "Aca" Herris, Johanny Visus, and the Het Cub of Sea Diagne Son Beog Museum of Art Suightre Court Cafe, Wednesdry, August 2, 5:30 pm. 1450 il Photo, Bolboe Park. 619-696-1966.

Diame Ress and the Supremes (921): Son Dego Sports Arena, Wednesday, August 2, 3500 Sports Arena Boulevard, Sam Diego. 888-386-8497.

Southside Johnny and the Asbury Jukes /468): Humphrey's Concert by the Boy, Wednesday, August 2, 7:30 p.m. 2241 Shelter Island Drive, Shelter Island. 619:220:8497 or 619:523-1010.

8.8. King Blees Fest? with B.B.
King, Beddy Guy, Sesan Tedeschi,
and Tommy Cestre: (cors Arrabitheste: Wednesday, August 2, 8 p.m., 2050 Interforment Cacle, Chola Vista: 619-220-8497.

Britney Spears (620): San Dego Sports Areno, Thursday, August 3, 8 p.m., 3500 Sports Areno Boulevard, San Dego 888-386-8497.

No Doubt |382], Lit, and Black Eyed Peas: Cox Areno, Thursday, August 3, 8 p.m., SDSU compos, College Area 619-270-8497 Bruce Cockbern (870): 4th & 8, Inday, August 4, 9 p.m., 345 B Steet, downtown, 619-220-8497 or 619-231-4343.

o Fr. 61-4543.

Palson, Canderville (467),
Dekken (488), and
Sloughter (491): Coos Amphihactre
Setratory, Jugat 5, 8 p.m., 2050
Entertammer (cde, Chale Viste,
619-220-8497.

Tim McGrew and Faith Hill: (ex Arena, Saturday, August 5, 7:30 p.m. SOSU campus, Calege Area. 619-220-8497.

D'Angelo: Open Air Theatre, Saturday, August 5, 8 p.m., SOSU Campus, College Area, 619-720-8497. Streez and Feral (655): Humphre (ancert by the Say, Sanday, August 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619:220-8497 or 619:523-1010.

Foreigner /445/: Humphrey's Concerts by the Boy, Sunday, August 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010.

Natalle Cole (408): Veps (asno Concerts in the Park, Thursday, August 1 8 p.m., 5005 Willows Road, Alpine 619-720-8497 or 619-659-1998.

The Queers, the Willingtons, and the Explosions: Cones flor and Grill, Sanday August 13, 8 p.m., 3105 Ocean Front Wolfs, Mission Beach, 858 488-1780 or 419-220.8497

Rosalie Sorreis: Son Dieguto Unite Methodist Church, Soturday, August 19

Sonny Rollins (667): humphrey's Concerts by the Boy, Sundey, August 13 7:30 p.m., 2741 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Gordon Lightfoot: Humphrey's Concerts by the Boy, Thursday, Jugust 31, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Ready Travis: (786): Humphrey's Concerts by the Boy, Thursday, Septem 7, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Humphrey's Concerts by the Boy, Fridoy, September 8, 8 p.m., 2241 Shelter Islam Drive, Shelter Island, 619-220-8497 or

Sergio Mendes and Brasil 2000 (674) on Kapenec Humbi Concert by the Bay, Sandor, August 2 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Sting (501): Coors Amphitheethe Sondey, August 20, 8 p.m., 2050 Entertainment Circle, Chulc Visto. 619-220-8497.

Face to Face /393/, Saves the Day, and New Found Glory: Canes Bor and Grill, Wednesday, August 23, 6:30 and 9:30 p.m., 3105 Ocean Front Wolk. Mission Beach. 858-488-1780 or 619-220-8497.

Spyro Gyre (675) and Devid Beneit (447): Humphrey's Concerts by the Boy, Russday, August 24, 7 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010

Deron Duron /105± (cors Amphitheotre, Thursday, August 74, 8 p.m., 2050 Entertainment Circle, Chulo Viste, 619-220-8497.

John Lee Haokser (917) ord Eric Berdon and the New Astends: 4572; htmphrey's (cocasts by the Boy, Fridoy, August 25, 7.30 p.m., 2741 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Tracy Chapman: Open Air Theche, Sunday, August 27, 8 p.m., SDSU Compus, College Area. 619-220-8497

Jethro Tell (409); Veios Cosno Corcerts in the Park, Tuesday, August 29, 8 p.m., 5005 Willows Rood, Alpine, 619-220-8497 or 619-659-1998. Clief Black /784 h Humphrey's Concert by the Boy, Tuesday, August 29, and Wednesday, August 30, 8 p.m., 7241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010.

Dwight Yookom (779): humphrey: Concerts by the Boy, Tuesday, August 15 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 4:19-5-73-3010. SEPTEMBER Peter White (668) and Kelko Matsul (669): Humphrey's Concerts by the Boy, Friday, August 18, 7 p.m., 2241 Shelter Island Brive, Shelter Island 619-220-8497 or 619-523-1010

John Hight /822 and the General

7:30 p.m., 170 Calle Magdalena Encintas. 858-566-4040. King's X /184): Cones Bor and Grill, Saturday, September 9, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Jackson Browne (450): Californio Center for the Arts, Saturdoy, September 8 p.m., 340 North Escendido Boulevard, Escendido, 800-988 4253 or 760-839 4100.

The Rightness Brethers (458): Humphrey's Concerts by the Boy, Sunday, September 10, 7:30 p.m., 2241 Shafter Island Drive, Shafter Island, 619-220-8497 or 619-523-1010.

"Fourplay" with Larry Carlton, Northern East, Bob James, and Harvey Messee: Numphrey's Concerts by the Boy, Monday, September 11, 8 p.m., 224 | Shelter Island Direc, Shelter Island. 619-220-8497 or 619-523-1010.

Lorette Lyma (794): Humphrey's Concerts by the Boy, Tuosday, September 12, 7:30 p.m., 2241 Shelher Island Drive, Shelher Island. 619-220-8497 or 619-523-1010.

Peter, Paul and Mary (#24): Humphrey's Concert by the Boy, Wednesday, September 13, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

George Beason (619): Humphrey's Concerts by the Boy, Thursday, Septend 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Vende Shepard (614): Humphrey Concerts by the Boy, Russday, Septem 14, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Rick Springfield /460/ard Venice: Humphrey's Concerts by the Boy, Friday, September 15, 8 p. m., 221 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Counting Crows and Live: Coas Amphitheate, Thursday, September 28, 8 p.m., 2050 Entertainment Cacle, Chulo Visto. 619-220-8497. Americe (464) and Pece (551): Humphrey's Concerts by the Boy, Friday, September 29, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220:8497 or 619:523-1010. Freddy Fender (791) and Little Jee y La Fendler Calfornic Center for the Ats, Fridey, September 15, 8 p.m., 340 North Escondido Boulevard, Escondido. 800-988 4253 or 760-839 4100.

Herry Belefonte (#15): Humphrey's Concert by the Bey, Sanday, September 17, 7:30 p.m., 2241 Shelher Island Drive, Shelher Island. 619:220-8497 or 619-523-1010. Omers Pertocade and Berbertte Terrest (allowio Cester for the Ars, Sunday, October 1, 7:30 p.m., 340 North Escandido Boulevard, Escandido. 800-988 4253 or 760-839 4100. Jonathon Butler (649) and Hiroshime (413): East County Performing Arts Center, Friday, October (210 East Main Street, El Cajon. 619-440-2277 or 888-386-8497.

Ladysmith Black Mambazo (919): Humphrey's Concerts by the Bay, Monday, September 18, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Chicago: humphrey's Concerts by the Boy, Tuesday, September 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-2208497 or 619-523-1010 Junior Brown (793) and the Del McCoury Bond: Humphrey's Concerts the Bay, Friday, October 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619:2208497 or 619:523-1010.

Manhattan Transfer (429): Humphrey's Concerts by the Boy, Wednesday, September 20, 8 p.m., 2241 Shelter Island Dave, Shelter Island. 619-220-8497 or 619-523-1010.

Deve Kez (676) and Acoustic Alchaeny (825); Humphrey's Concerts by the Boy, Thursday, September 21, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Loudon Walmwright III /842): California Center for the Arts, Friday, October 13, 8 p.m., 340 North Escandido Boulevand, Escandido. 800-988 4253 or 760-839 4100. Loe Kottke (844) and Tuck and Pattl (425): East County Performing Arts Center, Thursday, September 21, 210 East Main Street, El Cajon, 619-440-2277 or 888-386-8497.

Big Bad Veedoo Daddy (677): Humphrey's Concerts by the Boy, Friday,

September 22, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-849: vs 419-523-1010.

Remay G /665 th Vision Cosino Concerts in the Park, Sotunday, September 23, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Rickle Lee Jones (469): Humphre Concerts by the Boy, Monday, Septem 25, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Keb" Me": Humphrey's Concerts by the Boy, Wednesdey, September 77, 7:30 p.m., 2241 Shaher Island Drive, Shaher Island, 619-220-8497 or 419-523-105

619-523-1010.

OCTOBER

Soutone (421) and Everlast (430): Coos Amphitheotre, Friday, October 13, 8 p.m., 2050 Entertainment Circle, Chula Visto. 619-220-8497.

Peter Frampton /465): Humphrey's Concerts by the Bay, Sunday, October 19 7-30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Everty Brothers (474): East County Performing Arts Center, Wednesdo October 18, 210 East Main Street, El Cajon. 619-440-2277 or 886-386-9497

Pearl Jam (100) and Sepergrass (401); San Diego Sports Jenno, Widnesday, October 25, 8 p.m., 3500 Sports Arena Bouleverd, San Diego 888-386-8497.

Asia Gerthrie and Femily: California Center for the Arts, Saturday, October 28, 8 p.m., 340 North Escandido Boulevard, Escandido. 800 988 4253 or 760-839 4100.

Devid Beneit /447 East County Performing Arts Center, Schurday, November 4, 210 East Main Street, El Cajon, 619-440-2277 or 888-386-849

Celture Club: 4th & B, Sundoy, ... November 5, 9 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

"Remember Shekti" with John McLewghlin, Zehkir Hessein, V. Sahvagamesh, and U. Shriving (alloma Center for the Ars, Fridoy, November 17, 8p. m., 340 North Exandria Basievard, Escondido. 800-988 4253 or 760-839 4100.

Dave Kaz /676): East County Performing Arts Center, Saturday, November 25, 210 East Main Street, El Cojon. 619-440-2277 or 888-386-8497

Chave Alberstele: East County Parforming Arts Center, Wildnesday, November 29, 210 East Main Street, El Cajon. 619-440-2277 or 886-386-8497

DECEMBER

Poul Anker East County Performing Arts Center, Tuesday, December 5, 210 East Main Street, El Cajon, 619-440-2277 or 888-386-8497. Ivon Lies, Leille Pinheiro, and Ed Motte: East County Performing Arts Center, Thursday, October 12, 210 East





Friday & Saturday, June 16 & 17 • 9 pm-1 am • No Cover JAIME VALLE &

by: High Tea 2-5 pm • Fri. & Sat.: Ping





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FRIDAY, JUNE 16 Estabrook's Hurt 3rd World Citizen **Shitgiveits Tragic Ritual**

SATURDAY JUNE 17 **UK Wongs Pharoahs** Ten Auto Radio

THURSDAY, JUNE 22 Zerosickzero 20/20 Blind **VIII Fraud**

Neurotones

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Ringo Starr & His

All Starr Band

Sunday & Monday, June 25 & 26

Kathy Mattea

Asleep At The Wheel *

Hours

The Mickey Hart Band

Concert Line (619) 523-1010 Dinner show packages available.

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Mickey Hart Band

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Thursday, June 99 + 7:30

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& Luna Negra Di a Krali Charge by phone (619) 220-TDCS

Dan Fogelberg

dec Adv 12 • 7:30

Collin Raye/ Patty Loveless

Los Lobos

Boz Scaggs

Lyle Lovett

Sunday, July 23 + 8:00

Indigo Girls

Art Garfunkel

Joan Armatrading



Sonny Rollins

Dwight Yoakam

Peter White

Keiko Matsui

Sergio Mendes

& Brasil 2000

Spyro Gyra/

David Benoit

John Lee Hooker

Sandra Bernhard



* *



9

Richard Jeni/ Victoria Jackson

Junior Brown/ Del McCoury Band Peter Frampton

*

Rick Springfield

Harry Belafonte

Ladysmith Black

Manhattan Transfer

Acoustic Alchemy

Big Bad Voodoo Daddy

Rickie Lee Jones

George Benson

Brian Wilson

Keb' Mo'

America

Mambazo

Chia go

Dave Koz/

SHELTER ISLAND DRIVE

1

UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, call 619-235-3000, ext. 261, night or day by 5:00 p.m., Friday, the week prior to publication. Fax information to 619-881-2401 or e-

Asylume 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 Love: DJs Gornez, Quicksilver, and Duemon. Reopening June 24. Saturdays, the Hollywood Star, 1320 Fifth Avenue, downtown. 10 p.m., 21 and up. 858-350-5202.

and up. 838-330-5202.

The BK Lounger DJs Bille Kright, Jalil. Scoter, and MC WordBond spin hip-hop, reggae, dancehall, and R&B. Fridays, 9 p.m., Buffalo loe's. 600 Fifth Avenue, downtown. 619-236-1616.

Boys Night Out: Tuesdays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

619-295-4163.

The Brean Rail: Call club for nightly information. 3796 Fifth Avenue. Hillcrest. 619-298-2233.

The Gackward Seasions: DJ: Fraise, Saint, and Marrus B spin midtempo breaks, house, drum "a" bass. Fridays, Artec Bowl (the Turquoise Room), 4356-50th Street, North Park.
619-220-4944.

619-220-4944.

Club Bom Bay: Fridays, Get Your Groove On with DIs spinning Top 40, hip-hop, and house. DIs Thursdays through Saturdays at 9 p.m., Sundays at 5 p.m. 3175 India Street, midtown. 619-296-6789.

Club *80s: D/s Bryan Pollard and Richard D. Best of *80s new wave, synthpop, and new romantic. 21 and up. Thursdays, 1299 Camino del Rio South, Mission Valley (Mr. O's). 619-465-5827.

Club Elementa: Nightly clubs and DIs, call for details. 1255 University Avenue, Hillcrest. 619-296-8160. Avenue, Hillcrest. 619-296-8160.

Club Retro: D/ Dementia spins '80s, synth-pop, new romantic, new wave and darkwave. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

619-298-2233.
Coemic 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.

Gasolines DJs Rite One, Jon-E-Thin, Clay Dunsmore, and international guests spin trance and European hard house. Thursdays, 2028 Hancock Street, Mission Hills South. 21 and up. 619-687-5779

Kim's Place: Thursdays and Sundays hip-hop and old skool. 637 H Street, Chula Vista. 619-420-3321.

Ladles' Night Out: DJ Barringer. Wednesdays, Buffalo Joe's, 600 Fifth Avenue, downtown. 619-236-1616. Liquid: DIs Dave Aude, Mike Orozco Sotero, Clay Dursmore, and Eaz-One spin house and hip-hop. Fridays, E Street Alley, 191 Fourth Avenue, downtown. 619-979-9999.

Live Wires Call club for nightly information. Live Wire, 2103 El Cajon Boulevard, University Heights. 619-291-7450.

Luminal: Dis Tom King, Brendam Cahill, and Cybian spin industrial and gothic. Tuesdays, Kickers, 308 University Avenue, Hillcrest. 619-491-0400.

Margarita Rocks: Call club for nightly information. 959 Hornblend Street, Pacific Beach. 858-272-2780.

Maybems: Dls Kazy, Sandman, Tofu, and guests spin house, progressive house, and trance, Wednesdays, Margarita Rocks, 999 Hornblend Street, Pacific Beach, 858-728-1489.



BY WILLIAM CRAIN

If a band is, as so many musicians say, like a marriage, Stone Temple Pilota are a dysfunctional farmly straight out of a 12-step meeting. When singer Scott Welland's drug problems derailed plans to tour behind the band's third album, Tiny Music...Songs from the Valican Giff Shop, the rest of the band moved on and released an album as Talk Show.

Talk Show. Weiland, mearwhile, started to get his act together and released an album of his act together and released an album of his own. Both album of his weiland and his old bandmates got back together and released No. 4, a collection of stadium-pleasing hardrock tunes. Weiland still sounded like he was searching for his own vocal identity, fitting between impressions of David Bowle, Kutt Coban, Eddle

Vedder, Jim Morrison, and that guy from Alice in Chains, but he had flair. And the songs were some of the bear's best. As a statement of his work of the Smashing Pumpins' desperate sellout Machina: The Machines of Good.

But where was Weiland when the CD him should have been on the curry should have been on the curry bury Will strug problems had landed him in sill. Now, one again, sill. Now, one again, sill. Now, one again,

jail. Now, once again, STP's back together and on the road. This is what

on the road. This is what the 12-step groups call codependent behavior. Of course, grunge was always about messed-up people and self-destructive attitudes, and STP is a product of the eratification and cattles of the product of the eratification and cattles of the abunch of poseuro cashing in on the alternative bandwagen, but in though statesty managers, but not of such as the product of the p



refreshing breath of foul air. (To hear a sample of **Stone Temple Pilots**, call 619-233-9797, wait for the

prompt, then punch in ext. 4412.)

STONE TEMPLE PILOTS, Dei Mar Fair-grounds Grandstand Stage, Monday, June 19, 888-388-8497. \$25 (includes admission to the fair).

Millennium Nightclub: Call club for information. 485 Main Street, Encinitas. 888-922-5827.

Encintas. 889-922-5827.

Mothers Milk: Dit Afisher, Ramsey, and Arson spin deep funk and house. Mondays, the Flame, 3780 Park. Boulevard, San Diego. 619-295-4163.

Nightfall: DJ Robert and guests spin gothic, synthylogo, EBM, industrial, and fetish. 21 and up. Sundays, the Brass Rail, 3796-Fith Avenne, Hillcrest. 619-298-2233.

Ole Madrid: Fridays, Club Aura with DIs Matt Spencer, Tasya, Scooter, and guests spin house, hip-hop, and trance. Saturdays, 100% Ole with DIs Jose Amezcua, Joey Jiminez, and Rags

spinning global sounds. 751 Fifth Avenue, downtown. 619-557-0146

Onyx Room: Call club for nightly information. 852 Fifth Avenue, downtown. 619-235-6699. The Pentagon: Call club for nightly information. 756 Fifth Avenue, downtown. 619-233-2830.

Project Cathedral: Fourth Sunday of each month, 6 to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nutmeg, Banker's Hill. 619-220-4944.

University Avenue, Hillcrest. 619-296-8160.

619-296-8160.
Rich'n Thursdays, Club Hedonism,
D)s Ion Bishop and Mike Crosco spin house, techno, and groove. Fridays,
Go-Ge Fridays, D) Derek spin house and tribal. Saturdays, D) Derek and guests spin house and tribal. Sundays, Hot Tes Sundays, Dly Derek and Tony spin house and tribal. 1051 University Avenue, Hilkerest. 619-497-4588.

Sabbat: DJs Joe Forester, Marc Brueland, and Adam Atom. Electro, gothic, synthpop, darkwave, industrial, and fetish. Saturdays, Shooterz, 3815 30th Street, San Diego 619,574,0744

Saturday Night Fever: DJ Ryan Somers, Scott Martin, Smally Biggs, Jesse, and Matty A. spinning '70s disc and hip-hop. Saturdays, Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 619-979-9999. Sevilla: Tuesdays, Wednesdays, and Thursdays, Club Salas. Sundays, Club Brazil. 555 Fourth Avenue, downtown. 619-233-5979.

Soulfood Express: Thursdays, the Flame, 3780 Park Boulevard, San Diego, 619-295-4163. Space: Dls Kazy and Daemon spin house and trance with weekly international guests. Saturdays.









CLUB 80's FLASHBACK_TOUR

Flock of Seagulls



WANG CHUNG



Saturday. July 8 - 8:00 pm

More Concerts in the Park: Boyz II Men-6/23. Neville Brothers-6/25, Gladys Knight-7/19, LeAnn Rimes-7/29. Natalie Cole-8/10, Jethro Tull-8/29, Bill Cosby-9/2, Kenny G-9/23

Vieias Casino - The DreamCatcher Showroom Must be 21 years old with valid LD.





TICKETS ON SALE NOW!

Studio 64: DJs Jon Bishop, Jory Jimenez, Demon, and Circa. Fridays, Club Montage, 2028 Hancock Street, Mission Hills South. 619-973-9269. Therapy: D/s Brian Pollard, DV8, and Crash spin industrial, EBM, fetish, gothic, and darkwave. Fridays, the Plame, 3780 Park Boulevard, Hillcrest. 619-465-5827.

Therapy's Darkwave Garden: Goth and darkwave. 619-465-5827.

and carriers of 19-403-3627.

Tennount Call club for nightly information. Tsunami Beach Club, 802 Sixth Avenue, downtown.
619-231-9283.

Venue: DJ Random Mic spins techno, hip-hop, pop, funk, rap, and industrial. 18 and up, 9 p.m. 2700 El Cajon Boulevard, College Ares. 619-501-8368.

Volume: Dls Barry Weaver, Miles Maede, Blue 42, Smyl-e, and David spin house, trance, techno, and breaks. Wednesdays, 9 p.m., 1340 Broadway, El Cajon, 619-317-3009.

Vortex: Call club for information. 619-465-5827.

Warner Dfs 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 listing, call 619-235-2000, ext. 400, might or sky by 50 m Friday, the west prior to publication. To send workly or monthly schedules, face in June Houst at 700-780-135 m mail to Roader Music Sense; P.O. Dat 8500, San Dings Co. Sense; P.O. Sense;

North County The Alley, 421 Grand Avenue, Carlsbad. 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. Sunday, salsa, cumbia, merengue, and banda.

The Beach House, 2530 South Highway 101, Cardiff, 760-753-1321. All performances begin at 7 pm. Friday, Trio du Jour, acoustic, variety. Saturday, the Justin Brothers, acoustic. Wednesday, Semisi and Fulabula.

Wednesday, Semisi and Fishebula. Belly Up Tavera, 143 South Cedros Avenue, Solana Beach, 854-481-902. Thursday, 8.30 pm, Corebay Mouth, pop. Friday, 9.15 pm, Karl Demoir Tiny Universe, jazz, and Hugh's Review. Saturday, 3 pm, Whitey Conwell with for Tone Kings, bules. 9.15 pm, Goldfish, retro fank. Patry, and SS Memisheber. Wednesday, 8.30 pm, the Dorados, acoustic.

Boar Cross'n, 390 Grand Avenue, Carlsbad. 858-729-2989. Friday and Saturday, Local Tourist, classic rock.



BY DAVE GOOD

Time has been the best of all friends to the Williage People. Once framous in the late '70s, most of the original seate tourved again in 1997, blighing resultion shows to crowds in 1997, blighing resultion shows to crowds dropped out when the public developed a mass salergy to disco back in the '80s. I use the term 'original sestert' quite loosely, for the first Village People album was made with studio musiclaims. Models was made with studio musiclaims. Models

posed for the cover. (The cop, leather man,

soldier, cowboy, construction worker, and chief characters didn't appear until the second album.)
Village People producer Jacques Morali died years ago, but others remember that he first conceived the project when he saw costumed men dancing at 12 West in Greenwich Village. With songwitters Phil Hurtt and Peter Whitehead, Morali created tunes like "Macho

Man," "In the Navy," and
"YMCA," then peddled
the whole package to
Casablanca Records. When
the studio Village People
sales passed the 200,000
mark, Casa-blanca pressured Morali to come up with a real group that

could tour. The new group's

The new group's first separations was not a seporter that they were so bed that he fired them all except for Vetor William and these platinum and in 1978, they were chosen blood Group of the Year or allibourd's intended so the platinum and in 1978, they were chosen blood Group of the Year or allibourd's intended so the Property of the Year or allibourd's intended so the Year of the Year of allibourd's intended so the Year of Y

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Friday. 8 pm, Winterhawk, alternative country, pop, blues, and rock. Saturday, 8 pm, Eve Selis, rock.

Bub's Whinkey Dive, 301 Pier View Way, Oceanside. 760-757-8UBS. Friday, Diamond in the Rough, classic rock. Saturday, Cez Jacuzzi, rock.

The Calypso Cafe, 576 North Highway 101, Encinitas. 760-632-8252. Thursday, Doug Randall, and friends. Friday, Media Luna, Flamenco. Saturday, Bad Medicine, R&B. Sunday, the Calypso Jazz Band,

Latin jazz. Monday, the Hot Club of San Diego, pop. Tuesday, Jack Tempchin. Wednesday, Media Luna. The Camelot Inn, 887 San Marcos Boulevard, San Marcos. 760-744-1332. Friday, the Strange Woods. Saturday, Gene Warren, folk.

Saturday, Gene Warren, Iolk.

Carvers, 11940 Bernardo Plaza Drive,
Rancho Bernardo. 858-566-2400.

Friday, call club for information.

Saturday, Nighthawk, rock and roll.

10:30 pm. James Harmon, blues. Friday, 12:30 pm. Mersachi Del Mar. 6 pm to 5:30 pm. Mersachi pol. Mar. 6 pm to 10 pm. Berdertown. rock. Saturday, 3 pm to 5:30 pm, the Billy Watone Band. 6 pm to 10 pm. Giemboyaya, funk, blues, reggat. Study, 2 pm to 100 pm, to 100 Crabby Bob's Seafood Grill, 2434 Vista Way, Oceanside. 760-721-7222 Friday, Ed Burtenett. Saturday. Heartland, classic rock. Coyote Ber and Grill, 300 Carlsbud Village Drive, Carlsbad. 760-729-4695. Thursday, 5:45 pm to 7:15 pm, the Billy Watson Band, 7:30 pm to

Friday and Saturday, Footloose, rock and roll.

Epasote, 1555 Camino Del Mar (in the Del Mar Plaza), Del Mar. 858-259 9966. Wednesday, Quiet Storm, jazz and blues.

Pirchouse 215, 215 North Coast Highway, Oceanside. 760-433-4683. Call club for information.

The 2000 Del Mar Fair Presents:



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June 17

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o order tickets, call the Belly Up after 12 noon: 858-481-8140 Ill shows available from Belly Up or Ticketmaster: 619-220-TIXS or order tickets online at: www.ticketmaster.com

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JUNE 15 THROUGH JULY 4, 2008

Pagerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Full Xposure, classic rock. Friday and Saturday, Detroit Underground, rock and roll.

Hennessey's Tavern, 2777 Roosevelt Street, Carlsbad. 760-729-6951. Friday, Siletto, rock. Saturday, the Urban Gypsys, blues.

Urban Gypys, blues.
The Kraken, 2531 Old Highway 101,
Cardiff. 760-436-6483. Thursday, Jeff
Moore and the Wisthdoctors, rock,
blues. Friday, the Bill Magne Blues
Band. Saturday, Serious Guiss, classic
rock. Wednesday, Josing Balance,
Blockheads, and Slumpbuster.

La Casa del Zorre, 3445 Yaqui Pass Road, Borrego Spring, 760-767-5323. Fox Den: Thursday, and Sunday through Wednesday, 7 pm to 11 pm. Stere Albarez, classical piano. Frindy, Rickey Woodard and the Ion Mayer Trio, jazz. Saturday, the All New Classics, rock.

La Costa Coffee Rosating Co., 6965 El Camino Real, Suite 208, La Costa. 760-438-8160. Music hours are 7 pm to 10 pm. Friday, Calima, Flamenco duo. Saturday, Brian Brackin,

La Costa Tournament of Champt Loungs, La Costa Resort and Spa, Costa Del Mar Road, Carlabad. 760-438-9111. Friday, Fingertips. Saturday, Pacific Brass and Electric,

McCabe's Beach Club, 1145 South Tremont, Oceanside. 760-439-6646. Call club for information.

Milkry's Coffeehouse, 12222 Poway Road, Poway: 858-486-5540. Acoustic/folk music nightly, call club for information.

for information.

Miracles Cafe, 1953 San Elijo Avenue,
Cardiff. 760-943-7924. Friday.
7:30 pm to 10:30 pm, Willie Dec, R&B.
Saturday, Lisa & Neal, contemporary
classics. Sunday, 10 am to 1 pm.
Jordano, Flamenco.

Jordano, Flamenco.

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos.
760-744-2112. Thursday, 6:30 pm to 8:30 pm, Tory Lasley, South American jazz. Friday, 7:30 pm to 10:30 pm, A Second Wind, jazz.

Second Wind, jazz.

The Naked Bean, 520 Hacienda (near Islands in the Food for Less shopping center), Vista, 760-639-5282. Friday.
7 pm to 10 pm, open mike featuring Craig Sherman, acoustic.

Craig oserman, acoduli, 300 Carlabad Village Drive, Carlabad, 760-729-4131. Thurnday, in the carousel, 6:30 pm, the Cradit Union, big band, Friday, 6 pm, the Traille Part Poppas, 10:30 pm, the Revelations, reggar, Saturday, 730 pm, Steve Oliver, jazz. Sunday, El Jardin.

North County Sports Dome, 680 West San Marcos Boulevard, San Marcos, 760-744-4120. Saturday, Lajurid Blue, pop rock, Sunday, salsa, cumbia merengue, and banda.

Poway Grill & Spirits, 12735 Poway Road, Poway. 858-748-7296. Friday, Liquid Blue, pop rock.

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 858-748-1617. Friday and Saturday, Char Carroll and the Durango Band, country.

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Foodsh. Tuesday, Mix Mob and Too
Ruide.

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday and Friday, Tomcat Courtney and the Blues Dusters, blues.

858-534-2311. Music is alternative/rock. Saturday, Ida, His Name Is Alive, and the Straight A's.

The Creecest Shores Grill (stop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla Shores Drive, La Jolla 858-459-0541. Music is jazz unless otherwise noted. Thursday, 7:30 pm to 10:30 pm, the Carl Evans Jr. Trics. Friday and

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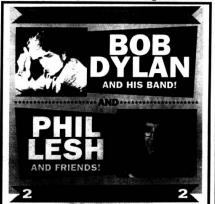
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Dream Street, 2228 Bacon Street, Ocean Beach. 619-222-8131. All shows start at 8 pm. Thursday, On

8847. Saturday, si Irish folk.

La Scala, 1101 Scott Street, Point Loma. 619-224-2272. Saturday, 7 pm to 10:30 pm, Peggy Claire, classic jazz

Margarita Rocks, 959 Hornblend Street, Pacific Beach. 858-272-2780 Call club for information.

Moondoggles, 832 Garnet Avenue, Pacific Beach, 858-483-6550. Friday

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San Diego

Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Friday, 5:30 pm, the Jaime Valle Bob Magnusson Duo, Brazilian-Latin jazz.

The Bohla Belle Crules, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 858-559-7779. Departs 6:30 pm. Friday, B Natural. Saturday, the Nutle Blues.

the Nude Blues.

Blarney Stone Pub, 5617 Balboa
Avenue, Clairemont. 858-279-2033
Wednesday, 8:30 pm to midnight,
Heel Stone, Celtic and Irish folk.

The Blue Agave, 6608 Mission Gorge Road, San Diego. 619-521-3194. Call club for information.

The Bred., 6949 El Cajon Boulevard., College Area. 619-464-9945. Music is rock/alternative unless otherwise noted. Friday, ASD, the Kernel, and Brothers From Another Planet. Saturday, Zero Sick Zero, Day of Reckoning, and Grind.

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Curries & Bugles, 4263 Taylor Street. San Diego. 619-298-9361. Friday, 7 pm to 10 pm, Celie Lawley, blues, bluegrass, and rock. Sunday, 4 pm to 7 pm, the Joe Marillo Trio, jazz.

Etta's Place, 6179 University Avenue (at College and University). 619-582-6730. Friday and Saturday, 9 pm, live rock and blues. Sunday, 4 pm to 8 pm live blues.

String Submarine Band. Humphrey's, Half Moon Inn, 2241 Shelter Island Orive, Shelter Island. 619-224-3577. The Casablanca Lounge: Thursday, Fee Seits, rock, Friday, Roggié Smith and Perssel for Time, jazz. Sastrday, the Jory Bowen Band, blues. Sunday, the Larry Mitchell Band, Jazz. Twesday, Fee Seits. Wednesday, Cornejo's Quintet, Latin jazz.

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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. Thursday, live music. Friday. Evans.

0437. Music is acoustic/folk unless otherwise noted. Friday, 7 pm to 10 pm, Rainedda, classic jazz. Staurday, 8 pm to 9:30 pm, Swaseri, world beat, 9:30 pm to 11 pm, the Secret Life of Mary Leary, Monday, 8 pm to 10 pm, open mike. Tuesday, 8 pm to 10 pm, Sir Kippy Maris, violinist. Wednesday, 8 pm to 10 pm to 10 pm.

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Roole O'Grady's, 3402 Adams Avenue, Normal Heights. 619-28-7666. Friday, the Ideas, rock and r Saturday, Girlfriend Rocks.

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Terrs, on Vermont, one block north
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To Leo's Lounge, 5302 Napa Street (at Morena Boulevard), Bay Park. 619-542-1462. Thursday, Hor Red Lincoln, rockabilly/swing, Friday, Powerthud. Saturday, Buddy Blue an Todd Stedman and the Fat Tones. Wednesday, Martha's Kitchen.

Top of the Cove, 1216 Prospect Avenue, La Jolla. 858-454-7779. Friday and Saturday, 7:30 pm, Marv Paymer, contemporary.











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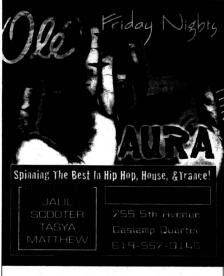
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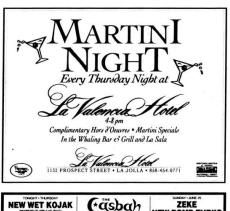
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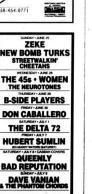
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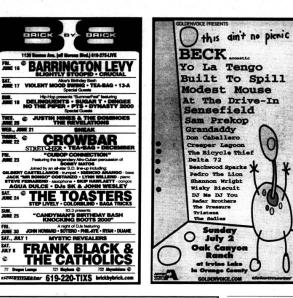
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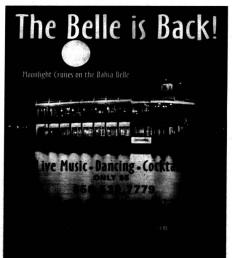
Robert Water 1 John Congress, Gbold-Patrick's II, 428 F Street, doventown. 619-233-3077. Thursday the Billy Seward Band. Pricksy, the Buck Wilsh Band, blues. Saturday, Family Styla, rock. Sunday, Red Lans Rocks, rock. Monday, the Shake, but wring, Tuesday, Jenny Visu and the Blue Allstars. Wednesday, Blue Four. mtegon, 756 Fifth Avenue, own, 619-233-2830. Call club Saturday, 5:30 pm to 12:30 am, Jame Parriah, Sunday through Wednesday, John Cain.

10:30 pm, 10:10.30 pm, Glenn Kramer. Friey and Saturday, 6:30 pm to 10:30 pm, and Saturday, 6:30 pm to 10:30 pm, the Chris Cenn Jazz Due. Monday through Wednesday, 6:30 pm to 10:30 pm, Im Chris Cenn Jazz Due. Monday through Wednesday, 6:30 pm to 10:30 pm, Im to 10:30 www.xtramile.com South Bay/Coronado Radfals, 731 Fifth Avenue, San Diego 619-234-7226. Music plays from 9 pm o1 am. Friday and Saturday, Ruby and the Rad Hots, swingsin blues. Rack Bettom, 401 G Street, Gaslamp. 619-231-7000. Friday, Nova, Latin jazz. Saturday, Dajam Band. Busen Glorus Restaurant, 4110
Bonits Road, Bonits. 619-475-2660.
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Eliand Saloon, 104 Orange Avenue, Coronado, 619-435-3456. Thursday open-mike blues jam. Friday, Blind Luck, rock. Saturday, Sweet Blue Onion, blues.

Janie's Cocktalle, 656 E Street, Chula Vista. 619-420-9951. Friday and Saturday, the Hot Heads, rock, R&B.

Thursday, the Tribe of Judah Friday, Conformation, Saturday, the Irid Porad, Synday, regge sim session. Leav's Cormondo Boy Rosert, 4000 Coronado Boy Rosed, Coronado. 619-624-6000. Crys Lounger Friday, 8 pm to midnight. Prife & Allen, size Saturday, 8:30 pm to 12:30 am. Chris Conner's Jazz Trie featuring Calif Eclors and Mindell Lowe. Saturday, 6:20 pm to 11 pm. Kemau Kemputia solo piano.

McP's Irish Pub and Grill, 1107
Orange Avenue, Coronado. 619-4355280. Thursday, Bad Medicine, blues,
Tock. Friday, the Offbean, rock.
Saturday, Tomcat Courtney and the
Blues Dutters, blues. Sunday, Four
Way Street, acoustic. Monday, Ron's

Online

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Pennile's, 9143 Campo Road, Spring Valley, 619-698-2204. All music is rock and roll unless otherwise noted. Friday and Saturday, Baby Delsox.

East County

Blue Haven Cocktall Lounge, 618 E Street, Chula Vista. 619-422-5616. Friday and Saturday, Rising Star, pop,

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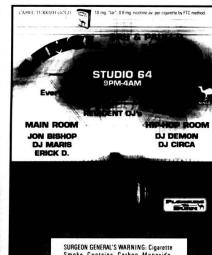
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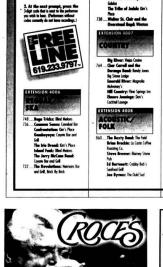
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The Billy Seward Band:

Bor and Gell 947The Bill Magae Mores Bands The Linken, The Gordon Biorsch



The Big Kehuna — Two industrial-lubricant salesmen and a junior account in a hospitality suite in Wichita. In three acts. Kevin Spacey's automatic-pilot smugness and snideness underline the staginess of the piece. Danny DeVito minimizes, doesn't eliminate, the problem. And Peter Facinelli sounds as if he wants to And Peter Facinells sounds as it he wants to be Tom Cruise, and certainly looks as if he wants to be — ca. Gecktail — during a brief bartending fantasy. Written (from his own play) by Roger Rueff: directed by John Swanbeck. 2000. • (GROSSMONT TROLLEY; LA JOLIA YILLAGE; LA PALOMA)

(KEN, 6/15)

Big Momman's House — Martin Lawrence as a schosing Fill undercover agent, directed by Raja Gouell, (CAMEL MOUTHER, CAROUSE, CORISMA 6: 6. CORISMA STAR 10. C

Bossa Neva — Breezy Brazilian romanism, comedy, a price of fluff, a mere way, beginning with travelegue shots of Boria, beginning with travelegue shots of Boria and the state of the state

Wild Child, Two English Girls, The Story of Adele H., The Green Room. But then again Antoni C Fagunes (Antonio Fagunes), this is not the Bruno Barreto of A Show of Force and Four Days in Sphember, either. Antonio Fagundes, Alexandre Borges, Debora Bloch, Stephen Tobolowsky, 2000.

Boys and Qiris — College romance with Freddie Prinze, Jr., and Claire Forlani, directed by Robert Iscove. (CARMEL MOUNTAIN; CINEMA STAR GALAXY; DEL

MAR HIGHLANDS; FASHON WALLEY 18; CAROSSHORT TROLLEY: HAZARD CIBHTER 7; MISSION VALLEY 20; OCEANSIDE 18; PALM PROMEHADO 24; PLAZA CHESMAS; PARROMAY PLAZA 18; COMAY 10; RANCHO SAN DIRGO 15 SAN MARCOS 18; SWIETWATER 9; TOWN

Contor Stage — Nicholas Hytner directs a cast of newcomers in a story of aspiring

The Color of Paradles — Iranian filmmaker Majid Majidi's entry into the world of a blind boy, a trimph of humility and empathy. The boy's openiess to the world around him in contrast to his father's insulation from it is a constant them: the soundirack, in one instance, quests down to just the distant britcall that brings a private mile to the boy's face while he father is a mile to the boy's face while he father is smile to the boy's face while his father is cought up in disciplibinities, completely obbrious to his child's source of delight. Which of them is shird! Which is more diver? A smight ruth, smply illustrated, and the shirt which is more diver? A smight ruth, smply illustrated, in the shirt with the shirt was diversely the shird with the shirt was diversely and the shirt was diversely and the shirt was diversely as well as stream, a field of grain, widdliborers. Majori upholish the unfathemable humanist tradition in science (marvelus) face on the shirt was diversely as the shirt was diversely as the shirt was diversely as the shirt was a shirt was blind boy, the sullen father, the crink granny), but he does so with enormo formal precision, besides, and poetic imagination (the rising fog bank that signals the ebb of life). Like the same signals the ebb of life). Like the same director's Challerin of Hawne, like I afar Panshi's The White Balloon from the same spot on the map, this is a move about children, but quite unlike those others, it is not also for them. There is no pair of sneakers, no goldfish, no tangble reward, at the finish line — not in this world, anyway, 1999. anyway. 1999. ★★★★ (HILLCREST CINEMAS)

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Calendar MOVIES

Crosspher — Didactic, moralistic, blaringly metaphorical character study of a would-be serious writer who loses hissnelf in the job of a casis of ealer. (Fertile ground for a form of the company of the inscrutably controlled, submerged, undernonstrative in the lead role. With Gina McKee, Alex Kingston, Kate Hardie, Alexander Morton, written by Paul Mayersberg; directed by Mike Hodges, 2000.

* * (COVE: FLOWER HILL CINEMAS)

Now

Dinneasur — Godzilla meets Barney. Or in a word, Andar, a dino orphan naised by a gen and instilled with family when and gen and instilled with family when and did the special ever did the special every did stalling, which have not the special every did stalling, with the voices between the special every did stalling, with the voices between the special every did stalling with the voices between the special every did stalling th Leighton. 2000. * (CARMEL MOUNTAIN; CAROUSEL CINEMA 6;

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WHITE-KNUCKLE RIDE

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NICOLAS CASE

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Grand of Grand Park

Enat-West — Old-fashioned women's picture, true in spirit to the period in which it is set, cuntreed around the duttill Piench. Stalin's limited time offer of repartitation, post-WHI. Once the couple (plus their small son, for whom the movie has little time) are scurely behind the Iron Curtain, the Soviet welcoming committee is free to show its true shade of reft. "Ninerp percent show its true shade of red: "Ninety percer of returning Russians are imperialist spies" — and are accordingly shot dead o the spot or shipped off to the gulag. The heroine is spared only because her husband, a medical man, merits special husband, a medical man, merits special consideration one dismarl boron in a communal spartness in Kiev. (A stilling and the stilling of the st all very French, "remarka hand-line Fari-member: The anti-Communist film somehow seems no longer as sporting, as visualisating, as crossing, as in the days invalidating, as crossing, as in the days more designed to the companies of the companies forcing to the companies of the companies forcing the companies of the companies the companies of the companies of the companies price the beams of some raticly domestic sport the beams of some raticly domestic poorly, and the larger bonus of one of the world's superme actresses, Sandrine Bonnauer. With Oleg Menchikow, Serguei Contract With Oleg Menchikow, Serguei directed by Regis Marginer. 1999.

Erin Brockovich - Ostensibly this has to do with a factual water-contamination case not unlike that of A Civil Action. But more not unlike that of A Golf Active. But more centrally and essentially, it has to do with Julia Roberts's hitherto unnotice books, which are purded up, pressed together, and pupped out — where dal there come continued to the continued of the continued to the cont split from the spiritual to the material: seven digits' worth.) And oh yes, it bears repeating: her boobs. All of which will no





doubt be totally acceptable to the viewe

protagonist and to soak up the vicarious flattery. Albert Finney, as the obligatory

Fantacia 2000 - Update of the 1940

Fentale 2000 — Update of the 1940 Disney film, matching animation to music. (CARMEL MOUNTAIN, CHEMA STAR 13, FASHON CENTRY, VALLEY 18, GASAMP 15, RODSSMON CENTRY, LA JOLAY VILLAGE; MISSION VALLEY 20; OCLANSIOE, 18, PANN PROMEMORE 27, PARNINKY PAZA 18, RANCHO SAW DIGGO 15; SAM MARCOS, 18; TOWN SQUARE 14; WEGAND PLAZA, FROM 6/16)

Frequency — Typical time-travel brain twister, with a mere ham radio serving as time machine, enabling a thirty-somethin New York cop to converse with his late flattery, Albert Finner, as the obligatory attorney (Le, necessary well on the case, is storney (Le, necessary well on the case, is storney (Le, necessary well on the case, is bumiliatingly subordinated to Roberts.) Director Steven Socketergh, too, while he oversees some fine this to clack yugh, and the contract some fine this case, the case of the contract flatter for the contract flatter, and the storney of Sight. This is charge with in The Limey and Out of Sight. This is contract for the contract flatter, and the contract flatter flatter, and the contract flatter f

Boys and Girls

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 intervening events to save his father from the fire that killed him, but that change brings about another change: the murder of his mother. Why? What was different! What to do show it? In the fersite recipion of What to do about it? In the frantic action of

The General - The image of rural American landscapes and buildings — plain, flat, hard-edged, like Keaton's face praint, int, native cuges, take x-eaton's stace— provides a solid, sober backdrop to the misadventures of a Confederate Army reject who rescues a hijacked train from a Union raiding party. It's one of the funnier Keaton comedies, but you still might feel that applause, rather than laughter, is more often the appropriate response to Keaton's



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Disneyland

The Flintstones in Viva Rock
Vagas — Live-action sequel (prequel,
really: Fred and Barney meet Wilma and
Betty, and a little green man from outer
space visits Earth to observe), with an allnew, B-team cast of Mark Addy, Stephen
Baldwin, Kristen Johnston, and Jane
Kristen Live Child Jane Krakowski, plus Joan Collins as a "guest star" in place of Elizabeth Taylor, Not worth the bother. Theirs or ours. Directed OLUPTUOUS! EXHILARATING hamlet HILLCREST

Cladiator — Rome's greatest general, Maximus, reduced to a slave (Minimus, that would be), then resurrected as a star of 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 blue-rinsed and butter-basied photography. here, jerk ballucinatory "show-motion, time-lapse clouds, music-video-supic derass carens, Jackson Pollock dribbies and sprays of gore — and no clouds of the properties of the properties of Crowe, Joqualin Phorenia, Connie Nielsen, Richard Harris, Derek Jacobi, Djimon Houssou, and Oliver Reed, directed by Ridley Scott. 2000. — (CARMEL, MOMOTAN.—DEMA LTM 10). — (CARMEL, MOMOTAN.—DE

GROSSMONT TROLLEY: HAZARD CENTER 7 LA JOLLA 12: MIRA MESA 7: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10: SAN MARCOS 18: SWEETWATER 9: TOWN SQUARE 14: WIEGAND PLAZA)

3:12 A.M.

Qone in Stxty Seconds — Big-budget re-do of the 1974 car-theft sleeper, starring Nicolas Cage and Angelina Jolie, directed by Dominic Sena.

by Dominic Sens. (CAMEL MONTAINE CAPIDAR 6; CAMEL MONTAINE CAPIDAR 6; CHAMEL STAR GULANY, CORMAN STAR 15; CHAMEL STAR GULANY, CORMAN STAR 15; CHAMEL STAR 16; DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; VILLAGE; WIEGAND PLAZA)

Groove — Greg Harrison's ensemble piece about an all-night rave in a San Francisco warehouse. (HILLCREST CINEMAS, FROM 6/16)

Hamlet - Michael Almereyda's moder day treatment of the Shakespeare tragedy, with Ethan Hawke, Kyle MacLachlan, Bill Murray, Julia Stiles. (HILLCREST CINEMAS)

I Dreamed of Africa - "1" is Kuki 1 Drasmed of Africa — "I" is Kuki Gallmann, divorce, single mon, car crash-survivor (and later memorist), who gives up la doler vita in Italy for a new life in Kenya. The filmmakers, meanwhile, were dreaming more Of Out of Africa, but they can match it only in topography and wildlife. Short-winded, stunted, unshaped scenes create an emotional desert en route



to two large stagnant pools of tears. With Kim Basinger, Vincent Perez, Eva Marie Saint, and Liam Aiken; directed by Hugh Hudson. 2000. * (HAZARD CENTER 7)

Love and Backetball — The slant is heavily toward love, but the lovers — next-door neighbors since elementary school — have no personalities other than as

ballplayer, the scouting report would read, "Slow afoot, with limited mobility and telegraphed moves." Christine Dunford has the right attitude in the small part of the USC women's coach, and Erika Ringor looks good, too, in the slightly larger one of a rival point guard. With Sansa Lathan, Omar Epps, Dennis Haysbert, Alfre Woodard, Debbi Morgan, written and directed by Gina Prince-Bythewood, 2000.

Minelon: Impossible II — It was perhaps understandable, after the barbs from critics and stand-up comics alike over the plotline of the previous entry (not so much unfollowable at unswallowable), that the series might want to make a fresh start under another director! John Wooi in place of the billious Brian De Palma, It was received to the content of the machine of the plants and the plants and the plants are the plants are the plants are the plants and the plants are the plants a perhaps less understandable to pick one who has a style so radically different, so Hong Kong: the circling and swooping cameras, the continual down-shifts into



SMART, SEXY AND LY ENTERTAINING! IT MESMERIZES FROM AN ELEGANT JEWEL UTTERLY UNPREDICTABLE. A delicious silken minefield of a movie CLIVE OWEN IS RIVETING. HE IS AS HARD FOR THE AUDIENCE TO RESIST AS IN THE FILM. OPPOSITES ATTACK FRIDAY! CLASSIA WALLES ON THE COLUMN TO CROUPIER

sparks, the firing of handgums while sliding across the floor or diving through the air. And it is still less understandable to have picked one who, in the plottine of his own simple, and utter stupidity if anything, he here surpasses it. Or at least the repeated black-face gimmich—whereby an actor who is unmistakably Tom Cruice (for cample) will sudderly peel off his mask in one clean computer generated wipe, and the still dispersion of the sum of the control of the still dispersion of the sum of the still dispersion of the sum of t

altogether — surpasses the stupidity of the surgically swapped faces of Face/Off. And who can care whether these two stupidities, who can care whether these two stupidities, put together, add up to a Personal Obsession or a Pet Themef With Thatles, Newton, Dougray Scott, Ving Rhames, Andhort Lopkins, Challes, Challes, Challes, Ching Ma, Ching As Star Gadavy, Crimian Safa 10: CHINAM, STAR GALAY, CRIMIAN STAR 10: CHINAM, STAR CHINAM, CHINAM

CENTER 7; CA JOLLA 12: MIRA MESA 7; MISSR VALLEY 20: OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; PLAZA CINEMAS: POWAY 10: RAMONA TWIN; RANCHO SAN DIEGO 15: SAN MARCOS 18: SOUTH BAY DRIVE IN; STUDIO 3 CINEMAS, SWEETWATER 9; TOWN SQUARE 14)

Return to Me — The lifeless widower of Return to Mo — The lifeles widower of a beard door happens to meet and fall for the recipient, a waitress in an Italian-irish restaurant in metropolitan Chesia (Various ractions: "What was God thinking!" "Wood: "Manu mail") ever nazalay, ever nazalay, ever nazalay, ever nazalay pambo, sayal Lifetined Duchowy, Minine Driver, Carroll O'Connor, Robert Loggia, David Alan Grier, James Belushi, and Bonnie Hunt: directed and co-written by Hunt. 2000. ● (GASLAMP 15)

The Road to El Dorado — Animated feature from DreamWorks (with a brief Jowe tribute as a nod to Big Gird. For Spielberg). Kevin Kline sounds like Kevin Kline, Kenneth Branagh (i.e., very British), Rosie Ferze sounds like a thorn in Spanish Haflem, and the songs by Elion John and Tim Rice (Tlook out, New World, here we come./ Brave, intrepid, and then some!") sound like "Philadelphia Freedom," with a sound like "Philadelphia Freedom," with a Latin precussion unit. None of this soundaright for a picaresque buddy picture (in the like a conticous execution of the Hope-Crosby "Roud" movietal jabout a pair of the picture of the picture of the picture of the horizontary of the picture of the picture of the horizontary of the picture of the picture of the horizontary of the picture of the picture of the line gentrance to the hidden city is pretty well down the hasty cut from it is a must like the picture of the picture of the picture of the assumed to be automatically fredering a saumed to be automatically fredering the picture of the picture of the saumed to be automatically fredering the picture of the e formulaic funny business is apparent umed to be automatically freshened in the mouths of cartoon characters, but the absence of flesh-and-bone actors only serves to draw attention to the formula. (HARBOR DRIVE IN)

Road Trip — Youth comedy with Beckin Meyer, Seann William Scott, Amy Smart, and Tom Green, directed by Todd Phillips, (FASION VALEY 18, GROSSMON TROLLEY, LA DOLLEY, LA DOLLEY,

Purchase tickets by phone or online for the following theaters:

SEX CHANGES EVERYTHING

Romeo Must Die — Veteran cameraman Andrzej Barkovisk, who has worked often for old sobersides Sidney Lumet (Prince of the City, The Vendict, Damid, etc.), makes his directorial debut with this martial-arts flapdoodle. A career step down, let Li, Aaliyah, Delroy, Lindo, Isaah Washington, Russell Wong, 2000.

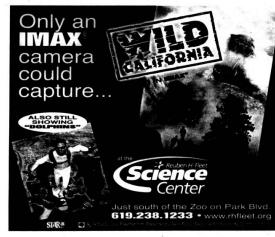
— (Cindon S Jin B. O, COULT)

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 Virtam buddy for opening fire on a crowd of protesters outside the American embassy in Yemen, and Golash a State Department bad goy who, by the eventual exception of the control of

Bruce Greenwood, Ben Kingsley, Anne Archer; directed by William Friedkin. 2000 • (CINEMA STAR 6; UA HORTON PLAZA 14)

Screwed — A kidnapping comedy that will not be confused with the work of the Coen brothers, (You know it às "d'ark" comedy because of the requisite dog abuse. The one compensation is the presence of Elaine Stritch, a trouper who can do a low with a line. (Watch how, through clenched test), he wigh he filly around "Find my cash.") But the price to be paid a hearing.





MI @



REINVENTING FILM SCHOOL IN THE HEART OF HOLLYWOOD

Shaft — The black private eye of Gordon Parks's 1971 action film is brought into the present day; with Samuel L. Jackson; directed by John Singleton. CARMEL MOUNTAIN: CINEMA STAR 10: CINEMA STAR 13: CINERAMA 6: DEL MAR HIGHLANDS FASHION VALLEY 18: GROSSMONT TROLLEY: HAZARD CENTER 7; LA JOLLA 12; MIRA MESA 7 MASSION VALLEY 20: OCEANSIDE 16; PARAM MISSION VALLEY 20: OCEANSIDE 16; PARAM PROMENADE 24; PARINVAY PEAZA 18: POWAY 10: RANCHO SAN DEGOG 15: SAN MARCOS 18; SOUTH BAY DRIVE IN: SWEETWATER 9: TOWN SQUARE 14: UA HORTON PLAZA 14; FROM 6/16)

martial-arts master, member of the Imperial Guard in the Forbidden City, travels to Carson City, Nevada, to retrieve the abducted Princess Pei Pei. (Local pronunciation: "Princess Pee Pee." Local pronunciation of the master's name, Choi pronunciation of the master's name, Chor Wang: "John Wayne.") Jackie Chan has a new supply of props to play with — tomahawks, antlers, a horseshoe, etc. but he lacks a supply of wit to go with it. Unless your idea of wit is a 19th-century



American Indian saying of his peace pipe.
"This is some powerful shit." With Owen
Wilson, Lucy Liu, Xander Berkeley;
directed by Tom Dey. 2000.

© [CARNEL MOUNTAIN, CAROUSEL CINEMA 6].

INEMA STAR 13; CINERAMA 6: DEL MAR HIGHLANDS: FASHION VALLEY 18: GRO CENTER: LA JOLLA 12: MIRA MESA 7: MISSION POWAY 10: RANCHO SAN DIEGO 15: SAN MARCOS 18: SOUTH BAY DRIVE IN: STUDIO 3 CINEMAS: SWEETWATER 9, TOWN SQUARE 14: UA HORTON PLAZA 14; WIEGAND PLAZA

has happened in the interim, botto or, screen and off it, for Allen to revert to the carefree spirit of his first directing effort, Take the Money and Run, though it is possible for him to revert to the genre. And it is something of a "stretch" (as they say). after the succession of writers, college professors, film directors, etc., that he has

enacted in recent times, for him to take on a role so much farther removed from his public persons. Numely the role of a low-burshing holds to the role of a low-burshing holds to the reference to the role of th relaxed, offhand quality of his acting here reased, ofmain quality of ms acting nere, as well as of his writing and his directing, signals a triumph of the "artist" in him. A triumph of the illusionist, the fictionist. With Tracey Ullman, Hugh Grant, Elaine

enacted in recent times, for him to take on

May. 2000.

*** (FASHION VALLEY 18; FLOWER HILL
CINEMAS; GASLAMP 15; HAZARD CENTER 7;
LA JOLLA 12)

Sunset Boulevard — Typically trashy Hollywood "exposé" about a gullible corruptible writer who is snared by a movi queen, a quarter-century past her prime, hidden away with her delusions and her

Than A.E. - Animated science fiction, with the voices of Matt Damon, Bill Pullman, Drew Barrymore, and Nathan Lane, directed by Don Bluth and Gary

Goldman. (CARMEL MOUNTAIN; CINEMA STAR 6; CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; DEL MAR HIGHLANDS; FASHION

VALLEY 18: GROSSMONT CENTER; HARBOR DRIVE IN: LA JOLLA 12: MISSION VALLEY 20; PALM PROMENADE 24: PARKWAY PLAZA 18: PLAZA CINEMAS: POWAY 10: SAN MARCOS 18: STAR: SWEETWATER 9: TOWN SQUARE 14: UA IORTON PLAZA 14: WIFGAND PLAZA FROM 6/16)

28 Days — Four weeks in rehab: laughs, tears, quips, platitudes, and Sandra Bullo. Or Sandra Bully, for all the chance that anyone else has. Viggo Mortensen, Dominis West, Steve Buscemi, Elizabeth Perkins; directed by Betty Thomas. 2000. CINEMA STAR 6)

U-671 - A leaky old U.S. sardine car

"She's old, but she'll hold") is dispatched on a special-ops mission to swipe the Enigma Code Machine from a disabled U-Enigma Code Machine from a disabled U-boat, but the commandoe rid up with the entire German submarine on their hands, plus a German destroyer on their tails. Old-time WWII adventure in the new-fangled pumped up and frenzied style. The puglistic camera keeps charging at the actors' chests, harmering them in the jaw, looking them in a slinch — and the actors all look as if they are straining to lift a five hundred-pound barbell, their eyes poppir hundred-pound barbell, their eyes popping veins bulging, sweat streaming. Matthew McConaughey, Bill Paxton, Harvey Keitel, Ion Bon Iovi, Jake Weber; directed by

Oriathan Mostow, 2000. ★ (CINEMA STAR 6; GASLAMP 15; LA JOLLA 12; PARKWAY PLAZA 18; SAN MARCOS 18, VOGUE)

Up at the Villa — W. Somerset Maugham in his famous potboiling mode: upper-crust Brits, an American Jew, and an Austrian refugee in Italy in the darkening days before WWII. A moral crisis, coupled with a ready-to-pounce Black Shirt, follows

SOUTH BAY

CHULA VISTA

Editor and Screenwriter, an unusual combination in movies, but perfectly usual Woods and an almost unr in the movies of Philip Haas. With Derek Jacobi, James Fox, Jeremy Davies. 2000.

The Virgin Suicides - Set in Mich in the mid-Seventies (where they teach Henry James's Portrait of a Lady to high schoolers!), this tells of the extreme form protest taken by the five blond Lisbon

5:45) 8:00, 10:05; Boys and Girls (PG-13)

\$43 880, 100% Boys and summary.
Firs Sun (1215, 2915 500, 715, 940, Mon. Thu (1215, 290, 500) 715, 940, Shaft (1617, Thu (1115, 130, 130) 600, 820, 1040; Fartasia 2000 (1677, Sun. (1045), 1040; Fartasia 2000 (1677, Sun. (1045), 1040) Fin. Sun. (11150, 1215) 640, 654, 855, 1020 Mon. Thu (11150, 1215) 647, 750, 1010; Mission: Improbable 1016, 1317, 1317, 1318, 1317, 1318, 1317, 1318,

possible II (PG-13) Fri. Sun. (10:30, 11:55 1:35, 2:40) 4:15, 5:30, 7:00, 8:30, 9:45; Mon. Thu. (10:50, 11:55, 1:35, 2:40, 4:15, 5 7:00, 8:30, 9:45; Big Momma's House

5:20, 9:30 o tabilator (6) Fri. Sun. 1 thu (12:00, 305) te (10, 9:15) Sul. (12:45) te (1 Shanghai Noon (PG-13) Fri. Sun. (12: 2:50) 5:15, 7:45, 10:15; Mon. Thu. (12: 5:15) 7:45, 10:15; Me., Myself, & Irene Sat. P.M. 10:00, Chicken Run (G) Sat. J

Carousel Cinema 6 1868 East Valley Parkway, Excendido

Del Norte Plaza Movies 8

1868 East Valley Parkway, Escondido (760-480-4606) Big Momma's House (PG-13), Dinosaur (PG), Titan A.E. (PG); Gone in Sixty Sec-onds, Mission: Impossible II; Shanghai Noon (PG-13)

50.3W Jol Nate Piley 100-374-4701
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Thu 110-30, 4-80, 7-30-585 Gladier,
Thu 110-30, 4-80, 7-30-585 Gladier,
Thu 100-30, 4-80, 4-80, 4-80, 4-80, 4-80,
Thu 110-30, 5-48, 7-48

Poway 10 Cinemas 13475 Poway Road, Poway (858-679-3878) Big Momma's House (PC-13): Boys and Girls (PC-13): Gladiator (R): Gone in Sixty Seconds; Mission: Impossible II: Dinosaur (PG): Shanghai Noon (PG-13); Titan A.E. (PG): Shaft (R)

Ramona Twin Cinemas 626 Main St (760-789-3422) Dinosaur (PG) Fri. P.M. 7:00, 9:30; Sat. 1:00,

ESCONDIDO

POWAY

RAMONA

00; Titan A.E. (PG) Mon. Thu. (11:40, 2:00,

● :FLOWER HILL CINEMAS: LA JOLLA VILLAGE: RANCHO SAN DIEGO 15:

Woods and an almost unrecognizable Kathleen Turner, going the way of Shelley Winters and Shirley Knight). Actually, the title alone tells of the extreme form of title about tells of the extreme form of protest taken, and the rest of it doesn't have a lot to add, apart from some embarrasons, period clothes and a "astrinat" of some sheme of drab browns — extended diogscalls even to the home countries. Gadilas, Sofia (appela) setaute directing debut is no less awkward — flictorid, lead-footed, leve-left footed — than was her featured performance in The Godfather.

Part III. (Though perhaps the awkward adolescent performances here — once past Kirsten Dunst — make her own look not so bad in retrospect.) One wonders whether the movie would ever have got made — or, the next hurdle, ever have got released — if the incurrence are got received.

the filmmaker were not Don Coppola's daughter. One wonders further whether it could have got made and released by anyone but an indebted Paramount Studio. With Josh Hartnett, S. ott Glenn, Danny DeVito. 2000.

• (PILLCREST CNEMAS)

Where the Heart Is — SeWhere the Heart In — Southern-Fried chick files, Kevertieen year old Novalee Nation, westbound and pregnant, is superstitious about fives ther mar arn out on the fifth of the month; it took fifty-five stitches to close for steak kind wound; etc.), so when the cashier at an Oklahoma Mal-Mart rings up her change at \$5.55, she knows for a certainty that her borfirend won't be waiting for her in the parking lot So she sets up camp right there in the So she sets up camp right there in the store's sporting goods department (keping an account book of the supplies she pillers), and delivers her budy in one of the aides— christened 'the Wal-Mart Buby' in the media, but officially named Americas And so begins a standard exercise in Dixie difflines. (The nurse at the hospital names her court load after snack boods, Brownie, Praline, etc. — and so the exercise continues.) James Frain has an offbeat appeal as the sensitive librarian from up orth, and loan Cusack is briefly funny north, and loan Cusack is bretty hunry as-an acerbic latent agent out of Nashville, but most of the rest is as delectable as a toothache. With Natalle Portman, Ashley-Judd, Stockard Channing, and Dylan Bruno; directed by Matt Williams. 2000. • IJA HORTON PLAZA 14)

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL

CLAIREMONT

(1215, 2:10, 3:20) 5:15, 6:35, 8:25, 10:05; Mon.—Thu. (1215, 2:10, 3:05, 5:15) 6:35, 8:25, 10:05; Small-Time Crooks (PC) Fri.—Sun. (125, 3:55) 5:50, 7:50, 10:10; The Big Kahuna (R) Fri. Sun. (124, 0:24) 6:45, 6:55, 8:50, 10:45; Mon.—Thu. (122, 6:45) 6:50, 8:50, 10:45; Mon.—Thu. (122, 40, 2:40, 4:45) 6:50, 8:50, 10:45; Mon.—Thu. (122, 40, 2:40, 4:45) 6:50, 8:50, 10:45; Return to Mc. (VG) Fri.—Thu. (12:45) 6:05, 10:15 Town Square 14
4665 Clairemont Dr. (#58-274-1234)
Titan A.E. (PG) Fris, Sun. (10:55, 12:00, 1:10, 2:20, 3:30) 4:45, 5:45, 7:10, 8:00, 10:20, Mon. Thu. (10:55, 12:00, 1:10, 2:20, 3:30) 4:45, 5:45, 7:10, 8:00, 10:20, Mon. Thu. (10:55, 12:00, 1:10, 2:20, 3:30, 4:45, 5:45) 7:10, 8:00, 9:20, 10:20, 2:20, 3:30, 4:45, 5:451, 7:10, 8:00, 9:20, 10:20 Boys and Girls (PG-13) Fri. Thu. (11:30, 1:40, 3:55) 8:10, 8:30, 10:40; Shaft (R) Fri. Sun. (12:30, 3:45) 5:55, 8:20, 10:35; Mon.-Thu. (12:30, 3:45, 5:55) 8:20, 10:35; Fantasia 2000 (G) Fri. Sun. (11:05, 1:00, 3:00) 5:00, 7:00, 9:00; Mon. Thu. (11:05, 1:3 3:00, 5:00) 7:00, 9:00; Gore in 60 Seconds \$71 Text. (12-4) (eds.), (0.8).

W. Horton Flaza (19-2) 4-601

#57 Herris Flaza (19-2) 4-601 3.00, 5.00, 7.00, 9.00, Goore in 6.0 Seconds (TC 13) Fr. Sun. 1155, 1.220, 1.150, 2.40) 4.00, 5.20, 7.20, 8.10, 10.10, 10.10, 5.00, 5.00, 5.00, 4.00, 5.20, 7.20, 8.10, 10.10, 10.50, 5.00, 5.00, 5.00, 6.00, 10.10, 10.10, 5.00, 5.00, 5.00, 6.00, 5.00, 6. (II) 50, 3:10) 6:30, 9:50; Sat. (11:50) 6:30, 9:50; Me, Myself, & Irene (R) Sat. P.M. 10:00; Chicken Run (G) Sat. P.M. 4:00 rri.- rnu. (1:20, 2:05, 4:50, 7:45, 10:25; Ru of Engagement (R) Fri.-Thu. 10:55, 1:40, 4:30, 7:25, 10:20; Erin Brockovich (R) Fri.-Thu. 10:55, 1:40, 4:25, 7:15, 10:15

LA JOLLA

Cove 7730 Girard Ave (858-459-5404) Croupler (Not Rated) Fri., Mon.-Thu. 4:30, 7:05, 9:20; Sat.-Sun. 12:30, 2:40, 4:50, 7:05, 9:20

9-20
La Jolla 12
8657 Villa La Jolla Dr. (858-558-2234)
Big Momma's House (PG-13); Mission:
possible It: Shanghal Noon (PG-13);
Disosare (PG); Gone In Staty Seconds;
Road Trip (In); Small-Time Crooks, Gladi
tor, Roys and Girk (PG-13); U-571
(PG-13): Tilan A.E. (PG): Shaft (R)

CORONADO

S Village
R20 Orange Ave., Coronado (619-435-6161)
Gone in Sixty Seconds

DOWNTOWN

Gaslamp 15 701 Sish Avenue (619-232-0400) September 2000 (G) Fri. Sun. (1:00, 3:00) 5:00, 27:00, 8:45, 10:30; Mon. Thu. (1:00, 3:00) 5:00, (FG-13) Fri. Sun. (1:255, 1:10, 2:30, 3:00) 5:30, (FG-13) Fri. Sun. (1:255, 1:10, 2:30, 3:00) 5:30,

7:00, 9:45; Mon.-Thu. (1:50, 4:30) 7:00, 9:45; Big Momma's House (PG-13) Fri.-Sun. (2:00) 4:20, 6:40, 8:55; Mon.-Thu. (2:00, 4:20) 6:40, 8:55; Big Momma's House (PG-13) Fri.-Sun. (1:220, 1:250, 2:35, 3:25) 4:50, 8:55; 2:25; 8:15, 9:40, 10:35; Mon.-Thu. (1:220,

La Jolla Village Cinemas 8879 Villa La Jolla Drive (88-455-7831) Fantasia 2000 (G. Fri., Mon. Thu. (2:10) 440, 200, 915, Sat.-Sun. (1:200) 2:10, 440, 105, 916, 915, Sat.-Sun. (1:200) 2:10, 440, 1055 4:40, 720, 9-90. Bossa More (B. Fri., Mon. Wed. (2:20) 455, 720, 940, Sat.-Sun. 11:55) 2:40, 545, 720, 940, Fri. Mon. Thu. (2:30) 559, 720, 945, Sat.-Sun. (1:21) 2:30, 505, 225, 815, 940, 1035; Mon. Thu. (12:20, 1250, 235), 255, 450, 5537 (225, 815, 940, 10:35; Mission: Impossible II (PG-13) Fn. Sun. (12:15, 12:35, 1:15, 3:10, 3:30), 4:00, 545, 6:25, 7:10, 8:30, 9:10, 10:00; Gladiator (8), 5451 6:25, 7:10, 8:30, 9:10, 10:00; Gladiator (8), 6:25, 10:05; 10:00; Gladiator (8), 6:25, 7:30.9:55 MIRA MESA

Mira Mesa 7 10550 Cammo Ruiz, Miru Mesa (858-689-1661) Big Momma's House (PC-13), Dinosaur (PG); Gone in Sixty Seconds, Mission: Im-possible II; Shanghai Noon (PG-13); Gladiator (R); Shaft (R) MISSION VALLEY

Fashion Valley 18
7037 Friars Road (858-58-2262)
Big Momma's House (PC-13); Mission: Impossible II: Shanghal Noon (PG-13); Boys and Gliris (PC-13); Road Trip (R); Small-Time Crooks: Dinosaur (PC); Gone in Skrly Seconds; Gladiator (R); Frequency (PG-13); Fantasia 2000 (G); Titan A.E. (PC); Shaft

Mission Valley 20
1640 Camino Del Rio North (858-558-2262)
Big Momma's House (PC-13); Mission: Impossible II; Shanghal Noon (PG-13); Rods
Trip (R); Gone In Staty Seconds; Dinosaur
(PG); Gladiator (R); Titan A.E. (PG); Boys
and Girls (PC-13); Shaft (R); Fantasia 2006

STATE UNIVERSITY

Cinerama 6 Theatres 5831 University Ave. (619-287-8990) Shaft (R) Fri.-Sun. (12-45, 3-00) 5-30, 8-00, 10-10; Mon.-Thu. (12-45, 3-30, 5-30) 8-00, 10-10; Titan A.E. (PG) Fri.-Sun. (1:30, 3-45)

5:55, 8:15, 10:15; Mon.-Thu. (1:30, 3:45, 5:55) 8:15, 10:15; Gone in 60 Seconds (PG-13) Fri.-Thu. (1:00, 3:30) 7:00, 9:30; Big Momma's House (PG-13) Fri.-Sun. (12:30, 2:45) 5:00, 7:15, 9:40; Mon.-Thu. (12:30, 2:45, 5:00) 7:15, 9:40; Dinosaur (PG) Fri.-Sun.

Ken 4051 Adams Ave (619-283-5909) Sunset Boulevard (PG) Fri., Mon.-Tue. 4.30, 7:00, 9:30; Sat.-Sun. 2:00, 4:30, 7:00, 9:30; Surfing for Life (Not Rated) Wed.-Thu. 4:45, 7:15, 9:45

UPTOWN

UPTOWN
HillCrest Cinemas
3905 FJRA Avenue (1639-299-2100)
Groover (18) Fin, Mon. Thu. (12-40) 5-10, 7-40, 1000 Sas. Sas. 11, 12-00) 2-00, 10, 7-40, 1000 Sas. Sas. 11, 12-00) 2-00, 10, 7-40, 1000 Sas. Sas. 11, 11-100) 2-00, 10, 7-40, 10,

**Museum of Photographic Arts
16952 Prade, Raibos Park (619-218-7559)
Prichup on South Street, 610-5, 3 and 8:10
pm.; Underworld U.S.A., 616, 6:40 pm.;
Debour, 617, 6 and 9 pm.; The General and The
Playhouse, 618 noon, 2 and 6 pm. Tury,
622,3 and 935 pm.; The Woman in the
Window, 622,7 55 pm.

EAST COUNTY

FL CAION

Parkway Plaza 18
405 Parkway Plaza 21
405 Parkway 21
405 Par LA MESA

700, 9:15; Mon. Thu. (11:30, 2:00, 4:30) 7:00, 9:15; Titan A.E. (RG) Fri., Sun. (12:30, 3:00) 7:03, 08.00, (10:15; Sut. (12:30, 3:00) 5:30, 8:00, (10:15; Sut. (12:30, 3:00) 5:30, 8:00, Incl.); Fantasia; 2:000 (6) Fri.-Sun. (11:00, 11:5, 3:15) 3:15, 7:30, 9:30, Mon. Thu. (11:30, 11:3, 3:15) 3:15, 7:30, 9:30, Mon. Thu. (11:30, 11:3, 3:15) 7:30, 9:30, Gone in 60 Seconds (PG-13) Fri.-Sun. (11:20, 2:20) 5:00, 745, 10:30, Mon. Thu. (11:30, 2:20) 5:00, 745, 10:30; Mon.-Thu. (11:20, 2:20, 5:00) 7:45, 10:30; Big Mommas's House (PG-13) 10:30; Big Mommas's House (PG-13) Fri.-Thu. (13:0, 3:45) 6:00; 8:15, 10:35; Big Mommas's House (PG-13) Fri.-Thu. (2:45) 8:50; Mission: Impossible II (PG-13) Fri.-Sun. (12:00, 1:00) 4:00, 5:50; 6:45, 9:40; Mon.-Thu. (13:01, 10:10) 4:10, 10:10; 1 Dinosaur (PG) Fri. Sun. (1215, 2:15) 4:15, 6:30, 8:30, 10:20; Mon.-Thu. (1215, 2:15, 4:15, 6:30, 8:30, 10:20; Shanghal Moon (PG-13) Fri. Sun. (11:45, 2:15, 4:45, 7:15, 9:45; Mon.-Thu. (11:15, 2:15, 4:87) 7:15, 9:45; Gladiator (R) Fri. Sun. (11:15, 2:30, 3:45) 9:90; Mon.-Thu. (11:15, 2:30, 3:45) 9:90; Me, Myself, & Irene (R) Sut PM. (10:00 **Grossmont Trolley 8 Cinemas**

Grossmort Flowy 619-466-1401)

Boys and Girls (PG-13) Fri.-Sun. (12:30, 3:00, 5:15, 7:30, 10:00, Mon.-Thu. (12:30, 3:00, 5:15) 7:30, 10:00, Mon.-Thu. (17:5, 3:45) 545, 8:15, 10:15, Mon.-Thu. (11:5, 3:45) 8:45, 8:15, 10:15, Shaft (R) Fri.-Sun. (11:5, 3:45) 8:45, 8:15, 10:15, Shaft (R) Fri.-Sun. (12:5, 3:45) 8:15, 10:15, Shaft (R) Fri.-Sun. (12:5, 3:45) 8:15, 10:15, Shaft (R) Fri.-Sun. (12:5, 3:45) 8:15, 10:15, Shaft (R) Fri.-Sun. (12:15, 3:45) 8:15, 10:15, 10:15, Shaft (R) Fri.-Sun. (12:15, 3:45) 8:15, 10:15, Shaft (R) Fri.-Sun. (12:15, 3:45) 8:15, 10:15, 10:15, Shaft (R) Fri.-Sun. (12:15, 3:45) 8:15, 10:15, 5:45) 8:15, 10:15; **Shaft** (R) Fri.-Sun. (12:15, 2:45) 5:00, 7:15, 9:30; Mon.-Thu. (12:15, 2:45, 5:00) 7:15, 9:30; **Gone in 60 Seconds** (PG-13) Fri.-Thu. (1:00, 3:40) 7:00, 9:40; **Mission: Impossible II** (PG-13) Fri.-Sun. (1:120) 4:15, 7:00, 9:45; **Mon.-Thu.** (1:20, 4:15) 7:00, 9:45; **Road Trip** (R) Fri., Sun. (12:55, 3:15) 5:45, 8:00, 10:20; **Sai.** (12:55) 5:45, 8:00, 10:20; **Sai.** (12:55) 5:45, 8:00, 10:20; 10:20; Sat. (12:55) 5:45, 8:00, 10:20; Mon.-Thu, (12:55, 3:15, 5:49) 8:00, 10:20; Gladlator (R) Fri. Sun. (1:00) 5:00, 8:30; Mon.-Thu, (1:00, 5:00) 8:30; The Big Kahuna (R) Fri.-Sun. (1:245, 3:15) 5:45, 7:45, 10:00; Mon.-Thu, (1:245, 3:15, 5:45) 7:45, 10:00; Chicken Run (G) Sat. P.M. 4:00

SANTEE

Sambee Drive In 10990 Woodside Ave., Santee (619-448-7447) Gone in Sixty Seconds and Dinosaur (PG); Road Trip (R) and Mission: Impossible II

RANCHO SAN DIEGO

Rancho San Diego Stadium 15
2951 Jamacha Rd., El Gajor (619-660-346
Big Momma's House (PC-13); Dinosas
(PG); Boys and Girls (PC-13); Fantasia
2000 (G); Gone in Sixty Seconds; Miss impossible it; Shaft (R); Shanghal Noo
(PG-13); Titan A.E. (PG)

IMPERIAL BEACH

Cinema Star Chula Vista 6 hanghai Noon (PG-13); Mission: Impossi-ble II; Dinosaur (PG)

Cinema Star Chula Vista 6
300 Ada Ne (1973-331)21
513 Ada Ne (1973-331)21
514 Ada Ne (1973-331)21
515 Harbor Drive In 32nd and D, National City (619-477-1392 Titan A.E. and The Road to El Dorado

Cinema Star Chula Vista 10 555 Broadway (6/9-687-4456) Titan A.E. (PG) Fri., Sun. Thu. 11:05, 12:00, 1:25, 2:25, 3:45, 4:45, 6:00, 7:00, 8:10, 9:30.

770 Demery Real, San (PG-13); Mission: Impossible II; Gone in Sixty Seconds; Road Trip (R); Boys and Glifs (FG-13); Dinosaur (FG); Gladiator (R); Fantasia 2000 (G); Shaft (R); Shanghai Noon (PG-13); Titan A.E. (PG) Palm Promenade 24

A.E. (PG)

Rancho Del Rey 16

Earl H Street, Tiero Del Rey (619-216-47027)

Big Momma's House (PG-13); Shanghai

Noon (PG-13); Where the Heart is, Dinotaus (PG); Boad Trip (R), Ministon:
Impossible II; Gladiator (R); Frequency
(PG-13); Gone in Sixty Seconds; U-571

(PG-13)

Vogue 226 3rd, Chula Vista (619-425-1436) U-571, Frequency and Romeo Mu

Studio Cinema 3

NATIONAL CITY

bears foreshalowing and heavier considering and contriumnet? Took syst for a goldess, and you're use a shore? I set from Sout Thomas manages in fashion a seak set from Sout Thomas manages in fashion a set as in the frame of the set of the set

heavy foreshadowing and heavie

South Bay Drive In 2170 Coronado, Imperial Beach (619-42)-272 Big Momma's House and Love and Baske ball; Mission: Impossible II and Shaft (R); Gone in Sixty Seconds and Shanghai Noor (PG-13)

Sweetwater 9 Theatres

1920 Swertwater Rd. (619-474-8871) Boys and Girls (PG-13) Fri. Sun. (1,25, 3-4) 5-55, 8-10, 10-30, Mon. Thu. (1,25, 3-40, 3-5 8-10, 10-30, Shaft (R) Fri. Sun. (1,2-45, 3-10) 8.0. 10.93 Shaff 18.7 ft . San 1.24.5 . 510 Shaff 18.7 ft . San 1.25.5 . 510 Shaff 18.7 ft . San 1.

NORTH INLAND

RONSALL

Cinema Star Galaxy 6
529-5 Mission Road (769-94-784)
Titan A.E. (FO) Fr. Thu. 1215, 230, 445,
700, 915 Boys and Girls (FO-13) Fr. Thu. 1215, 230, 445,
700, 915 Boys and Girls (FO-13) Fr. Thu. 1215, 230, 445, 715, 930. Gen in 60 Seconds (FO-13) Fr. Thu. 1200, 245, 525, 800, 918, Fr. Thu. 1245, 300, 915, 730, 945, Mission: Impossible in (FO-13) Fr. Thu. 1200, 200, 400, 600, 600, 1600

CARMEL MOUNTAIN

Carmel Mountain 12
11620 Carmel Mr. Rd. (858-674-9770)
Titan A.E. (PG) Fri. Sun. (11:00, 1:15, 3:30)
5:45, 8:00, 10:05; Sat. (11:00, 1:15, 3:30) 5:45,
8:00; Titan A.E. (PG) Fri. Sun. (11:00, 2:00)
4:20, 6:30, 8:45; Mon.-Thw. (11:00, 1:15, 3:30)

RANCHO BERNARDO

SAN MARCOS

San Marcos Stadium 18 Cinemas Big Momma's House (PC-13), Dinosaur (PG), Frequency (PG-13), Gladiator (R); Mission: Impossible II, Road Trip (R), Mission: Impossible II, Road Trip (R), Shanghai Noon (PG-13), Boys and Girls (PC-13), Titan A.E. (PG), U-571 (PC-13); Fantasia 2000 (G); Gone in Sixty Seconds; Shaft (R)

NORTH COASTAL

CARLSBAD

Plaza Cinemas Mission: Impossible II: Boys and Girls (PG 13): Titan A.E. (PG): Gone in Sixty Sec-

DEL MAR Del Mar Highlands 8 El Camino Real at Del Mar Heights Rosal, Del El Camino Real at Del Mar Heights Road, D Mar (888-259-6610)
Big Momma's House (PG-13); Dinosaur (PG): Boys and Girls (PG-13); Shaft (R); Gone in Sixty Seconds; Shanghai Noon (PG-13); Titan A.E. (PG)

Flower Hill Cinemas 2630 Via de la Valle, Del Mar (858-755-5511)

Mission: Impossible II; Small-Time Crooks: Up at the Villa (PG-13); Croupler (Not

ENCINITAS

La Paloma 471 South Coast Highway 101, Encinitas (760-436-SHOW)
The Big Kahuna (R): The Rocky Horror Picture Show 6/16, midnight

Wiegand Plaza 8 (760-942-5544)
Big Momma's House (PG-13); Mission: Impossible II; Shanghai Noon (PG-13);
Fantasia 2000 (G); Boys and Girls (PG-13);
Gladiator (R); Titan A.E. (PG); Gone in

LA COSTA

La Costa 6

OCEANSIDE

Cinema Star Mission
Marketplace 13
43 / College Mission (700-800-1790)
Titan A.E. (PC) Fer, San. Tho. 1110, 12-45
130, 510, 5-30, 5-35, 6-10, 8-30, 8-30, 10-25,
10-45, San. 11-10, 12-45, 130, 5-30, 5-30,
10-30, San. 12-55, Sanft (R) Fer. Tho. 11-80,
12-80, 2020, 5-30, 4-50, 5-30, 7-20, 8-10, 9-50, 12:30, 2:20, 3:00, 4:50, 5:30, 7:20, 8:10, 9:50, 10:40; Fantasia 2000 (G) Fri. Thu. 11:30, 12:5, 3:30, 5:25, 7:30, 9:25; Boys and Girls (PC: 13) Fri. Thu. 11:40, 2:10, 4:30, 7:30, 9:20; Gone in 60 Seconds (PG: 13) Fri. Thu. 11:00 11 50, 1:45, 2:20, 4:40, 5:15, 7:50, 8:00, 10:10, 10:45, Big Momma's House (PG-13) ri -Thu, 12:00, 2:40, 5:05, 7:30, 9:55, Shang 10.45. **sig Molimina's Frousier (FC, 15)** Fir. Thu 1200, 240, 505, 720, 925, Shang-hai Noon (FC, 13) Fir. Thu 1145, 220, 515, Fir. Thu 1100, 205, 500, 500, 1647, D4-nosaur (FC, Fr. Thu 1100, 1153, 300, 545, 600, 1000, Gladiator (F, Fr., Sun, Thu 1000, Gladiator (Fr., Sun, Thu 1000, Gladiator (Fr.,

401 Missim Avenus, Oceanside (760-439-1273) Big Momma's House (RC-13), Mission: Im-possible II: Shanghai Noon (PG-13); Dinosaur (PG: Gone in Sixty Seconds; Gladiator (R); Fantasia 2000 (G); Frequency (PG-13); Road Trip (R); Shaft (R); Boys and Girls (PG: 13); God's Army (PG)

Star Theater Stark Coast Highway, Occanside

Town and Country 2253 El Camino Real, Oceanside (760-433-9144) Shaft (R): Dinosaur (PG); Big Momma's House (PG-13)

The place is full of gimmicks to make you laugh.

a soon as you enter Buca di Beppo, you are led into the kitchen. Here you will find not oonly chefs at work but also a large kitchen table at which you may be seated if you request it in advance. The walls are covered with old photographs that are gathered from

y, Europe, and American flea

Italy, Europe, and American flea markets and garage and estate sales. Buca di Beppo means "loe's sasement," and the original restaurant in Minneapolis, Minnesota, is actu-ally in a basement. The photos are part of their sig-nature décor. If you've seen the movie Moon-strack you will recall that the last frame shows struck you will recall that the last frame shows you the ancestors and the wedding picture of the happy couple. I've been to dozens of apartments in New York's Little Italy, and every one had enzire walls and tables covered with ancestral photos that created a continuity with the past.

Buca di Beppo also boasts a "Cardinal table"

with requisite photos. The most requested is the "Pope's table," surrounded by pictures of past

Pope's table," surrounded by pictures of past and present popes, with a lap Susan that whitis the food around to each seated guest.

There are 43 Buca di Beppo in the United States, and each one has an identical decor and past of the seates of the seates

Food is described as la cucina povera or kitchen of the poor, which means that the preparations of the poor, which means that the preparations are simple, filling, with lots of tomato sauce — one sauce fits all. The manager, and part owner, Alex Apodaca, describes it best when he says that the aim of the restaurant is to be one step above the Spaghetti Factory and the Olive Garden.

I've never been to the Olive Garden, but many I've never been to the Olive Garden, but many years ago, when my sons started to eat out on their own, they insisted that I go with them one night to the Spaghetti Factory for "cheap eats." Picture me with my sons and three other hulking tenagers standing in line waiting for a table. The menu was reduced to toppings for spaghetti: plain marinara was the least expensive, followed by the properties of the properties th additions of mushrooms, cheese, a variety of veg

"Best Spanish"

ctables, meat sauce, and sauce with shrimp. The spaghetti had been removed from the pot so hastily that water spread against the edges of the vast oval plates. The sauce of your choice was dumped on top of the pasts. The place was filled with families with small children and teenagers, eating was portions of innocuous food.

REVIEW It's one of my principles

ELEANOR WIDMER WIDMER It's one of my principles never to cross my children. If they are enjoying a meal, a movie, a TV show, I never rain on their parade by telling them my true opinion. I did my best to praise the Spaghetti Factory and to say that it was "good for the price." But my children knew that they had better sauce at home.

children knew that they had better sauce at nome. This brings us to the cooking at Buca di Beppo. It's secondary to the atmosphere, which is childriendly, tenager-friendly, welcomes and en-courages large, noisy parties. The place is full of gimmick to make you alugh. If you order a pizza, it arrives cracker thin and is placed on a board all the properties of the properties of the properties. held up by two cans of tomatoes. Be sure to ask

ned up by two cans of tomatoes. In sure to ask for the pizza "extra crispy," or else it will look and taste like a giant cracker (\$9.95 to \$18.95). The one dish I enjoyed was the three meatballs. Each weight a half pound, three cost \$9.95. I saved one for my doctor, whom I was visiting the next day because I knew he would get a kick out of it. Rigatoni positano consists of tons of tubelike pasta Rigatoni positano consists of tons of tubelike pasta topped with chicken, egglant, marinara sauce, and fresh mozzarella. It wasn't a wise choice be-cause we didn't need a var full for two at the price of \$19.95. We should have ordered spaghetti and meatballs for \$11.95. As for the ravioli with meat sauce, the dough was very thick. When I sug-gested to Alex that the dough could be rolled thim-ters he scalled "Theory restruents has to do it the gested to Alex that the dough could be roused tim-ner, he replied, "Every restaurant has to do it the same way." For a moment I envisioned a mas-sive commissary that shipped all the food to Buca's kitchens, but Alex assured me everything was pre-pared on the premises, according to recipes that are standardized for each branch.

Buca di Beppo should make a zillion dollars Buca di Beppo should make a zilion dollars because it will appeal to diners seeking a casual evening at low cost for the entire family plus friends — some aloves seat as many as 40 peo-ple. This restaurant is not intended for those who freast on northern Italian preparations with their elegant sauces and the highest-quality meats, seafood, flowl. But if you have nostalgia for what



The Restaurant: Buca di Beppo The Location: 705 Sixth Avenue, Gaslamp district; 619-233-7272

The Restaurant: The Dining Room
The Location: L'Auberg Hotel, 1540 Camino del Mar, Del Mar, 858-259-1515
Type of Food: California cuinine, early-reening four-course meal
Price Range: 324.95 for four-course meal
Hours: Duly, 500 to 600 pm.

used to be "blue-plate specials," you may turn back the clock at Buca di Beppo. I become a maniac in June, racing to North County once a week before the racing season starts. This time out I dropped in at the Dining Room at I Auberge Hotel in Del Mar for their

early evening dinner. This meal used to be available between 5:00 This meal used to be available between 5:00 and 6:30 p.m. At present, you have to be seated before 6:00. Last year, the price for a four-course meal was \$19.95, and a few years before, \$14.95. But now it's \$24.95, still a good value, but it doesn't make my heart beat faster to beat the traffic for a \$25 meal.

still, I can't fault any aspect of the preparation, the charming setting, the service. You have a choice of soup or salad, a large first course, one of two entrées, and dessert. In truth, I came for the new half-dozen desserts by chef Tom Foley,

but we stayed to eat a meal. Although my friend had a first-rate combination of shrimp and scallops plus paparadelle pasta as her first course, I was delighted with my salad of fresh greens tossed with smoked trout. The smoked trout was a treat — you don't see it too often on menus. The combination of trout and fresh greens meant that I ddn't leave a speck of food on my plate.

Though I am fond of lamb shanks, I had to ad-

mit that the entrée of fresh swordfish steak tasted as if it had been hauled from the water a mo

as if it had been hauled from the water a mo-ment ago. The lamb shank was served with kala-mata olives and mashed potatoes, but the fish left you with a clean, light feeling. As for the desserts, five or six in number, I re-verted to my childhood when I dipped my long spoon into a tall glass filled with butterscotch pudding topped with whipped cream. I could have one of those a week. The fresh fruit cobbler is not to be neezed at either. The dining room will undergo major re-vamping and redecorating in the fall. It remains

vamping and redecorating in the fall. It remains an oasis of civility even in its present state is of civility even in its present state.

"Best Spanish/Tapas"

San Diego Mayazine

Calendar

Black Waves Rip Me Off the Ship

Just sitting here, you feel like you've made it at last to the Land of the Chosen.

TIN FORK

ED BEDFORD

erle and I hold these massive half-pound burgers between our maulers, "So what happened?" I ask, breathless. "I was clinging to the rail," Merle says. "I was

the only one on watch. No one else was awake. We were 100 miles out at sea, 500 miles south of San Diego. The middle of nowhere. Three in the morning. I'd gone forward to check something. It was pitch black. I slipped. I flew overboard. But as I headed toward the sea, my right arm — this one — caught around the one rail above the gunwhale. I held on to that. I yelled. No one

We both take a time-out. The tension is too we both take a time-out. Ine terision is too which. We munch into our burgers. Happy hour price, \$4.95. Stuffed with red peppers, yellow pep-pers, onions, tomato slices, shredded lettuce, and the big slab of meat — mine nicely pink and are — all in an oversized sesame bun. Almost in synch we put down our buns and pick up a wad of fries. I dip mine in the puddle of Heinz ketchup and stuff them down my gullet. I feel like a peli-can glopping down a fish. But I'm that caught up in the story. up in the story.
"So what happened?" I finally say. Merle

holds a finger up. He needs a moment to slurp from his beer (a Bud, \$2.00, happy-hour prices) to clear his tonsils. I notice the sun shining its final shafts through the masts and rigging of all the boats in the basin behind him. This is Har-

ne basin benind nim. I nis is Har-bor Island. Seems a lot of sailors come up here for a sunset snack. "Well, so I cling on, but my arm is twisted. The boat's heav-ing along. Black waves are trying

to rip me off the ship.

FORD to rip me off the ship."
"Everything all right, gentlemen?" It's Lionel Medina Ir.,
son of Lionel Sr., the owner. This
place is a lifetime dream for Lionel's mom
Maryann. She'd always wanted a restaurant. But
the Medinas were Portuguese. That meant they
were fishermen. Tuna fishermen. Lionel Sr. had
his bost and the sam of tracking. Then the in-

were insertenen. Lioned is finate minimum in statement in the industry died. So last year they came to Harbor Island and bought the Atlantis.

Of course, the main restaurant's not for you and me—you're going to be paying 20 bucks for a veal chop—unless you follow Uncle Ed's advice and come upstairs to the Aqua Bar, and make sure it's during happy hour (four to seven, and ten to closing, most nights). That's when you can catch deals like this "half-pound char-

broiled jumbo burger with grilled onions, pep-pers, and french fries," down from a normal 65.90 to \$4.95. Drinks are a problem. Even a simple Pepsi costs \$2.50. But still, with this view (of racks of Zullionaires' boats one way, and the harbor the other way, if you eat outside), and the smooth polished timber tables and the heavy sea-green carpet, and the husky chat of admi-sial mistersea all round you, it's adeal. Not everything's under five bucks, but there's enough. Fish and chips are \$3.575. A linguica sandwish.—'the original Porto sunsage mari-the heck that is—is-\$4.95. Eresh oysets on the half-shell "served with cocktail sauce and red ingnometre.' whatever the heck "mignonette" is, also \$4.95. Deep-fried calamars and fries, so \$4.95. Deep-fried calamars and fries, the state of the state of the state of the first of the state of the feature of the state of the state of the state of the feature in the state of the state of the state of the feature in the state of the state of the state of the feature in the state of the state of the state of the state of the feature in the state of the state of the state of the state of the feature in the state of the state of the state of the state of the feature in the state of the state of the state of the state of the feature in the state of the st sea-green carpet, and the husky chat of adm

feathery light and wimpish. I like a nice tough feathery light and wimpish. I like a nice tough bun to match the burger itself. I Still, that prob-lem's more than made up for by the tenderly done meat slab. I asked for rare. I got rate. And just sitting here, you feel like you've made it at last to the Land of the Chosen. Merle cer-tainly fas. He's just come up from his boat, one of the gin-palaces rocking below. Me, it wasn't so easy. I thought I was going to have to walk a couple of miles to get onto Harbor to walk a couple of miles to get onto Harbor Island. But Ronnie, the driver on the airport bus, the 992, told me exactly what to do. "Get off at Terminal 1, then just walk up to the Sheraton Hotel courtesy wagon. Tell him you want to go to the Westin. It's free! Just leave a little

I crunch into the vellow and red pepper I crunch into the yellow and red peppers. Mmm. Nice touch. A big statu of Cap'n Mor-gan the peg-leg pirate and rum symbol winks at me from across the bar. I suddenly remember Merie. Hanging to the side of his tuna boat in the middle of the night in the middle of the Pacific, with no one at the wheel.

"So Merie, for God's sake, man, What hap-

"So Merie, for God's sake, man. What hap-pened?" I know something must have happened, 'cause he's here to tell the tale. He picks a paper napkin from the pile Gary the barman gave us, wipes his mouth. "I managed to untwist myself and finally haul myself back. I staggered to the bridge, untied the wheel, and just carried on my watch. As if nothing had hap-pened. Nobody was aware of a thing. Yet I had been within an inch of being lost at sea. It was a funny feeling."

Huh. He looks at me for some reaction. I chew

the last cold corner of my burger. What can you say? "Lionel's dad would understand," Merle

The Places Atlantin Restaurant Aqua Bar, 1880 Harbor Island Drive, second floor, 619-297-1673

Type of Poods: American-Portuguese
Prices at Happy Hour. Half-pound charboried jumbo burger with grilled onions, peppers, fresch fries, 54-95; fish and chips, 53-95; linguius sandwich (Porte sausage marriated and grilled), 54-95; fresh oysten on the half-shell.
5435. deep-fried calaman and fries, 44-95; chicken wings, 533-95

Happy Hours: 4-05 pm in 7:00 pm, and 10:00 pm in chaing, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday on Shading, Clear Tudolisher, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to Thursday, 4:00 pm, to 7:00 pm, only, Sanday to 7:00 pm, only, Sanday to 7:00 pm, only, Sanday to 7:00 pm, only, 5:00 pm, only, 5:0

Buses: 22, 23, 992 Nearest Bus Stop: North Harbor Drive and Harbor Island Drive (22, 23), or airport terminal 1 (992)





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Wait Until You See Signs

These root-munching lice are one of the great certainties of vinegrowing.

ccording to Legacy marketing director Gilian Handelman, besides providing the best run of vintages California has ever witnessed, the years 1990–96 also repre-

sented the greatest "learning curve" in the state's wine history. By this, she means that "so many of the vineyards have had to be replanted because of phylloxera that we've been forced to learn about the specific sites where we plant our grapes — about the soil, the cli-mate, matching the rootstock to MATTHEW LICKONA the site, the different [varietal] clones — in order to create an ideal growing situation."

tuation." >>
Handelman **efers me to Pete Richmond, Cardinale winery's vineyard manager, for a more specific account. "We have a 70-acre piece of property on Mount Veeder that was planted in 1974: 35 acres of Cabernet and 35 acres of Chardonnay. Because of the quality [of the Cabernet] fruit we get from there, it's been go-ing into higher-end brands: Cardinale (a meritage) and Lokoya (a vineyard-designated tage) and Lokoya (a vineyara-designated Cabernet). [Parent company] Kendall-Jackson bought it in 1996, and subsequently, because of phylloxera, we've been going through [and re-planting]. After this year, we'll have replanted

the entire vineyard.

"Because of phylloxera." These rootmunching lice are one of the great certainties munching lice are one of the great certainties of vinegrowing. Unless you're extremely isolated or have your vines planted in highly sandy, phylloxera-unfriendly soils, anything not as yet grafted onto phylloxera-resistant rootstock will eventually have to be ripped out

"You wait until you see signs," says Rich mond. "We'll see places where we have really dimond. We II see places where we have really di-minished growth on the canopies [and reduced crop sizes], and we know it moves exponen-tially. If it's 10 vines this year, it's 20 vines next year, 40 vines the year after that. So we'll see a sign of it and think, 'Okay, we're going to get another three years out of these,' and plan ac-cordingly. There are economic numbers you're looking at, as far as how many tons per acre you can get. When you start dropping be-low two tons per acre, then the

low two tons per acre, then the economics may dictate that you're going to fall so fast after that point that you need to [replant]."
"Twenty-five years ago,"

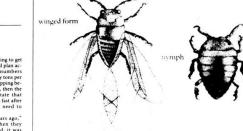
says Richmond, "when they planted this vineyard, it was

planted this vineyard, it was making great wines. It's only now, as we replant it and start going back over all this information that it starts to [become clear] why it's making all these high-end wines. You never had great big vines on these sites. You never had to water them once they were established, because there was a lot of water under-

But the distribution of water isn't uniform.

"There are a lot of springs up on Mount Veeder, so there are a reas that are enormously wet and areas that are enormously dry." And as the water flows, so the soil goes. "If you get down to ter flows, so the soil goes. "If you get down to the valley floor, you have much more unifor-mity of soil versus when you get into the hills. If you were to walk across an open field, you could see it with your eye, almost a pattern where the color of the soil will change." More than anything else, soil variation is what informs Richmond's efforts at replanting.

Daniel Roberts, director of winegrowing research for Artisans and Estates, works with Richmond and offers an explanation of soil's primacy. First, there is the question of how much soil is present, as opposed to rock. "If the soil has a capacity to hold a lot of water, then soil has a capacity to hold a lot of water, then you're going to get a big vine, and we don't want a big vine. We want to grow fruit; we don't want to grow leaves and canes. For Cabernet, we prefer a soil that's mostly rock—something like 70 percent rock and 30 per-



cent soil - so that it's well-drained."

Of course, replanting a vineyard is not the same as picking a new site — the soil quality is already established. However, a vine may need a boost early in its life as it struggles to estab-lish itself. Compost will be added, and cover crops — bell bean, Austrian peas, crimson clover, and vetch - will be planted, in order to increase organic matter in the soil prior to planting. Next, Roberts looks at acidity. "A lot planting. Next, Roberts looks at acidity. A lot of soils in Napa Valley on the hillsides are old. They've been rained on a long time, so the pH is quite low, sometimes in the threes. Basically, the salts leach; calcium and magnesium leach deeper into the soil profile. In the upper [laydeeper into the soil profile. In the upper [lay-ers], the hydrogen ion replaces the calcium and magnesium at the exchange sites [between root and soil] — pH is the negative log of the hy-drogen ion concentration. Aluminum becomes much more soluble when the pH is below 5.5,

and aluminum can be toxic to roots. One solution to the problem of highly acidic soil is the addition of lime, a base that helps to soil is the addition of time, a base that neips to balance pH. But "even if you rip [into the soil], lime only goes down a maximum of two feet. So you have to have a rootstock that is com-fortable in two feet of soil." Roberts digs soil pits throughout a vineyard site. "We take a backhoe and dig five, six feet down and examine the profile of the soil. How many horizons there are, how they change, are there any horizons that are going to interfere with how the roots grow. A physical horizon would be really tight clay that you can't open by ripping - something the roots would not be

able to go through."

As with the chemical barrier of acidic soil, a physical horizon will influence choice of root-stock. Says Richmond, "Typically, we're going to put in a moderate or low-vigor rootstock, because we're trying to keep our vine size small. That's because of the soils" and the limitations that s because of the soils and the limitations they create. A vigorous rootstock would produce excessive vine growth, canopies full of "tons and tons of green leaves, which would give your wine those herbaceous characteristics." More vine growth would also mean more fruit, and this is not always an advantage. A vine could be forced to carry more grapes than it could bring to ripeness, since it couldn't send roots deep

ough to absorb the necessary nutrients, no ly potassium, which affects grape acidity.

RESTAURANT LISTINGS

The Reader's Guide to Restaurant are recommended listings written i Eleanor Widmer (reviews by Max Nash are followed by his name).

NORTH COASTAL

BULLY'S NORTH 1404 Camino del Mar, Del Mar, 858-755-1660. Especially during summer, this branch is the sporting crowd, which makes the place exciting. Food is the same as at other Bully's, but the high intensity carries it. Steak, prime rish, bamburgers, fries, and fresh fish are favorites. Open daily, Moderate.

Moderate.

CALIFORNIA BISTRO Four Seasons Resort Aviars, 7100 Four Seasons Point. Carlsbad, 760-603-6800. On Friday night there's an all-you-can-eat sealood buffet in the more casual dining room of the botel. The coat is \$35.00. Reservations must

Friday night only. Expensive.

CALIFORNIA PLIZA KITCHEN 47

South Highway 101. Suite 601, Solans Beach, 853–90.099 Here's solod
family restaurant where you can take
you children and grandchildren for
solod family restaurant where zo a pizzas.
The chicken tegulia with spinned assiads, patat, pizza. There are 28 pizzas.
The chicken tegulia with spinned with
which same menu, lunch and directly
whiches. Same menu, lunch and directly
light side of the side of

858-673-4424.
THE FISH MARKET 640 Vis de la Valle, Del Mar, 688-725-1277. From the moment it open suttl closing, there's scarcely a full. The reason: lots of fresh mode, on-the-runs service, and a choice of 15 to 20 fresh fish items, accompand by soundough bread, potatone orice, and colesiaw or cottage cheere. Fash it is gilled over mesquire. Limited sushi menu available. Fire C: v. calin, conversations of the conversation of the conversations of the conversation of the conversatio

Moderate to expensive.

IL FORNAIO CUCINA ITALIANA
1555 Camino Del Mar, Del Mar Plaza,
858-755-8876. Il Fornaio offers a stunning unobstructed view and its outdoor
and indoor seating are gorgeous. The
grilled items tend to be uneven, but the grilled items tend to be uneven, but the stuffed focaccia, angel hair pasta, soups and salads are always good. Always crowded. Lunch and dinner daily. Moderate to low expensive.

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 315 South Highway 101, Solana Beach, 858-755-0113. The menu at this gourmet Japanese restaurant offers 100 sushi

pervise. Upper moderate to orgeniare. POTATO SHACK CAPE 130 West 1.1 Street (of South Highway 101), Encisian, 260-446-128, 'I proul over postators, you'll discover heaven at this breakfast and lunch cafe? You may have American fries. French fries habited postators covered on a parties of postators covered on the process. The condens are an ill you can est treet. The condens are also fries and on tree the bottcaste. One horizate covers an entire plate. Every timn in fresh and interesting and vir. of great place for children. Loss of fun. Arrive early wederado. Open duly; Loss of the condens are considered to the condens are cond

Arrive only wedenade. Open day, Cost SAMULAJ JAPANESE RESTAULANT YO'N Long State For Drive, Loring to the Cost SAMULAJ LAPANESE RESTAULANT YO'N LONG THE STATE OF LA ESPECIAL NORTE 664 N. High-

seafood, are tempting and well pre-pared. Imposing surroundings and ex-cellent service. One of the best Italian restaurants in North County. Open for dinner nightly. High moderate to expensive. TOMIKO IAPANESE RESTAURANT

NORTH INLAND

ANTHON'S RANCHO BERNARDO
11664 Aven Place (off Bernardo Center Drive). Rancho Bernardo.
683-651-2070. One of the best feature
of this handsome branch of Anthony's
is that it accepts reservations. This relivers you of waiting round until your
name is called. The dining round suntil your
cown branches. Good fine and chips,
see Open Daily for Lunch and Dinner.
Low to opensive.

Low to expensive.

ASHOKA THE CREAT 9474 Black
MOUNTAIN ROAD (off Miramar Road),
858-695-797. Seek out this splend Indian retiaurant. The setting is lovely,
the service accident, and the food firstdishes. Ten vegetable platters and six
dishes. Ten vegetable platters and six
cred dishe are available for vegetation.
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enved daily. It's worth the drive or
this excellent food. Open daily, lunch
and dinner. Low.

and donner. Low.

BOLSA VIETNAMESE CUISINE
RESTAURANT 9225 Mira Mesa Boulevard, Suite 118, 858-693-3663. Try this
fine Vietnamese cafe run by an ener-

CHEBU-AND VITTAMARISE CUITAMARISE (UTILISME 1870 Bernardo Center Drive, Suite 10, Raccho Bernardo.

Suite 10, Raccho Bernardo.

Sondo Internation Center Control Contr

FIREMATORIA 10.3 South Rando Sana Fr Road (cert Encirata Rando Sana Fr Road (cert Encirata Rando Sana Fr Road), 760-944-900. This multire-good litalian restaurant offers one of the most romantic pation in existence. It also provides more food than any one person can finish. The 14 first courses, 144 pastas and rice, 10th disbes, and 10 meet and chicken disbes will give you plerity of choose. Select desserts made and the pasta and rice, 10th disbes, and 10th and 10th

THE FRENCH MARKET GRILLE

LA JOLLA

ALFONSO'S OF LA JOLLA 1251 Prospect Street, 858-454-2232. Both the patie and the dining room are lively, crowded, noisy, and festive. The house specially is carrier saids, and the Que-sidilal Mercedes (plaimp over a que-sadila) is outstayling. Exemiter menu offers combinating plates, thele ref-teros, spec, and flautas (open daily) for lunch and dinner. Low to moderate.

ASPEN MILLS BAKERY AND CAFE 1044 Wall Street Suite F, 858-551-5550 same menu with additional items. If you are an early riser, you can eat here at early as 6:00 a.m. Beautiful room. Open daily, 6:30 a.m. to 3:30 p.m.

COME ON INT 1030 Torrey Pines Road, La Jolla, 858-551-1063. Delightful 30-seat restaurant in mini-mall serves excellent Euro-bistro food. Open for breakfast, lunch, and dinner. The dinners are best



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and Standy, Low to bor moderate, GEORGE'S at THE COVE 1250 Prospect Stevet, 838-458-4264. The six of the six o

service. Lull for each tools. Expresser. expressive, other rooms.

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MEDITERRANEAN ROOM La Valen

MEDITERANTAN BOOM LA Valencia Hotel, 132 Prospect Street, 834–846-977. The room has been rerespectively. The room has been redefined to the street of th

natural Caisses food restaurants. Open natural Caisses food restaurants. Open P. P., CILANOS CAISS. BETERO 450-10. La jolis Villago Drive, 834-63-9007. The decor and ambiance carry the special control of th

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procedur

ing, Very crowded weekends. Open duly, Moderate to expensive.

PCOGO 238 Proposal Street, Le Jolia, 854-551-3322. Except for the small dis-ing space (nine tables inside, frow out-side) this Mexican caté offers delights: subménic weell-present gournet cock-ing. Twenty-one items plus il kinds of tacco, all exiciting. Paedes coupletes weekends only. Nothing in American-ited. Don't imas the ore. Closed theory, and the contraction of the contraction of Smalley. Low to low moderate.

dep inche And General - Underlay recogni-cies of the Control of t

CLAIREMONT & KEARNY MESA

ANDERS PATO REPTAURANT 123.
MOTERS BOOKER'S AND REPTAURANT 124.
619-279-4114. This low-priced Cuban and provides authentic speculation, of provides authentic speculation, or and provides authentic speculation, or assert, result pork with practs and memon, chalcen and rice, and only quiction, Cuban cubacteris and result of entire part of pour them cure to pour them over the main couse instead of entire them separately. Sould prevent to pour them over the main couse instead of entire them separately. Sould result to pour them over the main couse instead of entire them separately. Sould require the provides a provided to the provides of them over the main couse in the country of the provides and Parter Rican parately (repeated Follows) in the crue, Extensive line of distinct, Only Colhan sudovisies and Parter Rican parately (repeated Follows) in the crue, Extensive line of Stundey, Launch Monday through Stundey, Dural Launch Launch Launch Monday through Stundey, Dural Launch Monday through Stundey, ANDRES PATIO RESTAURANT 1235

wation suggested. Low to low moderate. BALBOA TOPU MOUSE 4646 CONVOY Street, Calaremont, 619-576-6433. This styllab lattle Calaremont easery is provided to the control of the control o

daily. Low. — Max Nash

ISTRO YANG 4705-G Clairemont

Drive. Clairemont Town Square.
619-435-6893. A silier restaurant to Forune Cookie, this riegant bistre will
charm goomet Chinese food lovers with
its curried salmon, see bass. Yang's
chicken, spice spring rolls, and other
delights. Standard dubes also available.
Outstanding gournet preparations.
Open daily, hunch and dimner. Moderate. LORNA'S ITALIAN KITCHEN 394: Governor Drive, Vons shopping center 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.

Online Restaurant **Coupons!**

These restaurants have valuable coupons on the Reader's Web site © indicates at least one North County location.

Living Room Colfections

Amaziech 1967

O MicCabes Bridge

O MicCabes Bridge

Company

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O Misto

O Misto

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Palamon Living

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O Passage India

O Sanula Room

Zagarella Italian Restaurant

SanDiegoReader.com

Live folk music

Summer

Specials:

Risotto with Sea Scallops

New Zealand Rack of Lamb

Salmon Ensenada

Moroccan Halibut

Lobster - Two Waw!

Spectacular Ocean View Overlooking La Jolla Cove. Award-Winning Menu. Wine and Microbrewed Beer.

Brockton Villa Restaurant

1235 Coast Blod., La Jolla • (858) 454-7393 Open: Mon. 8 am-3 pm • Tues.-Sun. 8 am-9 pm

es Ritter Greens

to help you out the door if you let your instincts go wild. Dream breakfast food includes fresh sessonal fruit with cream. Open daily, 7:00 a.m. to 3:00 p.m. Low.

THE BEACHES

THE BELGIAN LION 2265 Bacon Street, Ocean Beach, 619-223-2760. Without a doubt the best Belgian food in San Diego is served in this charming provincial-style dising room. The casoulet, the conflict of duck, the vegetables, which include a turnip souffic, and the fresh this specialities are not to be missed. This venerable during more than a class by testific Please There and the Commission of the Commissi

Open nightly for dinner and Sunday branch. Law to moderate. CERNA-PROS 77 probabled Storet (be-tween Genet and Grand streets). Per terms of the common special pro-team appear on the mean, which offer Menderin and Sarchson specialises and includes never also pragates are also facilities and programs of the com-tenting containing from The dinner in containing the probable of the com-tenting containing from The dinner in char-tering containing from The dinner in char-tering containing from The Sarch Sa Open disk), 700 a.m. to 500 p.m. Low-BEOUL B.B.Q. 440 Convey Street, Kazary Men, 619-55-5003. This Kor-rane criminant means mirring before vi-teral control of the control of the con-trol of grided beef, gridled cosions, and fresh gride in the air. Try the "So-pension of the control of grided beef, gridled cosions, and fresh gride in the air. Try the "So-pallol or thick marsheld siles or further theref gol. You'll enjoy all the secon-trol of the control of the con-trol of the con-t

moderate.

CUCINA PRESCA 1851 Bacon Street,
Ocean Brach, 619-224-9490 or
19-224-9470. Here's a good place for
very usary Italian food at low cost. The
lasager Horentine is especially good and
so are the chicken diabet. At least ten
dishes available. Open for lanch Tuesday through Fridey. Dianer nightly.
Low to moderate.

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.

FRENCH GOURMET 960 Turquoise Street, Pacific Beach, 858-488-1725. Street, Pacific Beach, 858-488-1725. This pleasant, airy dining room server French food with California influences. It's light, good-tasting, and easy on your purse. Breaktast items and lunch are served simultaneously. Ravishing desserts and bakery at one end of the restaurant. Open daily. Moderate.

Expensive.

BLUE BAY CAPÉ 3780 Ingraham

Street, Pacific Beach, 856-581-0200. The
cuisian here tends to be somewhat elaborate, so order the simplest items, especially fish. Besutiful surroundings, excellent service, and first-rate desserts. restaurant. Open daily, Moderate.

KARINYA THAI RESTAURANT 4475
Mission Boulevard, Pacific Beach,
858-270-5050. The impressive menu
boasts 80 items, of which 21 are appetizers. There's also a room with floor

seating. Best bets here are firecracker shrimp, spicy fish caskes, stuffed chicken wings, and any item from the list of house specialties. Stunning presentation and excellent preparation. On weekends arrive early to avoid waiting for tables. Open daily. Low to moderate.

Open daily, Low to moderate.
THE MISSION CAPE AND COPPER
HOUSE 3795 Mission Boulevard at Sen
Jose Flace, Mission Boulevard at Sen
Jose Flace, Mission Bach, 835-8885000. Gournet and Liston breakfast served in fusky surroundings. Outblackborry-bassan pancakes, and rosst
beef hash with roomeny postores and
eggs. Chino-Latino hunch items. All
dishes plus fabelous bread, scores,
muffins, available for take-out. Open
daily 700 a.m. b. 300 pm. l.oro.

MIDWAY, OLD TOWN &

BESTA'S LATIN AMERICAN
BESTAURANT VOR Twing Street,
Old Tome, 619-25-314. You'll find
preparations from many Latin American countries, from Argentina and
Brad to Peru. Howevers, with few excredition for the pattern of the experiment of the pattern of the exmonth and studies. Dependent of the
Brad Harden Carle Monday,
and dimer. Low to low moderate.

CARP EXCIPACIAL Sea Dipon Area CAPE PACIFICA 2414 San Diego Ave-nue, Old Town, 619-291-6666. Supe-rior standards always prevail bere. The cooking is clean to the palate and burst-ing with freshness. For appetizers: Dun-

genas or sho clean or manufa measured in Autochousury, For entire, daily from fish, lamb chops, pasta. Everyfoliag in mem-scales. Not to the minster. Distance of the control of the contr ASSAGE HESTAURANT 433 ECono Boulevard, East San Diego, 619-583-3666. Try this Abyasinsian Ethiopian retainant. The men is Ethiopian retainant. The men is Businesse to beef Jamb, chicken, and vegetables, and the food is very piery. Not with higher, a propp bread. Try the ambians, chicken with hard-boiled egg. Inshe clobes, and vegetable platter, the men bear of the property of the

daily for lunch and dinner. Low. DZ. ALKIN's Alvando Flens, 6900 Alvarado Road, State College area, 6910 Alvarado Road, State College area, 6912 Alvarado Road, State College area wonderful, and so are the 110 andwiches, especially the conned beef. The brainbe and chopped liver easily rival Mother's Excellent breakfasts and outstandings, fully stocked bakery. Open daily, breakfast, hunch, and dinner. Low to modernate. EAST COUNTY &

to moderate.

HOMETOWN BUFFET 5881 University Avenue, University Square Shorping Center, 619-583-7731. However, a mostaligh buff and long for cooking as it existed 50 years ago, try this all-you-can-east buffet. Menura ago, try this all-you-can-east buffet. Menura of their family buffet of the state of their special cooking their family but not lone-callow-chelesterol. Not for gournet diners, but fun. Open daily. Other branches located throughout the city and suburba. Call 583-7373 for locations. Low.

cations. Low.

J. K.'S GEREK CAFE 7749 University Avenue, La Meas, 619-64-1915. This Avenue, La Meas, 619-64-1915. This monthy remodeled restaurant is did for tasty, frash, home-style Greek code, ing. The marinated half-chicken, the moussake, the pastrinis, and the soveless are authentically prepared, as a wret the hummus and ground beef and lamb. A Feast, for two people, includen mousha. pastritisis, dolmades, grova, pita, and Greek laids Desesters—bakkwa, kansif, Greek laids Desesters—bakkwa, kansif.

ANTHONY'S LA MERA 93:0 Murray Drive, La Mena, 619-463-0548. The removated room holds about 300; the menu is the same from opening to closing, Many of the old sendod naisk and fish flowers, many new seafood saleds. It will be sended to the control of the control

ANTONIO'S HACIENDA 700 N. John-ANTONO'S HACIEWIDA 700 N. Johnson (corner of Arnele). El Cajon,
619-442-9827. Fine place for children,
parents, grandparents. The food is not
regional or gournet, but standard items
are fresh, generous in size, and inexpensive. Sopaipillas, a deep-fried confection served with honey, are complimentary with meal. Open daily, lunch,
dinner, and Sundary brunch. Low.

STATE COLLEGE

was under it is interest with a plant of the PION BOACAL 4120. University Ave. City Height, 619-284-2020. This piece in Vigination and the Pion Boacal and the Pion Bo

You may request up to three menus

Denotes restaurants that serve brunch.

DOWNTOWN

Anthony's Fish Grotto----Buffalo Joe's American---Caesars Cafe Greek------Candelas Nouvelle Mexican

Grant Grill Continental

Grant Grill Continental

Hard Rock Cafe Continental

Juke Joint Cafe Soul Food

Kenny B's Memphis-style BBQ

King's Shish Kabob Mediterran

Las Cascadas Continental
Maloney's Tavern Continental
Octopus Garden Suoh & Pacific Rim
Olé Madrid Spanish Mediterranean
Rock Bottom American

Sammy's California Woodfired Pizza

SOUTH BAY

& CORONADO

Anthony's Fish Grotto 2482
D'Lish Gourmet Pizza, Salad, Pasta 2483
D'Lish Xpress Pizza, Salad, Pasta 2484

UPTOWN &

NORTH PARK

NORTH PARK
Bonbay Exoto Caimo of India 2207
Caimo Lounge & Dels 2193
Casa Sancher Mericasa 1219
Foraga Cafe Painér-Ruman 2192
Deltar's Indian 2192
Deltar's Indian 2192
Exhiption of Americas 2190
Khylor Pan Afghan 2194
Para Norta Indian 2194
Para Norta

NORTH COUNTY

INLAND

Zia's Afehan Cafe

Las Cascadas Continental ...

Sevilla Spanish & Seafood-Star of India Indian----

Yacht Club Continental

Zagarella Italian Restaurant

CENTRAL SAN DIEGO

A DONG 3874 Fairmount Avenue, East San Diego, 619-298-4420. Since the Vietnamese menu runs to 200 items, you may est here several 'times a week for a month and not exhaust the variety. Ex-tensive vegetarian selection. Dishes may not arrive in the order you requested them as relate and entire the sureries. dinner Toesdey through Sunday. Low. FYOTI BIEANIGA 3351 Adams Avenue, Normal Heights, 619-282-4116. Low-cost, tasty, and fresh vegetarian dishes with international influences. The mildly Indian ones include a dif-ferent curry every other day. Soups, sal-

ENSINEMPON DELIL 4053 Adams Are. Ensingeno, 615-281-6014. This recomplished to the control of th

Free Menus-By-Fax

At the prompt press the 4-digit extension of the restaurant that interests you.

EAST COUNTY &

STATE COLLEGE

BEACHES &

POINT LOMA

-2362

-2330

-2333

-- 2359

-2325

-2364

-2367

-2416

-- 2410

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-2422

...2432

-2401

.2402

Atlantis Restaurant Scafood.....

Broken Yolk American ---

Canes Bar & Grill American

Chateau Orleans Caiun -----

Firehouse Beach Cafe American -

Michelangelo Ristorante Italian --

Pacific Beach Bar & Grill Variety -

Pizzeria Uno Chicago Bar & Grill 2339
Saska's Steak, Seafood & Suthi 2332
The Surfside Suthi & California Coastal 2358

LA JOLLA

Cafe India Indian

Cucina Fresca Italian

Dockside Restaurant
American & Seafood

PB Sushi Club Japanese

Pasta Espresso Italian -

Pizza Nova Italian ...

Bollicine Italian

Caloks Indian

Brockton Villa Centinental

Cookinit.com Personal Chef

Ginza-Sushi Japanese

Hard Rock Cafe Continental

Moondoggies American 2403
Palomino Euro Bistro California Cuisine 2441

w's California Woodfired Pizza

Forever Fondue American

Rock Bottom American

Roppongi Anan-Fusion

Shelby's Seafood & Steak-Star of India Indian----

Su Casa Mexican ..

The Atoll Restaurant Mediterraneas

Anthony's Fish Grotto-

Casa Picante Mexican
Pizza Nova Italian
Thai Mee Choke

Tio Leo's Mexican

..2132

--2121

--2127

--2195

-- 2783

VESUVIO GOURMET 3025 El Cajon Boulevard, North Park, 619-282-7040. Wonderful Southern and regional Italian food is service wift, and the servings huge and tempting. Open nightly for dinner. Low to upper moderate.

UPTOWN

MIDWAY

OLD TOWN &

MISSION VALLEY

Chan's Garden Mandarin Spechnan ----- 2272

NORTH COUNTY

COASTAL

Ki's Restaurant Health Food & Juice Bar --- 2730

Ginza-Sushi Japanese ----loe's Crab Shack Seafood

Old Town Mexican Cafe

Tio Len's Merican ...

Greek Village ----

Mikko Japanese ----Neimans American---

Roma Mia Italian -

Taste of Thai

Tio Leo's Mexican ...

Pizzeria Uno Chicago Bar & Grill---Sammy's California Woodfired Pizza

Scau's The Restaurant American
Shanghai Mandarin
Thai Time II

Calvney Cafe South American ---

Don Chuy Restaurant Mexican-

Osteria Del Pescatore Italian-

Sammy's California Woodfired Pizza Star of India Indian

Twins Restaurant French
Wild Note Cafe California Cuisine

94th Aero Squadron American

Angelo's Italian Restaurant

Ashoka the Great Indian

Dickey's Smokehouse BBQ.
D'Lish Xpress Pizza, Salad, PastaThe Good Egg American
Khyber Pass Afghan
Nozomi Japanese
Pampas Argentine Grill
Tajima Japanese Restaurant
Thai Orchid

Tio Leo's Mexican

Blue Collar Grill American

CLAIREMONT,

UNIVERSITY CITY,

KEARNY MESA &

TIERRASANTA

Passage to India Indian ---Pizza Nova Italian ----

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Avenue, University Heights, 619-2988440. The chef-owner produces firstate cuisine at low prices with mammoth portions — it takes two people to
finish one dish. Best best: This saled or
valnut-teriyaki chicken saled or any
dish from "Tempting Features":
salmon, pork, pasts. Don't miss the pot

-2282

-- 2255

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-- 2745

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-- 2715

-2719

-2580

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-2555

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Adults
California Roll
Philadelphia Roll
Philadelphia Roll
Philadelphia Roll
Thun Roll
Thun Roll
Thun Roll
Nigin Sushi - Sake, Izzami
Sake, Elb, Spiry Tuna,
Spiry Harmach
Sake, Elb, Spiry Harmach
Shanghai Salad
Elg, Roll
Fred Womton
Elge Foo Yung
House Special Fried Rice
Mandarin Lo Mein Subgum Vegetable
 Dry Braised Fish
 Salt & Pepper Shrimp
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 Honey Chicken
 Singapore Noodle
 Chiang Pao Chicken

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urshan (ur'ben) adi. 1. Pertaining to, located in, or constituting a city.

2. Characteristic of city life.

ta-pa n. 1. Appetizer 2. Style of eating, sharing a meal with good friends.

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Monday through Fisher, hunch and disner. Stanetym and Sambay, breated and
makes, breated and
makes of the state of the s

CARDONNA CURRENT 1027 University Ave., Hillcore, 403-546-790. The Hillcore (403-546-790. The Hilloope (403-546-790. The Hillcore (403-546-790. The Hillcore

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meal. Moderate to expensive. — Max Nash

Nash
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barbecue shrimp, New York strip steek,
rainbow trout. Dinners only nightly.

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Low to moderate.

IMPERIAL MOUSE 505 Kalmia Street,
619-234-3525. If you are close to Balbon
Park, this is an excellent place for lunch.
The special, which costs \$4.95, includes
noup or saidad plus hot entire. For dinmer try steak, fresh fish, Anna potatoes. ner try neak, fresh fish, Anna potatoes, Tableside service and a cherming view of the park. In a separate room is the Mystery Disease? Thester which includes dinner plan theater on Friday and Sat-turday. (Call for prices, Closed Sanday, Loc. Thankey through Saturday, dinner theater, Friday and Saturday in supersite room. Moderate to expensive. STRMO 6.888 NOS 8.888 A. Annue (off. KEMO SABE 3958 Fifth Avenue (off University), 619-220-6802. The name

ning arting and the presentation of the food her this ear. The cuities is South-western with Pacific Rim influences re-vessed to the control of the control of the con-trol of the control of the highest quisi-ty, but you must be able to submit see or pacific Rim in the control of the highest quisi-ty, but you must be able to submit see yieldy falses railythy. Moderate to expensive the companion of the control of the Washingson, Mission Hills, 417–284. Washingson, Mission Hills, 417–284. The disear. Then as two dising rooms with the atmosphere of a case of night-beholder streamer — mediage lists, you Monday, Open Tuesday through Son-doy. Breafairs, inch., and disear. Breafairs inch. and of the Decident terms enabled until colp para-lect MIXEL MERCHART SOLY Jish. AMERCE MIXEL SERVICE SERVICES.

Bredshire issue sendade until 460 p.m.

MEXIX REMITATORY NOT 19th. Avenue, Hildrens, 413-29-4499. Your del feverious are sill sendade with the concurrence of effecting interesting appropriate to the sendade with the concurrence of the sendade of

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Corner of 6th Assess and E Street at the Entrance to the Gashamp

624 E Street Sen Hops, CA 639 235-6993 von Elimple com

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Crown. Jinners mgater, New to Managard. Jinners mgater, New Yoshington Streen, Mission Hills, 613–66 003. China, Pakistan, Algaris, Morecco, extertes— the 33rd parallel. This new throu-blend reasons in Massion Hills in a bit in their shreed, thoughtful cre-throu-blend reasons in Massion Hills in a bit in their shreed, thoughtful cre-throu-blend parallel policy of the bast I've were stein. Entered in gilled almons nity bletter shouldn'd reasons and all control should be always a stein of the stein shreet and the stein shreet and the shreet shreet and the shreet sh

thinks with her mouth. — Mac Neith "RATTORIA POSTAMO 142 Univer-sity Avenue, Hillcrest, 619-294-6995. Sure to be one of your ferocitic restau-rants, not only for hearty Italian food but also for loving atmosphere. Sixteen pasts dishes; many salads and entries. A treest. Try seabus, salmon, any pasts. Lunch Monday through Priday, dinner madely Moders to remember.

DOWNTOWN

ANTHONT'S FISH GROTTO 1360
North Harbor Drive (at Ash Street,
619-232-5103, For its fresh essGood salada, its fish and chips, and it aduly fresh
fish specials, Anthony's still goes to the
head of the class for stability of product,
good-sized portions, time-honored
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lauté Station: Pastas and Omelettes to Order Sauté Station: Pastas and Omelettes to Order Brunch Fare: Blueberry Pancakes with Maple Syvup, Poached Sweet Treate: Devil's Food Cake, Fresh Apple-Berry Cobbler, Complimentary Champagne & many other chef creations

ANTHONY'S STAR OF THE SEA BOOM 1360 North Harbor Drive (as As Street), 618-232-5606. The room has been modernized and bosses a critical ing with achipment asks. The view of the boy is as breathships as ever. The food in fresh and good but not that dis-tinguished. Entrees, 819 to 530. Novi during peak howers, as didne usely ob-during peak howers, as didne usely of the company of the contractive bar. Open nightly, Expensive.

daily, hundry champages brunch.

CASPIBLEAS of Third Avenue 41,

614-702-4655. The food at this downtown returnment bein described on continental with Mexicus Indivence. The

the service attention, delivering onlyment from appetizes through dessert.

Toroldshir Baja vision, delivering onlyment from appetizes through dessert.

Toroldshir Baja vision, delivering onlyment from appetizes through dessert.

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AMOUNT AGELLA DEPRILITS 901 Open nightyl. Expensive.
ARTH ERFORATE 278 Fifth Avenue
(near G Street), Gadamp Quarter,
169-232-84b. The room is very attractive and an open hearth for wood-fired
pirzas adds to the feativities. First
courses, such as polents, saides with fine
impoon, and adds with nestlood, are
first-rear. Recipes are from Predmont, in
orothern Italy. Couldoor sesting. Open
daily, hunch and dinner. A few expensive
dales but mostly moderate.

Moderate, — Mete Nash
DAKCTA, GRIELL AND SPERTES 901
Fifth Avenue, 619-234-5354. If you crop by barbeard fibr, rottserier chicken, or coasted gaetic, you'll have a field dependence of the control of th

Cash 66, downstain:
DOBSON 39-956 Broadway Circle,
619-231-6771, Best best here remain the
signature soop, massel bisque with a
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each of lamb. Monday through Thurday, fixed-price meal for includes soup,
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service. Closed Sunday, Lunch, Mon-day through Friday; dinner, Menday through Serioday in be hours on the through Serioday in be hours on the Post of the Company of the Company (1997) and the Company

ARABOR BOUES 31, W. Harbor There is a proper to the second of the second of the barbor are major attractions. Each parts and the barbor are major attractions. Each parts, and each are a second of the barbor are major attractions. Each parts, and either acts to evaluable. The dising room seats 250, so don't expect about the second of the

sive. — Max Nash

NAPA VALIBEY GRILLE 502 Horton

Plaza, downtown, 619-238-5440. Excellent preparations, over 300 wines,
and private dining room that accommodates 50. Good spot for hunch and
before cultural events. Parking at the
Plaza is another thing. Open daily,
lunch and dinner. Low to expensive.

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Avenue (next door to Ramada Inn).

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Place, rear of Hyatt Regency Hotel,
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as well as free-range chicken, lobuter,
and beef. Try Artic char, ion of tuna,
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table in the kitchen. Open daily, Expensive.

PERMITO
TRANTOBIA MAMMA ANNA 644
Fifth Avenue (between Market and G),
619-125-8-144, in my opinion, this is the
best Italian restaurant downtown. At
least 35 items gare the menue, mast
least 35 items gare the menue, mast
least 35 items gare the menue, mast
least 35 items gare the menue, man
large and verve. That orders of past
are available. The best dishes may be
specials not listed on the menue. Be use
to request stuffed articholes and
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to request stuffed articholes and
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dish; Upper moderate to expensive.

TARTOBIA PORTOBILIO, 71;
TARTOBIA PORTOBILIO, 71;
TARTOBIA PORTOBILIO, 71; daily. Upper moderate to expensive. TRATTORIA PORTOBELLO 715 Fourth Avenue (at Gl, Gallamp Quarter, 619-222-440. The oveners of Panevino operate this chic restaurant with its light menu and wide variety of dishes. You can make a meal from appetizers. The passas are the best best. Open daily, lunch and dinner. Expensive.

SOUTH BAY & CORONADO

ANTHONY'S CRULA YISTA 215
West Bay Boulevard, Chala Vista,
61-625-620. The cody Anthony's to serve candidight disness nightly in the cocktail longer, Regular Anthony's nesse pitu fresh fish market. Open stores, 1990. The control of the control control of the control of the control control of the control of the control of the Cormsdo, 61-85-966. Chest Longe, Cormsdo, 61-85-966. Chest Longer, et al. (1990. The control of the control of the composition of the control of the control of the composition of the control of the control of the composition of the control of the control of the composition of the control of the control of the composition of the control o

Combination / \$14 OFF Dinner **For Two** \$395 Complete dinner Combination of king crab legs, shrimp scampi, tournedos à la béarnaise, and choice of fresh catch of the day. Not valid with any other offer. Expires 6/28/00.

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6 OFF

DINNER

Calendar RESTAURANTS

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BLAND PASTA 1202 Orange Avenue, Coronado, 619-435-4545. Carual atmosphere and fine pizzas, pasta dishes, and daily specials at low cost. Same menu lunch and dinners. Same menu lunch and dinners. Same menu lunch and dinners. Covidado, Lunch and dinners. Covidado, Lunch and dinners. Low.

duly, Lunch and dinner. Low.
L*BSCALE Coronado laland Marriott
Resort, 2000 Second Street, Coronado,
619-435-3000. This is the casual dissipa-tion that faces the pool at that fem-rate hosts. Home are constantly,
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PRIMAVERA 932 Orange Avenue, Coronado, 619-435-0454. This excel-lent northern Italian restaurant, and surely one of the best in Coronado, fea-

FLAVOR THAI RESTAURANT

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Saturday Cerveza Brunch

Dinner Entrée

turn fine puns, ausfood, chicken, risotto (ricio) dahses, and a variety of meet dahse. Outstanding cutter is included. Outstanding cutter for included and the control of t

TOMATORS PLUS A CALIFORNIA BY TOWAY ON THE STATE OF THE S

arrive with soup or salad. The home-style soup is a knockout. Nonfat or low-fat oils used in cooking. Great fun. Open daily, breakfast, lunch, and dinner. Low.

TIJUANA

(The profix for all Tijuana numbers is 011-53-66. From the United States use the profix 031-53-66 when calling Ti-juana when calling in Tijuana use only the restaurant's six-digit number.)

James Mentandragin in General Section Section 1982, 19

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CAPE LA ESPECIAL 718 Avenida Revolucion. between Calie 3 and Calie 4.
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that extends beyond is a prime tourist at-traction. Open Sunday through Thurs-day, 9:00 a.m. to 10:30 p.m. Friday and Saturday, 9:00 a.m. to 11:30 p.m. Low. day, 900 at so 10.05 plan. Front per-son of the control per-eron of the control per-eron of the control per-ron of the control per-son of the control per-ton of the control per-son of the control per-ton of the con

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Tuesday therough Sunday 920 a.m. to 10 p.m. Low to moderate.

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Father's Day Brunch
Lecture compliance of the page \$9.95

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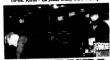
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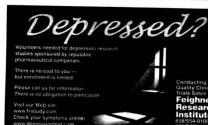
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OFF THE CUFF by Sue Greenberg

CPA Escondido

Navy Ocean Beach Ocean Beach

I think inside I'd probably be irriItated, but I'd try to laugh it off,
make the situation less awkward. I
wouldn't hold them responsible. I
think it would affect the rest of my
meal, but it wouldn't affect whether
I'd tip or not. Obviously, I'd be a litlite frustrated. The first feeling would be anger.

And then I would know that it's possible for anyone to do. I wouldn't hold them responsible, no. What is it, ten dollars to dryclean'l It was an accident... ten dollars is not going to break me.



Badma Knight
Case Manager, Social Services
North Park I might be a little upset, but I was I a server for three years, so I know how stressful it can be to wait tables, and if it were an accident, I'd be and if it were an accident, I'd be understanding about it, not penal-ize them or yell at them. I would expect management to comp the bill or offer a free dessert: I don't know about dry cleaning, though if they offered, that would be won-derful, but I wouldn't demand it.



Del Mar

pushover, but at the same time, life happens. I would just resort to Plan B, you know?

If a waiter spilled red wine on your best suit/dress, what would you do?

Jeff DeChamplain Event Planner

Vice President, Investor Relations I would ask for some club soda and a clean napkin. I might make a funny and ask for another glass of wine, but they wouldn't have to pay for anything. It would all depend on how they handled it. If their same M istakes happen, people spill things occasionally. I usually carry Shout packages; I would probably take that out right away. I wouldn't expect it, but most reputable establishments usually offer to cover the cost of dry cleaning.

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THE READER PUZZLE by Don Rubin

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RULES OF THE GAME

I. The prize for solving the Reader Puzzle will be a Reader T-thirt.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 8580). San Diego. (A 22186-5803) by 900 a.m., Wednes-day, six days following the issue date.

3. All entries must be accompanied

by your name and address.

4. Employees of the Reader and their immediate families are not

their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the longs will be final and arbitrary. We've only got five prizes each week to give away, so of there are more than five winners, we'll have a lotter.

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.

Koll

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#1119 Paint by Numbers

Answers to and winners of Reader Puzzle #1117, Script Tease.

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1) OLD WINE BED
2) FINISHING
3) CHAIR RAGS
4) MAR TOYS BENCH
5) STRIP LOG WALL
6) HOUSE SO SAT
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6) CHEST CABRIER
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8) CHEST CABRIER
7
9 FASHIONED BOX
10) DRESSING DOLL
12) WHEELS ROCKER
12) WHEELS ROCKER
12) WHEELS ROCKER
12) TABLE BLANET
14) PLATFORM DECX
15) FINISH CHILD
16) COFFEE MIRROR

Of the 18 entrants, 15 were corres The winners are:
Pat Pallone, an Diego
Tam Frasier, Escondido
Ellen Brollini, San Diego

Lil Wagner, San Dieg Robert Davis, San Die

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ittle Sheldon Brockett with his mom and pigeons in Balboa Park, c.1915. Sheldon became Dr. Brockett, the dentist. When he retired, he went to work for the Historical Society. When I called there last week he was out of town, so I couldn't ask him why he that allowed easy changing of diapers. appeared so "pretty" in this photo. A coworker

of his told me that's how most two-year-old boys looked back then. First haircuts were put off for a good while, and - though Sheldon doesn't seem to be wearing a dress - it wasn't uncommon for boys to be put into a garment

- by Robert Mizrachi

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235-2415, x18056

CARRELL VALITY, 5000, deposed Seeking female Dual master, washer/dryer, pool, sepansing No smoking or pless Available 71, 856-720-0615

CHULA VIERTA -5000, 1/2 unities \$300 deposet Share 2-story home, private roombush, luly lumined, quart negliprothomous near college. No smoking or pets. 613-221-6697, 819-220-2415, 2739-220-4515, 2739-2

421-697, 619-235-2415, 327943 CLAIREMONT, 5500 3 bedroom 2 bath house for nonsmoser Washer(dryer, dish-washer, lots of storage, patio, yard, mice kitchen Cass OK, Available 711 Chris, 856-279-5144, 619-235-2415, 324161 CLAIREMONT, \$340/month, Big 1 bed-

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883-4924 CLARESONT, \$420. 1/3 utilines, \$420 de-post. Quet, sale area 3 bedroom, 1 barn-house. Backyard with pool, garage, street parking. Near all. Scott, 856-273-5686. 619-233-2415, x12700. 619-235-2415, x12700.

CLAIREMONT, NORTHWEST. \$400/month, 1/3 utilizes. \$400 deposit Freplace, garage dishwasher, laundry. No pets. Available now. Mark, work. 700-745-1615, home, 858-483-4368, 619-235-2415, x26152.

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CLAMISTORY, \$450, 1/2 utilities, decorat. Large, modern 2-story technolone View. Share with one other. Clean, quiet, pool, storage available. Close for Mesa, free-ways, 856-278-5991. CLAMISTORY, MONTH, \$410, 1/4 utilities, \$350 depost. Share bath Large, beautiful house. Washer/dryer. Will maintained. Have pass. Nice yard. Available 6/1, 855-463-4624.

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COLLEGE AREA / A MISSA - 5000-month.
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pets carriery san cartos. College Av-enue. \$450 per room. 2 rooms available House with yard, laundry. Quet neighbor-hood, nice. Full littchen, furnished, utilities included. 619-235-2415, x23921. DEL MAR, EAST, \$585 plus share of utilities, application, deposit, Available by 6/15 Master sute in large, quel from No smoking drugs or pess 858-794-4684, 619-235-2415, x30388

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Cours \$40**Primer Exceeded area. No Extension 2. Comes available \$455, large room, private extractor, garden and wood floors. Large house on carryon, seeds. Replace \$19.255.415, 18053. 14. COREA, \$200.00 per ann common control carpet, parage, weaterfaire, por port of the common floor of the port of the common floor of the common floor of the common floor of the common floor t

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Michele, 858-453-7774

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LA JOLLA/UTC. \$492.50. 1/2 utilities, de-post 2 bedroom, 1 bath. Walking dis-tance to UCSD, Costa Verde, UTC mail

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THE NEWS...

TEENY THE CLOWN

HAS CHOKED ON A HOT DOG. OH MY GOD!). OH MY COUNTY

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OCEAN BEACH, \$450, 1/2 utilities, deposit Share 2 bedroom, 1 bath, Near beach, Washer/dryer, No pets, no smoking, Fe-male preferred. Available 7/1 Maureen, 619-224-5460, 619-235-2415, x23390

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messages call (619) 235-2415. You

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mail ads is Monday at 6 pm; however

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and ad if you don't need to make any changes in your ad copy or mailhox choose the renewal option. You may renew your mailbox any time Thursday

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4505 619-205-2415, x19522

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There is little green in my thumb. Few plants survive any contact with me. A handful in my yard— ivy, geraniums, and a few succulents— live on more despite my efforts than because of them. My hope is that the real culprit is our crappy soil, a thin the few parts of the contact of the contac layer of sandy topsoil over compacted clay Still, I dream of long raised beds of wild flowers, fences draped with roses, and flow flowers, tences draped with roses, and How-ering vines woven through trellises. Knowing this, my husband, Patrick, recent-ly ripped out the unruly ivy that grew three feet deep along our side fence, liberating a 5' by 15' patch of dirt for a flower garden. Afterward, he stood rubbing his lower back. rivulets of dirty sweat running down his face, and he made me promise I wouldn't

face, and he made me promise I wouldn't spend a \$100 on plants only to have them die a week after I put them in the ground. Determined to keep my promise, I fig-ured I should find out about soil amend-ments. I phoned Walter Andersen Nursery in Point Loma and spoke with Derek Thatcher. My ignorance of horti-My ignorance of horticulture stuck out like a
sore/brown thumb. 'I
want to plant a garden
in my yard.' I said,
"what kind of potting
soil should I use?"
'Potting soil should
only be used in potts.
Thatcher answered. 'Some

Inatcher answered. Some people insist on putting it into the ground, which is bad because it holds a lot of moisture, and you don't get proper drainage. Compost is something that you mix with your native soil in the backyard to make it more rich, more

what do I do about my sandy clay soul:
"It's always a good idea to mix in some
compost," he said. "The compost is either
going to help maintain the moisture in your
soil, if you have really fast-draining sandy
soil, or it will help drain really hard clay or

Few plants survive

any contact with me

sandstone. It also adds a nice organic layer,

sandone. It also adds nice organic layer, which plants rejoy?

Not and sp wrong with composit "You can go overboard with it."

Thatcher warned. "You usually mix with your soil half and half, maybe 60/40 in favor of the soil that you have. Otherwise doors' the soil that you have. Otherwise doors' the soil to leave that little area so the roots don't spread." My friend Bernice loves Mission Hills Nursery. "The flowers all looks of resh," the pawes. popped over there to check it out. Blue morning gory vines cowered the perimeter fence with their blooms. A stated that the nursery is the oldest in the city of san Diego, founded in

San Diego, founded in 1910. I walked in and

10. I walked in and strolled up and down the aisles of Bernice's little Eden, enjoying the early summer blooms until I remembered I'd come for a reason, to learn more about potting soil and compost. Nursery worker Michael Stewart cheerfully agreed to give me a

crash course.

"Potting soil mixes," he explained, "have numerous ingredients that will not only provide the organic material but also provide the I organic material but also provide the drainage and the air space a potted plant needs. Generally, potting soils don't have fertilizer in them, though some of the mixes will have organic fertilizers in them like cot-tonseed meal, which is high in introgen, or bone meal, which is high in phosphorus. They call mixes light or heavy, which is very misleading because it is not the weight they ret talking about, it's the particle size

and the air spaces between the particles. A bag of light mix, like a cactus mix, may weigh twice as much as the one that has a

tot of peat moss in it, but it's called lighter, meaning it's more airy, more gas-exchangent, has better drainage, and it dries out more quickly. Often mixes have perlite in them, which is an expanded rock prod-uct. More common in the cactus mixes is pumice rock, which I think is a lot better than perlite. It's just the natural form that has been broken up. We sell this Gold Cup Potting Soil [\$7.99 for two cubic feet], Potting Soil [37,99] for two cubic teet], which is a lighter mix. The ingredients are forest products, sand, and perlite. It is for plants that need better drainage. This Whitney Farms Premium Potting Soil [38,99] for two cubic feet] is more compacted, so it will stay moist longer. The ed, so it will stay moist longer. The properties of the major stay that the major stay the major stay the major stay that the maj

lot of peat moss in it, but it's called lighter,

sphagnum peat moss is the major ingredient in it. So it is good to use with plants that like a little more water retention." "And for in-ground

through and dry out instantly. The benefits

of compost for clay is it

helps loosen up the soil and keep the clay particles from combining back together and compacting. The worst clay is real gummy, and that's because the particles are so tiny. There's a material

called gypsum [Whitney Farms Prilled

Gypsum in granule form, \$5.99 for five pounds], which is calcium sulfate, which

actually acts to bond the tiny particles actually acts to bond the tiny particles together to make larger particles, and then you add compost. The gypsum and compost together will make the clay more springs and more loose. Then you will have real good soil, because clay is more of a blessing than a curse. Clay is rich in minerals and it holds nutrients.

Mission Hills Nursery sells Whitney

Mission Hills Nursery sells Whitney Farms Genuine Planting, Compost (\$6.99 for two cubic feet). "It is very rich," Stewart explained, "and it has the blood meal and the bone meal in it. Now, once you work the compost down into the soil, below the surface, you need to mulch on top. Mulch is plant material that you layer

Yardcare [\$7.99 for three cubic feet] is real good for keeping moisture retention in and it does add some organic material to your soil.

"What about manure?" I asked, hoping he'd tell me to never use it.

"People think that it is always good to use it," Stewart rolled his eyes. "That's not tuse for the series in Southern C. Cliffornis We. true for us here in Southern California. We planting?"
"If you have sandy "If you have sandy soil," Stewart answered, "adding compost gives it a little more water retention so that it won't drain straight

true for us here in Southern California. We are already high in salts, and manure is also very high in salts. So if you are looking to buy manure, make sure to read the ingredients and look for wasted animal manure. If it doesn't say wasted, don't say wasted, don't wasted to the control of Nurgeru should I dig before

on top of the soil, two to five inches deep. If you don't use a mulch, the top layer will get compacted, and when you go to water it, the water will spread out and not soak in. When you use the mulch, the top layer is kept very spongy, and every time you water, that water goes right down. What you want to look for in a mulch is a range in the property of the prope

in size from very coarse to very fine pieces in the mix like Whitney Farms Bark Mulch

[\$4.99 for two cubic feet]. The decorative bark, like this Western Red Cedar by Yardcare (\$7.99 for three cubic feet) is rea

planting something in "Make a hole that is three times the diameter of the pot," Stewart instructed, "the same depth, and then fill in with a mixture

of compost and native soil, a third to a half of it being compost."

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Mission Hills Nursery is Simpson's

Mission Hills Nursery is Simpson's Gardentown Nursery in Jamul. It's a drive-through nursery with antique trucks and wagons parked amid the flowers—a great outing for the family. They have a Simpson's Garden Town Nursery Organic Compost for \$4.50 for three cubic feet, and they also carry Redwood Compost by Greenhouse for \$6.00 for three cubic feet. Their Simpson's Garden Town Nursery Potting Soil is \$6.50 for two cubic feet.

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BY ANNE ALBRIGHT

Heading Toward Deeper Water

remember summer days at the pool. When I was a kid, we lived in Pine Valley out in East County. In August, when the sun softened the asphalt road in front of our house to black Play-Doh, my mom took us to Play-Doh, my mom took us to the pool. In Guatay, Pair-a-Dice trailer park had a com-plex with three pools — the long, wide swimming pool; the deep, narrow diving pool; and the short, shallow baby pool. I remember the smell of Coppertone and cheeseburgers frying on the grill and Magic Marker where the attendant

Marker where the attendant criss-crossed an "X" on the back of your tan hand. I remember starting out in the baby pool, running back and forth across the rough gypsum until the bottom of

my, water-softened toes bled. When I could swim back and forth across the swimming for us to go to the problem between the problem of the the big pools. My state Anita, and under safely into and out of the water five years my senior, graduated long before I did. My little brother Jason, three years sim but had to be waterde constantly in swim back and forth across the swimming pool and tread water for three minutes, I gaduated to the big pools. My sister Anita, five years my senior, gaduated long before I did. My little brother Jason, three years younger than I was, followed me pretty quickly. My older brother Mark, seven years older than I, held reign in the diving pool. I watched in awe while Mark twisted and flipped and occasionally attempted the

dreaded half gainer.

Those days come back to me every Those days come back to me every summer when I take my own children to the pool. For the past two summers, my hushand Jack and I have bought a family pass for the city-run pool near our home in San Marcos. Two summers ago, our youngest child, Johnny, had just been born. Jack worked at home. Every afternoon in July and worked at home. Every afternoon in July and August, Jack took our three girst to the pool from 4:30 to 6:00. He saved my life. For that blessed hour and a half, the house was quiet. Sometimes I could get Johnny down for a nap. Sometimes I could just six and nurse him without having to Jump up every three minutes to break up the girth bickering or get somebody something to eat or drink. It could prepare dinner without having all on the could prepare dinner without having all the sound of the could prepare dinner without having all the sound of the could prepare dinner without having all the could be could be considered to the could be considered to could prepare dinner without before as, the could be compared to the country of t

swim but had to be watched constantly in case she got into deep water and lost her bearings. Angela, who was four, could almost wim but preferred to hold on to lack or me most of the time she was in the water. Lucy, wo and a half at the time, got cold three minutes after she got in the pool, Jack or it would have to get out of the water and cover up Lucy completely with a towel. She would leave to got to the water and cover up Lucy completely with a towel. She would leave to got the form the start of ur beside the pool, which was the proposed to the start of lie on the AstroTurf beside the pool, with only a tendri or two of golden red hair as evidence a person was lying beneath her towel. Johnny, who had just turned one, loved the water. Every time Jack or I carried Johnny's solid little body into the pool, he would try with all his strength to lunge from our arms face first into the water. After ten minute of versations he too would grow

minutes of wrestling, he too would grow cold and want to lie on the AstroTurf. cold and want to lie on the AstroTurf.

Not knowing exactly what to expect,
Jack and I bought this summer's family pool
pass two weeks ago. Memorial Day, we
trooped through the metal gates and
searched for a spot to set our bag. The girls
fairly vibrated with excitement. "Can we go
in the water now, Mommy?" Rebecca asked
the moment we found a snor

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remember?"
"Oh, yeah," Rebecca said.
Jack took Johnny to the men's locker
room to duck under the shower. I waddled
toward the ladies' locker room in my maternity bathing suit, my three ducklings in tow.
Two minutes later, the girls hopped down
the steps into the pool's shallow end.
Rebecca put her head underwater and

the steps into the pool's shallow end.
Rebecca put her head underwater and
pushed away from the steps. She glided along
the bottom and book. "The somming."
Angela and Lucy hopped up and down
in the shallow water. I sat on the pool's bottom. The water came up to my neck. Every
now and then, Lucy or Angie hopped into
my arms or grabbed me from behind. They
taughed and said, "Mommy, watch this," as
they gingerly put their faces in the water,
honny wriggled in lack arms like a lat baby
seal. Joint of the minute, we head toward
deeper water, lack wrestled with Johnny
to my back. I felt like some unwieldy sea
to my back. I felt like some unwieldy sea.

creature transporting its young to a new

When I stepped from the pool an hour when I stepped from the pool an noul later, someone had turned up the gravity. My legs felt like cement posts. The baby hung low in my belly. "When can we come back to the pool?" Angela asked as we toweled off.
"Soon," I answered. "Very soon."

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