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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619:235-3000, ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; e-mail them to letters 896/reader.com; or fax them to 619-231-0489. Please include your name. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Damn Thing Damn Thing
Thank you for your coverage
of the local music scene. However, one column infuriates we
ever, one column infuriates we
every time. My gripe is the
CD review in the "Butt"
section, and his name is
Richard Meltzer. Mr. Meltzer is a good example of how
even though you can be proficient in the English language, it doesn't mean you ficient in the English language, it doesn't mean you have a damn good thing to say. Every week Mr. Meltzer wastes a perfectly good review space to imove folly and waste thing in his column has told me anything about any of the albums he has ever reviewed. Refer back, let's say, to the article on Tigers Temple (September 28), a local hip shop whole article drooling over a girl on the Cover in a pubgirl on the cover in a pub-escent high school manner. What was that? Now Psydecar another good example anuary 4). Not a damn thing (January 4). Not a damn thing about the album except for one song title. What's the

one song title. What's the point?
See, San Diego artists need a good push from the local media, and Meltzer wastes space with these irrelevant ramblings. So Mr. Meltzer, we think you're whacked and you should stop, and Reader, you should find somebody more proficient in reviewing CDs. Maybe give Mr. Meltzer an article to write instead of omething about CDs.

Common Touch

I always thoroughly enjoy Ed Bedford's down-to-earth reviews, but just had to let you know how much fun I had reading about his La Valencia experience ("Tin Fork," anuary 4). He's truly one of is common folk, and I guess that's why his column is so Janet Hayden

Doug Ranking

Café Cumbersome I miss Max Nash! I never thought I'd miss Eleanor Widmer, but I am starting to. So far, I have not enjoyed Naomi Wise's reviews. They

are very cumbersome. are very cumbersome.

In the last paragraph of her last article (January 4), she laments there are only two Abyssinian restaurants in San Diego. On the very next page is a coupon for Granger's, an Ethiopian cafe. Hmmm....

Colleen Cases

Happy Hour
A related welcome to San beat and the second of presented. Although I wouldn't have ordered anything dif-ferent, my belief is that most people would have, based on the happy-hour prices. While we were there, I noticed that the happy-hour menu was delivered to several other sables that had already been served, even though happy bour had already been in effect for almost an hour. Was this an oversight or is this the restaurant's policy? I inquired at the reception desk, and

at the reception desk, and David Cohn claimed it was an oversight. If it was an oversight that affected at least a third of the tables in the bar while I was there. Michael T. Lynch

Naomi Wise responds: Funny, the exact same thing happened to me when I arrived at the bar at precisely 5:00 p.m. And had I been given a choice, I'd have "taste-tested" the cheap happyhour house margarita instead of a pricey custom-made number.

Access Trouble

Access Irouble
I am writing concerning the
restaurant reviews in your
publication and the lack of
any comments about the reviewed location's handicapped accessibility. When Ms.
Naomi Wise started writing her reviews, I wrote to wel-come her to your publication and to compliment her on her excellent first article on the excellent first article on the top ten chefs of the San Diego area. I also suggested that she might include some comment about how accessible the re-viewed restaurant is and even-orized to personally visit the site and make comments on the facilities. She was kind enough to write back and assurement that she would be including such information in future. such information in future reviews. Each week I eagerly reviews. Each week I cagerly open my lastes edition of the Reader and quickly turn to her review to see if this promise has been kept. I am sad to say that each week brings added disappoignment.

There is nothing more frustrating than to read a good review and to rush out to the location only to find a set of stairs or a nonaccessible toilet. This often means having to turn around and go home.

turn around and go home. Your prior restaurant reviewer,

Reader

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Golding heardestable While she was mayor last year, Susan Golding picked up more than a little spare change on the side. According to her leaving effect disclosure statement field last last mostly. Golding to Goldened greater than \$10,000 from MP3 corn, and good control of the control of th



added \$50,000, bringing its total up to \$100,000. As of November 2 the Manpower loan was still unpaid, as were bills from political consul-tant Larry Remer's Primacy Group (\$2500); the Santa Monica polling firm Fairbank, Maslin, Maullin & Associates (\$15,000); the Chase Group (\$5000); and Alexandria, Virginia's Murphy Putnam Media (\$6806 Through the most recent filing period, the partnership reported it spent a total of \$722,399 on its anti-Zimmerman effort.

Here we go again The year is less than two weeks old and the campaign-fundraising machine at San Diego's city hall is already in high gear. Next month's special election to fill the Eighth District seat of Juan Vargas, elected to the state assembly in November, is attracting the most immediate attention. Leading the pack among fundraisers is former Vargas chief-of-staff Ralph Inzunza, who has been pilling up money for more than a year by working Democrat Vargas' tried-and-true list of lawyers, politicians, and corporate lobbyvist. Campaign-finance Hings show that, just through last June. Inzunza Campiago finance filings show that, just through last lane. Intrinsical pricked up more than \$91,000 in \$350 increments from such disnors as Stan Foster, wealthy downstown land owner and father: in law of an Diego Unified shoots superintendent Alap Resrins. Eld Lopez, a San Diego Unified boardmember who also serves as a lobbys to fock Communications several members of downstown highly powered lase, forward law firm, which has frequently linguised on behalf of the cry countal, and employees of themre, and Edoc, the country loggest reach hadeer. Maternalized, suggested the country loggest trast hadeer. Maternalized, suggested the country loggest trast hadeer. Maternalized, suggested to the country loggest trast hadeer. Maternalized, suggested to the country loggest trast hadeer. Maternalized suggested to the country loggest trast hadeer. Maternalized suggested to the country loggest trast largest members of the city council, including the name Barbara Ventura for the empty Eighth District seat.

School daze A new charter-school outfit headed by would-h San Diego school reformer Eugene Ruffin is facing rough seas in Sacramento According to an account in the Sacramento Rec Ruffin's organization, Good Schools for All, planned to open the Nehemiah Leadership Academy Charter School in the North Sacramento Elementary School District last month. But school officials blocked the mentary School District last month. But school officials blocked the more, swing that the group didn't provide the requisite criminal-background checks on employees and hadn't submitted complete financial information. "Trying to open the school would have been a clear breach." Timothy Cary, the school district attorney, told the paper. Ruffin also must the School Prutures Research foundation here, another charter-school operation funded largely by billionaire Wal-Mart For John Westion of Visional Charles.

Contributor: Matt Potter

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



tly added to Mission Bay Park

Something Fishy in Paranoia Bay

By Justin Wolff

espite a recent scolding, the city, some watchdogs say, continues to disrespect Mission Bay Park and those citizens who care

MISSION BAY PATK AIR OL about it. On April 18, you might remember, a San Diego County grand jury released a 21-page report, The Truth About False Bay, that detailed the city's mis-management of the park's re-sources and finances. After a tem-month investigation, the grand jury faulted both the park and its supposed treateds.

its supposed stewards.
At the time, Barry Newman, the grand jury's deputy fore-man, said, "Mission Bay...is nei ther being maintained nor pro tected against pollution."The re-port pointed to the high num-1999, and in particular to or sting at Campland on the Bay that was up for 53 days. The re-port also reprimanded the city for failing to live up to its own mandates. The park master plan

mandates. The park master plan adopted by the city in 1994 called for \$171 million in improvements. Why, the report wondered, had only \$3 million. Among the recommendations made by the grand jury were that the city designate a water quality coordinator, add to the base of the coordinator, and to the base for potential pollulates, and develop a plan to improve water circulation. Most notably, the grand jury reopment in Mission Bay Park units of the properties of the property opment in Mission Bay Park un-til it conducted a survey to deermine the exact acreage of the park. Such a survey was necessary because both a city charter approved by voters in 1987 and

On June 5, the city con-tracted a San Diego firm, Pro-ject Design Consultants, to con-duct the survey. For \$426,000, the firm would determine once and for all how many acres were in the park. The survey, which was completed on October 5, counsed some parces that had but never designated as park land, On October 30, the city council voted unanimously to council voted unanimously to designate the new 26.84 acres as part of Mission Bay Park. City officials and some press reports have declared the absorption of say, the park is bigger than any

But environmentalist Donna

the Mission Bay Master Plan say

math. But now, just seven months after the report, local ac-

tivists and ordinary citizens are crying foul. The city did indeed

conduct a survey of the park,

but the results, according to

some, were rigged and are

On lune 5, the city con-

Frve and other concerned citi ens say the survey and the new zens say the survey and the new parcels are more like a lump of coal in the public's stocking. First, the solicitation for survey bids predetermined that marsh-lands be counted toward the to-tal amount of leasable land. That definition of marshland, Frey explained before the city coun-cil, was based upon a 1988 memorandum by the city attor-ney rather than normal stam-ney rather than normal stamney rather than normal stan dards for surveying wetlands, which should include hydrology and soil studies. Equally trou bling, as Union-Tribune colum nist Don Bauder reported on November 10, was that four days after the city contracted Proiset Design Consultants, it merged with Lettier: Hellnyter and Associates, the firm doing the master plan for SeaWorld's expansion projects. While there is no evidence that either firm is guilty of improprieties, the merger appears unscensify and ill littlength of the proposed of the contract of the cont sember 10, was that four day City of San Diego is so set on converting the park to commercial development that they permitted Anheuser-Busch's

consultant to merge with the lo-continued on page 6



Catherine and Al Strohleir

Class Warfare in City Heights

By Suzy Hagstrom

ulee Vaughan remembers the first installation of portable buildings at Central

Elementary School during the 1960s, when

she was a pupil there. That those temporary classrooms eventually became permanent reminds Vaughan that the San Diego Unified School District has long neglected children at inner-city campuses.

district plans to build an elementary school within three blocks of Central, at 4063 Polk Avenue. The construction site most favored by the district and repair 154 existing schools by 2009. "But you need to consider people. It's human people. We're not cattle." Much of the ambitious program targets the gritty community where Vaughan lives, City Heights, ortheast of downtown San

Diego. Under Proposition MM. the San Diego Unified School District will destroy more than District will destroy more than 800 homes, including apart-ments, in City Heights to make room for at least four — per-haps as many as six — elemen-tary schools. According to some pact reports, that translates to the forced removal of at least 2400 people, including Vaughan. The loss of housing is noteworthy in City Heights bounded by El Caion Boulevard to the north State Highway 94

to the south, 54th Street and Chollas Creek to the east, and Interstates 805 and 15 to the west. The estimated 71,286 res-idents include the working poor and immigrants who are at-tracted by the central location, easy access to public trans portation, and cheaper rental That the school district may

seize property via eminent do main coincides with other re main coincides with other re-development projects that are tearing down hundreds more homes and displacing thou-sands more residents in City Heights. Improvements could gentrify and homogenize the neighborhood, which boasts more than 30 languages, rang-ing from Farsi to Somali. The school district will provide moving expenses, fair machine moving expenses, fair market value to property owners, and rent differential; but its compensation package may not be enough. The grab for land within 5.5 square miles co inflate the cost of buying homes and renting apartments beyond the reach of blue-collar work-ers. City Heights' annual me-dian household income of \$23,394 compares with \$42,244 for the city of San Diego.

Jay Hellerich, a homeowner in City Heights, is skeptical on hearing talk of using Proposi-tion MM schools as tools to preserve owner-occupied homes and bulldoze run-down buildings and so-called blight. "People talk of trying to reduce density in the area. Translate









City Heights is home to 5 City Heights is home to 5 percent of San Diego's popula-tion, yet it contains about 22 percent of the city's low-income housing, according to estimates gleaned from San Diego Hous-ing Commission and Possible Commission gleaned from San Diego Hous-ing Commission maps. San Diego City Schools' 1998–99 Long-Range Facilities Master Plan reports what is common knowledge: to make ends meet, families double and triple up in City Heights' apartments and homes. Although the community has seven existing elemen tary schools, they are inade quate for the burgeoning pop-ulation of children, the master plan states. "Several Mid-City elementary schools doubled or





DISPLACEMENT IN CITY HEIGHTS

School Project	Number of Homes	Number of Per
Central Area Elementary School	163	489
Euclid Area Elementary School	211	633
52nd Street Area Elementary School	210	630
Edison/Hamilton/Parks Area Elementary School	145	435
Rosa Parks Elementary School (opened 1997)	117	351
Monroe Clark Middle School (opened 1997)		
Other Projects	o in City Heights	
nterstate 15	570	1.710
Police Station and Community College	26	78
City Park and Library	55	165
Videning Wightman Street	26	78
City Link Shopping Center	141	423
rans West Offices and Town Homes		
Regional Transportation Center		
Schools Outsi	ide City Heights	
dams/Franklin Area Elementary School		537
Brooklyn/Kimbrough Area Elementary School		
		204

fall impact reports, consultants, and San Diego's redevelopment agenc

tripled in size during the late 1980s and early 1990s.... Growth in the Mid-City area

has continued." Real estate agent David Nelson is among neighborhood volunteers who say the overcrowding of children in tempe rary classrooms and antiquated buildings is so bad they could easily win a discrimination lawsuit against the San Diego Uni fied School District. Pointing to fied School District. Pointing to John Marshall Elementary School at 3550 Altadena Avenue as an example, Nelson said, "It's almost criminal the way they cram these kids in here." With an initial capacity of 400 pupils, Nelson said, disputing the dis-trict's estimate of 600. John trict's estimate of 600, John Marshall now has an enrollment of 827 but has held more The campus includes 14 per manent classrooms and 30 portables. Other nearby ele mentary schools with an un known initial capacity



clid and 1161 at Central, but both schools have accommodated more.

School districts - unlike School districts — unlike public redevelopment agencies, such as San Diego's Centre City Development Corp. — are under no legal obligation to replace housing they eliminate. About five years ago, the San Diego Unified School District destroyed 269 homes and g schools in City Heights. Fibonds, Rosa Parks Elementary School, at 4510 Landis St school, at 4510 Landis Street, and Monroe Clark Middle School, at 4388 Thorn Street, represent the district's first experience with building in populated urban neighborhoods

cal firm during the survey."

But what Frye and others know for sure is that the additions to the park

has increased the amount of

Paranoia

abiy conclude that the 25 per-cent of the 26.84 acres being dedicated today as park land is the same amount of land needed for the Dana Inn and

Twenty-five percent of the new parcels equals 6.71 acres, Frye il-lustrated, and together the two expansions equal 6.6 acres. Deexpansions equal 6.6 acres. De-spite these concerns, the city council approved the Dana Inn expansion at the November 14 meeting. eeting. Al and Catherine Strohlein,

time Mission Bay advocates, also question the survey's motives. Al, whose primary focus is halt-ing park growth and SeaWorld ing park growth and SeaWorld expansion, also attended the November 14 meeting. He says, "The city looks upon the park pay for the Chargers tickets. We

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Al & Ed's Autosound

continued from page 6
feel that they're over the 25 percent now. We're so paranoid
and skeptical and cynical that
we simply do not trust the government to make these deciernment to make these deci-sions for us anymore. It has never worked. The city coun-cil has a micro view of things, and if they see income, that's all they can look at. The park is disappearing." Catherine adds, "We have eraduated from suspicion to

graduated from suspicion to paranoia. God knows what they'll do. They could bring in downtown San Diego and call it Mission Bay Park and I

and the Strobleins is that — in Al's words.— the new parcels are "useless land." It would be one thing if the survey happened to give park users additional recreational land, like beaches or greenery. But besides some grass around the visitors' center at the north end of the park, the new parcels have no redeeming value. In short, the acres profit the city and not park users. Included, for instance, in users. Included, for instance, in the 26.84 acres are just over 4 acres in the middle of Sunset Cliffs Drive and almost half an acre in the middle of Friars Road north of the San Diego River Channel. Neither is a place for

which sits an ugly cinder-block

pump station. In her testimony, Frye stated that she did not un-derstand the rush to dedicate portions of the roads and the pump station as park land. "It seems that this is nothing more than an attempt to increase the amount of land that can be leased for development," she said. "It is also unlikely that there is any demand or public interis any demand or public inter-est for a picnic area at a pump

station."

Jim Peugh, coastal and wetlands conservation chair for the
San Diego Audubon Society,
shares Frye's concerns. "Transportation corridors and highmays should be omitted from
the countable acreage in the
park," he says.

Even though the city council
annexwed the incomporation of

omcias recluse to activit that the removed. The day after the desig-nation, a. Union-Tribune article reported that former mayor Scasan Golding added a provision unging that the acres not be used well to the second to the velopment. The sentence is mis-leading because, in fact, all Gold-ing said was that some of them natters should be discussed in a future meeting of the Natural initiee. A city official, wishing to remain anonymous, said that that won't happen until the first quarter of next year at the call. When asked about this, Rick.

me to the city manager's office. Tipl Robans, an assist in ore easier in the con-son for concern. He says that the city council instructed his office to use only the numbers from the construction of the construction o earliest.

When asked about this, Rick
Grenell, the mayor's former
press secretary, chastised me,
saying it was the first time in his
tenure at the office that the

Reader had ever called him. He refused comment and referred me to the city manager's office. Tim Rothans, an assistant to the survey did was incorporate them officially.

them officially.

Golding's suggested provision, Griffith adds, was 'part of the motion to dedicate the parcels and to direct questions about policy issues to committee for public input.

Despite of the control of th







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"It's a done deal," Frye says.
"I'm not waiting for it to be thrashed out later. The immediate effect of the dedica you now legally have acreage that can count toward leasing."

some of the parcels in ques-tion are in Councilman Byron Wear's district. According to Wear, "The fact of the matter is that everyone knew when we went into the survey that it was roughly to come up with a numgoing to come up with a num-ber. The number is accurate. The number is the number. Every-one knew all along it could come up with additional acreage. And of course it should be dedicated park land." If

be dedicated park land." If there's additional acreage, he says. "Let's get the revenue from it that the plan allows."

"It just so happens." Wear says. That the survey didn't turn out the way that some people hoped it would turn out. I think what you need to ask the people who are complaining is. To you support the Mission Bay Master Plante, polar? Due 1, All support the plan? Does Al Strohlein support the plan? If not, then what's the point?"

not, then what's the point?"
Some argue the master plan might need a second look. Jim Peugh agrees with Frye that these new acres, though under policy discussion now, can become a problem later on; a future council could do whatever it wanted with the new parcels. But even more ureent than the But even more urgent than the political wrangling over the sur-vey, Peugh says, are long-term philosophical questions regard-ing the park. "The population of San Diego is increasing," Peugh says, "and so then is the need for park land. But the city seems to care only about the needs of tourists in the park. The com-mercial use has to go down as the population goes up." Peugh ponders revisiting the master plan. "Maybe," he says, "the 25 percent needs to be throttled back to 20 percent, or 15 percent." park land. But the city seems to

City Heights

rather than on vacant land in the suburbs. Rosa Parks was over capacity by several hun-dred children the day it opened

in 1996. Michael Sprague said a depressed real estate market in the 1990s softened the impact of dislocation. A higher vacancy factor — at times exceeding 8
percent, according to the San
Diego County Apartment Association — enabled people to
move elsewhere within City Heights. In some cases, reloca tion expenses and rent-differ-ential checks offered by the

their properties. "People would yell at me standing in line at the grocery store because their block wasn't taken," recalled Sprague, who then served as chairman of the City Heights Area Planning Committee. Now, with soaring real es

Area Planning Committee.

Now, with oarring real exNow, with oarring real extonersistent vacancy rate —
ranging from less than 1 percent to 3 percent, depending on
the survey — for rentals, people are less inclined to uproot,
and fernants to be cousted by
Proposition MM schools will
have to venture outside San
Diego to find comparable
prices, he predicted. In addition, Clay Heights residents who
as federal Section 8 rent subsidies, face difficulties if they are
evicted; the government aid
they receive limits their access
to displacement compensation to
as from other receivelopment
projects. "The poorest of the
poor get the least help," Sprague
noted.

noted.

The San Diego Housing Commission, which helps people obtain affordable housing, doesn't have authority over other agencies, said spokesper son Bobbie Christensen Nonetheless, the commission is talking with the school district about the potential loss of homes in City Heights. "We're concerned — especially when there's a housing crisis in San Diego," Christensen said. The Diego, Christensen said. The commission, responding to an environmental impact report for the proposed Central Area Elementary School, asks the school district to restore some, but not all of the lost housing. In its letter dated August 30, the agency suggests such mitigation occur when the district builds but not all of the lost ho

occur when the district builds at a site that removes more homes than another site. Given the absence of state laws requiring the replacement of homes lost to schools, the San Diego Unified School Dis-trict is unlikely to provide hous-ing in City Heights. "That's not something we can do. I can't something we can do. I can't ever support that," said John de Beck, a board of education member. "Our job is to house kids in schools. If the kids are in City Heights, we should build schools there. If we dis build schools there. If we dis-place kids in the process, it's the community's job to house the kids in homes. The housing commission is supposed to en-sure that there's affordable housing everywhere, but Mid-City has more than its share of affordable housing. To help conserve space and save money, de Beck recommends building double campuses, or back-to-back schools, that share play-grounds, libraries, cafeterias, and other facilities.

and other facilities.

Jay Powell, executive director of City Heights Community
Development Corp., a nonprofit, public-benefit corporation that owns and manages af-

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Traffic considerations are

fordable housing, views the MM schools as an opportunity to implement thoughtful urban planning. Powell envisions concerning Polk Avenue, which borders three existing schools and possibly a new school, into a greenway where kids could safely walk. Installing photovoltaic cells on roofs would enable campuses to generate some able campuses to generate some able campuses to generate some of their own electricity. Designing buildings to double as community centers would bet-ter integrate schools into neighhorhoods. Such innovat be demolished. be demolished.

Despite complaints about lack of vision, the school district seems a bit more responsive and responsible about the described by Powell in letters and public meetings during the past year, have not generated firm commitments nor wild en-

thusiasm from school or city of-ficials. Powell is concerned the district may build City Heights four to six elementary schools without regard for their impact on one another. What we need is a comprehensive approach, he said, not incremental plan-ning. Powell warms that esti-mates for the number of City Heights residents to be dis-tended to the control of the control of the low, noting the environmental impact reports use a multiplier impact reports use a multiplier of only three for each home to

homeowners who claim they had not been notified, the dis-

MM schools than it was with the Proposition O schools, say Powell, Sprague, Nelson, and other volunteers. "They've made a big show of coming out to the community to talk with us. They've had smaller meet-ings for individual schools," Nelson said. "But I still don't completely trust them." In 1999 Nelson said. "But I still don't completely trust them." In 1999 the district didn't seek enough input for the proposed Euclid Area Elementary School and spent \$80,794 for an environ-mental impact report. Because the favored location upset

posulution of children.
Only by wood of mound did
Vaughan learn she lives in the
path of the new Central Area
Elementary School. If her location remains 'the preferred size
vironmental impact report —
Vaughan and her husband
would have to vacate the apartment they we coupled 14 years
ment they we coupled 14 years
and the property
manager of a 16-unit parter,
she is aware of san Diego's
housing shortage, altyrocketing
the size of the property
manager of a 16-unit parter,
she is aware of san Diego's
housing shortage, altyrocketing housing shortage, skyrocketing rents, and low turnover of tenrents, and low turnover of ten-ants. Despite having an unlisted telephone number, Vaughan hears regularly from people looking for a place to live. Peo-day You need to take down a minimum of homes and apart-ments. The kids have to have a place to live as well. Julie Sexauer, a Gry Heights homeowner, said the demolition to live weights, dithough the Central Area. Elementary School's "preferred site" would

School's "preferred site" would dislodge more people than two other sites, Sexauer said, its proximity to the YMCA, a new park, and a proposed Boys & Girls Club would anchor a com-plex dedicated to children. "I support the primary site because t's the best use. I'm sorry about

schools are going to be here 50 years or more. As a taxpayer, it's important to me to see the school in the best place," Sexauer said. "There's a reason housing is affordable in City Heights. Much of it is significantly deteriorated with decades of de-

Traffic considerations are paramount, Nelson said, noting children should not cross bustreets, such as University or El Cajon Boulevard. "The schools need to make sense for the kids." At the same time, Nelson prefers spots that would rid City Heights of substandard housing and blight, which may include homes as well as apartments. homes as well as apartments. But Hellerich dismisses such strategies for revitalization as "social engineering" with a hid-den agenda. In the case of Cen-tral Area Elementary, there are two alternative sites that would two alternative sites that would displace far fewer people. "Why is the school district taking the site that costs two to three times as much and disrupts more lives?" Hellerich wonders. "In-stead of dispassionately looking at the numbers, the school dis-trict and the neighborhood planning eroups are co-conplanning groups are co-con-spirators in deciding which homes are worth keeping and which are not. It's bad economics, and it's a bad philoso phy. Today it is the apartments we don't like, so they will be torn down because we think it will make our neighborhood pret tier. Tomorrow, what will be

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schools will be built.

"Soon we'll be able to walk from school to school by their roothops, they'll be so close to copether. You'll see a school on nearly every corner, predicted John Stump, a lawyer who has lived and worked in City Heights 25 years. Describing himself as a "concerned resident," Sump thinks the school district should replace some of the home they're destroyal. The best was not beyone they be destroyal. The bow law deserging the property of the home they're destroyal. by law doesn't mean they can' have a policy," he said. "You're not required by law to give to charities, but you do because it's charities, but you do because it's the right thing." Stump likens new schools to invaders from outer space. "The elementary schools are just the robot ex-plorers. Each one requires two full city blocks. That's ten blocks out of City Heights." Stump said. "But they're not the battle cruisers. One high school alone cruisers. One high school alone they have been been the high school will be the star-hin Futerories or the Battlewin futerories futerories or the Battlewin futerories or the Batt ship Enterprise or the Battlestar Galactica. Are we landing a spacecraft or are we building a



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STRAIGHT THIP



M.A.:
Please settle a soon to become violent topic where I live. What materials are used for the making
of violin strings and violin bows? And also, why do Cremona violins sound that good; is it shellac,
wood, or age?

wood, or age?

— The Fiddler, Ocean Boach
Hey, if you don't knock off the fighting, we'll have to turn the car around and go home. We're
on our way to Classic Bows in Golden Hill to check out this question with owner Gregory
Golde. Can we assume that one of you insist that volin strings are made of cat intestines? Yeah,
we thought so. Held on while we pull over and boos that chucksheds of the curb. Volin strings
we hought so. Held on while we pull over and boos that chucksheds of the curb. Volin strings
we hen you run a bow acros a sheep has to be nicer that chucksheds of the curb. Volin strings
we hen you run a bow acros a sheep has to be nicer than the sound you get when you try to play
a cat. But today's hip fiddler uses steel strings or Perlon (a plastic) wrapped with aluminum or
when You for the strings, and stays in tune longer. The materia arian part in a violin bow is
him. As for A last volins, the classes from Cremons, Italy, are still considered the best, centuries
later. Part of their mystugies is that every element of the design and construction contributes to
their greatness. The craftmen crafted, the fiddle gods smiled, so is it the wood, the varinish, or
he age? Yea. It's paperently impossible to dismember a Cremon and point to the magic element
because its greatness is beyond the sum of its parts. (O'r at least people who by invested hundreds
Not long age, a university professor set out to analyze the vararish to prove it was the key
to the Cremona sound, but his 15 minutes of notonety are up, apparently. According to Golde,
or of the last unmeasurables for fiddleologists is the method the old violin makers used to gold,
and give them away with hig Mass, every three-year-old Suzuki kid will be sawing away at one.
And another could myster will have died, and we'll be reduced to arguing violently about
Emmins' Grammy nomination.

Dear Matt.

Have you ever been told that while dreaming, if you die, you will also die in real life? I have never been able to test this theory, because if I am close to an astral death, I will always wake up just before it actually happers. My good sense tells me there is no truth to this fable, but is there? And where du this come from in the first place?

MATTHEW

ALICE

You sound disappointed that you can't test the theory. But if I recall correctly from science class, the only reason to test a theory is to prove you're right so you can hug about it, then write a pour control with the record of the control which is the would spoil all the fun, your case, proof of the old wrest tale would spoil all the fun, which is the record of the record of the control which is the record of the fundamental of the fundamental in the fundamental is the fundamental of the fundamental in the fundamental is the fundamental in the fundamental

dish for propagating old wives 'tales.

Because there is a connection between our dreaming brains and our lower brains, the part that controls wital basic life functions, dream content can trigger the same physiological reactions we might have in a waking tates. Even terror usually gets our attention, under any circumstances. Nightmares are bad dreams we have during deep REM sleep; night terrors, the things that welse us up triashing and yelling, occur of uring lighter sleep or half waking states that were that be 'more takept' nor member. The making and yellings any will wake us up, even if it's just so we can figure out who's doing all that threshing and yellings.

See Here, Matthew...
It seems like 10, 12 years ago, or maybe it was just last month, we got a question about why we don't ever see a smeary, blurred view of the landscape the way a movie camera does. I dutifully replained saccades — the little jumps our vision makes to that we see the world as a series of studying vision and has finally found a use for it: bugging me. "You included nothing of the contribution of the middle ear." he see. There is a difference between your head remaining still with the viewed object moving (the movement of the object across your retina trips the saccade), and the viewed object moving (the movement of the object across your retina trips the saccade), and the viewed object moving (the movement of the object across your retina trips the saccade), and the viewed object moving (the movement of the object across your retina trips the saccade), and the viewed object moving (the movement of the object across your retina trips the saccade), and the viewed object moving (the movement...). The loss of vestibular inputs... gives the pattern the smearing images...

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





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SportingBox By Patrick Daugherty

Dear Sports

The NFL season is winding down and the XFL is a month distant. Baseball kicks off in spring and the NCAA basketball championships are held every March. There's no reason to watch the NBA until There's no reason to watch the NBA until the playoffs begin in May. Many other-wise decent people look at this annual sports black hole, throw up their hands, turn off the big TV, and spend more time with their loved ones. Occasionally, these same citizens find themselves doing chores around the house and helping out in the kitchen.

But, hold on, Hoss, there is another.

kitchen.

But, hold on, Hoss, there is another way. We can turn this situation into lemonade and then force every grammar school kid in the country to drink it morning. noon, and night. To put it another way, we can use this dead time to sort through some pressing questions this space has received due to the diligent — nay, heroic efforts of the United States Postal Service.

What is the best jockstrap to wear during a competitive evening of bowling? I have a very large sexual organ.
Jeremy Trailercourt

Dear Jeremy,
If your very large sexual organ itches
after wearing an athletic protector, try
sprinkling the jock pouch with a bit of
black pepper and then sing the first stanza
of the Vermont state song. (Hail to Vermont! Lovely Vermont! Hail to Vermont so
fealest Sine wa tone! Sine loud and long! fearless! Sing we a song! Sing loud and long! To our little state so peerless! Green are her hills, clear are her rills, fair are her lakes, and rivers and valleys; Blue are her skies, peaceful she lies, but when roused to a call she speedily rallies.) Repeat if necessary.

Why is a football field 100 yards long? Why not 150 yards? Why not two miles long? My sexual organ doesn't like me any more. Confused Andintherapy

Dear Confused, Actually, an NFL football field is not 100 yards long, its length is 98.37 yards. But, don't worry, this change was insti-tuted last September, so, a lot of people aren't aware of the new dimensions. The gridfrom downsizing was made at the request of network television executives who wanted to speed up the game. They figured if the field was, a little shorter it would take less. field was a little shorter it would take less time to score. Pretty darn clever. As to your sexual organ, why not take the organ out for pizza? Pretend it's your first date, ask questions, really listen when it's your turn to listen: don't rattle on about your job or boast about your yodeling trophies. And, please, remember to pick up the check. Nobody likes a tightwad.

Last year I went to a lot of Padres games. I noticed that I was the only person who yelled "Put a little pepper on it" every time the pitcher wound up to throw the ball. Frankly, after two or three months, I started to feel a little uncomfortable and I don't know why.

What should I do this year? My sexual organ is an honors student. Nothing Wrongwithme

Dear Nothing, FIRST, DON'T YOU WORRY! See EIRST. DON'T YOU WORRY! See those other 21,579 people attending the Padres game! They're the ones who are out of step, not you. Every other Major League Baseball stadium in the land is filled with fass holeing, "PUT A LITTLE. Billed with fass holeing," A LITTLE work of the passes well. I don't know what it is with Padres fans, but don't you give this another thought. You stand on yout search, they congratulations for having such an intel-

The Vegas Line

Vegas Line	
NFL Conference Championship	ç
[Home Team-in CAPS]	

,	Favorite	Spread	Over/ Under	Underdo
	Sunday			
	Minnesota	2	41 1/2	NY GIAN
,	OAKLAND	5 1/2	37 1/2	Baltimore

ligent sexual organ. Perhaps, your organ could be a contestant on Who Wants to Be a Millionaire? You know, answer a few uestions and take home a zillion dollars. Stranger things have happened.

Why do football players tackle each other? What good does tackling do since players always get up after being tackled, only to be tackled again. Tackle. Get up. Tackle. Get u

Dear I Don't,

Some questions should not be asked, else they lead the questioner into existential despair. Why take a shower? You'll tial despair. Why take a shower? You'll only get dirty again. Mly make the bed? Within hours it will be messy. Why feed the dog? He! Il only become hungry by inghtfall. Wouldn't we be better off if everybody went into the hall closer, closed the years? Of course we would, but then, who takes out the garbage? Think about it. Sounds like your sexual organ needs to get out of the house more often. I'm not sure Woody Allen makes movies any entire the years of the work of th

The Sporting Box solicits your comments

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

A nun laughed at me when I called and asked if her largely Anglo parish had planned any-thing special for the Epiphany. "Ha," she said. "Ha ha. It's just business

as usual as far as we're concerned."

Last Sunday, however, before 9:00 a.m. Last Sunday, however, before 9:00 a.m. Mass at Our Lady of the Rowayr in Little Italy, three teenage boys, could be the state of the Roward and the State St

mother, Cindy Sta-ples, dressed as Vir-gin Mary, cradled the gin Mary, cradled the miraculous child in her arms. Through-out the hourlong liturgy, he was silent. After Mass, when asked what she'd done to keep William so quiet, Staples said, "Absolutely nothing. He's just a fantastic baby." Out of modesty

baby."
Out of modesty, Our Lady's Sundayschool director declined to give her name. But
the woman did say that her parish has done
the Three Wise Men procession for at least the past 40 years.

"It's just one part of what we do for Christmas. On Christmas Eve we have a very big Nativity Pageant with more than 30 cos-turned actors from the

parish. It's a lot of work. out we don't mind. We do it as a present for Jesus, because he's given so much to us." Earlier in the week

Earlier in the week, when I called Saint Maximillian Kolbe Polish Mission in Pacific Beach, Father Kowalsk itold me that on the Epiphany he'd be "Blessing the chalk like I do every year." Since I didn't recall chalk playing a significant role in the Epiphany story. I was seld to run. Christians lived inside and that he'd be safe story, I was glad to run into Krystyna Saling, St. Kolbe's librarian, before last Sunday's 11:00 a.m Mass. Saling, who writes articles on Polish history

and politics for the Washington Times, said the blessing of the chalk was a very ancient

om.
"Poland was Christianized in 966 AD." "Poland was Christianized m 966 AD;" be explaine." And the country wasn't Chris-tianized very casily. Saint Wojciech, the Czech nonk who brought the Gospel to Poland, was martyred for his efforts. You also have to understand that Christianity at that time was still very Latin. The pagan Romans had a god who did nothing but watch over doorways. Doorways were important in Latin culture. So, the early Polish Christianis eed eeloped the Epiphany custom of taking chalk and writ-ing 'K+M+B' over their doorways. The letters stand for the names of the three Magi — Kas-par, Melchior, and Baltazar. It was like a code, a secret message. A Christian passing by a home that had 'K+M+B' written over the door knew that Christians lived inside and that he'd be safe in there.

According to Saling, St. Kolbe is "a large family, with all the loves, dislikes, and pasions that you'd find in any large family." The St. Kolbe family includes many doctors, physicists, and architects, as well as the nephew of Ignace Paderewski, the great plainist and Polispatriot, and count Ostrowski, who 30 years ago approached Bishop buddy about establishing the parish. Blaining the parish. Blaining the parish. I will be supported to the state of the parish will be supported to the state of the supported by the support of the support of the support of the supported by the support of the support

when we later told him that the Polish National Church, which had broken away from the Roman Catholic Church in the 19th Century, was going to establish going to e

"So, here we are. The blessing of the chalk is just one of the small customs we keep that reminds us of home. I remember several years ago, after the Epiphany, when three Jehovah's Witness ladies came to my front door. Through the peep hole, I watched one of them put her big finger on the doorbell button. She rang and

"A Christian passing

by a home that had

'K+M+B' written over

the door knew that

in there."

rang. I didn't answer. Suddenly, the three of them noticed the K+M+B' written ove the door. They must have stood there and studied t for a full 30 minute

it for a full 30 minutes before they walked away." Fasher Kaziski blessed the chalk imme-diately after Holy Com-munion. He dipped what looked like a miniature broom in a bowl of Holy Water, and waved it over a basket containing bits of chalk warned in whire of chalk warned in whire of chalk wrapped in white paper. After the service, the parishioners took a chalk packet before they filed downstairs to the church social hall

church social hall.

of cake and pastry arrangeound 19 kinds
In the center of the room, another table held
In the center of the room, another table held
and vodka. The Count and Krystyns Saling
worried that I wan't eating. Please, young
man, at least have a slice of cake!* On the far
dee of the room, S. Kolb'e shulden prepared
to get a lower of the country of the country of the
please tell everyone that they'te welcome.

"Please tell everyone that they're welcome here. All the time. Not just on special days like the Epiphany. We have a lovely church. We have lovely customs. We even have weekly Polish-language classes!"

- Abe Opincar



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Dear Aunt Trudy,

Yesterday afternoon my father passed away. I was told it was a massive heart attack. Weirdly, I cannot seem to show or feel any sorrow. He was never really there for any of us kids when we were growing up. He wasn't much of a father. He med more interested in other things, other people's children, even, than us. I do plan to go to his memorial service and pay my respects, but because I know what he was really like, I think it's going to be hard for me to sit through a service here he will probably be eulogized as some kind of great father and husband and model citizen when I know that these things are not even close to true. I am concerned that I will be expected to show some deep sorrow over his passing that I just don't feel. Is there something wrong with me that I'm not terribly broken up about his death? I am a gay male, 41 years old and living with AIDS. CONFUSED ABOUT NOT BEING SORROWFUL IN

Dear Confused,

Please accept my condolences, both on the death of the man who sired you, and about the sad fact that he was never a real father to you. Despite that, you sound like a truthful and brave soul. Unfortunately, we don't get to choose our parents. You had to suffer through growing up with (and without) a neglectful, self-centered father who ignored you and made you feel insignificant, when he should have been treasuring you. Since you left your problem message on my voicemail, can say that your voice sounded gentle, sincere, and sane — the voice of a survivor, someone who has endured calamity with courage and has triumphed. That is something to be very proud of, and if I am right about you, you became that kind of man with no help from your dad. You have nothing to feel bad about. Go to the memorial service and listen quietly to other people doing what they need to do. Forgive them in your heart, if you feel you can, when they sweep the truth under the rug or try to prettify this man's character because they cannot bear to face the ugly reality. Keep your own counsel and marvel at the proceedings. You know who your father was. Attending his service doesn't mean you agree with one word of what's said there. Showing up at the memorial is just a respectful gesture to the rest of your family and, hopefully, a move that will give you some sense of closure. That's supposed to be one of the uses of funerals — I've never made up my mind whether they really fulfill that purpose. Your "dad" is free now and you are free

of him. Surely there is some kind of grace in

that. Take care of yourself at this difficult time. Get counseling if you feel uncomfortable with your reaction or lack thereof to your father's death. It would be only human to need someone to talk to at this difficult time. If there are things you want to resolve about unquote dad, a good psychothera trusted friend could accompany you to the memorial service, one who knows the score about your father and can provide loving support. You may be interested to know that when I looked in my favorite dictionary of quotations under "mourning," the majority of the entries condemned big shows of grief. Tennyson said, *I count it a crime / to mourn for any overmuch " And the ancient Roman historian Tacitus observed, "None mourn more ostentatiously than those who are rejoicing most." You will be guilty of none of these crimes. Your job is to take excellent care of yourself physically and spiritually and to go on living in the best ways that you can dream up. I will be rooting for you.

Confidential to the woman who returned from being out of town caring for her sick parents to discover that her landlord had sold the home she was living in without notifying her:

Your landlord should be put in the stocks and flogged. That's an unconscionable thing to do. If it's not too late, call a lawyer. There are regulations about this kind of thing. If you're a low-income person, as many of us are, try Tenants Legal Center of San Diego. The number in my phone book here at the library is 858-571-7100. They also list a line for 24-hour free legal info: 858-571-1166. They're under "Legal Clinics" in the Yellow Pages, You do have rights. Find out what they are and exercise them.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803: call her at (619) 235-3000 ext. 413; fax her at (619) 881-2401; or e-mail to

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angled in sweaty sheets, I writhed in my overheated London hotel room. Outside, bitter rain fell. Inside, the radiator hissed. The night before, I'd eaten at a restaurant named Grumbles. Hours after my meal, the first waves of nausea hit. They raged until morning. Weak-kneed, clammy, I had a train to catch. I was going to visit my

friend Leorah and her family in Manchester. Bran Leorah and I had worked together for sev-

eral years in Jerusalem. She was an intelligent, passionate girl. In the cause of Russian Jewry, she'd chained herself to several Soviet embassies. She'd often said, "If we're ever in England at the same time, you have to come visit my family in Manchester. It'll be fun.

Leorah's father greeted me at the door. Lush gray eyebrows shaded his keen brown eyes. He had an eagle-ish, raptorial air. "In case Leorah didn't tell you," he

said, rubbing his palms together briskly, "ours is a vegetarian household. We eat no meat of any kind. We hope you'll respect

He gazed at me as if he suspected I had a standing rib roast hidden in my backpack. I, on the other hand, suspected he was as crazy as a shithouse rat.

The Talmud teaches that land has char acter, a personality bound in its very soil. Land imparts its character to those who live and work upon it, which is why, for example, New Yorkers are different from Bosto-

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nians. Frenchmen from Italians. Since the early 19th Century, Manchester has been a hotbed of ardent vegetarianism, has even been home to a number of "fructarians," who eat only windfallen fruit. (They're careful to spit out the seeds so as not to interfere with the life-cycle of the plant.)

Like lead in old plumbing, Manchester had leached into Leorah and her family Her mother took my coat. "Let's feed

you some lunch. How about a nice big bowl of my famous raw-fruit bran muesli?"
We sat around the kitchen table. In

front of me sat a nice big bowl of the stuff Leorah's mother had whipped up in her food processor. Pineapple, carrots, apples, oranges, walnuts, and

plenty of bran, (But no noney. "It's stealing from the bees." Leorah's father hissed.) Leorah and her mother and father stared at me. The frothy, pulpy muesli was so rich in fiber that even a termite would have had a hard

time digesting it.
"That's a boy," Leorah's father said. "Eat up. There's plenty more!"

Bran is essentially the husks of wheat that are removed when making flour. Bran contains a great deal of fiber. The entire point of fiber is that it is indigestible. It cours the intestines like steel wool. Had I, on all fours, grazed an entire meadow, I couldn't possibly have consumed more fiber than was contained in one bowl of

Leorah's mother's muesli. The effect was

My scalp tingled with cold sweat "Let's take a walk," Leorah said.

Bundled in coats and scarves, we wandered through hard Manchester rain. We wandered through working-class neighborhoods, where wan children munched bags of greasy potato chips. The rain, always the rain. The muffled rumbling wasn't thun-der but bran muesli moving through my gut. We visited Leorah's old high school. where I raced to the bathroom. I pressed my forehead against cool tile and silently prayed, "God, help

> The walk back to Leorah's house was perhaps the longest in my life. We arrived in time for dinner. Vegetable soup. A salad of raw cauliflower and carrots. And many heavy thick slices of toasted bran bread.

me. Please help.

tended, taut. I undid my belt. I leaned far back on the couch. Rain pelted the win-dowpanes. Leorah's father began to speak. "I'll never forget the day I watched a

about to happen."

man's home, I sympathized with the lamb. He called meat "corpse." He wanted to know why I ate corpse, why anyone would want to eat corpse. I looked to Leorah for rescue. I looked to her mother. They were both caught up in the father's evangelical hysteria. An enormous gas bubble, I could feel it distinctly, was making its way through my intestines. I was pale with pain, I leaned farther back on the couch. The bathroom I knew, was only a few yards away, but it might as well have been in Brazil. Leo-rah's father continued to rant about corpse. Disgusting, vile, repellent, nauseating corpse.

"And you gat the violence "he wailed "When you eat corpse, you eat fear and violence."

I certainly felt as though I'd eaten plenty fear and violence. If I didn't act fast, a lamb being led to slaughter would hardly remain the most frightful thing Leorah's father had ever seen. With a whoop, I stood and bounded to bathroom, unzipping my pants as I ran. I didn't care. I slammed the door and experienced blissful, explosive relief.

The next morning I was fed another big bowl of raw-fruit bran muesli. I knew if I did not leave, I would surely die. I made some excuse to go back to London. Leorah and her parents hated to see me go. It was while I was on the train, chugging through more dense drizzle, each lurch of the car agitating my overstimulated gut, that I discovered that I earsh's mother had given me a farewell gift. When I wasn't looking, she'd tucked into my backpack a loaf of fresh bran bread.





Remembering how earlier in the day I'd innocently approached this gentle-









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vas turned down for a dishwashing job when was 18. I stood in the rank kitchen of a Chart douse in Newport, Rhode Island, with my appli-ation still in hand when the manager told me no. I was able-bodied, sound of mind, and humiliated. It was not enough, I suppose, that
I had washed dishes at home every now and then since I was 10. I felt dejected and afraid. I owed my father \$300 for a bunch of Grateful Dead tickets I had purchased for myself and some friends with his credit card several months before. I was having a hard time collecting from my friends and paying him back.

"Get a job," my father said.

It took some time, but I did. I spent the weekend nights of my senior year in high school washing dishes at a French bistro just up the street from the site of my rejection. The onion soup was popular and I muttered curses under my breath while I scoured baked-on cheese from the crocks. The pretty waitresses who wouldn't give me the time of day kept piling the dishes in the window. My fingers were cut and wrinkled white from the water. My clothes

The "senior" dishwasher and I shared the duty of closing up the restaurant. Each Sunday night, en route to the Dumpster at the end of the wharf with the last bag of trash, he told me



"That's it for me," he would say, "Tonight's ny last. It's been real, Wolff." He was always off to warmer climes - California, the Keys, "the Tropics." But each Friday night he was in his apror before me.

"Next week," he would say.

I quit the job before he did, and for all I know he's still there scrubbing dishes and chopping parsley. Work, I decided early on, was not for

My girlfriend is looking for work. She's a skilled graphic designer. She's heard all the usual dismissals, and some new ones, from prospective employers. One criticized her work for being "too clean." Another said condescendingly

"Obviously you're classically trained." A third told her in all scriousness, "In California we like our design funkified. We like jazzmatazz."

She's taken to saying, "I hate work." Thomas Jefferson, more than anyone else, shaped the smarmy positivism that pervades employers' attitudes regarding work in this ountry, Jefferson was a utopian (how dare he?) and imagined work as something other than what it is. He had visions of a bustling nation full of whistling agrar-"Let us, then,

ians digging furrows and hauling loads. He pictured a future full of happy traders, each swapping their valued productions. Our reward, he told us, sue our...republiwould be a job well

with courage and confidence, pur-

can principles."

"Let us, then, with courage and confidence," he said in 1801, "pursue our...republican principles." What more is necessary, he asked while blessedly secure in his hilltop home, than "entertaining a due sense of our equal right to the use of our own faculties, to the acquisitions of our industry, resulting

not from birth but from our actions."

Even during the decades before the Civil

transition to a capitalist worthy old gentleman has, in this respect, a qual-ity of enchantment like that sage had its quixotic stanof the Devil's wages. Who-ever touches it should look dard-bearers. In 1838. a Boston minister and menwell to himself, or he may find the bargain to go hard against him, involving, if tor to Ralph Waldo Emerson, said of man, "Every blow on the anvil, on th not his soul, yet many o earth, on whatever material its better attributes; its stu force, its courage and con-stancy, its truth, its selfhe works upon, contributes something to the perfecreliance, and all that give son and Thoreau followed the emphasis to manly with their thoughts on action and work as the necessary antidotes to complacency. Walt Whitman went berserk on the sub-

ject of work, "The boat-

men and clam-diggers aros

early and stopt for me," he

waxed in "Song of Myself,"

"I tuck'd my trouser-ends

in my boots and went and

had a good time:/ You

should have been with us

that day round the chow-

were dissenters. In 1850.

in "The Custom-House,"

"Uncle Sam's gold — mean

ing no disrespect to the

der-kettle."

ates - gray-haired lifelong bureaucrats — "spent a good deal of time...asleep in their accustomed cor ners, with their chairs tilted back against the wall; awak ing, however, once or twice in a forenoon, to bore one another with the severa thousandth repetition of old sea-stories, and mouldy jokes, that had grown to be pass-words and coun-

Hawthorne's associ-

At the same time, there tersigns among them."
In Bartleby, tho was gic," Melville gave us the his introduction to The Scarlet Letter, Hawthorne dealt a strong blow to the "For long periods," his bost stand looking out, at his pale window behind the

screen, upon the dead brick wall." Even writing, Melville told Hawthorne in an 1851 letter, offered no respite "Dollars damn me." he te, "and the malicious Devil is forever gris ajar." Looking back, even Whitman and Emerson wandered from Jefferson's carefully plotted course fessed loafer and Emerson frequently retracted some of his aphorisms regarding hard work, replacing them with aphorisms about latent disobedience.

worth," he wrote in 1841, "and keep things under his So the two American

attitudes regarding work times paradoxical posture. Reducing it to a maxim far less elegant than those Emerson drafted, one might say that Americans work hard, but work harder at complaining about it. And this, I believe, is a great

Though ridiculously

far from, say, Woody Guthrie's progressivism, our cries against work are tinged with what's left of erican liberalism. In 1974. Studs Terkel - Bronxm. Russian Jew. son of a tailor, beneficiary of Roosevelt's Federal Writers Pro ject - published Working: People Talk About What They Do All Day and How They Feel About What They Do. Terkel was a voice for the defunct Popular Front. a review of Working called nism from 1934 to 1946 that

revolution. Terkel's people,

all the full radiance and

frightfulness of their indi-

viduality. He is confronting

all the explosive psychic real-

ities that the Front genera-

not bear - to see.

tion did not care — or could

Lefervre (Terkel's subjects

out swinging and touches

At the time, he was a

37-year-old steel worker.

and at first he blames intel

lectuals for denigrating

In the book, Mike

rman said, "are present in

It's a great feelin'," she says "I enjoy it somethin Though Terkel is still

terrible.

workers. Then he turns or

himself: "A mule, an old

mule, that's the way I feel."

He said he was mad that

even so. "I want my kid to

be an effete snob. I want

him to tell me he's not

but more poetic are the

words of Babe Secoli, a

supermarket cashier, "I look

Less class-conscious

gonna be like me."

in the wings to coax them out, today's soliloquies on work lack the political punch they had in 1974 and tend more toward what we might call a Homer Simpsonesque rhetoric. But read for your Kinko's "co-worker," the brick carrier, the stunt douiuke-joint owner, among many others, have to say about it. My workday's over so I'll just point the way -

- Justin Wolff

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Jenna's Dad

WHEN YOU LOSE A DAUGHTER. EVERY YOUNG GIRL BECOMES YOUR DAUGHTER

ast spring I had only begun to follow the renowned psychologist Ken Druck and the grief he bears for losing his 21-year-old daughter, Jenna, when he called one day to say he was with two dads he wanted me to meet because their kids, roughly the same age as his, had also died. He said if I aimed to tell the whole story of fam ilies and the horror of losing their children, there was no better way than to hear it from these men, who were "raw, brutally honest, and in constant pain." He emphasized men, because I'd be close to their psychology and, a father myself, I might "get" (understand) some of their sorrow. Druck had "got" it, full-fathom. He had lost Jenna, whom he calls "the finest human being I have ever known," while she was studying abroad with Semester at Sea, a cruise-ship campus that voyages to various sites around the world. Beginning in the Bahamas, crossing the Atlantic to Africa, then on to the Far East, the ship docked in Madras, India. There she and a group of 55 students flew to New Delhi to take an overnight bus south into the mountains. Their destination: the Taj Mahal, the world's most beautiful monument to love. But the sleep-deprived driver lost control of the bus after passing a slow-moving vehicle on a curve. The bus rumbled over the edge and careened down an embankment. Jenna and three other female students were killed. To honor his daughter, Druck has built his monument to love, the Jenna Druck Foundation, where he leads - and participates in - support groups that help parents, grandparents, and siblings grieve their losses

When we met, Druck hugged me, then I shook hands with the two dads— Ralph, whose daughter died violently last year, and Kevin, whose son overdosed on drugs 18 months ago. (Both men's names have been changed and some identifying details of their children's deaths have been left out at their request.) "He overdosed, killed himself," said Kevin. His face was careworn, his look distracted. We sat in floral-patterned wrought-iron chairs, painted creamy white, in a corner of the Casa de Bandini, San Diego's colonial Mexican restaurant. For two hours, the four of us devoured chicken quesadillas, chiles rellenos, chips, salsa, flan, drinks. Nothing prepares you for interviewing three fathers who've lost their kids. Though I felt lucky to be the odd man out, these men are the ones who "don't fit." They are cut off from a world whose norm is intact families, laughing, strolling, argu-

ing together, god-awful-apparent everywhere these dads go. The most devoted man I have ever met is Ken Druck. The most anguished would be, after one evening in his company, Ralph. A middle-aged workhorse, he owns his business, travels, and plays golf as often as he can. After quick hellos, he pointed a finger at me: "You don't ever want to know what I know, you don't ever want to stand in my shoes. And, funny thing, I can't blame you. If I knew someone like me, someone going through what I'm going through, I'd run the other way."

Kevin and Ralph mostly made statements, asked few questions. When I set-tled into their pace, I risked a statement myself. How awful it must be, to be in Old Town, with its cantinas and mariachis presiding over dozens of families: Surely there weren't three other men talking about their dead children here, tonight. Ralph said he understood, agreed with me, to a point. "There probably aren't three men talking like we are. But I guarantee you, there is a mother or father here who lost a child once and is dying inside. Faking it as we speak. Who's put on the mask. The

"But it looks to me as though the loss is written on yours," I said. 'Are you kidding? I wear the clown's face all the time," he said. "Nobody

knows I'm dying."

Earlier that afternoon, Druck had taken a call from Ralph, who told him he didn't want to live anymore. "The act cracked." Ralph told Druck. "What's the use?" After 14 months, he wasn't getting any better, and no one unless they've experienced what he has understands him. There's no possibility of dating or romance. Ralph is divorced; he talks to his other daughter five times a day. "What's the use?" Druck had ended our chat and tended to Ralph, one of many limps for whom he

"My life used to be balanced and steady." Ralph told me. bliding a flat-line hand through the air. "But now it's a roller coaster of schizophrenia," and the hand began undulating in steep dips and rises like a day-traded dot-com stock. Now, at 8:00 p.m., seven hours after calling Druck about ending his life, he'd changed his tune. No, he really didn't want to kill himself. He loves life, loves beautiful things, loves hitting the shit out of the golf ball, loves being with his friends. Much of the time. Today was just another day when the pain had so exhausted him that he couldn't get out of bed. The only recourse was to call Druck. Druck got him going — get up, take a shower, brush your teeth, find some clothes (don't worry if they're dirty or don't match), find your keys, and meet me at.... Ralph pointed that finger at me again and said, "Ken, here, has saved my life. This man's a savior,"

He said when he first met Druck, a man with whom he knew he had a horror in common, he wanted confirmation. "Don't lie to me," Ralph said, pissed and angling for a fight. "Tell me the truth. I'm fucked, aren't !?"
"You're fucked," Druck replied.

Now pointing that Gothic finger at Druck, he said, "That was the best goddamn thing you could have told me.

Kevin and his son had lived together, ate dinner out most evenings. But the

"Several people said Jenna died instantly. One or two of the other girls didn't die instantly."

ness didn't choke off the drugs: The first time his son smoked crack he was addicted. Kevin was told by friends and counselors tha crack was almost impossible to beat. Intervention would help, but he believed that a father's love for his son would be the major antidote if the kid was to kick the habit. Kevin rememi one person telling him that addiction was not possible to control. But I'm a man, a father, and that's what fathers do. We fix things, we make things right for ou children. I thought I could save him." Not long before his son suicided, Kevin said his boy came to him and confessed, " 'Dad, you can't save me.' I said, 'What do you mean, we can lick this. A few days later he was dead I thought I could save him. But I couldn't. And he knew

Ralph and Kevin



tanked in sorrow. For instance, their minds often slip into a "brain-hole" forgetfulness, misplacing keys letters, credit cards. Each carries at least one cell phone and makes frequent calls, usually to another son or

the trauma when they're sleeping and dreaming. (Ralph has been on sleep ing pills since his daughter's death.) Kevin told us of a recent dream. Lying in bed, he saw a baby floating in space, which was slowly sway ing down toward him like

the free-floating feather in the beginning of the film Forrest Gump. The baby at last landed on his chest. He felt an immensely powerful softness, a balm and a mystery. "What do you make of that?" he asked us. Or else they

running by. On occasion, they trick themselves, imagining that over there, that one, the long-haired buoyant one, the long-hairea vuoyant young woman is my daugh-ter, and she's turning around in her chair, and now she sees me, she's recognized me and here she comes, look how she's filled in in the four years since she's been away and look how mature a woman she's become. oh, yes, yes, this has all been a nightmare and at last I'm waking from it. The longer the men grieve, the less their children come back and play in the pretend. Sometimes there's humor. To women, "we're ridiculously unavailable and

apy. There's 500 in-shape women in black leotards world would ever go out with them? This "joke" quickly walking by us right now." turns serious because these Sorrow takes a brief holsingle men say their darkiday when they dwell on faith. ness is too much of a burden Twenty years ago, I got spiritual," Ralph said, "and if to wish on any woman and, not for that I'd be a dead thus, the only woman possible would be someone who man now." All three said

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knew, firsthand, the gravity of their loss. Can only grievers love grievers? Druck said he has led sessions for par-

ents of lost children and their

new partners, that is, peo-

ple who have married the reaved. At one workshop

Druck looked at the nev

spouses in attendance and said, with irony, "What is

wrong with you people? Do you have any idea the kind

of misery you are marry ing?" One day Ralph and

Kevin found themselves at the

convention center, watch-

ing young women assemble or a Jazzercise exhibition

They called Ken and told

him, "Hey, you'd be proud

of us. We're doing grief ther-

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they believe in life beyond this life because that's where they hope to reunite with their children. They don't associate it with a "better not with hell. Hell after this life would be a mere con tinuation. Living on for the sake of dying is a paradox the one hope in their hopelessness they can point to that softens loss. The possibility of a reunion is the root of their faith. Kevin expressed it like this. "I'm at this train station. And I'm waiting for a train that I know is never coming in. But I'm there and waiting for it as if it is comalways standing there and waiting. And when I die, I'll still be waiting at that station, and then the train will finally come in. And on it

will be my son." It grew late, and they started swapping titles for this article. Ralph's was "It Should Not Have Hap



pened," a phrase, he repeat[s] all the time." Kevin said I should call it "How Is It Possible?" Druck offered "The Dark Night of the Soul." Then Kevin added, without malice, "I bet you're already

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up front and really grab the reader's attention." He was right. I was. How well he knew, dear reader, our

Do you ever get tired of talking about the pain and the person you've lost?

"Never." "Never." They chorused the word; print can't render it.

There is no such thing they say, as their overpossessing grief. It comes at them, wave upon wave, tsunamis under gale-force

when, he tells me, he was on his knees, asking her for guidance. He didn't want to live he had nothing to live for; he was pleading with her: "What do you want me to do?" He remembers being in an 'amazing" state of shock. Clear às Baja skies. All filters fell away; he could "see everything exactly for what it is." He describes filters as screens that allow us to watch violence on television and in movies with immunity "My daughter was on the It wasn't somebody else. That day Jenna spoke to him. 'Dad,' she said, 'never stop being a dad to the daugh ters. Too few of the dads stay connected to their daugh ters. Too few fathers have a hand in their daughters' lives

> It's so important for a father to mentor his daughter. Dad.

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"choice-full" is what they choose to revisit and ren

her. To never grow tired of

talking about it is the most

choiceless choice they can

make. If nothing else, the

talking holds them upright,

not ready to face 16 or 20 or

grow tired of talking about

Ken Druck didn't know he

would start a foundation for

bereaved parents. Not until

four days after Jenna's burial

s still moving, ready and

meant everything to me. On the basis of that belief, your hanging in there with me. ng me through the times where I felt I couldn't go on, all this [meant] I was able to fly. Don't stop doing that Stefie' " - Druck's other, younger daughter -'needs you. And don't ever stop being a dad to all the

nizer who had mentored enna as a young girl, James heard Druck wanted to honor his daughter with some tan gible tribute. She sought him out: "When do we get started?" Druck remember James "propping him up' for the first year or two of the foundation's existence She helped him set up file cabinets and sharpen pencils, some days just listen ing, talking, catching the tears. Within a year, the pair launched the first Young Women's Leadership Con ference, a daylong event to recognize and encourage high school girls who show leadership skills in uncom mon ways. The conference dreams. Eventually, in the foundation's third and fourth years, Ken Druck began using his background in men's ps chology to form support groups for the families of some 600 kids who die in the county each year. (Ralph and Kevin are part of a dads group that Druck facilitates.) Dads, grandparents, siblings, young adults, Drück umbrel



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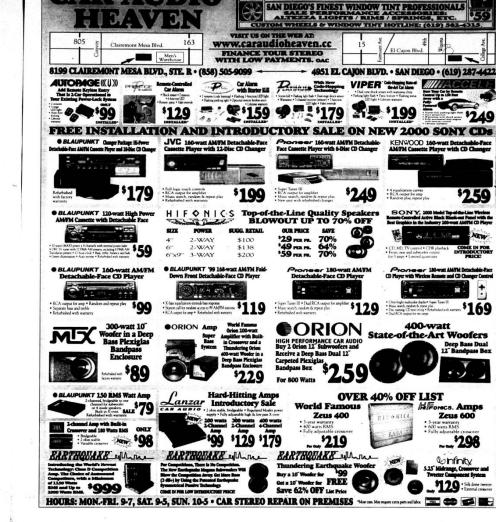
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Families Helping Families. In groups, grievers learn to help one another "from within" and not rely on traditional therapists, the "well-mean-ing" clergy, or so-called grief ounselors, often oppor tunists drawn to an airline crash or a school shooting more for the action than to help. Druck says the untrained bring a "sickening array of positive-think, of 'get over it,' of 'follow the rieving process' as though the 12 steps of a recovering alcoholic can solve any prob-lem." Grief can't be quantified into recovery. Grieving adheres to a process that is organic for each person or group of persons who listen to and support one another's deepest sorrows. In the last two years, Druck's work for bereaved parents and siblings has expanded. He was one of the first people called to Columbine. Declining the invitation, he told them that the families would really need him once the camera crews left, once the politics of guntook a backseat, once the shock wore off. He was right.

to unfold a year after the

Druck formed the foundation to honor his daugh-For the latter, he himself received little help. He recalls groups and facilitators that, ugh "well intended," kne nothing about the white-hot and gray-numb emotions of sorrow. "People had this idea that we could somehow think our way out of grief. But it's not in your mind," he insists. So much in bereavement psychology is bull, an overintellectualized cabal of wounded healers and deal ers, the "one-size-fits-all mentality."-He says it has taken him four years to understand his own path and how to respond to, let alone how to help, others. Grieving families are best at helping one another, Druck says, because their loss is wild and dangerous, follows no medical model (doctor "really don't get it." he says). society refuses to face - the and sanity." In America "deep

telling people to get on with their lives." Sanity is another burden. Our economy relies and an ongoing sorrow can-cels efficiency. Ask people who've lost a child how long it takes to gain back half of

Kevin remembered one person telling him that "an addiction was not possible to control. But I'm a man, a father, and that's what fathers do. We fix things."

Grievers, Druck says, "have to go a little crazy as part of

Druck tries to balance his pain and his continuing life, such as it is. Acknowledging that others may see in him a "grief-crazed, driven father." he lists (in a 3:00 a.m. e-mail) the things he is grate-

riage of 28 years ended would call if I were on my cle of friends, the staff and (especially loelle), his monthly

Jenna's mother, with whor

men's group, his Men's Over 40 Soccer League, ocean kayaking, riding his Harley doing yoga, writing a bool about Jenna's life. And, from my observations, there are the paradoxical qualities. He has a medical doctor's earnest ness yet seems willing to rue any loss. His softness is alluring; his speaking mesmer-

Emersonian — everlasting travail mixed with fanatical self-invention. He is far more than you bargain for, especially since you wouldn't bargain for what he's been through. One day last April he

wanted the U.S. women's soccer team to autograph a ball and dedicate it to the young women for whom Druck puts on his annual conference. "Listen to this," he said when I arrived at his Hillcrest office, which doubles as an art room for the sibling group. He was talking to the women's coach. a man, training the team in Chula Vista for the 2000 Sydnev Olympics. The coach said sure they'd sign it, just bring him a ball. Druck rifled the Yellow Pages and phoned the Sports Authority. They didn't have the means for "that sort of thing," the manager said (Druck was holding the phone up for me to hear). Something about ar in-store bureaucracy that didn't allow... "He's blow-ing \$15,000 worth of free advertising," a fact Druck didn't bother the manager with. He went to the next

and got a commitment from SportMart. We rushed over and picked out a top-of-theline \$39.99 Nike. Druck met the generous donor wi "Hey, come here! I want to hug you." The bewildered man fell sticklike into Druck's linebacker arms. Every than you - if Druck can get awa with it - possesses such

Druck is a champio polyphaser. I watched him move at a breakneck pace, helping others grieve while still toiling the turtle walk of his own sorrow. He'd speed the freeway in the fast lane, take phone calls from parents, read directions ou of his day planner, plus tell me in Homeric detail of the pain of losing his daugh-ter — all like a shuttle diplomat. At our first meeting, he he had just wrenched his knee in a competitive soccer match. At 51, he's got a body whose exercise appears to be all lower limb. My felicitous mother would have called Druck's rotundity "husky." His limp draws my aside. "I'll be all right." Druck

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beat and bead of our con-versation. Druck's bereavement is not a sometimes life an office mode. It is life his life. Or put it another who are living a life and living a sort of death-in-life, a magnanimousness - what me might call "too much" for any parent or psycholoto shoulder - has risen in him as a river rises in flood Forces outside him, cruel

and benign, have called him to be larger than he would have been. Had he not lost

Magnanimity is key. Druck's routine, he tells me, consists of counseling par ents (he says 100 are in regular e-mail and phone co tact with him) who've lost their children and been bro ken into a "billion pieces Like all the king's men. Druck again. But he can help keep

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the billion-piece human wreck moving, even if it means one hulking, dragging foot at a time. The alter immobility. Bereaved parents call Druck so they might - even temporarget loose from the mire

How often in the time ve spent talking about horrific things did I feel relieved and Druck's "Excuse me

would allow me to breathe Of course, Druck never got consoled whoever came on many calls - a mother wor ried that her surviving child's sadness is being belittled by the child's teacher; a father who says he can't listen anymore to the women in the group because their emotions make them appear to him like "crocodiles"; a mom whose business is failing

trate. Druck reminds them ible charisma" at school meetof the options: they need to call him twice a day; he can ings with 250 parents, where she says, he would make it can write them a note for a in the room." His ability, she says, is "to open lines of comhe can connect them with munication and break down other parents who've been through exactly what they're the barriers of denial He going through. He says it's common for new grievers makes each person he works with listened to, valued, and to feel "no reserves" thting "the demons of grief ated discussion with Super Druck has "sat up nights and spent weekends with peothe often-divided board of ple: held their hand - hour--hour phone calls with recent community meeting people who are really in trouble." He says that in 25 years bing incident in a Chula Vista

because she can't conc

of being a "shrink," he's hos pitalized many people. "But I've never been in that situation with a grieving par ent." I ask why. "If they sur vive one dark night of the soul, they know they have more time. They say, 'You know what? I've lived through this I can't believe it ' Vo wake up in the morning and vou realize. 'I didn't die from being heartsick."

A child of lewish parents

Druck grew up in New York

and Connecticut, more a cultural Jew than a religious

one. His appreciation of

closeness. He graduated from

the Fielding Institute with a

Ph.D. in clinical psychology

Druck earned a living first in

private practice, then in cor

porate consulting. His Druck

Enterprises still exists, though

ormer life." That was the

he lumps that in with his

life of a high-powered con-

sulting psychologist with

such clients as Microsoft

the San Diego schools, local

companies Titan and Safe-

skin. Druck has also advised

Jewel and her foundation

Higher Ground for Human

ity; he was instrumental in

arranging for her to sing the

National Anthem at the 1998

Super Bowl in San Diego.

For these entities he has been

"an executive coach, a medi-

ers, Druck volunteers his

time as a school facilitator.

ate safe zones where they can

talk. One of many programs

he started at Torrey Pines

High School, when Jenna

and Stephanie attended, was

the Parent Education Forums

At this program, parents

learned "how to come to

terms with the world their kids were facing." Jeanne

Jones, assistant principal at

helping kids and parents cre

When not helping griev

crusade on behalf of male psychology. He focused on the problems a post-World War II generation of men

San Dieguito Academy,

"feel like there were 7 of us

connected." Druck has medi-

intendent Alan Bersin and

San Diego Unified. One

e facilitated followed a stab

development. He helped a

group of parents and teens

they could purchase, set up.

and maintain a security gate.

began what became a 20-year

In the mid-1970s Druck

embers Druck's "incred

mother on the phone, one that is loud and bad-dad when he lectures grievers to use their sorrow to looser morbidity's grasp. It's understandable. then, when parents at the most vulnerable station of their lives pay tribute to his aid and comfort: "I just wanted you to know," a woman wrote inside a rose

he reminisces about Jenna's

precocity or counsels a

covered card, "that I'm sure there's a God now because I see Him through you. Such words are found on letters and cards that arrive daily at the foundation office "Here, read this," Druck would often say, handing me a card as I came in.

Of those who know him well, there's admiration mixed with solicitude. His sister Roberta says Ken runs the foundation as a way to "be in the grief, forever." Grief is his life, she told me on her yearly visit to San Diego from

His sister Roberta says Ken runs the foundation as a way to be in the grief, forever." Grief is his life, she told me.

of the first large-group men's workshops in the United States, called "Alive and Male." Soon after, Druck's self-help classic The Secret Men Keep came out in 1985. He appeared on Oprah, Donahue, and Hour Magazine with Gary Collins, and he published many male-oriented articles in Reader's Digestand Parade magazine (Druck's newest article is in Family Circle, February 2001.) The author photo on the back of Secrets (close to 15 years old) reveals a man with an animal-like avidity mustached matinee-idolhandsome, soft-oval-faced but squirrel-eved-aware, a bold nurturer who appears guileless and smirkless. That countenance still exists, but now at the fraved and drainng-out end (or is it the mid dle?) of grief. Today in that face is a rapturous and worn single-mindedness. From it comes a voice, one that is

absent fathers. He led one

with us today." Candace Lightner, whose daughter, Carrie, was killed by a drunk driver in 1980 and who in her rage started Mothers Against Drunk Drivers, or MADD, also knows the largesse of Ken Druck. Lightner, a recent friend of Druck's, told me in a telephone interview tha in the summer of '99 she helped cofacilitate the workshop in Littleton. The idea was to serve parents of the Columbine tragedy and any others who wished to attend. Several Columbine families did sign up, but only one mother, Dawn Anna, attended. Lightner said Druck is a "very loving, very supportive individual, who is still in the very active phases of grieving for his daughter. [he is] working with other

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New York. "There's not a family event that goes by in which Ken doesn't say, 'Jenna would have said or done this or that had she been here

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beyond," she paused, "into the grieving. The families felt a great deal of bonding with him. He's very open about his pain and his grief. which many men are no He's very comfortable with that, and it comes through in what he does." Druck calls his two-day workshop "How to Survive the Loss of a Child." Lightner said, "Those attending believed Druck related more directly to their trauma and pain," while she brought laughter, asking oddball things about their children. She also brought answers. "They asked me a lot of questions about 'How did you get to where you're at? How long did it take? Will we ever laugh again?

When her daughter was killed, Lightner got angry, formed MADD, and didn't she "cautions" Druck "constantly," fearing he may put work ahead of sorrow. "What happens when you immediately get involved with a nt is it tends to keep the child alive. And you tend to postpone aspects of your grieving process. You may deal with your anger aspect for the next five years because that's what works for you Or denial, or whatever. In my case I was so immersed in MADD that I didn't hav time to grieve, and it sort of

ing the death of a child is

one of the most god-awful pains you ever want to go through. I'm not one who' gung ho about pain. It wasn't until the man who killed my ughter was arrested again for hitting another vo that a lot of this came back to me and I found I wasn't functioning as well. One of the reasons I made the decision to leave MADD [in 1985] was that I realized that I needed to grieve for her."

In the six weeks I spent vith Ken Druck we agreed that I could ask him any thing so long as I took no "cheap shots" at him or his work in print. Even if I wanted to, there was no time to aim: I could barely keep up with the magnitude - both self-

and other-imposed — of his work. An afternoon in Arizona with an aged and frail Elizabeth Kubler-Ross; Druck is surprising her with a gift she's always wanted, a dog. Meetings in Washington ators Kennedy and Kerry Department on behalf of safer international road travel. An hour confab with Senator Dianne Feinstein on behalf of a friend whose daughter was murdered. A speech to 3500 students, faculty, and staff at La Costa Canvon High School entitled "Lessons Learned from Columbine given with Azim Kham whose son Tarig was killed pizzas in 1995. A workshor

of one of their colleague him Throughout lunches and soccer games and air travel and errands (the first time I accompanied him on an errand I offered to drive, but Druck said. "No. let's take Jenna's car," a dark green SUV he says he will never sell), the aggrieved father remembers her with a devotion that is relentless like a jet-spray sprinkler on a fairway. There is — and it's no cheap shot but one of many contradictions Druck him self identifies — a great deal of life for him in his daughter's death.

at Barona Casino to help

By all accounts Jenna Anne

Druck was an extraordinary girl and young woman. Born in Colorado, in 1975, she and her family moved to San Diego's North County in 1979 where her father continued his practice and her mother became a psy-chotherapist. Right off the bat, Jenna stood out as a leader. Her sister Stephanie recalls Jenna "putting her-self in so many situations of having to lose." These included running for class president and captain of her prove that she was number one," Stephanie says. "And she was." Jenna always sat in the front of the class, cultivated relationships with her teachers, even in first grade. for a few seconds, it caused She "took pride in connect-

ing with people." Stepha who came up through the schools some four grades after her talented olde heard this regularly: "You're Jenna Druck's little sister She was my favorite stud At 9, Jenna was named Sar Diego's Young Woman Entrepreneur, At 12, she joined Joelle James's Super Camp program, designed to encourage achievement and leadership in young women sessing a "vibrancy and ar ability to connect that's unusual for a young person ity that older, wiser people have" - to be direct and focused. Jenna wasn't scattered but "present. Even if it was

me or anybody else to feel special. That's an incredible gift." The preadolescent Jenna didn't have "the opp ties she had had." lames shared Jenna's passion, so the two bonded

Reminiscing about that bond. James points to a twoplayed on a shelf above her desk, on which Jenna had Magic Markered her "breakthrough words," those states she wanted to achieve: balness, strength of heart, confidence, hope, a powerful soul. When Super Camp ended, Jenna broke the board in two, symbolic entry into

Jenna got started on

mentoring others with Stephanie. She helped her sister, who was "scared, had to make the transition

She told her dad about meeting Madonna or "getting hit on

The toughest incident came later when Jenna, about two months before Semester at Sea, took a college-bound Stephanie to look at the Unisity of California at Santa Barbara. "She went right into

by the [Red Hot] Chili Peppers." holding back but came for ward when Jenna beckoned. Suddenly, Stephanie tripped over one of the ropes and then seven of them fell down, "dang, dang, dang," she tells me. "This is my first

the registration office and

up to the counter — she knew exactly what to do,"

just covered my face and ran out." Jenna was "pissing in her pants, laughing. She thought this was the funni-est thing she'd ever seen." Jenna comforted her crying younger sister and told her something that Stephanie says she'll never forget. "She got that 'angry older sister look' and told me to 'pull it so lucky this has happened to you. The hardest part is over with. I hope something like this happens to you every time you're in a hard situa tion in your life.' "The incident has been a metaphor for Stephanie's life when-ever she's had difficulties, the worst of which is losing

experience with college. I

ntinued at Torrey Pine a class officer and an honor her counselor. Iones rem bers Jenna as "full of life and full of love. She gave of her time to make every person she touched feel like he or she mattered." Jones said the tured "Druck family value." Jenna also had "an innate radiance that defined who she was." She possessed a very unusual combination of "exuberance and love." She was "selfless," refusing activities and allegiances tha would merely look good on her application to college







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At Torrey Pines, Jenna. her friend Pilor McLellor and two other girls sought the assistance of loelle lames to form a new leadership program. As college-bound seniors, they wanted to men tor girls two or three year their junior because the older girls had benefited from such called their program LEAP Learning and Excelling to Achieve Performance and planned it as a two-day affair in Idyllwild. McLellan, who now works for Andersen Consulting in San Francisco. emembers Jenna as unus ally dedicated to her friends Her greatest trait was los alty. She recalls Jenna at college sending her "the most amazing poetry-letters or flowered paper that I'd put up all around my room. McLellan says once they had a falling out because she for got to call Jenna when both ere visiting in San Diego. Jenna was direct: "You've got to regain my trust," and the thought still haunts McLellan, even though at the time they reconciled. She

describes her as one of those unique friends "who demand a lot more."

James says Jenna's best trait was her sympathy for "what adolescents go through - trying to figure out who am I as a separate individual," even while she. Jenna, was an adolescen Everyone I spoke with said she had individuated unusu ally fast. Jenna seemed to escape the fate of many young girls, who avoid science and math, over-focus on diet and beauty, leave athletics behind. She played soccer, was a superb student, and, as her father recalls, placed "boys on the side." Jenna's ado lescent quagmires were minimal, though Ken Druck say there are stories about her vulnerability he is telling in

College was decided when she was selected as one of America's Future Leaders in the prestigious Presi dent's Leadership Institute at the University of Colorado From hundreds of applicants nationwide, she was one of ten fellows. At the univer sity, she pledged pi beta phi, earned their National Spirit

Award, and was elected their youngest president ever. Two summers before her death she and her father traveled to Washington, where Jenna wanted to meet Senato planned on a "back-Fast school" to study law, so she thought it a good idea to volator's office. She didn't think of beginning with a phone cal or application, her father mbers. She wanted to meet Feinstein in person During the meeting, the sen-ator was impressed with this 19-year-old's seriousness and savvy; she signed a photograph to her that said somefilling her shoes in the Capitol. In the summer of 1995,

at 20, Jenna was hired as a talent-cum-stage manager for the MTV Video Music Awards at Radio City Music Hall in New York. Her father recalls her as the "kick-ass kid who made sure people got onto the stage. She also regulated who could go backstage. She had 'war stories': Coolio showing up with an entourage of 15 people and getting into a fight, and her saving, 'I'm sorry, you're

ed only 3,' and him say ing, 'Wait a minute, I can't leave my family out here. She told her dad about meet ing Madonna and on by the [Red Hot] Chili Peppers." Druck says Jenna was attracted to the "pace and efficiency of music production, where things don't she met doers whose "wi and pace could keep up with hers. I don't know when she slept." She also liked the music business because she saw "how power is used constructively to improve life Marked with growing selfthe President's Leadership Institute at the University of Colorado and debated visiting presidents of corpora tions (among them Coors Celestial Seasonings, Pier Imports) brought in to address young leaders. Jenna

asked about their policy of

hiring minorities, for exam

ple, or what programs there production, and law. Perwere for young employees, or how they were bestering haps all four. Two women the lot of people in othe St. Clair and Noelle Morcountries where they profgan, now 25 - met Jenna on ited from their labor. A larger the ship and both say a friend psychic and physical geogship sparked. Jenna's roomraphy was drawing her mate, St. Clair, says Jenna

traveling to places like Sal-

vador, Brazil; Cape Town,

South Africa: Mombasa

Kenya. Jenna had asked her

dad if she could go. True,

the trip was expensive, she

told him, but when he heard

that she hoped this voyage

would help her decide her

career direction, Ken Druck

said of course. Had his daugh-

ter lived, that career would

have been one of the many

she was drawn to: broadcas

journalism, business com-

munications entertain

cuded love" and made he In January 1996, Jenna Druck, feel comfortable in their small like 100,000 other American college juniors each year. it as "a college campus on a ship: When you're out at sea, Her trip would be differyou go to class. When you [dock the ship] in a cou land journey with 500 stuyou either go on planned dents aboard the 2300-ton field trips that relate to cours S.S. Universe Explorer. Run work or you can travel on burgh, the ship takes students on the adventure of a lifetime, studying about and

They say Jenna was well stocked for the voyage with all-weather clothing, medic inals, and her pencils, crammed in the nooks and crannies of her suitcase. Pencils were her gift to children at every stop. St. Clair recalls Jenna as making the most of their stops. "Every country we visited, she would be the one who came back and wrote not only about he experiences, in her journal but all the things she wanted to do about what she saw She was the one person on the ship who was engaging people in conversation doing instead of seeing. Like the young kids in Africa."

Jenna was strongly affected by their visit to a shantytown in Cape Town, South Africa. Here the schoolchildren had nothing. no pens, paper, supplies.

ng machines

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out pencils and su in setting off a near riot: Far more children than pencils, the children started fighting Though Jenna's generosity was chastised by a teacher, she began, back onboard. writing letters to influential Americans and to her parents to help these kids. Among those she wrote to were the presidents of Coors. Celestial Seasonings, and Pier 1 Imports. They responded with donations She also enlisted the aid of her sorority at the University of Colorado, which kicked in money and supplies. In Eagle, Colorado, a teacher continues collecting school supplies for Africa in what's alled the Jenna Druck Pen-

cil Project.

Before the Explore docked in Madras, India students had chosen one o many in-country field trips that the program sponsored. On these trips they'd learn about the culture, the economics, and the histopy of India. They'd also receive credit. Jenna's trip, with 55 other students, included a stop in Varanasi, a flight to and tour of New Delhi, and another plane ride to Agra There they'd tour the Tai Mahal, the 17th-century white marble monument an emperor's tribute to his wife who died in childhirth In New Delhi the students dis covered their evening flight to Agra was canceled because it had been overbooked. Ken Druck believes this is where the tragedy began. He now understands that studentabroad programs routinely hire local companies that, as a rule, overbook flights and reschedule them with cheaper alternatives. To this end, the in-country tour company hired two buses and, allegedly, two drivers who hadn't slept in 48 hours. Druck says the head of the tour company decided these drivers would go all night so the students would get to Agra on time. This was, for Druck, the high point of stupidity. He says that had he had any of the other parents, had someone responsible at semester at Sea known about traveling at night from New Delhi to Agra on the most treacherous road in India. "any reasonable person" would have insisted that the students get a hotel room

and wait, either for daylight

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unknown." With such danger it's no wonder 65,000 people die every year on

this one highway 1600 deaths occur each year! Of this road's record, the young people on the two buses had no idea. On the first bus with some 35 students was St. Clair and Morgan: on the second bus behind them was Jenna, Sarah Schewe, Cherese Lauthere Virginia Amato, and others.

writing literally records — in

The bus driver kep pushing, passing more vehicles on curves. Trying to get back in his lane, he swerved to miss yet another vehicle, was blinded in the headlights and lost control. The bu careened down an embank ment, overturning in a ditch. Seven people were crushed

I'm so sorry."

to death. Five Americans:

Jenna, Sarah, Cherese, Vir-

ginia, and John Wilson, hus

University of Pittsburgh

they died instantly." Druck

Jenna died instantly. One or

two of the other girls didn't

die instantly. Many were

injured. It was a horrific

says. "Several people said

a tour guide.

Two Indians: the driver and

"It's debatable whether

oand of an educator at the

"No one has ever stepped up and

said. 'Your child died on our watch.

woman named Bridgit, She scene One of the box name told the Drucks that Jenna, Andrew - the others were too afraid it would catch ten minutes prior to the fire — crawled back in the wreck, had exchanged her seat, farther back in the bus, bus and pulled the bodies out. The parents later met with Bridgit, who was sitwith Andrew, to thank him. ting in the spot up front. He tried to resuscitate all the This was the seat in which girls. Unsuccessfully. Four Jenna died. dead girls, one of them still got the call not from the probreathing. But, in bad shape It was a disaster scene. There

was no hospital anywhere

nearby. The kids had bro

ken backs, broken legs. A lot

of kids were messed up. Even-tually they laid the bodies

out on the dirt road. Only to

be photographed and appear

on the front page of the

Indian national newspaper

the next day. Like meat, dead

bodies on the side of the

road. One of those bodies is

Ienna had befriended a young

On the bus that night,

my child.

gram but from the parent of an injured daughter. When the person said lenna had she was dead. In that moment. "That's when all life stopped." "My daughter's death

Druck and his family

was preventable," Druck says with fury. "My daughter's death was the result of negligence, of people putting money over safety. My daughter died on the watch of the University of Pittsburgh Semester at Sea pro gram. Shame on me if I don't do something to prevent one family from going through what we went through and what we continue to go through - shame on me for not doing it." Druck describes the program's response to the accident as "nothing less than despica-

CONTACT LENSES

flown back to the United States), the families of the young women received in to "Meet the Kids" in Seattle at the end of the voyage. When the bereaved parents asked how the wreck occurred, the Semester at Sea people became defen sive. "It got litigious," Druck says. He recalls sitting "across from the director of the program in deposition, who when asked if they'd do any-

thing differently said they 'would do nothing differently. Accidents happen,' he said. There's not one change planned or proposed in their program. About pursuing a lawsuit, Druck says, "The parents wanted safety standards to be implemented. That was what we wanted We didn't want money. A million dollars is not going to bring

Jenna Druck back. A million dollars doesn't mean shit." He seethes at this thought, his voice anchored on a lead-weight tone. "No one has ever stepped up and said, 'Your child died on our watch. I'm so sorry. I'm sorry. ble." One week after the

loons and drops and ow the ride.) India's highways. What's worse is that on

On the way, there were bus passed slower vehicles rves. At one point one of the boys on board stood up and yelled out for the driver to slow down: "He's going to kill all of us!" Along the ride, Jenna was writing in her journal about the day she'd spent in Varanasi, "experiencing," Druck says, the cycle of life and death, watching children be born on the Ganges, watching bodies be burned on the Ganges. (Druck has the journal Jenna was writing in and will reveal its contents in his book. He remembers, and the moment is for him one of choking despair, that his daughter's



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with this every day for the rest of their lives. Jenna's life is lost to her. I will never fort this. I will work and devot the rest of my career and ofession to making sure that this never happens again, inasmuch as that is humanly sible." "Here Druck p and raises praying hands before his chest: "I would say, 'Thank you. You hon ored my daughter. Goodbye,' But I won't ever get that. So my guess is that it will

go to trial. Druck and the other parents who lost daughters sent a warning to every study abroad program in Amer-ica. "We've been told that what we've done has changed the face of 'study abroad,' if for no other reason than the fear of being sued." However, the parents also feel they're partly to blame. "We made dangerous assumptions ut the safety considera tions afforded our children the families wrote in a July 1997 letter, "Every Parent's Worst Nightmare," Though some say the Semester at Sea program continues to thrive, Druck and other parents have joined forces with a new organization, the Asso-ciation for Safe International Road Travel. On their behalf Druck spent a week in Washington working the State Department and the offices of Senators Kennedy, Kerry, and Feinstein.

Druck tells me the story of his daughter's death, we are on the veranda of the Hilton Hotel looking onto Mission Bay and the concrete paths beside it. We pause as a young girl goes by, wearing a pur-ple crash belmet, fast-pedaling her bicycle and tilting side to side on the training v It's then that Druck ends the story by saying that was "the day all time stopped." The moment he knew she was dead "not only changes things for all time in this life. If there is such a thing as other lives, it changes for all time in a soul [and] in the lives of all souls So the magnitude of what happens cannot begin to be known. Your nervous system would never care to know it. Such is the death of a child." Druck says he believes if science could measure what happens in the instant a parent hears that his or her child has died then "I can guarantee you'd see a major structural change in a person's cells. Every cell

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And yet another paradox blooms. "Just as your child's life has been lost to them, just as your life has been lost to you, you're suddenly faced with the momentto-moment, day-to-day, yearto-year challenge of reconstructing something in its place. Which is not partic ularly what you wanted to be doing. But that's what you're going to be asked to do. And then to somehow justify that you're continuing to live although your child has died. You're going to get to go on? How is it that I get to go on and she doesn't, just doesn't make sense. I've lived my life. I had marriage, kids, a career traveled the world. Her life

was just blossoming. How can that happen? It's just not At this point, I have to respond. "Never have I had to think about justifying my life. My life is justified. It One indication of how far rt Druck and this ear are.

"I have to give purpose to my life," he responds, "in a way that honors my daughter, that moves the beautiful agenda she had in this life

"It allows me to get up heels, Druck's eves are a quiv so completely.

A support group for parents who have lost their children is what Ken Druck calls "a club nobody wants to join." sponsors several such parents, one for siblings (teenagers and younger) one called "Living Losses not died but whose lives are

FAST! FAST!

"Is that the justification?"

every morning." After a long pause, for which the wind sion Bay clicks its ering glaze of tears. "It never heart of her son, of laughing and stops hurting," he says. "I'll never stop missing her. You resolve that that is the way crying simultaneously when she it is, and you resolve to do what's next. It's the price of placed her ear on his chest and heard her son's pounding presence.

criminals doing time), and program, organized by 22-year-old Stephanie Druck, for young adults. All these groups are private, their con-fessions confidential. Druck, wever, did approve my

it's not physically measurstand when you're truly in ble broken heart." Druck says the griever often wishes One woman speaks of meeting the man who now carries the donated

to die out of sheer inertia.

He says such sorrow doesn't

sink in with the parents

to it enough so that as a soci-

ety we "get it." "The medi-

cal equivalent of what they're

going through would [be]

tubes going in and out of

to heal"), Druck calls invis

ible. "You've been devas-tated and shattered. Since

Druck believes the only effective way to face loss is via a group that possesse an "organicism," developed within and by the grievers themselves. This process different for everyone and every group, can neither be taught nor institutionalized It can be learned, and then only by the grievers on their

At a North County church every two weeks, a parents' group meets for two nours. In a newly built wing next to the day-care play area, is a clean room, halfcarpeted, half-tiled. Most of the parents bring their surviving children for a con-

their bodies in the emer-

gency care unit, trying to save their lives. They don't

red-alert crisis But nobody's

telling them that and there's

no sign." Deep grief pro-duces breakdowns in peo-

ple's immune systems, bio-

include loss of concent

realize they're in abs

current sibling meeting run building, the kids do differ ent activities — artwork and games in organized blocks on the loss.

at and past the starting time

(Each is wearing the pinched look of grief William Hurt like depression. Physical signs wore in The Accidenta Tourist.) "Welcome," Druck tion and appetite, terrible disturbances in sleep and says, and soon I'm hearing from 12 women and 1 man mood, hypersensitivity fol lowed by periods of about losses that range from ten weeks to four years. Teen and young-adult deaths come in car wrecks, one from road rage, suicides, murder, a brain tumor. Two younger deaths — a 9-year-old, an 11-year-old — are from leukemia. Druck asks that I introduce myself, then lis ten and observe, take no notes. I should open up about my feelings too. Which I do by saying that the hardes part for me is never know ing what to say to a person who's lost a child. One man's advice is not to offer any to the griever. "Say instead that you can't know what the person is going through, but you can lister and you can withhold

Druck asks each pers Druck asks each person to tell his or her story briefly, then respond to this question: If this group were being held solely for your benefit, what would you ask the grou As they go around, the women haltingly or confi-dently tell their tales; they don't look to him as guide even though he is guiding them. Druck prompts then with questions; congratulates their courage for com ing and speaking; asks others if, on certain points, they'd levity with an occasional bereaved parents' picnic that group seems to be drooling

The women speak, their fear and anger liberated from rumination. One woman says how "ripped off" she feels, it's just like rape. One not having acted soon enough viral infection. One woman speaks of meeting the man who now carries the donated heart of her son, of laughing and crying simultaneously when she placed her ear on

his chest and heard her son's pounding presence. One woman describes her loss as "unthinkable, unspeakable, inconsolable." One woman recounts her struggle to get her daughter to the kids ues to act out in school. One woman blurts the one truth that ironically sustains her "I know he's always going to be dead!" One wor whose teenager was pure to her own front ward by a road-rage maniac who slammed his vehicle into when she saw her current home she was certain tha this was the house she was possible that three weeks my child would die there? One woman warns us of peo ple who are open to remem

coming back to the group To voice the monstrou thoughts that nobody else wants to hear. I feel invisible, though hovering. My function is to

her kid but not willing to

hear how horrible things are now. Which is why she keeps

sue. At odd, vacant-eyed moments, we watch the tis-sue box bobbing like a pup-pet against the floor while each tearful person pulls and pulls, trying to free the tissue from its boxed-in folds until, finally, each takes hold of the box with the other hand and frees the sheet, first one then another Later I read the product's ad pitch: "Softly tissue is made in a special way with soft fibers on the outside and strong I wonder where the men

of the dads' group, in which to surrender." Here, howabout being "doubly rippedoff" by unavailable Their job, so think many men, is to get over the loss and get back to work, back to normal. One husband after a month of grieving told his wife that she'd turn child. Four of the 12 womer for these four, the lost child was not related to the husband or partner. Womer

into a bitch because all she did was cry about the dead tell about the breakup of a marriage or a relationship;

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to avoid sorrow they have flung themselves into work and created successful businesses. And yet they know this has been an avoidance. The more work replaces grief, the worse grief gets.

Perhaps the most plain tive are those who rer ber a murdered child. They are sickened by the thought of watching the "piece of shirt a criminal trial. One woman testifies that such a burder though real, is ultimately a side issue No burn of rear returns the child, no hail of justice makes up for missing him or her. It seems that for people who "forgive" those who've killed their children, it is done not out of

Druck the facilitator ually tells about his week, but this night the group's size and long stories leave him no time. Instead he is present in the questions he takes notes on and summarizes at the end

How do we react to any superstition or premonition that continues to haunt us about the death? How do we deal with the feelings that the child's life had only so many years in it based on some power, good or evil, to take it away? How do we feel about recognizing that

we weren't the ones with that ver? Where are our children? Are they here, with us, in the room? Have they gone elsewhere, where we'll neve find them until we die and join them? How much do we want to join them right now? Why is there so much mixed up in our heads tween remembering the child alive and dead? And then these even heavier emo-

tional questions for which

What do we do when we

know others who've lost chil-

dren are showing a deeper,

we feel guilty for getting on top of our grief? Must we always suffer because suffering is the only sign of the love we bore a son or daughter? In the meantime, Scott Johnson is letting the kids in the sibling group out to catch up with their parents. Jenna Druck Foundation last

summer to organize a child

and adolescent bereavement

than we are? Is it true, the

greater the pain, the greater

the love? What happens if

more incomp

program, has a seven-year background in hospice work at Grossmont Hospital. He uses art and play activities as a means to get kids to express feelings about loss. A kind, rueful man with a silver-gray beard, Johnson tells me that when he first counseled parents about a calls; he noticed the children were always absent. Where were they? " 'Oh, we sent them next door while we have this talk,' the parents young ones' pain was being

ored, locked behind a taboo about death and kids." the young, 100 years ago, he necessary. We had role mod-els teaching us about grief. they'd lay the body out in the hall. If you had a large family, invariably one of them would die every few years. You'd be familiar with to be upset, to be angry all the different ways to grieve." He notes perhaps the one good aspect of man aged care is to return death

and dying to the home, where all of us, as it were, must be

In the kids' room, I read the sign-in sheet: Name, Who Died, and When. The young ones have been contin an art project, drawing the name or a picture of their departed siblings, which a church group is going to transfer to cloth for a group remembrance quilt. Johnhe gets the kids "to do somethey can talk." The activities help them express a lightness, even a happiness, about

their survival. It's not a conunderstanding of death is simple: If a young boy has bad thoughts about his older sis-ter, who then dies in an airtradiction for Johnson. "Play helps normalize them." he says. "Otherwise they isolate and think they're going plane crash, the boy will con sister or father who's died. self. Often this blame is terchildren to express locked feel they are at the center of up emotions but, Johnson a caring universe. How do surviving children fit death believes, there's something into the positive feelings of a world which doesn't received from parents who make sense because that have loved and protected them, especially when they world took a brother or sisthink, Johnson says, "one, that I'm special, and two, if ter. He says bereavement for a young child is more cognitively difficult than it is for I'm special, then I'm exempt an adult because the child's

Johnson cites several new studies that suggest 90 percent of adolescents in trouble identify a loss or a death - family member or that trouble. To escape griev-ing a loss, the "solution" is drugs, crime, alcohol, promiscuity. These, Johnson insists, are the consequences of "not having grief support." The loss that manifests itself in adolescence is Johnson's newest venture: He has begun train ing counselors with techniques spelled out in an eightweek curriculum he's writfrom ever having to die"

who work with them."

Stephanie Druck, who's worked with all the foundation's sibling groups believes it important (as doe kids, teenagers, and young adults. Those "don't work," she says. Little kids giggle and ask "too many questions." Older kids sit in the sorrow more com fortably perhaps because they than adults do. Stephanie echoes Johnson when she



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HANDSOME, athletic. healthy, 6'4", 190lbs., 36, linancially/emotionally secure. I have an absolutely wonderful life. You're attractive, slim and a bit of a

Karl Grabia: I have my own me with much opportunity to meet
My married friends would try to set me up with people, but it never really worked. And that stuff tores and supermarkets well, somen don't really like to be pproached like that.

Amy Ringler: One of the nurse I work with met her husband through the Reader Matches They've been together for sax years and they have a bab'n now But dada't know this when I started looking through the ads. I just wasn't inding the right person. So I layered, "What old have to love", to I don't think we've grent many to I work through the American I was a similar to the control of the control

Karl: I received about a down calls ompany. They were all nice, but I kept playing phone tag with Amy Amy: I was the last person he met. We took a long walk along Mission

Karl: The very next day we got together, and the day after that, too. I don't think we've spent many

Amy: I moved in with Karl three us to slow down and my parent came out from Michigan rather Karl: I didn't have to tow a banner behind a plane to propose to Amy. We both knew it was going to

Amy: Still, I thought he should 13 months after we met. It was late at night and we were sitting on the sofa, laughing and crying at the Karl: My father, who's a ministe

is going to marry us on April 3. The wedding is going to be very low-key.

Amy: We've already made the

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Karl: I always thought you had to

Amy: I'm thankful he was so nicky



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Robin Anderson hands me a poem she's just written about her son Trevor Gilbert, who was killed more than two years ago in a car wreck about a mile from their home in Encinitas, Over lunch in her backyard, aglow with spring flowers, the attrac-

the grievers themselves.

tive woman with tawn brown hair says she's not a poet. To write it took all of ten minutes. Yet she likes the page-long verse because it touches on the "duality" that all bereaved parents feel At once there's a "darkness / that threatens to envelop me / but it's because of this dark ness / that I think I can see." She begins with the intan gible, trying to define how losing a child can bring about unknowable, spiritual con sequences. She next pulls out a photo of the shrine at her son's crash site. It shows a cross, draped with ball caps,

necklaces, angel wings. Some-one trailed "TG Forever" in candle wax on the pavement. For months she haunted debris that remained at the site - ash trays, pulverized glass, steel-and-tire slash narks on a concrete culvert, a smashed fence. She often stayed "to sit and cry, talk to him, listen for him." Trevor was killed in October 1998 when he clipped the curb and lost control of his car on Rancho Santa Fe Road The car swiveled around. flipped over, and reeled down

into a culvert. Skidding on its roof some 75 feet, the car was "completely crushed." Trevor hadn't been drinking. Her son and his friends. Anderson says, "were always good about not drinking and driving." But he loved cars and loved driving them fast. Typical Trevor, in his fas little Honda... Oh, we hated that car." That night was no different; he'd been speed ing - "between 85 and 90."

Anderson has two other sons, Rory and Erik, sever and nine at the time, from a second marriage. Their reaction to the loss of their older sten-brother has been unpredictable. During the funeral. Erik ran from the service and locked himsel in a bathroom. On a school trip to the mission at Sai Juan Capistrano, Erik lit a candle in the church, knelt said a prayer for Trevor, and cried. "And we're not Catholic," Anderson says. Both boys are doing well in their sibling support group There they can talk about the loss, an impossibility with their peers. Anderson says her children grieve differ-

ently from her. They don't want to talk about it bec it will make her sad. They do, though, remember Trevor every day — his sayings, his mannerisms, his jokes. "What would Trevor do? Funny things he did and everyone cracks up. He used to put ach and make the dog lick it "We tell stories about him to keep him alive."

ers, Robin Anderson, and her husband had a summit The older boy has also meeting. Anderson recalls had a hard time in school. that Druck talked about aspects of children's sadness "People expect children who are grieving to be sad," Ander that are still not understood. son says, "but they don't act For one, psychologists are sad They act out " Nearly now estimating that grief one year after the loss, Erik takes eight years to work (who's always been a itself through a young child's the school year by being dis-Teachers, like others, believe ruptive: He talked all the people should "be over it" time and stressed out about after a year or two. And kids his assignments. Anderson, also noticing that Erik was not do; kids take breaks and compartmentalize whereas few sleeping at night, took him to a child psychologist, who adults can push it away. The said (in Anderson's mime), pain children feel has to be 'Duh-hh, he's grieving.' respected and never threat She then conferred with the ened If it's not respected. boy's teacher, asking her to then a young kid's learning use more positive reindevelopment will suffer, while forcement. The teacher in older kids, their sense of

replied that the boy was an annoyance, pure and simaway precipitously. Ander-son says the problem may ple. Anderson countered that Erik was still grieving the death of his brother. "Oh no," the teacher shot back. care of the student's sorrow "I don't think this has anything to do with grief." By this cated. She remembers telling time, Anderson had connected with Ken Druck and can't keep my children alive. asked him to intervene. Druck school officials teach-And I will." Her other son Rory has had a great year in school, largely, she believes, because the teacher is com-passionate. Which is really all

> Compassionate was Anderson's first impressi of Ken Druck, with whom she spoke twice a week after Trevor's death. She would tell him, "My God, I just can't stand it anymore. I'm used to feeling bad and then brushing myself off and doing something else. I can't do that now." Druck, she says, would "listen to whatever I was ranting about. There was never anything I would say that would shock him." That first year of the loss. she says, was the worst. Very little made sense. "Even though I have a wonderful

surviving family — I read one time in a book, a woman said it was like being in the You've got one [dead] child surviving children on the other, and you feel like you have to choose which one

you want to be with. There isn't a choice but you feel like there is. You're pulled apart. You can't imagine having joy in your life because you've lost your child. You're glad you have surviving kids because at least they give you

More duality frames the wall of how one should grieve. 'On one hand I don't want to be around other people because I don't have the energy to talk nonsens more. And yet if nobody would call me, that would

says, "nothing makes you happy. I feel inappropriate a lot." Anderson didn't expefriends. One girlfriend called her every morning for four months and asked her if she

said fine, then called the next day. She says, surprisingly, that "if anyone is doing the indoning, it's mostly me As to her marriage, Andermany don't survive the loss of a child. She credits her

she has not been the "idea mate" to live with. She often doesn't feel like doing anything for him. He has accepted her up-down feelings, her con and because of his accep-

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Space in the study is limited. For more information or see if you qualify, please call toll-free

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Remembering Trevor is never a distraction. When he was eight, a neighbor cou-ple used to take him out to the movies or for pizza because they liked his company. Once, Anderson recalls. they were eating pizza, and there was "one piece left and they were all eyeing it. Trevor leaned over and spit on it.

tion, Anderson returns to duality. "Losing a part of my soul and a part of me, and being so wounded that you wonder one day how you're going to get up. And the next day it's like you've been given

that last piece?' That kind of

story brings the joy back." She also remembers how his

friends - many tattooed

hailed him at the funeral as

being "nonjudgmental accepting, and kind. How

loving he was. My son affected

them, which was an over-

whelmingly powerful feel-ing. A side of your child you

don't see." A couple of

Trevor's friends wanted to tat-

too on their stomachs "In

Loving Memory of Trevor

Ryan Gilbert." When Ander

son got wind, she asked them

not to; they might regret it one day. But his friends went

through with it anyway. She

says they told her Trevor

helped them make the right

choices in their lives. " 'Nov

when we look down and see

to make the right choices

his name, we'll remembe

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This is Robin Anderson and I just wanted to clear some-thing up, when I talked about the gift that I'd felt like I'd gotten. I want you to kn that that's, like, one day, That's on a good day. On a

"People expect children who are grieving to be sad," Anderson says. "but they don't act sad.

They act out."

this gift to see maybe what it's all about and maybe help change somebody else's life." A gift?

"Yes, somehow. But it's not the gift I asked for. That afternoon there's a message on my machine.

bad day it's Xanax and a bottle of wine. I didn't want you to think that I always felt that way. Every day can be different. I didn't want to make it sound like I feel like I'd gotten a gift, and I'm all happy about that - and I don't think you really got that, but I wanted to make it clear."

On a Saturday each spring, the Jenna Druck Foundation hosts the Young Women's Spirit of Leader ship Conference at UCSD.

Nearly 400 girls, aged 15 and 16, attend, usually selected by teachers or counselors in

their high schools. Last year's

ote speakers were

dra McBraver, San Diego's

Year, who began America's

first school for homeless kids

and Sunniva Sorby, one of

across Antarctica to the South

Pole on the first all-female

imong a half-dozen work

"Reality Check" and "Act

and Be Confident." They are

also feted at a mentor lun

the girls talk with some of

San Diego's professional

women leaders. The eight

way of continuing what Jenna

and several friends in high

school had planned, a lead

give to others what they had

njoyed. The most innova

was to invite girls not cho-sen through the traditional

means of student achieve

ment in academics, govern-

ment sports or clubs. Thus

edged as leaders for the first

tive part - Jenna's idea -

expedition. The girls choo

Costa Canyon High School There the junior organized a chapter of SAVE — Stu-dents Against Violence Everyand did fund-rais She describes La Costa Canyon as a "keep-it-inside school" where kids don't talk to draw attention to "prob lems of racial segregation on her campus, she conhad spoken about "Lesson: at San Dieguito Academy Because Schmid helped he classmates open up about their feelings of difference and separation, Druck nomted her to the conference Joelle James plans and

runs the event; Ken Druck presides over it with his usua ntense yet bearish love and encouragement. He tells me before the day, that I will witness an event "carefully choreographed" to present leadership skill-building workshops that infect the girls with feel-good energy. The conference will provide multilevel guidance: "life skill development: an awareto need in their toolbox to achieve their personal goals a sense of how to identify what those goals are, ones derived from their own hearts and passions rather than the

ference is a celebration, beginning with his welcome and a video of Jenna's life that sensitize the girls to the foun-dation's bereavement programs. Druck gently reminds the girls of something Jenna told him when she was their age, namely, that girls always obsess over the same three things: "about how their bodies were too much this way and not enough that way; about guys - they think that's where the prize is, with guys - and about trashing other girls "This conferen he crows, won't be about those things, and the girls cheer, glad (it appears) to be free of such demands for one day. It is curious to watch the video shape an emotional response to the conference before the young women have begun the workshops. The rallying cries of "You can do anything you want!

One example of the

cookie cutter set for them.

Druck is right: The conelicit an openness to life and

eight-hour conference then

Pilar McLellan has presented workshops every year. An athlete, she rallies the girls by running the the aisles and getting the girls to The hard but rewarding part, McLellan tells me, is to ret each year and feel again "like I am responsible for living my life and achieving as much as I can, not just for me, but for [Jenna] too. People look at me and think, 'Wow you've got a great job, you've done so much at such a young age,' but" - and here he oice strains with a burden-

know what? I'm living for two people. Two of us are here. I've taken that on as my own little spirit-flame

With testimonies of "what I learned today" that flood the room in the after noon, the young girls seem to be initiated into a world of caring more about them selves and things larger than themselves. One girl speaks a coltish voice that high-fives every "so" - of personal transformation: "In just a few hours I've learned so much about myself. I've peeled off the eggshell. I've met so many people here today that I'll remember for

that you have the honor and names but that they were so open and so sweet and so the pleasure of experiencwonderful. We're going to rock in the future. This is ing every second of life. So it's about living for the second." More hollers and clap the greatest thing I've ever One of the last girls to speak says she's "heard a lot about done in my whole, entire life, thank you." Cheers, Jenna... I'm glad she's still whoops, applause. Another with precocious sagacity around for everyone." One of their take-home states that "no matter how

> by the person who nomi nated the girl to the confer tor's signature it reads this leadership ability." When the girls discover who chose them, it's often a surprise

prizes is a certificate, signed

Throughout the day I marvel at the intermixing o girlhood and womanhood.

For example, during a lunch of fruit and croissant-wiches, the girl who lives in most of or pushed aside by the ini-At each of the tables girls busily eat; some in fact see very hungry (how many are dieting?). But most are eating with more care than normal. They're more polite, more careful, aware that the day is not only about them but also about the expecta-

tion the conference and its

them. Though starving, they're trying not to chew too rabidly. One I watch is chewing with adolescent fury. But her hand masks her draws more attention to the ing like a Ferrari piston. The over lunch is hushed - no shouting, no laughter, no giddiness. It's serious. This adulthood. Initiation into the pros means first to act

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much planning we do with our lives, how much we want

to go to this [or that] col-

lege, we have to also leave

our hearts open to the oppor-tunities that are given to us

each day. I learned today

that life isn't about making

these exact plans. It's about

about the people and the

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like one. Besides, I don't know when I've seen so many 16-year-old girls being waited on by male busboys who utter in embarrassed voices, "Are you finished, ma'am?"

It occurs to me, from my perch, that the conference ng to these girls that the

defined role but also as an individual. Druck and James have caught these girls, even for a day, as they leave one body for another. The

is this: These young girls are suddenly in transition. One of the mentors, Deborah table wanted most to know about her personal life, what cially why she left corporate business to run a founda-tion. When I pull back and see Lindholm and her troop of girls sitting so grown-up with her, I'm struck that this conference is giving some-thing to Ken Druck that he

called-out young leader to mentor to workshop leader o Teacher of the Year, that Jenna herself perhaps would

to the theater where the hundreds of young women for the plenary events, there's a fresh bouquet of pink roses — Jenna's "Strength of Heart" flower — with Jenna's photograph leaning on the vase. In it she seems



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to herald us with virginal wisdom, a white blouse, thick, mid-parted hair, and a beatific look. One eye seems dazzled by the day in her honor while the other eye feels lighted by an inner star. Today there's a soccer ball with flambor ant signatures of the U.S. women's soccer team, includ-ing Brandi Chastain and Bri-anna Scurry. That ball sits atop a brass candleholder behind the flowers. Next to the vase burns a candle. The small, poetic tableaux ven-

erates something larger than nen hold Ken's hand do ing the day, and one, I hear tearfully says, "It is so nice that you're doing this for

The most poignant noment comes when the 370 young women, many is heels and tight sweaters and lip gloss, giddy-to-prim with excitement, assemble on the steps of the Price Center's inner courtyard for a photo. At the center, down in front

Jenna's dad. At the sight I think of Druck's oft-told line, "When you lose a daughter, every young girl become your daughter

Outside Ken Druck's darkstained wood home in Del Mar, a half-mile from the Pacific Ocean, sit two fourfoot-tall concrete Buddhas These statues and Druck's front-room window overlook the broad, reed-filled Peñasquitos Lagoon, fed by the aptly named Soledad

dom." Thus, the hog is his Creek, Under the driveway's "antidote to the domestilean-to and in sharp contrast to the Buddhas is a cancated man.' son, which Druck bought in 1990 and uses as his "warrior

toy." Having worked pre-

chology, Druck believes men

taught to be good boys and

nice guys, so it's hard to keep the little boy alive, the play-

fulness, the brattiness, the

sense of adventure and free-

minantly with male psy-

The bike is another means to remember Jenna. When he first brought the Harley home, a kidding Jenna jumped on the bike, throw ing her legs around the seat. Her boot heel dented the gas tank. "I was so upset with her at the time. My new Harley. Today I cherish that dent. Every time I look at it obnoxiousness. As well as a I smile." This was her warrior moment. Druck rides

"Can you imagine what a middle of the cemetery! that I know Jenna connects

Druck bought his Del Mar home (post-separation from Karen) on the first day he went looking. It took him five minutes to decide on this place. "For the longes time I felt like I was in a marsh. I was no longer a land creature, no longer a water

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creature. I was of neither world. Living next to the marsh is like, yeah, this is where I should be." Often Druck goes out in his kayak a "grief gift" from his sister fish, the freshwater family

along the stream that passe m every day. Trailed by the ailing

gray-muzzled Rascal and new Labrador puppy named Angel (a gift from Stefie),

to-cheek, snaps on in brilliant color. There's a photograph of him with Jenna and Ste-fie at MTV's Beach House in rors that expand and loft the hexagonal, beamed ceiling. memorabilia "Here." he Malibu, where Jenna worker says, switching on his computer monitor, "is instant joy." A screen-saver picture was [taken at] the happies moment of my life." There's

square-foot home in Del Mar Heights — the "family home," Druck calls it, the site of his near-perfect life that ended nearly five years ago. On a bookshelf is one of three ten-inch-thick scrap-

ing Jenna's death. (Druck the most treasured is one from Mother Teresa — keep arriving to this day. He notes the pile now would fill another three volumes.) In

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the living room is a soapstone image of two abstrac es whose limbs and heads oin one another in a circle to be the surprise gift from Kenya that Jenna told her father on the phone she was bringing him. "That's what arrived back with my daugh ter's body." Her backpack also returned; he shoulders it whenever he goes to the foundation.

He stares out the pic ture window at the shining wind-dappled water in late afternoon sun. Calmed, he says. "One of the metaphors for how I see the rest of my life has to do with the river of life. Moving down the the possibility of reuniting I ask him what's kept

My life as I knew it died. A of the joy I antiipated died. The ability to

Druck and James have caught these girls, even for a day, as they leave one body for another.

"I've died over and over again in the crash," he says. "I've been in the crash a thousand times, every microsec

this plane died. I have also lived - possibly been more alive and awake than I've ever been, in the last four years. So paradoxically I have died and in that dving become more alive than ever before I have a keen sense of what is real and what is filler. What's real is the love, the love that passes between us. That's the only thing that's real. The rest of it is going to the movies, going through the

s work, having a job. ing love. What lenna "When I heard Jenna

saying things to me — 'Jenna? Are you here?' — I had a choice: to believe in accord with my profession that I was becoming delusional or psychotic, or that something n the medium of telepath something we don't have a word for, was happening. I compare it to the idea of cyberspace 100 years ago. If I had said we could cominicate intimate thoughts in this space that doesn't exist 100 years ago, I would have been locked up. I believe it's possible we may discover spirit space, a realm in which people communicate through Druck thinks once we discover spirit space, we'll then link up technologically with the dead. Receive, as it were, lenna's e-mail from beyond Spirit space has been "validated" by her passing. "I think we all have interesting fantasies that we're ed to talk about. We talk to God. We pray. We're talk to forces that we know on't exist and can't con firm. Even those people who don't believe in God talk to God." Soon after her death. he wanted to hurt God, to, he says, go out and "kill one of God's children. See how he likes it." But, Druck envi He remembered then that in the "lore of Christianity," God himself had also lost a child. "And God loses children all the time."

Druck wants to stay in the spirit space, palming the "I made the decision to take everything I hear Jenna say seriously. So when I talk about the 'enormity,' it is what Jenna would have me behold 'Dad the enormity

the abyss. I can't tell you HEALTH AND BEAUTY

river of life, I took a huge,

unexpected turn. Now it's

of the river. My daughter's

met the ocean. Here I am

close to, the end of the river

of life. My greatest image o

joy and death is a picture

have of reaching the end of the river of life, looking out

to the crimson sunset, and Jenna's hand is reaching to

me. I take her hand with the

greatest joy. I don't pretend

to know what happens when we die. Sometimes I believe

in a spiritual afterlife, other

times I feel I'm staring into

ed me to look to the en

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for Druck and everyone who has lost a child is the difficult marriage of publicizing or dealing with the loss in public while one is grieving

your way into what this is '

Part of "what this is"

it. I asked Candace Light ner, who founded MADD right after her daughter's death, if grieving in public can be done. "Sure," she said, "as long as you're not consumed with it." Lightner said bereaved parents must guare against becoming profes onal victims, which occurs when "you're not dealing productively with other children in the family, you cen loss of that child. Yeah, I think it's not the best thing to do. You can be publi

about your grief, but if you're

constantly in the public eve

you don't have time to grieve

You have to take the time. About Druck combin ing his loss with his work Lightner said, "Ken has the advantage of having been there and still being there in many ways, and also know ing how to facilitate it from a professional point of view. Not everybody can do tha comfortably, and he can. I also believe that it's important for whoever is doing the facilitating to somehow relahow can I say this? I would be concerned if par icipants in a workshop were looking at Ken and thinking, 'Gee, it's been so many years since his daughter has died, and he is still feeling such pain. God, I hope I'm

I asked Lightner if and when — she had gotten on with the rest of her life "When I knew I was getting over the anger - because you have to understand, in my case, the anger was allconsuming, far more than in Ken's situation from the way we've talked. That's what started MADD was anger. I can remember waking up one morning about 18 months after I started MADD and thinking, 'My God, I'm not angry anymore. I'm not filled with all this hatred toward this system.' I still believe the system is more responsible for letting the n out [of jail] so much And I remember feeling this great relief that I didn't hav

is - Dad, don't look at the Permanent* bumping into doors and driving to work. Try to see the bigger picture, try to feel

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No longer mad enough to rally her troops, Lightner moved to Malibu. "I'm big on the ocean — it's a heal

going down one morning, after I had seen a psycholo-gist [for six months], and I was sitting on the beach thinking about the vastness of the ocean and putting Carrie, my daughter, out there into the ocean — this may be a hard thing for you to grasp, perhaps. But just placing her out there and thinking of her in this vast, all-encompassing way, as ongoing spirit. Learning to accept her loss and incor-

upside of that was I no longer focused on how she died. I she lived and the joy she had brought to our family. That was a major, major turning point. I wish everybody could go through that. If I could wish anything on people who've had this kind of pair it's that they could get to the point sooner rather than later. It's a very freeing expe rience. It may have taken me

everybody else's grief, inste-of my own."

As part of his eulogy at his daughter's memorial ser-vice, Druck said this: "Jenna lived a fuller 21 years and has left a clearer legacy than most of us do in a lifetime.' It was, considering the time and considering Lightner's prescient moment. Druck was already, four days after Jenna's death, focusing no

Druck, to my surprise

had thought this through as well. He said in writing a book about her he'd beer afraid of making her into "the Second Coming." Pre-senting Jenna to those who didn't know her, who would believe a teenager could be "this insightful, loving, aware? I pulled back," he said. "I talk [in the book] about the very real aspects of her being a kid. Her struggles, her fears,

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she lived. And yet I also won-dered if he, with his foun-dation, had enlarged his daughter in death to some

heroic or mythic status tha

"Have I created a lenn

museum? Have I idealized

her?" he rephrased it.
"Yes." (It bugged me

that I, too, might be giving

idealization legs by retelling

the saintlike stories I had

heard from those who knew

her, whose tears were ever-

and how she lived.

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Strive for the Perfect Body in 2001 2-For-1 Membership Or 50% Off Enrollment Personal Training Kids' Gymnastics 7825 Fay Avenue, La Joll 858-456-2595 her being a drama queen. She would call me down to her room, this, my strong and independent kid, and she'd say, 'Dad, I'm scared.' There was a very human, vulnerable side to her."

Whenever Druck mentioned his fears of hero-wor ship to Jenna's friends, they reminded him that she really was unusually devoted and gifted. Minimizing her is unfair. She needs to be maximized because that's who she was. Her sister Stephanie, who admits her bias, agrees "Jenna had an aura. People wanted to talk to her, be around her. You just can't plorify her too much. Stephanie believes that "there wasn't enough here for her to do. This earth was not enough. She had everything going on in her life, and [in was | never enough. She had too much to offer for this life." Stephanie says her sister is with her. "Where is she?" I ask, "On my shoulder. Not all the time because she's got a lot of other things to do. But she's here. She's my angel. I don't have to say, 'Jenna, I'm going to have a hard time, I need you to be there for me.' She's there even before I think it."

And so, for the bereaved parent, there's no simple shield to wear against the diminution or the amplification of a child's memory You're screwed either way, Druck said. "If you remen ber a way your child suffered in his or her life - they say that a parent is only as happy as his unhappiest child or remember some won derful triumph, they got you coming and going. Becaus it's all gone. Parents go back and forth with the need to memorialize their children What's not as well under stood as the process of ide alizing a child is the de-idealization of a child. Because -I have three huge notebooks and I couldn't read them. It was too painful for me to read them. If I wanted to idealize and embellish and go on and on aboutmy daugh ter, it was too painful.

"I have had to learn how to disengage from the Jenna who was in that life. I have had to reengage with the Jenna - who she is, where she is - now."

"Where is she?" I asked. Druck patted his heart. Right here." .

- Thomas Larson

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aurant that there is no toile within the actual restaurant and that their lift to the patic level does not accommodat electric scooters and that you the front desk to use the lift.

I would think that shining a light on inadequate accommodations might prompt the restaurant in question to make some changes. As an example, how many of the able-bodied customers of Tapenade would tolerate having to dodge linen carts and other stacks of supplies to get to the toilet, as these workings are supplied to the control of th those requiring an accessible toilet do? Might not the owners be prompted to make the needed changes if it were pointed out to them? Your viewers are never reluctar to make suggestions on im-proving the quality of food or service. Why are you reluctant to include information that might make it possible for some people to access the site in question? Thank you for taking the time to read my suggestions. My offer to review the locations Dr. Bill Caspe

Naomi Wise responds: Since receiving Dr. Casper's first (unpublished) e-mail. I've been looking at every restaurant I've visited for overt access difficulties and indicating any problems in the "Need to Know" sections of the review and at the beginning of the capsule. At Prado. I observed numerous tables at trent/plaza level. erous tables at street/plaza level, with gentle ramps between the rest rooms and Prado's doorway, so my review noted no access problem

Without specific expertise in medical issues and equipment (e.g., the varying require-ments of wheelchairs, scooters, ments of wheelchairs, scoters, crutches, casts, prostheses, etc.). I can only follow this "eyeball" approach to disabled access. In most reviews — especially emphatically in the case of the ever-packed Prado — I urge readers to call restaurants or reservations, rather than just "rushing out" and possibly waiting hours for a table or even being turned away. The even being turned away. The even being turned away. The same call can be used to ask the staff specific questions about physical barriers that might affect the individual's access. As for inviting Dr. Casper along as a co-reviewer, I don't work far

would I want to, given the potential distraction from my primary task of assessing food and the likely hazard to my anonymity). There is, however, a dining-out website that has begun to solicit detailed feedback about to solicit detailed feedback about disabled barriers at restaurants: http://home.digitalcity.com/sandiego (or AOL keyword San Diego). I would urge that readers with disabilities regularly-register their restaurant experiences there.

Brainwash

I must respond to Lauren Hynde's criticism (Letters, January 4). My wife and I have a child, so I find it puzzling that Ms. Hynde can state that I don't know anything about having children because I'm a man. I may not have actually given birth, but I know a little about the care and feeding of children. By her own reasoning, if Ms. Hynde hann't held public office, and if she's horizontal and if she's horizontal and if she's not an ordained member of the clergy, she shouldn't be entitled to any that Ms. Hynde can state tha shouldn't be entitled to any religious views either. Anne Albright seems to be able to feed her family; the demand that she not have any more children because "we can't feed everyone on the plane feed everyone on the planet" smacks of totalitarianism. Ms. Hynde doesn't address my main argument, that Albright shouldn't starve her kids, leading me to conclude that he is a victim of the brain-washing promulgated by the fashion and diet industries and thus was unable to com-rebend my argument. prehend my argument. Larry Benjamin

Fat Phobia

rat Phobia
As a woman, I am disappointed
in Lauren Hynde's ignorant,
sexist, and amug letter (January 4). While it is undeniably
true that Larry Benjamin is a
man, it was bigoted and
incorrect of her to assume
that he wouldn't know about that he wouldn't know about having children. As his wife and the mother of our son, I can assure you that Larry is a skilled, involved, and loving father. He even shares the tasks of shopping for, prepaining, and cleaning up after delicious and nutritious family meaks. I find her presumption that she should have a say in the size of another woman's family shocking and inappropriate. She also failed to respond to the main point of Larry's letter, which confronted Jill Fehlman's victious fat phobias. So, Hynde, it turns out that you are the now ho is syrond! father. He even shares the task you are the one who is wrong! Naomi Healing

Kearny Mesa **Equality Now!**

As a San Diego resident, I find it appalling that the San Diego City Council would even consider letting the Boy Scouts renew their lease in Balboa Park ("City Lights,"

December 21).

Would they approve the public land to be used by the KKK also? In this day and age when prejudice is such ar obvious taboo, why on earth would the politicians of San Diego think that the people in this city would want to share their space with a fellowship that promotes and defends prejudice? Equality and freedom have been preached in this

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country for years as a child I believed we were all those things as an adult I am winness to the fact that there is still a long way to go. I will not it down and let prejudice and ignorance is aint my values, and I will not stand aside while my second in the properties of the prop want your government to represent you?

Peace, Freedom, and Equality for All Now!! Christi Carver

One-Gay-Son Mom

"City Lights" (December 21):
"Council Winks at Boy Scout
Gay Ban" by Justin Wolff
reports that Mr. Cox, scout
executive and CEO of the
Desert Pacific BSA Council, told him "that after the suit was announced he received a was announced ne received a lot of community support in the form of phone calls, letters, and money, including a gen-erous check from a local busi-nessman." It seems to me that it

roost was from a socio das-ressuma." It seems to me that it is these supportes who should begin to pay a fair market value for the BSA leases on public lader of the seems of the seems of the office of the seems of the seems of the office of the seems of the Mr. Cox says. They will grow up. Should they then discover that they are gay they will either be forced to lie to reach their read of Easte or come their goal of Eagle or come out and be expelled from the group they've grown up within. They will risk losing all their friends. They will risk being unable to continue the outdoor and volunter activities they were involved with. Both options are cruel because the ban is not for inappropriate behavior but for who one is. BSA likes to say they are the same that they will be the same that they will out and be expelled from the an adult leader and do their dirty work then. One only has to check to

see which religions have the most boys in scouting, which religion has adopted scouting as their "official youth minis-try," to understand why the BSA fought so hard for the gay ban. When one religion becomes dominant in any national dominant in any national organization the result is that that religion's beliefs become policy. I mourn for the BSA of old, when there were good men of many beliefs in control of the

organization.
It is my hope that the city council will do some research into National BSA, their surplus of \$56 million in 1997, the last time their fiscal information was made public. Find out who is really in control of the BSA, how decisions of the sions are made, whether mem bers are allowed input, whether there is truly local control or whether it is bureaucrats in

whether it is bureaucrats in Texas calling the shots.
P.S.: I am mom to one gay son, one daughter reluctantly in Exploring so she can do search and rescue, and a husband, 27 years in scouting, who sent his Eagle badge back to National this summer.

Wendy Wartes
Woodinville, WA

Raise Standards

Why must you allow every pornographer trying to sell beer or music venues or films to slather their titillating, half-naked female images all half-naked female images a over your music and film

sections?

I know sex sells, and I know we humans are highly exploitable, but it makes me feel so unhappy, exposed, insulted, and disrespected to see women being so blatantly used, especially when I'm jussitting on my living room

sitting on my living room couch trying to relax, reading what I thought was the cool paper in town.

Please, show me and my sisters some respect and exer-cise a little self-restraint. Please elevate your standards (i.e., non-expolitative) (i.e., non-sexually explicit) (i.e., non-sexually explicit) (i.e., non-discriminatory) (i.e., non in your face, here's your female butt up in the air, or your tist too, how about that; now self too, how about that; now sell the beer, would ya, you dumb broad?!) for your paper's

Calendar

Life After Starball

Premiere Planetarium Show

ou can blame poets metaphors for our distorted sense of the night sky. That so-called "canopy" of stars? It's not a canopy at all. Blame yourself, too, because humans can't see depth beyond a certain distance, and what resembles a domed ceiling is what resembles a domed ceiling is actually three-dimensional. Finally, blame planetariums. Their traditional simulations are flat. Orion, Cassiopeia, Ursa Major, and the rest have long been presented as connect-the-dots configurations, because the technology wasn't available to show them otherwise.

Now, San Diezans have one

Now, San Diegans have one ess reason to believe the two dimensional fiction. At the Reuber H. Fleet Science Center, Digistar II is about to be premiered, replacing the 28-

LOCAL EVENTS

Local Events

Classical Music

Art Museums

& Galleries

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Theater

Pop Music

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Restaurants

Unlike the mothballed "starball" (Spitz's nickname), whose celestial illusions were created with light and lenses, Digistar is a real-time computergraphics device that uses cathoderay-tube technology. As with many things called the company of the proper size of the company of

rogress, it comes with a price.
"CRT technology is not as crisp and clear as the starball's," says Fleet's resident astronomer, Dennis

Mammana. Nor is Digistar easy to operate. "On the contrary," says Mammana, "it's horribly difficult." Mammana, "it's horribly difficult
"I've been in this business
close to 30 years. I've been doing
planetarium work since college. I
could walk into any traditional
planetarium in the world and
within five minutes be able to
operate a show." Not so with
Digistar. "I'm one of the
programmers who tell it what to

Digistar. "I'm one of the programmers who tell it what to do and how to do it. But programming le's a completely projection. It's a whole new way of looking at astronomy, in fact. You know, that three-dimensional universe takes some getting used to. There's a learning curve, and we're riding it."

learning curve, and we're riding it."
He's not complaining, although
purists do. "They prefer the optical
system [to the computerized one]. I'm
someone who wants both technologies.
I'm greedy." He anticipates the day
when San Diego builds a separate
planetarium, where the two systems
may be combined.
Like the starball, Digistar can



show night skies in any part of the world and at any period. Once it's programmed, it does so much more nimbly than the old machine-system with moving parts. "You can type in a date, place, whatever, and — boom! –

you're there."
Places that San Diegans may want Digistar to take them, in order to see unfamiliar skies, are in the southern hemisphere. Here, on our part of the sphere, we can see "probably 70 percent of the sky," says Mammana. "We can certainly see the very hortherr part, the North Star, the Big Dipper, as So on. "What we can't see is the Southern Cross, nor the Southern

Milky Way, which Mammana says is "absolutely glorious."

Times to which we may want to

journey are times of comets — for example, Halley's, in 1835, 1910, and example, Halley's, in 1835, 1910, and 1986. We may also choose to go forward to its next appearance, in 2062. Another option is a preview of a newly discovered comet. "It's coming toward us, and could possibly be very bright," says Mammana. "I underline possibly, he adds, sensitive to those disappointed by Halley's last pass. ("But it didn't fizzle," he insists. "It behaved perfectly normally — for a comet. The trouble was, people's expectations were too was, people's expectations were too high."). The new comet is known by its

designation, C/2000WM1; its name will probably be Comet Linear. "We could put Linear's coordinates into the computer and actually watch it move through our skies as it might during Christmas

next year."

Christmas conjures the magi and what they saw. "It certainly wasn't a star. What it was we can't explain astronomically. So the theory is that it was a collection of planets that meant something astrologically to the magi, who were astrologers, not astronomers. Now, with a couple of keystrokes, we can re-create that sky, and

we can re-create that sky, and watch how the planets moved and what the mag might have seen.¹ Planetarium will re-create the current riight's sky in san Diego. Then participants will go outside and see it in actuality. Felescopes "What I want people to take away from the experience is that the universe is accessible and understandable," says Mammana, understandable, "says Mammana, that astronomers use." People a that astronomers use." People a hundred years ago had a better understanding of the sky and how behaved than we do, he laments "That's where we got our calendar how we did our farming," he points out. "It's a wonderful clockwork mechanism."

clockwork mechanism."

Mammana often imagines
how different we humans would be
if we had evolved in a world with
constant cloud cover, "Today we
might as well have cloud cover, ecause we're indoors so much. Right now, the star Sirius is getting obvious over in the eastern sky Soon my phone will start ringing, because Sirius is bright and appears to twinkle wildly. It's been there for billions of years and will be there for billions more. And yet my

phone will ring. 'I never saw this before!' Well, you know, get out and look at the sky."

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You're Getting Sleepy, Brazilian Hypnotist Taurus do Brazil is back in Hypnotist Taurus do Brazil is back in town, appearing through January at the Tijuana Cultural Center. Perfor-mances begin at 6 and 9 p.m. starting on Friday, January 12. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. AdmisThe "Challenge" mountain bike ride for beginners is alated for Saturday, January 13, at 8 a.m., at Pista Costa Coronado. For details, dial 011-52-66-30-3496. (PLAYAS DE TUUMNA)

A Racquetball Tournament is slated to run next Thursday through Sun-day, January 18-21, at the Rosarito Beach Hotel. The pros begin playing at 8 am. on Friday, January 19. For more information, call 011-52-66-12-1111. (ROSARITO BEACH)

The Extreme Zona" is screening at the Omnimax Theater in the Tijuana Cultural Center, showing Tuesday through Friday at 2, 4, 6, and 8 p.m., with additional screenings at noon on Saturday and Sunday. Amazonas continues, with screenings starting at 3, 5, 7, and 9 p.m., as well as at 1, a.m. and 11 a.m. and 1 p.m. on weekends

The center is located at Paseo de los Héroes and Mina Street in the Zona Río. For more information, call 011-52-66-87-9600. (TIJUANA)

OUTDOORS

Highest Monthly Rainfell totals in San Diego are most likely to occur in January and February (about 1.9 January and February (about 1.9 inches each on average), according to weather-service statistics. If the storms are accompanied by low temperatures, there's a chance of some snow in the mountains and foothills. Only during the months of December and January have traces of snowfall been recorded on the coast at Lindbergh Field. Tree Aloes, the familiar succulent plants with red-hot-poker-like flower clusters, are at their showy best this month. Large clumps of aloes can be seen at La Dolla Cove, Mission San Diego de Alcalá, and scattered along the embankments overlooking High-way 163 in Balboa Park.

way 163 in Balboa Park.

The Fabled "Green Flash" at sunset or sunrise can sometimes be seen on crystal-clear days in January. At the instant the sun's upper rim is last visible at sunset, and also at the instant when it is first seen at sunrise, a flash when it is first seen a sturries, a flash of emeraled gene color may be observed, especially on a flat horizon. Physicists replain his peculiar phenomenon as due to color dispersion (as in a prism) and cartering of sturries of the physicists of the color dispersion (as in a prism) and cartering of sturries (for a small telescope) and helpful in spotting; for green dash busting at sunset, any site with a view of the occars horizon suffices. For the sunner green flash, any spot overlooking the low desert (Santties Highway in the Laguna Mountain, for example) is got example; in general contents of the cartery of the

for example) is good.

Pink Sidewalka, winding streets, and interesting homes set Burlingame apart; explore this area during a Friday frolic planned by Walkabout on January 12. Participants will wander around for up to 1.5 hours to see around for up to 1.3 mount to see how the community has aged since 1912. Meet the group at 9:45 a.m. at 30th and Laurel for this flat, moder-ate walk. Free. For more details, call 619-231-7463. (BURLINGAME)

Look for Golden Engles, ferruginous hawk, lark sparrow, mountain blue-

bird, vesper sparrow, and Lawrence's goldfisch's when the Audubon Society hosts a field trip to Pamo Novelyon on Saturday, January 13. Meet at 8 a.m. at the far northern end of Pamo Road. Bring a lunch and water, there are no restrooms. Every considerable hiking of a moderately strenous nature. For more indicate. For more indicate, and in the strenous nature. For more indicate, the strenous nature. For more indicated in the strenous nature.

tion, call 619-280-7710, PMMO WALED.

Leve Those Lichean, learn about these unique organisms that tell us about the quality of the air we breathe when naturalist Gina leads a leasured y-2. Pmile hike on Saturdy, January 13, at 9 a.m., ion the group in the main parking lot (on La Honda Drive) with water and hiking boods. 760-839-4680. Free. No pets. (ESCORGOS).

(ISCONDO)

Help Is Needed for a work party to plant California natives, weed native plant gardens, and help remove invasive plants with the Friends of Pamous Slough around the treatment ponds at this urban wetland on Sat

tools if you have them. #OMFI LOMA)
Join the Habitat Improvement
Team led by ranger Paul Kilburg in
Mission Trails Regional Park at
8 a.m. on Saturday, January 13. Wear
sturdy shoes, long pants, sunscreen,
and bring water to the visitors' center (One Father Junipero Serra Trail).
For information, call 619-668-3275.
Free. Habitat work takes place on the

second Saturday of every month.
(MISSION GORGE)

Berless Will Enginee the coattal age scrub and coastal lagon habitats of Crest Canyon (Den-Space Freserv when ranger Dan Bylin leads a bird walk on Saturdey, January 13. To the Court of the Court of the Court of Isouth on Jimmy Durante Boule-vard, drive past the Del Mar Fair grounds and turn left on San Di-guist Lagoon Road, Follow Racetrack age and the Court of the Court of the grounds and training water and binoc. gate at 8 a.m. Bring water and binoculars. 858-538-8082. Free. (DEL MAR)

Take a Strenuous Hike and start the year off right with a workout led by Susan in San Dieguito River Park on Saturday, January 13, from 8:30 to

Migratory Birds and the native plants they depend upon are the fo-cus for a nature walk hosted by the San Elijo Lagoon Conservancy at 9 a.m. on Saturday, January 13. For directions, call 760-436-3944. Free. (CARDSF-BY-THE-SEA) Nature Walk, the San Elijo Lagoon Conservancy hosts another "Second Saturday Nature Walk" through the ecological reserve on Saturday, Jan-uary 13, beginning at 9 a.m. Meet at the Rios Avenue trail head. Free. 760-436-3944. (SOLANA BEACH)

ond Saturday of each month, in-cluding January 13, for a one- to two-hour bird walk starting at 9:30 a.m. at the Tecolote Nature Center (3:80 Tecolote Road). Bring water and binoculars and wear comfortable

Coastal Birds and Their Habitat Coastal Birds and Thele Habbits are described by ranger Laura Nass when she leads walks for beginning birders on the second Saturday of each month, including January 13, at 11 a.m., along the southern wildlife preserve (a.k.s. the flood-control channel). Bring your binoculars and drinking water to the kiosk along the bike path on the south side of Sea World Drive. Free. 858–581–7603. neaSion Bay.

Learn About the Old Stagecoach
Route, the old Immigrant Trait
route, and the first transcontinata
mail route in Los Peñasquiro
Canyon Preserve when Mike Kelly
leads an outing on Saturday, Janmary 13, Participants will walk portions of the old route and learn shout
many 15, Participants will walk potions of the old route and learn shout
as nationally historics.
The jeunt starts at 9 a.m. in the
west end staging/parking are on the

section with Vista Sorrento Parkway). Free, 619-484-3219. Wear sturdy

Learn to Truck Mountain Lian, bobots, and other native species with experienced trackers from the San experienced trackers from the San up for a widdlife-mentioning survey during a websater training work-shop on Saturday, January 13, from Printaguino Campon Preserve. Meet at the Adobe Ranch House in the preserve. To reach the spot integration of the spot in the preserve. To reach the spot integration of t

Thar She Blows, take a whale- and Inar 30s noow, take a whase, and bird-watching excursion to the Coronado Islands hosted by the Na-ture Festivals of San Diego County and Wildcost planned on Saturday, January 13, from 7 a.m. to 1 p.m. The fee is 530, Call 619-429-5378 to reg-

Love the Lagson, the Torrey Pines State Reserve invites volunteers to help restore the critical habitat of Los Peñasquitos Marsh Natural Preserve

north beach parking lot off Carmel Valley Road. Bring gardening gloves and wear sturdy shoes. Free. Call 858-755-2063 x308 for reservations.

AA JOLIA

Hawk Weich 2008, the Wildlife Re-search Institute hosts field trips in Ramona's unique grasalands every Sunday, including January 14. through February 25. Possible sigh-ings include golden eagles, falcons, and hawks, among other birds; some weeks hawk banding will be part of the experience. Bring binoculars, specting scope, and field guide (if you have them).

have them).

Meet the group at 9 a.m. one block north of the junction of Highway 67 and Highland Valley Road, on Highland Valley Court. For more information, call 760-789-8136. Free. (RAMONA)

DANCE

Born in the Brothels of Buenos Aires 100 years ago, tango continues to weave its steps of love and sultry power. See "Tango Pasión" when it sizzles onstage at the California Cen-

ter for the Arts, Escondido at 8 p.m. tonight, Thursday, Inanuary 11. Featuring a company of 25 dencers and musicians and chereography by the core Zarsaps, the production offers Argentina's native dance as menupher for all emotions.

These are all emotions.

Find the center at 340 North Escondido Boulevard (at Valley Farkway). Call 800-808 t-225 for reservations.

(ESCONDO)
Times for Dancel The cighth annual Nations of San Diego International Nations of San Diego International Dance Festival is being offered at the Spréckels Theater (121 Broadway). The 14 companies selected for this year's festival will present over 175 dancers and musicians from 12 different cultures. The festival also boasts an international marketplace with ethnic foods and art from around the world.

around the world.

The ethnic dance festival is divided into two different programs,
featuring seven dance groups each
weekend. Program A runs Iantany 12-14, with Program B running
January 19-21. Performances begin
at 8 p.m. on Friday, at 2 and 8 p.m.
on Saturday, and at 2 p.m. on Sundary. Pre-performance lectures fecusduer. Pre-performance lectures fecus-

ing on the cultures and dance forms to be presented begin one hour prior to each performance. Tichets range from \$15 to \$25 for adults, \$5 for children 12 and under. For information and reservations, call 619-239-9255; tichets are also available through Ticketmaster (619-220-TIXS), (DOWNTOWN)

220-TIXS), (poweroses)
Fump to Dance, Martha Wild calls
and lump Fingers play the music for
the controllance planned on Friday,
January 12, at Trinity United
Methodist Church (30)0 Theor
Street). The dancing starts at 8 p.m.
following beginners' instructions at
7:45 p.m. Call 760-434-4030 for information, Admission: \$8. Wear softsoled shoes. (#0RPH PARIN)

soled shoes, (MORTH PARIN)
Put Three Candilies on the Cake, Pattie Wells' Dancetime Center houts an
anniversary dance parry on Saturday,
January 13, for singles and couples of
all ages. The DJ plays music for dancing from 7:30 to 10 p.m. Finder
art 1255 West Morena Boulerand, Call 619-275-3333 for information. Admission is \$5, (BAY PAPIN)

in room 207 at the Casa del Prado. The fee is \$3 per person (first night free). For more information, call 619-469-4865 or 858-277-6621. Open enrollment continues through January 28. (BALBOA PARK)

FILM

clever prep school kid). See this movie! It screens for the Film Forum series Monday, January 16, at 6 p.m., at the San Diego Public Library (820

January 28. (BAUDO PARO)

Leaking for Sewest Calpan Tunes or
a rollicking systeco best Plance with
the Ron Temps Social Chib on Tuneday, January 16, at Tio Lio's newZydeco Rendement (150 May)

Zydeco Rendement (150 May)

and Linds Vista Road). Beginning

ance lessons start at 7 pm., with
open dancing to recorded tunes from
until late. No partners needed. Fee:
22 for lessons. 32 cover for dance.

195 > 542 > 502, Lant Parkny.

cit-3-25-200. Proc. Domerous Class of Classific Alexandria Calculate Artifacts. Robert Research, mode cody 1.5 films, but they were of seath qualify that they accured the director's individual following the Code of the Cod

call 619-096-1966. (BMLROA FAWO)
The Research Unity behind human rights, animal rights, environments), and social justice movements are high-lighted in The Witness, being presented by Tribe of Heart at 6/13 p.m. on Wednesdey, Jennasy 17, at the Carmel Oxley Library (3919 Townagate Drive). It's the tale of how "a construction worker from a tough Brooklyn neighborhood becomes an impairance animal activitat." Admission is free. For more details, call 838-824
1757 or 283-813-8300, (DRL 1895).

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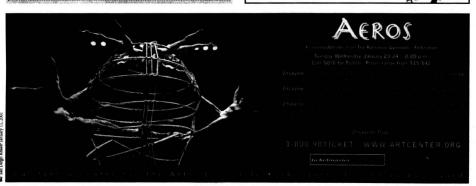
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ons include San Diego, Big Su locations include San Diego, Big Sur, Death Valley, Yosemite National Park, Monterey Bay, Lake Tahoe, and in the drink at Maverick's. Cali-fornia continues through February. For ticket prices and showtimes, call 619-238-1233. (BALBOA PAPR)

LECTURES

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La Jolla continues with a discussion by architect Rick Joy of Tucson, Ari-zons, at 7 p.m. tonight, Thursday, January 11. Find the museum at 700 Prospect Street; call 619-232-0109 for reservations. A reception precedes each lecture at 6 p.m. Admission is

Art In the Afternoon, the series hosted by the Timken Museum of Art continues with "A Venetian Postcard from the Grand Tour" and Edward from the Grand Tour and Edward Powers speaking on Guardi today, Thursday, January 11. Next Thursday, January 18, author Susan Vreeland will discuss her book Girl in Hysicinth Blue. Both lectures begin at 1:30 p.m. Free. 619-531-9636. (BALBOA PARIO)

Digital Imaging and Giclee Printing will be discussed by molecular biolo-gist and fine art photographer Jim Re-spess when the Clairemont Art Guild meets on Friday, January 12, 9:30 a.m.,

"The State of Spirituality in the Work of Contemporary Artists Living or Exhibiting in Southern Cali-

CHEL

TOLL- 877-HD-RIDER FREE: (4)

speaks for the docent lecture series at the San Diego Museum of Art on Friday, January 12, 10 a.m. Admis-sion is \$10. For tickets, call 619-465-8084. (BALBOA PAPR)

2006, (SMADO A980)

"The Life and Work of Elin Wag-ner will be illuminated when Betry Cain and Illa Swedler present six-cure at 3 p.m. on Saturday, Jan-uary 13, at the Women's History Reclamation Project (223) Broad-was an important writer in Swedle in the first half of the 20th Century, and she became the second woman elected to the Swedish Academy (1944). Her nowis and essays are currently receiving attention for their currently received attention in a suggested in

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rent issues. Admission is a suggestee \$5 donation. For information, cal 619-233-7963. (GOLDEN HILL) A Sushi Class is class planned by ARRIVANT AND A.M. On Saturday, January 13, at the Japanese Friendship Garden. The fee for nonmembers is \$15. To register, call 619-232-2721. (BALBOA PARK)

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EAGLERIDER.COM

Kerstan divulges how to create a "Book in a Week" when she speak for the Romance Wieters of America on Saturday, January 13. The morning workshop features another local gal, Jante Wellington, focusing on "How Organize Your Book." The group gathers from 10 a.m. to 3 p.m. at the Quality Inn Room (167) Hord Circle South). The fee 255, For reservations, and 1619-447-550, messcore walch?

A Child Is Walting, Family Connec-A Cand to Westing, Farmity Connec-tions Adoptions is hosting adoption information and family panel ses-sions at 10 a.m. on Saturday, Jan-uary 13, covering a variety of adop-tion issues. Find the office at 2181 El Camino Real; call 760-754-0200 to make the requested reservations. Free. (OCEANSIDE) Benned in Chinal Learn about Falun

Gong when introductory classes are offered at 7:30 p.m. January 13-21 in offered at 7:30 p.m. January 15:21 in the meeting room of the UCSD Mesa Apartments (3875 Miramar Street). For information, call 858-271-1502. Free. (LA JOLLA)

Celebrating its 55th Anniversory, the San Diego Genealogical Society hosts a day-long seminar with a vari-ety of topics and luncheon on Satur-

Whale

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day, January 13. Registration begins at 830 a.m., with lectures by Lloyd Bockstruck of Dillas on subject including "Finding Substitutes for Bitch and Death Records," "Bridge the Aliantic," and "The Grest Wago Road and Those Who Traveled It."

The fee for the day is 335. Events take place at the Handley Hotel and Renort (950 Hotel Circle 11).

North). To check on space avail-ability and reserve a spot, cal 619-579-6587. (MISSION VALLEY)

619-579-6587, (MISSION WALLEY)
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Wands deRenouard and bed by straw
bale housing consultant bob. Bolles
architect Drew Hubbell.

The fee is \$50 per day, which in

Who Are the Shortest People in the

inhabiting the northeast corner of the Democratic Republic of Congo. William Wheeler, who visited the Efecting the test when 1984 and 1998, will discuss the arts and details of forest life at 3 p.m. on Sunday, January 14, at the San Diego Museum of Art. Free. For information, call 619-262-9441. (BALBOA PAPRO)

Examine Mozart's Magic Flute dur-ing the opera preview addressing the music, drama, and history of this up-coming San Diego Opera production at the Athenaeum Music and Arts Liorary on Monday, January 15. The speaker at 2 p.m. is vocal music spe-cialist Ronald Shaheen; at 7:30 p.m., listen to Nicolas Reveles (education director for the San Diego Opera). Admission to either talk is 57. Find the Athenaeum at 1008 Wall Street. Call 858-454-5872 for infor-

mation. (LA JOLLA)

mation, (IA JOLIA)

"Following the Threads of
Beethoven Chromatic Heroics,
Flawel Forms, and Cycles of the Bespond" is the intriguing title for a new
lecture series planned by paints Sandera Brown and violinist Mark Mensies at the Athenaeum Music and
Arts Library, Meetings promise full
performances of a wide variety of
works, as well as provocative
commentary.

mmentary. Events get underway on Tues-Events get underway on Tues-day, January 16, when the duo es-amines "The Poetry of the Piano," featuring music by Chopin, Schu-bert, Brahms, Chaminade, and Clara Schumann.

per talk, or \$52 for the series. Find the Athenaeum at 1008 Wall Street; call 858-454-5872 for reservations.

A Tale of Two Cities the serie A Tale of Two Cities, the series hosted by the San Diego Museum of Art continues when JoAnne Bortewitz (SDSU) and John Welchman (UCSD) consider "New York and Paris A Context" at 7 p.m. on Tuesday, January 16. The talks — juxtaposing the Big Apple and the City of Light at the turn of the century — examine the milieu of these interna-tional centers. Admission is 59 for nonmembers. For more information, call 619-696-1966. (BALBOA PARK)

call 619-096-1906, (BALDA PARIN)
What Are the Effects of Connemic Searchinest What has happened hisorically in targeted nations Find out when Donald Gragg, M.D., examines Economic Sanctions: Effects on Public Health' for the World Affairs.
Council of San Diego on Tuesday, January 16, 1005 a.m., in the secondflow salow at La Vida del Mar (850
688-487-4635) for information.
6504-4867-4635 for information. (SOLANA BEACH)

Get Outside! Wilderness ethics, first aid, equipment, water filtration, nu-trition, map and compass — all of these subjects and more will be covrred when the Sierra Club offers its

ered when the Serra Club offers its annual Widerness Busics Course starting at 7 pm. on Tuesday, January 16, at San Pasqual High School (300 Dear Valley Parkway), Clauses continue through March 20, with lectures and five outings. Registration conducted on the first night; the fee is \$150, which industry the season of the starting of the season of the

Q: What Is Ancient Rome's Great-est Architectural Achievement? The answer is the Pantheon, which was begun in 27 BC as a place of worship or all the gods. Learn about the refor all the goods. Learn about the rev-olutionary design and engineering behind the building and its dome when archaeologist James Barter speaks the San Diego Independent Scholars on Wednesday, January 17. The talk begins at 7 p.m. in room 111A of the Chancellor's Complex a UCSD. Call 858-576-9283 for infor mation. Free. (LA JOLLA)

"Science Mattern" is a new series of lunchtime presentations seeking to make science content more accessible. UCSD biology professor Ethan Ber will discuss The Genome Ethan Ber will discuss The Genome Ethan Ber will discuss the Genome Ethan Woodle of the Wordfe! at most on Weldenday, January 17, in 3500 ra-Gift Hall. Expect to hear about some office Hall. Expect to hear about some grantening and the seek of the seek of the Science of the

What Does It Mean to Declare Bankruptcyf Find out when attorney Mark L. Miller conducts an educationa seminar on many facets of bankruptcy at 6 p.m. on Wednesday, January 17,

Seventeenth-Century European Art is the subject when Charlene Engel

InSite2000 Artist Talks continu when Mexico City-based artist Sylvia

Honolulu

Kauai

from *700* 6 NIGHTS Thru 4/6/01

lecture starts at 7:30 p.m. next Thurs-day, January 18, at the Athenaeum Music and Arts Libeary (1008 Wall Street). For more information, call 858-454-5872. Free. (IA JOLLA)

Meet Your Local Taolata, learn about traditional healing practices associated with Taoism when the Taoist Sanctuary hosts an open house next Thursday, January 18, at 6:30 p.m. There will be a short intronc.p.m. I here will be a short intro-duction to Taoist philosophy, with demonstrations. Find the sanctuary at 4229 Park Boulevard, at El Cajon Boulevard: 619-692-1155. Free. (NORTH PARK) Testing Is a Must when Edie Green

Testing is a Must when Edic Occen-berg — a San Diego Jewish Times columnist — hosts "The Art of Jew-ish Cooking" at 7 p.m. next Thurs-day, January 18, at Congregation Beth Iszael (2512 Third Avenue, at Laurel). Greenberg plans to demon-strate traditional Jewish cookery with are traditional lewish cookery with an emphasis on group participation. The fee for nonmembers is \$15. Call 619-239-0149 x3128 to RSVP by Jan-uary 15. (DOWNTOWN)

"Paddling the Streams of Con-sciousness" is the theme for a writreading the Stream of Con-sclousness is the theme for a writ-ing workshop planned by perfor-mance writer and creativity coach Jill Badonsky at 7 p.m. next Thursday, January 18, at Bridge Way Books

Lake Tahoe

Monday departure Includes car restal

Las Vegas from *160* 3 EIAYS/2 NICHTS Tuesday departure Movemen 7 days advance required

(162 South Rancho Santa Road). The fee is \$18. For information, call 858-720-0050. (ENCHITAS)

IN PERSON

Legendary Swing Band Leader Cab Calloway may have died in 1995, but his spirit lives on through his daugh-ter, vocalist Chris Calloway, and the his spirit lives on through his daugh-ter, vocalist Chris Calloway, and the Hi-De-Ho Orchestra and Dancers. The group performs its swing jazz music at 7:30 p.m. on Friday, Jan-uary 12, in UCSD's Mandeville Au-ditorium. Chris Calloway debuted with her dad on The Ed Sullivan

with her dad on The Ed Sullivan Show back in the 1960s and toured with Cab for over 20 years. Tickets are \$22 general. Call 619-534-TIXS for information and advance tickets; tickets are also avail-able through Ticketmaster (619-220-TIXS), (LA JOLLA)

brish Music and Dence will be co-brated when Tim Flannery as friends perform at 3 p.m. on San day, January 13, at the Encinitus E Lodge (1393 Windsor Road). Tick are \$10. For more information,

The Husband and Wife Team of Rence Taylor and Joe Bologna bring their comedy. "If You Ever Leave Me...!"m Going With You" to the Poway Center for Performing Arts Poway Center for Performing Arts on Saturday, January 13. The show celebrates the duo's acting and writ-ing partnership and their "three-decade-long love affair." Performances begin at 4 and 8 p.m. Tickets are \$33 and \$38. Find

She's a UCLA Professor of art and art history, and on Saturday, January 13, Debora Silverman will discuss her

GETAWAYS



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GETAWAYS

The concert begins at 7:30 p.m. in the auditorium of the Manchester Conference Center on the campus of the University of San Diego (5998 Al-cald Park). The program is suitable for adults and children over 12. Tickets are \$7. Dial 619-296-6363 or 619-260-4584 for reservations, (UNDA VISTA)

Get Outs Towal This benefit for Michele Lunden and Blues Stepk. Jo offict their expedies when fifty head to Michele Lunden and Blues their fifty head to Michele Stepk. Get their th

ary 2.

Events on January 13 run from 3 to 6 p.m. at the Juke Joint Cafe (327 Fourth Avenue), with music by Lundern and company, the Shelttown Horns, harmonica ace Kenny Schoppmeyr, and the Blues Brokers. Admission is 55 general. For more information, call 619-465-9572. (GASLAMP QUARTER)

Jazz Times Two, guitarist Wayne Johnson (who performed for many years with Manhattan Transfer) and

Brasilia (combining mainstream jazz and Brazilian sounds) plan a concert at 7 p.m. on Saturday, January 13, in the MiraCosta College Theatre (One Barnard Drive). Tickets are \$10. For more information, call 760-757-2121 v6320 occasions.

more information, call 760-757-2121 x6520, pogchagotto , call 2620, pogchagotto , pogchagotto

Poetsperformance@ the 'Vous, a Peetsperfermance® the 'Veus, a wry open reading is planned at the Rendervous Caffe at 6:30 p.m. on Sunday, January 14. Read your po-etry, short fiction, or screenplay, or even a Shakespearian monologue. Find the cafe at 644C (Olige Avenue; 619-265-7287. Free. (SDSU)

A Concert Dedicated to the Mem-ory of Dr. Martin Luther King Jr. is planned by the UCSD Gospel Choir on Monday, January 15, at 8 p.m., in UCSD's Mandeville Auditorium.

Tickets are \$5 general. Call 858-534-3229 for more information. (LA JOLLA)

Open Poetry, sign-ups begin at 7:30 p.m. and the open readings run from 8 to 10:30 p.m., on Monday, January 15, at Twiggs Tea and Coffee (49:0 Park Bouleward, at Madison), 619-296-0616. Free. (URWINGHTY HIGHTS)

Olds Fire, GRADIENT HOUTES

An Bacyclepedic Loek at the Desert, Diana Lindsey plans to show sides and sigh nere book, Ataza-Barrege A to Z. Papile, Pilens, and Things, at 7 pan. on Trendley, Barrings, at 1 pan. on Trendley, Barrings and School Policy 619-232-4655). Free, CRADIENT MALINES and Models Dealows (*10.16 Hazard Mode

Auther and Peet Jenoyne Adams makes her first San Diego appearance for Poetic Brew on Tuesday, Jan-uary 16, at 8 p.m., at Claire de Lune (2906 University Avenue). Open-mike readings precede and follow Adams; sign-ups begin at 7-20 p.m. Free. 619-686-9865, (norm Pare) Adventure Traveler Graham Mack-intosh walked with a burro 1000 miles from the U.S. border to Loreto to cel-ebrate the 300th anniversary of the founding of the Loreto Mission. Mackintosh will share some stories

and sign copies of his Journey With a Baja Burro at 7:30 p.m. on Tuesday, January 16, at Bookstar Costa Verde

(8650 Genesce Avenue). Call 858-457-7561 for details. Free. (LA JOLIA)

Sed for éstals. Free 6.9.2019.
Paugha Lowe Mise of Mea Hills. Paugha Lowe Mise of Mea Hills. Not few are subsirated about monologistractor Spoiding Gray, who plans performances on Insusary 18 and 19 at the California Generite from 4.74.
Slope, "documenting Gray," astrongs to learn to ski, on Threadys on First-day, more through "the uncontrolled chaos and ineffishe beauty of ordinations of the California Commence Megin at 8 p.m. Tuckets are 532 per night. The center is a located at 340 North Economics (Cali 800-884-423) for reservations.

"Tild the Vired ______ comp of Irails and Full from Americals to America" in the theresis for the outplanned by the themse for the long planned by the themse for the long planned by the composition of th

(SAN YSIDEO ENCINITAS OLD TOWN

SPORTS

Hospal The San Diego WildFire hosts the team from Tampa Bay on Friday and Saturday, January 12 and 13, at 7 pm. etch night, at the San Diego Sports Areas. Tickets are \$6 to \$8 general admission, with \$25 logs sests and \$50 courtside. For more information, call 619-542-1400. (IPORTS AREMA)

Marine Mammal Kayaking, the wa Marine Mammai Kayaking, the wa-ters of La Jolla are a great spot to view a variety of marine mammals includ-ing seals, sea lions, dolphins, and mi-grating gray whales. Explore the La Jolla coastline and its resident mam-mals during an adventure hosted by the Birch Aquarium-Museum and the Birch Aquarium-Museum and Ocean Enterprises Express on Satur-day, January 13, from 8 to 10:30 a.m. (for those ten and older). The fee is \$40. To make the required reserva-tions, call 858-534-7336. (LA XXLA)

5746. (BEAMTO, LUNGA WISTA)

KEAN Ring's KAUTHER REMANG, bicycle
through the Stuart Collection on the
UCSD campus with the Knickerhikers on Sunday, January 14. This
ers on Sunday, January 14. This
ers on Sunday, January 14. This
ers of La Jolla Village Drive and
Torrey Pines Road) and includes a
campus cruise and a swing down the
hological Carde. Bring money for
hological Carde. Bring money for
details, call 619-450-077, Jul. 2014.

1400. (SPORTS MERMA)
THE the Lighthamas, join San Diego Bi-cycle Touring Society riders for a jaunt to the Coronado Ferry and the Cabrillo Point Lighthouse on Saturday, Jan-nary 13. The 45-mile ride starts at 8-45 am, at the I Street bost launch parking lot. For more information, call 619-275-6623, (CHRA MSTA)

Tennis for King, the 24th annual Martin Luther King Jr. Memorial

Drive). For details, dial 619-224-5746. (ENCANTO, LINDA VISTA)

Up for a Score-Of The San Diego Orienteering group hosts its second Buttes Pass Score-O on Sunday, Jan-Buttes Pass Score-O on Sunday, Jan-uary 14. Participants attempt to find as many mapped features as possible within a set time limit, with the more distant and difficult features awarded higher point values. Registration and

starts until 12:30 p.m. and finishing by 2 p.m. Orientering is the art of navigation through unknown terrain using a map and compass. Beginners are encouraged to attend. until 5:10 beginners are consured to attend. until 5:10 beginners are consured to the con-bead cast to Highway 7:6. On north past Ramona onto Highway 7:8 through Julian to the desert, continue L.5 miles past the junction with Bor-rego Spring Road Look for orien-tering signs, pink streamers, and the call 858-579-965 or 884-85-917-81. tique Show and Sale, running January 12-14 at the Del Mar Pair-grounds. Organizer promise glass grounds. Organizer promise glass and more. New this time: an antique and collectuble identification booth the charge is S per item.

Show become 10 a.m. 08 p.m. on Friday, 10 a.m. 10 7 p.m. on Shatz-There will be glass, rung, porcelain, postery, and jewelry repairs offered on site. Admission is 16, good for the duration of the show. For more information, all 70 49-15 500 text, south call 858-578-9456 or 858-453-9174 (ANZABORREGO DESERT STATE PARK

Russian Novelist, Playwright, and short-story writer Mikhail Bul-gakov's Master and Margarita is the topic when the Del Mar Great Books Reading and Discussion Group meets at 7 p.m. on Friday, Jan-uary 12, at Barnes and Noble Book-store (in the Del Mar Highlands

Town Center, 12835 El Camino Real). Free. 858-756-4298. (DEL MAR)

Real). Prec. 585-756-4298. (OL MAO)
Marching Bands and Floats are
promised when the 21st annual Marin Luther King 1: Day Parsel schee
hage on Standary, January 13. The
thenent; "Living the Dream — Let
Peredonn Ring." The panels starts at
Victoring in feer.

The parsels will be followed by
Multicalural Peredoni 2001, with live
entertainment, exhibits, and food from
11 am. to 4 pan. at 585 lattor brive.

14 am. to 4 pan. at 585 lattor brive.

14 am. 51 pan. at 585 lattor brive.

14 (19-53)-7146. (DOMPTONE).

Expanding Minds and Universes! When the Great Books Reading and when the Great Books Reading and Discussion Group gathers on Satur-day, January 13, the subject is Arthur Eddington's Expanding Universe. The discussion starts at 2 p.m. in the sec-ond-floor meeting room at the San Diego Public Library (820 E Street) 858-755-8978. Free; newcomers an welcome. (DOWNTOWN)

wekome, (OMHTOWN)
Legendary Self-Tuoghh Menkein
Artill Juan Quezaida has been showcased in the "Magic of Mata Oritiexhibition (dosing on Juanay 23) at
Matter potter Quezaida will be joined
by his son, Nov Quezaida will be joined
by his son, Nov Quezaida Olivias, and
daughter-in-law Berty Quintana of
Quezaida — both potiers: themand saler from 10 a.m. to 430 pm.
on Saturday and Sunday, Juanary 13
and 14. The appearance are included in regular museum admisstrated in regular museum a

Is It Dance Yet? Not quite. But it will be in January. To prepare for a "per-

formance sculpture" to be "built" in conjunction with the staging of show called Wireless City, Beedsho Dance Thester and Palumas Collegare seeking donations of "useless technology" — technologic methodological seeking donations of "useless or otherwise just taking up agree. Drop off old 8-track tages, the com-puter you played Pong on, hooken phones, and floppy dash that cam-be read by any known marking. In-

be read by any known machine any-more. Get rid of it, Saturday, Jan-uary 13, from 8 a.m. to 2 p.m. In North County, they'll be glad to accept your donations at the Howard Brubeck "Theatre on the Palomar campus, 1150 West Mission Road. Call Michael Mulson with questions:

744-1150 x2456. (San Marcos)

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for his popular discussions of the art form. He plays selections and gener-ally enlightens every Sunday, includ-ing January 14, at 6 p.m., through May 27. For information, call 619-232-7636.

689-220-2646.

"Creating the Belovad Community" in the theme for the 19th enmail D. Martin Home Kong It. 20th and D. Martin Home Kong It. 20th and D. Martin Home Kong It. 20th and D. Martin Home T. 20th and D. Martin House Language 1.00 C. Serent. The Nermote to 100 C. Serent. The Nermote Language 1.00 C. Serent. The Nermote Home Language 1.00 C. Serent. The Nermote Home Language 1.00 C. Serent. The Nermote Language 1.00 C. Serent. The Nermote Language 1.00 C. Serent. Language 1.00 C. Sere

The Annual Martin Lather King Day Celebration at the World Bear Dey Calebration at the Word Iser Centre is set to Monda, Januari, 5 from noon to 5 p.m. Organizer promise. African drumming-apporea Latin music, regges apporea Latin music, regges international food and crafts for Find the centre at 200 Paris Bour-rand. Admission is the For details, call e19-230-1190, IBA,BOS PARIS,

call e19-230-1190 (Balinda Pales, Planetaciane Shows Return 1s the Reuben H. Fleet Science Gerner with the publis, debut of the Digistral III planetarium instrument on Wednesse's Insuess I's United a traditional optical planetarium instrument, this Digital III is lossessible of a registrate computer graphics design that use

Roam-O-Rama

A Guide to Unexpected San Diego and Beyond By Jerry Schad



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ountain continue Tor about two miles, par the end of this narrow passage, take te of the famous anticine (inverted U) for ation of sandstone layers on the west

Center Drive (619-466-6751). Free. (MISSION VALLEY, MIRA MESA, LA MESA)

Got Art? The Mixed Media Art Gallery and Studio is hosting youth jam art workshops for those 8 to 18 every Saturday in January, including the 13th, from 11 a.m. to 1 p.m. Par the 13th, from 11 a.m. to 1 p.m. Par-ticipants will have the opportunity to learn drawing, painting, painting, maskmaking, and quiltmaking, Free. For information, call 619-527-2508; find the studio at 4576 Federal Boulevard. The workshops culmi-nate in an art exhibit opening on February 17, (SAN ORGO)

First (Avian) Friends, songs and ac-tivities are used to introduce children two to four years old at the Helen fee is \$10. Call 858-756-4117 x318 to ogistor, (RANCHO SANTA FE)

Fibber McBig, the story Famile Fid-wipper tells the tale of a boy who spends his days cooking up fibs and the trouble he incurs because of this activity. Listen to the story when it's activity. Listen to the story when it's read for the story time starting at 7 p.m. on Wednesday, January 17, at Barnes and Noble Bookstore (Del Mar Highlands Town Center, 12835 El Camino Real). Free: 858-481-4038. (DEL MAR)

The parent and for story time next. Thursday, Lamary 18, 10 a.m., at Barnes and Noble Bookstore; 10755. Westview Parkway, Free, Call 858-684. Upo for details, 2800 MESA.

Children's Discovery Museum of North County, the newest perma-nent exhibit explores. The World of Sound," with instruments from a va-riety of cultures and activities locus

MUSEUMS

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

Antique Gus and Steam Engine Museum, the museum's activities in-clude locating, collecting, docu-menting, and preserving historical gas-, steam-, and horse-powered equipment related not only to agri-culture, but to the general develop-ment of America. The collection is ment of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blackmith and wheelverlight shop, a country kitchen and parlor, a steam-operated saw mill, and 1/3-scale train. Find the museum at 2040 North Santa Fe Avenue. For further details, call 760-941-1791, vistal.

Antique Gas and Steam Engine

Bonita Mistorical Museum, a lunar Bonia Mistorical Museum, a lunar new sear collection curated by Jack and Maggie Dodds is offered in "Asian Zodiac Year of the Snake," opening with a reception and lecture at 2 pm. on Sunday, January 14. En-ion of the Sunday, January 14. The The museum highlights the In-ternation of the Sweetware Valles from

the mid-1800s, with historical pho-tographs; artifacts, took, and farming implements; the district's 1953 fire engine; and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road Dial 619-267-5141 for addi-tional information. (BONFA)

tional information, (BOMA).

Chinese Historical Museum, the maceum is located in a building originally built in 1927 for the Chinese Mission; adaptent to the building is an Asian garden, including a statue of Continens, a waterfull, stream, and a large Chinese gate. The museum is located at 104 Third Avenue (at 1 Street), 619–335-3888, (DOWNTOWN).

Chula Vista Heritage Museum the

Creation Museum, a museum

George White and Anna Gunn Marston House, this historic home sits on five acres of landscaped grounds with a formal English Ro-

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earty 20th-Century American Arts and Crafts period, which emphasizes simplicity, function, and natural ma-terials. The museum is located at 3525 Seventh Avenue; 619-298-3142. (HILLCREST)

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

Marine Corps Recruit Depot Mu-seum, housed in a historic building, the museum features five permanent the museum features five permanent galleries with artifacts, uniforms, ve-hicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at MCRD, just inside Gate 4, off Pacific Highway, 619-524-6038, (MDWAY)

Parsonage Museum of Lemon Grove, ongoing exhibits include "Popcorn, Possile Skirts, and Little Green Men: The Ace Drive-In Lives Again," a display of drive in move memorabilia, and "Lemon Grove; The Rise of a California Town." Find

Reuben H. Fleet Science Center, W

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Can't Take My Eyes Off of You



FROM THE DUST JACKET: "Man on Upper West Side Attempts Fool-hardy Stunt. Read All About It." In the tradition of Charles Sopkin's classic book on the state of television in the 1960s, Seven Glorious Days, Seven Fun-Filled Nights, Jack Lechner recounts what it was like to lock himself in his West Elde Washerten.

Crown Publishing, 2000; 288 pages \$23.95 FROM THE DUST JACKET: "Max

for a week and plug in to the new

12 TVs for 16 hours a day. The obvious question is Why!

In the 33 years since Sopkin's famous experiment, the quaint world of three networks and a handful of independent stations are supported to the control of the section of the control of the section of the control of the section of the control of the

With his pet pug Cosmo's unflincing emotional support, with his more tenuous forbearance, and advice from "experts" who drop by (a five-year-old for the scoop on Poke-

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mon, for instance), Jack Lechner plops himself down in his New York apartment and, in brave human guines-pig tradition, lets everything from Meet the Press to Panes. Warrier Princes, from beach volleyhall to Bob Dole's erectile dyvfunction, have its way with his impressionable psyche. As the week progresses, he explores the limits of the media universe — watching all three network news shows imultaneously, driving into the bizarre waters of public-access programming, and even conducting playoff between the Disney Channel and the Playboy Channe

playoff between the Disney Channel and the Flaybory Channel.
B observations are perceptive, surprising, and dead onBy week's end, Lechner emerges bloody but unbowed.
By week's end, Lechner emerges bloody but unbowed,
binnelf over the head repeatedly with a hammer because it fell
so good when he stopped. Watching a week of television is n'a
mental-health regimen I'd recommend to everyone, but it worked
for me. "This book is his lab report — hilarious and a little bit
scar, a trenchant comment on our media-soladed society."

ton, Virginia, just outside Washington, D.C. "Arlington," Lechner said on the morning that we talked, "is very much a suburb and a company town. Almost everybody works for the government. and a company town. Almost everthody works for the government. Except my mother who worked in local television, and my father. She is still doing it. She is been working on the same show for, next year, it will be 40 years. *Lechner attended Arlington public schools and then went on to Yale, where he studied filim. Laked Lechner if he knew when filim became a subject in which the properties of the properties of the properties of the properties.

I saked Lechner the knew when film became a subset in which one could acquire a college degree.

The history of film khools, 'he said, 'really goes back to the 1966s. But in terms fou indergraduate film, night when I was in college was one of the real turning points, because the year that I graduated. I was a film maior, and I had to put together a special divisional masor from different departments. The year after I graduated. 1965, the a straight major is a fill major.

After Yale, I moved to New York Cap acquirles. And worked a publishing ompany and traism-field radio interviews. I was trying to find a way to the film industry and finally got a job as an

Respond to adobetors they appear in the Reado

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apprentice sound editor on an independent film. Then worked as an assistant at a film-production company. Everyone else in the company quit or was fired and became the story editor. I did that for a while, in New York. That then led directly to my being hired at Columbia Pictures in 1987. So I moved to California and worked

turnosa. I asked if Columbia Pictures still used the torch-bearing lady

Lasked II Commons as New York of the Section 1. They've as is is one.

"You bet, Sure, The lady with the torch will never die. They've statuly updated her. She's sort of a digital lady now."

"Does she have been greater much the same. The image now is multilayered." Shout his work all Coulmba. Lethers went on to say. "I really had a glorious year at Columba Petures, heading up-program for new seriest and directors. And then we all got fired, Which is pretry much how every Hollywood story ends. So I was never the work of the program for new trends and forward to seek relief with the pretry much how every Hollywood story ends. So I was necessarily a very level to ne forward to keep testing. I was manout of work for a year. I weelf on Jeoparby to exept eating, I was mar-ried by that times, one wife was working as a manager at a book-store, but it wasn't quite the style to which we had become accus-tomed. Bascally, every 12 years 17 mout of work and 1 go on a game show. I went on Who Warts to Be a Millionaire this Febru-ary. I won \$1.250.00. The \$250.000 question that I ddin't answer! It was: A losing player in this year's Super Bowl earned how much feather ame?

Itsus. 'A losing player in this year's Super Bowl earned how much for the game'?

I said that I couldn't have answered that either.

"Well, I sure couldn't. And I used one of my life lines, and then I called my phone-a friend, who was my cousan, Larry, who owks for the NSA, and he couldn't answer it. That still left me in the 5050, but it was useless to me because it would have been a purguess, and livant joing to risk 953,000 dollan on a guess.

"And in this case." I cehner said, "I had actually left my job. Had resigned from Miramas, where I does not have years to write this book. Shortly after being on Millionaire I started my current job. A Radical Media— spelled eradical media.

"I grew up on television because my mother was producing back alevision in Washington, and my father, as a politician, was always on television. Sol grew up watching lots of it, watching the

making of it, being very aware of how it was made, and that it was not always being made terribly well. Whenever my father was on 17 views, they show go this name wrong, they always misrepresent the state of the s industry, I just have less and less time for television. When I lef my job at Miramax, I was feeling completely burned out after three to your sentanta, it was recting competery outsets out after times years of working on 75 projects at once and being in this intense hothouse atmosphere. I thought, What am I going to do? I want to do something that will help me reconnect with America, really, and reconnect with the mainstream of America. I do been working on some movies that were box-office successes, like Good Will Huntsome movies that were box-office successes, like Good Will Hump. But also I worked on a lot of smaller art house movies, and I was struck by the way that whenever I took a flight from somewhere that was not New York or Los Angeles to somewhere edited the worked of the state of the source of the state of more I became aware that working in the film industry in New York or Los Angeles you're in this little bubble. And what goes on inside that little bubble doesn't have that much to do with what Amer ica is thinking or America is caring about. I realized that telev sion is the prime medium of entertainment for most of America That's where most of America is getting its news, that's wher most of America is getting its entertainment, getting its sense of community. I was detached from that.

"I had always loved the Charles Sopkin book, Seven Gloriou Days, Seven Fan-Filled Nights, in which he did this in 1967 with six televisions. When I was four years old. Because my mother knew Soylan, we had the book sitting around when I was a knew Soylan, we had the book sitting around when I was a kid, and I really leved it. So it just all came together. And I thought. That is what If II do. It just at I was playin book and readily my his experiment again at the turn of the entirery, when I develors it wently my his complete conseased. It is beganning to morph into this new medium medium when I was a support to the source of t that has elements of television as we know it, but also elements of the Internet. Now you have hundreds of channels, and soon you'll have thousands of channels. It is really different world. It seemed like the perfect time to take another snapshot of the state of television before it tumed into something else entirely."

I asked if the 12 television sets made Lechner's living room

hot.

"They did, yes. Because not only do you have 12 television sets going, but you've also got 12 cable boxes going. Not only did we have to completely rewire the living room — and rewire our apartment, to keep from blacking out the city — but 1 also had to have a couple of electric fam going and the windows open."

Lechner writes in Can't Take My Eyes Off of You about the

change in television's presentation of news now that CNN, Fox, MSNBs all broadcast 24-hour news. "For me, the real sea change in tele vision news was when television news started to be seen by the net-works as a profit center. When you think back to the glory days of Ed Murrow and Walter Cronkite and Huntley and Brinkley, new words as a pinntic neutro, "when you tunkes as to the good was seen as a public service. The point of news was to tell people what they wanted to know, but also what they needed to know. It is really in the late 70s, and then the 30s, with the inception of CNN and now the other news networks. that people see news as a form of entertainment. So that news is driven by the same thing of the same thing the same things the same thing the same thing the same thing the same things th story. It's not. But this is what it's come to. And because now you have competition between CNN and MSNBC and Fox News, it's gotten to the point where they can't afford to be the odd network out. They don't want to lose their standing with advertisers; they don't want to lose viewers. So you get this insane pack mentalit in which all the news networks and news shows on the regula

networks all are chasing the same stories. The fact is, there isn't that much news that fits into that narrow perimeter that works for them. There's plenty of news in the world they don't even touch the control of the property of the state of the property of the state of the property of the state of the property of t ertheles, I couldn't help but notice the lack of shows addressing any other form of exploitation of teenagers. You were not seeing there hours of shows on terrage mentality in which all the news networks and all the news shows are all chasing the should be received in the seed of the shows are all chasing the shows of the seed of the shows of the shows

the same stories."

esting in cable news shows how the networks titled events. "Year of Decision," for instance, or, "The Fight for the Presidency." Lasked Lechner if he knew when

"The Fight for the Presidency," I asked Lechner if he knew when that tiling began that telling began that telling began to do a show called, Amenica Held Hostage. This was ARC's nightly coverage of the Iranian hostage crisis in the late 70s. That was the first time they put Tel Koppel in this struation. It worked so well that it is still on the ain. But that was the first time ir remember gag still to an enser event. And treation at it stilled. And, again, it's part and parel of the way news is being packaged as entertainment. "You could really see that with the election story, the biggest, best television show ever. It must say I didn't feel that. I was much more interested in the naunces 1 god in the story from reading the

more interested in the nuances I got in the story from reading the newspapers, than in the kind of insistent, repetitive drone that

CERTIFICATION

ntormation call 619 218 1233. Balgia sape

rare 1954 Muntz let to a 1974 Kar-man Ghia, along with a 1955 Thun-derbird, a 1957 Corvette, and others

San Diego Historical Society Mu-

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tion of what childhood has been. Casa de Balboa building: 619-232 San Diego Hall of Champions, th

tions, instruments, photographs, ar-chitectural drawings, documents, and ephemera. The exhibition changes periodicalls though Sunday, September 2, drawing from the so-ciety's stored collection of over 17,000 objects. ony Hawk in Flight." The exhi tony frawk in right. The exhibit includes action shots of this San Diego native by Thom Vollenworder and I. Grant Brittain, artifacts, and a video based on the "Tony Hawk Gr gantis Skatepark Tour," See the show through Fridax, February 9. The Hall of Champions — dedi-

San Diego Maritime Museum,

to be the skull of Blackbeard himself.

ston, prop cannons and pistols, a dis-play of characters from Mupper Trea-sure Island, and small statuettes from which the robotic inhabitants of the

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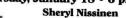
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a matter of time before someone does that here."

During one of his television-watching days, Lechner turns to PBS's Norshwara "refuge". He finds the discussion "actually interesting" but asks himself. Will you led I want to air her and watch it? Why I echner asks himself this is that he notes that Norshwar is really illustrated radio, visually dull. I asked himself him shout this.

I also this was the same and the sa

Naked Truth, in which the news is

read by beautiful young women who take their clothes off. It's a

a matter of time before someone

huge success in Russia. And it's

San Diego Museum of Man. leg-

Maria Martinez, all of whom where imprired by ancient potters found near their villages. Enjoy the magic through Sunday, January 14. Ancient Egyptian rowalty and commoners are contrasted in the ren-ovated Children's Discovery Center. The 1590-square-foot exhibit depicts life in Egypt more than 3500 years ago and includes a reproduction of a

actually trying to represent real ness that isn't on the other networks and that int' being covered elecebere. But it is just so dull. I listened to it with my eyes closed, and you don't miss anything. There's no information being conveyed visually. They completely seem to neglect that the exciting thing about television is that it impgipitures into your living point. That's the definition of television. Otherwise, you might as well just put on the radio. In fact, there are sough RPR stations that play the Now-bown as a regular show. And, yet, if you listen to the Nowbown on radio and there is not not all the played the now of the played the Nowbown explained that the new played the Now of the Nowbown lly trying to represent real news that isn't on the other net

Havor and style. I don't think there's a news show on televission that can touch All Things Consisted televission have a fone of the ways that television show, whether it's fiction or nonfiction, works. It works on familiarity. It's bringing these people into your home, every day or every week, and you

get to be familiar with them. You get to like having them around. They become a part of your family, they become a part of your You begin, I suggested, to want to see them

community.

In largested, to resert to see them.

To begin, I suggested, to resert to see them.

To begin, And when you see, for instance. The Today Show, you begin to realize that The Today Show is a very successful family sitcom, in which Kary Couri is everyone's adordhel kid sister, who's cute and funny and bright as a button. And then Matt Lauer is the handsome leading man, and Al Roker is the cuddly comic releft. I think they've been very deliberate in casting, it is followed by the think they when you for the cuddly comic releft. Hink they when you for the cuddly come the head of SNE. Entertainment. Because he's shown that he can produce a more entertaining sitcom on The Today Show than most of the actions in primetime on NBC. And when you see the TV ness shows that don't get Like, for instance, the incu-up on Good Mormay, demant in gift now, where they've to me, and it just the site of the product of ing, and it just isn't taking because that's not who they are.
"One of the themes of the book, of course, is the way that so

much of television is just about other television. Never was that truer than in the way this election played out, where television became an integral part of the story, the way that on election night, the networks called it wrong twice. But it was the second wrong call when they actually declared Bush the winner, that was the call when they actually declared Bush the winner, that was the more devastaing. That's what caused Gore to call and concede, which, of course, he later retracted. It's what created this illusion of legitimacy around a Bush victory that you could a grape has accession of George W. Bush to the White House. I think it would have played out very differently — it might have had the same result—but the process would have been different if the networks about 1 called Bush the winner on dection night:

and Gore, that Gore's style was more that of what Lechner described as "illustracted ratio".

as "illustrated radio."

Lechner agreed. "This election's been a funny thing to watch.

Gore is really, possibly, the last candidate out of the old Adlai

son/Hubert Humphrey tradition. He's great in person; he's thoughtful, he speaks in sentences and paragraphs. He reads books, he writes books, but he's never been able to master the sound bite, and he's never been able to make himself a cuddly TV charbits, and he's never been able to make himself a cuddly TV char-stern, And Goorge W. Bush just came out of the box as a cuddly. TV charster. In fact, it's timmy, the TV news shows and news com-ply shows, like The Duily Show, intensity pegged him as a sort of clause. Egure. He's like the bumbling dad. He's like Tim Allen on Johnse Improvement. And, as such, be fits right in. But they don't have amy place to put Gore in. When they compared him to An elevision character, they usually compared him to Mr. Spock on Sur Trok, the alien. He was never able to define himself in a tel-sion of incompared. Once again, television helped deced this elec-Star Trek, the alien. He was never able to define influent in a tele vision-friendly way. Once again, television helped decide this elec-tion in a way that's actually kind of disturbing.

tion in a way that's actually kind of disturbing.
"When you read interviews with Gore and pieces like that wonderful Nicholas Lemann New Yorker profile of Gore, you see that derful Nicholas Lemann New Yorker profiles of society, bud see its fore is simply not in true with American popular culture and with America's news apparatus, which are determined to reduce everything to its simplest components." Lechner really did watch television for seven entire days,

counter reasily dust watch television for seven entire days, from early morning to late night. He watched everything. I said that part of the charm of his book was that one rarely read about the everyday kind of programs that so many viewers regularly watch.

That's exactly right. And that's one of the reasons I thought this book was worth writing, because most professional television critics are only looking at a tiny sliver of what's on television critics are only looking air a tiny sliver of what's on television. They're looking at the premiers of series, they're looking at IV movies, and they're looking at specials and things on PRS. They're watching socially conscious televisions which is pair tury per watching socially conscious televisions which is plant tury per per social to the property of the prop

William Heath Davis House Mu-

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CLASSICAL MUSIC

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the Right Model

There was scarcely any applause for the Schoenberg.

ist Axel Strauss and pianist Andrew Russo. Both are artists of technical brilliance and emotional is Akts trauss and plannt Andrew Russo. Both are artists of technical bulliance and emotional intensity. They were superbly matched collaborators, and their joint recital was thrilling.

REVIEW

It to undertine the arministon, ne also included in the program lefter's flamboyantly violinistic arrangements of the three Gershwoint recital was thrilling.

He Took

The Discovery Series takes place in the middle of Sunday afterin the middle of Sunday afterin the middle of Sunday after-noons, Perhaps concertigers don't care for the hour, or perhaps they are wary of the title "Discovery, which for some may imply taking a gamble on qual-ity. As for myself. I find it pleasant to come out of the concert hall just in time for an early din-ner, instead of as the last event of a tiring day, and experience of hours of remaining day. much of the Society's most exciting music-mak-ing is to be found there. The Strauss-Russo concert added another resplendent confirmation.

A minor example of how good these m cians are together was the final encore, Kroll's Banjo and Fiddle. This playful bit of Americana s a showcase for the violin, and Strauss performed it with great zest and easy command of its quick switches from arco to pizzicato. But I had never before noticed that it is also a showcase for the piano. Without stepping outside his role as accompanist, Russo executed the keyboard part with such liveliness of phrasing that I found my-self paying attention to both instruments, and thereby appreciating the composer's deft wit all the more. Banja and Fiddle was a favorite encore piece of Jascha Heiferz, who made it Jamous. Axel Strauss has evidently had Heiferz in mind during

the La Jolla Chamber Music Society's in-valuable Discovery Series offered a spectacular double discovery in the concert by violing. a good deal of Heifetz's drive, con-centrated focus of tone, and variety of color. As if to underline the affiliation, he also included in

SAVILLE gree up in sternary our master in of a quintessmally American style both violinists reveled, and idiomatically, in the jazz manner and blues devices of Gershwin's artful compositions. At Sherwood, Strauss also had a good time with a suite from the incidental music to Made (another composer associated with Heifett), giving just the proper degree of Vienness estiminaring just the proper degree of Vienness estiminaring just the proper degree of Vienness estiminaring laysing with a delectably silvery timbre.

The Sherwood Auditorium audience did not perhaps near with appropriate conficience of the Made Auf-Suite had the all lack to be programmed immediately after Armold Schoenberg's Phantays.

immediately after Arnold Schoenberg's Phantasy for Violin with Piano Accompaniment, Opus 47 This is one of the most horrible pieces by one of the most horrible composers, and in spite of com mitted playing by both Strauss and Russo, th erratic, fragmented ugliness of its writing, like a trip on a bombshelled road through the destroyed landscape of Western music, left the audience in a state of spiritual batteredness, little able to apand Schoenberg were contemporaries, but a vast distance of taste and talent lay between them). There

was scarcely any applause for the Schoenberg, a sign that audiences wisely continue to re sist the inventor of 12-tone Expressionism ces wisely continue to re even though musicians stubbornly con-

inue to program him.

Strauss clearly is fond of unusual Strauss clearly is fond of unusual programming. His only available recording, for example, is of Brahms's virtually unknown violin arrangements of his Opus 120 Clarinet-or-Viola Sonatas (these arrangements, by the way, constitute another remarkable discovery, since — as, vividly played by Strauss — they throw a completely new light on the familiar music. Nor does not meet for for a form of the strain of t wonderful work only last year, in a fine SummerFest performance by Robert McDuffie and Christopher O'Riley. I had not thought I would hear the Enesco Sonata so soon again, nor in a per-formance that marginally outshone the dazzling, formance that marginally outshone the dazzling, impassioned reading on that SummerFest concert. What Strauss and Russo had, even more than their predecessors, was a fivery freshness. The first present the strain of the strain

expressiveness.
Strauss played one work without his collaborator, the famous Chaconne from Bach's D Minor Partita for Unaccompanied Violin. It was, in fast, this piece with which he introduced himself to the Sherwood audience, a bold move indeed, for such a performance exposes the precise degree of a vi olinist's technique and musicianship. Straus must have thought he had no weaknesses to hide and he was right. Heifetz, too, would not have hes itated to begin a program with such confident self-assertion; and here is a worthy successor to that greatest of all fiddlers.

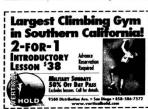
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Axel Strauss, violin; Andrew Russo, plano Sherwood Auditorium (La Jolla Chamber Music Society Discovery Series) Bach, Champer (programme Partia No. 2 in D Minor for

h, Chaconne from Parnta iso. 2 m., acompanied Violin, BWV 1004; Enesco, Sonate 2 thomas Opus 25; Unaccompanied Visitin, BVV: 1004, Effects, semino No. 3 in A Minor for Violin and Piano, Opia 25; Schoenberg, Phantasy for Violin with Piano Accompaniment, Opia 47; Korngold, Suite from Much Ado about Nothing, Gershwin, Three Preliales (arr. 12 access)











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CLASSICAL MUSIC, Box 85803, San Diego CA 92186. Or fax to 619-881-2401. You may also submit information online at www.SanDiegoReader.com by

cikeling on the revents action.

Proma "Bidgish of Out"— the "Cikelin Germany" of the Spanish Remissions—
the male viscal section soon as the Consord Tamenble will present misse of the Deep Left Missis Society on Fedday, Insuiany 12: The programs" alternates between the revined polyphony of the agreet sected works of Victoria and Visagor and Florida.

The music beginn at 8 p.m. at 8 Lames by the Sec. 2.33 Prospect. SL Lames by the Sec. 2.33 Prospect. 10: 192-192. SC46 for novembers, 5.4 ALIA

Connectorar Series, the San Diego Symphony Orchestra and British concerts Innaur 12.14. Linen for ex-conductor Nicholan McGegan plan concerts Innaur 12.14. Linen for ex-lamance, Bach "Fandenburg Con-certs No. 2." the Hands "Symphony No. 59 (Fire)". Paradenburg Con-position of the Sandenburg Con-certs No. 2." the Hands "And Massic Royal Art and Startadar and a 2.2 pm. on Sunday in Copies Symphony Hall (750 B Street). Per-performance con-versations are presented by the con-formance Tickets range from \$150 cm. minutes prior to each per Tickets range from \$15 to reservations, call 619-235

church at 7715 Draper Avenue; 858-454-0713 x321, Free. (LA JOLLA) "Portrait of the Artist as an Aspir-

Performing Arts Association contin-ues when pianist Aleck Karis and cel-list Charles Curtis present selections by Debussy, De Falla, and other comby Debussy, De Falla, and other com-posers on fanuary 14 at 7 pm. Enjoy the concert in Shulman Auditorium at the Carlsbad City Library (1775 Dove Lane). Tickets are \$15 general, \$12 for seniors, \$\$ for those 18 years and under, Dal 760-752-5078 for in-formation. (CARLSBAD) Works by Brahms and Bernstei

Guest Organist Ty Woodward plans 2 p.m. Dial 619-702-8138 for infor on. Free, (BALBOA PARK

Diego Mini-Concert on Monday anuary 15. The program also promises traditional flamenco and

ing Opera Singer," enjoy a concert by Sascha La Russo, accompanied by

by Sascha La Russo, accompanied by John Danke, beginning at 3 p.m. on Sunday, January 14, in the Shulman Auditorium at the Caribbad City Li-brary (1775 Dove Lane). The soprano will discuss her artistic path and per-form art songs and arias by Mozart. Schubert, Fauer. Copland. Hageman, Puccini, Offenbach, and Menotti.

Puccini, Offenbach, and Admission is free. For information call 760-631-6467. (CARLSBAD)

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and Gypsy style. The free co and cypy says. The free concert of the concert of t

The Pleasure of Your Company Chamber Music Series continues with a Charber Music Series continues with, concer by sograms Michelle Lattor and guitarist/composer Brian Head on Treadsy, January 16. Their program consists of songs by John Dowland, and Thomas Campjoin, selections from Cantacer by Roberto Gerhard, "Song, of the Chineses" by Benjamin Britton and a few sposifillate by Fernando Sott.

The music begins 17 pm. 18. Series Michelle Series 18. Series Michelle Series 18. Series

brary (10301 Scripps Lake Drive). The requested donation is \$10. For more information, call 858-538-8158. (SCRIPPS RANCH)

Arias, Art Songs, and 20th-Centus chamber music is in store when so

chamber music is in store when su-primo Stacey Fraer Presents rectud at 8 pm. on Wednesday. In Junary 17, in the Recual Hall at UCSDY. Music What does the program offer? In-teas for Higgures and elevation from I case in European with a Lammermoor by Doniserti, We-berts. "Open 18", the "Arcette Peris" "Second thoughts." In Gelebora, and "Missed West Telepantics (Second Hall and Second Hall and Fraer will be joined by UCSJ musicans including Sefant Wales-te, Second Hall and Second Hall and Robert 7-Kikhrant (Latinet). Insura, Beners (Hales, Bak Burkhant).

Demers (flute), Rick Burkhardt (ke board), and Ivan Manzanilla (percusion). Admission is free. Call 858-53 4830 for more information. ILA JOLI

Weiss performs his original compo-sition "La Jolla Suite" at 7 p.m. next Thursday, January 18, at the Earl and Birdie Taylor Library (Pacific Beach Library, 4275 Cass Street), For infor-mation, call 858-274-3607. Dona

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The effervescent British conductor Nicholas McGegan conducts Handel's Music for the Royal Fireworks, Haydn's Symphony No. 59, Bach's Brandenberg Concerto No. 3 plus excerpts from Rameau's Ballet, Naïs.





STRINGS ATTACHED IAN 27 - 8PM Jung-Ho Pak, conductor Steven Mackey, guitar Chris Thile, mandolin

members of the string family. electric guitar, the music is all expressed with several strings

JOHNNY MATHIS

"Chances Are" you will want to celebrate Valentine's Day early this year! Join Johnny as he performs his phenomenal hits like "It's Not for Me to Say," "Misty," "All in the Name of Love" and Wonderful, Wonderful."

COX

Masayo Ishigure, koto This concert will feature both the well-known and the unusual From the 13 silk-stringed Koto of the Japanese court to rock 'n' roll's

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It's still unnerving to see newsreels of goons breaking heads.

the museum in the past 50 years has changed its traditional mission, modifying or cur-tailing its role as steward of canonical works. The "new" museum thinks of itself as a brokerage or laboratory that breaks down the distinction between art abstracted

from the world of use and art de-

Pianist and Composer Edward

cized, democratizing space.

The new museum frequently documents subcultures and their populations — the overlooked, the disenfranchised, the hidden — and instructs us in how we should regard them. It treats art not as an object for aesthetic study but as evi e of sociopolitical determinations. Many whibitions now are acts of historical revisionism. Far from being austere cathedrals housing what's best and most beautiful, museums are freed by the new model to be theory-driven entertainment centers, bazars, theaters, cultural dumping grounds where aesthetic discriminations and the properties of the state o

sively argumentative. It doesn't present itself for our appreciation, it wraps itself around us. Or around other things. The label on the wa-

ter Sotter Isotogia with night intended to dogs, the control of th

REVIEW
tions are neither made nor encouraged. A major exhibition these days isn't something we go to see, it's something that come at us, boastful, smug, and aggres-

> ter bottle I bought with my lunchtime hot dog at the Los Angeles County Museum of Art bore th oined in California in the 19th Century — but also its historical The cracks in California's Edenic image widened in the 1920s when the lives of nonwhite populations, whose cheap labor produced more and more of California's prospective, became visible to a wider public, Or not. The boosterism photos circulated by schambers of commerce felt out monwhite populations for fear they would taritte be take single. When Chinese or Chicamo calture did appear, it was given a gleaning shell taked surface. The "darker peoples" were popules.

Subtitled "Art, Image, and Identity: 1900–2000," the show breaks down the century into 20-year chunks, time-lin-ing images and objects that manifest California's realities and dreams and how artists have responded to them. It's a crash course in that subset of cultural studies: California stud-ies. The 1900–1920 rooms ies. The 1900–1920 root analyze a time when Califor nia made a selling point of its agricultural abundance, illustrated by a postcard showing two bouldersized strawberries on a flatcar, as well as its elegant Spanish herelegant Spanish her-itage. The 1915 Panama-California Exposition in San Diego was an occasion for touting not only California's identity. The Baroque Spanish-Colonial style of Balboa Park was intended to recall a Span ish Imperial past.

The cracks in California's Edenic image

Made in California, Los Angeles County Museum of Art, through February 25: 323-857-6000.

presented as endearing local color, not living en es who led often destitute, difficult lives. By the mid-1930s the Real Estate Rush was



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jects created for the war effort designed by Charles and Roy

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fust be 21 - All shows 2-drills quin-

Diamond



Migrant Me

P

Eames, harmoniously stream lined and perfectly functional.

My favorite image — though
in a show that includes Elmer in a show that includes Elmer Bischoff's Two Figures at the Seashore it's certainly not the greatest — is a wartime ad for Cole of California's Swoon-glo two-piece bathing suit with lace-up briefs (due to wartime trastrections on classic). "in parachute colors," Because Cole also produced parachutes

behind the Jane Russell-ish

wi

William William

model hang dozens of them in

model hang dozens of trem in guindope colors. After the war years came the building boom, especially in Southern California, and car culture. Owning a house was an America neutilement. It signaled independence are self-cultured and an activities of the color of the color of the color of the focus of the color of the color of the focus of the color of the color of the focus of the color of the color of the focus of the color of the color of the grading of the land, through the foundation laying and

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product, hundreds of identical ranch homes that look like Monopoly houses. The cost of middle-class California entitlement was stupefying

uniformity.

The passage that takes us from 1960 to the present italicizes its arguments, as much art produced in our time has done, but its contents are often wonderful. Larry luente X Derly Racer (*Cat Art') looks like a four wheeled costume broach. Soften les Stoller's Commission of the Art's look and the Art's l

Burden's L.A.P.D. Uniform, 1993, ("Social Unrest Deconstructed") consists of uniforms equipped with real guns and nightsticks flatly ined up along two walls like life-size cut-out dolls, arms and legs spread apart as if to restrain a crowd. Tucked away downstairs near the ad-ministrative offices, it's the

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ture of representation, and so on. It demonstrates how Cali-fornia as a state, and state of mind, has created a uniquely self-interrogating style. (Penn-sylvanians don't obsess about the state of Pennsylvania.) It doesn't matter if you lose you way or find the arguments and assertions self-evident. I got so disoriented that I drifted into the permanent collection and looked for a wall label to tel me what a garden scene by Mame what a garden scene by Ma-tisse had to say about California. And it doesn't mat-ter if you're uninterested in materials recent artists have adopted from the space and automotive industries polyester resins, epoxies, fiber-

glass, plastics. nia is a thick deck you can keep shuffling, dealing yourself different hands, som tronger than others. You have to work through a fair amount of postmodernist bombast and o many one-liners, but it will be a long time before we s another new-museum-style at-tempt to mark the limits of tempt to mark the limits of something by demonstrating that there are no limits. The whole idea is that California is always struggling to control it-self because its nature is to be out of control; that's how it has defined itself and produced its best art. It's culture that harbest art. It's a culture that hap-pily accommodates both Wayne Thiebaud and John

The mass and variety of stuff is impossible to take in, so you have to pick your plea-sures. I got a little quivery over beauties like the photograph of San Diego's explosive Chicano Park murals, Richard Mis-Park murals, Richard Mis-rach's ethereal T.V. Antenna, Salton Sea, California, George Hurrell's glamour shot of a sleepy-eyed Ann Sheridan with hair foaming from the side of her head, Jess's hilariously sub-versive Tricky Cad Series, a versive Tricky Cad series, stout black plastic 1950s tele phone designed by Henry Dreyfuss, and Craig Kauffman's 1967 shocking pink and yellow wall relief n acrylic lacquer on Plexiglas But I also hyperventilated from the overload, from the new museum as big-box store.

ART

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 pm. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where if it as be held including neighborhoods, a counset-trophore number, and a phone sumber prione number, and a phone numbe, (including area code) for public information to READER ART, Box. 85803, San Diego CA 92186. Or fax to 619-881-2401. You may also submit information online at submit information online at www.SanDiegoReader.com by clicking on the events section.

=

"Lost and Found," an exhibit of sculpture by Joseph Bennett, open with a reception at 5 p.m. tonight Thursday, January 11, at Art-Gallery999 (3822 Ray Street). View-ing is by appointment. 619-226-4720. INORTH PARK)

All I Ever Wanted...take a "Vaca-All I Ever Winted...tike a "Vacation" with Ean Love and view this schibit of her new work through Saturday, February 10, at Quint Contemporary Art. Meet the talented Lowe during a reception set for Tenday, January 12, at 9 pm. Regular John Saturday, 10 a.m. to 5:00 pm. Find the gallery at 76:01 Girard Avenue, 858-454-3469, IJA 80(LA)

Rich and Evocative color pho-Rich and Evocative color pho-tographs by Terri Weifenbach are gathered in "Certain Days," opening in Simayspace at the Arts College In-ternational with a reception at 6 p. in-on-Friday, January 12, 11 M weifen-bach's visual composition, much of he pictorial surface is out of focus and she uses the "depth of field" in ncrent in glass optics to create a sense of the "intimate." Interested! View the show through Friday, Febru-

Find Simayspace at 840 G Street rind Simasspace at 840 G Street at Ninth Avenue; Call 619:231-3900 for information. Hours are 11 a.m. to 5 p.m. Monday through Friday, (Downtown)

"Rock Paper Scissors," an exhibition "Rock Paper Scisson," an exhibition of architectural art, opens with a re-ception at 6 p.m. on Friday, Jan-uary 12, at the Flux Gallery (655 Tenth Avenue, at G Street). Twenty-four West Coast architects are included in the show, remaining on view through Friday, February 23. Regular gallery hours are 1 to 5 p.m. Monday, Wednesday, and Saturday, and by ap-pointment. For more information. pointment. For more insurant dial 619-338-0884. (EAST VILLAGE)

'Living the Tradition: Contemporary Hispanic Crafts from the Taylor Mu-Seum Collection' when it opens with a reception at 7 p.m. on Friday, Ian-uary 12, in the William D. Cannon Art Gallery at the Carlsbad City Li-brary. The Taylor Museum has col-lected works by contemporary artists using traditional mach. using traditional methods and m erials; this exhibit tracks the evoluterials; this exhibit tracks the evolu-tion of 20th-fentury styles from the revival of Spanish colonial crafts to images made by today's craftumen. The show includes sections on "The Early 20th-Century Craft Revival in the Southwest," "The Virgin of Guadalope," and "Innovations and Interpretations."

View the show through Sunday, February 25, from 11 a.m. to 5 p.m. Tuesday through Saturday, hours are extended to 8 p.m. on Wednesday food to 8 p.m. on Wednesday Food the and I to 5 p.m. on Sunday. Find the gallery at the Carisbad City Library. 1775 Dove Lane; 760-602-2021. (CARLSBAD)

Watercolors Full of Life and Energy by Sharon Hinckley are confected in 'La Jolla Light,' on view through Saturday, February 3, at the Artists Gillery (7420 Grard Avenue). Meet Hinckley during a reception slated for Friday, January 12, at 6 p.m. Rey-ular hours are 10 am. to 5 p.m. Tues-dur hours are 10 am. to 5 p.m. Tues-day through Saturday, 858-459-5844.

If It's January 13, it's time for 2nd Saturday Escandido events for cul-Saturday Escondido events for cul-ture crawlers. The 2nd Saturday hap-penings—from 11 a.m. to 7 p.m. are monthly, self-guided tours-trough Escondido's expanding cul-tural district. Visitors are invited to stroll through open galleries and stu-dios, and watch demonstrations. Music and by the company of the con-ting of the company of the com-tangle of the company of the com-tangle of Maps and brochures are available at the Escondido Municipal Gallery.

Hiking and Backpacking provide the inspiration for wildlife and land scape artist lerry Mitchell, whose ex-hibit of work continues. scape arist jery stitches, whose ex-hibit of work continues through lan-uary at the Olde Ramona Hotel Gallery. Meet the artist during a re-ception at 5 p.m. on Saturday, Jan-nary 13. Find the gallery at 845 Main

are 10 a.m. to 4 p.m. Wednesday through Saturday, 11 a.m. to 3 p.m. on Sunday. (RAMONA)

on Sunday, (MMMMM)

"The Wig J Sie IF features photographs by Peter Fig., who has been "refning hip photographs technique to create powerful images that fuse light, color, and abstract forms in unique ways." The show opens at the Callery with a reception at 2 p.m. on Saturday, January 13, and continues through the month of the pattern of the pattern

The Annual Awards Art Show at the La Jolla Art Association features work in watercolor, acrylics, oils, pas-tels, mixed media, and graphics and tels, mixed media, and graphics and opens with an awards presentation and reception at 2 p.m. on Sunday, January 14. View the 2001 exhibit through Sunday, January 28. Regular gallery hours are noon to 4:30 p.m. daily. Call 858-459-3001 for details. ILA JOLLA)

"The Struggle to Be" is a two-person show featuring artists Joseph Bennett and Larry Caveney, on view through Saturday, January 27, at Sushi Per-formance and Visual Art. Bennett used only found objects to creat-

Water Rerouting Initiative (Inter-ention III)," using Sushi's restroom o"remute water where it was never intended to go." Meet the artists at a reception

mext Thursday, January 18, at 5 pm. such in 86s, ared in the Reint Tarnation Building, at 320 11th Avenue; 619-235-8468. Gallery hours are noon to 4 pm. Thursday through Saturday, and by appointment. (GASLAMP QUARTER)

methods of artistic creation are ex imined in "Obsessions," opening a the University Art Gallery with a rethe University Art Callery with a re-ception at 6 p.m. next Thursday, January 18. Sixteen artists working in a variety of media are featured in the exhibition, which continues through Saturday, March 17.

The gallery is found in Mandey-

ille Center on the UCSD campus and is open 11 a.m. to 4 p.m. Tuesday

ng permits are required; they can be ourchased at the information pavilons at the Gilman and Northview Drive entrances to the campus. 858-534-2107: (LA JOLLA)

ART MUSEUMS

Mingel International Museum of Folk Art, the art of pottery making in Japan is an unbroken tradition span-ning more than 5000 years, "Ceram-ics of Tatsuzo Shimaoka — A Retroics of Tatsuzo Shimaoka — A Retro-spective of a Living National Treasure of Japan," offers more than 60 new works created for this exhibi-tion, as well as an equal number from museums and private collections. Shimaoka has "worked hard to make y truly my own." See the results of ne artist's hard work through Sun-

lay, February 4.

The Mingei is located on the quare 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, surveying the depth and range of the museum's holdings, "Cross Section: Works from the Per-"Cross Section: Works from the Per-manent Collection, 1962-2000" fea-tures a selection of works in a variety of media. The show boasts impor-tant paintings, sculptures, and pho-tographs acquired by the museum and includes many works not re-

road Depot, appent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

619 2.34 1001, pownfown Museum of History and Art, the in-augual show, "Obras del Corazoni. Works from the Heart of Alfredo Ramos Martiner, 1931-1944," con-tinues through Tuesday, February 6, the exhibition includes 17 partiago and works on paper excuted in tem-pera, oil, pastel, and charcoal. Born in Monterrey, Mexico. Burn Monterrey, Mexico.

Martinez spens many years working in Southern California. Other exhibits explore the over-all history of Coronado, Navy and Army, Tent City, and the Hotel del Coronado. Find the museum at 1100 Orange Avenue. Call 619-435-7242 for further information. (CORONADO)

Museum of Photographic Arts, the multifaceted relationship between husband and wife when the coupl is also artist and muse is revealed in the photographs by Baron Adolph de Meyer, Alfred Stieglitz, Edward We-ston, Harry Callahan, Emmet Gowin Lee Friedlander, Masahisa Fukase. included in "The Model Wife." The included in "The Model Wite." The imagery and photographic history of artists who portrayed their wives during a period of many years is ex-plored in the show, revealing the nu-ances of marriage and the influences such a partnership can have on artis-

unpublished images are featured along with classic, well-known im-ages. See the show through Sunday. nuary 21. Find the museum in the Casa de Balboa building, at 1649 El Prado For information, call 619-238-7559 (BALBOA PARK)

tic production. Many rarely seen and

ey of work by Faith Ringgold and a traveling exhibition of 19 con porary quilts entitled "Yardwork by the Manhattan Quilters Guil Ringgold, an author/painter/qui ough real life stories and historicants. See the show through Sur day, January 28. The museum is lo-cated at 704 Pier View Way; 760-721-2787. (OCEANSIDE)

San Diego Museum of Art, the mu-seum's permanent collection of

Asian art has been re-installed in the Asian Court. "Asia Crossroads: Selections from the Permanent Collection," continuing through Junc, draws from a broad range of the 4000-piece collection, examining the exchange of art and ideas auting Asian, cultures. The links were forged abits have a religion and trade and discusses or religion and trade and Asian cultures. The links were readed by way of the "silk routes' and the scalanes connecting Eas Asia, Southeast Asia, and South Asia The museum's permanent collection includes Italian Renaissance

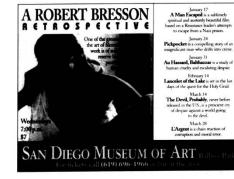
lestion includes Italian Renaissance paintings, Spanish old masters paint-ings, American art, 19th-Century Eu-ropean paintings and sculpture, and the Weisman Gallery of Contempo-rary California Art. 619-232-7931, (DALBOA PARS)

Timken Museum of Art, "Every Pic Tunken Museum of Art, "Every Pic-ture Has 4 Story; Lowking at History Through Art," Arbonicles the journey of sax art masterpieces. In addition to the sax paintings, the exhibit features out the sax and other paintings that one hung with them. Not every work's provenance is complete, but what has been learned by researching these paintings helps to place them in their historical context. The show the painting are the sax and the painting of the museum's permanent soil.

closes on Sunday, February 18. The museum's permanent col-lection includes European masters, 19th-Century American paintings, and Russian icons. For information, dial 619-239-5348. (BALBOA PARK)



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"Theater is a lie which reveals the truth."

During the members it this way. The First had recently opened its storefront ing the follow, A denue. He was sweep in the follow. A distillation, and will work the following the follow. A distillation and mouth in its 60x cracked the glass door open a few inches, poked his nose and mouth inside, and said, in high-pitched.

Southern cadence: "I don't want ta get paid. I ust want ta he must get paid. I ust want ta for the following th uane Daniels remembers it this way: The

JEFF SMITH ust want ta hep out."
"Great," said Daniels, clueless. "Come back

The man closed the door carefully. A minute

"What should I wear?"

"Something presentable."

Thursday at six."

"Okay."
That was San Diego theater's introduction to Dick Emmet, a retired judge who volunteers countless hours to the area's smaller companies. "Dick's the bomb," says Daniels. "He became not of my best friends and — because the Fritz will be producing again soon — I want him for every show."

every show."

Emmet tracks down props, sweeps floors (he repainted the old Fritz floor at least 25 times), clean rest rooms, does dramaturgical research. He's been production manager, assistant director, and served as American historian-in-residence for the Fritz, Stedigehammer, Starlight ary, Actors Alliance, the Playwright's Project, and

"Dick never differentiates between what he should or should not be doing," says Daniels.
"He does whatever needs to be done and per-sonifies what it means to be selfless and Emmet has his own recol-

lection of meeting Daniels. In 1978 Emmet retired and came to MITH San Diego, He spent several years doing nothing. "The only decisions I wanted to make were: what am I going to have for lunch and where am I going to have it?"

He vowed if he ever had two boring days in a

row, he'd find something to do. "Well, it happened." In his youth, in Alabama, his mother took In his youth, in Alabama, his mother took him and his sister to every show that came to Montgomery, "I say everything. Shoot, three in a year'd be a whole bunch!

a year'd be a whole bunch!

"Tallulah Bankhead's an Alabaman. Brought all her road shows to town for one night. That was a big, big thing. One time she came when I was judge. At the party after, an unsober man asked if she had someone with whom to spend the night. "Yes I do,' she says,' only I don't know, at present, if if II be a man...or a woman."

Emme loves to digress, but not in the unsal, call-de-sae seme, more like unforseen vaults in the call-de-sae seme, more like unforseen vaults in the better that the party of the call the same whom the same that the best to did me about the Cumberland Gap. It was the one place, in east Tennessee, through which to me place, in east Tennessee, through which

the one place, in east Tennessee, through which early Americans heading west could traverse the Appalachian Mountains. Beyond the gap some turned left, to the South, others, north. But the people who stayed in the region, unlike those who headed left, never had slaves and remained

staunch Unionists.
"Tennessee Williams's grandfather Dakin came from east Tennessee. And here's what peo-ple don't realize about Williams: They read the

ple don't realize about Williams: They read the Confederacy in him, but that's wrong He wasn't a romantic Southerner. His background was pro-Union." In 1929 Emmet was born in northeast Alabama, on Sand Mountain, which was also "violently pro-Union during the wast." But I digress. Around 1990, after back-to-back boring days, Emmet decided to volunter for local arts groups. Emmet decided to voluntere for local arts groups. The control of t three qualities: I show up on time, I don't mind taking orders, and thirdly, I work for free. Can vou use me?' That was my introduction

Since that day, says Douglas Jacobs, former artistic director of the SD Rep, "Dick's probably spent more time at rehearsals than anyone else in spent more time at releases than anyone essent town. And he's a sugar-pusher," He's famous for bringing bananas, grapes, and "lethal" sweets for cast and crew. He's also famous for following

"I've reached the stage in life" — he's almost 72 — "where I enjoy working under people, a director, a cast. And they can give me the most menial tasks. I like having limited authority."

"I got elected judge at age 29. That's a pretty heady thing. I thought I knew all the questions and certainly all the answers. Took me 'bout ten years — my life has been no bed of roses — and I wondered if I had the answers. Then later, if I even knew the questions.
"When I started working for theaters, I was

you know the actor is playing a character. That is a lie. But the play might reveal some truth about life.

truth about life.
"In the courtroom, everyone is sworn to tell the truth.
But you arrive at the truth by eliminating what is not true That is the art of direct exam ination and cross-examir Sounds easy, but it's some times kinda hard

Emmet was a circuit judge in Montgomery, Alabama, from 1959 to 1978. During those turbulent years George Wallace, or his wife Lurleen, was governor. In many ways, Montgomery became a cru-cible — the most severe test to date — of democracy in America.

America.

It began in 1955. Ross a Parks refused to move to the back of a segregated bus. "Ross was a seamstress," says Emmet. "She pushed a 15-pound from across heavy cloth all day. Fifteen pounds! Your back and shoulders ache. It hurts me to hear people asys he was put up to it. That is not true! What events. The 'diput had enough."

Parks's refusal led to the Montgomery Bus Boycott.

Montgomery Bus Boycott, headed by 26-year-old Dr. Martin Luther King, Ir., whose parish, the Dexter Avenue Bap-tist Church, was two blocks from Emmet's courthouse. In the late '50s, Montgomery was a destination for the Freedom Riders and, in the '60s and '70s a flash point for national me-dia. "Civil rights litigation in Alabama generated so much publicity the press had people

publicity the press had people stationed there."

Emmet is instinctively self-effacing, but though he insists he was "way down on the food chain, low profile," he was in many ways a central figure. His courtroom, for the first time in a century. Hew the American. a century, flew the American, not the Confederate flag. And, for the first time ever in Al-abama — where blacks sat on one side, whites on another — he desegregated his courtroom.

"I just told the bailiff not to make a big deal over where

people sat."

Until the mid-'60s no woman had ever served on a jury in Alabama. One of his was to have the state's first female juror. He also appointed the first woman as foreman of

These are astonishing actions, yet Emmet's memory blurs about reactions to them. "I'm sure lots of people hated my guts. People quite pronunced on racial things'd make a point to avoid me. Just never had a problem with not being accepted. And, anyway, you don't say bad things to, you don't say bad things to, and might have to appear in his court."

One story reveals the reac-tion. When they were young attorneys, Emmet became friends with Fred Gray, Dr. King's lawyer and assistant minister of the Dexter Avenue minister of the Dexter Avenue
Baptist Church. In 1970, after
federal poll-watchers oversaw
the voting and counting of ballots, Gray became the first
African-American elected to
the Alabama state legislature.
The chief justice said he was
"uncomfortable" swearing in a "uncomfortable" swearing in a black man, so Gray asked Emmet to perform the ceremony

press, and a like number of Ku Klux Klan protestors ("with placards of the typical lanplacards of the typical language. The must swore in Gray on the marble steps of the capitod building, one step below the star where leftersom Confederate States.

About a year later, Emmet came home one afternoon and all five of his children met him, ture's in the encyclopedia."

"That yearbook had a little picture." What 1 Happening in Alabama" — and three! was seening Fred in. The lads were been afternoon and the star of the star of

a grand jury in the South. These are astonishing ac-

One story reveals the reac-

"I said, 'Fred, you honor me by asking."

Before hundreds of world



Where did his sense of

elated. Except the youngest. Daisy was around ten at the time. Takes me off to the side, says. 'Daddy? Are you in the encyclopedia 'cause of all those bad names people call you?' "I said, 'Daisy, that cer-tainly is correct.'"

"Can't really say. At a very early age, I had a different opinion than most on the race tainly is correct."

Rather than pursue the question. It was no epiphany, anything like that. My parents subject, Emmet digresses, pre taught us to treat everybody ferring a tangent to bygone acrimony. "Daisy got her name with respect. We were a reli-gious family, and in God's view from her great-grandmother, Daisy Bissell Thigpen, from veryone is equal, spiritually Somewhere or other Liust Charleston, South Carolina had a reputation. I don't think people called it liberal or con-servative. I don't think those People called her 'Miss Daisy'. She used to give beautiful garden parties in Montgomery and always invited the Savers, the judge and his daughter Zedda. When how deventually marry Zelda Sayer—also attended. He got the name Daisy and the garden party concept from those parties. That's concept from those parties. That's concept from those parties. That's concept for Garaby'. Daisy Buchanan'. People called her 'Miss Daisy terms even existed, in the

outh, at that time. I just had a different attitude. And, ohdon't think! was brave in any
sense of the word. Never took
no bravery. I just did the work
in the fashion I thought it
should be done."
Though once named one of
the "ten outstanding young
men in America" by the national Jaycees, Emmet's highest different attitude And ob-

bonor, which he didn't recog-nize at the time, resulted from his reputation. Dr. Martin Luther King, Jr.'s Dexter Av-enue Baptist Church had an annual tradition. They dinvite a lay Sunday speaker to fill the pulpit. In 1972, they asked Em-met to give the sermon. He'd met to give the sermon. He'd spoken in African-American churches throughout the state and was the only white member of the black YMCA's board The moral of his sermon: "Is sus said. 'You only know what sus said. You only know what you sow; you never know what your sowing reaps. Never feel insignificant. You could make an important contribution to the betterment of humanity." The sermon, he felt, was

The sermon, he felt, was "just another request to do something." A few years later, one of the Dexter Avenue deacons told him he was the first white person they'd invited since the assassination of Dr. King in 1968.

ig in 1900. If you've been to an opening at the Fritz, or Sledgehamme or Diversionary, you would have seen Dick Emmet have seen Dick Emmet diedel Levis, crew-neck sweater with white shirt collar out — off to the side, performing a last-minute task. About the only demonstrative thing does is give people big South-ern "howdy"s. Other than that, the never parades his past, and you'd never know that the man who today enjoys "limited authority" was once a called authority" was once a called authority" was once a called authority was once a called authority.

authority" was once a candi "George Wallace domi nated Alabama politics my entire career. Sure I knew him My court handled the state business, and he was a part in various and sundry

Based on his public record. Based on his public record, Emmet acquired a loyal fol-lowing and, around 1970, many insisted he run for gov-ernor against Wallace. "Not being egotistical, I was a fairly good politicain, a very good public speaker, and I like peo-ple, which, in the South, matters most of all."

And Emmet's speeches, around the state, took on a gubernato-rial tinge. His candidacy was still unofficial, however, the night he and Wallace spoke, at Montgomery's Civic Audito-rium, for an Order of the Eastern Star convention. They had assembled to elect, among other things, a "grand worthy patron" and "matron."

Aspirants gave out memen-tos: "collapsible rain bonnets, books of matches. One partie ular man gave everyone a nice little plastic container of toothpicks. On them it said, 'Pick a er! Pick...' whatever hi

name was."

At the time, national press followed Wallace everywhere. Because of his emerging political status, Emmet had a "slight speaking acquaintance" with TV reporters. "Didn't know many names, but we knew each other. You know, how in each other. You know, how in public life you know people you really don't?"

Emmet went first. "I am speaking before 1500 women speaking before 1500 women, in evening dresses, about the amazing contributions of early pioneer women. I notice that about two-thirds of them've

about two-thirds of them've taken out a toothpick and are picking their teeth."
Halfway through the speech they gave Emmet a standing ovation. "Wallace was behind me, and I'm thinking. He's bound to notice I'm having ome influence over this crowd. And this had been a staunch Wallace worn."

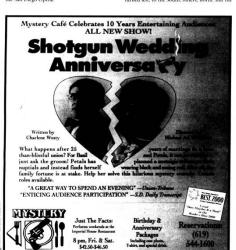
Wallace group."

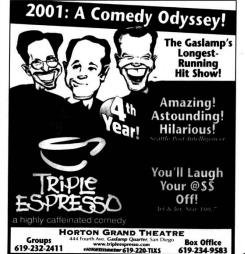
Another standing ovation followed, then a third, which rocked the auditorium, when he finished. Emmet returned

to his seat on the platform. "Sitting there, some of the press behind me, and I'm wondering how Governor George Wallace could follow

Wallace rose. He'd been severely criticized, of late, for severely criticized, of late, for spending too much time out-side of Alabama, campaigning for the 1972 presidential elec-

February 16-18





knowingly incompetent. I've still got a ways

knowingly incompetent. I've still got a ways yet—some people go'round the ebbow 14 times before they reach the nose—but it's such a privilege to be part of the process.

The process of t

things, when the director says 'everybody on-stage,' there's a stage to get on!" Emmet sees another connection: "People say

a judge must be like being in theater, but it's re

truth. Courtroom drama is a truth which often

times reveals the lie. In other words, on the stan

ally the reverse. Theater is a lie which reveals the



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tion. "He says, 'WellIIIII...,' he says, 'all these newspapers've been crit-sizin' me for not taking care o' state business. An Because I've been out telling the rest of America that n

the rest of America that my friends in Alabama are just as cultured and refined as they are! "With that, the crowd, in unison, tossed those toothpicks into the air. Now a thousand flying toothpicks look like a lit-tle white cloud that kind of shimmers and jumps, and then descends upon the group. And you see their heads come through. So all of a sudden you see this cloud, then nothing bu a bunch of heads.

"With that, they immed up

"With that, they jumped up and started a conga line. Danced a good five minutes." A TV reporter — "might ve been Sander Vanocer, though I would not swear to it"—leaned forward and said, "Judge, doesn't look like there's enough room in this henhouse but for one rooster." "said "Sr. you are able to the said of the said

"I said, 'Sir, you are abso-lutely correct.' And that's when my political aspirations began to wane. Just the wrong time and place. I mean, I would've had to make inroads into groups like Eastern Star to be successful. Well, they gave me standing ovations. They gave Governor Wallace a conga

THEATER LISTINGS

by leff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer the metric budgett, some extreme

"Best dance club"

Blue Window
Chekhov in miniature. In Craig
Lucas's early comedy (1984), noth
ing — and everything — happens
The play unfolds like a threetively. He got the idea from pro wrestling ("where Terrible Turks mangled defrocked Priests, while mums and dads yelled insults, and grannies waved their handbaga"). ComedySportz, an offshoot of movement musical score, we see preparations for a NYC party, the party, and afterwards. Through deft deconstruction of public masks and private fears, Lucas makes all seven characters havely the same person throughout. And, as in Chekhon, personal break as in Chekhon, personal break through fand breakdowns) go un-seen. Or should, though often in the Backyard Productions uneven example we hundled for each fear at moment when Libby, the "Control freak" bod, overcomes a mobile Comed/Sports, an offshoot of Johnstone's Theorety-sports (artisic director Gary'Kamer siys the two compare like "rughy with American football"), resembles more an althetic event than an improvement of the sport of freak" host, overcomes a morbid fear; we should discover it at play's with judges awarding points to the best scenes. San Jose won 27 to 22 end. Not so in D.J. Sullivan's stag ing. Blue Window's tough to do be in, as jock pundits say, a game closer than the score would indi-cate. Klunkers and groaners got boo'd; quick wit, rewarded (one the most refreshing aspects of the cause it resists explanations (we can only guess how the hysterically funny Greiver got his name, or how competent a writer, bluff aside, Alice actually is). Backyard's boo'd, quick wit, rewarded (one of the most refreshing aspects of the contest: failure is acknowledged, abundantly, then forgotten). It made for a lively, often quite funny evening. And Gary Kramer, who refereed the match, wearing black-and-white-striped shirt and blowassue, Alice actually is). Backyard's version signals explanations throughout. It also suffers, at times, from blurred focus (part of the problem is that Darren Scott's so funny as Greiver he upstages even when not in a scene). Though

even when not in a scene). Though duthy in overall design, the pro-duction has admirable strengths. South's a rist. And it's hard to imagine Libby's weren hing mono-logue done better than Jessia. John's space unraveling of a soul. John's space unraveling of a soul.

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ENUE), NORMAL HEIGHTS, FIRST OR
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ComedySportz Improvisational comedy, making up funny stuff on the spot, is diffi-cult enough. Years ago, however, Keith Johnstone thought it'd be more exciting if done competi-

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ing a whistle, is one talented comdian. Worth a try. MARQUIS THEATER: 3717 INDI

The Curious Savage

Death Rides the Stage HIT Productions new interactive comedy-mystery, written by Beth and Scott McNellen, is set in Tesa "You survived a stampede, Lucy Tyler is looking for your under-wear...and there's a dead body in TYLER'S TASTE OF TEXAS, 7868 EL CA JON BOULEVARD, LA MESA, OPEN ENDED RUN, SATURDAY AT 7.00 P.M FOR INFORMATION CALL 619 561 8673

"Best ambience"

Flamenco

100

Blue Windo

year (they recently set a new record, with their 1500th consect tive performance). Joseph Camp bell urged everyone to "follow yo bliss." Even if the tight harmonie of '50s," guy groups," aren't your particular bliss (I needed a quick

particular bliss (I needed a quick ix of Otis and Hendrix after hea

ing them), you've got to admit the Plaids follow theirs with verve. They dare to be square. They croot in lieu of having a life but put life

Parade (which crowned the most popular songs of the '50s until Elvis drove it off the airwayes). Stuart Ross, who conceived, directed, and chorcographed the original New York version, directed the Old Town production with the aim of

unny business. The set a purga there the Plaids got stuck is aw

fully drab for such a perky show

in lieu of having a life but put lift into the greatest hits of Your His Parade (which crowned the mos

Defying Gravity Detying Gravity
The North Coast Repertory Theatre stages Jane Anderson's "freestructured look" at the 1986 Challenger disaster.
NORTH COAST REPERTORY THEATRE.

A Delicate Balance South Coast Repertory Theatre presents Edward Albee's drama about the invasion of a long-marabout the invasion of a long-mar-riced couple's home by relatives an "friends." Martin Benson directed SOUTH COAST REPERTORY THEATRE. MAIN STAGE, FRIDAY, JANUARY 12, THROUGH FEBRUARY 11; TUESDAY ROUGH FEBRUARY 11; TUESDAY DAY AT 7:30 P.M. MATINEE SATURDA ND SUNDAY AT 2:30 P.M.

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DAY AT 5:00 P.M. AND 8:00 P.M. SU DAY AT 3:00 P.M. AND 7:00 P.M. MATI NEE THURSDAY AT 2:00 P.M.

Heroes Incorporated and 1970s Princes

The Fault Line Theatre present The Fault Line Theatre presents two one-acts, written by the pro-lific Ted Falagan, about "the great-est hero you never heard of" and a Brons gang in the 1970s. FAULT LINE THEATRE, THROUGH JAN-LIARY 20, FROMY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY, JAN-UARY 13. AT 2:30 P.M.

Joey and Maria's Comedy Italian Wedding The Culy Theater hosts "not-so-dinary interactive dinner theater s loev and Maria tie the knot CULY THEATER, 338 WEST SEVENTH

Joey and Maria's

Josephan Maria's 25th Anniversary Party Dillstar Productions presents a sequel to its interactive dinner the-ater show loey and Maria's Comedy Italian Wedding. talian Wedding. OLLY THEATER, 338 WEST SEVENTH. DOWNTOWN, OPEN ENDED RUN, FRIDA AT 7:30 P.M. FOR INFORMATION CALL

The Most Fabulous Story Ever Told

Ever Told
In the beginning there was
Adam...and Steve! Jane and Mabe! In Paul Rudmick's gay, revisionist look at the Bible, Eden's
"gorgeous, like Aruba or Cancun,
and God (who may or may not exsty) is a stage manager, Adam
"falls" because he just needs to know things. The play is un and Meve discover their nakedness, Steve looks at himself and shouts, "I have to get to a gym"; angels, we learn, are "just Prozac for poor people"). Fabilious is nonstop funny. It's also about four different plays rolled, uncomfortably, into

though Jane Reisman's savvy light-ing knows when to tweak the brighteners. (Note: the Plaids have "A One-Woman Show, But What a Woman!" "Three time Emmy-award winner for her role as Edith Bunker on All in the Family, Jean Stapleton takes the stage creating an inspiring portrait of Eleanor Roosevelt that is at once intimate and impassioned." A very special theatre event starring a gifted and beloved actress. Jean Stapleton ELEANOR **Her Secret Journey** A Theatrical Portrait of Eleanor Roosevelt January 25 - February 4! 10 Performances ONLY! SPRECKELS THEATRE ticketmaster 619-220-TIXS one. For Diversionary, director Tim Irving assembled an excellent cast (everyone contributes splen-didy) and, with aid from designers Linda Gilbreath (set), Karin Filijan (lighting), Mary Larson (cos-tumes), and Bret Young (sound), has staged one of Diversionary's best and best designed. best, and best looking, production in some time. The actors don't al-ways make Rudnick's hasty motivational leaps (especially in Act two, which changes tones about cry ten lines), but all communic, an infectious relish for their role With ensemble work this strong. it's unfair to single out an individ-ual. It's just that Adam Edwards, in Worth a try DIVERSIONARY THEATRE, THROUGH JAN UARY 21; THURSDAY THROUGH SATUR-DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Murder on the Trail
"The Wild West was never this
wild," in a dinner-theater whodunit starring Sophie Tyler and
Granite Hardpiece. Dinner includes barbecue or catfish. TYLER'S TASTE OF TEXAS, 7868 EL CA-JON BOULEVARD, LA MESA, OPEN-ENDED RUN: FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619:561:8673.

Oklahoma! The Welk Resort Theatre presents Rodgers and Hammerstein stand Agenes de Mille's) first collaboration. Songs include "Ob What a Beautiful Morning." The Surres With the Fringe on Top," and "People Will Say We'te in Love" WILL RESORT HEATTH, HENOUGH MARCH 31, TUTSOAY, BUTSOAY, ASTURDAN AR GOO PM MATHOLE THE DAY, AT 1 45 P.M.

Sheer Madness The Theatre in Old Town pres the "longest-running nonmusical play in American theater history: a odunit set in a San Diego unise 8 00 P M. SUNDAY AT 7 00 P M. SATUR DAY AND SUNDAY AT 5 00 P M.

Shotgun Wedding Anniversa or, Who Wants to Murder a Multimillionaire?

Multimillionaire? Let's get this straight: Basil and Petals Wilcox-Smythe will renes their wedding vows on their 25th anniversary? Hey, call me daft, bu do they even like each other? And who invited Brenda Socrates, cosnes mogul and Petals's wors metics mogul and Petal's worst enemy (or is she?), to the festivi-ties? And Basil and Petals's strangs son and his pal Maricella... what is that all about? Not to mention lof frey and Sperus, behive-bouffanto event-coordinators (Petals likes

San Diego's

nationally acclaimed

improvisational

comedy show.

Appropriate for all

audiences!

theme events, like "Grief: A Fu-neral"). Turns out these folk aren't just ten kinds of whacko. The plot ten kinds of whacko. I he phones are down, a storm's out-side, and they're suspects in a mul-tiple homicide. Each has enough motivation to make you question got who — but who didn't — dun-nit. Mystery Cafe Dinner Theatre's nit. Mystery Cafe Dinner Theatre latest has a relatively loose script and 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 tiple roles (audiences be ned: Think you're witty? This guy's all-pro). Her hair an orangish guy s ali-pro). Her nair an orangos red not found in nature — maybe on Mars — Diane Thrasher's a scream as Petals, who never met a situation she didn't yearn to con-trol. Gerry MacKinnon, William trol. Gerry MacKinnon, William Fredrick, Megan McLeod, and Crystal Verdon (whose middle name should be "Talent") keep the show rolling, even when the script Julls.

North a try.

Springtime for Henry Poway Performing Arts Company presents Benn W. Levy's farce

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about a secretary's attempts to persuade a wealthy bachelor to forego his "pleasant vices." POMAY PERFORMING ARTS COMPANY, PRIDAY, JANUARY 12, THROUGH FEBRUARY 4, FRIDAY AND SATURDAY AT 200 P.M. MATINEE SUNDAY AT 200 P.M. OnStage Playhouse offers Jane Martin's series of compelling monologues about women who have accepted their "imperfec-

AFRA

(4)

1976

STATE OF

2nd Smash Seasons

"A raucous good-time atmosphere!"

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You have to see it!

A cross between improvisational comedy and Family Fend. Improv, making up a funny scene as you go along, is tough enough. Add competitive scene-making, with the aupetitive scene-making, with the ad dience awarding points to the win ning team. Purists might balk at the odiousness of comparisons, but Theatresports "game show" is a hoot. The 90-minute evening uses various formats. The show I caught had "Team Sports" — two pairs of players competed, taking

suggestions from the audience; and "Gorilla Theatre" — five "direc-"Gorilla Theatre" — five "direc-tors" invented scenes, using the other four as actors. The winner got a banana, the loser a "forfeit." Some attempts went nowhere (I repeat: improv is tough: I did it in my, as hindsight reveals, callow my, as hindsight reveals, callow youth). Others made amazing twists and turns. The group is tal-ented enough land khow when to blackout best) to make the hits more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant.

Worth a try

Triple Espresso: A Highly Caffeinated Comedy Due to popular demand, the Ho ton Grand Theatre hosts a repris of this comedy about three inept performers. Hugh Butternut's performers. Hugh Butternutt's done his lounge act at the Triple Expresso Coffeenouse 20 years to the day. While patrons sip one of the house blends — "Grape," "Scandinavian Blizzard," or "Mookoko Cocoa Mocha" — Hug plass "70s tumes on the piano. He and his companions, here to cele-brate Hugh, aminerate, end this and his companions, here to cele-brate Hugh's anniversary, got stuck in the "70s. The trio used to be Maxwell, Butternutt, and Bean, a comedy group that never went far. They're "boers," they admit, but not "ordinary" ones. And hey, their ented to play inept characters.
One's a whit at the piano. Another's a first-rate minne, and the
third's a crackerjack magician. The
trie's so talented, when the plot has
them complain of difficulties to
overcome, you wish they'd quit
rumping up the pseudo-dram
and get on with "of the properties"
and get on with "of the the origicial card members have been reelaced current performers are placed; current performers are Dane Stauffer, Scott Cervine, and Duane Daniels). Worth a try.

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"I was personally slandered for my Spani background," said Danny DeSmidt, 29, a concertgoe who drove down from Sou

live bands including the Pharcyde, Maceo (from the band De La Soul), and Junior Reid, who flew in from Jamaica. Green maintained in court that sheriff's deputies lied to potential concertgoers telling them the show was canceled.

he inside track

Lake Tahoe with two friend to attend Camping Trip. "They pressed my body against my car and frisked me. After a long dog search they found nothing at all. The cop said, 'You're just another one of those potsmoking kids from across the border."

That testimony helped former concert promoter

former concert promoter Shawn Green pull off a rare feat: He successfully sued the County of San Diego over the illegal behavior of county sheriff's deputies. After a three-week trial, a jury in federal court last month unanimously decided county deputies broke the law and now the county needs to pay Green \$1.5 million

\$1.5 million.

In September 1997, Green
promoted his first major
concert event on a 150-acre
campsite 12 miles east of
Julian. Billed as the Camping
Trip, Green got all the necessary permits for the two-day rock, reggae, and hip-hop concert featuring 23

e months to present my

first large-scale event." Greer said he had been promoting live music shows for three years before the Camping Trip. He now works in

construction. "I lost my business that night. When

"I waited three years and e concert site with a helicopter and noisy dirt checkpoint and illegally searched cars." Marrinan said he beat

Marrinan said he beat back an attempt by the deputies to besmirch the Camping Trip by using the R word. "One of the big issues of the case was the deputies continually referring to it as a rave when they knew it did not resemble a rave in any way."

"I was raised by my grandparents to respect law enforcement," said Green. "Unfortunately I believed in that. I confided in them. I put everything on the table. I really felt that we had a cooperative relationship. It's hard to understand that law enforcement can do this to you.... On certain issues they were clearly lying." Green said he was in an

Green said he was in an "Green said he was in an "arternety emotional state" after the show, as he tried to get an attorney to take the case. "I must have gone to seven different attorneys. All of them left for me, but they said they didn't want to take on the sheriff's department or the county. They told me it would be hard to win this but that didn't mean! didn't have a case. I never gave up. have a case. I never gave up. It never crossed my mind. I learned you have to fight for

said loans from his family District Court. At that time said loans from his family were part of the \$70,000 he lost on Camping Trip. "A high school teacher testified that 30 to 40 cars turned around and left while she was waiting in line," said Green's attorney, Mike Marrinan. He said the jury was also won over when he proved that deputies harassed the concert site with a senior deputy county council Kevin Kennedy will give his recommendation. The recommendation. The county can appeal the judgment or recommend to the county board of supervisors that the county pay the \$1.5 million. Part of last month's judgment was that deputy \$gt. Kenneth Prue, who was the officer in charge, was liable to be sued for positive damages; in a

bikes. "They maintained a

million.
"What offends me the "What offends me the most is that the sheriff's department did not even launch an investigation over what the deputies did," said Marrinan. "There were at least four complaints, and they never even looked into it. That is of great concern to me." "I was raised by my

"I was treated like an alien," recalls DeSmidt of his Camping Trip experience. dealing with [a search], I was told to go home because it was canceled. I told them I already had a ticket so I was ing in." Green said DeSmidt was

for punitive damages in a

even more. Green and

separate trial. That additional trial could cost the county

Marrinan have agreed to not pursue the Prue trial if the

ounty agrees to pay the \$1.5

Green said Desmidt was one of only 1500 who made it through the gates. After advertising for six months on three radio stations, in two magazines, and with 80,000 flyers and 5000 posters, he said he expected "a minimum of 5000... This is the largest police misconduct verdict in San Diego County history. San Diego County history. Hopefully this will deter any future unlawful activities by law enforcement. Not many cases are won over

specifically the first amendment, which is freedom of expression, speech, and assembly, all without government interference. This affects

Lt. Wentworth of the Sheriff's Internal Affairs Department responds: "I have not seen a copy of the jury's decision. If we get a copy we will decide where we want to go with this, if anywhere."

"Did you ask to see a inquired. "No. We

litigation.

"No. We can get one from the county, I'm sure. When the rulings come down, they send it to our legal department."

Deputy DA Kevin Kennedy would not say whether he would advise the board of supervisors to make board of supervisors to make the county pay the \$1.5 million or pursue more

-Ken Leighton

"A couple bad
Saturday nights in a row
and the clubs...try something
else. They either go disco or
do anything other than live
muse. I've seen it over and
over again, 'Grant Davers
says, listing venue where he's
worked.

See any of the seen and over again, 'Grant Davers
says, lesting venue where he's
worked.

Became Margarita
Rocks, Fibber McGe's —
became RT's Longbuard Grill.
Now ther's no live music

Now there's no live music there and it's packed. "The Pourhouse - now it's Martini Ranch, they vanked disco... Riverfront — shut down... Now it's the Blue Agave... Homer's — basically the same thing, just ran into the ground. The Boulevard — they're still doing live music, but it's too small to do pational arts; it's a inv little national acts; it's a tiny little stage, and most of the bands complain because it's way the hell out in El Cajon. Coors

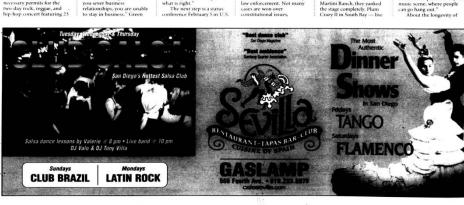
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THE CASBAH: EPITOME OF

A MUSIC SCENE

Amphitheater side stages—
had those for a season, then
the corporations came and
bought them up. When the
amphitheater first opened up,
[the amphitheater's
managers] were all kissing the
city's butt in Chula Vista,
"We love sow, mer really want 'We love you, we really want to support the community,' so I came along with my local bands, and it seemed like a really altruistic endeavor... but the bands had

endeavor...but the bands had to bring their own P.A. and didn't get paid a dime. "The list goes on and on. And then there's Dream Street. I'm there now; I work my ass off...so hopefully it won't go disco. I just decided to put all my eggs in Dream Street. I've net some reet, try to get some national touring acts. It's a 300-capacity, legitimate venue, not just some shithole I think it's a place worthy of a music scene, where people





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downtown's Casbah, Daversa commends Tim May Casbah's owner, for his ability to create a relationship between the club, the patrons, and the talent. "[Mays] doesn't have to worry because he has a clientele. He's developed a clientele over 10, 15 years; he's developed credibility, But the coolest thing he's been able to do is have it so that the bands that play at his Casbah's owner, for his that the bands that play at his club hang out at his club says Daversa. "That is the definition of a music scen -Matthew Kalinowski

In his Book of Bad Songs, columnist Dave Barry explains why 1969's 'Good Morning Starshine' should be considered as one of the most obnoxious pop tunes ever made. He quotes the lyrics 'Nikhy ni muly, milty nikhy nily folidaly gloody milty nily (Gilday gloody milty nily) (Gilday gloody milty nily) (Gilday gloody milty nily) (Gilday gloody milty nily) (Gilday gloody In his Book of Bad Songs.

"Starshine" and other tunes from Barry's Bad Song from the airwaves of most radio stations. But two weekends ago — under the guise of "A Number One Weekend" — oldies station KJOY exhumed some doozies, besides "Good Morning Streethin" the selections. Starshine," they also played "The Night Chicago Died," "Billy Don't Be a Hero," and

weekend will be around April Fool's Day. Maybe we can dig up more, even cheesier stuff. I guess you could say we have the most cheesy songs of any station in town."

"The old R. BEST would have never had the guts to play "Convoy," which I did hear on RJOY [recently]," said Moye.

—Ken Leighton Helen Reddy's classic, "I Am Woman" (I am still an embryo, with a long, long way

embryo, with a long, long way to go).

"I know a lot of people who are listening to KJOY now just because they are playing cheesy songs that they haven't heard in a while, said David Moye, who considers himself a considers himself a connoisseur of bad pop. An editor of the offbeat Wireless Flash (a subscription Web news service), Moye interviewed Alan O'Day, who wrote "Angie Baby" for Helen Reddy, also

revived by "How many times can you hear Herman's Hermits?" asks Moye. "KJOY revived most of Cher's embarrassing '70s catalog like

Tramps, and Thieves,' 'Half Breed,' and 'Bang Bang.'"

"Even in our prior incarnation we would play cheesy music, but apparently nobody noticed," said Dave Mason, KJOY's assistant program director and morning DJ. "Whether any of these

songs become a staple in our library, it's too soon to tell. I think the next number-one weekend will be around April

-Ken Leighton

"We're always being compared to Atlantis, but you could put three Atlantises in here," explains Brad Needham, co-owner of the newly opened Show Palace, also in Oceanside.

.

Located in a former K-Mart

Needham says the 25,000

on Mission Avenue near 1-5,

square-foot room has a legal capacity "of just under 1500.

MUSIC

Palace, and the pair hope t build on that. "There aren't any [national touring] bands going through now," said Needham. Longtime concert promoter Bill Silva once predicted that as the area view. North County and

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shape than Keith Richards.

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grew, North County and South County would emerge as two separate markets jus as Orange County and L.A. have. Currently, a nationally touring band like Lit or the Neville Brothers can play the House of Blues showcases i both L.A. and Orange County and sell out both

The Belly Up Tavern in Solana Beach has a legal capacity of 600. 4th & B owner Bob Speth said his legal limit is 1800, "but we hold it to 1500." Just as the Atlantis

opened with promises of being the "new Belly Up." Needham says his Show

Needham says his show Palace will bring major names to Oceanside. "We spent over \$1 million on this." The grand opening will be held in late February or March, said Needham. Until then, he said the nightspot is open Saturday and Sunday night on the Show Palace is Saul Gonzalez, who owned the Coco Loco

who owned the Coco Loco Latin music nightclub in the San Luis Rey Valley in

Palace, and the pair hope to

Oceanside, Gonzalez

essentially moved that

ousiness into the Show

4th & B's Speth isn't so sure North County is ready to be its own market just yet. "There's a six million

"There's a six million people difference," he said of the discrepancy between greater L.A. and greater San Diego. He said that performance contracts often have limits that forbid artists for solution at provincing the said that performance contracts often have limits that forbid artists. from playing at any venue in the surrounding area. He said that limit could be 50 to 100 miles. Speth said established venues such as Humphrey's or the Sun Theater in Anaheir

Sun Theater in Anaheim may veto a show in Oceanside. "But I applaud him and I wish him luck." said Speth. "I'm not saying it's impossible [to get big names]. But he can always do local stuff. Anahody hat says the Anybody that says they are going to do nothing but rts is making a fool of himself."

-Ken Leightor

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from the newsprint edition, readable with a click on eithe "Features" or "Cover Story." More of the same can be searched on a "Back Issues" page with brief descriptions of around 150 issues, all for of around 150 issues, all for sale, though you must send a check to Slamm. Listed cover stories include Spike and Mike's Twisted Animation

Last Word" are lifted directly

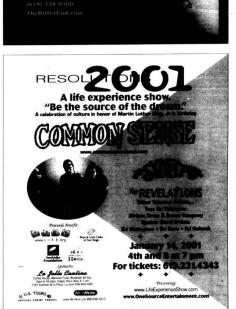
Festival, Ike Turner, the Rugburns, New Wave of Surfer Girls, as well as Blink-182 and Jewel.

Blink-182 and Jewel.
"Slamm CDs" page
pitches local band
compilations like Magic
Bananas and Elvis on Acid.
Clicking on a cover graphic
makes it possible to play
audio clips from the selection
or link to the band's website.
A colline such to make the control of the control
or link to the band's website. A tagline says that proceeds from these sales "benefit elementary music programs in San Diego schools" with no further clarification regarding how and where

Guide to Local Music Sibes — Slamm http://www.slammd.com Publishers who put up websit eversions of existing magazines face a dilemma if the online material duplicates much of the printel edition — especially if the magazine has a purchase ptic. The biweekly magazine Slamm has no cover price.

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ons are processed. Cost per CD is around nine dollars, but credit cards are useless as buyers must send checks or money orders to

the magazine's office address. The "Musician's Resource The "Musician's Resource Guide" page includes an alphabetical list of bands containing contact info, style descriptions, and CD titles as well as links to website and e-mail addresses. The guide also has paths to other resource sites like bandconnexion.com (online promotion) and sdam.com (local bands and venues) and various production companies, photographers, music organizations, agents, managers, and promoters. A wide range of musicians needs are covered with additional links to sites offering equipment rental and repair, legal services, soundproofing, and professional stage lighting and sound. various production

The "Print Media" section ntains only one listing — (Those with or who know

or that focus on local music are encouraged to forward info/URL links to jas2669@aol.com.) —Jay Allen Sanford

"I don't want to be screwed again. I'll be very careful this time and

Ed Tawil of Costa Mesa admits he made a mistake when he agreed to lease his three-story building he co-owns to Ken Kissinger. While City of Occanside officials fawned over the project, Kissinger built his nautical-themed downtown nightculo called Club Atlantis, saying it would put Oceanside on the map.

map.
"They told me they were successful with nightclubs in Las Vegas," said Tawil. "Next time we will check."

time we will check."

Atlantis was only open for two months. Tawil ended upevicting Kissinger and his son. Brian the week before
Christmas. He said a rent check bounced. Last month
the fire department posted signs forbidding use of the
building because of ignored health and safety codes.
Nine contractors and

Nine contractors and vendors have filed liens against the building for more than \$400,000 they say they are owed. "None of us eve got a dime," said one of the contractors. "Every one of u was screwed."

Tawil said he and his exwife Barbara Tawil of Sar

vest very well."

Ed Tawil of Costa Mesa

Diego (they each own one third) are not responsible for the debts of their former tenants. But one neighboring businessman who has been businessman who has been following the Alamis affair said they are because of the actions of the third partner, Occanside developer Steve Jordan. Because Iordan got involved with the business of Club Alamis with the Wissingers, all the owners may now be on the hook for all the improvements made by the improvements made by the improvements made by the improvements made by the province of the prov

neighbor. Tawil strongly disagrees "I don't have to pay anybody anything." Tawil said if partner Jordan did have a business relationship with Kissinger et al., "That would be a violation of our partnership."

"You know what's really awful about this is that

personally saw Brian there taking all the tables, chairs, taking all the tables, chairs, china, pots, and pans," said the neighboring businessman. "He is taking them but doesn't even own them."

Tawil said he in fact did

Tawil said he in fact did call the police about the removal of fixtures. Oceanside Police Sgt. Young said he responded to a call on a different day and found someone removing sound equipment. He said no action was about the said was abo

was taken.
"The only thing that is a mystery in my mind is why would you hire a plumber if you don't have money to pay him," said Tawil. "They [the him," said Tawil. "They [i Kissingers] blame the architect, they blame everybody else, but they never blame themselves." Steve Jordan and Ken

The Blazers

rday 1/13 Billy Bacon &

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singer did not respond to a request for comment -Ken Leighton

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CD review: Matthew Stewart, No Stone Unturned, Stoneseed Music recommending it.

And if your plans include
SCANDINAVIA, Matt will be there until the second week of Feb., so you may surely want to check him out LIVE —

to check him out LIVE — which I hear is equally astonishing. In the meantime, drop me a loin, 'scuse me, line and let me know what YOU think — and what I can do to aid & abet you in appreciating Mr. Sall the appreciating Mr. S all the livelong day!

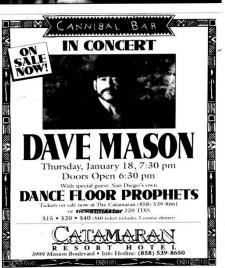
y! —Richard Meltzer

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"Nathaniel Cole, Nathaniel Cole, He would never come to class.'

used to get down on the stage and do pushups," remembers Sharon Shufelt, former drummer for the jazz band To-

For 12 years Preston Coleman played bass fid

dle, sang, and occasionally did
push-ups during "Lovin'
Machine" for Tobacco Road. He

SCENE was 64 when he joined the band LIZ SWAIN

in 1982.
Coleman, who came to San Diego with the Walter Fuller Orchestra in 1946, had a reputation for falling asleep onstage.

"My job was to keep histories." I don't know the west to keep histories." I don't know the was alsely but his yes were closed. I'd reach over and pluck a string.—he didn't miss a beat."
Coleman played during the early 1940s, as a member of Cats and the Fiddle, the house band at New York X-poplel Theater.

at New York's Apollon's newer to move chand a contract New York's Apollon's Last Christman marks the sixth anniversary of the stroke that ended Coleman's performing career. The 82-year-old, 59° Coleman lives at Country Hills Health Care Center in El Cajon. His speech is limited to phrases like "Of, that's nice" or "Whatever." He attends monthly jam sessions at his friend lear Down's Lakesshe home. Friends a third that the contract of the cont

music and history have been preserved on video-tapes and recordings. In 1990, Sue Palmer, l'obacco Road's bandleader and pianist, had 72-year-old Coleman talk about his life for a Tobacco Road promo video. Coleman's quotes for this story are drawn from his interview with Palmer and from a 1991 appearance on Seniors Speak Out, a KPBS program that included per-formances by Tobacco Road.

formances by Tobaco Road.

Colema was born in Indianapolis on February 9, 1918. His family owned a piano and a Victoda. "Loan remember every song that was on there. I was so full of music at that age," says Colema on the program.

His family moved to Chicago when Coleman was 6. Alter his father left, Coleman's mother supported the family by selling whiskey during Prohibition." She couldn't keep the house! She didn't sell whiskey, But next door to us, her friend under mined her bounes. She took her customers to the collection of the collection. The collection of th Coleman to a Catholic orphanage for several years. Coleman says his mother visited him ev-

MUDHONEY

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Coleman was 28 when he came to San Diego with the Walter Fuller Orchestra. Down first saw Coleman perform in 1948 with Fuller at Club Romance, the downtown nightspot later renamed Club Royal. Says Down, "I was a young Navy kid

formed the loy Boys, a group that played songs like "China Town" on street corners. He played

Beethoven for churches - "no one would pay Coleman had to sell his violin, and then he

Coleman had to sell his violin, and then vorked door-to-door as a Fuller Brush salesm. Coleman went to Wendel Philips High was a sell of the sell of t

North," Coleman I recalls.

When the bus broke down a second time, "We were stranded, we had no place to go." Coleman says that in Valadotta, Georgia, "Whites, gave us adance... The pay! enabled us to get a truck to get back north.... They had a rope going in the middle of the dance flow... black people danced on this side, the white people there:

In Minnesota, someone robbed the band Coleman walked ten miles from Minneapolis to

IAN MOORE

ON THE SKIDS

St. Paul "before I could get a job setting pins. I got hit by a bowling ball. I've still got the lick on my hand from that bowling ball."

He would never come to class," Coleman says, "He was one of

the greatest musicians

toured in 1939 with

the 12-piece King Perry Orchestra, The

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ians toured the musicians toured the South with a Georgia license plate on their bus, "We didn't dare have a bus from the North," Coleman

Coleman first

Says, Down, I was a young Naw kid inboot camp, I just loved the whole band.* The club was razed, and the Westgate Hotel is located on that site. Although Club Royal is gone, Coleman — and Fuller's n Submaring Command, 1953. William Michael movie.

With Club lovy old earnings, Coleman With Club lovy old earnings, Coleman Hodelm movie. It was not to be a submaring to the collection of the Club love of the Club lo

ery month.

In a childhood photo, Coleman wars a suit and holds a violin. Coleman had won six months of violin lessons, and the picture was taken about the time of Charles Lindbergh's 1927 flight from New York to Pair Strain Coleman Studied at a music contens the Coleman studied at a music contens to outdoors in Chicago and discovered "I could make a few bucks playing a guitar." At age 15, he formed the Jo Boys, a group that played songs. let him inside.

Feeling that the Club Royal job was "very insecure," he went into real estate during the 1960s. "I had no business go-ing into the real estate business. It's hard make money when there's poverty,

to make money when there s poverty.
Coleman says.
During the 1960s, Coleman played
contrabases with the San Diego County
Symphony Orchestra. From 1968 through
1970. Coleman traveled
with Betty Hall Jones on
USO tours in Wietmann,
Thailand, and Korea.
"The guns were going

"The guns were going all the time. One night we were doing a show. I

was told to duck; it was just like a movie to me I couldn't conceive of being shot. I was knocked down Our ar-

knocked down. Our ar-tillery was shooting over our heads."
In San Diego he taught mu-sic at home. Fourteen-year-old Gunnar Biggs. a bassist and SDAU professor, went for lessons in 1967. "He taught off the kitchen, and there were won-derful smells. He was such a kindly man. He'd take me to re-with older balaws." I mad he's with older players," recalls Bigg

Coleman also taught mus and jazz history at the Educational Cultural Com plex, a continuing education campus in Southeast San Diego that is part of the San Diego Com-San Diego that is part of the San Diego Com-munity College Distrat. They respected Person there: they called him Dr. Coleman, "says Palmer. In 1993, Coleman's entire class showed up for his 75th birthday party at the Belly Up. West says about Coleman," If you were be-having badly [during rehearsal], he d say, You ie such a nice person... [implying] that you want to behave better.

Tobacco Road's venues included the Belly Up,

the U.S. Grant, Croce's, as well as a Nike party in La Costa. West says there they watched men in twedos run around and shoot squirt guns. NPR's Car. Talk played Tobacco Road's rendition of "1 Bought a New Car." Recently, Palmer and I visited Coleman at

Country Hills. He's thinner than in the videos. He produces an album with photos from a jam ses-sion and West's wedding. He takes off a checkered hat to display his haircut. Shufelt cut his hair

Palmet reminisces about Tobacco Road. The Palmer reminisces about Tobacco Road. The band Palevad at the Organ Pavioin during Jesos Jackson's 1988 presidential campaign, they per-formed at a fundraser for former Los Angeles Mayor Tom Bradley, and at a party for former Re-publisan Gowent Pete Wilson. "We played for free for Jesos Jackson, charged the Democratas a hit, and totally charged the Re-quiblesines," says Palmer. Colleman Bushs. He most say Inventors inci-

Coleman laughs. He nods as I mention inci-dents from his life — he understands that I'm writing about him. "It's nice," he says and kisses my hand. ■

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A Bit of Monk

Gentle souls often suffer neglect in the arts, no matter how gifted or even great.

hat, you may wonder, does your trusted purveyor of musical perspicacity put on his own CD player at day's end, while he salts the fricasee and his raven-haired doxy mixes a cool libation? Well, you might. And I'll tell you. Of course, it's not always the same thing, quite nat urally. "It depends on how I'm feeling," to quote:

urally. "It depends on how I'm feeling ine from Bob Dydan. But of the amost few existing two nature of the great seasons." Nichols that I choose for commend them to you as well.

His own story as and one, even by jazz standards how the counset. It is always to be a superior of the standard or original and winging, and his sound among the most distinctive and immediately recognizable, and Trane and Duke. You hear a but of it is along with covers of the standard or the standa

by juzz staglards, but a marker in the properties of the propertie

the way. It was one of the two consequential record-ing dates Nichols played for Blue Note, the second coming a year later with different sidemen. There was a final session in November of 1957 for Beth-lehem that is only intermittently in print. Collectively, these three sessions constitute the pin nacle of piano trio jazz, right up there with Monk's Blue Note, Prestige, and Black Lion sides as well as Bud Powell's Armazing sides for Blue Note. So, you may fairly ask, how come Herbie Nichols is news

Born in 1919 in New York of West Indian par-

in the after-hours club with the usual suspects. Bird, Dizzy, Monik, Coleman Hawkins. But Nichols was a alyman, exceedingly gentle and modest, and regarded as something of a square by the boppen-perhaps because he retrained from creating of these recreational pursuits. It mediates and arill insist on sitting in or engaging in cutting contests. He was by engaging in cutting contests. He was been used to be a simple contest of the contest

musically unknown to the broader jazz-listening public. Gentle souls often suffer ne-

scale of his achievement. You can hear a bit of Monk in Nichols,

but both men come out of the stride tra-dition and both were deeply affected by Ellington's music. Both men made ample use of drums in their trio sides, and both recorded with two of the best: Max Roach and Art Blakey. On the Bethlehem sides Nichols has Mingus's drun mer Danny Richmond on hand. Insofar as there is mer Danny Richmond on hand. Insolar as there is a typical Nichols compositional structure, the piece begins with the piano and drums playing a few bars, then the drummer drops some "bombs," then they're into the development of the piece, which usually involves small variations on a central mo-tif fleshed out with the most hypnotically unusual

chords and meters, all of it logical, often polyphonic, always swinging, going to places unvisited (at that time) and circling back at the end where the piece concludes with another series of "bombs" dropped

conclude with another series of bombs' dropped by the drommer. The proper series of bombs' dropped by the drommer series of the proper series of size lay in the overtones created by the drummer, beginning in the lower register, which complement the other instruments, even pulling them back into true when they drift. This sort of bombs' figure on the drift. This sort of bombs' figure of bombs' figure of the drift. This sort of bombs' figure of start and in conclusion. Nichols loves "tuned" drums.

ined" drums. In fact, Nichols's music and sound re-

and "Infatuation Eyes."

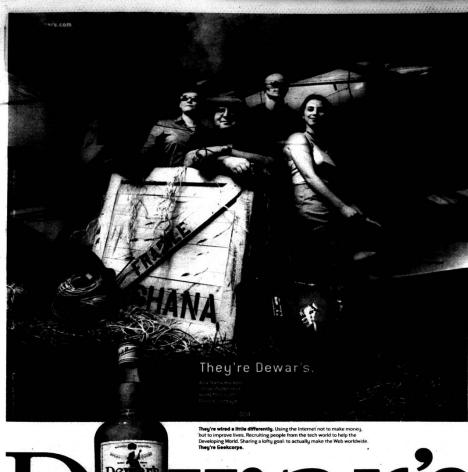
Nichols also loved dance and dancers. He has several compositions that are homages to dansers, and more than anything else, his music dances. One can go on about the remutable way in which his innovative harmonies serve his melodies, datinct, adways memorable but his noted to jump around in a dancelike manner, taking shape, and changing the company of th

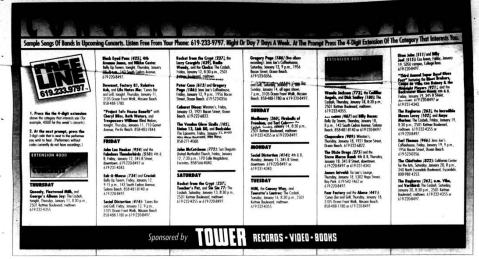
shapes, into all sorts of strik-ing patterns and arabeques. But perhaps the singu-tion of the strike a "jazz playe" or impro-viser but a compoter. He was classically trained as a child, and his ambition was to become Prokofiev, whose music is distinguished by its lively rhythms and tart har-thols fell under Ellington's seed.

stances. No other jazz composer's music so evokes life in New York — especially in the '30s when most of it was written — than Herbie Nichols's: the busyness and vitality, the millions of odd corners, the ting events and interactions. Nor has anyone made all















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9

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Matthew Shipp, William Parker, and Gerald Cleaver: Spraxe Street Forum. Friday, February 16, 8 p.m., 301 Sprace Sheet, Bankar's Hill. 619-295-0301. Joeny Long /953 t Vejes DresmCatchet Show Room, Finday, February 16, 8 p.m., 5000 Willows Rood, Alpine, 619-445-5400 or 619-220-8497. Eve 6 and Vast: The Epicente, Finday, February 16, 8450 Mira Mesa Boulevard Mira Mesa, 858-271-4000. The Neville Brothers (494): 4th & B. Sunday, February 18, 345 8 Street, downtown: 619-220-8497 or 619-231-4343.

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Ould Sod Jesus Bos: Hotel del Coronado John Dale: Henry's Pub The Justin Brothers: The Beach House Jeremy Kay: Belly Up levern Robert Earl Koon: Belly Up

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Liz Myers: Borders Books and



EXTENSION 4009

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Chill Boy and the Firebirds:

Dick's Last Resort

Whitey Conwell: (roce's Top
Hat Bar and Grille

Peter Case, January 12, Java Joe's Caffeehouse

Whitey Conwell and the Tone Kings: Buffalo loe's Coupe de Villes: O'Connell's Pub and Rejectab, McP's lash Pub and Gell Tonacat Courtney and the Blues Desters: Farry 8's, Chattan Disters: Farry 8's,

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Don Lee: Lester's Coffeehour
Family Style: Patrick's II
Fish and the Seaweeds:

Cannibal Bor 5 O'Clock Shadow: La Costi

Fuzzy and the Bluesmen

The James Harman Band: Bind Melons Fred Heath and the Sildewinders: Etta's Place John Lee Hooker and the Coast to Coast Blees Band: 4th & B

4m & 8 The International Silver Strings Submarine Band: Gordon Bersch Brewery The King Bees: (ayate Bar

and Grill Lody Star and the Bustin' Loose Bloes Band: (Ha's Place Martha's Kitchee: (At House The Nude Bloes: Madelene's

Tim Quian & Venus Electric: O'Connell's Pub and Nightshib Len Rainey and the Midnight Players: The Gordon Biersch Brewery Ruby and the Red Hots: Billy Seward: Patrick's II
The Shake: Patrick's II

Last Resort

Sweet Blue Onloa: Blad
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Burnett Anderson: (cfe Lo

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Bill Beyer: Sonte Restourent
Sommy Dule Camonidade:
Crie La Maze
Sondy Choppel: Crie La Maze
Ray Carron: Olie's Restourent
Lainle Carron: Olie's

Restourant Vicki Eriquit: House of Munich Karen Georgia: The Westgote

Hotel
Patrick Hill: Olle's Restoyant
Kjell Holmes: House of Munich
Honey Bunch Trio: New What Bor and Restaurant Daniel Jackson: Hatel del

Coronado Gordon Kohl: House of Munich Fron LoCosta: The Westgate

Tony London: La Cesa del

omes Parrisk: Hotel del Coronado The Prince Myshkins: Lestat's

Carl Robinson: The Beach

Son y Clave: Sevilo -Tercera Cuerda: Over the The Bert Torres Band:

loman's Restaurant and Lounge Jim Transdale: Hotel del Joey West: Hotel del Commod



Entertainment Exchange Man-Sat. 12-6 pm orner of 34th & Adams) 619-563-9500

2901 Nimitz Blvd. (at Rosecrans, in the Quality Inn) 619.523.5656





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JASON'S Retro Lounge EXICAN FOOD

Jenuary 11
UMP presents
The Good China

drix & Ozzie Together Well, almost.

A Tribute to Black Sabbi

& Jimi Hendrix
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Voted Seet place to have a '70s fashback'

San Diego's Super Bowl Party Proc Mexican Feast \$2.50 U-Call-its - Free pool all day Super-plush big-screen lounge plus more surprises

Your friendly neighborhood hangout!



SAN CARLOS 8515 Navajo Road 619-465-1730 Live Mosic and Dancing
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Come & watch all the NFL games at Second Wind on our large-screen TV! NBA & NHL too! D.

to parament. The torings are reve.

Asylum: DIs play MP3 sounds,
including house, hip-hop, techno, and
trance, plus a mindblowing laser
show. Thursdays, North County
Sports Dome, 680 West San Marcos
Boulevard, San Marcos.
760-784-4120.

760 744-4120.
Artice Bowl: Thursdays, punk rock browling with 1/J Stay and various bands. Startdays, Cosmic Bowl, Dis spin future soul, polyrhythmis, progressive world, and dannehall. Artec. Bowl (the Turquoise Room), 4359-80th Street, North Park. Info. line, 619-220-4944.

line, 619-220-4944.
The Brass Raili Tuesdays, Club Retro, 1/1 Dementia spins '80s, synth popules romantic, new ware, and fast, 1/1 Committee and the spin distance of the spin fusion of the spin fusion trance, and techno Sundays.

Sughtfall, 1/2 Deb and guests spin gothic, synthypop, EBM, industrial, and feetish. 3796-16th Avenoe.

Hillered, 619-298-2233.

Club Bom-Bay: Thursdays, DI Ramsey and weekly special guests spin house, techno, and disco. Fridays, Grf Your Groove On with DIs spinning Top 40, hip-hop, and house. Call club Saturday events, 3175 India Street dtown, 619-296-6789.

midtown, 619, 296-6789.
Club '80s: (31); Brian P. Richard D.
Kurt Hedge, and Zero Out spin best o
80s missis, new wave, synthpop, and
new romants. 21 and up, free before
10 p.m. with college or military ID.
Thursdays. Shooter., 3815-96b Street
San Dego. net 9-465-5827.

Club Elements: Thursdays, Transmission, trance, Fridays Transmission, trance. Fridays. Playhouse, house, Saturdays, Elements, progressive and trance. 1255 University Avenue, Hillcrest. 619–296–8160.

Club Gasoline: DJ Rite One and the



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apin trance, house, backbeat, and techno; 21 and up. Thursdays, midnight to 4 am., Brick By Brick, 1130 Bleeno Asenue, Bay Park, 619-687-5779.

Clab Mass Wednesdays, Dance Party with DJ Kenny, Thursdays, the Hot Spea presented by the Union, DHs Gal. Rockwell, Saturdays, DJ Chris and Ron with dance and techno. Doublettee Mission Valley, 7450 Hazard Center Unive. 019-277-566, vis 139.

Club 911: Top 40, hip-hop, house, and trance. New 2000+ capacity multi-level venue; 18 and up. Wednesdays, Fridays, and Saturday Red Mill Entertainment Complex, 1340 Broadway, El Cajon. 619-441-1800

619-441-1800.

Club Paradise; D/s Henry Diaz and Jeremy spin deep underground house, vocal, disco, and hip-hop; 21 and up. Saturdays, 10 p.m. to 2 a.m., the Pirates Den, 2812 Kettner Boulevard, midtown. Information, 619-222-8950.

Club Tongue & Groove Fridays, alternating Dls spin hip-hop, dance hall reggae, dirty South, old school, and dance. Call club line for information and directions, 760-737-5040.

760-737-5040.

Chal Toppics (Dis Kool T, Diegs, and Stifty spin hip-hop, old school, dance, freestive, and fater, Fridges, Jammin 200 night with Billy Billar and TT. Saturdays, North County's Party Epicenter, 760 Nordalk Book, San North County's Party Party County's Party Party County's Party Party Party Party County's Party Party

619-465-3827, www.kinbs.com.

DEEP: Dls Syndo, Wall Krawler, and
MC Skyler Mir and special guests spin jungle and drum 'n' bass; 21 and up. Thursdays, the Rhythm Lounge, 3048 Midway Divry, Midway District, 619-912-3103.

Epiphany: DJ Chad Fortin. Mondays. Blind Melons, 710 Garnet Avenue Pacific Beach, 858–483, 7844.

The Flame: Mondays, "Amateur Night," 9 p.m., no cover. Later on Mondays, Mother's Milk. DJs Afrikas and Ramsey spin deep funk and n19-295-4163.

Ice House Young Adult Dance Club-103 Johnny Johnson and Monique spin hip hop, R&B, and booty bass. Dance to trance, progressive, and jungle on the patto. Fridays, Jammin '290 mghr with Maiwa R. Saturdays, call, club line for a mass, format. All ages, high school ID required for admittance, '750 March Street, Escondido. 20-741-1272.

Over the Borderi Saturdays, DI Luis Armas spinning Latin pop house alternating with rock en espanol by rock band Lapada, 3008 Main Street, Chula Vista, 619-427-5889. Humphrey's

Viva Santana

SNTE BY WILLIAM CRAIN

These days, if you want anyone to show up when your weird little band plays at some dark nightickly, you'd better have a gimmick. We can't all have what Nashville Pussy has — silicone-nhanced, sever-floot blordes breathing fire and making out with each other — but at the very least, you should have matching costumes and a half-baked concent.

have matching costumes and a narroacco concept.

Gainesville's Causey Way has a strong concept and exploits it for all it's worth, declaring in its publicity material, "The Causey Way is not a cult!" Playing a hyperac-tive, synth-goosed, and somewhat sinister rariant of new wave, the Causey Way wears

calls its performances "services," and claims to live on a "compound." Dig a little deeper and you"il find that the band shares members with two of the funniest gim-mick bands around, Man or Astroman? (alliens from the future) and Ser-votron (robots). votron (robots). The band-as-cult

gimmick is a natural, given rock's long, tangled love-hate relationship with religion. And I like a gimmick band as much as anyone. But when the Causey Way drops references to Waco and

ences to Waco and Jonestons, Lorar Dipayldong, There is nothing furnly about the waste of hundreds of human leves. A few years ago, I almost lost screeners are the Branch Davidsins, People's Temple, retenen's Gale, but if could have been.

There are much better gimmics to build a band on Until the Causey winds to Until the Causey winds and the Cause and the Cause

100 CAUSEY WAY

Liquid: DIs spin deep house, trance, and hip-hop. Fridays, E-Street Alley, 919 Fourth Avenue, downtown. 619-979-9999; www.metropolisproductions.com.

www.metropoliproductions.com.
Live Wire Tuesdays, Two Wirel
Tuesdays. Dis spin vintage punk.
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Luminal: DIs Tom King, Brendan Cahill, and Cybian spin industrial and gothic. Tuesdays, Kickers, 508 University Avenue, Hilkrest. 619–491–6400.

Margarita Rocks: Wednesday DJ events, 939 Hornblend Street, Pacific Beach, 858-272-2780

Ole Madrid: Fridays, Club Aura, Dls Main Spencer, Tasya, Scotter, and guests spin house, hip-hop, and trance, Saturdays, Mecca with Dls Inse

Onyx Room: Call club for nightly information. 852 Fifth Avenue. downtown. 619-235-6699.

Plum Crazy II. Wednesdays, Animal House, trance and house with DJ Woo, no cover before 10 p.m. Thuradays, the Reggue Session with Thuradays, the Reggue Session with 9 p.m. Fridays, Above the Clouds. hip-hop, R&B, and rare groove with DJ Pinov and DJ Frigman, starts at 9 p.m., Jadies free before 10 p.m. Standays Magic Night Ova, of Standays Magic Night Ova, of Standays Magic Night Ova, which DJ Sons Sarille, Starts at 9 p.m. All cevents 2.1 and up. 2511 Sweetwater

events 21 and up. 25111 Road. South Bay. Inform 619-475-7313.

Project Cathedral: Fourth Sunday cach month, 6 p.m. to 11 p.m., 51.
Paul's Cathedral, Fifth Avenue at Nutmeg, Banker's Hill, Into line, 619-220-4944;
www.mergelifeandmuoic.com.

The Rhythm Lounge: Tuesdays, Allianier, hip hop, soul, and more Wednesdays, Irie, technic. Thursdays, Deep, drain in basis. Saturdays, Stee; Dis spin hip hop, rare groove, roots reggae, and soul. 3048 Midway Drive, Sports Arena, 619-224-4835.

Rich's: Thursdays, Club Hedonism Dls Jon Bishop and Mike Orocco spi house, techno, and groove, Fridays, Go-Go Fridays, Dl Derek spins hou and tribal. Saturdays, Dl Derek and

San

Diego's

Best

Sabbat: DJs Eric Hart, Marc Brucland and Adam Atom. Dark electro, gothic, darkwaye, industrial, and fetish.

Saturdays, Shooterz, 3815 30th Street, San Diego. 619-574-0744. Sevillae Mondays, rock on epainol. Tuesdays, Wednesdays, and Thursdays, Cube Salae Fridays and Saturdays, high-energy Euro-Latin Nightachis. Sundays, Clabe Brazil. 555 Fourth Avenue, downtown. 619-223-5992.

The Silver Room: Wednesdays, Mr. F's Cafe, R&B, hip-hop, and reggae. Thursdays, DJ Kam, trance. Fridays. Noble and Darkside productions: first and third Fridays, downtempo hip-hop; second and fourth Fridays, dram n' bass. Saturdays, Uls Bille Knight

Tangent: Wednesdays, drum 'n haw excursions with resident DIs Kojak, Tom B, and SkinnyDip. Open decks 8 p.m. to 10 p.m., no cover before 10 p.m. Dream Street, 2228 Bacon Street, Ocean Beach, 619-222-8131

Street, Occan Beach, 619-222-8131.

Therapy: D1s Brian Pollard, Crash,
DMNR, and special weekly guests spin
industrial, EBM, fetish, gothic, and
darkwave. First Priday of every month
at Club Vortex, 5215 Adobe Falls (1-8,
exit Waring Road), 619-858-8888;
remaining Fridays at the Flame, 3780.

Neimans, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131.

Carisbad. 760-729-4131.

Tsunami: Wednesdays, '80s.

Thursdays through Saturdays, '80s, hip-hop dance, disco, and techno. Tsunami Beach Club, 802 Sixth Avenue, downtown. 619-231-9981.

Avenue, downtown, 619-231-9981.

The Underground Lounge: D/I
Sachamo and international guests spin
deep house music. Thursdays, the
luke Joint Cafe, 327 Fourth Avenue.
San Diego. Information.
619-998-5993; 619-232-SOUL.

Venus: 18 and up. DIs spin trance, techno, house, hip-hop, party mix, and jungle. Open Wednesday through Sturday, 9 p.m. to 2 am. 2200 El Caion Boulevard, College Area. Call club for nightly information, 619-501 VENUS.

LOCAL MUSIC

If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by 5 pm Friday, the week prior to publication. For send weekly or monthly schedules, fax to Lynne Houst at 700-788-019-00 rmail to Render Music Seen, P.O. Box 85800. San Diego CA 92186-580. Uppoming convention that bittings, or most publication of the bittings of the bit

North County

The Alley, 421 Grand Avenue, Carlsbad. 760-434-1173. Performances are from 9 pm to 130 am. Thursday and Friday, the Rhothin Dogs, pop, jazz: Saturday a Wednesday, the New Breed, pop.



BY DAVE GOOD

My company car — a '72 Ford pickup— burned on a freeway off-ramp. By the time a weeker arrived, I had the flames under con-trol. In minutes, we were hooked up and to the control of the control of the control route. There was music playing, some kind of desperate, coude country that I could not place. "Mike Meas," the driver, a young guy with a shaved head, dhi spinach, and a tat-ble control of the country of the country of the IZO changer min sing." For those Cbs. are Social D. The rest," he said, "are all Ness." trol. In minutes, we were hooked up and rolling. In Interest and the second program of the progr

inday, 5:00 pm. Thursday, Carl obinson, soft rock. Friday, Trio du ur. jazz. Saturday, the fustin rothers, acoustic. Sunday, 5:0 Clock wadew, swing, blues, and jazz. cednesday. Semisi and Fulabula,

regger.

Relly Up Tavern, 143 South Cedros.
Avenue, Solana Beack, 858-481, 9022.
Thursday, 9 pm, Black Eyed Pear,
Nika Costa, and 4th Avenue lones.
Friday, 915 pm, Eek A-Mouse, reggarwith Crusalt, nock, Saturday, 915 pm,
Clode's Ride, funk, with Agua Dulce,
Latin 182. Sonday, Orquesta Primo.

nazz. Sunday, Orquesta Primo day, Ieremy Kay and AEIOU. nesday, 8 pm, Robert Earl Keer

The Book Works/Pannikin Cafe, Hower Hill Mall. 1-5 at Via de la Valle, Del Mar. 858-755-3735. Friday, 8 pm, Calma, Latin guitar.

Borders Books and Music, 11160

The Camelot Inn, 887 San Marcos Boulevard, San Marcos, 760-744-1332, Friday, the Strange Woods, Celtic tolk, Saturday, Gene Warren, folk.

Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo. 858-566-2400. Friday, Laguna, classic rock. Saturday, B. Natural, pop.

B Nativada pop.

Gryste Bar and Grill, 200 Carlibad.
Village Driver, Carlibad. 760-729

4097. Thursday, o pm to 10 pm. Billy
Viation, blues. Friday, 6 pm to 10 pm.
10ff Moner and the Withinforcem, rock.
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The Del Dios Country Store, 20154

Fogerty's Pub, 1260 West Valley Parkway, Escondido, 760-480-0833. Thursday, Street Smart, Friday and Saturday, Detroit Underground, class on holes.

Henifin's Irish Pub, 13314 Poway Road, Poway, 858-486-0764, Friday 8-30 pm, Tommy Prior, acoustic

Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Friday, 8 pm, Arthur Golden, acoustic Saturday, 8 pm, Liz Myers, folk.



singer/songwriter's lyrics have a tendency toward cliché. But maybe it's because Ness has lived the life he writes about that has allowed him to rise above it.

(To hear a sample of Social Distortion, call 619 233 9797, wait for the prompt, then punch in ext. 4414.)

SOCIAL DISTORTION, 'Canes Bar and Grill, Priday, January 12, 9 p.m.; all-ages shows Saturday, January 13, and Bunday, January 14, 7 p.m. 858-488-1760 or 618-220-647, 224. Also 4th & B. Monday, January 15, 9 p.m. 619-231-4343 or 618-220-6497, 628.

La Costa Coffee Roasting Co., 6965 El Camino Real, Suite 208, La Costa, 760-438-8169. Music hours are from 7 to 10 pm. Friday, 5 O'Cleck Shadow, weng, blues, jazz, Saturday, the Mike Cea Duo, jazz. Solana Beach Coffee Company, 437 South Highway 101, Solana Beach, 858-792-1553. Sunday, 11 am to 1 pm, Tony Ludey, South American

La Costa Tournament of Champi Lounge, La Costa Resort and Spa. Costa Del Mar Road, Carlsbad. 700-438-9111. Erce pop music. Madeleine's Paradise, 1416 Encinitas Boulevard, Encintas, Thursday, 8 pm to 11 pm, the Niule Blues, Friday 9 pm, Nemisi and Fulabula, reggae Saturday, 9 pm, Tim Magliome, 1817, Tuesday, 5:30 pm to 8 pm, Rick Ross, 1822. (Lomas Santa Fe and Highway 101), Solana Beach. 888-755-9474. Friday, Surf, Report, alternative rock. Saturday Fire Crown and Vertibiral, tock. Wednesday, 8 pm, open mike

Martini Ranch, 485 South Coast

McCabe's Beach Club, 1145 South Tremont, Oceanside, 760-439-6646 Call club for information.

The Metaphor Coffeehouse, 258 East Second Avenue, Escondido, 760-489-8890, Friday, Split Focio, rock, Saturday, Fuzzy Rassin, Monday, Dixieland jazz, Tuesday, Judy & Cu., pop.

Mikey's Coffeehouse, 12222 Poway Road, Poway. 838-486-5540. Music is acousti/folk. Thursday and Sunday. open mike. Finday. Berkley Hart. Saturday. Schmeoze. Monday. Darrell Ray. Tuesday. Ron Franklin. Wednesday. Joe Rathhum.

Miracles Cafe, 1953 San Elijo Avenue, Cardiff, 760-943-7924, Friday, 7:30 pm to 10:30 pm, Corey Bess, folk, Saturday, call club for information. Sunday, live 1822.

Neimans Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729 4131. Thursday, n. 50 pm, in the carousel, the Craft Union, big band swing, Friday, Joh Low, reggae Sunday, El Janlin, Latin rock.

New Wharf Bar and Restaurant, 925 West San Marcos Boulevard, San Marcos, 760-744-8888, Friday, Honey Bunch Trio.

North County Sports Dome, 680 West San Marcos Boulevard, San Marcos, 760-744-4120. Friday, GFL Scared, Simpliot, and Poace Corpu-Saturday, call club for information.

The Raintree, 755 Raintree Drive. Carlsbad, 760-931-1122, Friday, 6 pm o 10 pm, Breczin , contemporary ; saturday, 5:30 pm to 8:30 pm, soft

The Roadhouse, 2102 Main Street. Ramona. 760-788-1944. Music begins at 8:30 pm. Friday and Saturday. Liquid Blue, pop rock.

Torreyana Grille (inside the Hilton La Jolfa Torrey Pines), 109/30 North Torrey Pines), 109/30 North Torrey Pines Road, Liel Mar 888-480 4071. Muss: is jazz unless otherwise moted. Weekinght performances are from 6 pin to 9-80 pin, Sunday, 10-80 arm to 2 pin. Thursday and Sunday, Shep Meyers, Friday and Sunday, Shep Meyers, Friday and Monday, James Lo Vullo, Saturday, Rick Ross, Tuesday and Wednesday Ron Freshman.

Woody's Sports Bar & Grill, 2329 South Centre City Parkway. Escondido. 760-735-8599. Friday and Saturday, live band.

Beaches

Blind Melons, 710 Carnet Avenue, Pacific Beach, 858-483-7844. Thursday, Cheryl Bins, Beth Waters, and Treppassers William: Friday, the Revelations, reggae, Saturday, Proof of Burden and Fire Sardinas. Sanday, the James Harman Band and Sweet Blue Omion, wongin 'blues. Tuesday, Viki 'G' & the Handy Andy Band, blues.

"G: e-the Handy Andy Band, blues."
Canes Bar and Grill, 3105 Ocean
Front Walk, Mission Beach, 858-488
1780. Muss. is rosk/alternative.
Thursday. Voeminer, Enchry 81,
Relative Ash, and Life Hates MeFriday. Saturday, and Sunday. Social
Distortion.

Cannibal Bar, at the Catamaran Hotel, 1999 Mission Boulevard, Mission Beach, 858-488, 1081. Frida Roskola, Satarday, 9 pm. Drus Soul, disco, Junk, Wednesday, 9 pm. Fish and the Seaweeds, funk, blues.

The Crescent Shores Grill (atop the Hotel La Jolla), 7935 La Jolla Shores Drive, La Jolla 838-459-0541. Friday and Saturday, 8 pm to 11 pm. the Mile Wolfard/Holly Holmann Jazz Deserted

Quarter, Open Street, 2228 Ris on Street, Ocean Beach of 9-22-8131. All shows start at 8 pm. Thursday. Glosando, Negeria, and Madesto, alternative pop. Friday, Dr. Chuller, Ogia, Elipsuid, and My Muller, Staturday, the Attis Fam. Skinling, as Syngg, alternative Frisk, Monday, May Sanga, Charles Fam. Skinling, as Syngg, alternative Frisk, Monday, Billy Surring & Wohpsod and guests.

Reggae Wednesday, live Cuban music

@bold:Hennessey's Tavern, 4650 Mission Boulevard, Pacific Beach 858-483-8847. Saturday, 8 pm to midnight, the O'Brien Brothers, Irish folk.

Java Joe's Coffeehouse, 1956 Baco Street, Ocean Beach, 619-523-0356 Street, Ckean Beach, 619-52-035 Music is acoustic/folk. Thursday, Jusin Muz and Tota Rivera Frid. Gregory Page and Peter Gue. Satu Gregory Page Sunday, call club fo information. Monday, Wendy's o mike night. Wednesday, Damaru.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 858-454-0771. Thursday, and Sunday through Wednesday, 6 pm to 10 pm, Barry Jersih, psano variety. Friday and Saturday, 7:30 pm, Levincia.

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach, 858-272-7278. Club Tremors, sall club for information.

The Sea Lodge Hotel, 8110 Camino Del Oro, La Jolla, 858-456-0600. The Shores, Friday and Saturday, 7 pm to 10 pm. Lorn Bell, Ron Satterfield and Interplay, 5azz.

Shooters Bar and Grill, Radisson Hotel, 3:799 Holiday Court, La Jolla 858-453, 5500, Thursday, Friday, and Saturday, Jack Pollack, piano, Tuesday and Wednesday, Stephen Knight

and Weonessay, suppress Sugar-Tiki House, 1152 Garnet Avenue. Pacific Beach, 858-27-3-974. Thursday, Martha's Kitchen, blues Friday, Chris Park, Sturiday, Shook Drunk, Sunday, Chris Kelly's open acoustic might

acousts might.
Winstons, 1921 Baron Street, Avean
Beach, 619–222–6822. Thursday, Jen
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Beach, 619–622–6822. Thursday, Jen
Bennul Borons with Lazy Boron, rock.
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Bern Ages, rock. Monday, the Litura
Warde Kand, rock. Tue-day, Numb
Yaringey with Havalima, Wedmeday,
Mother Herer with the Lot Imaglis,
Tock.

San Diego

Slarney Stone Pub. 56.17 Balboa Avenue, Clairemont. 858-279-2033. Thursday, Friday, and Saturday, Tory Cummus, folk. Sunday, 8 pm, open mike, Tuesday, Irish jam session.

The Blue Agave, 6608 Mission Gorge Road, San Diego, 619-521-3194 Call club for information. Borders Books and Music, 1072 Camino del Rio North, Mission Valley 619-295-2201, Friday, 8 pm, Arington Starr, folk.



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Friday & Saturday

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Hennesocy's Tavern, 2777 Rosevelt street, Carlsbad, 760-729-6951, riday, Hydroplane, tock. Saturday, racklend Lenny, rock.

The Kraken, 2531 Old Highway 101, Cardiff. 760-436-6483. Thursday, Jeff Moore and the Witchdoctors, rock and blues. Friday, Blues Brokers. Saturday Chris Turres Band. Wednesday, Synergy, Slumpbuster, and guest. Syriegg, Mampuster, and guess.

La Casa del Zorro, 3845 Yaqui Pass

load, Borrego Springs, 760-767-5323.

Lox Den; Thursday, and Sunday

through Wednesday, 7 pm to 11 pm.

from Lencion, Eriday and Saturday.

"Jamassilge," conferentioners, IatZ.

Rhythm Cafe, 4321C Oceanside

Galoka, 5062 La Jolla Boulevard, La Jolla 858-551-8610. Thursday, Christopher Adler Trio Friday, Forward Funk, Naturday, Love Roots

Brick by Brick, 1130 Buenos Avenue Bay Park, 619-275 LIVE. Muss, is alternative(ros,k unless otherwise noted. Friday. Lee Rocker, McPherson Strutt, the Barnyard Bullers, and Creepy Ceops. Saturday, Procedural.

Upcoming: January 22 NEW YORK COMEDY AM

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Bup rrupes. Wasanasas, Santa Boulevard, Mira Mesa. 858-271-4000. Friday, the Voodoo Glow Skulls, Union 13, Link 80, and Bockside, alternative.

Etta's Place, 6179 University Avenue (at College and University). 619-582-6730. Thursday, Mind Bender, Friday, 9 pm, the Blues Invoiders, Saturday, Fred Heath and the Shidewinders, blues Sunday, 6 pm to 10 pm, Lady Star and the Bustin' Loose Blues Band. The Gordon Blersch Brewery, 5010
Mission Center Road, San Diego,
104-888-1120. Music is blues/wing
unless otherwise noted. Friday, Big
Daddy and the Money Shakers.
Saturday, Len Rainey and the Midnight
Players. Sunday, the International
Silver Strings Submarine Band.

Dale:
Humphrey's, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island, Olive, Shelter Island, Olive, Shelter Island, Olive, The Backstage Jounge:
Thursday, 9:30 pm, Quart Storm, jazz
and blaue, Friedry, 9:30 pm, 10:00
9:30 pm, Madait, pop, Sanday, 7 pm, 10
11 pm, Jose Molines Serramo, jazz
Monday, 6:30 pm to 10:30 pm, Carlon
Remanzo, 100 pm, 10:40 pm, 10:40
8:30 pm, the Geslamp District, jazz,
8:30 pm, the Geslamp District, jazz,
and roll.

The Imperial House, 505 Kalmia Street, San Diego. 619-234-3525. Wednesday through Saturday, Seun McVicker, dance music.

NRG

DAY, JANUARY 14

Tim Maglione

Jason's Nightclub, Quality Inn, 2901 Nimitz Boulevard, Point Loma. 619-523-565. Thursday, the Good China, alternative. Friday, Orthodex and the Thought Experiment, alternative. Saturday, the Great Reds.

Joir'n Joe's, 8076 La Mesa Boulevar La Mesa 619-466-2591. Friday and Saturday Battantina charie rock

Kelly's Pub, 6344 El Cajon Boulevard. College Area. 619-286-0400. Friday, Evans, acoustic. Saturday, live music. Wednesday. Tommy Price, acoustic.

Wednesday, Tommy Price, acoustic.
The Kensington Club, 4079 Adams
Avenue, Kensington, 619-284-2848.
Saturday, the Dolly Reeds.
Lestat's Coffeehouse, 3343. Adams
Avenue, Normal Heights, 619-282
0437, Massis, sa coustic/folks unless
10 pm, Don Lee, blues, Saturday, 9 pm
11 pm, Don Lee, blues, Saturday, 9 pm
12 pm, Don Lee, blues, Saturday, 9 pm, 12 p

Live Wire, 2103 El Cajon Boulevard, Hillcrest. 619-291-7450. Saturday, Flipsyde with Star Belly, punk.

Mixx, 3671 Fifth Avenue, Hillcrest. 619-299-6499. All performances begin at 7 pm. Thursday, Cool Blue, bittes and jazz, Friday, Romy Kaye. Saturday, Blue Largo, blues and jazz. O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, Coupe de Ville blues. Saturday, Tim Quinn & Venus Electric, blues.

Electric, blues.

Ollie's Restaurant, 10789 Tierrasant.
Boulevard, San Diego, 858-560-6677.
Thursday, Patrick Hill, Friday and
Saturday, Ray and Lainie Correa.
Wednesday, Ray Correa, solo piano.

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873. Friday and Saturday, Positive Approach, classic rock, swing.

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BY RICHARD MELTZER

Right. So with that out of the way, I'd like to So with that out of the way, I'd like to tell y'about this great book I read, Manasha and Jerry: The Last Beatnik Romance by I.T. Tipton. It begins the day, just before New Year's of '92, when he leaves her — the sneaky hepcal bastard — telling her he loves her and is only going out for a pack of cigs. Her and their lovely five year old daught Arcelin. Never to see either of them again. What a cod. her sagnets reposed to the sagnet when the properties of the properties of the sagnet seek the sagnet when the sagnet seek the sagnet when the sagnet seek the sagnet sagnet seek the sagnet sag

way from '62, back when he was 19, An author and practicing Buddhist, she would in turn be dumped for Deborath, a later repeater ('74-'77) who would become the final Mrs. Jerry and live to fuck with his legacy, royal was a masshe Matheson: the overenthused fan and 'performance art' wanna-be who had her head shaved in the front row at one of his shows just to get finis

Downtown

Croce's Jazz Bar, 802 Fifth Avenue

Dick's Last Resort, M5 Fourth Avenue, downtown, 619 231-9100. Bands start at 8 pm. Thursday, Private Domain, rock and roll. Friday, the locy Bower Band, rock and soul. Saturday. Chill Boy and the Firebuch, blues. Sunday, Hen's Olive, alternative. Monday, the Soul Persuaders. Tuesday,

619-296-0600

ROCKET FROM THE CRYPT

meyland...then bye-bye.
Mountain Girl, Mrs. Jerry number two. Jerry
Garcia: a guitarist-singer you might remember...and one horny s.o.b.

ver...arm one horny s.b.b.
Great romancel And a damn good book
(Random House, 439 pp., 529.99).
Yeacher's Pat opens.
(In least a sample of Rechet from the

The Playhouse, 4746 El Cajon Boulevard, San Diego. 619-501-2215. Call club for information.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights, 619-284-7666. Friday and Saturday, live rock and roll.

Sante, 7811 Herschel, La Jolla. 838-454-1315. Thursday, 7 pm to 11 pm, Deur Paul Ratzman, jazz. Friday and Saturday, 8ill Beyer. Second Wind, 8515 Navajo Road, Carlos, 619-465-1730, Music starts 9 pm. Friday and Saturday, the Late Edition, rock and roll. Music starts a aday, the Late

Sham Rocks Shack, 7059 El Cajon Boulevard (1/2 block east of 70th

Tio Leo's Lounge, 5302 Napa Street (at Morena Boulevard), Bay Park. 619-542-1462. Thursday, Hot Rod Lincoln: Friday, Wide Band. Saturda Flavor 8. Sunday, Express West

Top of the Cove, 1216 Prospect Avenue, La Jolla, 858-454-7779. Friday and Saturday, 7:30 pm, Marv Paymer, contemporary.

ruymer, contemporary.

Tutto Mare, 4365 Executive Drive, La
olla (Golden Triangle area). 858-5971188. Wednesday, 5:30 pm to
2:30 pm, the Jaime Valle Bossa-Jazz

The Zombie Lounge, 3519 El Cajon Boulevard, North Park, 619-284-DEAD, Call club for information.

Dizzy's, 344 Seventh Avenue, downtown. 858-270-7467. Friday, the Chris Klich Quintet, jazz. Saturday, Joe Marillo, jazz.

Buffalo Joe's, 600 Fifth Avenue, downtown, 619-236-1616. Frida 802 Allitars, pop. Saturday, the I Pimps, Sunday, Whitey Conwell, Wednesday, B-Side Players. Marillo, jazz.

The Pield, 544 Fifth Avenue, downtown, 619-232-9840. Sunday, 5 pm to 9 pm, Cobblestone and the Boxty Band, Irish music, The Casbah, 2501 Kettner Boulevard, midrown. 619-232-HELL. Music is alternative/rock unless otherwise noted. Thursday, Queenly, Fleetwood Milk, and George's Allman loy, Friday, Rocket from the Crypt, the Lazy Congrils, Radio Wendy, St. Hammer's

Pio's Cucina Italiano, 801 Fifth Avenue, downtown. 619-234-3467. Friday and Saturday, 7:30 pm to 11:30 pm, Jerry Melnick, jazz and contemporary paano.

contemporary pasno.

4th & B, 34-5 B Street, downtown.
619-231-4343. Friday, B pm, John Lee
Hooke and the Coast to Coast Blue:
Band, the Fabulous Thunderbirds, and
the Bankwater Blues Band. Sunday,
Common Series and guests, regge.
Wednesday, Gregory Bases and the
Revelation, regge.

Revealations, regges.

Humay Lew's, AZF Eth's Avenue
(cornec of Fitth and G3, downstrom,
19-59-012). Thurstaley, 943 pm.
NRG, pop. Friday, 943 pm. the
Rhythmaders. Suturday, 943 pm. for
Rhythmaders. Suturday, 945 pm. for
6-pm to 10 pm., Jazzmeg featuring. Tim
Ragione. Monday, 6-pm to 10 pm.,
Regges Smith and Precord for Time,
1822. Tuesday, 6-pm to 10 pm.,
1823. Tuesday, 6-pm to 10 pm.
Mollowiday, 7-30 pm. Hagher Ground,
1906.

Jake Joint Cafe, 327 Fourth Avenue, downtown. 619-232-SOUL. Thursday, the Gilbert Castellanos Quartet, Latin jazz. Friday, the Aubrey Fay Bund, jazz. Saturday, Black Marnbo, Latin jazz. Sunday, Shelle, blues. Wednesday, Cynthu Hammond, jazz.

Cymina Trammona, 322.

Kenny B's, 624 E Street, Downtown.
619-235-6993, Friday, 8 pm to
midnight, Tomcat Coverney and the
likee Dusters, blues: Saturday,
7:30 pm to 11:30 pm, Lila Brown and
the La folla Allisars. Sunday, 1 pm to
3 pm, gospel music.

Lile's, 1125 6th Avenue, downtown 619:231-1969. Music is jazz. Friday, 7 pm to 9 pm, the Gilbert Castelland Hammond B-3 Trio. Siturday, Holie Gentry, Sanday, the Rob Thorsen Tri

Croce's Jazz Bar, 802 Fifth Avenue, downtown of Je-233-4355. Thursday, the Inveid Futrone Quarter, pazz, Friday, Hollis Gentry's News, pazz, Saturday, Primo, Latin pazz, Sunday, Primo, Latin pazz, Sunday, Chen Fisher con Alma, classic, and Latin jazz. Tuesday, the Shep Myers Quarter, jazz. Wednesday, the Genge Cambrox Quarter, lazz. **STAR GRILLE** DOWNTOWN'S NEWEST UNDERGROUND NIGHTCLUB NOW OPEN! Jonge Camberos (gainler, Latin Jazz.

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4355. Thursday, Fuzzy and Live Hallermen, Friday, the Blazen, whing Saturday, Billy Bason and Red Saturday, Billy Watson, blues. Monday, the Reference featuring Whiter Centwell, blues. Tuesday, the Boogie Men, blues. Wednesday, the Sloggie Men, blues. Wednesday, the Sloggie Men, blues. Fridays & Saturdays Featuring DJ Margel spinning San Diego's Hottest Dance Party! Saturday Night hosted by Radio Latina 104.5

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Gilbert Castellamos, 1822.

Patrick's II, 262 F Street, downtown 619-233-3077. Thursday, the Texas Twisters, rockabilly. Frielay, the Bill Mager Bluen Bund. Saturday, Family Syfg, Distars. rock. Sunday, the Bajous Breekers, blues. Monday, the Shale, bluer. Tuesday, Blue Largo, bluers. Tweedey, Blue Largo, bluers. Wednesday, Billy Seward, swing. Redfish, 731 Fifth Avenue, San Diege 619-234-7226. Friday and Saturday. Under Your Skin, pop.

Rock Bottom, 401 G Street, Gaslamp 819-231-7000. Friday and Saturday, live room mck.

toger's on 5th, 835 Fifth Avenue, lowntown, 619-702-0444. Thursday and Saturday, 6 pm to 11 pm, also Friday and Wednesday, 7 pm to 11 pm, Robberecht the Pianoman.

Sevilla, 555 Fourth Avenue, downtown. 619-233-5979. Music is Latin. Thursday, Son y Clave. Tuesday, Primo. Wednesday, Latin Fusion. Tsunami Beach Clab, 802 Sixth Avenue, Gaslamp. 619-231-WAVE. Call club for information.

U.S. Grant Hotel, 326 Broadway, downtown. 619-232-3121. Grant Grill: Friday and Saturday, 9 pm, Jaime Valle and Equinox, Latin jazz

Jaime Valle and Equinos, Latin jazz.

The Wengage Hosel, 1075 Second
Avenue, downtown, 619-238-1818. Le
Fontainelleus Room: Tuesday
through Friday, 11:30 pm to 2 pm,
Robberch the Planneman.

Plans Bur: Thursday and Friday,
Plans Bur: Thursday and Friday,
Plans and State of the Planneman,
Wedinesday, 5 pm to 7 pm, Robberch the
Planneman, Also, Tuesday and
Wedinesday, 7 pm to 11 pm, Karen
Georgeo, passon and vocals.

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Lorw's Coronado Bay Resort, 4000 Coronado Bay Road, Coronado. 619-424-4000. Cays Lounge: Friday and Saturday, 8 pm to midnight, Da Libertine, 3azz. Azzura Point: Friday and Saturday, 6:30 pm to 11 pm, Kemau Kemyatta, solo piano.

South Bay/Coronado The Butcher Shop, 556 Broadwar Chula Vista. 619-420-9440. Thurs through Saturday, and Wednesda 8 pm to midnight, Danny Lopez,

McP's Irish Pub and Griff, 1107 Orange Avenue, Coronado. 619-43 5280. Thursday, Big City Shaman, blues, Friday, the Offboar, rock. Sanday, Mark Finher, folk. Monday Sunday, Mark Finher, folk. Monday Gene Warren, folk. Tuesday, Ron'i Garage, acoustic. Wednesday, Gary Rich, acoustic folk. Confe La Mane, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chappel, Sammy Canonizado, and Burnett Anderson.

Di-mond Jim's Nightchub, 773 Third Avenue, Chula Vista. 619-585-7323. Friday and Saturday, Streetheurt, rock and roll.

Head and Commondon, 1500 Cheering Avenue, Coronado, 1500 Cheering Avenue, Coronado, 1500 Cheering Avenue, Coronado, 619-633-6611 Balkood, & Story, Thursday, Sunday, Sanday, S

The House of Munich, 230 Third Avenue, Chula Vista. 619, 426-3172 Friday and Saturday, 6 pm, Gordon Kohl, Kjell Holmes, or Vicki Engar, European and ethnic accordion.

Island Sports & Spirits, 104 Orange Avenue, Coronado, 619-435-3456. Thursday, blues jam. Friday, Powerthud, rock. Saturday, the Urba Oppsies, blues.

Janie's Cocktails, 656 F Street, Chula Vista, 619-420-9951, Friday and Saturday, Full Xposure, classic rock and roll.

AY - ESCORPUS

East County Dirk's Nightclub, 7002 Broadway, Lemon Grove, 619–469-6344 Frida amd Saturday, Full Xposure, classic rock and roll.

Over the Border, 3008 Main Street Chula Vista, 619-427-5889. Thursd and Friday, Fercera Cuerda, Latin.

riday, Tercera Cuerda, Latin. sesday, Liquido, Spanish rock.

Business Highway, El Cajon. 619-443-2444. Friday and Saturday, Gila Bend. Fannie's, 9143 Campo Road, Spring Valley. 619-698-2204. Friday and Saturday, This Side Up, rock and roll

Flinn Springs Inn, 15505 Highway 80, El Cajon, 619-561-3015. Friday and Saturday, Elmore Jennings, country.

The German-American Societies, 1017 South Mollison Avenue, El Caion, 858-273-7283. Friday, 7:30 pm, the Ray Barrie 12-Piece Big Band feâturing Jo Dark.

Old Oak Inn, 1367 Dewey Place Campo. 619-478-9924. Saturday 8:30 pm. Nitro Express, country.

On the Rocks, 518 East Main Street, El Cajon, 619-579-3537. Friday, Kemosalv, rock. Saturday, live rock and roll.

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The following nightclubs have valuable coupons in the Music Section of the Reader's Web site. o indicates North County

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Juke Joint Cafe Free admission Thursdays O La Costa 2 for 1 admission Champions Loung Liquid @ E St. Alley \$2 off cover

Martini Ranch 1/2 off martini O McCabe's Beach Club \$2 off admission Moondoggies \$1 off cover

P.B. Bar & Grill 2 for 1 entrée Patricks II 2 for 1 cover

Second Wind Navaio No cover Sevilla \$2 off cover

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(ALL ACRS)

he spillover from the year gone by — or trickledown, as we in the cultural outback are obliged to think of it — now commences.

The House of Mirth, opening to-

morrow, is a tasteful, artful, generally faith-ful treatment of the Edith Wharton novel; visual. Storytelling is another matter.
The tragicomedy

and if in naturally lacks the "personal" quality of Terence Davies's autobiographical work — Disturu Voice, Still Lives and The Long Day Closes — it at least earns him credit for having selected a first earneier of literature. (On a more selfish note, it earns him credit for having motivated me to read it.) And it does not altogether lack the "studio" quality of, in particular, The Long Day Closes, one of the last great landers. and if it naturally lacks Closes, one of the last great landmarks of sound-stage illusionism. Though there is never a feeling of penury in the production, neither is there a fee the production, neither is there a reeiing of ostentatious display — a fine
line to tread in a clear-eyed portrait of
New York gentility circa 1905. And
wherever there is corner-cutting (e.g.,
the completely tented-in yacht deck,
with only a few spidery shadows

through the translucent cloth to sug-gest a boat and a bay beyond the deck chairs on center-stage), there is always ample imagination to compensate. Always, I mean to say, in matters

HEPHERD

The tragicomedy
of the luxury-loving
Lily Bart, too spirited
to settle for a dull husband and too spoiled to settle for any less than a wealthy one, is here tipped sharply wealthy one, is here typed sharply toward the ragis side and way from the comic; and the heroine registers more purely as victim than as equal accomplice. This can be attributed in large part to the absence of the author's art tone of votice and the sub-stitution of the filmmaker's dolorous temperament. Davies has adapted the substances of the substances of the sub-temperament of the substances of the first substances of the substances of ing room, between one dialogue and the next, so that the grimness of the heroine's situation and the desperation in her demeanor descend upon us at free-fall speed. Wharton's great achievement was, among other things,



to make the course of the narrative seem both inevitable and unnecessary. Davies, working his way to a simpler and heavier-handed outcome, makes

it seem nothing but a crying shame. And he does so — even to the point of villainizing a character who in the book is the soul of selfless virtue

without ever quite establishing the heroine as somebody special. Yes, she is irrefutably Gillian Anderson, alias Agent Scully (albeit with uncovered mole above her lip), and she wears her clothes well (the most gorgeous wardrobe in many a year), and she reans numerous accolades in the script

("You're such a wonderful spectacle"). ("You're such a wonderful spectacle"), and either of her two tentative smooches with Eric Stoltz ought by rights to sweep the field for Best Screen Kiss in the annual MTV movie awards. Too, despite an occasional tendency to recite rather than talk, she handles her highly literary dialogue most re-

spectably. (More so, certainly, than the miscast Dan Aykroyd or Anthony LaPaglia; and much more so than Eleanor Bron in a deplorable Wicked-Witch-of-the-West performance. The luminous Laura Linney, on the other etition, even in the looks departs And Elizabeth McGovern is a stand-out also — though as long as Davies was cheapening the novel anyway. As surely missed a bet when he failed to cast Carrie Fisher in the role of Carry Fisher.) And yet. Given this ligh chance to show what she can do, Anderson is prone to show too much, playing too many scenes at too full a throttle, hold-many comes and too full a throttle, hold-ground to the process of the property of the property of the process of the process.

Davies, too, nudging the tragedy Opened last week: Steven Soderergh's Traffic — not to be confused with the Jacques Tati comedy of that name, just as Chocolat is not to be confused with Claire Denis's autobiconfused with Claire Denis's autobi-orgaphical first lim, just as Care Away orgaphical first lim, just as Care Away is not to be confused with a one-word. Nicolas Nong title, just as the upcom-ing. The Gift is not to be confused with a French bedroom farce, or a Mabokov novel, and Hand over Heels is not to be confused with Joan Micklin Siber's renaming of an early Ann Beatie confused with Victor Mannhal is not to be confused with Victor Mature and a head of elebrahus (six treatly we hard erd of elephants (is it really so hard to come up with original titles?) — holds forth for two and a half hours holds forth for two and a half hours on the illicit drug trade. One hears that the narrative is "complex," but only, so far a I can see, in the strictly numerical sense of "consisting of two or more related parts" (courtesy of Webster's New World Dictionary). Three parts, to be absolutely exact.

Requirem for a Draum — of demonstrating the degradation of a well-bred white girl by showing her getting humped in bed by her slimy black drug supplier. I don't doubt that this sort of thing is common enough in life, but as a dramatic device (field to a higher standard) it can be seen as a teensy bit primitive. Disturbing, what's more, in all the wrong ways. The description of the descripti

The first deals with a morally ambigu-ous Tijuana cop (Benicio Del Toro), he second with two DEA agents (Don Cheadle, Luis Guzznan, a couple of Soederbegh repetrory players) in their efforts to safeguard an unwilling standard of the second of the second of the forther of the second of the grant (Michael Douglas) whose own adolescent daughter is hereif inni-cially tagetally medoramatsally, and morally the second of the second of the properties of the second of the Tipuana cop, or market the general am-

Only the moral ambiguity of the Tijuana cop, or maybe the general am-biguity of law enforcement in Mexico, the desper sense. And the performance the desper sense. And the performance connicious and camera-conscious than usual, no less disposed to posturing and posing and sucking on phantom Tic-Tacs, has accordingly benefitted in the reviews. The other two plot strands, usual, processed that the process of the process of the page of pa

pans, a wavering frame), are individ-ually on the level of a TV movie. Or

old episode of Hawaii Five-O. Some-what below that level, even, is the

device - shared with the recent Requiem for a Dream - of demon-

his hometown of Cincinnati or in the corridors of Washington, D.C., is tinted blue; the Tijuana cop's is all in yellow; and the DEA's is blanketed in a whitish-brownish a whitish-brownish foggy-smoggy haze. Or to say it another way, instead of giving his movie a unifying "vision," he gives it a variety of different "looks" — just what you might want ne goves 1.4 a variety on utiliterian for a cutting-edge postmoderin glossy fashion magazine or hip, hot, new gossip show on the Et channel, but not for a hard-hitting, no-holds-barred repose on the drug racket. (With Erin Brocksović artiving ten months carbonet on the drug racket with Erin Brocksović artiving ten months carbonet on the drug racket with Erin Brocksović artiving ten months carbonet on the drug racket with Erin Brocksović artiving ten months carbonet on the drug racket of the screen play is a British miniseries with the more original tule of L'Inglie.

inal title of Traffik. Rifiti, at the Ken for one week, latest in the endless train of film restoration to reach us, is the French Asphalt Jungle to reach us, is the French Apphalt Imgaler complete with equal or greater amounts of sob-sister sentimentality and dilettantish toughness and cyni-cism. Equal or greater amounts, too. American forerumer, the sheet itself is the film's overtowering centerpiese. (Among many valuable hows to tips: the closed umbrella poked through a bole in the ceiling and then opened hole is centaging and then opened to the control of the control of the control to the control of the control of the control to the control of the control of the control to the control of the control of the control of the laws seems to be some unforeseen

bonus to these disinterred cinematic cadavers. For me, it was the nostalgic return to a time when the crooks' comeuppance was an essential part of the form — a variation on a theme, a challenge to a filmmaker's ingenuity. The American-born director, Jule

Dassin, you will recall, was one of several Hollywood fugitives who — with eral Hallywood fugitives who— with loops Losey, with John Berry, with Cy Endfield — pursued their careers in Europe during the period of the blacklists. (He also appears here pseudonymously in the part of the dapper Milanese safecracker.) Recollection of this can only enhance and eurich the commonplace moits of the charge of the commonplace moits of the charge of the commonplace is that it's very easy to believe in this director's total conviction — his acute director's total conviction — his acute consciousness of the metaphorical dimensions of the genre. I tend, rightly or not, to regard the original *Thomas Crown Affair* (1968) as the point in screen history after which crooks started rou tinely to get away with their ill-gotten gains; and by the time of its remake a gains and by the time of its remake a year or so ago, the only detectable core of conviction in Hollywood has been reduced to the primacy of money. (A sign of increased honesty? — or sign of shrinking horizons?) Getting away with a pile of it, no matter who or how, thus becomes the epitome of the happy ending making out like bandits. Of course, our Hollywood bashing politically on the properties of the pr task for its glorification of violence drugs, vulgarity, and what the late

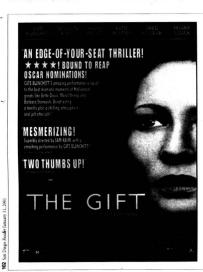
Steve Allen summed up as "filth

These, to their purveyors, are of no intrinsic worth whatsoever. They are merely pragmatic stepping stones toward the greater glory of money.

A chronological retrospective of half a dozen films by Robert Bresson half a dozen films by Robert Bresson (1907-99), heralded in this space some while back, is set to get underway next Wednesday at the San Diego Museum of Art. I fed perhaps I should — to utilize my newly acquired voscibulary utilize my newly acquired voscibulary to the source of the second of the of a Country Priest, is not on the sched-ule; but the first two, A Man Escaped (January 17) and Pickpocket (January (January 17) and Pickpocker (January 24), are well within my comfort zone. Knowing how much some people re-vere him, I would advise all interested parties to begin at the beginning and proceed to the limits of their tolerance.

A thank-you to the several E-mail-ers who confirmed my impression that the "Dinner with the Mayor" entry on the chalkboard calendar in *State and Mum* does indeed magically shift positions. I guess the question now is whether there can be any explanation for this little sleight-of-hand other than the ignominious one of dealing from the bottom of the deck.

I was misinformed, as opposed t just making it up out of my own head, that O Brother, Where Art Thou? would



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be opening "wide" on my week off. (Forsooth O Brother, where art thou?) I hope it hasn't been too troublesome to track down.

MOVIE LISTINGS

All reviews are by Duncan Shepherd, Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed

All the Pretty Horses — From the

Cormac McCarthy novel, a post-WWII cowboy movie, not quite a pureburry. A western, a little like The lit-La Country. A sexumptions Penedope Crus), but not a lost. And it is, whatever its constitution, more than director Billy Bob Thornton can chew. The opening stretch, in which a dispossessed Texas rancher and his faithful saleksik drift arrows the Rio Grande looking for work on a batenial south of the border read, picking up for part of the way a tag along teenager with a big hat, big horse and big gun, is teisurely and enjoyable. notwithstanding some ominous tremors of artiness. The horses are, as advertised, good-looking; and Matt Damon and Henr Thomas look good in the saddle. But with the coming of the forbidden romance (the noblewoman and the hired hand, or, to lift the title of an old Gary Cooper vehicle, the cowboy and the lady), and the going into

and getting out of a hellhole penitentiary, the storytelling becomes always, choppy, perfunctory, baze-bines, aslf running headlong toward a deadline. Word has it that the movie underwent heavy oldting. That word is easy to believe. Lucas Black, Ruben Blades, Bruce Den. 2000.

**(reservo YALLEY 18, DALAMO* 12, GROSSHOW YALLEY 18, DALAMO*). REY 16: TOWN SQUARE 14)

Autituus – Peter Howit's computer thriller, with Rsup Phillippe, Bachael Leigh Cook, Claire Fortini, Tim Robbins, Gabriel Leigh Cook, Claire Fortini, Tim Robbins, Gabriel Leigh Cook, Claire Fortini, Tim Robbins, Gabriel Leigh Cook, Gabriel Leigh

Babotto's Foost - Gabriel Axel's film, Rabotte's Foast — Gabriel Acel's film, from a story by lask Dimens, treats of two spirasterly sisters devoted to Good Works on the Justand Coast near the and of the last century, of how they came to have a French maid, and of how the maid, after fourteen years of gratuious service, came to cook them us wall dure français to cook them us wall dure français to commemorate their father's hundredth with the work to recommend their father's hundredth with the such the roces merconal swinfeld of commemorate their father's hundreght birthday and her own personal winfall of fortune. The storytelling during the 'how' but and turns for help to an intrusive and overly necessary natrator. Biforeby you, and turns for help to an intrusive and overly necessary natrator. Biforeby you through all of hat, pelent yof time to swish through all of hat, pelent yof time to swish for cinematic works shorter than feature-length. But the feats tiself and the buildup to it are ample research for toughting it out, the person of bars of Christian charits and then epent their action in an afterglow of Christian guilt they have no dea, once they come to hist, of it, what per se it to an available reliable to the charity of the c and consumption of the various drinks and dishes may even have some socially redeeming value — for viewers on diets, say, or on Burger King dining budgets — in much the way that pornography is contended to have for certain other kinds of people. As our data on that sort of issu is imprecise, the point must remain moot. Stephane Audran, Jarl Kulle. 1987. ** (LA PALOMA. 1/14. 7 P.M.)

Reach 1850w - Christopher Guest's gallery of caricatures of the people at and around the Gittilous Marflower Kennel Club Dog Show from; yet disappointing, or in other words no as furny achia overprated in the reviews, (if gives reviewers a chance to be furny; in turn, by passing along the jokes). The so-called "mechanisms of the control of the control freedom of the control of the control. The de-queues interview bits, more convenience. to merit enthronement as a formula. The de-graves intervise bits, more convenience than necessity, are simply an easy way (a little dash to wise over marriant) to the convenience of the convenience of the without the trouble ed constracting serviscable scenes and situations. At the same time, or rather ad different times, the hand held sciences is prey to behind documentary film crew would ever gain access—and subtom the responsibility of selecting, an angle, setting up a composition, etc. It is a rebeller to the con-composition, etc. It is a rebeller up the vields more excuses than results. The cast members — Eugene Levy, Catherine

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O'Hara, Michael McKean, John Michael Higgins, Michael Hitchcock, Parker Posey, Jennifer Coolidge, Jane Lynch, Bob Balaban, Fred Willard, Jim Piddock, Guest Balaban, Fred Willard, Jim Priddock, Gueshinself, several of whom were also in fourfinan — are well in tune with the semi-improvisatory comic style, though not free from the occasional overreaching clinker, special gold star, each, to O'Hara as a small-town Norwich owner whose ensive sexual history is forever catching with her; to Willard as the ex-jock TV nmentator whose speech is never ceded by thought (Joe Garagiola, on the minster telecasts, would be the ous model); to Piddock as Willard's laced British straight man; and to at for his Carolinian drawl and his uset for his Carolinian drawl and his ning gait alongside his prize bloodhound at not for his out-of-character striloquism). The dogs themselves are cotded little room to roam, little space to etch. That, too, is disappointing, 2000.

Buth Fillot - Huffy and forgettable bit of BIDY EIROR — Flutly and forgettable bit of uplit about an unlikely lad in Margaret That her's England, who drips out of the load boxing club, drops in on the all-girl ballet class that converses in the same gyrn, and proves himself Inot to the untrained eve, which might concede his potential as a dog dancer, but rather to the Schreiber of the state of th

Carousel — Ferenc Mohar's fantasy, I diam, has been Americanized (a lot of corn, plus Shirles fones, and Gordon Ma. Raci. Hammersteined ("When you walk through a storm, hold your head up walk through a storm, hold your head up high...", and Hollywoodbood (lighter-than-air color, broader than-barn screen), and it endures tather well ("Walk on through the wind, walk on through the rain..."). (breefed by Henry King, 1986. *** MUSEUM OF PHOTOGRAPHIC

1/12 AND 13.7 P.M.I

y (an Optimists' Club bumper Who knows what the tide could but in the lengths he will go to sa



Thursday, January 11 7:00 pm "Topper" (1937) Norman Z. McLeod Friday, January 12 & Saturday, January 13 7:00 pm "Carousel" (1956) Henry King

played by Tom Hanks, or Forrest Gump on bennies), and then well over an hour of redulinentary Bohomo Cruso-time of the Common Cruso-time of the Common Cruso-time from leaves, cracking excounts with a rock a receipe for rapid boredom), before the hero nadaes his way bosk to critication a wiser nadae his way bosk to critication as wiser to the clock. When the player of time to the book to the clock of the player to the clock. Zernekia, The special plane crash perhaps seems specially played to the clock. Zernekia, The special plane crash probabed a perhaps the crash probabed a perhaps the crash probabed as a special plane crash probabed as the probability of the common crash probabed as the probability of the common crash probabed as the probability of the crash probabed as the crash probability of the crash probabed as the crash probabel as the crash probabel as the crash probability of the crash probab worth II, but the rest — in fact the plane crash included — is spendthrift self-indulgence. With Helen Hunt, Nick Searcy, Chris Noth, Lari White. 2000.

* (CARMEL MOUNTAIN, OREMA STAR GALAXY, CHEMA STAR 10, CHEMA STAR 13. CHERAMA 6, DEL MAR RIGHLANDS, FASHION VALEY 18, FLOWER HILL CINEMAS. GROSSMONT CENTER: GROSSMONT TROLLEY: HAZARD CENTER 7: LA COSTA 6; LA JOLLA 12:

Charile's Angols — The overhaul of the late-Seventies IV series is, in essence, M.L.2 plus T&A. The Mission: Impossible element comes clear in the opening sequence when, by and by, the Steadicam gives up roving

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PLAZA 14: WIEGAND PLAZA

the aisles of an airborne jettiner and settles down in front of an African-garbed LL Cool J. Moo after a self-referrential grumble about the in-flight entertainment (T.J. Hooker, the Movie "Another one from an old TV show — I hate that!"), peels off a computer-generated mask to expe Sarrymore! You know right then and there Barrymore! You know right then and there it's going to be that kind of movie. To give it its due, it accomplishes pretty much everything it set out to accomplish. The chicks kick butt, dodge bullets (running up the walls in Matrix fashion to do so), dish out double-entenders (to the mailman: You can just stick things in my dot?, revoid cleasure, peaks in subtities when they desire privacy, never break a sweat. And their soll-device tougue, not control to the south of the sout "You can just stick things in my dot") nonterminist, a nonissue. On the plus side Cameron Daza does a couple of high-spirited and low-inhibitioned dances. In Sill Murray, Sam Roskwell, Kelly Lynch; directed by McG (no first name, only tha

"STARTLING! SCORES DECISIVELY!"

"GRIPPING!"

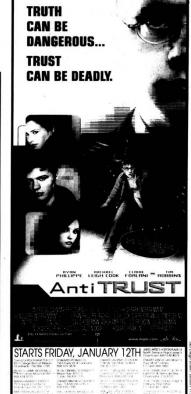
fragment of a last name). 2000.

• (GASLAMP 15)

Chocolat — Another art-house food film: an agnostic chocolate-maker opens her Little Shop of Temptations during the Lenten fast. Director Lase Hallstrom follows his discreet pro-choice propaganda (The Cider House Rules) with a smug, complacent, liberal-minded broadside against the sumeness, complacency, and against the smugness, complacency, and narrow-mindedness of a French-Catholinarrow-mindedness of a French-Catholis provincial village circa 1959. The motley international cast adds to the air of unreality: some do French accents; some don't: Juliette Binoche does one naturally Johnny Depp does an Irish. With Lena Olin, Alfred Molina, Carrie-Anne Moss.

* (FASHION VALLEY 18: LA JOLLA VILLAGE: MISSION VALLEY 20)

Crouching Tigor, Hidden Bragon — Ang Lee's hommage to the martial-arts fairy tales of his heritage, especially perhaps to the splendrous period pieces of King Hu, is a beautiful bore. The costumes, the sets, the a beautiful bore. The constumes, the sets, the success, the secreey, the wide-screen photography, the mature leading lady, the China-doll ingelnue — beautiful. The talky kerpt, the uninflected unpunctuated narrative line — a bore. And athough Role with the Devil may have proven that Lee can handle action, it did not prove he could not prove he could not prove he could not good to the combatants of the combatants on it is like something credible and compelling of light scenes in which the combatants go at it like



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MOVIES

Peter Pan. Nor does this one prove it. We might have noped that the act of nommag the ancient milieu, and the self-copicious mythicality would render the action more acceptable, more "aesthetic," than that of John Woo burlesque. They only render it more remote, more effect, more affected and anemic. The effects of lying, spinnin, dancing up walls, skipping across water, dancing up walls, skipping across water, hovering in treetops, etc., are technically well done (yawn), and they sometimes, if only fleetingly, rise to the exalted plane of "dreamlike." "Soporific" would better describe the remainder of the times. Michelle Yeoh, Chow Yun Fat, Zhang Ziyi, Michelle Yeoh, Chow Yun Fat, Zhang Ziyi, :
Chang Chen, 2000.
** CARREL MOITHIN: CHERAMA 6: FLOWER
HILL CHEMAS, GROSSMONT CENTER:
HILLOREST CHEMAS; OCEANSIDE 16: PALM
PROMINADE 24: PARROWY PLAZA 18: RANCHO
DEL REY 18: TOWN SQUARE! TOWN SQUARE!

Dark Days — Illuminating documentary shot in suitably sooty black-and-white, about homeless squatters in a New York subway tunnel. (Shades of the cannibalisti Undergrounders in the cult British borrot lilm, Raw Meat, alk'a Douth Line.) The sense of subterrancan space and spatial relationships is a bit vague, but the camera is well at home in close quarters. Directed by Marc Singer. 2000.





Double Take — Comedy of switched identities, starring Eddie Griffin and Orlando Jones, directed by George Gallo. (GAMBEL MOUTAIN: CHINDAN STAR GALAYY: CHINDAN STAR 13: CHINDAN VALLEY 20: OCEANSIDE 16: PALM VALLEY 20; OCEANSIDE 16; PALM
PROMENADE 24; PARKWAY PLAZA 18;
POWAY 10; RANCHO DEL REY 16; SANTEE
DRIVE IN: SWEETWATER 9; TOWN SQUARE 14;
WIEGAND PLAZA: FROM 1/12)

movie, deek but slow, buckles under such modern excess as computers, hard rock, wisecracks, and one of those endless endings. With Christopher Plummer, in Capacita, and many properties of the properties of the

Dude, Where's My Car? — Youth comedy starring Ashton Kutcher and Sea William Scott, directed by Daniel Leiner. (CINEMA STAR 10: CINEMA STAR 13: Dracula 2000 — Resurrection again! Writer-director Patrick Lussier, under the writes develop Partick Linder; under the important or flow. Cerven, has some promiser of the Cortex, in the some promiser of the CoOL; *a" by one who should know, does not register on camera univariability in mirrors, speaking of which, is used against him in a clever trap (a gimms hitmous away in flashback. And invisibility in mirrors, speaking of which, is used against him in a clever trap (a gimms hitmous away in flashback. And trace identity and explanation of his allergy intended. Drazula himself, also, a bitter discappromittent as hydroger indeed. Drazula himself, also, a bitter discappromittent as flow planted IV soapmousts, which is the control of the cross and to high planted IV soapmouster, and the control of the control (CINEMA STAR 10: CINEMA STAR 13: CINERAMA 6. DEL MAR HEJELANDS; FASHON VALLEY 18; GASLAMP 15: GROSSMONT TROLLEY: MSSSION VALLEY 20: OCCAMSIDE 16 PALM PROMENOE 24: PARKWAY PLAZA 18: POWAY 10; RANCHO DEL REY 16)

Promet 20, 800-800 EU, 107-10 Drugons and Pragions — Inventile jame of Good vs. Evil (as Milton Bradle) might part it. Reg 50 to 10), set ma. Medical attratoyland populated by mages and communes, a subservening empress, a work of the company of t

Dr. Souss' How the Grinch Stole Christmas — A major ouch. The kiddle-lit holiday homily — "Maybe Christmas doesn't come from a store! Maybe Christmas perhaps means a little bin more" — illustrated in theme park sets an

4 BEST PICTURE

costumes (rodenty snouts on all the citizens of Whoville save the little heroine, Taylor Momsen, and Christine Baranski). Jim Carrey, as the hairy green Scrooge-cum-Sasquatch, is under so much makeup he might as well be voicing a carroon. Directed by Ron Howard. 2000.

by Ron Howard. 2000.

● (GASLAMP 15; GROSSMONT TROLLEY; PALM PROMENADE 24; PARKWAY PLAZA 18)

The Emperor's New Groove
Animated adventure about a self-absorbe
South American monarch (David Spude,
irritating even when only a voice) who is
enlighteningly transformed into a llama.

MONE WINNOWN, Chicago Tribano

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BER GRANT SHOW WHEN THE BASE AS A TO A STATE OF THE OWNER OWNER OF THE OWNER Made in the latter-day Disney style— brassy, sasy, myopically—modern—and on the latter-day accelerated production schedule: thus the simplified graphics and limited cast of characters. With the voice of John Geodman, Eartha Kits, and Patish. 200. — (ZAMEST, MICHAELES, CEMEST, 1981—10). — (ZAMEST, MICHAELES, CEMEST, 1981—10). — (ZAMEST, MICHAELES, CEMEST, 1981—10). — (ZAMEST, MICHAELES, CEMEST, 1981—10).

Frin Brockovich - Ostensibly this has to

do with a factual water-contamination case not unlike that of A Civil Action, But more not unise that or A CHO ACTION. But more centrally and essentially, it has to do with Julia Roberts's hitherto unnoticed boobs, which are pushed up, pressed together, and popped out — where did these come from? — in an assortment of streetwalker outfits which the financially strapped hermine sees no reason to modify 71 hinsi. I look nice) 'simply because the is handed a charity job as law office gefer. The case—the movie—n all about her, and contaminated water. Her personal problems. Her augments and mosts: Her out aga. Her compassion. Her deficiation, Proceedings of the process of the con-traction of the contract of the con-traction of the con-plex configure worth. And ob yes, a bears speciating her backs. All of which will no requiring her backs. All of which will no requiring her backs. All of which will no the contraction of the contraction of the con-traction of the contraction of the con-traction of the contraction of the con-traction of the con-tr heroine sees no reason to modify ("I think who wants only to identify with the protagonist and to sook up the vicarious flatters, Albert Finney, as the obligatory anterior to sook up the vicarious flatters, Albert Finney, as the obligatory anterior to the consequence of the other case, is bumulatingly subordinated to follows: humblingly subordinated to follow

The Family Man — The male (and Hollywood) counterpart to Me Myself I, an alternative-reality switcheroo whereby a driven careerist, through the intervention alternative reality awitcherous whereby a diverse careeris, though the intervention of which are considered as a support of the control of th not the least of which circumstances are it trials and tribulations of having to act opposite the hey-look at-me antics of the self-anomed center of the universe, Nicolas Cage. With Don Cheadle and Jeremy Piven; directed by Brett Ratner, 2000. 2008.

** (CARMEL MOUNTAIN, CINEMA STAR GALAY),
CINEMA STAR 13: DEL MAR HIGHLANDS.
//ASHION VALLEY JIS GROSSMONT CENTER:
HAZARO CENTER? (1.4 COSTA 6: 14 JOLIA 12:
MISSION VALLEY 30: OCCANSIDE 16: PALM
PROMENADE 24: PARKAWAY PLAZA 18:
POWAY 10; RANCHO DEL REY 16: SOUTH BAY





DRIVE IN: SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; WIEGAND PLAZA) Finding Forrester — Gus Van Sant, reverting to the vein of Good Will Hunt

reverting to the vein of Good Will Hunting goes all soft and squishy (don't be fooled the scruffy surface) with the tall tale of another youthful genius, a black high-school atthier and closet littérateur (diffident newcomer Rob Brown) who finds a mentor in an irascible old recluse (Sean Connery) shut inside a Bronx (Sean Conney) shut inside a Bross brownstone — He author of 'the great 20th-century noved' before he sant into of March 20th Century noved' before he sant into operation of the state of the sant into the sant int

SQUARE 14)

The House of Mirth — Reviewed this issue. With Gillian Anderson, Eric Stoltz, Dan Aykroyd, Anthony LaPaglia, and Laura Linney; written and directed by Terence Dance.

*** ILA JOLLA VILLAGE, FROM 1/121

Molena — Summer of '42, Italian Style. A boy's first crush: on a hip-swinging, head-turning Sicilian war widow. An ogler's delight, but tasteless, tedious, and ultimately pretentious. With Monica Bellucci and Giuseppe Sulfaro, written and directed by Giuseppe Tornatore. 2000 • (HILLCREST CINEMAS)

A Man Escaped — Robert Breson's sprittualistic prison escape morie is based on the axtual experience of a French Resistance fighter, captured by the Nation. Become the place however, or Breson's bowed beaded camerawork. What was we have its the hero's Namada-sib Easthorn and puts to use his make-hit escape implements, and the mose amounts escape implements, and the mose amounts human bands raft. With I rancois Leterizet. 1957.

★★★ (SAN DIEGO MUSEUM OF ART, 1/17, 7 P.M.)

Moet the Parents — A bad to worse Most the Parents — A had to worse seekend for a mile name named Tocker (100 Il need several sets of fingers and here count up the utterance of that name), who accompanies he prospective finance in whose accompanies he prospective mother-onemen, including the prospective mother-in-law, streadly fade into the woodwork, as dilatention certical personament, more councy, had wold, personament, complaint with the control of the prospective complaint in the birty. With Ten Dole, Bibtle Danner, Deep Wilson, director bir 1,50 (eds.), 2001.

* OLA MOTION PLAZA 1.1 (VOGAT)

Man of Home — Olds (rabbased, dewy sevel solute to the Nasy's first "colored")

deep vest devel — a lacker floohimms offers.

To put a tocarrier, a lacker floohimms offers,

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differs when unsolded rat a Visual of a C&W

preferred size. Scarr moment underwater,

And Caba Gooding, Its., plays the lead with a Rosiation sign moved enthreason.

Size solution of the lacker of the deep companies of the lacker of the George Tillman, 12, 2000.

* (SSS, MOP 15)

Miss Congeniality — Miss Ingratiation, for sure. Sandra Bullock (who produced, too) plays a mo-of-the-guos PBI agent who goes undercover as a beauty contestant. The character howls in protest; it's the actress who worms and wheedles. Michael Caine has his moment as the gar Pogmalion who makes her over. So does





2000. ● (CARMEL MOUNTAIN; CINEMA STAR GALAXY; CINEMA STAR 10; CINEMA STAR 13; DEL MAR HIGHLANDS; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER: HAZARD CENTER 7: GRUSSMONT CENTER: MACARD CENTER ?; LA JOLLA 12, MSSIGN VALLEY 20; OCEANSIDE 16: PARKWAY PLAZA 18: POWAY 10; SANTEC DRIVE IN: SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; WEGAND PLAZA)

O Brother, Where Art Thou? — A road comedy, "based upon The Odyssey by Homer," about three chain gang fugitives in Depression-cra Mississippi, (The title, should you need reminding, comes from Presson Sturges's Sullivan's Travets: the proposed title for a "menningful film by a refractory Hollywood contract director, whose subsequent ouest to get in touch whose subsequent ouest to get in touch whose subsequent ouest to get in touch retractory Hollywood contract unextor, whose subsequent quest to get in touch with the Common Man lands him on a Southern chain gang.] While the humor is as broad as the Coen brothers ever have allowed (i.e., Raising Arizona), it is equally as bright and as funny. No one in American as bright and as lunny. No one in American cinema, past or present, write statier, tangier dialogue than loel and Ethan Coen; and the script is studded with well-turned gags that could stand alongside any textbook samples from the pages of Preston Sturges, Jules Furthman, Ben Hecht, (The nitwit fugitives enter inevitably into a whoput-you-in-charge dispute. The rebellious one says, "I vote for Yours Truly." The



besieged leader responds, "Well, I vote for Yours Truly." The swing voter, looking uncertainly from one to the other, puzzling out the politic choice, says, "I'm with you fellers." I And the Coens show ther, as they showed already in The Hudsucker Proxy, showed already in The Hudisicker Proxy, that if you take the four-letter words out of their vocabulary they will not be handicapped in the slightest. Also comparable to Hudisicker, or more exactly comparable to the metamorphosis of Tim Robbins therein, is the loosening-up and warming-up of George Clooney into a flexible and a palatable actor, flourishing in

Fri. Sun. (1:10, 2:30) 4:25, 5:40, 7:10, 8:20, 9:55, 10:55, Mon. (12:00, 1:10, 2:30) 4:25, 5:710, 8:20, 9:55, Tue. Thu, (1:30, 2:34, 5:5, 5:40) 7:10, 8:20, 9:55, \$-40, 7:10, 8:20, 9:55, \$-40, Tue. Thu. (1:30, 4:20, 7:20, 9:40, Tue. Thu. (1:30, 4:20, 7:20, 9:40)

UA Horton Plaza 14

AIA Morton Plaza 14

57: Hermin Plaza 19

Antitude (Nr. 13) Fig. The 1053, 123, 400,
Antitude (Nr. 13) Fig. The 1054, 123, 400,
Antitude (Nr. 13) Fig. The 1054, 1054, 1054,
Antitude (Nr. 13) Fig. The 1054, 1054,
Antitude (Nr. 13) Fig. The 1054, 1054,
Antitude (Nr. 13) Fig. The 1104,
Antitude (Nr. 13

McGill, fond of the four-dollar, as opposed to four-interest. "Miller and "Diffureates", and bypersensitive about his hair every waiting moment: ("My hair"; is the first thing from his lips when started from elegy) — even his grooming routine with a time from the his grooming routine with a time from the hair from The fig. Lebowsti. And his grooming routine with a time from the hair from The fig. Lebowsti. And his grooming routine with a time from the grooming outline with a time from the grooming with his comb, is a reductational as it elegant. Iturture, as the second of the exages, no of course an old rehable in a Case mone, the the verdation in the cust

is the writer-director (of Eye of God) and sometime bit-player, Tim Blake Nelson, whose expressions of open-mounted and cross-eyed stupidity, as the slowest of the trio, form the soldiest thematic link to the Coen brothers' previous effort, Lebweski. In spite of the preponderance of the evidence (the Farrelly brothers, Adam Sandler, et al.) it is not necessary for a comedy (the Farrelly brothers, Adam Sandler, et al.), it is not necessary for a comedy about stupidity to be stupid itself. Not unless it is content to be unfunny and hypocritical in the bargain. The Coens have become the keenest observers of American boobery since the departure — right around the time in which O dreiner is set — of Ring Lardner. With John Goodman, Holly Hunter. 2000. ★★★ (FASHION VALLEY 18. GROSSMONT CENTER: LA JOLLA VILLAGE) 102 Dalmatians - Plus assorted other

102 Datamettaene — Plus assorted other breeds, plus one loquacious parrot, plus a rehabilitated (not for long) Cruella De Vil ("Please, call me Ella"). A higgledy-piggledy incoherent mess, busy enough and loud enough to distract the little ones, and dismay the bigger. Glenn Close, loan Gruffudd, Alice Evans, Gerard Depardieu; directed by Kevin Lima, 2000. ● (CINEMA STAR 13; GROSSMONT TROLLEY; HARBOR DRIVE IN; PARKWAY PLAZA 18; VOGUE)

Proof of LIP — American Instage in the clutches of fallen Marisis money grabing generalis in the mythol Latin American nation of Tecala. It all might have been more bearable from the hostester will be not been more bearable from the hostester will be not been more bearable from the hostester will be not been more bearable from the hostester will be not been the swellen, fluttened, pink jurnted lips, bet Coopmain hando of braided students for fluttened to be the fluttened to be the fluttened to foremostly to look fetching - such that the

Ruth the campy option, Caine the straight-fixed.) And the case is rounded off with the facility results of the case is rounded off with the facility will be only too happy to set aside principles in the interest of profiler. Philip kerney from the profiler in seven years, shot in a most, model by blue-green, is right in low with the culturally stanctioned evoica of his Henry and June and The Univocarable Lightness of Being, And as proof of his highindedness he holds back the necrophilia mindedness ne nous back the necroping the traday — Kate Winslet supplying the body — as a last-minute reward for the waver's commitment and endurance. losquin Phoenix, Billie Whitelaw. 2000.

(HILLCREST CINEMAS)

Rifff - Reviewed this issue. With Jean ais, Carl Mohner, Marie Sabouret, Robert Manuel, and "Perlo Vita" (Jules Dassin): directed by Jules Dassin, 1955. *** (KEN, 1/12 THROUGH 18)

Rushmere — Ten comedy for growings, but not for squares, about an assortment of odtablas comming of one another, nor odtablas comming of one another, nor stated active private shoot called Rushmer Academy. The central addball will not remain at the shool for the duration, starting out on "sadden-death academic probation," trust of the state of the duration of the committee of the committee of the called another than the called the committee of the called the committee of the called the call Calligraphy Caub, founder of the Fray and Seed Club, popymous director of the Max Fischer Players, etc., etc.), and soon having to pursue his calling as a theatrical entrepreneur (an adaptation of Serpico, a Viernam War re-enactment complete with care plugs and safety glasses under each seat) on the plebeian surroundings of Grover in the plebeian surroundings of Grover Cleveland High. There is always the danger, when piling oddness upon oddness, of appearing to be doing it solely for effect, solely as a stunt, and director Wes



more than a mere crush but perhaps a little less than Famour fou. Unhappily, the school's leading benefactor (a restrained Bill Murray) develops a thing for her, too, and although no closer to her in age, even if closer in height, the gains the inside track as a full-fledged adult. When (or if) you catch a full-neeged adult. When (or if) you cate, yournelf wishing the boy would notice the nice Asian girl his own age at Grover. Cleveland, you will realize with mild amazement that these oddballs have come alive as human beings. Mason Gamble, Seymour Cassel, Brian Cox. 1998. * * (SAN DIEGO PUBLIC LIBRARY, 1/16. 6 P.M.)

Save the Last Dance — Interracial teen

Thomas, directed by Thomas Carter. (CARMER, MOUNTAIR, CHEMAS STAR 10; CHEMAS STAR 10; CHEMAS STAR 10; CHEMAS STAR 10; CHEMAS CHE

State and Rish — Hollywood film crewinvades as deepy little busg in rural Vermont. (The whatchould on the streets is real invades, mercileans any Martian body statcher; switter discussed mercileans any Martian body statcher; switter discussed David Martian body statcher; is written discussed David Martin, who complet all his characters, natives and language, with a Phiercenspace printin, repetitions, sudder variations, Sobié of the physics from transition, William H. May 1 yeard in precision of Martin's carltinassible compression of Martin's Carltinassible compressible compression of Martin's Car better than others. Yet the ship-in-a-bottle precision of Mamet's craftsmanship come through regardleps. Maybe all the more so when an actor fulpibles and stumbles. Mamet dishes out plenty of waspish comments on the filmmaking fraternity ("What's an Associate Producer credit!"

continuous on the unimaxing neteriors continuous on the unimaxing neteriors. This what you give to your secretary instead of a raise?, though the tone remains codificacided between years in the value of a raise? The properties of the properties o

Thirtoon Days — Dramatization Cuban Missile Crisis, with Kevin C STATE OF THE STATE HAZARD CENTER 7: LA COSTA 6: LA JOLLA 12: MISSION VALLEY 20: OCEANSIDE 16; PALM

Traffic - Reviewed this issue. With Traffie — Reviewed this issue. With Mishad Douglas, Calperine Zet-Jones, Benicio Del Toro, Don Cheadle, Luis Gurman, and Mispael Ferrer; directed by Steven Sodethergh.

**JCAMMI, MONTANE, CHEMAN STAR 3D.

CHEMAN STAR 32, FASHION WALLEY JR. FLOWER HILL CHEMAN, GOSSOMON CENTRE, HAZARD CENTRE 7, LA COSTA 6, LA JOLLA 12, MISSION WALLEY JOLD CHEMANSHIP 18, PARM.

VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16: TOWN SQUARE 14: UA HORTON PLAZA 14)

Unbrushable — M. Night Symmlan's concre to The Sixth Sense, a lark at a follow in the district Sense, a lark at the tofilow in the district Sense, a lark at the way to a mandatory Surprise Ending, At drive him to event the sense of the sen

MOVIE SHOWTIMES 2:307 4.75 5.15, 240, 4.80, 10.10. Mar. 11.270, 100. 2201 4.85 5.15, 240, 4.80, 10.10. Mar. 11.270, 100. 2201 4.85, 5.80, 5.80, 10.10. Mar. 11.270, 100. 2201 4.85, 5.80, 5.80, 6.80 fac. The Child. 230, 4.85, 5.80, 5.80 fac. The Child. 230, 4.85, 5.80, 5.80 fac. 10.10.

Call 444-FILM or the theater for missing information. Bargain showtimes are in parenthesis.

CENTRAL CLAIREMONT

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STOR (CARREMONT

TOWN SQUARE

T

DOWNTOWN Gaslamp 15

LA JOLLA

Cove 7730 Grand Avenue (858-459-5404) State and Main (8) Fri. 4:30e7-00, 9:30; Sat. Mon. 2:00, 4:30, 7:00, 9:30. Tue. Thu. 4:30, 7:00, 9:30.

Garden Cabaret University Towne Centre Mall (619-295-422) Closed for the season

La Jolla 12 La Jolla 12

8057 Villa La Italia Drive (858-558-224)
Save the Last Dance (PC-13): Double Take
(PG-13): Britisen Days (PC-13): Anditivat
(PG-13): Finding Forrester (PC-13): Traffic
(PG-13): The Family Man
(E): All the Perkly Horses (PC-13): Miss
Congeniality (PC-13): The Family Man
(Ed-14): May 16-13: Dy What Women Want

La Jolla Village Cinemas 879 Villa La Jolla Drive (858-453-7831) O Brother, Where Art Thou? (PG-13); Chocolat: The House of Mirth: Billy Elliot

Mira Mesa Stadium 18

MISSION VALLEY

AISSION VALLEY
Fashion Valley 18
202 Fran Road (RS-58-22)
Antitrous (HS-1) Save the Last Dance
(HS-1) Double Take (HS-1) Robertee
(HS-1) Robertee
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(HS-1) Double Cast (HS-1) Robertee
(HS-1) Double Cast (HS-1) Robertee
(HS-1) Double (HS-1) Robertee

Hazard Center

2310 Hazard Center Drive (619-291-2777)
CAST Away (PG-13) Fri.-Thu. 1250 (430)
7.05, 10:10; The Family Man (PG-13)
Fri.-Thu. 1:10 (4:10) 7:15, 10:05; Miss Congeniality (PG-13) Fri.-Thu. 1:20, 2:30 (5:00)
7:30, 10:20; Save the Last Dance (PG-13)
Fri.-Thu. 1:20, 2:35 (5:10) 7:45, 10:25; Thirteen Days (PG-13) Fri.-Thu. 1:00 (4:15) 7:20.

Mission Valley 20 Antibust (RC) JiS Sew the Last Dance (RC 13), David Last Dance (RC 13), Double Take (RC 13), Thirteen Days (RC 13), Finding For Sew (RC 13), Thirteen Days (RC 13), Finding Forrester (RC 13), Finding Forrester (RC 13), Finding Forrester (RC 13), Maiss (RC 13), Finding Forrester (RC 13), Finding Forrester (RC 13), Finding Forrest (RC 13), Findin

STATE UNIVERSITY

STATE UNIVERSITY
Clinerams 6 Theatres
5831 University Avenue (619-287-8990)
Cat Away (70: 13) Fr. Sun. (100, 385)
7.00, 935; Mon. (130, 385) 7.00, 9-30.
Tue: Thu. (490) 7.00, 950; Croung Tiger,
Hidden Dragon (70: 13) Fr. Sun. (215) 5.90.
Fr. Tue: Thu. (490) 7.00, 950; Croung Tiger,
Hidden Dragon (70: 13) Fr. Sun. (215) 5.90.
Fr. Tue: Thu. (300) 7.00, (305) Double Take
(70: 13) Fr. Sun. (115, 3, 30) 5.45; 8.00. (91); Mon. (115), 7.00; 545; 8.00. (91); Tue: Thu. don. (1:15, 3:30) 5:45, 8:00, 9:55; Tur. Thu. 5:101 8:00, 9:35; Dude, Where's My Car? PG 1:11 Fn. Thu. 9:15; The Emperor's New Groove (G.) Fn. Mon. (1:30) 4:15, 7:05; Tur. Thu. (4:15) 7:05; Save the Last Dance (PG-13) Fr. Sun. (143) 4: 30, 7:15, 9:45; Mon (1:45) 4: 30, 7:15, 9:40; Tue. Thu. (4:30) 7:15, 9:40; Dracula 2000 (R) Fr. Sun. (2:00) 4:45, 7:25, 9:35; Mon. (2:00) 4:45, 7:25, 9:30; Tue. Thu. (4:45) 7:25, 9:30

Ken 4061 Adom: Avenue (619-281-3909) Rifff (Not Rated) Fri. 4.30, 7:00, 9:30; Sat. Mon. 2:00, 4:30, 7:00, 9:30; Tue. Thu. 4:30, 7:00, 9:30, Dark Days, Thursday

UPTOWN Hillcrest Cinemas

Hillcrest Cinemas
39.65 Fith Arms (18)-299-2100
Crouching Tiger, Hidden Dragon (18):131
11:130-1215; 415.500, 70.0, 743, 945, 50
10:25-34. Mon. (11:30) 130, 215, 415, 500, 70.0
11:35, 200, 70.75, 848, 10:25, Mallera (18)
141, 500, 70.0, 755, 848, 10:25, Mallera (18)
141, 500, 70.0, 955, 541. Mon. (12:00)
125, 430, 72.0, 955, 541. Mon. (12:00)
725, 430, 72.0, 955, Tuc.-Thu (222) 450, 70.0, 950.
Tuc.-Thu (145) 430, 710, 950, 700 Can
Count on Me (18) 141, 1203 144, 270, 100, 950.
Count on Me (18) 141, 1203 144, 270, 100, 950.

Sat. Mon. (11:20) 2:05, 4:40, 7:20, 10:00; Tue: Thu. (2:05) 4:40, 7:20, 10:00

Museum of Photographic Arts

kitchen, for example, appears to be the adorable post-Plankinnew wy that the adorable post-Plankinnew wy that the alexes of her research extend past the knackles as the brushes sway the trans-alternative and antidote as the modificance in-law, suffi she is peremptorily sent back to the States to scrape together the ransom and is never heard from again. Russell Crowe, as the pro-loss hostage negotiator crowe, as they no bom hostage negotiator or in other words a pro-hosen regotiator, or in other words a pro-hosen regotiator, matches his character's purported expertise

or in other words a pro boner negotiator, matches his character's purported expertise with a most becoming and befitting modesty. And director Taylor Hackford marshals some acceptable action — a long time coming — in the crisply co-ordinated raid on the guerrilla stronghold, David Morse, David Caruso. 2000.

F (FASHION VALLEY 18; OCEANSIDE 16; UA

Quille — A middle-brow mulling of the issues of free expression and censorship, with the Marquis de Sade as the bone of contention. (Present-day application warmly invited.) The movie does not try to

warmly invited.) The movie does not try to deep literature's potential damage to weak minds—at least to the extent that a slobbering resident of the loony bin might mistake a work of fiction for an instruction manual—thought it does frave a well of quaintness ("Venus mound," "pikestaff," and the like) over the grosser verbaff," and the like) over the grosser verbaff," and the like to the grosser verbaff, and the like to the grosser was the excesser of the Divine Marquis (if not

excesses of the Divine Marquis (if not totally cazay, at least pun-crazy). It predictably makes great play of the real sadium of the new "alenial" at Atznerion Asylum – a man who appears P.O.'d that he missed out on the Inquisition — as distinct from the imaginary sadium of his most infamous immate. (Geoffrey Rush and Michael Caine play the Marquis and alteriats, respectively, as if auditioning for

HORTON PLAZA 14)

Reuben H. Fleet Science Center Wolves: Wild California

EAST COUNTY Parkway Plaza 18

EL CAJON

467 Parkson Float (167-461-1450)
102 Dalmatians (167-461-1450)
102 Dalmatians (167-140-1150, 230),
500), All the Pretty Mones (167-13)
17-17b., 7-26, 1900, Antitrust (167-13)
17-17b., 17-106, 12-20, 230, 230, 240, 240,
17-17b., 17-18b., 3456) nu. (11:50, 2:30,

(104). The Empiror's New Groov (1):

Family Man (1941) Fig. Thu. (104, 43):
240, 1035; Hoding Forester (1941)
240, 1036; Hoding Forester (1941)
240, 1040; Hoding Forester (1941)
240, Hoding Forester (

Rancho San Diego Stadium 15 2951 Jamasha Read (619-660-3460) Call theater for program information LA MESA

Grossmont Center 10 Theatres 5500 Grossmont Center Drive (619-465-7100) Cast Away (PG-13) Fri.-Mon. (1:00) 4:15, 7:20, 10:25; Tue.-Thu. (1:00, 4:15) 7:20, 10:25;

Crouching Tiger, Hidden Dragon (PG-1) 50, 7-45, 10:35; Tuc. Thu. (2:05, 4 0:35; **Double Take** (PG-13) Fri.-S

35.1 (19.5.) Double Take (19.1.) 13 Fm. Son. 155.1 (19.5.) Shoot (11.20). 155.1 (19.5.) Shoot (11.20). 155.1 (19.5.) Shoot (11.20). 155.1 (19.5.) Shoot (12.0.) Shoot (12.

Grossmont Trolley 8 Cinemas

5333 Fletcher Parkway (619-466-1401)
102 Dalmatians (G) Fri. Sun. (1:15), Mon.
11:00. 1:13); Tue. Thu. (1:15); All the Pretty
Horses (PG: 13)-Fri. Sun. (1:10) 4:10, 7:00,
9:55. Mon. (1:10), 1:151-4:10, 7:00, 9:30;
Jue. Thu. (1:35-4:10) 7:00, 9:30; Antitrust . Thu. (135;3-10) 290, 9-30; Antitrust 140 Fri. San. (200) 430, 7:25, 9-40; Tue. Thi 30, 141:30, 2:00) 4:30, 7:25, 9-40; Tue. Thi 30, 14:30, 7:25, 9-40; Cast Away (PK-13) Sun. (1:20) 4:25, 7:30, 10:20, Mon. (1:26, 3:15, 10:05; Tue. Thu. (1:20, 4:25) 7:15 30; Dr. Seuss' How the Grinch Stole

man, Dr. Servick Two, the Corrich Stele Christman (16): 15: soin (14): 12: Soin 11.15.1 (3): 42: 30. tee: The (1.54, 4.20); 11.15.1 (3): 42: 30. tee: The (1.54, 4.20); 11.15.1 (3): 42: 30. tee: The (1.54, 4.20); 13.15.1 (3): 40. 30. 30. 30. 30. 30. 30. 30. 30. Since, The (3.36, 3.00): 73.5, 240; The The (1.56, 3.05, 3.00): 70. 50. 10. 50. The The (1.56, 3.05, 3.00): 70. 50. 10. 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.05, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.05, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50. The (1.56, 3.00) 50. The (1.56, 3.00): 70. 50 Sweetwater 9 Theatres
Road (619-474-8571)

SANTEE

Santee Drive In 10990 Woodside Avenue (619-448-7447) Vertical Limit and Double Take; Miss Con-geniality (PG-13) and What Women Want

Shand Street, Chula Vista (619-687-PLM)
Save the Last Dance (PG-13), Double Take
(PG-13), Thirteen Days (PG-13), Easter
Miss Congeniality (PG-13), Cast Away
(PG-13), Dracula 2000, What Women
Want (PG-13); The Emperor's New Grove
(G), Dude, Where's My Car? Palm Promenade 24

Cinema Star Chula Vista 10

SOUTH BAY

CHULA VISTA

dispersed aribbly little delayed-reaction titters. Every individual viewer must find his own fun. This is not, to reiterate, a tere comedy for teens; not a flattering likeness; not a pattern for imitation. Newcomer Jason Schwartzman, very earnest and joyless, vaguely Stanley Tucci-esque in his resemblance to a chisel, is a marvelous

resembance to a criser, is a marvelous discovery as the hero, who, in addition to (or as part of) his extracurricular activities, develops a bit of a thing for a two-inchestaller, British-accented, widowed first-grade teacher (Olivia Williams), a thing that's

Palm Promenade 2.4

70 Demony Roud, Sun Diego 1856-558-2067

Double Take (PG-13), Thirteen Days

Pol-13), Taffer (R., Couching Tiger, Hid
Lawy (PG-13), Dracolla 2000, What

Women Want (PG-13), Diese Where's My

Car? (PG-13), The Emperor's New Groove

(PG-13), Dungeons and Dragens, Dr.

Sous' How the Grinds Sale Christma. CARLSBAD

Rancho Del Rey 16

IMPERIAL REACH South Bay Drive In

Save the Last Dance (PG-11) and What Women Want (PG-13), Dracula 2000 and Vertical Limit (PG-13), Miss Congeniality (PG-13) and The Family Man NATIONAL CITY

Harbor Drive In Mnd and D. Nottonal City (619-477-1392) The Emperor's New Groove (G) and 102 Dalmatians (G)

1930 Swermatire Road (1914-61-8871) Araltitust (RCI 3) Fri. Mont. (1930-420, 71.5, 9.35 Tec. Thu. (4.20 71.5, 9.35. Cast Away (RC-13) Fri. Mont. (190. 3.55) Top. 255. Tec. Thu. (555) 700, 9.35. Double Take (1930-51) Tec. Thu. (1930-52) Tec. Thu. (1930-53) Tec. Thu. (1930-53) Tec. Thu. (1930-54) Tec. Thu. (1930-74) Tec. Thu.

Congeniality (PGT1) Fri. Mon. (2:30):515. 815.19.90. Tue. Thu. (5:15):815.10.90. Save the Last Dance (PC1-13) Fri. Mon. (2:30): 4:50, 2:40, 10.25; Tue. Thu. (4:50):7-40, 10.25; Thirteen Days (PC1-3) Fri. Mon. (1:10):415. 7:05, 1005. Tue. Thu. (4:15):205, 1005. Dracola, 2:200. Bit Fri. Thu. 9:30, 1005. Women Warld (N:-13) Fri. Mon. (1:40):430. 7:205.9506 (Er.-Thu. (4:40):7.20, 7.20).

NORTH INLAND

BONSALL

Cinema Star Galaxy 6 Double Take (PG 13) Thirteen Days (PG 13) Miss Congenially (PG 13). The Family Man. Cast Away (PG 13). What Women Want (PG 13).

La Costa 6 Cinemas

Thirteen Days 174 134 Finding Forrester 194 134 Traffic (8) The Family Man Cast Away 184 134 What Women Want 194 13

CARMEL MOUNTAIN

1000 Almo (11 th 2-20 th 18 -225), 1000 Almo (11 th 2-20 th 18 -225), 1000 Almo (11 th 12 th 20 th 18 -225), 1000 Almo (12 th 18

Fri. Mon. (1:00) 4²15, 7:15, 10:15; Tue: Thu. (1:00, 4:15) 7:15, 10:15; **What Women Want** (PG: 13) Fri. Sun. (1:40) 5:05, 7:35, 10:20; Mon. (1:00), 1:40; 5:05, 7:35, 10:20; Tue: Thu (1:40, 5:05) 7:35, 10:20. Tue: Thu

ESCONDIDO

Carousel Cinema 6 1868 East Valley Parkway Call theater for program i

POWAY Poway 10 Cinemas

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JMS Pomy Road (#88 ods 1923)

Antituts (19, 13), Save the Last Dance

(19, 13), Crouching Tiger, Hidden

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Dragon (19, 13), Craffic (18, 14), Miss Congeniality (19, 13), Dude, Where's My Car?

(19, 13), The Samily Man, Cast Away

RAMONA

Ramona Twin Cinemas 6.26 Main Street (760 / 89 - 177) Cast Away (15: 13) Fri. 7 (00, Sat. Mos. 1 (0), 7 (0) Tue, Thu. 7 (0) The Emperor's New

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OCEANSIDE

Cinema Star Mission Marketplace 13 Mission Avenue Leding Busiesura and Minosen Avenue, Schombel (200 Ber 1991). Antitrast IVs. 13), Save the Last Dance (VS. 13), Double Take IVs. 13). Thirteen Days IVs. 13, Traffic IR. Miss Congenial-IVs. 13, Dracula 2000, What Women VS. 13, Dracula 2000, What Women Want IVs. 131. The Emperor's New Groove Vs. 1, Dude, Where's My Car7, 102 Dalma-tums, VJ.

It is the server to the common of the 190 ST Antitust IN-15. Save the Last Dance IN-15. Double Take IN-15. Thirteen Days IN-15. Finding Forrester IN-15. Crouching Tiger, Hidden Dragon IN-15. Traffic III. All the Pretty Horses IN-15. Miss Congeniality IN-15. The Family Attra-Cost Away IN-15. Dracels 2000. What Women Want IN-15. The Emperor's New Croover IN-2004 2000. When's My Car's IN-15. Vertical Limit IN-15. Proof of Life

over, any silliness. And in truth, the grip of ower, any silliness. And in truth, the grip of the movie depends far less on narrative propulsion than on atmospheric muck. (At least, that is, until the psychic visions of the suspected superhero assume the place of the ghostly apparitions in The Sixth Seme.) That might explain why this movie is a bit That might explain why this movie is a bit less gripping than its predecessor, though not less unusual. Bruce Willis is again along for the ride, dragging his foot and enjoying not a single minute of it. With Samuel L. Jackson, Robin Wright Penn, and Spencer Teat Clark 2000. * * (PALM PROMENADE 24; UA HORTON

the upper slopes of K2, where three survivors of an aborted climb are saled up in a bottomless crevasse. The clock is ticking — thirty-six hours to painful death by pulmonary edema — and a Wage of Feer ingredient is added to the rescuers knapsacks in the form of three canisters of nitro: one false step and KA-BOOM nitro one false step and KA-BOOM. (Someone at base camp points out the folly of risking six lives to save three, and he is not sought out at tale's en when he could have said "I told you so.") The movie at least passes the family test something that can be sat through without undue wear and the area of the updately and the stickinam. The suspense mechanisms are well-oiled, and the setting and statustins inspire director in the setting and statustins inspire director. Martin Campbell to a higher-than overrage level of compositional solidity, the better to record an angle of accent or depth of alyss. Somehow, though, mountain climbing requires the composition of the co ★★ (GROSSMONT TROLLEY: MOSSION VALLEY 20: OCCANSIOE 16: PAIM PROMENADE 24: PARKWAY PLAZA 18: RAMONA TWIN: RANCHO DEL REY 16: SANTEL DRIVE IN: SOUTH BAY DRIVE IN: TOWN SQUARE 14: UA HORTON PLAZA 14)

What Women Want — The battle of the What Women Want — The battle of the sexes, rigged for the distalf side. A male chauvinist ad exec (Mel Gibson, cranked up a few notches) receives a job for electricity and, miraculously, the consequent power to hear women's thoughts. After a bumpy period of adjustment, he settles. comfortably into the role of enemy agent, using his new found power for his own advantage, scoring major points with the women around him for his elementary mughts into their poyche. Eventually he makes the leap to the insight that women are people, too, I ong, dragge, serious minded, midds embarrasing coineds.

You Can Count on Mo - A rarefier

You Can Count on Me — A rarefued chamber piece for a small-town single morn, her pensive little boy, her normadic no-account brother (their parents, as we're shown in a childhood prologue, were killed in an auto accident, and there's a distribution of who filled that role afterwards), her soft-mannered hard-assed new boss at the bank, and a rekindided indecisive fore. The complaint of the now took at the substantial relations of the best should be blometown—it is smallness and narrowness—could easily to turned against the movie as a whole, but our department of the blometown and the blometown and the blometown substantial blom rements instead of in Scenes and Acts fragments instead of in scenes and Acts, and who is prone to dump an unfair share of the workload onto his musical selection Bach, Loretta Lynn, a whole heap of Seve Earle, Laura Linney (linked on the soundtrack with Loretta Lynn for no apparent reason except the sameness of heir names) emerges as a kind of thesp Annie Oakley, quick on the trigger and a dead shot, challenging Meryl Streep's record for cramming the most acting into the smallest spaces. Mark Ruffalo, while well-versed in the ways of the slacker ("li-torally, man"), is less persuasive as the harebrained brother, held back by his generation Erik Estradaisms, and, throug

persnickety bank manager deficient ii People Skills), Rory Culkin, Jon Tenn

for something else to do." The menu is a holdover from the previous owner, and Mis James plans to print a new one soon to reflect the changes she's made. For instance, she's added patties — the addictive Jamaican snack of dough pockets stuffed with warmly seasoned meat or vegetables.

All entries come in two sizes regular and large. Regular is large, so large must mean family size. Many entries come with deliciously seasoned with right of plantains, and all come with rice and only the study of the size of off-fried plantains, and all come with rice and peas, plus a green salad with a bottled dressing of your choice or else steamed callaloo. But I'd bet-ter do some explaining about these sides, so you won't be looking for something you're not going o get. In Caribbean patois, "peas" doesn't mean English (green) peas, it refers to any sort of legume in local use — for instance, pigeon peas ("ganga peas") in Trinidad, or red kidney beans in lamaica. We're used to the "complete protein" combination of separate scoops of rice and beans from Mexican restaurants, but in the Caribbean,

It's backy there was no nearby traffic at the moment when I first spotted Island Spice; jammed on the brakes, backed up 20 feet, took a clover look and asniff, A white wood-frame building with its sunny small patio overflowing with a salt-and-pepper crowd, a reggee beat thumping through the air, the aroms of allspice and woodsmoke wafting into the street, it seemed like a replica of my frontite famician restaurant in Trinfalda (V'e neere been

Jamaica, but Jamaicans have spread through-ut the British West Indies.) Inside the restaurant

ined island, and you're 10m Hanks on the eeach, surveying the surrounding ocean. Except you won't have to bash up coconuts for sustenance: This is-and includes an alcove of shelves laden with Caribbean bottled marinades, hot sauces, savories,

Caribbean bottled marinades, hot sauces, savories, sodas, and strong soaps for sale, while another frond-painted vista frames the open kitchen where the fine aroman originate.

100 Marina Savories of the sa

for something else to do." The menu is a holdover

oramic mural turns all four walls into a palm ned island, and you're Tom Hanks on the beach

> of sugar cooked in oil, which lends both color and a touch of sweetness to its fellow ingredients. In Jamaica, a little allspice (which tastes like a combination of cloves and nummer) flavors the

maintained of discourse of thomogod flavores of misture, too, You can opt for white rice instead, but I can't imagine why you'd want to. And if there are two of you, one of you may choose the perfectly normal salad, and should go for the callaboo. Callaboo as the dark-green foliage of the turn should go for the callaboo. Callaboo is the dark-green foliage of the turn should you for the callaboo. Callaboo as the dark-green foliage of the turn should be called the callaboo callaboo as the dark-green foliage of the turn should be called the callaboo callaboo and the callaboo and the callaboo callaboo and the calla ska, reggae, ragga, or dancehall lyric that cele-brates a foodstuff.) At Island Spice, shredded callaloo leaves mingle with sliced carrots and shredded cabbage in a West Indian classic in-

spired by the Chinese settlers' chow mein. lerk is the best-known Jamaican entrée — a

Jamaican Thyme

RESTAURANTS



legacy of the Arawak Indians who originally pop legacy of the Arawak Indians who originally pop-ulated the island they called Xamaca. At their beachside grills, the Arawaks probably smoldered fragrant green wood from the native allspice trees. Later, the French named this version of barbecue

Later, the French named this version of barbecue into more of you may lead took up oceanfrom barbecuing, the French nick-and the other present of the presen a mixture. The one thing you can't get is jerk for breakfast — the first batch isn't ready until 11:00 a.m., and the second batch comes out at 2:00 p.m. To eat Jamaican, you better mind Jamaican time. But don't overlook other less-famed delights

Island Spice

2820 Market (29th Avenue), Grant Hill 619-702-9309

days, lunch/dinner 11:00 a.m. to 8:00 p.m (or until sunset in summer); Sundays to 6:00 p.m. PRICES: Breakfasts \$5:50 to \$12; lunch and ntrées \$7 to \$10.

NEED TO KNOW: Location is on overpass of nue; use 25th or 30th Avenue to reach Market Tiny parking lot, ample street parking out beware the long red bus stop. No jerk until ole for freshest food, widest selection (or call ble for freshest food, widest selection (or call ahead to have take-out ready for pick-up). No alcohol yet. Restaurant hours are partly lamaican time: the longer the day (or the more patrons waiting), the later they stay open. WHAT THE STARS MEAN:

- (None) Poor to satisfactor
 Good
 Yery Good
 Excellent
 Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

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on this menu. Oxtal stew, a wonderful dish when it's chilly out (or when it isn't), is distinctly different from Euror by anker versions), thas a dark, rich gray with a touch of sweetness from the 'browning' carmel. surrounding big, tender hunks of oxtail — lots of meat on dem bones. A mixture of curry goast and chicken has bone-in mixture of curry goast and chicken has bone-in the control of the control of



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vinegary bottled red Q sauce Early risers (not me. alas) who show up at Island Spice by

national breakfast of Jamaics: well-seanoned salt cod mixed with ackee, a yellow fruit trans-planted from Africs that cooked looks and tastes rather like scram-beled eggs. For several years, the U.S. banned its import because it is poisonous when raw, but the food police finally realized that nobody buys ackee unless they already know what to do with it. Now it speal again, and you can get it if you really want (but you must try, try, and try). it you must try, try, and try). Ms. James goes to a Caribbean food importer in L.A. to buy canned ackee since, she says, it tastes about the same as it does cooked fresh, and it's easier to here is "run dung" (run-down), salt mackerel cooked in coconut milk with onion, scallion, thy

milk with onion, scallion, thyme, and spices. (One of these days I really must get up before noon!) Jamaican rum is world-fa-mous but, ironically, you can't

Solana Beach (858) 259-0666

get any alcohol here, at least un-til Ms. James gets her Façore licens. (She's working on it.) There are plenty of interesting soft drinks, though: Jamaican ginger beer re-sembles ginger ale with real, powerful ginger in it; Ting is grapefruit sods; and champagne grapefruit sods; and champagne kola is more like a cream sods than a Coke or Pepsi. Chartreuse-ydlow pineapple soda is refreshing; too, although I doubt any pineap-ple ever came near it. There's also canned Irish Moss, a sweet, white beverage thickened with seaweed (caraseepma) and mysterious. (carageenan) and mysterious "roots" that reportedly help to up one's manliness. Fresh-made (a laborious process), it's like a light milk shake — but the canned product calls for a spoon rather than a straw.

Along with adding beer and cocktails, Ms. James plans to buy four more umbrella ta-bles for the patio and is

especially on weekends. (She promises later evening hours during the spring and summer.) Right now, for two hours before closing time, local Jamaicans line up to get take-out. I've found it best to show up as early as possible, since many dishes sell out well before closing. Ansell out well before closing. An-other tactic, if you're stuck in an office, is to phone a half hour or an hour ahead, ask what they've got in the kitchen, and

IS THE THE END OF FARGO'S? While Island Spice expands, we may be seeing the last days to ca-sually drop in at the popular Fargo's BBQ (winner of" ican Food" in the Reader's Best of 2000 issue). "I've been doing this for ten years, and I'm tired," says owner/chef Elaine Williams.

from that than from walk-ins."
Hearing this, we hastened to Fargo's (6171 Imperial Averuse, at 61st, in the Trolley Stop strip mall) to order almost everything Mrs. Williams was ready to cook that evening. Already, soups are nearly extinct, and the menu lists several items that are menu lists several items that are only available by special order: jerked pork, jerked chicken wings, salt fish and ackee, and several

salt fish and ackee, and several vegetable dishes.

Mrs. Williams's style proves close to home cooking. The Jamaican dishes all come with excellent rice and peas, a vegetable, and a chewy, dry white disc of a flour dumpling that helps quench any fires. Helps reference and free the second of the cooking that the second of the second of the cooking that the second of the second your hair starts to smoke.) A whole fish comes steamed in a savory mixture of sliced rec peppers and onions, sauced with their mingled natural juices.

little dasheen (speckled blue taro root) and small golden flour-dumplings the size of rigatoni. Curry goat has bone-in hunks of an adult animal in a thick, aromatic sauce. The other side of the menu offers American-style barbecue (pork ribs, beef, short ribs, chicken, links) that, at least where were the har, at least when we were there, was charcoal-cooked (like jerk) rather than smoked Southern-style (There are smoker-ovens in th estaurant, but they were idle.

The barbecue sauce is tomatored, smooth, and tangy,

"I'm closing for three days
starting tomorrow," Mrs.
Williams said on New Year's
Eve, "and after that! don't know.
may reopen as is or just take
phone orders for take-out and
coatering." The doors at Fargo
will still be open, but they won't
estill be open, but they won't
estill be open, but they won't
estill be open, but they won't be swinging — so if you love Fargo's food, be sure to phone before you go: 619-262-0201.





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Everything's Real in Oceanside

"I'll give you part of my chicken-fried if you'll split a 101 Burger — plus I'll throw in a cup of chili."

FORK

Onto the patty of her "101 Burger." The one with the secret sauce. She es her first big bite. "Oh, baby. Brat's a breal burger,"

"Oh, laby, Ben's a breal burger," she mumbles.
"Everything's real in Oceanside," says this lady at a counter seat next to us. "Coenside's the nearest thing to Indiana." The same of the s

She orders up a grilled cheese sandwich with a green salad to go (\$4.75). "And first time I came in here, I ordered their turkey dinner [with cranberry

and dinner roll, \$6.23], and the turkey was fresh-cared it was literally as it he Mon cooked it a thorne.

All this is going on in the doller if a sting-plant of the sting burgers and fries since 1928 for travelers of the leg-command of the sting of

rental. An upgrade. Forty-two bucks for the day. But the burl wood on

fORD for the day, But the buft wood on the dash sure gave as lack), We'd glo-Spanish accessors lived, at Rancho Guajeme in Vista, Us, and a zillion other people. Curla's suddenly the says, "Oh look! The 10 Cafe! This is where the Greyhound bus used to stop in the '408. Right outside. Pop always told me about it. He said everybody learned out the windows to small the burgers and longed to get off:

"Du ling thin to it paylong the Cafe to the control of the control of

low, intimate, clean with white walls and black-and-white linoleum tiles on the floor and brown booths and green Formica tables, an old-style jukebox (with new-style prices — three tunes for a buck), and dozens of photos of old Oceanside on the walls. "Folks ready to order!" Kristy's waiting with her order pad. We're sitting in the "new" part. The lean-to they saided on in 1937. Carls's think-ing chillburger ("open-faced burger topped with American cheese and our fresh chill; chopped onions, french fries, \$5.25"). It's breakfast all day here, so even though it's late lunchtime, I've got a craving for their chicken-fried steak and two eggs (with home files and English muffine or tosts. \$6.45"). The part of the "101 Burger" with the "secret state." "Here's the deal. 1 say. "I'll give you part of my chicken-fried if you'll split a 101 Burger — plus II throwin ac up of chil [\$2.50.5].

Burger — plus I'll throw in a cup of chili [\$2.50]."
"You mean I wait all my life to eat this burger my pop told me about and I have to deal with you on what burger I get?" she says. But she orders the 101. Plus an iced tea (\$1.25). I get a large glass of Coke (\$1.25).

of Coke (\$1.25).
When we get the food and chow in, I remind her of the deal. "Fuggeddit!" Carla snark, head down. "This:, .mine!" Huh. Must be that secret sauce, Finally she tears off a corner for me. Mrm. That sauce... I'd genes Thousand Island! Mayo! Sweet mustard! A real corne-on. But I have my own work cut out. The crumbed chicken-fried steak is lost under an ocean of creamy sausage-

gray, Lumps of assuage float across the surface. The taste is porky, chickeny... and then there's the home fries. Bly thick ekinned, tasty, I ordered my, eggs over easy, with mufflins. Muffins come crisp and the surface of the child of the surface of the child on them." The consect of the child on them." asys Catha, relenting, "It's abarp. Tex. Mex." She's right. It kicks the eggs into life.

"We go through 15 galicos of that child every week, any this gay, coming out from the back. Turns out 150 pounds of turkey breast a week in summer."

Do you know if the Greyhound ever stopped outside here? "asy Carla. "Oh sure." says John. He points to a photo on the wall. Two kids in diapers. "That's me and David Ramon. The other crastino Occanada gay. Sort of related to the Rancho Guajome crowd."

Carla sits up. "You too!" And away they go.

Rancho Guajome crowd."

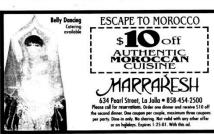
Carla sits up. "You too?" And away they go.
Seems they're descended from two brothers way back when California was changing hands. Soon they're off around the walls, pointing to old pix.
Rellies. I feed a dollar bill into the jukebox. Press "Splish Splash," "Land of 1000 Dances," and
"Mack the Knife." Steal a few of Carla's big, juicy
fries. Settle in. This could take a while.

The Place: 101 Café, 631 South Coast Highway, Oceanside (760-722-5220,

The Profest: 101 (after 51) south Coast regiment, Octamine (160-122-56).

Profest: Two Profest grows the Profest grows the Standard grows the Profest grows the Standard grows the Profest grows the Standard grows with home Prince, 54:25; ABC (woredde, bason, and these contect), 56:25; bricets and growy with home Prince, 54:25; ABC (woredde, bason, and these contect), 56:25; bricken-fried stack and been egg. 56:49; Old breedvary, on gilled but with charges, 52:35; brinnermade child cup, 51:36; browl, 53:50; browl, 53

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"If we give a gold to a Sangiovese which is maybe 20 percent Zinfandel, we're sending the wrong message to the winemaker."

Years ago, when Jack Jaeger looked at what was then San Pasqual Vineyards, he envi-sioned a Southern California version of Napa's V. Sattui, a winery noted for its bounti-ful deli cases and idyllic picnic grounds. He

under your company travelers bound for the Wild Animal Park stoping off and lunching amid the splendor of the San Pasqual Valley.

Today, Thomas laegar Vineyards has come and gone. The property is named Orfila Vineyards after its new owner, and the tasting room—featuring a smattering of the tasting room—featuring a smattering of theses, bread, and sausages—much of the space has been devoted to a more standard retail lineup. The shelves are lined with grape seeds and olive oils, vinegars, gourmet condiments, T-shirts, books, and glasswire. The floor space is dotted to lumberaided to the property of the space is dotted to the space is do books, and glassware. The floor space is dotted with stacks of cardboard cases offering a broad array of wines: besides the Viognier, Syrah, Mer-lot, and Sangiovese, upon which general manager/winemaker Leon Santoro is staking his manager/winemaker Leon Santoro is staking his wineyard's reputation. I find a couple of Rhone-style blends. Riesling. Muscat Canneli, Zufnandello, Ambassador's Reserve Chardonnay, Coastal Chardonnay, and Coastal Gewirztaminer. And though it's not on the floor, though the open country of the control of the

grapes. Santoro has enjoyed considerable success with Santoro has enjoyed considerable success with his estate vineyards. That, combined with his desire to establish a good reputation for the region, makes me wonder why he brings in so many grapes from elsewhere to release under the Orfila label. "I learned a lot from Robert Mondavi," he explains, "watching him as a colleague. Robert usually tried to have [some wines under his] control, but the believed that if there are better grapes grown on the moon, you make a good long-term contract. That's what I do for Pinot

Noir and Chardonnay, and that's what I just did for Zinfandel." The Pinot and Chardonnay come from San Luis Obispo; the Zinfandel, from Cu-camonga. "Having 50 percent of the production under your control makes kind of a security blan-ket. Then with the leases, I can

explore other possibilities with wines I love to make." He has been fortunate in ob-

taining such leases, using connections he established before

CICKONA

In went into the relative exite of San Diego County. "I send wine Tom down her to the salf [at the Vineyards in San Luis Obisyo] is a uper-pre-mium grower. They sell to liveriers like! Chalone. If they were not friends, they probably would not sell to us. [People] want to brag that they sell to the top wineries in California, not the While the related vinerals serve as a security.

While the estate vineyards serve as a security blanket as far as total control is concerned, the Northern California leases act as something of a safety net with regard to the scourge of the South Coast, the Pierce's disease-bearing glassy-winged sharpshooter. For years, Tony and Sue Godfrey's Fallbrook vineyard has provided the winery with grapes for Merlot and other varietals. But, says Santoro, "Tony is pretty much out of the busigrapes for Merlot and other varietals. But, says Santoro, "Tony is pretty much out of the business now. The last couple of years, he got hit very hard by Pierce's disease. He lost vines every year, and he did not replace them. Lused to get as much as 90 to 100 tons from Tony, this year, I think I, got 8, 10 tons at the most. It used to be that 90 percent of the Merlot was from Fallbrook and 10 percent was from our vineyard. Now it's the other way around. Fortunately, we had [the] foresight" to plant enough estate Merlot to maintain

Oduction.

Pierce's has long been a problem at the estate vineyards as well, thanks to the riparian-dwelling blue-green sharpshooter,



which Santoro has not been able to eliminate.
"I know that some vineyards in Napa Valley have gone as far as pulling vegetation in riparian areas, which is extremely difficult. You have to work with Fish and Game, the Department of Wildlife — you have to be extremely sensi-tive to the environment." So, when vines die, tive to the environment." So, when vines die, he replants — about 5 percent per year. But the glassy winged sharpshooter is less discriminate in its host plants, and a far more deadly carrier. "The glassy-winged sharpshooter worries me a lot," he admits. "We have seen it since 1996, but fortunately, it's been one here, one there" — no multigenerational colonies. Besides securing the advermentioned least secting the advermentioned least secting the advermentioned least securing the different carrier in fulian, which we could put into vincyards. Slowly, I will develop an alternative source for Mertol."

source for Merlot In the mountime, he presses on with his big four estate wines, trying to overcome the geographical stigms of a county without much in the way of an established industry. He enters competitions whenever possible — blind tastings ensure freedon from prequice— and has beating of the Convictio Cal-Italia, there to market his Sangiovese.

It has been a bumpy road, and not just because of his locale. "In my opinion, Sangiovese is having an identity problem — what is a good Sangiovese! I was in San Francisco at the Cal-basing or the control of the converse of the control of th In the meantime, he presses on with his big

Rancho Bernardo Bernardo Ctr. Drive to Avena Place (858) 451-2070

not good for the category." He liked some, in-cluding Swanson, "but think [the winemaker] puts a for Golement in!," which presents a dif-ferent danger to the varietal.
"I was on a (Sangiovese) panel with the Or-ange County Wine Competition, and I made the case with the other judges not to give golds. The wines were very good wines, but they were not Sangiovese. If you slug 15 percent of Cabernet into the wine, you're changing it radically, It makes a bigger wine, a better red wine, but it's not makes a bigger wine, a better red wine, but it's not Sangiovese. [Sangiovese is] a light-to-medium body wine; that's the varietal. The argument I

body wine; that's the varietal. The argument I made was, if we give a gold to a Sangiovese which is maybe 20 percent Zinfandel, we're sending the wrong message to the winermaken. The same state of the same stat concentration and depth and is full of plummy, dark-fruit flavors.)

Santoro's first serious wine job was at the Santoro's first serious wine job was at the Cabernet Mesca of Stag's Leap, and he can't get the varietal out of his blood. *Right now, there is only one dream that remains unlimited. Cabernet grows near the winery, and it may show itself to be a workable varietal for the colder climes of Julian. *Just this morning, I was looking at temperatures in Ramona and Julian vis a lovi Napa. I might take a risk on Cabernet —five, maybe for acrees. *B

LISTINGS

latest information available for a mid-range entrée. Inexpensive: below \$10; moderate: \$10 to \$19; expensive: \$20 to \$24; very expensive: more than \$25. Please call restaurants in advance for

NORTH COASTAL

CAPE SEVILLA CARESBAD 2000 For Fox Coff Carthed Village Drivey, not provided to the Company of the Coff Carthed Village Drivey, and pleasant Does postula for precision for green georgeometric Marke will warm post georgeometric Marke will warm post georgeometric Marke will warm post georgeometric Company of the Company o

nightly, Low to moderate.

DEL MAR PEZZA 211 15th Street,
Del Mar, 828-481 40084. Hyou've branch
about, deraund about, or were heard
you'de about, or were merely
curious about New York pizza, the best
coal practitioner is now in Del Mar
complete with New York manners. The
hot sandwiches are good, but the pizza
is in a lesgue by itself. The secret lies in
the crust. Lasape and stuffed eggplant
also available as well as cannoil for
desert. Open daily. Low.

EPAZOTE SOUTHWEST RESTAINED HAVE APPLIANDED HA EPAZOTE SOUTHWEST RESTAU-

Road, Del Mar, 858-259-8128. Nouvelle Victnamere cuitaine in prepared here that is freih, light, delicate. But the por-tion are mail and two people should order there entries for a satisfactory perial rolls, lemon grass chicken, soft-shelled crab, vegetarian rolls, and char-proided pork dowl here. The vine last includes 40 items. Fast service and ac-thetic surroundings. Closed Monday, their control of the control of the con-day to Sunday. Low to moderner. Log of the control of the control of the con-day to Sunday. Low to moderner.

oay to sunday. Low to moderate.

NEIMANS 300 Carlsbad Village Drive (corner of Carlsbad Boulevard, Carlsbad, 760-729-4131. The peaked dining room has been refurbished and looks like a circular country inn. All-you-caneat buffet brunch with all-you-caneat buffet brunch with all-you-can-drink champagne, mimosa, orange juice, and coffee. Traditional offerings include fried chicken. Daily, 9:30 a.m. to 2:00 p.m. Expensive.

PACIFICA DEL MAR 1555 Camino del Mar, Del Mar Plaza, Del Mar, \$85-792-0475. Select the fresh flui þre-pared in the simplest manner and you'll do fine here. The setting and view re-main delightful and the service excel-lent. Wok items available. Open daily for lunch and dinner. Moderate to expensive.

expensive.

PARIOLI ITALIAN BISTRO 647
South Highway 101, Solana Beach,
858-755-2325. Italian dishes from evry section of Italy are prepared with
loving care in time-honored tradition.
Specialities are risotto, ravioli, leg of
lamb, duck breast, fresh fish. Charming
atmosphere with fireplace. Open daily.
Moderate.

Moderate.

PINCES DELICACIES OF THE SIA LA
Costa Spa. 2100 Costa Del Mar Boad,
Crisbad, 760-488-9111. This long-retablished and still-excellent restaurant to
located at the spa stieff, in a groups
room one flight down from the lobber,
Indiana the still control of the still control
from the lobber, I lobiter. Theremidor, and Dover sole
Ababone and Mayeland offs theft of the
Criston
Open nightly for dinner. Expensive.

large enough for two or more. For more romantic attension, take elevative upon connection and the control of th

3:00 p.m. Moderate.

TOM GIBLIN'S IRISH PUB AND
RESTAURANT 640-A Grand Avenue,
Carlsbad, 760-729-7234. Opt for Irish
rather than American dishes. Recommended are the stew, shepherd's pie,
and fish and chips. Boxty dishes added
to the menu. A brown bread, baked on
the premise, is available for takeout
daily, Low.

daily, Low.

VILLAGE MILL BREAD COMPANY
12845 El Camino Real, Carmel Valley
(Del Mar Height), 885-794-4994. Sixteen varieties of bread, all fine for sandwiches. Best bets are honey sunflower
and cinnamon swirl, which maker excellent French touat. The bread is soft
with soft crusts, children love it. Open
daily.

"Total Theory operation is "united." Accessment in the more expensive than the offerings in any squared than Diego restaurant, but if a six operation to subset in such humanity of an expension to subset in such humanity. The appetiture is at offers unique decisions. For exercise try placharia to discussions, and the six places to have been also places to have made extensions. For exercising the state of the subset of t

NORTH INLAND

ATHENS MARKET CAFE 11640
Carmel Mountain Road, between Pacliff, Theatres and Sportmant in CandMountain Plaza (close to Rancho
Bernardo) off 1-18, 888-679-2223. The
same resigns that you know and love at
more kineigh prepared here. All entires
with soup or salad. Excelent moustake,
basked chicken, main betable. Excelent
value and tasty product. Open daily.
Low.

seation and fresh fish that change daily, Simple but homes preparation, good relate. Open daily for loads and opposite the colony of the colony of opposite to colony of solutely, Low to expensive.

THE FORTUNE COOKIE 16423 THE FORTUNE COOKIE 16423 Demando, 1854-18-1958, Moderare. Solute 1879 open of the colony of the brandome, unce-ambition Chinese face of local preferences Cold Yang's creative Chinese amen has develved and Cantonace Austrica. Crowd-pleare is sourced by the BB golf and-ten-nies. Colony of the BB golf and-ten-ted of the colony of the BB golf and-ten-der of local preferences Cold Yang's creative Chinese amen has develved and Cantonace Austrica. Crowd-pleare is sourced by the BB golf and-ten-ted to the colony. The colony of the lates source, Versturenome "regulars" than know how to note can produce to the late of the colony. The colony of the solute to the colony. The colony of the solute that have vanished from the cur-cate mean. The long mean two is also for the goine's prery of servine deserts. ARRI STARUS BRUWERY CAR.

ranean influence. Open daily, Expensive. SAN DEBGO ARTISAN BAKERS 155 r South Escondido Boulevard. Escon-dido, 760-740-5963. The grains are ground daily for this wonderful Euro-pean-style bread. Every bread has dense consistency and an amazing crust. Among the best bets are the baguette.

Restaurant coupons and menus at SanDiegoReader.com

(for the genire) array of serious deserts.

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Angelo's Free dinner Ashoka 50% off lunch or dinner
Atlantis Free tiramisu Bahia Cafe Prime rib buffet \$12.95 Blue Crab Lunch for \$5.95 Bollicine Free dinner entrée Brockton Villa Restaurant Free appetizer
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Bollywood Star Grille 50% off 2nd entrée
Honey's Diner Free dessert or drink

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Jewel Box Bar & Grill 2 for 1 menu Item

Juke Joint Cafe Complimentary dessert Lahaina Beach House \$1 off appetizer OLa Mision Free margarita Lips Restaurant 50% off dinner
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moderate.

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lunch, and dinner. Lunch and dinner
menus are the same and offer foru kinds
of soup, several saleds, including grilled
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daily, Low.

daily, Low
THE BIRG NOCK CAFE 5656 La Jolla
Boulevard, 858-551-4090. Don't miss
this small cafe that serves delightful
food. Dubles are divided into small,
medium, and large plates. Try the firerange chichen, turn, ristotis, carbo cabe,
or adad. Unpresentative worth selfcing. Dinner Turnday through Sanday,
Moderate to expensive.

CAFE JAPENGO 8960 University Cen-CAPE JAPINGO 1960 University Cen-ter Lane. Aventine complex, 858-450-3355. The decor is smashing and the Pacific Kim food— with influ-ences from Jayan, China, Hawaii. Thai-ten of the Complex of the Complex hebold. Outstanding appetiers. For en-trees, try roasted duck with crispy vegi-peanut sauce. The sushi bar is one of the city's best. Please make not of the prices — if you get carried away you may be in for a large bill. Open daily:

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and stunning presentations carry the
day here. The extensive menu does park
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hangout and above convoked. Open hangout and above convoked. Open hangout and hangout through Saturday. Expensive ALA FONDA 572 La Jolia Boulevard. Bird Rock, 834–456–7171. If you're visured La Fonda Soberita's in Tijuana. If the La Fonda Soberita's in Tijuana. Official and the La Fonda Soberita's in Tijuana. Official dishes (no taock, tostada, or Mercinal dishes (no taock, tostada, or wrapped in Basana Islawa, sharing in wrapped in Basana Islawa, sharing in Romantic room with fountain. However, cooking tests to be unswern. Sometimes executions, sometimes average.

Open for dinner nightly, Moderate.
HOPSI INSTRUMENT 4553
La Jolla Village Drive (next to Macy's,
Luversity Towne. Centre),
554-587-6877. Hoppit serves the best
food of any between jot San Diego. The
same menus is served, continuously from
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premises. Open daily for bunch and disherbing and syberitic spicing.

SEY BOOM Top floor of Ia Valencia
Hotel, 1132 Prospect Street, La Jolia,
Sel-34-64-071. The stunning consuries
offers three essentials for a memorabile
time of the street of the street of the street
into talk without the interruption of
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that is a featu to the eyes as well as the
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only; two seatings Friday and Saturday

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MATTER D' 5523 La Jolla Boulevard,
858-165-2211. Two separate dising858-165-2211. Two separate disingsecons. as stegarat amblasses, and the
with the Plaza Hoofs in New York) contibulate to a fine dising experience with
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lambo or fresh fine are always outstandsing. Excellent place for large parties and
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Closed Sonday and Monday. Disners
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PARNIA COUNTRY 1/50 Research.

night. Expensive.
STAB OF INDIA (I.A JOLLA) 1000
Prospect Street, 834-459-3355. The Indian food is good. The best bet to all you-can-east buffet lunch or the Satter ordery and Sundey champsage brunch. The isundoor chickers and lumb duber en outstanding, and vegetable special-ties are recommended. Somewhat pricery. Open daily, lunch and offener; branch Saturday and Sunday. Mederate.

Moderate.

TAFENADE 76:12 Fay Avenue, La Jolla.
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restaurants in the city, it offers superb
French cooking. We are privileged to
have the famous defi noe misk! Each
dish is perfect. Lowfat, no butter or
cream used in succes. Foot tendericon,
cream used in succes. Foot tendericon,
small triumphs. Worth every penny.
Closed Monday, Lunch, Tuesday
through Friday. Dinner, Tuesday
through Friday. Dinner, Tuesday
through Stunder, Saprensive.

CLAIREMONT &

THE GOOD BGG 7947 Balbon Avenue, Kearay Meas, 838-985-4244. The menu offers ornelies, gournet pancakes, waf-Bes, and several different kinds of fris-tatas. Freshly squeezed fruit juices are svallable, and for lunch there are burg-ers, saleds, and a long it of sandwiches. Good whate here. O'pun approximately 630 a.m. to 2509 p.m. Low.

daily. Low to moderate.

NEW SELANGHAI 4601 Convoy Street,
Clairemont Meas, 835-569-4853. New
Smanghi is busy, friendly, and draws a
montly Chinese clientice, because their
Chillese Thod ion 1" Americanized.
The generous platentonomic politics, ry
the generous platential of they business, the
shrimp, the "de-fatted ports shoulder,"
the hot tripe, and the ingermious red bean
punched researt. Low to moderate.

pancake dessert. Low to moderate. SORRENTINO'S 4724 Clairement Mess Boulevard, Diane Shopping Cen-ter, 858-483-1811. Though the main restaurant has closed, Sorrentino's deli continues to offer superb pizzas and ex-cellent pastas. Open daily. Low to moderate.

moderate.
THAI HOUSE CUISINE 4225 Convey-Street, Kenry Meas 858-728-1800. Not-to be confused with Thai House in Point Loma, this attractive and well dec-orated Thai restaurant serves fine goomnet Thai specialises. Do try the Thai Boat filled with seasoft. The appetizer prepared from ground shrimp and chicken is a delight. Closed Sunday. Open Monday through Saturday for unch and dinner. Owe to be moderate.

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BALEEN Paradise Point Resort, 1404 Vacation Road (off Ingraham), Mission Bay; 858-490-6363, Very expensive. Reservations recommended. Take a lay, 834-490-450. Very espensive. Reservoices recommended the color large recommended of the color formation of Florida's famed new reserva-teraseance. Windowski trajent device the color of Florida's famed new reserva-teraseance, trajent from the paster-lage and members of given the speakers, and the color of the color of the color that the color of the color of the color to the color of the color of the color trajent and the color of the color creatures in refined renditions, includi-ing progress below Topics, and the color of the color of the color process are charmes. The wine list in to the best values further up to the process are charmes. The wine list in with better values further up the range. CALTRAIO URLAND 525 Turquests.

with better values further up the range. CHATALU GREANS 236 Troupoise Street, Pacific Beach, 83-84-6746. The interior of this Cigna ad New Orleans restaurant has navely looked better. All dimera tinched house sailed. a Cigna differs blackened prime rith, crawfish offers a blackened prime rith, crawfish doubte, and Cupun-raje chicken, fish, and pasta. Very large portions, excel-tist service. Cooled Stundey, Cepen Mon-chant of the control of the control of the product of the control of the Low moderant to expensive.

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QUITICE BAR # GBHL 5083 Sanis. Mennic Avenue, Deem Paech, et 19-22-101. Aprilled doors with a control of the property of the p

atmosphere. Open dashy, Needskan love, distance moderate. A strike and per lives of call and the control of the the master is most blacky to be present. THE VENETIAN 36-50 Voltainer Street, Loma Portal, 619-223-8197. For bar-gain hunters who like was portions and bome-sylv talian cooking, rythis farm-ily restaurant. The pitza is marvelous. For entrées, tryshrimp scampi over lin-guine or eggplant parmigiana. One din-ing room is partially outdoors. Com-plete menu to go. Open daily. Low-moderate.

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Come try our fresh sushi or non-sushi entrées prepared by Japanese chef Kitamura. HILLCREST SUSHI BAR

2 for 1 DINNER Buy one dinner entrée and receive second of equal or lesser value free! Now Serving: Lunch Buffet \$5.99 (All You Can Eat)

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\$2 FOR 1 THAI LUNCH & TWILIGHT DINNER" Dinner from 4-7 pm

☆ Dinner from 4-/ pm 20x off ENTRES! A

THAIL I - FOOD START OF CONTROL O

WORLD FAMOUR 711 Pacific Beach Drive, Pacific Beach, 834-772-3100. Lo-monthroused with the control of the monoharmonic wine, this casual restau-nant offers patio or indoor disting, Food reguestics is straightforwest—noth-fering large portions. Thirty appetizes re-stalkels in the Pac-Combination dis-ergentive. Brunch is served Saturdey and Sunday to 300 p.m. Breakles, Lunch, and dinner daily. Low to expensive.

MIDWAY. OLD TOWN &

ALISSION VALLEY
CAPE COUTES 15% En Disp. Areture, Old Town, 819-291-4895. Cafe
Copyote is a good pofe of a light besture
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care meet with Sendersen inhibitories.
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Junch and dinner. Moderate.

JACK AND GUILIO'S ITAJIAN
RESTAURANT 2991 San Diego Avemuo, OM Town, 169-294-2072. The formuo, OM Town, 169-294-2072. The formov operate lick and Guidio's. Rest best
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and with fresh, casal food. Open dealpoint and dinner; continuous service
userland. Low to upper moderate.

EAST COUNTY & STATE COLLEGE

ALPINE IDN 2225 Alpine Boulevard, Alpine, 615-445-5172. If you're a bed fower, try the Treas burger served on a Kaiser roll with steak fries. Stey with beef here, Dark interior with large booths. Very crowded for both brunch and dinner on Stundey. Early bird dim-strated by the steak of the steak of the \$7.95. Call for hours. Open daily. Lunch Monday through Saturday, during Monday through Saturday, during the steak of the steak o

ARIGATO 5575 Baltimore Drive, Suite 110, La Mesa, 619-469-3157. Here's a great bargain Japance retisurant. Among the best are the combination plates which contain seasme chicken, tempora, and gvess dumplings. The expetable and shring tempora is our-standing. Closed Sunniny. Lunch and dimens Monday through Strucky. Low. CLAIM JUMPER 5500 Gross

CLAIM JUMPER 5500 Gressmont Canter Drive Gross from Mondgemery Ward), La Mesa, 619-469-9227. The Dortions are a olarge they elicit gasys (the prime rib served weekends is 26 ounces). The food in it memorbhe, just more than any one person can eat. Among the attractions every day are the luge saled bay, barbecued chicken, riba, and turkey dianers. Open dialy; call for bours. Count on wait on weekends. Low to expeniev.

to expensive.

LA MESA OCEAN GRILLE AND
SEAFOOD MARKET 5465 Lake Murpty Boulevart, La Mesa, 619-65-1548.
Fish and seafood of good quality served
in large white cross with thug TV. Food
is served fast but it's not fast food. Fine
for quick meal or takeout. Open daily,
lauch and dinner. Low.

her quak noted of testooth. Upon deep, RAMON'S SMORE ROUSE B. R. O. 1730 Alpine Boulevard, Suite 110. Alpine, 1814-45. 1900. Inseprensive Alpine, 1814-181. Insepren

CENTRAL

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down there and vote!

TOSHI SUMH 199A El Cajon Boulevard, College Area, 619-227-3354, 19 specialty rolls — all excellent and,
premiser, but genes of sush, 19 specialty rolls — all excellent and
premiser that seats 10 at the sush bar
and holds 12 tables. The hor mushroom
pecial, the "3 of a kind roll," and the
Dinners are modestly priced, but watch
tout of rolls. Lunch. Monday through
Friday, dinners nightly, Low to upper
moderate.

moderate.

VALLEY Woodside Avenue (Mission Togge Blaubede Avenue (Mission Gage Blaubede)

Grap Blaubede Avenue (Mission Gage Blaubede)

For the Mission of t

site dishes. Low.

LUCKY STAR SEAPOOD RESTAURANT 9803 54th Street, corner of Unirestrict in K-Mart Shopping Mell.

613-225-4228. The 2222 dishes usin

is perfect for large parties or banquest.

Not to be missed we lobster sade (call

n advance to order), intermed whole

forging, and 1-14 pound lobster. Call

shead for large parties. Open daily for

dim sum and dinners. Low to upper

medicate.

AMERIAR 453 W Gigon Booleward (at Palimonna), 617-628-600, www.at-Palimonna), 617-628-600, www.at-Palimonna), 617-628-600, www.at-Palimonna), 617-628-600, www.at-Palimonna), 617-628-600,



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1999 Son Didgo Roode's Best Best Mexican - San Diego Magazine Critic's Pick 2304 San Diego Avenue (upstairs) • Old Town Reservations: (619) 220-0692

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UPTOWN

ALEX'S BROWN BAG 2400 Fifth Avephia Cheese Steak Sandwich!" Benito Guadagni (pronounced Gwa-daan-yi) has been shouting it for years. "I import the meat from New Iersey, See?" He holds up a ten-pound box of delaxe beef from Quality Foods, Carnden. New Iersey. "It's got to be aged six months. We use six-ounce slices of this meet, sautted bell peppers, onions, mushrooms, and

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per person includes 1 fb snow crab legs, French fries, com on the cob a caesar salad. Each additional pound \$6. Up to 2 fbs. per pen

SUNDAYS 4-10 PM

ALL-U-CAN-EAT RIBS \$10 Buckers of Rolling Rock \$995 Includes French Ries, combress & mid beans, Kids 12 & Funder \$3.95.

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\$695

750

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Come Enjoy Our

-

melting mozarella cheese — all on a nine-inch roll. You got to try it. No one here in San Diego comes closel* Lines of people at lunchtime believe him. of people at Runchtune believe him.

BANZAI CANTINA 3667 India Street,
619-298-6388. The menu offers
Japanes specialties as well as Mexican
dishes. Service is fast, the atmosphere is
soothing, and you may dine here at affordable prices. This place is full of surprises. Open daily. Moderate.

priss. Open daily, Moderste.

BERTRAND AT MISTER A 72 550

Fith Avenue, 12th floor, 619-129-1377.

Fith Avenue, 12th floor, 619-129-1377.

Fith Mister A 1. It's like a royal tree wide.

Fith segments are supported to the segment of the segment of

for dinner. Very expensive.

BIG CITY BAGELS 1010 University
Avenue, Hilicrest, 619-574-7878. The
big attraction consists of about nine varetices of light cream chees: vegetable,
sun-dried tomato, strawberry, and cinnamon walnut raisin. Lunch specials
available. Open daily.

available. Open daily.

BOMBAY EXOTIC CUISINE OF INDIA 3975 Fifth Avenue. Fillerest Gonmas complex, 619-288-3155. Onimiss the elegant food, the lovely settingthe loving service. Owned by the former proprietors of Monsoon. You will
find the food subtle and sophisticated.
This Indian restaurant is a blessing to
our community. All your-can-engle to
feel land, 51-98 daily. Open daily, lunch
and dinner. Low to upper moderate. and dimen. Low to upper moderate.
COTTAGE CATE 2321 Fifth Avenue
(corner of Juniper), 619-66-6021, Rusann and Polish dimense are served: exann and Polish dimense are served: exposed token kine; stuffed cabbige falso
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pose simple but pleasant surroundings,
Russian and Polish tiems as well as andwiches at Tunch. Lovely garden pato.
Open daily, Low to be moderate.

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Saturday night is Prime Rib Night at the

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Prime Rib of Beef carved to your order.

a colorful salad bar, slow-baked potatoe

and garden-fresh vegetables.

KAZUMI SUSHI 3975 Fifth Avenu assulage, on yoursh. com EV/SAN/CASO moderate Assulation and the Company of the Company to the Company of the C

MANDARIN DYNASTY 1458 Univer-MANDARIN DYNASTY 1458 University Avenue, Hillieras, 193-298-8899, A splendid place to order a feast for a large party (give all east four hours' notice), seath four hours' house, and the control of the

and dinner. Low to moderate.

PHIL'S BARBECUE 4030 Goldfinch
Street (at Washington). Mission Hills,
619-088-0559. Inexpensive. The alluring aroma of woodsmoke draws diners to this flamboyantly flaming mesquie grill. Tender chicken is the top choice, chopped pork or ribs (tasting slightly sarbailed) are popular differentiers. The

BL ZARAFE 6642 Park Bouleverd, University Heights, 413-402-1632. This towards of Heights and Heights a

handmade flavor. Low.

EXTRAORDINARY DISSERTS 29.29

Fifth Avenue, 619-294-7001. If you've
been searching for a place to have
deasert after a movie or other cultural
event. keep this deasert cafe in mind.
The baker owner prepares sensuous
cake, tarta, cookies, and all manner of
chocolais goodies. The dissert of the
cookies and offer ser
uniformly goods. The summers, the
pato is expectally charming. Please note

urday to midnight.

FFITH AND HAWTHORN 515

Hawthorn, 619-544-090. Excellent, very fresh fish and sealood dinners are too be found here. The price of the emrit of the state o

dinner. Low.

THE MISSION NORTH PARK AND
CITY BAKERY 2801-2805 University
Avenue, 619-220-8992. The two winners are breakfasts and the adjoining
abkery, especially for its Russian pecan
bread and cinnamon rolls. Lunch and
dinner offer California food with Asian
der \$10.00. Open daily. Low to
moderate.

THE PARKHOUSE EATERY 4574 THE PARKHOUSE EATERY 4574
Park Boulevard, Hilbrerst,
619-295-7275. Small house provides
charming setting for dining. Eclectic
menu is prepared with average compe-tence. You can make a meal from list of
appetizers. Open daily breakfast, lunch,
and dinner. Low to moderate.

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Williams. A friend of lieb Marley and
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Irish Mona, a sort of seaword milliabate. THE PISIM MARKET (EAN DIRIGO) 750 North Harbor Drive, San Diego, downtown, 619-222-3474. This Market's sush ib ar is one of the best, Market's sush ib ar is one of the best, and least known, in town. Disspite is lack of popularity, it's tought toget a seat here. The place is small. But persevere and you can enjoy their frenh, clean-tasting raw serfood, like y-divortail. This study ber is a place for sushi purists. Moderate.

Moderate.

CERYSTONE STEAK HOUSE 6-5.
Fifth Awmen. Geslamp, 618-232-025.
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Fifth Awmen. Geslamp, 618-232-025.
Fifth alegant there story building owth a committee to providing with a committee to provide the committee of the comm

LA GRAN TAPA 611 B Street

Li URAN IAPA 01 B SHEET 19-234-822. Here is a good spot for a 50-234-822. Here is a good spot for a cultural event. Tapas, Spanish appreir-cultural event. Tapas, Spanish appreir-ers, are prepared hot or cold, and the scalood, such as shrimp in sherry succ and fresh octopus, is always fine. Try torrilla espaniola (cold potato and egg pice) and paelit. Lively, casual atmos-phere. Open Monday through Satur-day, Low to expensive.

day, Low to expensive.

LA STRADA 702 Fifth Avenue (at Fifth and G.), 619-239-3400. The setting is lovely, but the Northern Italian food preparation may be uneven. Say with past dishes and low-priced items. Open daily for lunch and dinner, continuous service. Late hours weekends. Moderate to expensive.

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DOWNTOWN

A LA CARTE ON SIXTH AVENUE 92 A LA CARTE ON SIXTH AVENUE: 92 Sixth Avenue, 619-548-1661. This could emporium serves first rate und-wiches, soup, amil entrefe. Food the clicious and top price is 50-95. Call abead of the could be compared to the could be for Saturday orders. Best bets are admissible count-marked to the country of the country of the make a fine light meal. Closed Sunday, 11,00 a.m. to 600 p.m. Monday through Friday, Low.

HUFFMAN'S BAR-B-QUE 5039 Im-perial Avenue, 619-264-3115. Inexpen-sive. Open seven days, lunch and din-ner, to 3 am. weekends. This cafe has a huge multigenerational following. Some famous — check out their wall photos, in which Jesse Jackson and Muhammed AUSERGINE 500 4th Avenue (at Island), Gaslamp, 619-232-8100; www.aubengineon4th.com. Moderate to expensive, slightly dressy, noisy week-ruds with fould live music, You'll think aubergineon4th.com Moderate to usive, slightly dressy, noisy week-with loud live music. You'll think we stepped into a chic Manhattan in which lesse Jackson and Mulammod Ali are just two— and some not so famous. The big draw is Huffman's fablous southers soul food. Try their gravy-smothered, fried chicken served with colland green, yellow peppers, red beans, rice, and white moppingmoderated by the companies of period. Or their Louisiana Creede gumbo, thick with crab, shrimp, links, ham, and chicken. Other fine east in-clude the carlish sandwick and half pound she tips. ends with loud live music. You'll thinks you've stepped min a chic Manhattan you've stepped min a chic Manhattan tatal!— chid in Cabon Klein, no less—are weret and kiddli. It he fare is a puraling melange of Medisterranean roats, and the state of pre- and post-theater Forew Flaid presents of the state o pound rib tips.

KARL STRAUSS' OLD COLUMBIA

BREWERY AND GRILL 1157

Columbia Street (between B and C

Streets), 619-234-2739. The star attractions here are the ales and beers brewed

dishes.

BBLLA LUNA 748 Fifth Avenue,
Galamp Quarter, 619-239-3222. The
helf brings explice in Halan regional
cooking, When available, try shrimp
slad, crepe stuffed with salmon, and
daily risotto dishes. All breads baked on
premises. Best bets are grilled half
chicken or daily fresh fish. Low to
expensive.

expensive.

BLUE POINT COASTAL CUISINE
365 Fifth Avenue (at Market),
695 235 662). Keye clavy mumber
and menu—month fish and seafood—
to match. You can east appetizes the
base, but best then are nightly fish entires
or steak and crash cakes served without
of organic vegetables. A velcome addition to downtrown. Dinner only, from
500 p.m. Expensive.

5:00 p.m. Expensive.

EL COMAL 2555 Imperial Avenue,
Sherman Heights, 6:19:21:1002.3. Inexpensive. No border compromises
here—just great home-cooking from
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to expensive.

LE FONTAINNEAU Westgate Hotel.

1055. Second Avenue, Downtown.

1059. Second Avenue, Downtown.

1059. Second Avenue, Downtown.

1059. 2081-1818. Beet bets, wide salmon, beef trenderloin, rack of lambs, search

callogs and ravioli with wild mush
rooms for appetizers. Lunch, Monday

through Friday. Dinner, Monday

through Friday. Dinner, Monday

through rounds and

1050 a.m. to 2:00 p.m.

Cloued Sonday, Expensive. freshing walnut drink).

CROCE'S RESTAURANT AND JAZZ.

BAR 802 Fifth Avenue, 619-233-4355.

If you enjoy permises with doors open
to the street and nighthy jazz in the adjoining room, try Croce's. The chef prepress excellent appetiers, pasts, aalsees excellent appetiers, bash, change
seasonally. Outdoor as well as indoorseating. Nightly sazz. Jinner only,
Moderate to expensive.

Closed Sunday, Expensive.
MORTON'S OP CHICAGO 285 J
Street, downtown, 619-69-5 309. This
famous Chicago steakhouse is awanky,
in a manly way dark, chubby, laurain,
out, and louche, You go to Morton if
or great steak. Their Nebraska beefs aged
and meticulosuloy grilled to your specificacions. You can get a one and a halfing the property of the company of the company of the pixty,
randed with flavored faf. You
can also get good fish at Morton's. The
big, golden alation filler fakes to the
logs, golden alation filler fakes to Moderate to expensive.

DE MEDICAL SES 5 tiths Avenue, downtown, 619-702-7228. Eighteen new fish
and seafood dithes have been added to
the menu. The veafood chef does exceltent work, making this Italian retaurant one of the best fish houses in the
city. Open dinners only. Moderate to
expensive.

FARGO'S BAR-B-QUE 6171 Imperial Avenue, Encanto. 619-262-0201. Inex-pensive. Don't be put off by the drab can also get good fish at Morton's. The big, golden salmon fillet flakes to the fork and is moist, sweet, buttery. The

mediscer. The Golfen Hot Choudsta-Cale is exeptional. But go for the strate Expensive.

But DO Adopt Powerth Avenue.

But DO Adopt Powerth Powerth

The Statistics choosines Moderates.

MOVALE BANGSBEE 224 Fish, Avenue, Gallamp, 619-127-4000, Moderate to very expensive, often very sold; over year persister, often very sold; over year persister, often very sold; over year persister, of the sold of the sol

trast. In the value-ty-ince-gause concers are TRYTH'S CARRES TEAK MOUSE 13/55 North Harbot Drive, 619-233-1422. Six cuts of stark are wailshe, all cooked in a special broiler at 1800 degrees. The U.S. printer seeks are gold and head out on the plast except the piece of meat. Vegratheles and eight typics of postors are a la carte. Lobsept raid, fresh fish, proposition of the proposition of the proposition of the proposition of propositi

days, Call a week in advance for weekreads. Expensive. Neveror IE Streets,
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CORONADO

BINO'S EUROPEAN COFFEES AND BINO'S BURDPHAN COPPES AND CREEKS AND CREEKS 1320 AGE (1842). Interpretive. This DECEMBER 1320 AGE (1842). Interpretive. This product it's a favorite extent for local clade. Since bake his own breads and creates great lay chacken breast, resated manistrate propers, double cream fine cheers! or the roast bed and jack cheek. Even the register, and the read to be and the characteristic and filing too. Bino's wife it Austrans and makes great Ventones-vipe colline and reading the Common vipe of the Common v and makes great Viennese-style coffee.

CHAMELEON 1301 Orange Avenue (atB Street), Coronado, 619-437-1214.

Fairly expensive, slightly dressy. (The
adjoining Lizard Lounge is lodder and
darker.) You can escape the Orange
Avenue bustle to this serene, California
Blonde setting, where the kitchen spe-

cializes in treating good ingredients well and simply. The standout appetitur is an anusing such in-less of peoples—seared tuna. For entiries, you have your choice of seven pleasant succes to accompany moist fifth or tender meat from the gift. Specialities inducted a bowl of perfect shafffish and pairs better in account of the control of the control

DA KINE'S PLATE LUNCHES 1635 Sweetwater Road, National City, 619-477-8494. Also at 4120 Mission Boulevard, Pacific Beach, 858-274-8494. Boulevard, Pacific Basch, 889-274-4949-Linexpensive. You go here for your per-cific lished fix — hundreds of Hawsinian do, every day. You'll find Hawsinia license plates and surfaced so on the surface of the walst. Alchob Mader Gasara Hectar, and surface walst ground — it sure tastes like the real hing and comes with cabbage, rice macaroni salad, and kim chee. But between of the Haupis cake — it may cause serious addiction.

serious addiction.

HANAOKA 1528 C. Sweetwater Road,
National City, 619-427-3173. Inexperieve. Mr. and Mrs. Hanaoka's Japanese'
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MIGUEL SCOGLA, 1510-Using Archive.

Ceromados. (319-437-437, Chlor

2912 Shelert Labad Divice.

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tion to mail trelline and trelline and trelline and trelline.

Miguel's berey trellined paint mini
tion with found the cooking to blandily pleasant (even the pascemole as under
seasoned). It is requiringly paintain also be viberat, and seriood is trended to trenderly that the numerous shellithis, clohare burries) are possitively inaccious.

THE OLD BONITA STORE 4014
Bonita Road, Bonita, 619-479-3537.
The mem is strongly influenced by Baja.
The mem is strongly influenced by Baja.
Statium dish is the bucket of Baja-tyle
lobater for two. The bucket includes
slipper lobater tails, shrimp, grilled
chicken, and carne asada, plus Caesar
tailad, rice and beans, and tortillas. Open
daily Moderate.

BROMEN LOBINETICAL STATE
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salad, rice and busin, and towilliat, Open salad, rice and busin, and towilliat, Open TROMES The Landing, 2201 First Sereet, Commande, 619-637-647. This search of the salad of restaurant sarefula. The mense changes deally. The processing of the salad o knite-scored to achieve shoes render-ness along with good looks. Even the jasmine rice is an exceptionally fragrant brand. Unless you specify otherwise, spicy dishes have a nice nip tuned to brave but tender farang tastebuds.

TIIUANA

(The prefix for all Tijuana numbers is 011-326. From the United States use the prefix 011-326 when calling Tijuana; when calling in Tijuana use only the restaurant's seven-digit number.) ANTOJITOS DEL PAIS Gobernador Balarezo, 9750 E-

ica, near Astrees hostel, Tijuania-686-2824, Inaespensive, Open 34 hours, 400 pm. and point fined 22 universess and cools serving you on the street, stir-ring hoge strassing point of non-, hor-high clay post simunesting with fispless, stimmering on the flames. This in '11, it's central Mexico. Some great choice tochde hoated Astrones (consider bed) conducted to the control of the con-longua de res (cot tengue), and corne de credit (post), all account 3, including soup, deserri, and pleasant culture shock.

BOOK.

BOTANICA EL PARAISO Avenida
Niños Herens, between Ist and 2nd
streets, Tijanas, Insepanievi. Health
streets, Insepanie

potion).

CHIRL JAI 1388 Avensia Revolucion (corner of 7th Street), Zona Centro.

683-6955. The new dining room, constructed from the ground up, is lovely to behold and offers old favorites as are fresh cod, fresh nightly fish, paella. All dinners served with the tolls. Roquefort cheese, soup or salad, deaser. Superh service, loving another policy for the construction of the construction of the construction of the construction of the construction. The construction of the constructi

9:00 pm. Low.
CIDN ANOS 1007 José Maria Velazco.
C334-7262. Surely one of the best and
most elegant restaurants in Tipans.
Commet food preparation includes us,
seafood, steaks, Memus printed in Spanish and Engishs. Not to be missed. Take
action, a first ferway to Parce de los
turn left. Drive one street. Turn right.
After one long steret, you will see a chideren's playgound. The restaurant in
ER. BORDO (DAZ. Blard. Salipras.

there is paragraphic. The Tevenarian is the Tevenarian in LEL RODEO (A.7 Blot. Sainta), 666-560. Seak lovers with have a field day here with a variety of cuts, some and operation, a crop seals, better and questablite, a crop seals, better and questablite, a crop seals, better and questablite, a crop seals, better deserte it included in the price of the entire Cheese upon jurnition, and reper are also resided. Viagorordous smooth of the control of the c

Highly wisble and easy to find shofteners.

The Hidden One, State Menice 2 in Practice and the Practice and

Ensenada), 614-1203. The A-tram building looks like a thatched but an has two interior floors and an uppe and lower-level patio. Food is Amer

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self: 100.777.7918; 700.064.72927.

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things as opposed to luxury items.
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more astified with what they got. Me,
personally, I haven't had a bad experience. It was a softer season than
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right in my house. It had the return
stocker on it, but the SEU number was
ripped off. So they told me I needed
to find the picture frame, exactly
the same, to return it. I never did
find it. I've been to two Macy's and
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31'. Art base
32'. German steel town
34'. Bro's sibling
38'. One of Columbus' trio
39'. "ER" co-stars, abbr.
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50. Take turns
52. Cool cat's topper
53. Franklin D.'s mother
54. 1988 World Series M.V.P.

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I. The prise for solving the Reader Puzzle will be a Reader T-shirt.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 8880), San Diego, CA 9218-6803) by 9.00 a.m., Wednesday, six days following the issue date.

3. All entries must be accompanied by your name and address.

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She had the appearance of an old hippie who decided to go straight but got it wrong.

every single time.
It is the Friday night between
Christmas and New Year's and I have just witnessed something many of us have. Something that presents a moral/ethical dilemma. Child abuse. What do you do when you see a

stranger abusing the crap out of a seven-or eight-year-old? Do you interfere? How serious is it? Is the child really in danger or, as in my family, is that just how they communicate?

This was in a restaurant in East This was in a restaurant in East County, (I won't say where because I don't want to malign the restaurant or the town.) It was in the dining room of a nice hotel and involved a well-to-do family (mother, father, brother, sis-ter). The parents were arguing over the scatting, prices, and selection on the menu. The children (girl about five or six) were rurmoily manipulating the six) were grumpily manipulating the Christmas presents on the table. The girl had a giraffe, a doll (Barbie, I guess), and a stack of coloring books and other types of children's literature I didn't

The boy had the fat new Harry Potter novel, which he kept purposely dropping on the table, spilling water annoyed both parents and patrons at

The boy had crew-cut black hair and was wearing a white shirt, which he The boy had cree-cut black hair and was wearing a white shirt, which he clearly felt uncomfortable in, over some black video pum of "shirt. He couldn't stop squirming. The gri in black bangs and black crushed velved dress with white lace collar kept splashing in the fountain near the bar. Soon she was wet as the floor around her. The waiter asked her to please stop splashing other customers, "God, I'm bored," she said.

Being a good listener and a good cavesdropper are two different things. The only traits they might have in common are a genuine interest in what others are spring, a nose for other people' business, and possibly years of cock of them love. It is a holiday obligation.

Tim not far off, if indeed she is an aunt. She looked much like the children's mother a bit more ruddy or rouged, and her hair colors is unknown to nature.

mother: a bit more ruddy or rouged, and her hair color is unknown to nature. She had the appearance of an old hippie who decided to go straight but got twrong. First, for the girl she brought an antique toy bank, an elephant. It looked from where I sat to be a collectible. The child was amused for under a minute before she returned to the fountain, followed by another waiter

The boy, I would say, is as disliked by auntie as the other way around. His present was a Mr. Natural I'-shirt. You may remember the R. Crumb character from ZAPF Comis in the 1906. Mr. Natural is in one of his manic. "Keep or Truckin" strides. "It's an artifact," said auntie, "fully restored. Digitally, I believe!" "Well, I haven't seen at "-hist like that for years!" Dad was genuinely grinning. "What do you say, Buddy?"
But he was not given a chance to respond. Morn said, "He can't wear that to school. What message does this send!"
As far as I can see, it sends no message of any kind. It's the exact equivalent of a Betty Boop shirt for a gol' who, understandably, might not wigh to parade "I's stupid," said junior, his jim mittake.
A't this point, Monn grabbed his arm. Wrenched it, really, and dragged him off to the lobby for a "time out" with no toys. The strength at which she

him off to the lobby for a "time out" with no toys. The strength at which she pulled his arm was fierce, and I wondered if he was all right. All he said was "Owww!"

ww!"
It reminded me of the shame of having done something similar to my

It reminded me of the sharne of having done something similar to my own on 13 years ago. The boy's father did nothing but look embarrassed into his minosa. I got to my feet, hesitant with conflict, but did nothing. When the boy got back to heir table, smilling, eyes rimmed but stoic, I really wondered if she hadn't dislocated his arm because he kept rubbing his shoulder and trying not to grimace. Now settle down, mister. Was there a trace of guilt or vinducation in her eyes, her voice; now settle down, mister, and there are a few for the store of guilt or vinducation in her eyes, her voice; now the store of the store and pushing her into the water and not allowing her to leave the freezing fountain. "Hey! Hey!" shouted, but whe children. He was slapping her, hard, and pushing her into the water and not allowing her to leave the freezing fountain. "Hey! Hey!" shouted, but before I had to take any action, the bus arrived and I was lifted away from the scene.

I had avoided action, any responsibility, but I dreamed about it that night. Oddly, my dream consisted of punching the father in the noise, enraged, and and I soke at about 450 am, naneous Is thought of George Calini, who once said something like, "If I esus ever came back and saw this shit, he would never top puking." stop puking.

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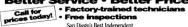
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When nature called, Mom went outside behind her farmhouse in County Mayo, by the designated mud fence, to relieve herself. She used a clump of green grass — "Mind the thistles now!" — for the touch up. There was no plumbing in her Irish cottage. So when she got married and had her own children here in America, any toilet paper was a luxury for her. We always used the 1000 sheets Marcal brand,

We always used the 1000 sheets Marcal brand, the cheapest, roughest TP in the store, the rolls came individually paper wrapped in pastel colors. When my hashand Patrak first visited my parents home, the optimizing. "What is that stuff, and paper IT's tearing me, "What is that stuff, and paper IT's tearing me, been currious about finding a softer, longer leating, reasonably pricate foller paper. At the Kelb lame and mothers of large families what were their favorites. Amazingly, everyone favorites. Amazingly, everyone

has a definite opinion about what to use on their bum. "I love Cottonelle," said my sister-in-law. Paula, a mother of 11, Paula, a mother of 11.

"but you go through it
too quickly, it doesn't
last very long on the roll.
So I buy Scott 1000 sheets.
They seem to have gotten
softer over the years. If I
want to treat myself, should mear
Controudle for my bahring to the should be to t

Tyrus 2001 and 1000 sheets is softer than the Scott,"
piped up Patrick's mother. "I use Scott also,"
chimed in Angela, mother of five. "I hate to
keep constantly changing the rolls and the
Scott seems to last."
"Scott is the single most painful wipe,"
moaned Frank, my best friend's husband as he

"I've just returned from a trip to Germany where I could see the wood chips in the toilet paper."

grabbed a truffle. "And I should know, because I spent a good 18 years at home with it." "I love any American toilet paper," exclaimed Patrick's Aunt Azilda over her eggnog glass. "I've just returned from a trip to Germany where I could see the wood chips in the toilet paper. I came back loving any Amer

ican toilet paper."

Amused by the adamant opinions on such a discreet tem, I headed out to Wal-Mart to stock up. After grab-bing about 10 different varieties, my cart over-flowing with multiple rolls, I moved up to the

checker. I chuckled to myself watching her bag up the mega load of toilet paper and waited for her comment. "You must be stocking up for something," she smiled as she placed the fifth bag of toilet paper in the cart. I nodded chuckling and headed to Vens to the comment of the cart. I not the comment of the cart. I not the cart is not the cart. I no

started with the big mama's — the 1000 sheet rolls, Scott and Vons. We decided to test the softness of the TP and the strength in absorbency by putting three drops of water on a sheet. Both Scott and Vons 1000 sheets are one-ply, paper thin and scratchy. The Vons felt a bit softer. "This doesn't look The Vons felt a bit softer, "This doesn't look good for strength," said Bernice holding the medicine dropper, watching the water bead up on the Scott paper, 128.89 for a four-pack at Vons) "It tears right apart," she added as she applied pressure to the wet paper.

I tried the Vons 1000 sheets (\$2.59), which looked like philo dough. It couldn't

even absorb the water. Why do these mothers like the 1000 sheet rolls? It must be that people tear off a similar amount of sheets each time by habit and the 1000 one-ply rolls are time by habit and the 1000 one-ply rolls are just more sheets per roll than the 170 to 420 sheet rolls. The whole query sent me laughing at a high school memory. I went to a board-ing school and the headmaster one day went ing school and the headmaster one day went on in a fury about the amount of toilet paper we were going through. "You only need to use one sheet of toilet paper!" he exclaimed. "You girls must be using about 10!" The comment left us ternage girls in stitches at the thought of using one measly sheet of four-inch paper in the bathroom.

Quilted Northern was the pleas-ant surprise of the ingibl. At \$1.16.

Quilted Northern was the pleas-nt surprise of the night. At \$1.16 for a four-pack of two-ply with 200 sheets per roll at Wal-Mart, it was a bargain. It has a nice raised quilted pattern," noticed Bernice. The packaging explained that it was "quilted to cre-ate thousands of places for most of the pattern of the pattern of the pattern of the most of the pattern o moisture to go." It seemed to be correct. It barely gave to the touch when saturated and turned out to be the

best absorbency of them all. MD (\$4.49 for 12 rolls of 200 two-ply sheets at Vons) was so stiff and now that it felt like Braille. As Bernice pulled off a sheet, you could here the crackling. "This feels as scratchy as it sounds," she said, "but

feels as crately as it sounds," she said, "but its almost as fromga she Quilder Northern." Safeway Select Softly Ultra (\$1.39 for four rolls with 170 two-ply sheets at Vons) felt as soft as the Quilted Northern but fell apart as did the rough Genore (\$3.18 for eight rolls with 420 two-ply sheets at Wall Marth. These White Cloud sheets (\$3.30 km Sarth, remind me of hall park napkins," said Bernic, "Quite the industrial look. This two-ply is file the one-ply Vons, the water is beading up on it."

The Angel Soft Pretty Prints (\$1.07 for four rolls with 200 two-ply sheets at Wal-Mart)
were at the opposite extreme, cutesy with their
floral prints. "It is interesting that toilet papers

on the whole do not have designs on them like raspkins or paper towek. Pernice recklined. "Igues it is because of what they are used on," she laughed. "These sheets fall apert at the reason of the laughed. These sheets fall apert at the reason." I guess they are appropriately amounted to the reason. The sheet is a toolet paper for the environmentalist. I said pulling out a Green Forest (\$3.79 for 12 rolls with 250 per. This scrape howers absorberory of the two ply varieties, I exclaimed as the transparent paper fell apart may hands. "So much for the recycled paper." The samples of the property of the part of th

were actually one-ply. As Bernice pulled off a sheet of Cottonelle Double Roll (\$2.57 for a sheet of Cottonelle Double Roll (\$2.57 for a four-pack of 400 one-ply sheets at Wal-Mart) fibers floated off. "This wouldn't be good for someone with allergies, like my Frank," said Bernice staring at the fibers in the air. It was almost a strong as the Culited Northern, though, and softer. Interestingly, the Cottonelle Ultra Soft (\$8.59 for 12 rolls)

Ultra Soft (\$4.99 for 12 rolls at Yons) was no softer or absorbent than the regular Contonelle. And it was no softer or absorbent than the regular Contonelle And it was no softer or absorbent than the regular Contonelle And it was not a soft of the regular Contonelle An

340 two-ply sheets (\$2.52 at Wal-Mart), and Charmin Plus with unscented Natural Aloc (\$2.11 for six rolls with 170 one-ply sheets at Wal-Mart). The softest of the bunch was the Charmin Plus with Aloe. "You can feel the Alos n this." Bernice said. "It's slick to the feel, per fect for someone who is very sensitive or who needs to use the toilet a lot." However, it was needs to use the toilet a lot." However, it was the pits for absorbency, disintegrating immediately at the touch. We put it down at the bottom of the list with Green Forest. The favorities of the night were the Quilted Northern, the Charmin, and the Cottonelles. For those weary of the empty toilet roll, of the 1000-sheet rolls, the Vons is easiest on the "doupah" as my frish mother calls it.

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BY ANNE ALBRIGHT

Tactical Maneuvers

A TERCEL BR-S, 1984 rehable

kid stuff

Two Thursdays before Christmas, I took my five children shopping, M. 350, I pikked up Rebroaman, M. 350, I pikked up Rebroaman, M. 350, I pikked up Rebroaman, I state when I of sound a parking space. I shut off the engine and turned around in my seat. "Okay, guys. Listen up."

Rebroca looked up from her hird grade scarce book. Angela hird grade playing with their Barbiss Two year od [ohnny sucked hird hird grade playing with their Barbiss Two year od [ohnny sucked hird hird grade]. When the scarce hird grade playing the scarce hird grade playing the scarce hird grade playing to do.", I told them. "The store is going to be them. "The store is going to be very crowded. Since I'm by myself with all five of you, what do I

need?"
"Perfect cooperation," the girls droned

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"Good. Let's go."

I found an extra-large cart and strapped
Johnny and Lucy into the kids' seat. Angela
drooped and whined, "I wanted to ride in the cart."
"Sorry, sweetle." I answered. "You're a big
girl. I need you to walk."

"Sorry, sweetic," I answered. "You're a big girl. I need you to walk."

Angela shot me a sullen glance at lifted Bors' care set into the eart. Hen smilled and coosed, and the control of the care the sullength of the control of the

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as she picked up one of the shimmering pink bottles.
"So beautiful," Johnny echoed reverently. Ben yawned and stuck his thumb in his mouth.

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"I don't know," Lucy said. "I guess so." I handed Lucy one of the pink bottles and crossed Teacher 1: name of the list. We got candy for Teacher A. a candle for Miss C., Clarks of the Common of the

ble bath. Rebeccarand Angela walked alongside the cart. A woman with her arms full of Christmas-card boxes stopped and gawked at us. "These aren't all yours, are they?" she asked.

"Yes, they are," I answered.
"Wow," she stared for a secopd. "And they're
all so good," she added. "Yes, they are. Thank you. Have a merry

Christmas When we'd gotten beyond the lady's hearing, I told the kids, "I'm really proud of how nicely you're behaving. Thank you."

"You're welcome In the book section, Lucy chose a Berenstain Bears story about good manners. Standing in the aisle, I quickly read the book out loud. In the story, the bears learn about saying, "Please," and "Thank you," about being polite at the din-

ner table, and about waiting your turn on the playground.
I wished I had a copy of the book two weeks

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later when we visited the Wild Animal Park. Every year, my husband Jack and I take the kids to the Festival of Lights one evening after Christ-mas. Rebecca likes to do the crafts. Everyone

to the Festival of Lights one evening after Christians. Rebecca likes to do the crafts, Everyone likes the moving light sculptures of graffles and elephants and teody bears.

Some the moving light sculptures of graffles and elephants and teody bears.

Some the grist could go "sledding." In a pincia care below the elephant-show stadium, mushly, grainy artificial snow covered a slope, taked and parents stood in a long, swaking line to silde down the slope on other plasts; mats, taked and parents stood in a long, swaking line to silde down the slope on other plasts; mats, listen on a pincia bench. When I of finished, I pressed into a crash of people gathered around the snow hill's set. It waved to loak. "We're next," he called.

I must call and pure him the thumbs up sign, the called and pare him the thumbs up sign, I main the slope of the s

need to be waiting in any more lines."

I backed away and watched her kids push someone out of the way to grab sleds. Thank you, I thought. Have a merry Christmas.

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