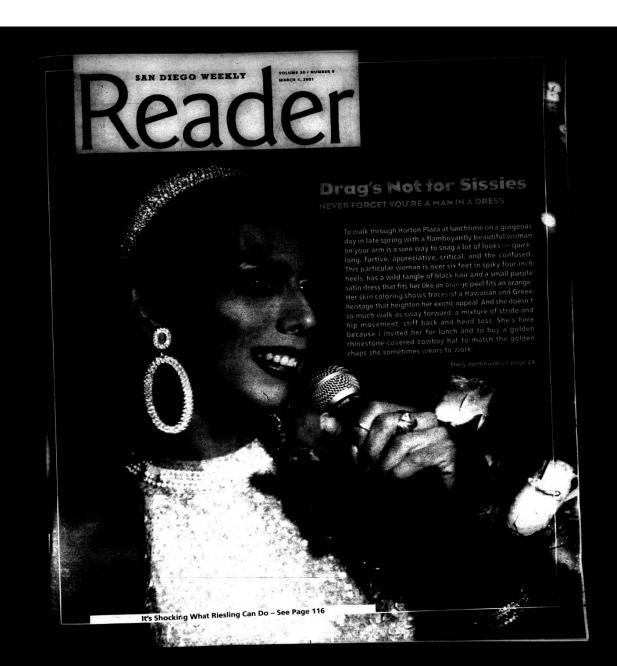
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Cox Owes Us

Re "City Lights," February 22. Cox Communications is arbicox Communications is arbi-trarily withholding franchise fees it likely owes the City of San Diego for cable-modem service to the tune of hundreds of thousands of dollars this year alone. Cox is still paying the fees in other areas of the the fees in other areas of the country, and I have been in-formed that the City of San Diego has joined other cities in a possible legal challenge of Cox's action. Nothing in the Ninth Circuit ruling excuses Cox from paying the fees, and there is no evidence that Cox is passing any of the savings on to cable-modem customers. Elliot Becker

Former San Diego County Cable Commissione

Poetry Thanks

Thanks to the Reader and Judith Moore for the ex-tended poetry reading and poems by Jane Hirshfield ("Reading," February 15). The discussion of why read poetry, word choice, and sound was right on. Please have poetry in every issue as it enhances your reputation as a literary magazine, and we all need it in our lives whether we know it or not. Besides, it's fun. Lloyd Hill

Pathological Mind-Set

Thank you to Susan Luzzaro Inank you to Susan Luzzaro for her superb article "If You Don't Run You Don't Get Hit" ("City Lights," February 22). How often do we read about the real story of "illegal" im-migration? The violent, unjust, and unworkable Operation Gatekeeper is just another manifestation of our current greedy and mean-spirited view of life which requires massive militarization of our society in order to keep the rabble under control.

We are being conditioned to accept the violation of people's human rights both at home and abroad. Sometimes in the name of protecting our border, our propers. security, or our way of life None of these reasons are justified since we are already the most powerful and the wealthiest nation on earth. We have resources enough to provide for everyone and more power and weapons than all other countries combined. It is the pathological mind-set

of a bully who rationalizes every violent act in order to control everything and every-

Our highly competitive. unforgiving economic system fosters a seuse of insecurity in everyone. This easily translates into blaming and abusing the weakest and the most vul-"leaders" for political gains with tragic consequences. When people become dispensable and when power, walth violence and property to the people become dispensable and when power, walth violence and property to the people become dispensable and when power, walth violence and property to the people become dispensable and when power, walth violence and property to the people become dispensable and peopl wealth, violence, and property rule, a major shift in onal priorities is in order We have to stop looking to our "leaders" for the answers. All of us are responsible.

Won't Be Whacked

read Ernie Grimm's article about alternative energy providers in the February 22 "City Lights" with great in-terest. You see, like John Logan, we also sought out an alter native energy provider after the utility deregulation. We the utility deregulation. We chose to pay a little more for our electricity with Green Mountain, because their power content was heavily slanted toward environment-friendly sources such as wind and

solar power. We chose to remain with that provider and paid all our bills on time. So, we have no outstanding debts to any utility. But, we did pay higher costs. Unlike Logan, though, two weeks ago, we reverted to being customers of SDG&E, although customers of SDGRE, although not by our choice: Green Mountain has ceased oper-ating in California, because of their inability to profit under the current power exchange rates.

under ei recovery of we will be will have p while SDG "pay-half will be ta or, we will the utility will have electricity. again. I res UCAN, by SDG&E w SDG&E will find it to be a not "very easy thing to accom-plish," I will strongly resist being whacked by the utilities for a second time. They had better find a way to separate customers who paid and cus-

What's most infuriating i to know that the utilities I'm subsidizing have transferred huge amounts of cash to their parent companies which then distributed this largess to their stockholders and now seek protection from the govern-ment. And instead of holding the utilities accountable, the governor is bailing/buying them out with our money because they helped him raise

Reader

NEWS & FEATURES

Drag's Not for Sissies	
But vicious drag queen time is over.	
By Stephen Dobyns	1
City Lights	
Tijuana and Ensenada aren't good for Mexican families; and City Lights shorts	4
Have the Gaslamp's best days come and gone?	5
Straight From the Hip	
' Matthew Alice goes on a cruel field trip	14
The Sporting Box	
What separates sportswriters from intelligent fans. By Patrick Daugherty	16
Sheep and Goats	
Straight-forward admonition. By Abe Opincar	18
Ask Aunt Trudy	
Moms ask about "big brothers" and bossy friends	20
Tip of My Tongue A fifth primary taste. By Max Nash	21
Sightseer	
Digital Americanism. By Justin Wolff	22
Off The Cuff	137
Puzzlė	141
Picture Story	145.
T.G.L.F.	
John Brizzolara chats up a boilermaker	169
Best Buys	
Nicotine-free wallpaper	171
Kid Stuff	
A real tea party for the Albright girls	173
CALENDAR	
Events Highlight and Guide	
aronto inguight and adde	

am concerned that ther proposal for the deferred charges, double-charged. We haid the higher rates, like customers were	Events Highlight and Guide Four-wheeled family
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It's shocking what Riesling can do..

Murder beat There are two local connections to the grisly murder of two professors at Dartmouth College in New Hamp-shire. San Diego's Hannah Essery is the 80-year-old grand-mother of Bames I. Parker, one of the two Vermont high school students who police are holding for the stabbing deaths of Half students who poice are holding for the stabbung details of Half and Susame Zamboj in their Hanover home. The German-born professors were said to have been active in anti-Nazi politics; according to a report on ABC's 20/2018 stweek, new Nazi literature was found in the home of Parker's co-suspect, 17-year-old Robert Talloch, and the slayings coincided with Germany's Holocaust Remembrance Day. Interviewed by the Boston Globe before the pair were captured in Indiana last week, Essery said, "It doesn' m to make much sense to me. This boy doesn't have a reputa tion for this sort of thing." She added that Parker had spent hi tion for this sort of thing." She added that Parker had spent his summer vacation here with he fast year and played Prince Charming in a family pageant. Parker's lawyer is San Diegan Douglas Brown, said to be a family friend." Can tell you limmy Parker has nothing to do with any of that stuff. Brown told the Boston Her-ald regarding the neb-Nazi material." I certainly don't know what was found in the other boy's room. He may have been doing a school project - I'm speculating. I don't know, but certainly that' not an issue with Jimmy Parker



come up on the losing end of that bitter bat-tle last weekend for the chairmanship of the California Republican Party, Conservative California Republican Party. Conservative Shawn Sted triumphed over self-styled prag-matist Brooks Firestone 662 to 576. Spanos made a hefty contribution to Firestone's \$100,000 campaign war chest against Steel, a Beverly Hills attorney, who was backed by the pro-life wing of the party. A former state assemblyman, Firestone was supported by the party's business establishment (including Rancho Santa Fe's Gerry Parsky and ex-President Gerald Ford).

which wants to downplay abortion and other conservative issues in the interests of regaining the state GOP's political power ... The city is still trying to build a \$150,000 sculpture at the entrance to its University City sewage-treatment plant. A year ago, eccentric Laurel Canyon artist **Chris Burden**, who had a friend shoot him in the left arm with a .22 caliber rifle as part of an art show back in the 1970s, was paid a \$10,000 settlement fee to abandon his in the 1940s, was pain a \$10,000 settlement fee to addition in its proposal for a dountain fed by processed sewage effluent. To replace Barden, the city has settled on Nobulno Nagasawa, probably most famous for his "Atomic Cowboo" installation, which chronifed the strange case of The Conqueror, a Howard Hughes movie of the 1996s. In the sears after the movie's production, 91 of 220 crew members, including stars John Wayne, Dick Powell, and Susan Nasses and Company of the Proceedings of the 1996s. Hayward, got cancer, which many in Hollywood attributed to the fact that the picture had been shot near the busy Nevada atomic-test site

Professional sport Manhattan Beach sports consultant Daniel S. Barrett has been making big money peddling stadium advice to the San Diego City Council. Last spring, his company, Barrett Sports Group, was hired for \$20,000 to try to find a war out of the Chargers' ticket guarantee. Since then, the city ha out of the Chargers toxet guarantee. Since then, the city has upped Barreits total compensation to \$12,000,00 he latest raise of \$50,000 coming in early December. According to the city's deal with Barreit, \$30,000 of that went for consulting on the stalled downtown baseball stadium, with the balance being paid for con-sulting on Chargers matters. Meantime, San Diego Inter-forked over another \$200,000 last month to the San Diego International Sports Council, a private sports promotional and social club made up of some of the city's richest men. In past years, the club made up of some of the city's richest men. In past years, the group promised to sell Chargers tickets after getting tax money to pay for computers and other equipment. These days, council ex-ecutive director (Ky Saryder is lobbying hard for the downtown baseball stadium. Another merger is on the horizon for the big downtown law firm of Gray Cary Ware & Freidenrich, according to the Reconder. The prospective partner is L.A.'s Riordan & McK-inzie, the firm cofounded by outgoing Los Angeles mayor Richard Riordan. But some lawyers think Gray Cary's last merger "may have dulled" the firm's "edge in the tech market."

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Tiiuana's **Troubled Families**

By Abe Opincar

6 to the border between 5:00 and 7:00 in the morning, and you can understand something about my patients'

certainly other psychologists and therapists who see children

therapists who see children whose parents are divorced, but these kids make up the bulk of my practice.") Although she has no hard statistics on the incidence of divorce in Colonia Libertady, she does know that, according to statistics published say tear by the Mexican government, the divorce rates in Tituses and Fenneyds, as some

juana, and Ensenada, are some of the highest not only in Baja

lives. At that time in the mornlives. At that time in the morning, the border is crazy, People honking, yelling, fighting for a place in line. These people are under tremendous pressure to arrive on time to their jobs in San Diego. They're afraid that if they're late, they'll lose their jobs. And the border's always unpredictable, You can peeper be sure dictable. You can never be sure how long it's going to take you to get across. So the day begins in a very stressful way, and then

think my practice in Colonia Libertad is important. A lot of people there don't have many re-sources. I can really make a dif-"In some ways it's an un-

and community It's one of the oldest that was established out oldest that was established out-side downtown Tijuana. It has a reputation for being a poor neighborhood. People in Colo-nia Libertad feel a strong tie to has Libertaid feel a strong tie to the place. They may go to San Diego to work, but they don't venture much into Tijuana. They say, 'Why leave the neigh-borhood? We have everything we need right here. Bakeries. Butcher shops. Hospitals. A ho-tel. When I drive around Ti-

juana, I get lost.'
"My uncle, who's a pediatric surgeon, has a clinic in Colonia Libertad, and another, just a short distance away, in Zona Rio. Sometimes when he can't see patients at his Colonia Libertad course, who speak good Span-ish, who are quite fluent. But there are many cultural refer-ences they don't understand or fully appreciate. Simple things, like the importance of the Virgin of Guadalupe in Mexican culture, or references to food, or

even Mexican sports teams.
"I know these things sound insignificant, but in order for for it to truly help, there has to tor it to truly help, there has to be a sense of empathy between therapist and patient. Humor, for example, is an important way that people become more comfortable with each other and comfortable with each other and establish empathy, a rapport. Mexicans are very playful in Spanish, and there are lots of Mexican puns. It's extremely rare to find a non-native speaker who understands and appreciate Mexican purpose as a series and appreciate Mexican programs. that sort of understanding, an important element of commu



Usually, you get home at around 9:00 at night. Often, there's lots of traffic getting back into Ti-juana. You have just a short time juana. You have just a short time to eat, talk with your children, take care of family matters. You go to sleep early because you have to get up early to cross the border. Then the whole process starts again. Where I work in Colonia Libertad, a great many people work in San Diego. This is what their lives are like. Peois what their lives are like. Peo-ple come home at night, and they're hungry, exhausted, and they argue. That sort of life is hard on marriages. It's not so surprising that such marriages end in divorce."

Olivia Aguirre is, to her knowledge, the only psy-chotherapist in Tijuana who deals primarily with children of divorced parents. ("There are

"It's not only that border life is itself stressful, but Tijuana is ess traditional than other citie in Mexico. People here have in Mexico. People here have come from everywhere. In many cases, they've left their extended families behind. They don't have

that support."
Aguirre's family moved from
Guadalajara to Tijuana when Guadalajara to Tijuana when, she was six years old, and she re-turned to Guadalajara to attend a Jesuit university, where she studied psychology. "The Jesuits have a very open-minded approach to psy-chology, with a great emphasis on serving the community. The

on serving the community. The most important thing they taught us was humility. They taught us that it wasn't enough just to study psychology. You studied psychology in order to serve people. Which is why I

clinic, he suggests they go to the one in Zona Rio. They say, 'No, nication between therapist and patient is lost. thank you. I'll wait until you car "There's also the issue of ee me here. They have a very

slang, which is very elaborate in Mexico. There are also Mexicans who don't speak Spanish all that see me here.' They have a very different mentality." In the early 1990s, Aguirre interned at the AIDS Foundation San Diego: One of her closest friends had died of the disease, well. For indigenous people in Chiapas or Oaxaca, for example, Spanish is their second language. If you haven't been raised hearand she felt her work at the If you haven't been raised hear-ing all the slang, all the varia-tions of Mexican Spanish, you can have a hard time under-standing what a patient's trying foundation was a way of honor-ing her friend. Her experience, however, prepared her for her work in Colonia Libertad. "At the time I was at the foundation, there were very few

truly, 100 percent bilingual. There are professionals, of

to get across. "Language is one reason that "Language is one reason that some of my patients come from as far away as Los Angeles and San Jose to my clinic in Colonia Libertad. They need to see a therapist who truly speaks their language and knows their cul-ture. Often they've sought coun-Latinos working with AIDS pa-tients and their families. What I learned was how important it is for a patient to have someone who speaks his language. In re-ality, there are very few people in the United States who are

Has Gaslamp Lived Up to Its Promise?

By Justin Wolff

he Downtown Information Center, a service of the Centre City Development Corporation, occupies the ground-floor the Gaslamp Quarter. It's an old, familiar story. Once known as Rabbitville after its principal in-

lobby at 225 Broadway. The cen-ter exhibits sketches and charts detailing the area's redevelopment. Its showpiece is a 200-square-foot model of downtown. From a distance, the downtown — to scale and de-tailed, with cars, pedestrians, and trees. Black tags pasted to the model mark current and future model mark current and future development projects, most of which proceed under the aegis of the development corporation, a public, nonprofit organization created by the city in 1975 to serve "on behalf of the San Diego Redevelopment Agency as the catalyst for public-private part-nerships to facilitate projects." Through an operating agree-ment, it functions as the agency's representative in the developments of retail, residential, and other projects.



www.gaslamp.org

habitants, the Gaslamp was saved the first time, in 1867, by Alonzo Horton, who promised that the 960 "barren, sunburnt desert" acres that he purchased would flourish. By the late 1880s, howflourish. By the late 1880s, how-ever, the Gaslamp was suffering, and for nearly a hundred years it remained a dangerous district occupied by flophouses, adult 排除 bookstores, and peep shows. Many of the buildings were va-cant and dilapidated. Using the considerable weight of Califor-nia Community Redevelopment Law, which provides local governments with the authority to attack urban decay, the city er attack urban decay, the city em-powered the development cor-poration and then, in March 1976, adopted an ordinance that established design-and-use whether they've been fulfilled Not surprisingly, city redevel-opment officials say that they guidelines for the redevelopmen nave. For years, they have cele guidelines for the redevelopment of the Gaslamp. In July 1982, the Gaslamp Quarter became an of-ficial redevelopment project area, based largely on a city council finding that the area was "blighted." That finding emerged brated the erasure of blight and the reversal of "physical, social, and economic decline" in the Gaslamp. Today, city websites, advertisements, and brochures describe the area as "vibrant," from the observation that the Gaslamp languished "because of mixed and nonconforming uses. "attractive," and "entertaining." What success the Gaslamp has enjoyed it has earned, in part has enjoyed it has earned, in part, by emulating New Orleans' French Quarter. The Gaslamp hosts several Cajun-style restau-rants and a robust, bacchanalian nightlife, which reaches its vacant buildings, substandard dwelling units, the lack of ade-

apotheosis on Fat Tuesday when,

for a price, one can get lit on the street. The area's buildings, like

ors. "Entertaining" is too dainty

uses, and a high crime rate." Now — almost 25 years af-Now — almost 25 years at-ter the adoption of the so-called planned district ordi-nance — seemed a good time to examine the original goals and guidelines of the redevelopment project and to ask

quate open space, a concentra-tion of 'adult' entertainment

a word for it. "Jubilant" seems more appropriate. Though most of the drugs and pornography have vanished, they've been replaced by a different kind of partying - a city-sanctioned culi nary and alcoholic indulgence On weekend nights, Fifth Avenue bustles with handsomely dressed patrons window-shopping for the best restaurant or bar. Pretty women push oversized menus into customers' hands and entice them with promises of choice seating and descriptions of delicious specials. Bouncers stand guard at the clubs, checking IDs. A deep bass spills into the street from the Bitter End; young revelers descend the stairs toward the auspicious glow emanating the French Quarter's, are grand; their façades have been histori-cized and painted in vibrant colfrom the Onyx Room. The street smells of food, cigarette smoke, and cologne. Pedestrians cut in front of cars to catch up with friends. On a recent Friday night, Ed McMahon's emblazoned Star Search bus, double parked be tween F and G Streets, spilled

tween F and G Streets, spilled out diesel fumes and clogged traffic. A crowd gathered around, hoping to catch a glimpse of somebody. Beverly Schroeder, a senior planner at the development corprantine a tile development cor-poration, told me on lamuary 26, "Thirty years ago the plan was to clean up drug use in the area. I don't think anyone imagined that it would become what it has become."

Locals and tourists alike Locals and tourists alike think of the Gaslamp as a night-time destination. Whether it's Croce's for music, La Strada for food, or the Star Bar for no-non-sense drinking, the Gaslamp caters to evening needs. But offi-cials intended for the district to be a mixed-use area, a place







ws with out-of-towners while they took care of their daytime shopping. The language of the original 1976 plans ordinance, which has been upheld in subsequent drafts, says as much. Among the "desired uses" for the Gaslamp were for it to acentertainment and res tablishments" and "activities which attract the casual shopper. whether resident or visitor.

The 1982 redevelopment Redevelopment Project — pre-pared by the city's Redevelopment Agency in cooperation with the Gaslamp Quarter's Pro-

ject Area Committee - reiter ated these objectives. Planners listed as "major goals" the "strengthening and encourage-ment of retail, business, cultural, social, and other commercial functions in the Project Area, in runctions in the Project Area, in-cluding, but not limited to, the establishment of a safe, healthy, and attractive environment in which business, commercial, cultural, and social services activi-ties can thrive and residents live." In May 1992, officials merged this plan with the larger redevel-opment plan for the Centre City Redevelopment Project — which included the Columbia, Marina,



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SS THAT MONEY HE

were really being understood Another reason is money. They an't afford to see a therapist in

some family therapists charge as much as \$75. I charge much, much less. In Colonia Libertad, no one could afford that. Another reason they come from so far away to see me is that they're afraid that if they go to a thera-gist in the United States, either their children will be taken from

"Let's say you have many members of a family living together. The father has been abusing the children. The mother wants out. She wants a divorce But she doesn't want to

abuse. The authorities will come to the house, and everyone will be arrested. So, they feel safer making the trip to Tijuana to see "I usually see 14 to 20 children a week I also teach. And I

the children how they feel about their parents' divorce, the first thing they tell me is that they feel parents bring them to see me

the children are often with drawn, depressed. They're hav

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and Gaslamp Quarter redevel-opments — but they have never changed the "major goals." Nevertheless, the Gaslamp Quarter Association, which rep-resents a diverse group of more than 380 businesses located in the 16-block historic district. the 16-block historic district, deemed it necessary late last year to take matters into its own hands and launch an advertising campaign promoting the Gaslamp's retailers. Driving down toward Browway you might have noticed a new bill-board at Front and Beech Streets.

Le Travel Store at 745 Fourth Av-

tra money left over from last year, and we designated it for the retailers in the neighborhood. I think we've got a lot of high-pro-file events for the bars and clubs file events for the bars and clubs, and what we were looking to do was promote retail. So with a lit-tle seed money we put together a group of Gaslamp retailers start-ing last summer and tried to fig-ure out how to spend it. The concept was 'What makes us unique?' Well, obviously we have

Troubled families

"In my workshops, I try to There's a lot of bed-wetting. I encourage the parents to speak to their children's teachers, to let them know what's happening in their children's lives. In Mexico, there's still shame attached to di-vorce. The children feel that me, and so do their mothers. In Mexico, a divorced woman has a difficult time finding an other relationship. In general, men are interested only in sexual relationships with divorced women. Families discourage

woman who's divorced. Moth-

encourage parents to be as hon-est as possible with the children. The important thing is that the children understand that they children understand that they are not the cause of the divorce. So, I encourage the children to ask all the questions that they need, even if the questions are difficult or painful for the par-ents. 'Daddy, you left Mommy ents. 'Daddy, you left Mommy because you fell in love with an-other woman?' 'Daddy, do you ever miss me when you're at the other woman's house?' 'Daddy, did Mommy divorce you be-

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cause you were beating her?' It's a very difficult process. I usually hold these workshops on Satur-days over two weekends. The questions and answers can be ents don't attend the second

workshop.
"Marriages fail here for the usual reasons — infidelity, abuse, drug and alcohol addic-tion — but there are other rea-sons that are particular to Mex-ican culture. Often, extended families live together, and there can be tensions between mother-in-law and daughter-in-law. Sometimes marriages fail here because the husband's fam-

families, and that has its good points and its bad ones. When a child forms a very close relationship to his parents, he some-times has difficulty establishing

close relationships in the outsi

world...with a spouse, for ex-ample. It's almost an issue of

ample. It's almost an issue of competing loyalties. And when a very close family falls apart, it can be very hard for everyone. My job is to help the children. I

can't reunite their parents, but I can try to help the children un-

derstand what has happened. I can try to help them understand that it wasn't their fault."

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trying to figure out what ma

us unique, we came up with the initial phrase, 'I found it in the

initial phrase, I found it in the Gaslamp! It was that sense of the discovery of something that we wanted to communicate. We handed the program off to Jud-design, and they took it over and turned it into several different concepts, all of which were

amazing. The one we chose was 'Shop Outside the Box.' That

Shop Outside the Box. That phrase captures what we are go-ing after. The obvious compari-son is to malls and chain stores. The hot trend in retail has obvi-

know there are a lot of people

who absolutely nate those places.
This was an effort to communicate with those people.
Keller added, "Our goal is to get people to realize that there are 75 to 80 stores in the

Gaslamp and that it is more than

just a great dining and enter-tainment district. There is some

so we need to start adding that idea of shopping to people's idea

idea of shopping to people's idea of the Gaslamp."

Even though city press releases plug the Gaslamp's shopping, Keller thinks the Gaslamp has a way to go before it becomes a reputable retail district. "From my point of view," he said, "and Iknow that not everybody agrees with me. I think that a certain

with me, I think that a certain percentage of national stores here is critical. There just isn't here is critical. There just isn't that much good independent re-tail: I say we need some of the clothing stores. I don't think that we'll become a real shopping dis-trict until we get some more of the nationals, with all the prod-

uct and expertise that they bring.

In order for us to be perceived In order for us to be perceived by San Diegans as a shopping district, we need to get more re-tailers down here. And I hope that includes some additional in-

dependents and a few more na-

tional chains. I hope we end up with a balance. That will benefit

the local stores, who in turn will attract people to the national stores. What the billboard pro-

evel in San Francisco, Santa

Monica, Pasadena." Michael Stepner, dean of the New School of Architecture and

a planner for the Gaslamp Quar-

a planner for the Gastamp Quar-ter from 1975 until 1992, agrees with Keller. "The goal of balance really has not been achieved," he told me on January 30. "You have Fridays and Saturdays when the

place is jammed with people go-ing down for the restaurants and

the entertainment. I think we

wen't developed a sufficient n

haven't developed a sufficient re-tail market downtown to cause a lot of retail to spill out from Horton Plaza. While some things have gone in, what was envi-sioned was a lot more businesses

going in on the ground floor of Fifth and Sixth Avenues, not just

restaurants. We haven't quite achieved that. I would like to see

city officials get more daytim

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

go out and find busines

Stepner also thinks that Pasadena can be a lesson for San Pasadena can be a lesson for San Diego planners. "I look at Old Pasadena as almodel, which has achieved more of a balance," he said. "You do have a real strong

daytime use there. The big chain can be used to bring in business."

Patti Judd owns Juddesign an advertising and design firm at 696 State Street, and the Pa-

rie, a retail store at 534 Fiftl me hadd developed the bill poard and a "Shop Outside the Box" campaign that ran in San Diego Magazine in December. She told me on January 29, "We took a look at what's unique

about shopping in the Gaslamp, which is that the stores are not all cookie-cutter like at the malls. to the tourists, but to get the word out that there is quality re-tail down here. I think that a lot There's a certain cachet with of people still have the impres-sion of downtown as kind of downtown right now, and there's an urban quality that you can't get anywhere else, and so, in terms of developing this cam-

creepy and not the most desir-able place to go."

I asked Judd if she would like to see more city-sponsored en-dorsements of the retail aspects of the Gaslamp, "Absolutely," she said. "Absolutely. But we know it's not going to happen overnight. We have to make it a and that means there has to be a draw during the daytime as well as the nighttime to support the rents that are going on. As far as what CCDC [Centre City Devel-

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According to Judd, parking has contributed to the problem. "It's affecting both of my businesses, and that is something they can do something about to make it more attractive. A lot of people say, 'Oh, I don't want to own there and pay for parkng.' They know that the meter San Diego redevelopment

officials have just started to adofficials have just started to ad-dress the parking issue. On Jan-uary 24, they celebrated the opening of a 500-space public parking garage on Market Street between Sixth and Seventh Avenues. It is the first publicly fienues. It is the first publicly fr-nanced garage built downtown since the 1960s and is part of a larger plan to add close to 5000 parking spaces downtown over the next three years. The spaces will be more affordable than the private ones currently available at exorbitant rates.

But we cannot blame parking alone for the lack of daytime visitors to the Gaslamp. The noise and commotion coming from the clubs has prevented a residential community from taking root in the quarter. The au-thors of the original plans for the Gaslamp envisioned a mixed-

use area that would include rescourage maintenance and development of balanced housing," and the 1982 redevelopme and the 1982 redevelopment plan mandated the "expansion and improvement of the supply of low- and moderate-income housing." If the city had met these objectives the Gaslamp would be a more diverse area. would be a more diverse area, with residents who would sup-port daytime shops. "I still think that the Gaslamp should strive to attract as much daytime use as possible," Stepner told me. "I say that because I_think that in

order for the partying to burn out, the daytime uses have to thrive." Debi Owen, a Gaslamp res- member from the original goals

ident for almost eight years, owns the Debra Owen Gallery on Eleventh Avenue. She has also sat on the Project Area Committee, a citizen group that advises the San Diego Redevelopment Agency about down-town projects, for five years. "My gallery used to be in the Gaslamp," she told me on Jan-uary 30. "Being there does noth-ing for a business. All people think about is not being able to park and not wanting to deal with the drunk people. In my vi with the drunk people. In my vision from ten years ago, I used to imagine all these cute little store-fronts. It would be wonderful if we were like Union Street or Fillmore Street — or any street in San Francisco. It isn't going to

Owen added, "What I re-

was that the purpose really was to make the whole downtown a 24-hour place, which of course means that people live there, work there, and play there. I've lived here for eight years and sat on the board, and I've alway said you have to think about the residents. That's what makes it feel like a neighborhood. It re-ally is tough living in a place that's a party zone. I guess I think that the Gaslamp's best days have come and gone," she said with a

pendulum is way too far on the entertainment and nightclub side of it."

Owen believes that to find a balance you have to look at the whole of downtown. "I think that it's happening, that down-

nervous laugh. "If we wanted it to be a balanced, mixed-use

zone, at this point in time, the pendulum is way too far on the

town is becoming viable as a residential area," she said. "And maybe the Gaslamp just has to be the designated party zone." Stepner agrees with Owen's characterization of downtown.

The housing market, I think, is there to some extent," he said there to some extent," he said. "But alot of the housing is in the East Village, on the other side of Sixth. And those people should start going to the Gaslamp for some of their specialty needs. That's just beginning to happen. If the housing gets built up the way it's proposed in the East Vil-lage, that should at least cause the start way the proposed in the East Vil-lage. The start Village, that should at least cause lage, that should at least cause things to happen along Sixth Av-enue and eventually make some of those commercial spaces vi-able for other kinds of uses along Fifth, which will promote that diversity of use. But all of these things take time."

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I hope you're not expecting me to make coffee. Oh, Matthew, they're tracking mud on my nice clean

noor.

Hey, no problem, Grandma. We're just going to give a little demonstration. Okay, move forward, people. Can everybody see? Short people can stand on the counter. Maybe it'll help if Grandma sits on the distwacher. Up you go, Grandma.

"Matthew What..."

Squeeze in, people. Plenty of room. Uh-oh, what crashed? Well, don't worry. We'll clean it up

That was spaghetti sauce. For dinner tonight. Oh, Matthew..."

"That was spaghetti sauce. For dinner tonight. Oh, Matthew..."

"Okay, people. There are three kinds of tears, and chemically they're fail a little different. We have about 20 tear glands that contribute certain chemicals to the mix. The first kind of tears constantly an onion break your arm or get dirt in your eye or have your ear pieced. Here, Graodma, Et me demonstrate.

"What? You 'en or going to pook me in the eye, are your My ear are a feast prierced. Matthew?"

Naw, Grandma, I'll just pinch you real hard on the back of your arm a few times.

"On! On the Ow! Ow!"

"Ord Ord Ord Ord Ord" Ord"
See, people's be how we're starting to get a few team? Show everybody, Grandma. These will be higher in bacteria-fighting proteins.
"Ord Ord Ord Ord Ord.". Matthew, who's that man snooping through the freezer? He's eating icc cream and trying to hade a pitza under his jacket. Matthew, stop him right this minute?
Sure, Grandma, I'll lacke care off. Sto, people, we come to the question at hand. The third type—emotional tears. The Steel Magnolius, Brian's Song, my-griffriend dumped-me kind. You saw Steel Magnolius, Brian's Song, my-griffriend dumped-me kind. You saw Steel Magnolius, Brian's Song, my-griffriend dumped-me kind. You saw Steel Magnolius, Brian's Song, my-griffriend dumped-me kind. You saw Steel Magnolius, Brian's Song, my-griffriend dumped-me kind. You saw Steel Magnolius, Brian's Song, my-griffriend thinks about thur media.

"Oh, Matthew, you know what happens when I think about that movie."

Yeah, I sure do. Remember that sad part where the girl died?
"Matthew, I think that lady's stealing my good salad plates. Would you please get these people

That really, really sad part where everybody's crying about the girl?

ten mul would oe, med. a snock to anybooy a system. First, cytaliums, now your noor on uns used noved.

"Matthew, please get these popel out of here."

Psychologists believe crying might also be a social signal that encourages others to comfort usor

Psychologists believe crying might also be a social signal that encourages others to comfort usor

protects us in some way. Of course, we be put all limited of taboos on crying, so busting out in tears in the
book's office might not be a good idea these days, but that's just stereotyping of criers as weak or out of

control.

"Matthew, get out of my kitchen, and take these people with you."

That productin stuff i just menioned is a hormone that plays a part in the physical maturation of girls and in lactation, so here's one key to the speculation about why women cry about four times more frequently than men do. Men's emotional brains are wired up differently, too. Naturally high productin levels may make an individual more prone to weeping at the drop of a hat.

"And you're goingato be crying four times harder than I did if you don't get out of here. Now!" lists a see, Crandian. So—

Got a question you need answered? Get it straight from the hip. Write to Matthew Alic c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 6 or e-mail to heymatt@ct.com via the Internet.



"Eeeek! What's that I smell? Smoke! Something's on fire! Matthew! Go! Boo-hoo-hoo-hoooooo....



SportingBox By Patrick Daugherty

You Can Try This At Home

Sunday's New York Times Magazine cover a cream when he was in high school? What article profiled Jonathan Lebed, a 15- about Damian Jackson! Will he be the lead-par-old kid who made close to \$800,000 in the stock market by going onto the Interest, logging into the Yahoo Finance mes-the logging in too easy; let's broaden our sage boards, touting a stock he recently pur-chased, and, by his efforts alone, caused chased, and, by his efforts atone, caused thousands of people to buy said stock, thereby boosting its price, whereupon Lebed gleefully sold his shares and pocketed the profits. Six months, \$800,000, one kid, one computer, and the Internet.

That's fun, but, more interesting to me

was a paragraph stashed midway through the piece. The author, Michael Lewis, states, "the Bloomberg News Service commissioned the Bloomberg News Service commissioned a study... (which] showed the whisper num-bers |estimates of a company's forthcom-ing earnings statement|, put out by the am-teur websites, were mistaken, on average, by 21 percent. The professional Wall Street forecasts were mistaken, on average, by 41 per-

Amateurs, meaning anybody, from an unempioyed cowboy with an AUL account living in Beavertown, South Dakota, to a weekend hooker and mother of three living in east L.A., are more than twice as accurate as those pinstriped vacuum salesmen from Merrill Lynch or Paine Webber or Morgan Stanley Dean Witter who appear on CNBC and Wall Street Week.

This is not news to anybody who trades stocks, but it might be news that this model works in other areas of life — say, sports — more particularly, the world of sportswriters. I would bet significant money that given 100 intelligent, enthusiastic sports fans, they would be able, as a group, to forecast future sporting events with greater success than 100 sportswriters picked at random from

100 sportswriters picked at random from the nation's largest newspapers. Five years ago, most financial infor-mation came via print. You could make a case that pinstriped vacuum salesmen had a role. Their companies subscribed to all the financial newsletters, newspapers, and mag-azines. They could bullshit with other bro-kers and lunch with corporate executives. kers and lunch with corporate executives

kers and lunch with corporate executives. Very few citizens could match the range and depth — not to mention volume — of infor-mation available to an average stockbroker. Likewise, five years ago, a newspaper's sportswriter spent a lot of his days baby-sit-ting baseball or football teams, reading the AP wire, reading other newspapers and mag-azines from around the country, talking with players, coaches, and front-office drones. The public did not have access to the range and depth of his information.

and depth of his information.
Those days are behind us, although vacuum salesmen and sportswriters will be among the last groups on earth to admit it. As hack as the phrase has become, the Internet has changed everything.
Over in Peoria, Arizona, the Padres are

Over in Peoria, Arizona, the Padres are about the business of spring training. Want to know how it's going? How about 50 daily reports instead of one? How about reports on the hout? How about reports on the hold? Want to know it Alex Arias had a good practice today? Want to know what his favorite ice cream is? How about his favorite ice

cream when he was in high school? When be leadoff batter this year? What's this about a
change in his batting stroke?
But, this is too easy, let's broaden our
search and see how spring training is going

for the other 29 teams in Major League Baseball. Not enough? Why not research ever team and every player in Triple A, Dou-ble A, and Single A professional baseball? Let's not stop there — we should take a look at the Mexican leagues and, certainly, we mustri to verlook the baseball in the Dominican Republic. Bottom line, you will not live long enough to read what is available on the Internet, for free, 24 hours a day, seven days a week.

And that's the point: a sportswriter won't either. He has to drag his ass out of bed, shower, dress, breakfast, kick the dog, drive to the ballpark, pay attention to what's going

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Sunday					
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Orlando		1	35 A	1EMP	H
Standings					
XFL East	W	L	XFL West	W	
Orlando	4	0	Las Vegas	3	
Birmingham	2	2	San Francisco	2	
NY/NY	1	3	Memphis	2	
Chicago	0	4	Los Angeles	2	

on, score a decent interview, go somewhere on, score a decent interview, go somewhere else, write an article, send it to the office, and then deal with the everyday hassles of life. How is he going to compete with an intelligent, enthusiastic fan sitting at home, in front of a \$600 CompUSA computer? The

fan has access to far more information and the time to read far more information than a sportswriter - standing behind the first

a sportswriter — standing behind the first base line, hoping to nail a ten-minute inter-view with Ryan Klesko — ever would. What separates vacuum salesmen and sportswriters from intelligent, enthusiastic fans is that the former personages have use of a large forum and a blinding self-interest in keeping that forum to themselves. That's it. That's all. My byline appears in the newspaper; therefore, I know all about the Padres' chances this year. You see me on TV: therepaper, therefore, I know all about the Padres' chances this year. You see me on TV; there-fore, I know all about the gap up Applied Materials is about to make. Well, it ain't necessarily so, Jonathan Lebed figured that out and, I do believe, the rest of us aren't that far behind.

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Parroquia del Sr. San Jose

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Address: Mar Baltico #621, Colonia Aleman, 011-52-6-680-5838 Year founded: 1968

Congregation: 5000 Staff: 1

Staff: 1 Annual budget: not available Weekly giving: not available Singles program: yes Diversity: Hispanic rvices: Sunday Mass, 8:30 a.m., 10:30 a.m., 12:30 p.m., 6:30 p.m.

Hard rain fell on the empty little carnival in front of Parroquia del Sr. San Jose. The minia-ture carousel, the rocket ride, the other con-- all painted, it seemed, with faces

of angry chickens — rattled in the wind. A block or so away, a bak-ery named "Katy" emitand burnt sugar. Col nia Aleman isn't much visited by gringos. although many have seen San Jose's tall red seen San Jose's tall red and yellow spires, vis-ible from 5 and 805 as the highways swoop down to the border. Colonia Ale-

man, about ten minutes west of downtown Tijuana, right next to the fast road to Playas. the fast road to Playas, is a very typical Mexi-can neighborhood. Homes and stores are turquoise, vivid emer ald green. The side walks are high. Large and fancy houses with and fancy houses with baroque facades sit beside homes made of plywood and cinder block. On Sunday morning, vendors set up taco stands, churro stands, hot chocolate stands, not chocolate stands on street cor-ners. People bustle in and out of Katy bak-ery, clutching bags of hot yeasty rolls and

Like many Roman Catholic churches in Tijuana, San Jose is cavernous. Before last sunday's 10:30 a.m. Mass, a blue-robed chil Sunday's 10:30 a.m. Mass, a blue-robed chil-dren's choir, accompanied by a guitarist, prac-ticed a folksy hymn before a statue of San Jose. The plaintive voices echoed off the church's high beige walls and black-and-white tiled floor, Father Carlos Mayorga knelt in prayer a long while before the altar.

Aided by chubby altar boys, Father Aided by chubby altar boys, Father Mayorga celebrates a simple liturgy. Born in Jalisco, he came to Tijuana in 1957. "The city was so small then," he remembers, "there were few vocations. Now Tijuana is so big, we ordained five priests only yesterday. When the Pope visited Mexico, we saw a considerable increase in vocations. His visit really helped."

"Defend us, protect us, hear our prayers." The children's choir sang sweetly. The gui-tarist wasn't showy. The congregation joined in with feeling. (One reason, I think, Mexican

Roman Catholics sing better than their Anglo counterparts is that their contemporary hymns are more modest. The lyrics are plain, "Defend us, protect us, hear our prayers...," and to the

Father Mayorga's homily, too, was straight-forward. Like other messages I've heard in Tijuana Roman Catholic churchs, Father Mayorga's was an admonition.
"In what spirit should we come to church? We should come in a spirit of humil-

church: We should come in a spirit of humi-ity. As the Gospel reading told us, a good man speaks only good, a bad man, only evil. A good man speaks good because he has good in his heart. The way we can have good in our heart is to listen to what the Bible teaches us. But in order to learn, we have to have humility, we have to acknowledge that we need to learn. "We must come to church as true dis

We must come to church as true dis-ciples of Christ, willing to follow His mes-sage. If we think that we are better than oth-ers, if we are full of pride, we can't hear His message. The Bible tells us that we must even ove our enemies. Ou hearts must be full of understanding, not hate, unforgiveness, and vengeance. God has given us a way to overcome sin. Death is a consequence of sin But if we are free of sin we overcome death We have everlasting We have everlasting life. If we die in sin, we are forever separated from God. We are dead

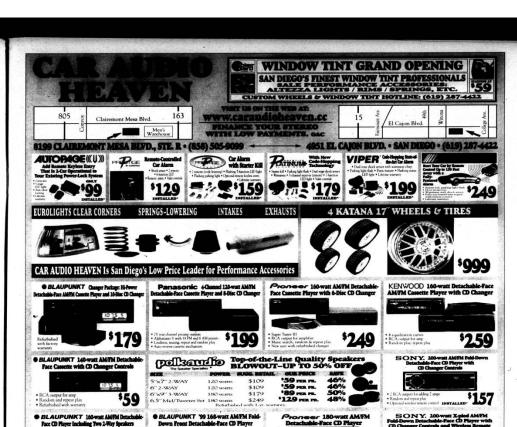
Father Mayorga told me that Colonia Aleman was just a "nor Aleman was just a "nor-mal Tijuana neighbor-hood." Around 5000 of its residents belong to his church. While Father Mayorga found neither his church nor its sur roundings remarkable, to a visitor the merits of a neighborhood place of worship were obvious and significant. Like the bakery Katy, or the

butcher shop, or the

corner store, San Jose is in a real way part of Colonia Aleman. San Jose's parishioners hea Cotoma Ateman, San Jose's parismoners near its bells. They see Father Mayorga on a daily basis. They walk to Mass. If they need consolation, or if they just want to light a candle, the church is right there, nearby, a constant

resource.

After Mass, I asked an older woman After Mass, I asked an older woman where I could catch a bus downtown. She told me to follow her to Second Street, not far away. She and her little granddaughter were going there. The three of us trudged along in the rain, helping each other cross flooded gatters. The woman and little girl left me at the top of the hill, at the entrance to Garden Cemetery, where they bought a bunch of red gladiolas from a pair of Indian women. The woman is and little girl wandered deep into the cemetery until they found the grave they sought. They placed the gladiolas before the head-stone and stood staring down without moving for a very long time



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Dear Aunt Trudy,

I am the mother of a three-year-old girl. We share a friendship with another mother and her daughter. who is also three. My friend is a good mother. I learn a lot from her as a parent, but sometimes I feel uncomfortable when she singles my child out to make a comment to her own child about what's going on between them, such as, "Mirni seems tired today," when they get into little disagreements. I have been a witness to most of these power struggles between these two strong-willed girls. They both say things that could hurt the other's feelings when they get mad. What should I do when my friend makes these subtle comments which I feel are unfair to my daughter? I don't want my child to feel that she is always the one with the problem when she and her friend disagree. CONFILEED

Dear Confused

Sounds like your friend's developed a tiresome habit of shifting blame away from her little angel at all costs. Maybe talk to her directly? our letter is succinct and sweetened with praise for the other mother, which might make your request for her to back off a little and not label these arguments all your kid's fault a bit easier for her to swallow. Present the idea casually and with humor. Otherwise you could be sneakier and tell her that you admire her mothering skills and want her advice about a problem. Then tell her about another mother whose child "Mimi" plays with and ascribe to this fictional mother your friend's behavior, and ask how you should handle this. Tell her you respect this other mother a lot and would never want to alienate her. Maybe her subconscious will take the hint. Or you can just make sure you're ever-present at the next several skirmishes between the two tykes and jump in before your friend does, encouraging the girls to tell each other what they think is going on, so your friend has no chance to impose her prejudiced version of the interaction on the pro ceedings. Hopefully, this will help the little girls learn to work these things out with less referee ing from the big girls.

Dear Aunt Trudy,

I'm a single mom with a six-year-old son who has never (and may never) see his father. My older sister has been suggesting that I sign up for a "big brother" so that he has some more male atten but I'm frankly skeptical about it. How can you be sure what the influence, or nature of the person. would be? He already has lots of friends his age and a pair of doting grandparents. But he has also com-plained lately that he is "the only kid in school without a father." Your suggest SOLO IN OCEANSIDE

Dear Solo.

First, take a bow. You're doing one of the noblest jobs on earth, raising your son, alone. And yet you're not really doing it complete vourself, because hopefully your friends and family are part of you son's world. You don't say what the situation is with your son's mysterious absent dad - so I can't address that aspect of his "fatherlessness." I do hope you listen attentively to your boy's complaints, fears, and wishes on the subject and regularly engage him in dialogue about his lack of a dad, taking special care to answer whatever questions he has about where his dad is, who he is, and why he isn't around. If your son is grousing about not having a papa, there are lots of ways to get more bearded e-infused beings involved in his life besides enlisting in a Big Brother program. I have every confidence that such prodon't sound comfortable with the Big Bro idea right now. If your boy likes sports, then Little League and other such activities that often have male coaches might be fun for him. It depends on your son's interests. I have a nephew his age who takes tae kwan do lessons and is crazy about his instructor, who is male. Another nephew is taking a painting class from a guy he really likes and is actually begin ning to produce some nice pictures. Could you cultivate friend ships with men you respect who might take an interest in Junior? Most cities have support groups for single parents, and while the majority of the parent-members are gle dads in the mix. Talk to your kid Would he like to join any of these programs? What does he miss most about not having a dad? with you that might make him fee

Write to Aunt Trudy do 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

tip of my TONGUE

f you don't spend your spare time paging through publications like Food Ingredient News, you may be unaware that Kyowa Foods, a se company, is building a factory in Cape Girardeau, Missouri, The \$50 million facility will employ 60 people who will every year produce 2000 metric tons of a seasoning se flavor you'd recognize but whose name

Anchovies

you likely don't know

Bitter, sweet, salty, sour. For a long time in the West, we thought our tongues detected only four tastes. In the early 20th Century, a Japanese scientist named Ikeda was convinced there was a "fifth primary taste," umami, best described as "meatiness" or "savory." Ikeda tasted umami most strongly in kelp and dried bonito, two ingredients central to dashi, the allpurpose stock that gives Japanese soups and sauces their characteristic flavor. Ikeda discovered that kelp and dried bonito were rich in L-glutamine, an amino acid. A disciple of Ikeda took the research further, determining that in addition to L-glutamine, umami derived from certain nucleotides, chemicals that make up RNA and DNA, the building blocks of life's

genetic code, Kyowa Foods in Cape Girardeau by MAX NASH aces umami in a form food scientists ca nucleotide seasoning."

Many foods, it turns out, have um very ripe tomatoes, soy sauce, gruyere, and Parmigiano-Reggiano cheese. Protein-rich foods, like mother's milk, are particularly high in it. Aging and fermentation enhance the flavor. Thailand's nam pla, Vietnam's nuor mam - clear, salty sauces made from fermented fish, often anchovies - are, like soy sauce, high in protein and umami. What's interesting is that when you eat something seasoned with fish sauce, like Thailand's famous tom kha gai, chicken-coconut soup, neither nose nor tongue detects fishiness

Your mouth instead perceives a vividness, a meatiness, that make you want more. "Umami isn't so much a flavor," one food scientist said "as a kind of seduction. It makes you want an other. You wan

are, we now know, umami recentors on the human tongue that send umami messages to the brain. Peking man's diet was 70 percent venison, an unusually umami-heavy meat. Anchovy-loving women are perhaps more in touch with neurons long ago sensitized to umami's charms, and to the advances of cunning, predatory men.

The ancient Romans, cunning, conquering, in touch with their "wild side," were addicted to *liquamen*, a salty fermented fish sauce, often made from anchovy, much like nam pla and nuoc mam. Historian Reay Tannahill suggests that the "brine from salted

anchovies, with a little anchovy creamed into it" might be the closest we can now come to approximating liquamen's taste. Although named after the Italian restaurateur who invented it Caesar salad, made with anchovy dressing, is something Ro-

ould have likely admired I recall a lunch I once had in a home on

whose son had planted the car bomb that blew the legs off a Palestinian mayor. I recall our conversation as strained. The woman exed to me that Israel had a right not only to the West Bank but to all the land between Jerusalem and Amman, Jordan. She was not, I felt, a woman patient with differing views. I said little. While she talked she ate an entire can of Portuguese anchovies without offering me a single one.

(The woman's kitchen was done in red and gray, a particularly weird combination, nestled as it was among unrelenting beige rock in the Judean hills. When I asked the woman about her kitchen, it was the only moment when she softened. "Oh, I'd always wanted a red and gray kitchen, ever since I was

The "nucleotide seasoning" made by Kyowa isn't intended for the layperson's kitchen but for vast corporations who want to give their products a you-can't-eat-just-one flavor. Just as literature professors have determined that Molly Bloom says, "yes," really yes, to life, 87 times at the end of James Joyce's Ulysses, food scientists have mapped and counted umami's secrets. The reason your hand dips reflexively into a box of spack crackers, the reason you think, Yes. More. want more, is a finite arrangement of molecules that can be spilled and mopped up from a Missouri factory floor.







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ericans have always needed explaining We talk about abstruse Frenchmen and ardent Italians, but what word best describes Americans? Early on, just after the Revolution, Europeans thought we were foolish upstart pie-in-the-skyers blindly following pseudopoliticians selling snake oil and quack social theories. Democracy, the presumption went, was bogus, a quaint vestige of the republicanism that had passed many centuries before. In an 1830 letter intended to raise money for his fact-finding trip to the United States, the French politician and historian Alexis de Tocqueville wrote, "I have long had the greatest desire to visit North America: I shall go see there what a great republic is like; my only fear is lest, during that time, they establish one in France."

Tocqueville later scoffed at America's miserly patronage of the fine arts and literature. He didn't mention that the French government tired of republican experiments, refused to fund his trip. In the end, like an American, he borrowed the money from his family.

Tocqueville arrived in Newport, Rhode Island in April 1831. For almost one year he traveled around the country, visiting places like New York City, Cleveland, Detroit, Baltimore, Boston, Philadelphia, Nashville, and New Orleans. He came to study the country's penal system



but ended up writing the first comprehensive study of the American temperament. His book, Democracy in America, was published in two parts in 1835 and 1840 and is now available online at the University of Virginia's hypertext collection (xroads.virginia.edu/~HYPER/DETOC/). The site has links to 50 exemplary texts, among them Charles Dickens's American Notes, Booker T. Washington's Up from Slavery, Francis Park man's Oregon Trail, and D.H. Lawrence's Studies in Classic American Literature

Once in America, Tocqueville caught on quickly and stayed wide awake to the customs of the place. "Nothing strikes a foreigner on his arrival in America more forcibly than the regard

paid to the Sabbath." he noted. "But on Monday at early dawn the rolling of the carriages, the noise of the hammers, the cries of the pop-ulation, begin again to make themselves heard." He also recorded his impression of a formal sup-per in America. "As for the dinner itself," he wrote, "it represented the infancy of art: the vegetable and fish before the meat, the oysters for dessert. In a word, complete barbarism." Tocqueville remarked on almost every aspect of the country's social, polit-

ical, and economic inter-"As for dinner itself. actions - he com mented on banking, it represented the wages, leases, military life, schools, farming, infancy of art: the

drinking, and gambling However, Tocvegetable and fish queville overlooked the chief puzzle of the before the meat, ovs American character, He ters for dessert...combelieved that democracy was an almighty gestalt that dwelled in

and acted on the Amer ican mind, and he advanced this view through stubborn generalizations. In a section of the book titled "Influence of Democracy on the Feel-

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ings of the Americans," Tocqueville described

all Americans as siblings sired by a single prin-

tute to him the whole o ciple, what he called a "lov of equality." He marveled at the "extreme skill" with which "inhabitants of the United States succeed in proposing a common object for the exertions of a great many men and inducing em voluntarily to pursu it." Granted, it's pedantic to quibble about what one man observed 170 years his country." ago; all the same, Tocqueville

failed to identify the variety that lies at the heart of America. I don't mean that he merely overlooked American ethnic and social diversity - of which there was plenty in 1831 — but that he neglected to record the myriad political attitudes that coexisted in this country. America's two-party system has always had the regrettable consequence of reducing our political beliefs to a dialectical formula we're either liberal or conservative, but we all endorse the main tenets of democ racy as stated in our grea documents. Such reason ing ignores that from the beginning, communists, socialists, libertarians, monarchists anarchists and religious fundamentalists have always competed for authority and have procured it to various

Tocqueville got close to the viscera of the American, though. Democracy, he said, has one thing to fear: "The first thing that strikes the observation is an innumerable multitude of men, all equal and alike incessantly endeavoring to procure the petty and pal try pleasures with which they glut their lives. Each of them, living apart, is as a stranger to the fate of all the rest; his children and

degrees.

mankind. As for the rest of his fellow citizens, he is close to them, but he does not see them: he touches them, but he does not feel them: he exists only in himself and for himself alone; and if his kindred still remain to him, he may be said at any rate to have lost

American individual ism, Tocqueville believed, teetered on the edge of a cliff that fell straight down into a foul swamp of selfishness. Feeling that vertigo. American politicians and historians pulled a fast one: they made sure that the notion of individualism became America's most celebrated - and conven tional — principle. In being co-opted by the larger (so large, in fact, that it's largely meaningless) rubric of democracy, the ideal of individuality has lost its true sense. As some would have it, a pride in individualism unifies America; we all share a common desire to be ourselves. Well, the most casual observer of society can tell you our wish to keep on as individuals rarely coalesces into altruistic programs. This was as true in 1831 as it is today. The apartness that Tocqueville believed might someday rear its ugly head - and that genera tions of Americans have converted into an agree able ideal — has powered this country's democracy from day one. Democracy isn't a pearl that we've cultivated by gently rubbing our benign differences against each other; it's the act of friction, or the state of opposition. Maybe I'm fine with that, and maybe





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hose who look twice begin to focus on the woman's feet and hands, which are large for a woman. Then they notice her Adam's apple. In fact, everything about her is italicized, larger than life. Occasionally she smiles back — relaxed and in possession of her world — as if these people were guests at her own private party.

he woman — her name is Tootie — leans over to speak to me. "You know, honey, once you get your weenie whacked it's over. You're going to become normal. You're going to be a girl. Nobody is going to fault you for liking men. But as society changes you're going to see more people who are comfortable being drag queens. like me, because that's really what I am. I don't ever want to lose being a boy. I mean, it's great to be able to stand up and per. You can't do that kind of stuff if you're a girl, roadside peeing is not very easy. And it's nice when I get home to take out my tits and put them on the dresser, you know? And not have to have them on me all night."

In some ways this story started 40 years ago when I was a sophomore at Wayne State University in Detroit. To get from my best friend's apartment to my apartment, I had to walk past a sleazy drag bar in a sleazy neighborhood. I was immensely shy, and the girls in minidresses would stand out on the sidewalk and taunt me. Usually it was around midnight. Of course, it was no more than crude joking and it was aimed at anyone who passed, but it seemed aimed at me alone. When I crossed the street, they shouted and waved. My very shyness and refusal at me alone. When I crossed the street, they shouted and waved. My very shyness and refusal to acknowledge them increased their jokes. I knew nothing of drag queens, and who knew what went on inside that dark place? At 19, I found the whole thing very scary, although what exactly I was a fraid of I could never actually say.

As the years passed, I didn't learn much more about drag queens. A few movies and a few neappaper articles — that was it. However, not long ago I was driving down Fifth Avenue, and as I passed Lips, a club featuring drag acts and where drag queens work as waitresses, I saw a beautiful young black woman teetering on top of a 14-foot stepladder screwing a lightbulb into the Lips marquee. Three other women were down on the sidewalk, looking up at her speculatively. Nice balancing job, I thought.

By the time I had gone another block I realized that hadn't been a woman after all. Then I again told myself that I knew absolutely nothing about drag queens.

It is one of the pleasures of journalism that it allows me to satisfy my curiosity on a wide

"Maybe I'd prefer working with straight guys, you know, guys talking about football."

Cover photo: Tootie; Photograph by Sandy Huffaker, Ir.

variety of subjects, and that evening I visited Lips to see if I could interview some or the - what were they called Perhaps even "drag queen" was politically incorrect. Perhaps they were called Per sons of Ambiguous Sexual Presentation. However, drag queen was what it was. For most of this, that is.

There is nothing subtle about Lips with its pink walls and oversized rhinestones stuck to golden glitter above the bar, a variety of gaudy colors, tinsel wherever it can be attached, mannequins in gaudy dresses, photographs of drag queens geously lovely in big wigs and sexy dresses — a gigantic four-foot lipstick standing at the corner of the bar by the door, being at the same time both phallic and feminine. In back is a stage such as Miss America might use surrounded by a ring of tables. I first talked to Mitchell Albert,

the general manager. He told me that Lips had opened in June 1999 and employs eight or nine drag queens who work both as showgirls and waitresses. The customers are almost entirely

stage shows include drag eens impersonating and lip-synching, or singing, singers - Cher, Barbra Streisand, Billie Holiday. One of the biggest attractions however, is the birthday celebrations — where the birthday boy or girl is invited or coerced onto stage, interviewed, and teased ("Are e tits real, bitch, or have you hidden your nankin?"). given flowers, which are taken back at the end, and has his or her picture taken with the girls. It is all very campy. Mitch said they have had as many as 30 birthday celebrations a night. There is another Lips in New York City that opened four years ago and is owned by the same group of people.

Mitch had come out to

San Diego from New York, where he had been working for the same company. I asked him if there was any differ ence between working at a straight restaurant and one drag queens

Food is food, a restau



straight, so maybe I'd prefer working with straight guys, you know, guys talking about football. But these guys are great. At first I think I was too direct. I mean, most of my experience has been with

in New York, and so here a Lips I think I stepped on some toes, so I'd have to apologize. Here they can be very sensitive, so sometimes you have to be pretty indirect. But actuBroadway hopefuls, The were 22 or so. They could be very sensitive. It was very similar to here, the same kind o sensitivity. You'd have to watch your temper

Over the next week I talked to five different drag queens. I had assumed they might be rather similar. This turned out not to be the case

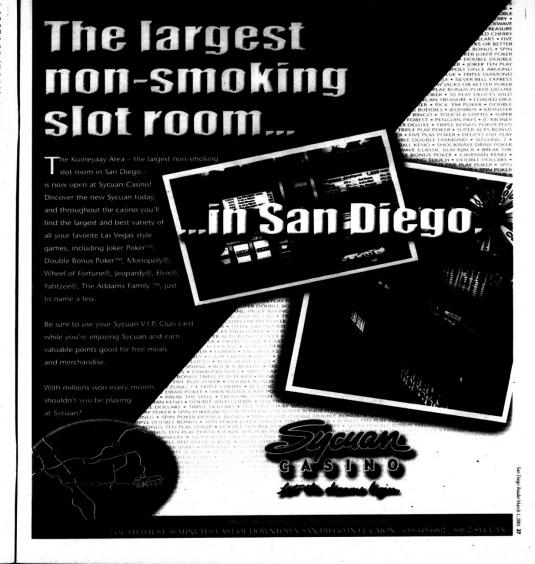
Tootie was the first I talked to, and as I was waiting for her to show up one Sunday afternoon at Lips. Mitchell said to me, "Are you waiting for Tootie? Just to let you know, drag queens are ver on time. That's a thing about being a drag queen. If she comes in at 7:30. She's on drag-queen time."

Actually, she was only five minutes late and couldn't see the problem with dragqueen time. "Drag time is like, you know, you have a problem getting the lashes on or your wig is not looking right, or you can't get your dress zipped up, or all of those things happen all at once. I mean — you can

day, and Saturday nights, doing impersonations on Thursdays of Cher, Lena Horne, Billie Holiday, and Diana Ross. On Wednesday nights she does shows in a club in Laguna Beach. She has also done shows in L.A. has done several national commercials, and has appeared in two films and a Zippo lighter campaign where she got to ride on the back of an elephant. Her psychic tells ber that she will soon do a film that will change her life. "She told me about the other two," said Tootie, "so I'm going to have to trust her on

Tootie started in drag in Honolulu at the age of 20 when she appeared in the play The Spider Woman Androgyny was always very interesting to me, but I never wanted to be a woman except for short spurts of time. For many drag queens it was Boy George who gave us a sense of permission, let us do what we wanted to do. At least that's how it was for me, you drag queens always have to be performers. I think they could be great politicians or





ousiness people."

A few years after that first experience Tootie moved to San Diego and started cigarette-girl business with drag queens called Uptown Toots, which is the origin of her name. "I needed something identifiable, so I thought you know, Tootie went well with Uptown Toots. And it was fun. People have gotten used to hearing Natasha and Elisha and Crystal and Kare sha, all of that stuff. They wanted a change, and here's a person who came out of the woodwork, wearing big flowers in her hair and the shortest skirts possible, and right away, I think I endeared myself to a lot of people that

And why hire drag queens instead of, well, reg

"Girls are harder to work with than drag queens because they have periods and boyfriends. Of course, drag queens have boyfriends too but the drag queens are usu

ally the ones calling the shots." Flashy, beautiful with a great figure, wisecracking and sharp-tongued, Tootie is as

could be 30 or five years older. When I asked how old she was, she raised an evebrow "You mean in Hollywood years?" I said sure. "Twenty-

On the day of our lunch we had been crossing Fourth green Chevrolet swerved as he took a second look. Tootie patted my arm. "I've been the cause of three traffic accidents," she said proudly. I was surprised it wasn't more

Although intellectually I knew Tootie was a man, it was something of which I had to keep reminding myself like a man. On the other hand when I walked with her she tended to walk ahead, like a dancer who always insists on taking the lead.

The stereotype of the drag queen, said Tootie, is that she's vicious - the bitch who will jab her stiletto hee into your heart and grind

away. "The lady — er, the drag queen that started Lips in New York was very impressed and influenced by that TV show Dynasty. That's partly

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from. And maybe through life the women that we've also chosen to emulate have Diana Ross has a notorious reputation: Barbra Streisand has a notorious reputation. Joan Collins, Joan Craw-

Angelica ford - all of these female icons that we have, you know, cleaved to, are all considered bitches, so maybe that's where we get it from too. Here at Line we don't do a lot to dissuad that. We have shows where

we reinforce that image tha

e're a bunch of bitches, you know? But it's tongue-in cheek. It's playing on old stereotypes of drag queens. Because, actually, the time of the vicious drag queen is over. People don't want that And in my own life I try to be not that. When I was a little 'girl,' I used to tell people that Marlo Thomas was my sister — my last name i Thomas. I used to say that because she was some you know, cutesy, and affectionate. So, I've always liked that and wanted to be like that. You get a lot more with

But even though drag

queens may be getting sweeter, they don't tend to hang out together Tootie told me ness between us, though we're finding that less and less. A club like Lips in conservative San Diego puts us together and creates a place where we can come together and do what jobs, or fighting for focus, or whatever — men, whatever, you know? So. Lips has been a great catalyst to get us all bonded and stuff."

gar, right?"

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drag queens over the next week I heard some rather sharp criticism about the behavior, lifestyles, perforthat, if not entirely bitchy, certainly contained a lot of Although several other

clubs in town have occasional mercial venue is Lips; and on urdays Tootie brings in other drag queens from the com-"to do numbers and stuff like that. We want to reach out and embrace everybody, you know?"

I asked her how many drag queens she thought there

"Well I'm amazed because I meet new girls every week I can't believe there are that many drag queens, but there are. There are the ones that work and live their lives like that, there're the ones that just do it once in a great while, and you have the young crop that is coming up who are just trying it out for the first, second, third time maybe - they're still in high school or just getting out of high school. So, we're here.

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there's a lot of us. And there's a greater sense of permisthat, which is so great. Drag is a very familial kind of thing, we pass it down from gen eration to generation. I mean, I have a dress that was give to me by a drag queen who is no longer doing drag. She gave me one of her old dresses hat she danced for — a sheikh back in the '70s with - so it's passed down from generation to generation. Sometimes somebody will come in and maybe they'll look a little rough or something and one of the girls will say some thing like, 'Oh my God, look quick to take them over on the side and go, 'You know these people are like totally welcome here, and we need to make them feel that way. Because there is no place else

you can go and feel that "But the work and the that's for sure. It's pretty tough

when you get down to it. We spend six hours in high heels and yes, we have to put up with a bunch of crap from people too. So it's tough that way too. And some drag queens find it particularly hard. When I had my own show. I had a Marilyn imperback and forth about loving stigma that it has or the stigma that it gave him as a gay male I hate to see people go through that kind of angst. You know, why? That's not life. Enio what you're doing, and I mean, I totally enjoy this

gives me fodder for my show it keeps me going, and I've. never had a really bad expe rience with anybody. I have seen where people come in and maybe they're not happy with the person they're with and therefore it translates over to their energy during my show, something like that,

"We get tons of goofy

but I've never had anybody who was like vehemently negative about drag queens or gay people. Well, once, there was this guy sitting up by the stage and he did not want to be touched by anything or how I go around the audi-

ence, and we all do, you know - well, when I get a guiv like that, you have really opened the floodgates, okay Because number one, I am still a man in a dress, and I am going to push it, all right? So, I will tell everybody that guy over there? That's

the one you want. And I'll tell them on the microphone so he knows to get ready, baby. Well, that guy gobbled his food and he got the hell out of here, but I think everybody else in the audience say how he acted and realized how ridiculous that was.

people who came in with tha me attitude but saw how stupid it was on somebody els and left here changed -

the club and with Untown Toots and her other jobs. Tootie tends to be in dra from morning to night. Bu most of the drag queens at the club, she told me, "live their lives as boys all day, ther they throw on a pound o makeup and two pounds of powder, and they're here ready for work looking

And there are several others at the club who remain in drag all day because. "transsexual" but doesn't like it. "It's hard to say, well, they're like women, because it's not like they're like women, they're like guys, but they identify with women more. I would

say that they maybe enjo

their masculinity and their





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Tootie makes many of ner dresses but buys them as well. "You always go to the closeout racks, because that's where you find the flashies dresses. I'm an incredible bargain hunter, and I will find things and I will never pay more than \$20 for any thing. And I have beautiful gowns, honey, I mean gor geous, but I've never paid over \$20 for any of them. I have a wardrobe that would make most girls just like salivate.

lookout for clothes for the other drag queens at Lips. whose personas range from the glamorous to the campy In New York, Tootie told me, the queens tend to be campy But here at Lips, we kind of have to mix it up, we have Fishy, Lasked?

Well, if you look good. you look fish, girl."

But buying clothes can present difficulties. While Tootie herself wears a size 8 dress, another drag queen at Lips, Angelica, who stars in dress and a size 13 or 14 shoe.



Dressing room at Lips

nothing to indicate that part of her life was spent as a drag queen. Consequently, I shifted over to Angelica's daytime

pounds - spiky heels can Beach, Greg earned a bach-elor's degree from San Franbring her up to six seven she can be daunting in red satin. Though extremely cisco State in social science campy in drag, she was very with a concentration in sexserious in person. When I uality communications talked to her at Lips, she was counseling, with a minor in wearing a blue T-shirt, jeans, ay/lesbian/bisexual studies. and a baseball cap turned He also has two associate around backward. There was degrees in criminal law and nothing feminine about her. criminal psychology and is

certified in administrational justice, paralegal studies. I gestured around the estaurant with its pink and glitter. So how did this happen?

name: Greg. Originally from Long "I would drag like twice at school just for fun, noth ing serious at all," Greg told me. "When I graduated, I moved back to L.A. and started doing computer consulting I was making \$80,000 a year full benefits, company car, company townhouse, every thing was set, and then I had a friend moving down here at some jobs. Lips was hav-ing auditions and I do standup comedy — mostly I'd done a lot of benefits and charities in San Francisco, coffeehouses and juice bars. things like that — and thought there was no way they'd consider me as a drag queen, because I had only done drag twice before and it wasn't serious at all. So it was like — it would be really fun to audition as a joke. I mean like just to have the experience and to be able to write about it someday and talk about the crazy time when I auditioned to be a drag queen.

"So Lauditioned and did all comedy stuff. No one else really had done comedy here, like they all do just dancing and glamour kind of stuff. And they loved it and offered me the job, which I'd never expected because I figured I am competing against hundreds of professional people that have been doing this for a long, long time, but they offered me the job. So here I was wearing a suit and tie to work every day, and I thought, I'm only 23, do I really want to be so serious?

you have in your life to be an entertainer and do something so wild and crazy while you're still young? I was like. if I don't do this, I'm going to regret it - I don't want to ever have to look back and be like what if I had done that crazy drag-queen thing back when I was 23? "So I got out of L.A. and

moved down here at the end of May 1999. The whole decision-making process took two weeks. Like one day I was wearing a suit and tie to work, then two weeks later I'm down here learning everything there is to know. When they actually hired me, I said, I don't know how to be a drag queen, but I'm really good with people, I'm really good waiting tables, stuff like that. I'm really good entertaining, being a comedian, like at my tables. So, if the girls can teach me how to do my makeup, I can teach them how to be good waitresses and work the computer and other stuff

"When you start doing drag, most drag queens have a drag mother that takes you under her wing and shows you how to do your makeup.



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Angelica, or Jelly, was

second drag queen I talked

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make your costumes, and gives you her old jewelry and ses these things down in order to train you. And her mother becomes your grandmother, and if she has two daughters, they become your sisters, a whole lineage. For some people, it's just like a funny kind of title that they give to these people, but for others it's very, very serious, and they call each other family, they celebrate like holidays together. I know a lot of peoe that celebrate Mother's Day - it's a big thing where they bring flowers and candy and take them out to dinner. the exact same way that you would with a regular mother. But I didn't do any of that. I was a drag orphan and selftaught pretty much. When I came here, everybody who worked here was a profesional who'd already been doing drag for a long time. I'd never really done drag at all and no one over really offered to be a drag mother, but every single person here in the restaurant painted my face at least once, like for the first month. And that's kind of how I learned. After that, it was just kind of trial and

Parenthetically, Tootie had told me, "All that dragmother and drag-grandmother business, I can't stand it — I say I'm the adminis

trator of a drag orphanage. Greg's day job is with the Office of Naval Research, doing research in cognitive neuroscience, using hypnosis to manipulate the subconscious. "The theory being that your conscious mind is only able to access a very small percentage of your brain's memory. Using hypnosis is a way to gain access - like having a photographic mem ory. Our mind remembers everything that we've ever seen or heard, it's just our conscious mind can't handle all that information, but through hypnosis, you can access it. This is one small example. There are a million other applications for this research as well."

The skills acquired from Greg's various degrees have been useful primarily in volunteer work; working with different community centers, working as a gay youth coun-selor and with Lambda Legal Defense and Education Fund a gay-rights organization.

I suggest that all of this seems some distance away

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from being a drag queen.

Greg glanced around the room with a mixture of perplexity and pleasure. "Well, this was never my plan. I didn't go to college for six years so I could be a drag queen. I thought like it will be fun for a month or so to try something different. I mean, how long can you really wear heels and spend two hours doing your makeup every night? How long can you do that and enjoy it? But I'd never really had any kind of performance outlet. I never sang or danced or played instruments or acted or had done anything onstage, and so being onstage as a comedian was a whole new thing for me. Then as it kept going and I was able to refine things

refine the way I looked, refine the way I dressed, you know, get more creative with my makeup and my costume and my numbers, and that remains exciting and fun because like I'm constantly reinventing myself. Here it's great because you do your own numbers and your own show --- you can pretty much do whatever you want. whereas singers and actresses other places have to follow a script, they follow what somebody else has written So, that way, it's staved exciting. People always ask me how long I'm going to be doing this. and I say until it stops being fun. Because I can certainly make more money some where else

wanted to move down here was that I thought about how amazing it would be to meet all these crazy people that lived these incredibly different lives from me, but it wasn't like I was one of them. I just wanted to understand where they're coming from and blah blah blah. Before I started working here, I saw drag queens as these mystical crea tures who were totally different than me, not even like human. I admired them and I loved watching the shows I loved everything about it, but it was never something that I saw a commonality "As crazy and strange as

everything seems to people when they first come in here. that's the same way we all felt

work. I don't dress up for when we first saw things. I mean, four years ago, I thought drag queens were like men-tally disturbed and that they going onstage. Whereas, there other people for whom get had these psychological prob ting dressed up is a way for them to express themselves women, and I'm sure some and to become someone they don't feel like they can be as of them do, but that's not what it's about Because when men, and so they do it, you I met them, I realized that know, more often. So defifor a lot of them drag was nitely some people have always just kind of like another thing. kind of been drag queens in They just fell into it like me their lives, but there are a lot came and auditioned. Some for whom this is just like a of them, like Tootie, who are show. They're like actors and career queens, have been this is their medium, and they doing it forever and concome here and they perform, stantly. You ask Tootie what and when they're done, they're will you be doing in ten years and Tootie says I'll be a drag "But definitely doing queen. Whereas for me, I

drag has affected my entire life. It's become more campy Drag has definitely seeped the dressing up, but the way I dress, the way that I act, the way that I decorate my room Those things have become really campy and flashy and dramatic — things they never were before. And I'm com queening out. You know, flaming, whatever. That's something that was never part of my personality before For some people that's their personality naturally. For me it's not, it's still like a fun medium that I play with. But when six of us drag queens from Lips go out to lunch, it's not like watching six boys having lunch together; it's like a show. Six people around a table, making jokes, making fun of each other, singing,



don't see myself doing this

for ten years. For me per-



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and that's a great thing that I never had done before, and there are certain things that I think will always be with us. The idea of being comfortable with people staring at you, or being comfortable with people being shocked at you, or thinking that you're weird or strange, of being comfortable with that and not caring, which gives you a freedom and the ability to be outrageous. One of the biggest reasons why people don't want the attention: they're not comfortable with it. And being a drag queen and doing what we do onstage, rit definitely makes me out rageous - me wearing a big fur coat in broad daylight is not as big of a deal as when we do what we do for a liv ing onstage. "Right now there are

about 5 of us that have been here since we opened, from like 25 people in the beginning that have slowly been filtered out. And those 5 of us, we all work like almost every day. We run the entire restaurant, because we're the people that really enjoy everything about it. If you enjoy it. enjoy being onstage, enjoy being able to play with being a man that dresses up in a dress and lip-synchs to other people's songs, if you can see this as a job where you are this incredibly glamorous superstar, then it makes you happy. If you can enjoy the good things about it, then you can handle the bad things the fact that you're in heels and walking around for seven hours and spend two hours doing your makeup and get-

ting ready. "I know for my parents they'd be like - why would you want to do this? Why would you want to dress up like when you go to a prom or for your wedding day? But as a drag queen you dress up in these beautiful gowns and your makeup is all done up and you walk in and people just look at you and think you look great. When you're here at the restaurant, you feel like a superstar, people see you and gasp and say they love you and you go up onstage and everyone is cheer ing. I get to do that every night. That's my job. Every night I get to dress up in thès great outfits and I walk in beautiful I am all night long. Why wouldn't you want to

"If you do drag and you look good, you'll always want to do it in some way. I mean, you may not want to do it as career, but there is definitely something that you will never get as a man, no matter how glamorous you can ever look as a man. mean, a tuxedo is considered like the highest form of male

before and I never got it can get as a man in a tuxedo but once you look good and you've had that reaction, then after that, you can never get enough attention-to eq that. There is a certain kind of high. If you could have a job where you can do that, wouldn't you want to do it? you can get, if you look Who wouldn't? Whether you're straight or whether

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you're gay, whether you lik drag or hate drag, that feeling is universal.

Finally, I asked Greg if working in drag ever gave he had learned in college in gay studies to educate people

"Sure it does. Being a waiter at regular restaurants is very different than doing it here, because here people don't want a drag queen to walk up and say, 'Hi, welcome to Lips, may I take you order?' Here there's so much more than that. Like when I come to a table and I jump into a customer's lap and start taking his order. It's something different that makes it more fun, like per forming at the tables. Eighty percent of the people tha come into Lips have never seen drag queens before. This is the gayest thing they've ever done. Lots of them feel very uncomfortable being in this environment because they've never seen a place where gay people can be open This is not a gay restaurant but definitely gay people feel comfortable here, whereas it's not marketed only for gay people. Most of our clientele are straight And so they come in and they see us, and I try to talk to them - because there is absolutely no education in our society about anything concerning gaissues, certainly not drag. And the people are always asking these questions, because the lines are very blurred between what a transvestite is, wha a transsexual is, what a trans gendered person is, and what a drag queen is. I get the same questions all the time. Like do ou want to be a woman Have you had surgeries? Do you do this during the day And those questions are all things that identify the per son as having no knowledge of what those different things are, which is not surprising because there is no educa tion, unless you've studied it

Lasked Greg to give me definitions of transgender transsexual, and transvestite

Transgender is an umbrella term covering everything," he told me. "Specifically, it's used to identify people that feel they are a different gender inside — they've been given the wrong body.

on purpose. So at every table

I go to there's pretty much ar

opportunity for me to edu-

cate them and give them a

better idea of how similar we





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of transvestites are heterosexual men, which comes as shock to most people pecause people always as transvestites are gay. But a transvestite might do no more than wear women's under clothing under men's clothing — and only he knows about it. Or he might just dress up at home and walk around the house - things that a drag queen would never do. The entire point of being a drag queen is to go out, it's for the show, for people to see you. It's not for yourself, it's for everybody else. A drag queen would never get all dressed up in drag and stay home. That would defeat the entire purpose. And I suppose that there are heterosexual drag queens. I've heard

that there are, but I've never met one. The thing is that all these categories involve men dressing up as women, that is why it's confusing.

In talking to Greg, I had been struck by how becoming a drag queen had actually brought about changes in his personality. He had become more outgoing, less inhibited, more outrageous, more

This was something I also found in the third drag queen I talked to — Kiki, the only African-American at the club and who, among other things, does Whitney Houston impersonations, singing rather than lip-synching her songs. Greg had told me that kiki was slang meaning to like

received her name because she talks all the time. Small and pretty - she wears a size ress — Kiki is one of the drag queens at Lips who could easily pass for a woman. Although 32, she looks in her mid-20s. She, too, is flamboyant, sexy, and perfectly at ease. But it wasn't always

Kiki had only been in drag once before coming to Lips, having been part of a show at another club. On that occasion, the owner of Lips happened to see her and asked her to audition. By that time Lips had been open "I told him to screw him self," said Kiki. "I wasn't going

to dress up as a woman and

wait on people's tables. Then

of my friends who worked at Lips came up to me and said, 'Oh my God, you kno how much money I made in one day?' That was on a Sun day and I was here on Wednesday, I had no training at all. I came here as a crazy, obnoxious man in a dress, is what I call it. So ther I had a drag mother who said, 'Okay, you don't know how to do your makeup, you don't know how to do anything, I'm going to help you.' So in five days of working, she showed me how to put my makeup on. The attitude in my stage presence was there Liust needed to make my face look like a drag queen. I mean, I'm an entertainer. If I could do this without dressing up

about three weeks later, one

like a woman, I would. All I want to do is entertain and make people laugh and have good time. If I can do that I'm happy. I'm a stage per son, I have to get up and m a fool of myself: I'm the crazy "I was nervous in the

beginning, because I'm doing everything dressed like a woman and I didn't know now to act. So the first day I took a drink and said I need to just be me in a dress, that's all. But I was scared out of my wits, scared of everybody who came in here. Because this is my part-time job, this is not my real job. I was afraid that someone was going to walk in from my real job and notice who I was. Every time I turned around, I was look

ing over my shoulder and after a while, I said, none of these people pay me, none of these people feed me, none of these people take care of my bills, so I shouldn't worry what they have to say. It took me about five months to get used to it. I was only work ing one day a week at that time. Then in my sixth month my whole attitude changed. Then they put me on five days a week. You see, it took that long to come out of my shell. That's how long it took to stop worrying."

One reason Kiki was reluctant to let people know she was working as a drag queen was that she lives alone with her eight-year-old son. It took six months before Kiki could tell him.

"But in the beginning, I was real nervous. I would sneak out of the house, not letting him know. Then I brought him in here for dinner one night and we sat down and we ate and he said, 'Daddy, those are men?' I said, 'Is that bad?' He says, 'No. Why don't you do that And I said, 'Okay, I'll do it for you.' So then he saw me per form and he thought it was

Now her son asks for a new picture of Kiki every week to take to school for show-and-tell.

"I mean, the refrigerator door is covered with pictures," Kiki told me. "All his friends come over and say. 'Is that really you?' And I'm like. 'Yeah, that's me.' And they say, 'You're prettier than my mom!' It's hard being a single parent.'

Another reason Kiki didn't want to advertise her work at Lips is because in her other life she is on active duty in the Navy, where she had worked as a cook. Yet here as vell, after six months her fea of what might happen if she was found out disappeared.

"I have to say the Navy has come a long way, because a couple of years ago I would have never told anybody I was doing this, ever. Now, I don't have a problem. If somemy part-time job, I tell them. I work in a restaurant. If they ask me where the restaurant is, then I go further with it, but if they don't ask that last question, then I don't go any urther. Actually, the ones I've told have honestly come in here and had a good time and say you are great. A lot of the people in the military know I work here. There are people you can tell and peoole you can't tell. Even a couple of my bosses have been In here. They didn't recognize me until two days or three days later and I'd say, 'Where did you eat dinner the other ?' They'd tell me and I'm like, 'Oh, you didn't see me?' They said, 'You were in there too?' I'd say, 'Yes,' And that's when I told them. But most of the girls in the Navy know what I do because I get tips from them for certain outfits and where to shop at. Lasked Kiki how she saw

erself in relation to Tootie and Angelica - Tootie into being a drag queen for the long haul, Angelica only for a short time.

"Me and Angelica are about the same." Kiki told me. "When I get tired, I'll just leave. It's just that this job got me out of debt. Because I take care of my son, I have to pay for baby-sitting, and then I have to pay my ex-wife with my son. So, when I finally got out of debt, the whole for my other son. She has one and I have one But before thing changed. Like I said, if I could do this without dressworking here it was really. ing up and have as much fun. really hard. I was working three jobs prior to this one then I'd do it. This is just I was working the Navy, Little Caesar's, and working at people like to dress up, go a hair salon at night, clean-

ing up. So, I was spending

most of my life away from

my son, and I didn't even see

him but once or twice in a

week. Then I took this job

and I spend a lot more time

out and do things, not me Another reason that Kiki wished to keep what she did hidden was that she didn't want her family to know, even though they live in Buffalo, New York. Yet after about six months she stopped worrying about that as well

"Three months ago, I went home for my brother's wedding and I laid the cards on the table. I told everybody what I was doing for my second job. I thought my father was going to kill me because my father hates, hates, hates anything that is out of the ordinary, When I told him, he was the first one that said. You know what? If you're doing it good and you're



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loing that damn good, then

me. Then he said, 'If you're doing it that good, keep doing

I was impressed by the eries of changes that Kiki had gone through during her time at Lips, and I asked it there had been others as well

"It's made me respect omen more," she told me "It's made me think of the hell they have to go through to make themselves beauti ful for a man or for public life - day in. day out, putting makeup on, eye shadow, hair When a man gets up, all he does is take a shower, put on some Chap Stick, brush his teeth, and walk out the door. A woman goes through a lot more. But I've also come to see how most women have to put themselves on a plate and

garnish it very well. I've come more sensitive to that. And I respect them. But I have to honestly say that if have to garnish up a plate. then that's the wrong person

in the Navy.

Kiki didn't want to advertise her work at Lips because in her other life she is on active duty

that you're chasing after anymay be a poor person on the way, because someone should inside, but they still want that see you for what you are on because it's all about what they have and how they look. inside, and not the out side. Being in the gay atmoa lot of people judge you by

your looks. They judge you from just looking at you, it's the inside that mat ters. Coming here has taught people — he's cute, he's cute, he's cute — but that person

person that goes, 'He's ugly, she's ugly, I don't even wan to be anywhere near them. And it's the inside that you have to learn, because anyone o sees me dressed like thi all the time is going — Drag queen, always gotta be in dresses, always going to be running around doing that. And that's not me. They only see me in the restaurant, they don't see what's on the inside they just see what they see. So that's made me more sensi tive as in if I found someone attractive, I can't go by looks anymore, I have to go by the person on the inside, how they feel, how they care, how

because I used to be that same

When now I could care less. they carry themselves. I was struck that all these I've learned being here, changes had happened to Kiki after she had been at Lips for about six months but what had brought these changes about didn't become dear until I asked her abou being a gay man.

Whooo," she said. "I am Jerome. That's what I tell everybody.

"What do you mean?" I asked.

"That's my name I don't relate anything to sex. I'm a human. People run around saving, 'I'm gay, I'm straight I'm purple.' I'm like, 'Okay, I'm lerome 'That's my man name, Jerome, I'm Jerome.

I was afraid that I might have been offensive and said

"No, you didn't offend me at all. A lot of people are like, 'I'm gay.' Oh my God and I'm like, 'I'm Jerome, how are you?' I just don't want anybody to get the wrong impression about me, so I never pretend to be what I'm not supposed to be, I'm just Jerome. When it comes to sex, if you make it to my bed

room, then you'll know. So then I asked Kiki or lerome how she or he described himself. I didn't nean sexually, but his whole life. How did he see himself? And then Kiki explained how he had changed after six months at Lips.

"I see myself as a nice, sweet, caring, loving black man." Kiki said. "Five years ago, I didn't see myself as this. I saw myself as this timid little scared little thing, running around the streets of San Diego, thinking that he knew everything. And now see myself as being this - if someone needs something. knowing you or not know ing you, I would give it to you. I would have never done it before. And what changed

me was that I looked around again. And it was actually and I saw where I was - in coming here and working a debt and then out of debt, drag queen that brought and when I needed things. that about. Lips brought me out of the basement of owing there was no one ever to give money to everyone to actu it to me, no one to help me And I had to stop asking my ally putting away \$100 and family because I had to be a \$200 every two weeks and to where I could be comfortman and take care of my responsibilities. When I came able and take care of my sor out of that on my own. I properly. When I saw that I decided that if someone ever needed me. I would be there I wanted my son to learn the for them because I would values of life and help his want the same thing for me brother too, who might not

if it ever happened to me

might just be someone who needed something; that my son should be there to give it to that person, whether they're black, green, yellow, purple, whether you like them or hate them, you should always be there for the rest of these men and women on this earth. See what I mean? Because everybody needs sympathy "All that has to do with

when I got comfortable working here, it's all tied together. Because when I first started working here, I didn't think

any of these people were like me, because I came in here and I had makeup on my face and I looked like a man. Then Gigi started working with me, helping me with my makeup, and the others started coming around saving, 'How you doing?' and as time went along they started asking me to do things with them, and that's when everything started changing. They would say, Let's go out and do some thing — you want to go out and do something?' And oh

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when I shouldn't have to worry about anyone liking me or wondering what I'm doing with my life or who I was going home with. Instead I should be thinking about what makes me happy, just like everybody else, and not worrying — Oh my God, these people don't like me. I'm in here just one day a week, they don't know me, they don't know me.

my God, they actually liked

me. And I was wondering,

why do I need them to like

me in order to feel comfort-

able? And that was one of my

nan traits that I let take over

"And then, boom, I changed, I just busted out. And it was overnight because that next day, I came in here ind everyone is like who in the hell are you? I came in smiling and bouncing around You see, at the beginning, I is walking around like a little angry little SOB, I was

nd up so tight that no one liked me, no one liked me, and now I find it amazing, people come here asking for me to be their waitress for their table. It's funny, isn't it? It shocks me every time I sit back and tell someone about it. When my mother asked me what made me do this. I broke it to her from beginning to end, she's like this - You had been through some hell and no one even

"And you know what else is funny about this? I tell people when they come in here, a good 20 percent of that story and they will look at me and go, you are amazing, and I still don't see it like that. I see it as being a person that learned from A to B. and before he could get to C. he made a decision and changed it all, so he didn't need the rest of the alphabet I was trying to climb that hill.

FALLING

ASIFFP?

Then I cut the safety line. That made it a lot easier. You see, people can't judge each other from the outside. You have to get to know your shit - get to know your fel-low man and take life for what it is. Life is too short to play around with these It was for me an amaz

ing story - that self-discovery had come about not by being who one was, but by being who one wasn't. In addition, that while Kiki seemed the most dramatic case, it was something I also found in most of the others. that pretending to be women had given them more freedom to be men, to be human beings. It seemed an enviable condition.

While Kiki is very clear about her sexuality while performing ("That's me onstage

ed up like a woman" and doesn't do drag outside of Lips ("You not paying me I ain't going"), the fourth drag queen I talked to, Gina Roberts, occasionally considers what it would be like to have "the operation" and become a transsexual. She is also active in the greater dragqueen world in San Diego

Gina Roberts is the one Asian working at Lips, having come to the States from the Philippines in 1983. Small and lovely (she wears a size 4 dress), her makeup is far more subtle than the other drag queens at the restaurant and her delicate features make it easy for her to pass as a woman. But in daylight, she told me, it was very easy to tell. ("It's the muscle and the way I carry myself: too much, too wild.") Although 27, she looks 20. Gina has been at Lips since just after it opened

and began doing drag scriously

out a year and a half before that. Her first experience with drag, however, had been a year earlier when she had dressed in drag for a Hal loween party. The problem was that even with the makeup, she could still see herself, as she expressed it. "I didn't like it and I

never wanted to do it again but then the next Halloweer I had another friend who had a drag party and he told me he wanted to do my makeup But I wasn't sure. I mean, I didn't have a good experi ence the first time. So he said. 'If you don't like it, you can take it off.' I said okay

'And he did my makeup and I was like wow. Everything changed. I couldn't even rec ognize myself. And after that he did my makeup for a while and he became my drag go out. I would ask him to be

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watched him and tried to do it myself. Sometimes it would look okay and sometimes i wouldn't. And I really hated it when it didn't look right Then after a while I got used to it and got it just the way I wanted it. I would never le anylysty do my makeup now because I've created my owr look and it's totally different I tend to do it more softer now. Because before it was like drag queen - you can totally tell, the makeup looks

my makeup man, and he

would tell me, 'You're just

going to have to learn on your

doing it.' And you can totall

tell who does your makeup

because it's similar to the way

that person does his own

People will look at you and

say, 'Oh my God, I know who

did your makeup.' So I

nasty. But I've been able to

make it more subtle because

my facial structure is more

feminine. Asians have softe

bones. Most of my Asian

friends, they're more like very

"So then I began to enter

geants and some of then I never got in because it was like my first pageant and I

didn't get anything because

I was so scared. But then every

weekend I would go out with

my friends. It was a routine

with us, we'd go out ever Saturday in drag and I would love it because nobody kney

who I was. I would do ben

efit shows and stuff. Then I heard about Lips. I wanted to

apply for it because I had

clothes and I'd learned how

to do makeup and I was per-

forming in a lot of benefit shows and had a lot of expe rience. Well, one night, we

did a benefit show and afte

the show I came over to Lip

and auditioned. They loved

eants and benefits tha

Gina Roberts became part o

can be found all across the

United States. Earlier Angel-

ica had said that very few drag

queens make their living per-

forming. "Many more drag

queens do drag for compe

tition, do pageants. They're

called pageant queens or are part of the Imperial Court

which is like drag royalty

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me and it was fun." The world of drag-queer

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catty, very cutthroat." In San Diego the differ ent neighborhoods have com petitions and there are also ethnic competitions — Miss Gay Black, Miss Gay Latino, Gina Roberts had been elected Miss Hillcrest and participated in the Queen of Asia pageant, oming in second as Miss Filipina. Drag queens also perform in benefits for organizations such as the Harvey Milk Foundation and the Lambda Legal Defense and Education Fund but also non "And I joined a pageant gay benefits as well. I was told that about 200 men in San

competitions. Angelica, Kiki, and Tootie took no part in the pageants, while Tootie was somewhat scornful of these group activities. "All that Royal Court stuff - I can't

Diego do drag in these

stand it," she told me, "They're ens without a country

"Most of these Asian Gina told me, "and their cosumes are like gorgeous, bu I try not to spend a lot of money on my costume or gown or anything. Mostly, the Asian community tends to stick together. We're out partying all the time and have picnics. I mean, if a persor wants to join our pageant. you're more than welcome We pass out the flyers and everything. Usually at least one non-Asian will join.

Long hair, real hair, I mean,

HAIR TRANSPLANT

It's just a matter of money. in I. A. that was called Miss I was curious whether Universe that was very combecoming a drag queen had petitive because I was com changed Gina Roberts as it had peting with transsexuals who changed Angelica and Kiki, if she had become more out never even placed. I looked going and comfortable with like a little boy in a dress com pared to them. It was like boobs and ass everywhere

nerself. It turned out that she

queen. Some start out fem drag, I got a lot of attention, inine - you know, growing but when I started doing drag, it was a different kind of atten their hair, growing their nails but no makeup. And they look like women. I had a friend who was just starting out - very feminine. But they teased him, his hair was long and he was like a boy until he started using hormones and everything was like going softer. He's not 100 percent woman, but he's going through the process and he looks good. Now he wants the operation. It's a big step, but he wants it done.

tion. It was like people were to what I had to say. Some people would say they looked up to me. I'm like, 'Why would you do that?' And I guess it had something to do with the way I looked. They were amazed at how someone can look like a woman have nothing done — no surgery, no hormones, and they're amazed by that and they respected that. And out of drag, people missed me being in drag because I'm more fun in drag. Like when I work here, I go out at the end of the night with my friends to a club and I have a lot of fun. So, there's a big difference. On the other hand, most people have only seen me in drag and don't know the other side of me. And

keep it that way sometimes But when I get close to some one who I can call my real friend, then they will know I have another part of me And they're very comfortable with any way I dress, and it doesn't make any

"But basically I would say I am two different people. When I'm in drag, I'm very loud. And when I'm not in drag, I'm very quiet — o I get quiet, sometimes I don't, t when I'm in drag, usu ally I'm out there. People tell me this all the time, it's like wow you know there's like two different people, and then it's stuck in my head that people think it's two different people and I kind of play that part. I don't even have to think about it. It just comes naturally. Liust see myself as Gina and that's who I am. And out of drag, it's Robert.

And that's how I am. Though in some ways when I switch from Gina to Robert, it's more comfortable. Like now I can touch my face and brush my hand through my hair. I'm more relaxed, you know? And I don't have to cross my legs.

I asked Gina Roberts if she had ever thought, of becoming a transsexual.

"It's crossed my mind many times, but I don't think it's something I want to put myself through. It's a lot of work and it takes a lot of patience. I've seen most o my friends going through that process and it's difficult the attitudes change and it just doesn't look right. It's weird. For example, I had a friend I used to hang out with all the time. She went through the process and she's still going through the process of becoming a woman. Every night she was saying, 'I am beautiful and you should treat

me like — you know — I'm the princess. And you are nobody. You are nothing You are just a boy in a dress. or something funny like that She was very sensitive about a lot of things, and it had something to do with all the drugs she was taking to ome a woman. It m with your head. And it's a lot

of things you have to go

through, you know? If the

process was a week, I would

probably do it, but it takes

years. Counseling and hor-

mones and pills — I just couldn't handle all that. I would go crazy before I turned into a woman.

"Also in some ways i would change everything for me. I mean, I always thought that was what I wanted to be At a very young age, I thought, I'm going to grow up to be a woman, a beautiful woman. But growing up, it wasn't so much becoming a woman as being comfortable with myself. And you know, as I grew older I began to be more com-

fortable with myself, like expe riencing gay life. I was happ ust the way I was, and I didn't have to change anything drag, it was like having those two different people - Gina and Robert — and I didn't have to change anything. If I got in drag, it was what I wanted to be. And if I got

out of drag, it was me. And

it was not a process where I

had to take anything for it, like

hormones. I mean, I had to

take a lot of lessons with

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makeup, but transform is something else again. A lot of my friends enco to transform and I joke about it, I'll say I'm already taking hormones. They say, 'You are? Oh my God - no wonder your tone is getting a lit-tle lighter.' And I say, 'No, honey, I've had nothing done." So, it's just being comfortable with yourself, and I feel comfortable with what's going on in my life right now. So that's one of the biggest things about transforming. I would

miss Robert "

Now Gina mostly stays in drag, and usually she is taken for a real woman.

"If I'm in the gay clubs they know who I am " she told me, "but if it's just straight parties, the guys stare at me and the women give me hard looks. If a woman stares a me, I stare back at her. I'll play the part. Vicious to vicious And women cannot tell. You know, like looking at me, if I'm in a bar and they're looking at me, they

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won't have a clue that I'm a man until they get next to me and I start talking. Then of course they'll know because my voice is deep. Stuff like

Because of the sexua ambiguity of drag queens they can appeal to both straight and gay men, though many gav men dislike drag queens partly because of the atten tion they attract and partly because a gay man isn't drawn to women in the first place

Earlier Tootie had told

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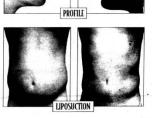
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girls; and if you're a girl, you're into guys. And then we wen into the next paradigm shift where it's if you're a guy, then you might be into guys also, but you know, you're into guys or you're into girls; and now I think we're into this third paradigm shift, which is if you're a guy, you might be into guys or you might be into girls or you might be into both or you might be into transgendered people, I think that's the way that it's

oing. And maybe it's going to get more and more muddy, comes next."

Other drag queens also spoke of these gray areas and how they sometimes felt

Angelica had told me, "Parts of the gay community totally embrace drag, but since most of the gay population is closeted and not open and happy about people knowing they're gay, they view drag queens as very

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of gay sexuality. The result is that drag queens are in this dating limbo — people look at us like a woman trying to attract a straight man, but not like a man attractive to gay men. Again, it's because there is no education. People don't see drag queens as people, unless they look more like regular women. They see as characters." Because Gina can look

like a regular woman, straight men are often drawn to her. "If I'm at a bar where

there are drag queens and straight men are looking for that then I don't think any thing of it - they wouldn't ncomfortable towards me and I wouldn't be afraid of telling them who I am. I don't have to tell them that I'm a man. But when I go to a straight club, then Limme diately tell people - if they ask me to dance — I'd say 'I'm a man.' And sometimes it's, 'Oh, okay.' And they turn away, but one time it was really funny, one time it happened and I told some guy I'm a man and he said - 'Oh so am I.' And I was like, 'Oh, okay. What's up?

"Other times, it's, 'Baby, vou're so beautiful, do vou vant to dance?' I say, 'No thank you. I'm tired. My boyfriend's here.' I don't want to deal with that kind of stuff. there's something you should And you know, a lot of peo ple just don't have a clue And I think they have the

"Actually, my boyfriend says he was straight. He has never been with anyone gay or a man dressed as a woman but he told me that when he saw me he thought I was beautiful. And he never thought it would go into a relationship. And we've been together for nine months And he still thinks of himself as a straight man. He likes women. He would never look at other men the same way

He's very comfortable with

me in and out of drag. And

HEALTH AND BEAUTY

I'm happy. It's very hard to find people, you know, that you can feel comfortable with because not a lot of people can take this seriously, this lifestyle because of how people see you and who you're with When we go out he says he doesn't care how people see

him, but I know he does. And you know, we're just taking it day by day. I told him, this is who I am. I'm not like this 'all the time. This is a job. But most of the time when I go out I'm in drag. Very rarely am I out of drag.'

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ing to that. The inter-

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gay community wants the

gay community to be seen

just like the straight com-

munity, that it's just a change

in sexuality, that everything

else is exactly the same, and

they don't see drag as hav-

ing anything to do with a gay

culture, if there is one. And

so the rejection of drag queens

by gavs is not usually just

about a rejection to drag, but

a rejection to the outward

representation of sexuality,



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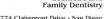
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"But sometimes lesbians come up to me and say, 'If you were just a real woman, you know?' And Lalways respond. Honey, if I was a real woman, I wouldn't be a lesbian.' So it's just a different scene. It's usually the straight women that I meet — 'You're so pretty. Your hair is so-o-o beautiful. I could never wear your clothes.' And I say, 'You too can look like this, honey, I'm telling you.' One thing about drag queens, we're very catty. Very catty. You noticed

My last interview was with Safire Blue, whom I talked to out on the patio behind his apartment in Uni versity Heights, Muscular with short bleached blond

hair and about five feet eight he is a youthful 37 and firs did drag over 20 years ago. He was dressed in "boy clothes." and so it was hard to think of him in drag (he wears a size 12 dress) until I actually saw his Barbra Streisand imper-

said was, "My one rule is that you never forget you're a man in a dress. If you start to for get that, then you lose it."

Pasqual has worked at Lips since its opening day. Previously he had also done drag in Florida, Texas, New

"Lines are very blurred between what a transvestite is. what a transsexual is. what a transgendered person is, and what a drag queen is."

sonation. In talking to him I used his boy name: Pasqual. He had come down to San Diego in 1996 from Orange County, where he had been surfing and going to school, Although he had done drag longer than the others I talked to, one of the first things he York and Atlanta Living in Atlanta, he had been on the board of directors for the 1992 Atlanta Lesbian/Gay Pride Festival. For the festi val's Pride Prom, Pasqual had been asked to go "in face.

"It means being all made up," Pasqual told me. "Instead

of going as a boy, I had to go as a girl. And I was awarded the 1992 Atlanta Lesbian and Gay Prom Princess. And from then on it became something I began to do more seriously I like doing it, but I don't want to live as a girl. And it's funny because you say drag queens and I say I'm not a drag queen. I consider myself a gender illusionist. I mean. ook, I have 48-inch shoulders and a 17-inch neck, and when I dress up, you'd never be able to tell. I mean, a lot of the friends I've met in the last year have met me as Safire Blue, and I've walked up to them as a boy and they've no clue who I am none

Like Gina Roberts, Pasqual is deeply involved in the drag competitions and a variety of other drag events outside of Lips.

"I started it here about two years ago to help out a friend of mine who was running for empress in the Imperial Court, and he asked me to help him do a benefit. So I said sure. I like to perform and I like to pull off the illu sion, and I did a sone by Tay-

an '80s throwback thing. And from that day, everyone said you have to do this. I'm like. okay, fine. So, I helped out with one thing or another, and before you know it, my friends talked me into running for Miss Gay San Diego, and I did, and I won. I actually am the current reigning Miss Gay San Diego. They haven't had a new pageant yet. I've got the crown and the sash and the trophy - all of the stuff that goes with it. Bunch of pain, if you ask me." Pasqual told me that the

Imperial Court was a nonprofit organization with about 65 chapters nationwide, which raises money throughout the year for charities and other nonprofit organizations. The different chapters have elec tions for emperor and empress, prince and princess royal. And there is also the court itself.

"I'm a member of the Imperial Court, Right now I'm titled a grand duchess, which is an earned title. You start out with a small title -

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a lady - and work your way up by the things that you do, benefits and fund-raising. their time and their energy and their gifts, whatever they have, and they raise money for lots of people. So far our San Diego chapter has raised \$60,000 this year, but if you figure our \$60,000 added to tons of other - 65 other chapters across the United States. And it's not only mone that you raise. It's like we have toy drives, teddy bear drives, blanket drives for people in Mexico for the winte in Tijuana. All kinds of stuff. all year round — that's a lot of stuff. Much of what I've done has been not for persona gain, but because of the fact that I like to entertain and I get more out of an audience entertaining as a female. can use that and I've used it to help raise money for different organizations, differ ent causes. I had a fund-raise for an organization called Ordinary Miracles, which was started by two gentlemen about four years ago They arranged it on one Sat urday night to have the bartenders in a lot of the bars donate half their tips to a needy organization, and I think that first year they raised \$5000 This year their goal was \$55,000, and they raised I think \$125,000 - I think I know they raised more than enough money to give who they said they were going - like to some of the children's funds like Wish Upon a Star and organizations lik breast cancer - we don't just do gay things — and ther they gave the rest to other organizations. And I had a benefit for them in December and I was one of the only people - a benefit all by

myself — and I raised \$2500 by auctioning off people, bar tenders and waiters from dif ferent restaurants in the area. When I asked Pasqua how much time he put int pageants and benefits, he said that before he started at Lips it took at least ten hours a week. But now most of his time is spent working and going to school. In December 1999, he received his co metology license and he has recently begun working in salon, Although Pasqual clearly loves and takes great pride in being an entertainer, a gen-der illusionist, he sometime regrets how working at Lips often means he has less tim to give to pageants and fund

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work. It's a lot of work. They don't seem to understand that unlike some of the other I'm going to do something I'm going to give it 110 percent, and it can take me an hour and a half to get ready for work That's an bour and a half that I don't get paid for and I'm doing it four times a week. Take you yourself for

HEALTH AND BEAUTY





instance, you get up, you ge teeth, you put on your clothes and you go to work.

"I have to get up and get

day, which I don't normally and then I have to start piling on the makeup and the clothes and the padding and the jewelry and the hair that's a lot of time. And I nean, there can be a real mess in my room because there's boy clothes, girl clothes, hair, jewelry, stockings, hose, heels. See? Imagine what it would be like if you had to have a little makeup counter there all the time. It's like I'm two people. Always mess lways. There's nothing I can do. I make some good money

to me. I've lost hold of what I was doing it for in the first place. Raising money, being out there for my friends that need me - that's what I like

of being a female imperson-

ator, gender illusionist, means

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alter ego and her name is And those gray areas Safire Blue and when she's talked about by the others, out, she's out. And when rejected by gays and attrac-tive to some straight males — Pasqual is out. Pasqual is out They cannot realize they're two this too was something that individual people. I mean, Pasqual discussed. they literally are. And all they see is that it's just a guy in a "One of the things that's difficult about doing what I dress. They can't see that's what I do. And the amount do," said Pasqual, "is the fact

it's very hard to date. It's not like gay men don't like drag can't look past the fact that queens, they just won't date I'm wearing a dress. them. It goes back to the thing "So, you know what? that if I wanted to date a I've actually kind of given up woman. I would go with a on the whole dating issue. woman. But what they don't yes I have. Not just because

woman, is me — you know

what I mean? They can't sep-

arate the two. There's a boy

of money that I make in 20

hours a week knocks the hell

out of some of them, but they

and there's a girl. I have an

of what I do for a living, but because of the fact that at 37 years old I can't compete with people who are out there So I go out with my friends and I have a good time, and if something happens, some-thing happens. If it doesn't happen, hey, I still went out and had a good time. But I don't go out looking for it.

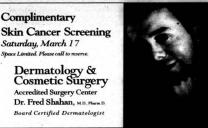
"But when I am out as

a female, I will not, under any circumstances, meet a guy. I won't. I can't do it. Because the truth is there are a lot of guys who like men men's clothing. We have a term for them they're called 'tranny chasers.' Like transvestite? Or more endearingly known as 'panty sniffers.' And what they do is they go out and meet guys ear women's clothing, and then they'll take them home. The only one that gets undressed is the 'man,' and they lay there and get serviced. They're kidding themelves to me. They're straight guys. Married with children.

"I did meet this one guy one night and we started to talk and I said to him, 'You really do like men in women's clothing, don't you?' And he said, 'Yes, I do.' And I said, 'Let's just say hypotheticallyyou're a good-looking man things happen and we decide to go back to my house, do I get to leave this on or do I get to take it off?' He said, 'No, you have to leave it on.' And I turned around and I said to him flat out, 'Well, you know something? You, my friend, are a freak,' And he said, 'Who are you to call me a freak?' I said, 'You know









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what? Let's be honest, I mak a lot of money at this, I don't do it to meet men. I do it to come here and entertain That's what I do, I entertain You, on the other hand, think that just because it looks like a woman, it's okay to be ser viced by her even when it's not a woman. From what I can see. I believe that you're in denial and maybe you should either fess up to it o just move on.' And he kind of raised his eyebrow and said thank you very much for your input and walked

"So there's a lot of sel deception there, obviously. You see these guys, they're hanging out in different clubs where they know there's going to be drag queens or female impersonators or trannies. and that's what they're there for. They're everywhere, And some of them, you would not believe. I mean, it's not like these people are the dregs of society — I mean, let's face it, they're going after a man them are doctors and lawyers. But that's what they prefer that's what they like. It's all a fetish thing, I guess. But I can't do it. Sorry. I have to sep

arate the two. "It's appalling sometimes. First of all, you have to understand that a lot of drag queens have given us a bad name. A lot of them are pros titutes. Well, not here of course. Some are prostitutes and those are the ones that just yell on the street corner an those are the ones that the newspapers automatically point out. And that just makes us all look bad. And there are ome of us that actually do it for noble causes. You know it's not just because I like putting on a dress. Not because I want to be a female. I don't want to be a female by no means. Not after what I have to go through just to go to

"My mother asked me a long time ago when I actually came out of the closet when I was 16 — I told my mom that I was gay and she asked me, 'Do you want to have a sex change?' I said, 'Mom, I like standing up to pee. No, I don't want to have a sex change. I like being a boy.' Now I'm getting to the point where I want to be a boy even more because o the everyday thing. I mean, going to work four nights a fun, but it's not as if I'm only

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order to make sure I still look as good at the end of the night, as well as running around a staurant, making sure every body is happy. It's a lot of work, and in high heels to boot. I tried in the beginning to wear the little flat ones, but it just doesn't look right,

so I wear four- or five-inch heels and run around in them, and that's the easy part. The No. I don't want to live my life as a girl. Some of them do, but I don't. I don't want to have to shave my entire body every day. I do it for a reason

then I'm done. I want to be a boy. I don't want to have to get up and be Tootie or Gina Roberts all the time. I don't want to be Safire all the time. Safire is her - over there. Wadded up in a ball in the corner of my room. Yet Safire also talked

about the sense of freedom a sense of being alive that seemed very attractive despite the fact that it often led to being misunderstood and being confined to what the drag queens themselves described as a gray area of human sexuality

"One night a gay man ne up and talked to me," said Safire. "He was from either San Francisco or L.A. He was coming on to me a lot, and I said, 'What is it with you?' He said, 'You know what it is? Drag queens are so much more real than gay

men.' And I said, 'What do you mean?' He said, 'Because each one of you spends a certain allotted amount of time developing your personality. Like Safire has got her own personality.' And he really liked that, because gaý men as a whole are sometimes very rigid. You know, that standard model thing. Like I'm here and if you wa me, you come talk to me and that kind of stuff. And that's the way they are. Where drag queens - they'll cut you down if they want to. They'll joke with you, they'll laugh -

they're boisterous, they're out having fun. They do what they want to do. Yet none of us are the same. We all have our own different personalities; we all like to have fun in our own different ways. And I mean, you put me and my roommate and

Kiki and Gina in the same room and sure, when we get dressed up, we look pretty damn good, but personalitywise, we're four completely different people altogether. that is coming out, and it's fun because I have the abil-

people never get a chance to. I can live my life as a girl and have fun and then go back and be a boy and still have fun. Either way, it's fun. It's a great life, I just wish I dated more."

ity to do something that most

- Stephen Dobyns

Stephen Dobyns has been a reporter for the Detroit News and is the author of 10 volumes of poetry and 20 nov els, and most recently a book of short stories, Eating Naked (Henry Holt & Company)

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political process! Alfred Stumpfhauser

I Hate Jewelry

am writing in regard to you story in the February 22 issue intitled "Rules of Engagement, written by Debra Ginsberg, I am 23-year-old single we

expectations and rites of passage that burden members of our society when it come of our society when it comes to marriage. I am aware of the effort put forth by those who stand to make a profit to en-sure that these standard rites continue to be observed. I am also aware that the only way to end the needless suffering that women, like the author that women, like the author, endure is for men and women to stop buying into these ridiculous "rules" and "games" that are quite simply nothing but a marketing ploy! I feel so, so sorry for folks who are so unempowered that they

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feel a diamond-studded ring and a stroll up a flower-lined aisle is the key to their hap-piness. Have they absolutely no faith in their uniqueness and self-worth? Why must we fall victim to the selling of our souls in order to fill society's souls in order to fill society's order for our lives?

order for our lives?

I am deeply saddened by stories of people who used to be full of ideas and self-awareness when they were younger (or as some might say, when they were my age). Now that they have matured and "come to their reserve" they "come to their senses," they realize they are powerless to society's pressures, and they cave in, suddenly believing that society does know what will make them happy. And they assume everyone else will too. I have no respect for these people — Ginsberg included. You are making my world an utter misery as a single person — most definitely not because I loathe being single (NO I LOOOOOOOVE IT!!), but because you take away all understanding for folks to be single. I have news for you, Ms. Ginsberg. Everyone does not want to be coupled up, and stop saying such things in order to make yourself feel better about your mistakes! It's great to be single and free don't ever have to worrs about being stuck in a bad marriage or having privacy!! Life is good. Rejoice!! P.S.: I hate jewelry. Diamonds and rings included. Oh, and

I'm not a lesbian either. Oh

Cindy Unger

20% Enjoyment.

80% Vanity
"Generations" (February 15) was a very enjoyable read. Is it was a very enjoyable read. Is it really necessary to have page after page of liposuction, vein removal, weight loss, depres-sion, laser hair removal, hair sion, laser hair removal, hair transplant, herpes diagnosis, cosmetic surgery? Have we really all taken care of our-selves that poorly? Just who exactly are you targeting? Most pages have about 20 percent article and 80 percent vanity ads. vanity ads.

Name Withheld

Offensive, Shameful One self-righteous woman's Christian Crusade into the overwhelming realities of the American dispossessed poor as printed in the Reader smacked of smug moral presumptions and wagon loads full of naivete ("Haves and Have Nots," February 1). That she chooses to refer to her fellow chooses to refer to her fellow Americans (oh! how revolting a thought!) as Bonnie and Clyde exposes her true bias from the outset. That she thinks the paltry sum of a few hundred dollars handed over to this cursed creature of the streets will get her to pull herself up by her bootstraps in a county where more than 80 percent of the residents cannot afford

to buy a home is laughable and self-serving. ("That night, in bed, I felt elation. I had the streets with drug and emotional problems where emotional problems where monthly rents average about \$850, if a meager \$325 would do it for her. She'd be lying if she said yes. A friend's family just rescued a dog from the Occanside pound, and fees and medical bills already topped \$400 within two weeks. What your inexpert cub re-porter discovered beyond the porter discovered beyond the journalistic tenet of never becoming subjectively involved in one's subject is that the job of helping those stuck at the bottom of this laissez-faire capitalist oligarchy's maw is best left to those whose life's work is committed to those work is committed to those souls, i.e., social workers, doctors, psychologists. And for that kind of putsch one needs large-scale government intervention. And that require

flose tacky folk who have the incomes and assets to tax sufficiently to pay for those government programs. Sadly, increasingly, those able to accomplish these things turn their backs on them and the Second Gilded Age is upon us. But what is most telling

increasing investment

those lucky folk who have the

rd-winning journalistic se about an ostensibly wellgetting ripped off by des perate street people but by the three-fifths of each page taken up by ads for cosmetic surup by ads for cosmetic sur-gery, hair removal, fat suction for the overly fed and under-worked. I wonder if your self-conscious, superficial readers who peruse these ads still find time and money to tithe as claims the author of the article does. As a man who prays to a Christian God. I found this pandering to the nouveau riche and their ever-extended reach for the guiltless, conscienceless Southern California lifestyle offensive and shameful. One wonders if ever there will be a resurgence

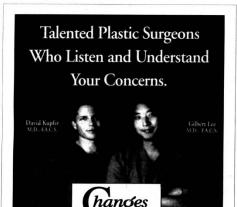
Lost In Tijuana

Hey, Abe, I think you are confused. The Reader is a San Diego publication. So why all the Tijuana churches in Sheep and Goats"? I used to read your column! Ralph G.

Jellyfish Reader

spineless.

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Calendar

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Tribute to the Family Car

ar museums have a surreal quality. Objects meant to be mobile and outdoors are displayed like dream props, out of context. Almost as surreal are the memories of cars in our collective past. The sight of them can evoke the

strongest reveries, like certain smells. What used to be known as "the family car" is a remnant of those days tamily car' is a remnant of those days when there was only one vehicle in the middle-class driveway and its solitary nature provided a challenge for teenagers of the Wally Cleaver era: how to wangle the keys from Mom and Dad for a Saturday-night date

Today we have "Mom's car" and "Dad's car," the better to drive to work and

LOCAL EVENTS

Art Museums & Galleries page 69

Local Events

Classical Music

page 53

page 66

Theater page 72

Pop Music page 78 Movies

page 105

Restaurants page 113

Oswell, the San Diego Automotive Oswell, the San Diego Automotive Museum's exhibits manager, says that one family car of yore — the station wagon — was originally a commercial vehicle. "They were used primarily to transport people and luggage from the train station to the hotel in town. They were a way to get a bunch of people somewhere." Called "depot hacks," they had wooden siding and nacks, they had wooden siding and no glass in the windows. In fact, they had no windows at all. Neither driver nor passengers wore goggles. "They weren't going for a long ride."

Then, in 1937, Ford introduced a wood-sided model with windows. It

began to sell in great numbers and became, more or less, the car we recognize as a station wagon today. Oswell curated the museum's

Oswell curated the museum's new exhibit, which traces the history of the family car. On display will be 15 models, mostly American. The museum owns three of them; the rest

are being lent. The show's 1955 Studebaker The show's 1955 Studebaker
Champion is owned by Flo and John
Cummings, volunteers at the museum
and "big Studebaker fans," says
Oswell. They bought it shortly after
their marriage. "50 it's not only a
family car, it's a one-family car."
Teoriscally, this car, which they Ironically, this car, which t

drove across country with the kids piled into it, is what's known as an piled into it, is what's known as an "orphan" car— one whose manufacturer has stopped production. "These are often middle-priced cars and ones that are most fondly remembered," Oswell says. The same model (not the same car) that lender Dann Whalen

received as a gift in the 1960s, when



he was 17, is in the show. As Oswell tells the story, "His dad said, 'Well, Dann, we think it's time for you to have a car.' And he handed him the keys and said, 'It's out in front of th house." " Dann was elated, imagining the snazzy car that Dad had chosen at the dealership; what he found tead, was his grandfather's old

Nash. While the 1952 Nash Statesman was not that high school boy's most fervent automotive desire, years later he went looking for one. Or interprets the purchase as Whalen's attempt to recapture a remnant of his

Whalen is a member of a local

Whalen is a member of a local Nash car club today. Besides evoking personal memories, the show is meant to evoke thoughts about the economy that eventually produced the multicar families of today. "So we're going to bring in a Model T, primarily to talk about the cost of owning a car. The Model T was the first car that a run-

that everybody should have an automobile, and that's why he ended

automobile, and that's why he ended up creating an empire based on mass production." Safety features are extolled by current car makers. Oswell says that cars built in years prior to Ralph Nader are low in safety features. "They tried in the '50s to offer safety belts as an option and people didn't want them." What family-car want them. What family-car purchasers wanted instead was spaciousness and couch-like seats. Even midpriced cars were sold on the basis of their "living-room-ness," she

"They wanted height, too, because men used to wear nats.
Leaving room for one used to be par
for the course. Car makers boasted
that a man could drive their models
without taking his hat off."

One of two European cars in the

show is a seven-passenger Saab station wagon from 1969. It's also the show's newest model. Oswell calls it "a

newest model. Oswell calls it "a European attempt to get a lot of people in a small space." The other European is a Volkswagen bus from the early '60s, but the idea that it became the hippie

vehicle of choice — and a symbol of family disintegration — is not broached. Like all of us, the museum displays a distinctly selective memory, and the music on the soundtrack will be Bing Crosby, not Jimi Hendrix.

Nor will a Rambler be included.

because they are too small, says Oswell. It's a gap. Legend has it that the flip-down front seats of the cars produced by the American Motor produced by the American Motors Corporation between 1958 and 1969 were responsible for not a few shotgun weddings, when teenage parents started families uninten-tionally and gave yet another meaning to the term "family car."

- Jeanne Schinte

"Sedans, Vans & Wagons: A Tribute to the Family Car" San Diego Automotive Museum 2080 Pan American Plaza, Balboa Park Friday, March 2-May 28 10:00 a.m.—4:30 p.m. 57, adults; \$6, seniors (65 up) and active military (with ID); \$3, kids (6-15); under 6, free Info: 619-231-2886 nfo: 619-231-2886

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rts at the Araiza Inc Convention Hall, beginning at 2 p.m on Thursday and Friday, and at noo on Saturday. The feature shows ge on saturday. The feature shows get underway at 7 p.m. at the Teatro del Estado (Boulevard Lopec Matros). Three bands perform each night. Tickets are \$15 per night. For tickets and information, call 602-955-6993. (MEXICALI)

The Zapastista Caravan benefits from a concert planned at a p.m. on Saturday, March 3, at the Cortijo San Jose (Casa de la Coltura). Enjoy performances by Tijuana No, Artlan Underground, Afmaldis, Mexican Jumping Frijoles, Jambo, Quinto Sol, Los Adex, Kung Fu Monkeys, Samadhi, Sobrimos de Juana, and the Death Control, Polymore (Edward) (1998). The Control of Control for Nove information doubtion, For more informational did 101-52; 66-80-2631 or 011-52 66-81-8101, PAVANS DE TUMMA) The Zapatista Caravan benefits from 5101. (PLAYAS DE TUUANA

The Mexicali-San Felipe Bike Ride is scheduled for Sunday, March 4,

beginning at 8 a.m., at the Cha of Commerce. For more details, dial 011-52-65-66-1277. (MEXICALI)

More Bilding! How about taking part in the Tecate Light Mountain Bike Ride, an off-road bilding event for more than 500 participants on Sunday, March 4, 8 a.m. Call 011-52-66-12-0200 for inform

The Play Los Arboles Mueren de Pie will be acted by Ofelia Guilmain, Juan Ferrara, Luis Gimeno, and oth-ers, Monday through Wednesday. March 5-7, at 7 and 9:30 p.m. each night, at the Tijuana Gultural Cen-ter. Find the center at Paseo de los Héroes and Mina Street in the Zona 011-52-66-88-1080. (TUJUANA)

"Three-D Mania" screens at the Three-D Mania* screens at the Omnimax Theater in the Tijuana Cultural Center Tuesdays through Fridays at 3, 57, and 9 p.m., as well as at 11 a.m. and 1 p.m. on weekends. Amazōma continues, showing at 2, 4, 6, and Dp.m., with additional screenings at noon on Saturday and Sunday.

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

OUTDOORS

Mexican Coral Trees, or "naked corals," are showing their stuff this season by bearing and baring scarlet, flamelike flowers on the tips of their twisting, leafless branches. Com twisting, leafless branches. Com-monly planted as park and freeway landscaping, this and other species of coral are blooming along Preevay 94, Interstate 5 through Oceanside, along Harbor Drive near the airport, at the San Diego Coo, on the lawns in front of San Diego City College downtown, and on the San Diego State University campus. The bloom may continue campus. The bloom may continue into late spring, when the naked corals will cover themselves with eight-inch-long leaves, just in time to provide shade for the warm months.

Anza-Borrego Desert Flowers may be at their best early this month, with the best color found in low-lying, warm areas like Borrego Valley, Coy-ote Canyon, and along Highway S-2 in the south end of the park. This year's scant rainfall will likely produce onl spotty displays. Among the many an-nually appearing wildflowers you'll find in the low-lying areas are desert sunflower, dune primrose, lupine, desert chicory, sand verbena, and desert lily. On slightly higher ground and up along the hillsides, you'll spot

blooming brittlebush, chuparosa, ocotillo, apricot mallow, and more. Statting in mid-morth, several varieties of cactus should bloom. For the latest update and prognostication on the seasonal bloom, call Anza-Borrego Desert State Park's special hotline, 760-767-4684, for a recorded message.

Will the Overwintering American bler, and black and whife warbler still be at Guajome Regional Park when be at Guajome Regional Park when the Audubon Society birdeev visit the 500-acre park from 8 a.m. to noon on Saturday, March 3? The park boasts a 25-acre lake, marshland, and some interesting trails, along with water in the creek. — Meet the group in the first park-ing area after entering the park on Guajome Lake Road, about seven

miles east of 1-5 via Mission Road (Highway 76), Expect considerable (riignway / 6), Expect considerable hiking of a moderately strenuous na-ture; water, restrooms, and picnic ta-bles are available (bring a lunch if you wish). There's a 51 parking fee. 619-280-7710. (OCEANSIDE)

Wear Tough Old Clothes and get dirty during the Black Mountain Open-Space Park volunteer work project on Saturday, March 3, from 8 a.m. to noon. Other items to bring plenty of drinking water, a snack, hat

to the staging area, call 858-538-8082. Free. (RANCHO PENASQUITOS)

History to Observe, Offshoot Tours offers its monthly hour-long history walk, blending Balboa Park history with its wealth of architectural and botanical treasures, on Saturday, March 3, at 10 a.m., starting at the (BALBOA PARK)

Native Plants and Their Uses will be Native Plants and 1 heir Uses will be the subject when ranger Brian Pulton leads a nature walk at 10 a.m. on Sat-urday, March 3, in Lake Jennings Park (10108 Bass Road). Call 858-694-3049 for details. Free. (LAKESIDE)

tor details. Free. (AMSSION)

Explore the Plant World around the Mission Trails Regional Park's visia a native plant walk on Saturday. March 3, from 8210 e-930 am may native plant walk on Saturday. March 3, from 8210 e-930 am may native plants from different habitus around Southern California are plants from different fabricate around Southern California are for the Plants of the California are for the Father Junipero Serra Trail; del 619-668-3278. Free (MISSION GORGE)

A Guided Nature Walk takes place at 9:30 a.m. on Saturday, March 3 (and on the first Saturday of every m in Marian Bear Memorial Park, Trail guide Don Wetzel will lead nature lovers through the oak and sycamore rees and chaparral, pointing out birds

and wildlife calling the park home. For information and directions, call 858-581-9961. (CLAREMONT)

A Volksmarch Is, simply put, a non-competitive walk along a pre-marked route. Walk, jog, or run at your own pace at the Lake Poway Recreation Area during the event hosted by the San Diego County Rockhoppers on Saturday and Sunday, March 3 and 4. Both the 10km and 5km walks star Both, the 10km and 5km walks start apptime between 8 a.m. and noon; find the spot at 14644 Lake Poway Road. The 10km goes around the lake on a dirt path and some sidewalks, the 5km is on park and street sidewalks. Carry water. Walkers desiring American Volkssport Association

(AVV) credit and patch will be charged \$6 on the day of the event; free for those who desire neither ward nor credit. Call 760-746-0897 for details. (ESCONDIDO)

for details. (ESCONDIO) Rescuting Wild Animals in Trouble in the job of Wildlife Assist, conducting an orientation at 2 p.m. on Saturday, March 3, at the Clairemont Community Service Center in Clairemont Town Square (behind Vons. at 4731 Clairemont Uprol.) Participants are involved in all aspects of the work. 619-921-6044. Free, (CLAIREMONT

Basic Birding and Moore, learn the "tips and tricks" to make birdwatching easier when Barbara Moore, program

director at the Chula Vista Nature Center, conducts a class beginning on Saturday, March 3, from 8 a.m. to noon. During the five-week class, par-ticipants will spend two hous in the field and two in the lab at each meet-ing. The fee is \$15. To reserve a space, call 619-409-5903. The center is lo-Bring binoculars if you have them. The hike is free, but there is a \$6-per-car day-use fee. The Lake Cuya-maca Recreation and Park District center is at 15027 Highway 79. Call 788-581-9904 or 619-447-8123 for March Forth on March Fourth, join cated at E Street and Bay Boulevard.

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reach the spot, take the Mercy Road exit off I-15, and head west to Black Mountain Road. Go right on Black Mountain. Cross the intersection and head straight into the parking lot. For information, call 858-672-1120. The fee is \$35. (RANCHO PENASQUITOS)

Cover Some Soggy Ground when local naturalist Clint Powell leads a nature hike around Lake Cuyamaca on Sunday, March 4, at 1 p.m. With over 30 years of study in the area, he'll explain the lake's history and the mountain ecosystem, including birds, plants, and animals. The three-hour hike covers about 3.5 miles.

Walkabouters for their annual jaunt on Sunday, March 4. The moderately

urs at 8:03 a.m. on Thursday. March 8. The two lowest tides are -1.5 feet at 2:05 p.m. on Wednesday, the 7th; and -1.6 feet at 2:43 p.m. on casions are nearly as favorable as pos-sible for tidepool discoveries.

DANCE

India Beckons, in support of the Gu-India Beckons, in support of the Gu-jarat earthquake victims, the Patnaik Sisters plan a concert of classical In-dian dance at 7 p.m. on Friday, March 2, at Challenger Middle School (10810 Parkdale Avenue). The pro-gram includes "light music" by Kala Isharathi. The \$20 suggested donation includes an Indian dinner, For infor-nce of the Path School (1981). mation, call 858-558-7605, (MIRA MESA)

Contradance, the contradance scheduled for Friday, March 2. promises music by Jump Fingers and calling by JoAnn Koppany. The dancin' takes place at Trinity United Methodist. Church. (3030. Thorn Street) at 8 p.m., following beginners instruction at 7:45 p.m. Call 760-436-4030 for information. Admission: \$6 Wear soft-soled shoes. (NORTH PARK Composer and Pianist Leonard El-

presents couples' folk dances -luding waltz, schottis, polk hambo, suea, and zweifacher, among others — at 8 p.m. on Saturday. March 3, at Dancing Unlimited (4569 30th Street). The fee for non-members: \$6. Call 281-5656 for de-tails. (NORMAL HEIGHTS)

Time to Clog, the Raylin Cloggers Club meets every Sunday fram 5 to 10 p.m. at the Recital Hall. Beginning through advanced lessons and dances are offered. The fee is \$4 for nonmem-bers. 619-444-2166. (BALBOA PARK)

Flamenco Master Antonio Vargas of dance classes at 1 p.m. on Sunday March 4, at the California Ballet studios (8276 Ronson Road). The classe are geared for students at all levels Free, 858-571-5683, (KEARNY MESA)

Beginning Square Dance Classes are being offered by the Single Spinners Dance Club on Tuesday March 6, at 7:15 p.m., at Our Savior's Lutheran Church (4011 Ohio Street). Singles, couples, and youths (13+) are welcome. The fee is \$3 per person per

> Have a Swingin' Good Time when nes from 8 p.m. to midnight on Tuesday, March 6, at the Portuguese Hall (2818 Avenida de Portugal, just off Rosecrans). Beginners essons start at 8:15 p.m., with D

"Postwar Years, Cold War Fears: American Culture and Politics, 1945-1960" — this film and discussion se-ries continues on Sunday, March 4, with Eisenhower (The), a political bi-

ography of the general's president career, including the major events his two terms in office. The followin discussion will be moderated SDSU's Henry Janssen. The scree ing begins at 2 p.m. at the San Diego Public Library (820 E Street). Free 619-236-5800, (DOWNTOWN

619-25e-5800, (DOWNTOWN)
The Infectious La Bamba, an earthy retelling of the American "rags to riche" tale, will be screened for the Film Forum at 6 p.m. on Monday, March 5, at the San Diego Public Library (820 E Street). Lou Diamond Phillips plays Richie Valens and is joined by Esa Movales and Elizabeth Pena. Call 619-236-5800 for details.

Free, (DOWNTOWN)

Latino Film Festival runs March 611, promising 56 films and videos from around the U.S. and Latin America at the Mann Hazard Center 7 (7510 Hazard Center Drive). Feat

tured films include Amores Perros, Bread and Roses, Ave Maria, Ciudad de M. La Sonámbula, Todo el Poder, and Desi's Got a New Girlfriend. Tickets are \$7.50 general, \$5.50 for dents and seniors; festival passe offered for \$165. For showtime



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ligious leader, and health reformer Mary
lighting Eddy's life, when it's shown at
6.20 p.m. on Tuesday, March 6, in the
third-floor auditorium at the San Diege
Debdie: I Berner (2001 E Street I, Trair Obser-Public Library (820 E Street), Toni Ov ton-Jung will lead the ensuing discussion. 619-236-5800, Free, (DOWNTOWN)

4

· Concerts

Toller (800) 745-7221

theme for an ongoing film and dis-cussion series hosted by the San Diego Public Libraries. The series continues with the documentary In the Land of the Deaf, directed by France's Nicolas Philibert, on Wednesday, March 7. The screening begins at 6 p.m. at the Malcolm X Library (5148 Market street, at Euclid). UCSD professo sion. For information, call 619-236-5821. Free. (DOWNTOWN)

An MFA Film Screening and recep-tion is set for next Thursday, March 8, at 6 p.m., at the UCSD Women's Center. The event features Tainai Kamal-Eldin's Cairo Chron des and Hollywood Harems. For mor nformation, call 858-822-0074. Free (LA JOLLA)

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of scientists since 1986. The film blends historial footage with live ac-tion shots see it through March. Capable of traveling up to 50 miles in a single day, wolves are still among the most misunderstood nammals in the contemporary be-tiary. Learn what really goe on in the world of Welves in this IMAX film continuing at the theater through Thursday, March 15. Journey to exotic places in Wild California, illustrating how the beauty and the majesty of the state's wild places help inspire our cultur and adventuresome spirit. Shooting locations include San Diego, Big Sur, Death Valley, Yosemite National GETAWAYS Park, Monterey Bay, Lake Tahos and in the drink at Maverick's. Cal fornia continues through March. For ticket prices and showtime call 619-238-1233. (BALBOA PARK)

the first long-term space station when Mission to Mir screens. Filmed in space by astronauts, this 40-minute tour of Russia's (errant) space station gives viewers a unique look inside the weightless home in space that has been occupied by international teams of scientists since 1986. The film long historical features this is as-

LECTURES

Who Are You? The fastest-growing crime in the nation is said to be iden-tity theft, which Linda and Jay Foley will discuss for the Sisters in Crime tonight, Thursday, March I. The Foences as victims of identity theft rt on the work of their Iden tity Theft Resource Center

The program begins at 7 p.m. at e Joyce Beers Community Center 230 Vermont Street), Admission is

What's Up at NTC? Find out when Lemon Grove Historical Society to day, Thursday, March 1, at 1:30 p.m. at the Lemon Grove Library (80) Broadway). Conley will describe the

topic when Michigan State Un

sity art history professor William Kil-

ourne speaks for the docent lectur

series at the San Diego Museum of Art on Friday, March 2, 10 a.m. Ad-mission is \$10. For tickets, call 619-465-8084. (BALHOA PARK)

Passion and Profit at the Grant, Oh

Myl Local entrepreneur Lady lane di vulges how to "Turn Your Passio

it 2 p.m. on Friday and Saturda

at 2 p.m. on Friday and Saturday, March 2 and 3, at the U.S. Grant Ho-tel (326 Broadway). The fee is \$39 for adults and includes tea and parking validation for three hours. To reserve a spot, call 619-464-0611. (DOWNTOWN)

Hey, It's Anza-Borrego Month, and the visitors' center at Anza-Borrego Desert State Park plans a series of r Would the Buddha Take a Meeting March 2, at 7 p.m., railroad historian March 2, at 7 p.m., railroad historian Bruce Semelsberger and Reena Deutsch will focus on "The Impossible Railroad: Through Carrizo Gorge — Then and Now." Historic memorabilia will be on display. Admission is \$15 for nonmembers. For information, call 760-767-0446. (BORRIGO SPRINGS)

Would the Buddha Take a Neeting The Vajrarapin Buddhis Center of fers "Buddhis Strategies for Improving Work and Life" on Saturday, March 3, from 10 a.m. to 5 pm. No previous knowledge of Buddhism is required; expect teachings, guided meditations, and discussion. The fee is \$30; call 619-692-3676 to reserve a spot. Find the center at 3300 Third Avenue, (BILGREST) "Lorenzo Monaco and the Gothic The Positive Gains Made "for ani

"Yoga for a Better Life" is the topic when instructor Joan Holland leads simple, non-stress basic yoga exer-cises" for the Şenior Savvy class planned on Friday, March 2. The class begins at 1 p.m. at ElderHelp (4069 30th Street), Free, Call 619-284-9281 x55 for information.

Back to Basics, the North San Diego

(NORTH PARK

\$5. (LA JOLLA)

Folkloric Rhythms and basic conga techniques will be covered when Nico Gutierrez leads Afro-Cuban conga drumming classes beginning on Monday, March 5 (and continu-

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"Non-Western Influx in New Mua guest lecture at noon on Monday. March 5, in Smith Recital Hall at San Diego State University. Free. Call 619-594-6031 for information. (SDSU)

"What Will Be.Com of Us" is the de-lightful title for a talk planned by graphic designer Bruce Mau at the Museum of Contemporary Art, La Jolla, at 7 p.m. on Wednesday. March 7. Mau will focus on design culture and how the definition of decutture and how the definition of de-sign has changed since the advent of software and technology. Mau will sign copies of Life Style following his lecture. Admission is \$7 general. Find the museum at 700 Prospect Street; call 858-454-3541 for details. (LA JOLLA)

Inspiration, Ideas, and storytelling techniques are on offer when Karen Kenyon leads "Autobiography Memoir: Writing Your Own Per sonal Story" at the Book Works. The three-week class begins at 7 p.m. on Wednesday, March 7. The fee is \$40. The bookstore is located in Flower Hill Mall, at 2670 Via de la Valle. Call 858-755-3735 for the required reser-vations. (DEL MAR)

Enamel-Painted Papier-Maché Books created by Encinitas artist

Jean Lowe examining "the state of society" go on exhibit at the CSU-San Marcos on Wednesday, March 7 San Marcos on Wednesday, March 7. These "books" cover a variety of top-ics including Global Beauty Screts. Coping With Your Flashbacks, and The National Guide to All-You-Cam-Eats. Lowe combines images with text "to offer her humorous critique of contemporary social mores." Lowe will be on hand for an art talk

at noon in Academic Hall room 10 and then attend an opening reception for the show at 3 p.m. The campus is found on Twin Oaks Valley Road; 760-750-4366. Free. (SAN MARCOS)

700-700-100. Free (S0M MMCCOS)
Town the Night Sky when Feet Center resident astronomer Dennis
Mammana presents "The Sky
Tonight" planetarium show at the
Reuben H. Fleet Science Center at
7 p.mon Wednesday, March 7, After
the show, view the real sky through
tellscopes set up by Fleet Center staff
and the San Diego Astronomy Association. For more information, call

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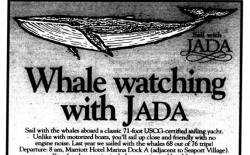






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619-238-1233. Admission is \$5 gen-

Hmmm, Where's the Best Dive Spot? Find out when Dave Sheckler, author of A Diver's Guide to Southern California's Best Beach Dives, speaks for the Sport Chalet Dive Club on Wednesday, March 7, 7 p.m., in the Canyon Room at University Town Centre (located below the food court, past the ice-skating rink, 4545 La Jolla Village Drive). Free. 619-225-9051, (IA JOLA) California's Best Beach Dives, speaks

9051, A. JOLLA Caltreas Coeffees, the series contin-ues when Asian art curator Caron Smith discusses artist Zhang Daris (1899-1983), who distinguished himself for his ability to work the styles of ancient Chinese masters (whose works be collected). The lecture commences at 10 a.m. on Wednesday, March 7, at the San Diego Museum of Art. Tickets are

\$15 for nonmembers. 619-696-1966. (BALBOA PARK)

Anyone Can Learn to Draw, ac-cording to Thérèse Bushen, who leads new classes on the subject beleads new classes on the subject be-ginning on Wednesday, March 7 (10 am. or 6:30 pm.), and on Satur-day, March 10 (930 a.m.). The fee is \$50, which doesn't include materi-als. "Drawing with Colored Pencils starts at noon on Monday, March 5 (\$50), and "Hanbbuilding with Clay" starts on Saturday, March 10, at 22.20 p.m. (800 referred at the Com-munity Creative and Cultural Centre (766 South Coast Highway 10), up-

(766 South Coast Highway 101, up-stairs from Giovanni's Restaurant). All classes continue for four week

Hit the Road, Max, he's the author of California's El Camino Real and Historic Bells, and Max Kurillo pla

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signing follows. 619-258-4911.

More Talk About Buildings and SMWM Architecture in San Francisco at 7 p.m. next Thursday, March 8. Si-mon is one of the principals at one of the largest women-owned design firms in the country, known for the

firms in the country, known for the public spirit of its work.

Find the museum at 700 Prospect Street; call 619-232-0109 for reservations. A reception precedes each lecture at 6 p.m. Admission is \$7 general. (LA JOLLA)

Get Through the Maze of home buying when the San Diego Neigh-borhood Housing Services offers a program to educate potential first-time homebuyers next Thursday, March 8, at 4704 College Avenue Participants learn about good credit, budgeting, maintaining a home, and more during the orientation beginning at 6 p.m. Free. For reservation call 619-229-2370. (SDSU)

Self-Proclaimed "Mystical Adven-turer" Ron Shane plans a program "Revealing the Mystique of the Hu-man Psyche" next Thursday. March 8, in room 180 of the cogni

tive sciences building at UCSD.

At 5 p.m., Shane will examine
"Man's Ontological Stultification" "Man's Ontological Stultification;" at 6 p.m. expect a "discussion of scholarly works"; "Classical Theosophy and Metaphysics Incensing the Essence of Today's Artist" is the lecture beginning at 7 p.m.; and a "discussion of literary artistry in Dr. Shane's works" commences at 8 p.m. Free, Ouestions? Call 858-483-9011 for answers. (LA JOLLA)

IN PERSON

Traditional Andean Music may be enjoyed when Tinku performs for the Escondido Library's First Thursday escondido Estary's Triat Hursday, concert at 7 p.m. tonight, Thursday, March 1, in the Turrentine Room of the library (239 South Kalmia Street). Dial 760-839-4329 for details. Tinku

The Faculty Jazz Trio at San Dieg The Faculty Jazz Trio at San Diego State University plans a concert at-7 p.m. tonight, Thursday, March 1, in Smith Recital Hall. Free. Call 619-594-6031 or 619-594-6020 for further information. (SOSU)

A Staged Version of the MGM Film Singin' in the Rain is being presented by 60 youths of the J*Company Youth Theatre, in the Potiker Family Arts and Culture Complex at the Lawrence Family Jewish Communit Center (4126 Executive Drive). Per Center (4126 Executive Drive). Per-formances begin at 7 p.m., Thursday, March 1, 8 p.m. on Saturday, March 3, and 2 p.m. on Sunday, March 4. Tickets range from \$5 to \$25, Call 858-362-1348 for reserva-tions. (LA JOLLA)

An Evening of Poetry is promised when nationally renowned poet Li-Young Lee reads from his work at 8 p.m. on Friday, March 2, at the a p.m. on Friday, March 2, at the Carlsbad Community Cultural Arts Center (3557 Monnoe Street). Lee's books have "won critical acclaim" and garnered awards including the Academy of American Poets Prize. Tickets are 58 general. For details, call 760-757-2121 x6416. (CAPLSBAD)

Lough It Up when Shang performs at Stage 1 Comedy Club on Friday and Saturday, March 2 and 3, at 8 and 10:30 p.m. each night. Find the club at 1041 Seventh Avenue. For tickets and reservations, call 619-230-1107. (GASLAMP QUARTER)

Celebrate Salsa when the traditiona Gelebrate Salsa when the traditional Mexican dance ensemble Grupo "Quetzalli" de Veracruz and musical group Combo Niinguno collaborate to present "Carnaval Veracruzanol" at 8 p.m. on Saturday, March 3, at the California Center for the 4Kgs. Escondido. Tickets range from \$10 to 532. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 800-988-4253 for restions. (ESCONDIDO)

Mexican Writer Emilio Rojas will sign and read from his Pequeno Hombre on Saturday, March 3, at 7 p.m., at Casa del Libro (1735 Uni-versity Avenue). The event will be presented in Spanish. 619-299-9331. Free. (HILCREST)







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Sitarist Kartik Seshadri, accompa-nied by Arup Chatterjee on tabla, plans a concert at 4:30 p.m. on Sunlay, March 4, at the San Diego Mu eum of Art. Tickets are \$20 general call 619-696-1966 for reservations (BALBOA PARK)

Avenue). Enjoy jazz by Joey Caraño, Tim Maglione, and Paul Hormick. For

more details, call 858-270-7467. The cover is \$5. (DOWNTOWN)

Music and Dance of Vietnam is showcased during programs beginning at 6 and 7:30 p.m. on Monday, March 5, in Smith Recital Hall at San Diego State University, Tickets are \$10 general. Call 619-594-6031 or 619-594-6020 for further informa-

tion, (5054)

"Celebrating Jewish Music A Con-cert Series" gets underway at the Lawrence Family Jewish Communic Center with "Talmis Play Talmi" on Tuesday, March 6, at 7:30 p.m. Israeli futist Er'ella Talmi and Yoav Talmi (known for his work as director of the San Diego Symphony from 1989-1998) will perform the Talmis' own ions and arrangements. along with Yoav's "Elegy (Reflections on Dachau)," to be performed by the

on Dachau)," to be performed by the California Ballet Company. Tickets are \$22 for nonmembers. Find the center in Mandell Weiss Eastgate City Park, at 4126 Executive Drive. Call 858-362-1348 for reser-vations. (IA JOLIA)

The Reality behind the Alleged Re-ality, five-time Emmy-winning in-vestigative reporter Peter Lance will

sign and discuss The Stingray: Lethal Tactics of the Sole Survivor; The Inside Story of How the Castaways Were Controlled on the Island and Boyond at 7 p.m. on Tuesday, March 6, at Bor-ders Books and Music (1072 Camino del Rio North). Free Call 619-295-2201 for details. (MISSION VALLEY)

Two Local Bands, Cedar Mill and San Diego North County Bluegrass and Folk Club meets on Tuesday and Folk Club meets on Tuesday, March 6. The evening opens with sets by other bluegrass and folk musi-cians at 7 p.m. Find the fun at Round Table Pizza, 1161 East Washington Street (at Ash). 760-726-8380. Free. (ESCONDIO)

Orange County Poet Michael Paul is the featured poet for Poetic Brew on Tuesday, March 6, at 8 p.m., at Claire de Lune (2906 University Avenue). Open-mike readings precede and follow the readings; sign-ups begin at 7:30 p.m. Free, 619-688-9845.

The Use of Medication in Psy-chotherapy has exploded in recent years, breeding both suspicion and en-

discuss and sign Bridges for Healing In-tegrating Family Therapy and Psy-chopharmacology at Warwick's Book-store at 7:30 p.m. on Tuesday, March 6. Free, Find Warwick's at 7812 Girard Avenue; 858-454-0347. (LA JOLLA)

Jazz Improvisations may be heard when undergraduate students of Music 131 perform at 8 p.m. on Tuesday, March 6, in the Recital Hall at UCSD's Mandeville Center. Ad-mission: \$5. Call 858-534-4830 for information. (LA JOLLA)

Experimental Performance Series,
"Mike Keneally's Circus of Values"
convenes on Wednesday, March 7,
featuring longtime David Bylwie collaborator and guitarist Reeves Gabrels laborator and guitarist Reeves Gabreis and Dixie Dregs bassist Andy West, along with Keneally. The fun begins at 8 p.m. at Dizzy's Place, 344 Sev-enth Avenue. Tickets are \$10. Call 858-270-7467 for details. (DOWNTOWN)

Romantic and Traditional Melodies and original compositions may be heard when South American harpist Alfredo Rolando Ortiz presents a con-cert at 1 p.m. on Wednesday, March 7, at the California Center for the Arts, Escondido (340 North Escondido Artists on the Cutting Edge IX, the

The Bend of Brigands, or Taraf de Haidouks, is a village band of tradi-tional Gypsy musicians from the small Romanian village of Clejani. Their sound is described as a fusion a uniquely Balkan blend. Enjoy a concert by these brigands at 7:30 p.m. on Wednesday, March 7, in UCSD's Mandeville Auditorium.

in the sculpture garden court at the San Diego Museum of Art. Tickets are \$10 general. For reservations, dial 619-696-1966. (BALBOA PARK)

Tricks of the Trude are dispensed in Secrets from a Caterer's Kitchen: The

Indispensable Guide for Planning a Party, which author Nicole Aloni will

Michael McClure, author Bebe Moore Campbell (Brothers and Sisters, Singing in the Comeback Choir), and multi-in-strumentalist René McLean. Programs begin at 7:30 p.m. Seven-night series tickets for non-members are \$100, nonmembers pay \$17 per individual event. Tickets are available through Ticketmyster (619-2200-TIXS): Find the museum at 700 UCSD's Mandeville Auditorium.
Tickets are \$17 general. Call
858-534-8497 for information and
reservations; tickets are also available
through Ticketmaster (619-220TIXS). (LA JOLA) Jazz in the Park, the series offers Irish dancing and bands during the "St. Patty's Celtic Celebration" on Wednesday, March 7, at 5:30 p.m., Prospect Street. Call 858-454-3541 x444 for information. (LA JOLLA)

The Celtic Folk Music Trio Golden Bough plans a family concert for the Multicultural Arts Festival "For Kids by Kids" at 7 p.m. next Thursday, March 8, in Schulman Auditorium at March 8, in Schulman Auditorium a Carlsbad City Library (1775 Dovi Lane). Admission is free. For reserva-tions, call 760-434-2902. (CARLSBAD)

ic series at the Museum of Contem-orary Art, La Jolla led by artistic di

rector Quincy Troupe starts nex Thursday, March 8. The opening

night roster includes Beat poe Michael McClure, author Bebe Moor

"Word Art" may be enjoyed at the Del Mar Art Center next Thursday,

 imentertainment presents

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tion, call 858-268-1932, Jugssion Bay).

Climbia' for CF_c systic fibrosis is a genetic disease causing the body to produce dangerously thick mucus, leading to lung infections and interfering with digestion. Take part in the 20th annual Stairclimb to Cure Cystic. Fibrosis on Saturday, March 3, art One America Plaza (600 West Broadway).

Bestisterious dates at 8 am. with

America Plaza (600 West Broadway).
Registration starts at 8 a.m., with
two stairwells for climbing beginning
at 9 a.m. Participants climb the stairs
and ride the elevator down. Each
climber who raises \$20 in donations
and pledges receives a one-month
membership to 24-Hour Fitness. For
more information, call 858-2775880. (DOWNTOWN)

Bicycle to Tecate, Mexico, with Sar Bicycle to Tecate, Mexico, with San Diego Bicycle Touring Society riders on Sunday, March 4. This 65-mile ride starts at 8-45 a.m. at McDonald's (551 Telegraph Canyon Road). Bring money for food. For more informa-tion, call 619-449-9189. (CHULA VISTA)

How Will the Waves Rank? Who Series hosts event #5 on Sunday March 4, at the Oceanside Pier (300

March 8. The event features com-poser and guitarist James Bunten, writer and poet Reliand Stedge, composer and poet Reginald Stedge, beginning at 7 p.m. Free, Find the center at 1555 Camino Del Mar; 858-481-1678. (DEL MAR)

Dog Lover? Head to Bookstar Costa Dog Dover Head to Bookstar Costa Verde next Thursday, March 8, when Mike Rothmiller signs and discusses his Old Dog's Guide for Pups. The event begins at 7:30 p.m. at 8650 Genesee Avenue. Free. 858-457-7561. (LA JOLLA)

SPORTS

Baseball Begins, spring training be-igins for the San Diego Padres with matches against the Seattle Mariners in Pooria, Thursday through Satur-day, March 1-3, at 150 p.m. each day. The Pads host the Colorado Rockies The Pads host the Colorado Rockies at 7:05 p.m. on Tuesday, March 6, and the Arizona Diamondbacks at 1:05 p.m. on Wednesday, March 7. Games are broadcast in English on KOGO-AM (600) and in Spanish on station KURS-AM (1040). For details, djal 6:19-280-1NFO.

The California Classic, boastin competition by "some of the to women gymnasts in the country, takes place March 2-4 in the gymna sium at United States Inte

Sium at United States International University, Pat and future Olympic hopefuls will be competing, along with all other levels of fraule grammats.

The competition runs from 10 am. to 9 pm. Friday through Sunday. The elite grammats compete at pm. on Saturday. Admission is 38 for adults, 8 for fines 12 and university of the Saturday and Saturday. Saturday Saturday Saturday. Saturday Saturday Saturday Saturday. Saturday Satu

Pomerado Road. (SCRIPPS RANCH)
Hoops: The San Diego WildFire
hosts the Tamps Bay Thunder Dawgs
on Friday and Sturday. March 2 and
3. 7 p.m., at the San Diego Sports
Arena. Tickets are 50 to 58 general
admission, with \$25 loge seats and
550 courtside. Call 619-542-1400 for
information. (SPORTS ARENA)

information, (SPORTS ARCHA)

Roses Will Be Awarded to all female
finishers of the 37th annual Sue
Krenn 15k Racc, sponsored by the
San Diego Track Club. The event, on
Saturday, March 3, starts at 7 a.m.
ear the Hilm Hotel (1175 East Mission Bay Drive) and promises a flat
and fast course around Mission Bay
and Flesta Island. For more information, and RSA, 2006, 1937 (ASSESSOR MAY). tion, call 858-268-1932. (MISSION BAY





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Tenderheaded: A Comb-Bending Collection of Hair Stories



Edited by Juliette Harris and Pamela Johnson; Pocket Books, 2001; 302 pages; \$25.95

FROM THE DUST IACKET: What

FROM THE DUST JACKET: WHAT could make a smart woman ignore doctor's orders? What could get a hardwork-ing employee fired from her job? What could get a black woman in hot water with her white

HAIR. When does a few ounces feel When does a few ounces feel like a few tons? When a doctor advise a black woman to start an exercise program and she wonders how she can do it without breaking a sweat. When an employer fires her for wearing a cultural hiarstyle that's "unprofessional," and she has to go to court to plead for her job. When she's with her man, and the moment she's supposed to let loose, she stops to secure her head scarf so he doesn't disturb the' do.

The issue is not only about looking good, but about feeling adequate in a society where the beauty standards are unobtainable for most women. Tenderheaded boldly throws open the closet where black women's skeletons have been thre

burst down the door. In poems, essays, cartoons, photos, and excerpts from novels and plays, women and men speak to the meaning hair has for them and for society. In an intimate letter, A'Leila Perry Bundles pays tribute to her great-grandmother, hair-care pioner Madum C.J. Walker, who launched a generation of African-American businesswomen. Corporate co tion of African-American businesswomen. Corporate consultant Cherlipn 'Liw Wright interviews men and women on the hilarious ways they handle "the hair issue" between the sheets. Art historian Henry John Drewal explores how hairstyles, in Yoruba culture, indicate spiritual destiny, and activist Angela Davis questions how her message of revolution got reduced to a

rstyte.

Tenderheaded is as rich and diverse as the children of the African
spora. With works by Toni Morrison, Alice Walker, bell books,
nry Louis Gates Jr., and other writers of passion, persuasion,
h humor — this is sure to be one of the most talked-about

ABOUT THE EDITORS: Pamela Johnson was born in 1960 in Harlem, New York. "And," said Johnson, on the afternoon that we talked, "I was raised in Carson, California. I was three months old when my parents moved to California. They wanted to move some when my parents moved to Cantorna. They wanted to move some-place a little more, I guess, conducive to what they thought was a family. They were living in the city, and they wanted to have a house and a yard, so that's where I was, growing up. At the time, in Car-son where we were was called Gardena. And then Carson incorporated a few years later. But I went to grade school and junior high school and high school there. And I even went to college in California, at Stanford.

ia, at Staniord.

Johnson graduated from Stanford University with a degree in Johnson graduated from Mantord University with a degree in communications. After graduation, she moved to the East Coast. "I write. I write often for *Essene* magazine. I usually have something in there every month. I write a column and other stories for them." Johnson also is coauthor of *Santa and Petc*, a novel that was made into a CIBS-TV movie. She lives in Mt. Vernon, New York.

Juliette Harris is the editor of International Review of African-American Art, published by Hampton University Museum in Virginia. She has also written award-winning television and film

A CONVERSATION WITH PAMELA IOHNSON: Juliette Har-A CONVERSATION WITH PAMELA JOHNSON: Inlitte Harris and Johnson live indifferent states, Harris in Virginia and Johnson in New York. They worked together on Tenderheaded for 18 months before they met in person. "But," said Johnson, "we both were very passionate about hair. Our own hair and hair in general, and we found that there were so many fascinating aspects about our hair. We also left there was a lot of baggage that black women over carrying with regards to lair, whether it came from a time when black people were entaleved and black women offin thave the time of the state of the

to be considered somewhat acceptable.
"So that was a lot on our heads. And then we came out of that So that was a lot on our heads. And then we came out of that period into a post-lawery era, and where before we'd just been kind of workers with no income and no representation, suddenly we were looking for a way to feel good about ourselves as women and beautiful as women. We were looking to come up with a way to present ourselves that we felt good about. In the early 1900s there was the emergence of Madam C.J. Walker. She herself had dealt with a lot of scalp ailments and loss of hair, and it was through those troubles that she came up with products and a system to help women have healthy hair. So Madame C.I. Walker really helped black women nave neutrn narr. So Makane C. J. Waker realy neeped some women not only come up with a feminine identity that they'd never had really prior to that point — at least not in this country — but he also helped organize a brigade of black women entrepreneurs." In the introduction to the chapter "Straight Talk," the editors

"Around 70 percent of black women in the United States Around 70 percent of black women in the United States and an unfold number of sisters in the disapport ware their hair straightened. Rejecting the notion that their black pride has pladel, these sisters say. What's hair got to do with fift Sh the advantages of straightened styles that they want, not the attributes of another race. In fact, some women believe their fortunes are tied to their straightened tresses. Without a doubt, women like media mogul Oprah Winfrey and Congresswoman Maxine Waters have perfected an impeccably coiffed look that has helped them crack through a series of glass ceilings leading straight to

> igh early May. New this year is the All-American Rose Selection Garden, the Walk of Fame Garden, the Color Project, and theme gar-

through the fields from 10 a.m. to one hour before dusk daily.

Admission is \$5 general, \$4 for seniors, \$3 for children 6 to 12, and free for those five and younger. Find

the fields by taking the Palomar Airport Road exit from 1-5, head east for two blocks, and turn left on Paseo del Norte Road. For information, call 760-930-9123. (CARLSBAD)

Gather with Psychic Friends during the metaphysical conference and psy-chic fair hosted by the Alexandra In-

the John D. Spreckels Building (3858 \$20 per reading, and lectures will be Front Street, at University Avenue). Practitioners of psychic arts such as tarot, palmistry, and numerology will be available for both days, charging

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from \$5 to \$15, available by calling 619-224-4625. The games ar-broadcast on KSDO (AM 1130) (SPORTS ARENA)



BRUCE MAU

Wednesday, March 7 7 p.m.

Graphic designer Bruce Mau will present a lecture about his work at the Museum of Contemporary Art, San Diego, discussing his collaborations with Rem Koolhaas and Frank Gehry, and his new book Life Style (Phaidon). A booksigning follows the lecture, and books will be available for purchase in

\$5 MCA Members \$7 General admission

(858) 454-3541 www.mcasandiego.org

MUSEUM OF CONTEMPORARY ART 700 Prospect St., La Jolia

SPECIAL

Replete with Spinning Flags Sabres, and Rifles, the Ranche Bernardo High School Winter Guard Tournament takes place on Friday, March 2, at 6:30 p.m. Twenty-five winter guard bands from schools in-cluding Mt. Carmel, Grossmont, and Chula Visia will compete. Tickets are 55. Find the school at 13010 Pasco Lucido; call 858-67-4-4965 for infor-mation. IRANCHO BERGHARDO.

Dream a Little Dream, the 16th an mual Spring Home/Garden Show takes place at the Del Mar Fairgrounds March 2-4. The main feature is "The

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firms. There will be more than 400 vendors' booths proffering goods for inside and outside the home.

for those under 12. Call 858-350

Look, Up in the Sky! The 53rd annual Kiwanis Ocean Beach Kite Fes-tival and Parade is set for Saturday.

Judging takes place at 1 p.m.; the aung parade down Newport Avenue to the beach starts at 2 p.m., with kite flying on the beach at

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2:30 p.m. All kites entered in the conest must be handmade; bring your kite string (all other ma

> Long Live the Queen! Queen Eliza-beth I and het royal court, accompavendors, merchants, and "hundreds will converge upon Felicita Park for

will converge upon Felicita Park for a renaissance faire and Shakespeare-in-the-park festival on Saturday and Sunday, March 3 and 4, from 10 a.m. to 5 p.m. both days. Expect Shakespearean plays, pe-riod music, battle pageants, a pirate encampment, madrigal singers, and more. Admission is \$10 for adults, under 5; weekend pass is \$15; park

ing is \$3. Find the park at 742 Clarence Lane. For details, dial 805-496-6036. (ESCONDIDO)

"Orchid Obsession," the annual or-chid show hosted by the North County Palomar Orchid Society, is slated for March 3 and 4, at the San Center Drive). Show hours are r to 5 p.m. on Saturday and from 10 a.m. to 4 p.m. on Sunday. Admis-sion is \$4, which includes an orchid plant! For information, call 760-723 4140. (SAN MARCOS)

"Native Splendor: Paintings of Southern California's Vanishing ers of the California Art Club. view through Sunday, April 29, a itors' center (One Father Juniper Serra Trail). Meet the participatin artists during a reception set for Sat-urday, March 3, from 3 to 6 p.m. View the show from 9 a.m. to 5 p.m. daily 619-668-3275. Free: OMISSION GORGE

Books to Good Homes, the San Car book sale from 9:30 a.m. to 3:30 p.n on Saturday, March 3. Paperback and hardbacks of all types are offered. The library is found at 7265 Jackson Drive; 619-442-1860. (SAN CARLOS)

The Talent of the Brush art group tion beginning with a reception or Saturday, March 3, from 11 a.m. to 4 p.m., at the Holiday Inn Sel sar (9335 Kearny Mesa Road), Lo cal artists have work showcased. A traditional lion dance begins at 11:30 a.m. For information, call 858-695-2300. (MRAMAR)

The Coastal Painters are a group of 11 North County artists, exhibiting their work from Saturday, March 3, through Wednesday, March 28, at the Poway Center for Performing Arts (15498 Espola Road). You're invited

Mariame Kaba writes in "When Black Hair Tangles with White

Power: Today the practice of hair straightening has become common-place. Though a process that often requires many hours and mach expense, roughly three—quarters of black women consider the time and finan-cial investment worth it, according to Kathy Russell, coauthor of The Color Complex: The Politics of Stim Color Among African Americans. Why do so many black women submit to this sometimes painful prac-Why do so many black women submit to this sometimes painful practice? My research suggests that it is not a reflection of what I call white power envy. Black women 'take the hear' to achieve access to the economic and social resources within American society.

In 'Relax Your Mind,' an essay in the "Straight Talk" chapter, Jenyne M. Raines writes, "I am here to praise straightened hair,

ter, tenyne M. Kames writes, 'I am here to prase straugntened naur, not to bury it in tired rhetoric about wanting to be white.' Raines and several other essayists in *Tenderheaded* note that straightened hair is not as much about race as it is about manageability. I saked Johnson what she made of the "more manageable" school of thought. "There is," Johnson said, "the line of thinking around making the hair more manageable. What do J make of it! I make of it.

ing the hair 'more manageable.' What do I make of it! I make of it that these women are for the most part African-American, women who have had their ancestors, their origins in Africa. Had we not been transported to this country during the period of slavery we would not have that concept of our hair. So I think that the practice of being in a society with a majority culture with straight hair makes us feel like our hair has to be quote/unquote' more managelds' when we seemed to have managed it well enough, or our ancestors managed if well enough, without ever putting anything into the fire and then putting it mot heir hair. So I think that it is a reflection on the fact that we are in a different culture, and we have different standards of what we consider to be manageab

ent standards of what we consider to be manageable." How did Johnson think Oprah Winfrey's choice of hairstyle ed upwardly mobile African-American women? "Well, Oprah is probably the most visible black woman in

"She is," I said, "one of the most visible women

"That, too. Definitely. I would say that, in reality, black women who are in mid-level to high positions are a lot of the time — and Oprah is one of these women — surrounded by a lot of white males, and I

hair a nonissue. So you go in and you're already a black person and you're a womain, and you are amongst males in power. And you are alreading alone to be in power, to be in increasing power. And you want being alone to be in power, to be in increasing to power. And you want with that power. And I think that you cannot change your skin color. And it's very expensive to change your sex. And most people don't want to do that. So hair is pretty simple to change. And I think that thou the women have chosen to alter their hair to, like le you, make them: often women have chosen to alter their hair to, like I say, make them-selves more uniform in a culture where everybody else's hair is straighter, where the people with some power have straight hair.

"One of the essays in *Tenderheaded* is titled 'When Black Hair Tangles with White Power.' Women who have chosen to wear their

hair in styles that are cornrows, or some other kind of culturally rich styles, have often paid for it economically. They've been fired rich styles, have often paid for it economically. They've been fired from their jobs or they have voluntarily left their jobs to maintain their integrity in terms of wearing a certain style that is meaning-ful to them and reliquioushing the position that they held. So I think that the message that Coprah sends may be the message that I obt of women are also sending in their professional lives. I bink Oprah probably has to make fewer adjustments than do other women and has actually wome a range of fainsipte. But I think a number of other women who are in corporate America, who do not enjoy the kind of financial freedom that Oprah has, do sometimes choose to tow of mancial freedom that Oprah nas, do sometimes choose to tow a line to ensure the perks and the positions that they've achieved are not taken away from them. People may find fault with them, maybe for other kinds of reasons, but maybe it's the hair. 'Maybe it's my hair, maybe it's this, maybe it's this.' So women in these positions try to eliminate all those 'maybe it's this' kind of reasons, and one of those reasons, of course, might be hair.

I asked Johnson how long it takes to get hair braided into

cornrows.

"It depends. If you get a really, really fine braid, it could take you ten hours. And you could get something that takes an hour or two, depending on the complexity of the style. Something simpler is less time. Some styles are really, really complicated. I was in Senegal, and the more complicated it is, the more money it is. In Senegal I had somebody braiding my hair, and you ask how much it is, and it's not that much money, so you go okay, and you spend a long time but you come out with something really,

daughters were

presentable. 'Don't go

out of the house with

your hair looking like

really tantastic."

I asked if, in fashioning cornrows, hair had to be added.

"No, you don't have to add hair, you can do it with natural hair. But if you do add hair, it tends to last longer because hair that's done with hair can begin to fuse. And I don't know if you've seen locks before. So if you do hair with hair, sometimes the process of not combing that hair will cause it to fuse together versus if

you have woven in other hair, it is not likely to fuse with your hair.

What was bad about fusing, Johnson explained, was that "you don't want to be locked into wearing those cornrows. If you have

locks, then you intentionally allow your hair to fuse to itself in those different strands. That's "Black mothers have always been concerned a choice. about making sure their

Lasked if African-Amer can moms tended to fuss a lot at their daughters about hair

at their daughters about hair and hairstyles. "Yes," Johnson said. "Yes, I think, in general, black moth-ers have always been very concerned about making sure their

your hair looking like
that!" "

"Don't go out the house with
think black mothers have made an effort, at all times, to keep the

daughter looking ship-shape. I often wonder if — and this is some-thing I couldn't say — but I often wonder if black mothers aren't maybe a little bit more protective, a little bit more sensitive around how their children are perceived because of a time when they had less control over their children. I think with slavery you have these less control over their children. It think with slavery you have these children and you may not be able to raise them. Or if you do, you want to make sure that they stay out of harm? sway, so maybe you te even a little more concerned with keeping them in bounds. And hair may be a part of that. You can't control how other people per-cieve your children, but you can make every effort to control how they are presented as they go out into the world, which may mean sometimes spending too much on designer ite"





MICH MACHE (MICHE)

REAS REAGE (MICHE)

R

Thursday, April 5 CK WILLIAMS

Thursday, April 12 HOMERO ARIDIS

DOLIGIAS EWART

Thursday, April 19

TICKET INFORMATIONS: All performances are at the Museum of Contemporary Ant, Son Dega, 2000 Prospect Street, la jobs, for more information, call the Museum or (858) 454-3541 4444 Tickets may be prochased in advance at the MCA Bookstave in (a jobs and Downtown, and or all TicketMayter outles. #FORMETTERS FOR Tickets will be sold at the door if space is available. Ticket holders are in galleries free of charge each evening before the perform MCA Members, Students & Seniors \$12; General \$17.

3 Series tickets for all seven evenings must be purchased by MCA Members, Students & Seniors \$70; General \$100.

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ninued from page 61)
Authors of several essays in Authors of several essays in Tenderheaded decry the prefer-ence some black males, particularly younger males, show for longer hair and lighter skin. Did John-son believe that these young men

did show this preference?
"I think that probably some
do. I think that definitely in the same way that black women have faced the tyranny of having flashed before their eyes, in almost every different media you can imagine, that what is beautiful is white skin and blond hair. I think that in

the same way that we have been battered about the head by those the same way that we have been battered about the head by those kinds of images, that males have taken them in and have not so much seen them as a way that women had to look, but as, "This is what I want. This is my beauty aresthetic and what I desire.' So I think that is true among some males. I think also that we've had—as a result of the "60 being something of a foundation of comfort and pride and beauty, associated with the afro - a foundation for cornrows and for locks and for Bantu knots and for a oation for corntrows and for locks and for hantiu knots and for a number of styles using the natural hair. I think that comfort has also created another aesthetic, and that there are a number of men. — I can't give you any percentages—who are equally enthu-siastic about a woman who finds ways to work with her natural hair and isn't keeping his hands out of it because she just got it done, or dealing with a burn on the ear, or dealing with whatever kind of issue she has around having a perm, or not yet getting a perm. And so I think we're in a point where we can't say, 'Here are the preferences, and they break down like this,' but there are definitely preferences for the natural hair as well as for the straight-

I said that I thought that as African-American men grow older, they might find themselves less interested in a woman's appearance

and more interested in her entire being.

Johnson did not disagree. "A gentleman I was speaking with

Terminal," the "Tower," and the "Perch." For information and direc-tions, call 858-756-2140, (ENCINITAS)

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Find the museum in the corpe rate beadquarters of the NAMM – International Music Products Asso ciation, at 5790 Armada Drive, Admission is \$5 general, \$3 for students and seniors. For information, call 760-438-5996, (CARLSBAD)

Living History in San Pasqual, non-firing drills, demonstrations of crafts and skills from the 1800s, his-tory lectures, entertainment, volunat a signing we had last night in Washington, D.C., was saying to me that that was the case for him. As a young man he did tend toward wanting a lighter-skinned, longer-haired girl. And I think what he was suggesting was that he had not yet come into his own in terms of what he truly preferred as opposed to what was considered beautiful by the majority. I can't tell you how old he was: he was somewhere between 35 and 40 or so. But he seemes to suggest that there was a maturity thing that happened for him, where he was able to be not only more comfortable with women where he was able to be not only more comfortable with women who were a natural as they chose to be, but also self-acceptance. That he had become more comfortable with himself and that those two correlated."

I said that as I read Tenderheaded I thought that, in fact, few

if any women are entirely "natural"; most women engage in at least a few cosmetic artifices.

a few cosmetic artifices.

"That's a good point. A woman who is too natural probably is often alone. It's a harder fit if you choose not to do all of these things that we might call 'the beauty checklist.'

"Most American women shave their legs and wear decodorant and at least put on some lipstick," I suggested.

"And," said Johnson, 'shawe under their ar Absolutely, And

I suppose, too, that there are efforts that people make in order to attract the opposite sex. There's a joke I like. I am hard-pressed to tell it correctly, as Chris Rock tells it, but the gist of it is that a man tell it correctly, as Chris Rock fells it, but the gust of it is that a man and woman don't really meet. As Chris Rock puts it, 'I send my rep-resentative and you send your representative, and then later on then that's when we get back to who we are. My representative is the one who shows up on time, smelling good, pays for finner, says all the right things.' And basically, at some later point, you realize that that was just a representative.

Lasked if Johnson, now that she was out of her 20s, thought uch about her hair

"No, not so much. I mean, I like it to be beautiful. But I don't have a lot of anxiety around it. So the other night I was at a lec-ture and I had washed it the day before and kind of pinned it up. It was just pinned over, and a little puffed at the top, just ver simple. I had wanted to do something a lot more complicated for that particular reading, because I'm thinking, 'Well, I'm going all the way to D.C., and I'm going to be in front of people, it's

my book, and it's a book about hair, and shouldn't my hair be fabulous? But I was tired, and I said, 'No, I'm just going to be

simple. "I think that at another point in my life I would have been will-ing to sacrifice, and even though it would have made me more tired to invest the time in doing the hair, I would have been willing to be more tired to meet expectations that I thought the audience would have. And I talked about it to the audience in D.C. I said, 'I would have. And I talked about it to the audience in D.C.; said, 'I though! I was soing to look more fabulous tonight, but I am at a point where I really want to feel at peace with myself, and my hair sonly a part of myself, as my elbow is a part of myself, and my thumb or my ankle. And sometimes, I don't want it to look out of sorts, but sometimes I have to vote for the overall peace of mind that I feel as opposed to really going that extra mile or two to make my

I complimented the hairdo that Johnson wears in her author to on Tenderheaded's back flap. "I like hair pulled up on top,"

I said.

"Me too. Actually, my hair is up in a little topknot today, and it's kind of on an asymmetrical plane. I know what I was thinking about being then I was thinking about being at pleace; there's an essay in Tenderheaddcalled 'Crowning Glories: Hair, Head, Style, and Substance in Yoruba Culture, by Henry John Drewal. And one of the concepts in there that stays with me, no matter how many times I read the book there that stays with me, no matter how many tunes I read the book, is this concept about, "May no user head not disgrace my inner head," which is to say that you need to always kind of be presentable, and stay in keeping with your spirit, but I think of it more, not so much as disgrace, but as "May my outer head match my inner head." My mood on that particular day when I had to go to D.C. was to be simple, and I did not work against myself. I think that it is an opportu-nity for all of us to not suffer as much about our roots, or whether we

and it was midnight, and it was about six of us who had rented a house, and two of us were up eating chocolate cake, and I said 'You know, if there were no men in the world, we would all be fat and bald."

-ludith Moore

School participated in the project.

FOR KIDS

Jensen's Puppets perform Marie Hitchcock Puppet Theater. Next up: Pinocchio will be presented by ventriloquist Lynn Trimble. March 7-11. Performances begin at

Check Out The Book Circus when

creating photographs and vide from their lives.

The Soulful Streets of Southeast Sar

Highland Dancers plans a recital in Schulman Auditorium at 4 p.m. on Wednesday, March 7. The Golden Bough Celtic folk trio presents a family concert at 7 p.m. next Thursday, March 8, in Schulman Auditorium. Admission to ery event is free. For reservation call 760-434-2902. (CARLSBAD)

call 760-434-2902; (CAM.SBAD)

Hailing from Thesasloniki, Greece,
prodigy planist Vassilis Varvareos
won first prize at the 1998 Young,
Concert Artists International Auditions at the age of 14, the youngest
planist ever to win the auditions.
Varvareos plans a concert hosted by
the La folla Chamber Music Society John Jay Hopkins Drive). The pro

thoven, Chopin, Liszt, and Ravel. Tickets are \$15 for adults, \$5 for

Who's Afraid...enjoy Prokofiev's "Peter and the Wolf" when Seagate Concerts offers a "Concert for Kids" on Saturday, March 3. The narration begins at 11 a.m., at the San Dieguito United Methodist Church (170 Calle Magdalena). Tickets are \$5. For in-formation, dial 760-436-8744. Over 50 Local Children have been

ast in the Missoula Children's The-tre production of The Wiz of the Vest planned on Saturday, March 3. Arts (15498 Espola Road, at Titar Way). The Wiz is a musical production described as a "down-hom untry telling of every cowpoke's fa

Bright Ideas and the Bay Area, the Bright Ideas and the Bay Area, the Museums of Contemporary Art offer their Free for All First Standay activities on March 4, Participants may design lights to brighten their homes at MCA La folla Cop Prospect Street!. Discover the colors, shapes, and images in the art gathered in "Eureka. New Art from the Bay Area" at MCA Downtown (1001 Kettner Boulevard), Events run from 2 to

open free of charge from 11 a.m. 5 p.m. For information, call

mal? The answer may be the star of Stellaluna, from Janell Cannon's book. Meet the bat at White Rabbit

Horses Walk on Tiptoe - can you? groom a pony, and try trotting and galloping like the real thing during the next First Friends classes for the next First Friends classes for those two to four years old at the He-len Woodward Animal Center (6525 Calle del Nido) at 10 a.m. Tuesday through Friday, March 6-9. The fee is \$10. Call 858-756-4117 x318 to reg-ister. (RANCHO SANTA FE)

Follow the Trail to Quall, head to Pollow the Trans.

Quail Botanical Gardens on Tuesday,
March 6, at 10:30 a.m., for a general

Learn About the Creatures thriving in the harsh conditions of tidepools at La Jolla Shores when the Birch at La Jolla Shores when the Birch Aquarium hosts Tidepooling for Tots on Tuesday, March 6, at 2 p.m. The fee is \$12 per adult, \$8 per child (four through kindergarten). To make the required reservations, call 619-534-7336. (ENCINITAS)

I Do Not Like Them...enjoy Green Eggs and Ham when the Dr. Seuss tale is read for the parent and tot story time next Thursdaye March 8, 10 a.m., at Barnes and Noble Book store (10755 Westview Parkway). Free. Call 858-684-3166 for details.

A Writer's Workshop for kids is planned by John H. Rutter, author of Choosing Up Sides, at 10:30 a.m. next Thursday, March 8, at Bookstar Costa Verde (8650 Genesee Avenue). Free. Call 858-457-7561 for details.

Climb the Family Tree, the North San Diego County Genealogical Society offers a junior genealogy course, five weeks long, from 3:30 to 5 p.m. beginning next Thursday, March R, in the community room at the Cole Library (LI250 Carlsbad Village Drive). Free; materials are provided. To register, sign up in the children's section at the library. For informa-tion, call 760-723-0676. (CARLSBAD)



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teers in period attire, and authentic food for sale will all be part of San Pasqual History Days, taking place from 11 a.m. to 2052p.m. on March 4 (and on each first Sunday from October through June) at San Pasqual Battlefield State Historic San Pasqual Valley Road: 760-737-

Grand Avenue. For details, call 760-720-9161. Admission is free. (CARLSBAD)

nizers promise live music, strawber-ries, and various items using the lus-cious fruit as a main component, master gardeners answering ques-tions, a plant sale, and more. Find the fun on Roosevelt Street. en Carlsbad Village Drive and

Watts, and Lisa Schirmer. Find the garden behind the Carlsbad Arts Of-fice (2955 Elmwood Avenue, next to the Cole Library). 760-434-2920. Viewing hours are 9 a.m. to 5 p.m. Monday through Friday through November. Free. (CARLSBAD)

from their lives.

View the exhibit from 12:30 to 4 p.m. Monday through Friday. Find the campus at 5998 Alcala Park. Call 619-260-2280 for information. (LNDA VISTA)

call 619-235-8200.

March 7-11, Performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday. Find the theater near the Aerospace Center; 619:685-5045, Regular admission is \$3 for adults, \$2 for children (11-2), free for those inder two, (BALBOA PARK)

"By Kids for Kids," the eighth at hy Mas for Vand, the eighth an-nual Multicultural Arts Festival, runs March 3-10 at locations throughout Carlsbad. The fun begins with a mu-sical variety show by Totally Kids at 1 p.m. in Schulman Auditorium at the Carlsbad City Library (1775 Dove Lane), followed Os Malandres de Mestre Tuoro presenting Afro-Brazilian combat dances at 2 p.m. On Monday, March 5, the Pat-

The Puppetree Players plan a St. Patrick's Day Show on Tuesday. Patrick's Day Show on Tuesday, March 6, at 3:30 p.m., in the com-munity-room at Cole Library (1250 Carlsbad Village Drive). One by One presents a musical production at 4 p.m. in Schulman Auditorium (right).

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On Monday, March 5, the Pat-naik Sisters perform ancient Indian court dances at 3:30 p.m. in the Carlsbad City Council Chambers (1200 Carlsbad Village Drive); and the City of Vista Ballet Folkorico per-forms at 4 p.m. in Schulman

(with a repeat performance on Sat-urday, March 10, at 2 p.m.). How about some Scottish tradi-tional dancing? The Academy of

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everyday life.

The artist of the month in March is Robert Freeman, a member of the s Robert Freeman, a member of the uiseno/Sioux tribe. His artwork,

LuisenO/Sioux tribe. His artwork, created in a variety of media, generally reflects his appreciation for the daily file of toolay's Indian people.

The theme for the museum in 2001 is "One Puzzle, Many Pieces Budding Community Through Cultural Awarroeks." Continuing chibbit include. "The Book Stop." Improv. Theater," and "Cvar's Rainhouse." Find the museum at 200 West Island. One of the Cultural Awarroeks. The Community Co

MUSEUMS

(Art museums are listed in the Reader's Guide to Art.) Bancroft Ranch House Museum

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Roam-O-Rama

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

About as fast as toenails grow, the Imperial Valley continues to widen in an east-west direction. As fast as fingernails grow, Imperial Valley's west side shudders northwestward relative to territory farther east and north. The relative to territory further east and north. The combined extensional and sideways drift taking place across impenial County occurs mostly in the southernmost San Andreas mostly in the southernmost San Andreas Satton Sea and the fertile fields of the imperial Valley. The ripping part of the tectoric plates there has produced geologic firewise in the past, as well as some less dramatic surface activity taking place even now. For a look at two of Impenial Valley's

best geologic sites, steer your car east on Interstate 8 toward El Centro. Just short of El Centro, exit at Forrester Road and drive about 20 minutes north to the tiny farming community of Westmorland. Continue north,

Sea

Obsidien Butte

2



honors Doc John Heath Ball, the first surf documentarian, telling the sto-ries of those pioneering surfers in photographs by Ball and text. Many

photographs by Ball and text. Many of the photographs, surfboards, and other artifacts have never been on

The museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local

public display before

crossing Highway 78, staying on Forrester. After two forced sharp turns, you will be northbound on Gentry Road. On the horizon shead, you'll spot at

normbound on Gently Road.

On the notion elevals, you'll spot as a Control of the Control of the

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Chula Vista Nature Center, an inter



few miles, carbon dioxide rises to the sur-face and pushes up water from a shallow

After visiting Obsidian Buttle, go back to Lindsay Road and work your way undirectly outer to English Road, where you turn north.

Sons Sinclar Road and run eft on the their consists control of the received from the result of the received from th

Sweetwater Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay. Visitors can use a Bioscanner to view animals macroscopically, use a Wentzscope for macroscopically, use a Wentzscope for views of microscopic organisms found in the "Sweetwater Soup," and interact with computerized videos exploring how tides affect the bay in the "Moons, Tides, and the San Diego Bay" exhibit. At other echibits, visitors can pet sharls and rays, see burrowing owks and mi-gratory birds, and enjoy the xerophytic sarders.

gratory birds, and enjoy the xerophytic gardens. Visitors meet a shuttle bus at the Bayfront E Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard. For more details, call 619-422-2481. CHULA VISTA)

museum includes an educational ex-hibit covering the history of data pro-cessing and the contributions of pio-neers and history-makers in the omputer industry. Some of the ov 200 historic computing machines and calculators date back to the 1890s. Interested in restoring and pro gramming historic computer equip

10 a.m. to 2 p.m. (at 6156 Mis Gorge Road, suite H, in Mission ey). Gall for registration and space

Find the museum on the grounds of Coleman College, 7380 Parkway Drive; 619-465-8226. (LA MESA)

Heritage Walk Museum, quilting is one of America's oldest and most beloved art forms. An exhibit of 64 quilts and quilted items is on exhibit through Saturday, March 31. The show features quilts sewn between 1880 and the present, with a large number from the 1920s and 1930s.

Corps who provided air support from the propeller-driven fighter and bombers of the 1940s to the and hombers of the 1940s to the modern jets and helicopters currently in use. Static displays of a variety of aircraft are included, along with equipment, insignia, paintings and photographs, scale models, and a re-search library. The museum is located in building T-2002, at Marine Corps Air Station Miramar, For information, call 858-693-1723. (MIRAMAR)

tion, call 858-693-1723. ABBAMMS Gaslamp Museum of Historic San Diego, glimpse San Diego's colorful past at the museum, where displays highlight Wyst Earp's San Diego days, the Peg Leg Gold Legend, the first maps and photographs of Old Town and 'New Town,' early mili-tary history, the naval disaster 1923 at Point Honda, and more. Find the pursuem at 413 Mrket Find the museum at 413 Market Stree (between Fourth and Fifth Avenues) 619-237-1492. (GASLAMP QUARTER)

Heritage of the Americas Museum, the museum features art and artifacts from South and North America, con-centrating on the utilitarian and dec-orative artistry of crafts workers from ancient cultures. A mural by Mona Mills depicting ancient Teotihuacan in its days of glory is now on exhibit. resulting from the artist's extensive study of this ancient "City of the study of this ancient "City of the Gods" that was once home to 200,000 people in central Mexico. The mu-seum also features wings dedicated to natural history, archaeology, educa-tion, anthropology, and fine art. Find the museum on the Cuya-maca College campus, 1210 Cuya-maca College Campus, 1210 Cuya-maca College Drive West. 619-670-

5194 (RANCHO SAN DIFGO)

John DeWitt Historic Museum and Library, operated by the Alpine His-torical Society, it is located in the 1897 home/office of Dr. Sophronia Nichols. She was the first doctor in

Alpine and the first female doctor in the East County. On exhibit are In-dian artifacts from the Kingery fam-ily. The museum is open on the last Saturday and Sunday of every month from 2 to 4 p.m., at 2116 Tavern Road. For information, call 619-659-8740. (ALPINE)

Museum of Music Making, the mu Museum of Music Making, fire museum celebrates its first anniversary with the addition of LEO, he Live Electronic Orchestra, into the gallery exhibit of modern inventions representing innovations in music making during the 1970s and 1980s. The LEO is composed of a wide array of synthesizer and organ technology and encased on the contract of the property of the contract of the con

number from the 1920s and 1930s. The museum includes the re-stored Victorian House, the city's original Santa Fe Train Dept. a rail-road car with model train, working blacksmith shop, and a barn. Find Heritage Walk in Grape Day Park, at 321 North Broadway; 760-743-8207. (SCOMDIO)

duced from a single instrument.

The museum's five major exhibits span 100 years of music making in America, with more than 450 vinin America, with more than 450 vira-tage instruments, samplings of popular music from each era, historic pho-tographs and paintings, and trends and innovations in the music indus-ty. Find the museum in the corpo-rate headquarters of the NAMM— International Music Products Asso-ciation, at 5790 Armada Drive. For hours and other information, call 877-551-9976. (CARLEBAD) Flying Leatherneck Museum, the

877-551-9976. (CARLSBAD)

Powey Museum, an interpretive wall, replicas of the early post office and general store, and a school room are part of the newly renovated museum. A mural painted by Michael Strong, depicts six periods of Powey's past. Find the museum in Old Poway Park, at 14134 Midland Road, o19-748-3700 or 619-486-3064, (POWAY) San Diego Aerospace Museum, fre-quently referred to as "the forgotten war," the Korean War was fought be-tween 1950 and 1953, with 39,000 Americans losing their lives in the ef-

terface), created the LEO to re

ontrol all the sounds his organs pro

the MiG-15 and F-86 Sabre fighters, a and other historical information.

HAIR POEMS

Baby Hair
I took a peek for the very first
time
At the tiny brown mite on the
bed.

plump fists, and I ran to his mother and said, "The most cunning baby I ever did see,"

But she, lying patiently there,
Touched my arm and with anx-

Whispered, "Does he have good hair?" - Constance Nichols

Hair (R)evolution Hair (Rievolution Loss eight and every two weeks took the bus to mas serire pear who "did" hair to mas serire pear who "did" hair to make the man de prose, girl, your hair sure is nappy and dirty this time, what have you been into? running around with fuzz and naps, why, they would think I was just a kid hairing all the fun I could get my hands on this hough it would have been nice to have hair dike my friend Dixte who sat next to me at school it.

I was fourteen and wore my psychedelic lime green bell-

like a badge of honor, but something was missing. I pleaded; I pleaded;
mama, pleeeese
let me wear an afro.
girl why anyone would want to wear that mess,
i'll never know.
running around looking all wild.
what would folks think? why, they would think I was black, beautiful and proud, like my girl nikki g. talkin' about men in their tight, tight pants and big afros. and maybe, just maybe, they would know

and msybe, just maybe, they would know that I was about black power, on the order of eldridge and stokely or huey. when mama finally said ok, honey, I had me an afro that would have made angela davis proud. painstakingly braided every night. picked, shaped and patted. He blinked his eyes and doubled

have sixteen and revion was calling my name. had to get a "perm." and farrah fawcett blond streaks. then, later, aretha reddish brown, while others tried alcohol and weed, while others tried alcohol and weed. Lesperimented with my hair: why would you want to grenn your hair? why would you want to grenn your his. Heard giving homes hair fell out in patches because of that stuff, no boy wants a baid headed girl, maybe they would be headed girl, maybe they would think! was beautiful maybe they would think! was beautiful with my shiny, silky hair parted down the maddle and feathered to the back with just a few bond streaks around my face. with just a tew olond streaks around my face, or maybe they would show me some trees preced in was arethared, maybe they wouldn't notice how big my butt was getting or the breakouts on my face, i'm just trying to find "me."

I was twenty, bound by the box that had promised shiny, silky, even sexy hair.
burning my scalp, my ears, my hair;
a delicious agony
to hair flat's mine — and his.
isn't it time to do something to your hair?

and other memorabilia.

The museum offers exhibits of over 65 aircraft — including a replica

Scourge (or Fokker Eindecker E-III).

getting a little nappy around the edges, want my wife to look good when we go out, why, they would think that I was a young house and mother, loving and nurturing, whose lists and her man are well cared for the control of the contr fry it up in the pan, and never, never let you forget — well, you know the rest.

well, you know the rest.

There goes thirty, now here comes forty enduring this, this what?
one and a half bour ordeal at least twice a week shampoo, blow dry, curling iron.
don't they know that a single working mom wants hair that looks good but is easy to take care off fashion with ease.
I'm not that hard to please, weak and week thair. wash and wear hair.
but do I dare?
you work in an office.
a nice relaxed bob is the corporate look.
and it's fairly easy to care for.
if you wore those braids, locks, afro (select one) to work, why, what would they think?
"they" would probably find it fascinating
as they all seem to think our hair is.

can I touch it? it doesn't look like it would be so soft. how do you do that? how do you do that? you can do so much with your hair. and questions would end once the novelty wore off. what would they think? WHO CARES

a World War I Spad VII, the flight deck of the USS Yorktown, and a Lockheed Blackbird spy plane — 1400 scale models, 10,000 aviation

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mous orange with pink trim

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WEDNESDAY Comedy All-Stars

San, S Diego S Comic View With

KELLLY 2 SHOWS

Emotional Elimination

Is this a good idea?

ounod's Faust—or part of it—received a generally pleasing though somewhat lawed production at the Civic Theatre. It is remarkable how sturdy a stage work this sentimentalized version of Goode's vast drama remains. Much of the opera's continuing successis of course, due to the exercises of Course, due to the exercise of Course, due to the e

pressive dramatic arias, the ecorative sones, and the well-contrived choral scenes, throughout

all of which the composer's sophisticated harmonic imagination and constructive sense make them-selves discreetly felt. The libretto does its job efficiently, telling the story, defining the characters motives, and — most important of all — allow-

motives, and — most important of all — anow-ing Gounod to create an authentic music drama, with real psychological and moral resonance. Unfortunately, it has become traditional in many opera companies to make considerable cuts in the score, and San Diego Opera is one of these. The lengthy ballet of the final act, delectable as it is, can indeed be dispensed with without damaging things (Gounod was compelled to add it for the Paris Opera production ten years after the 1859 premiere). The other major cuts, however, sig-nificantly weaken the drama's dramatic cogency.

nificantly weaken the drama's dramatic cogency, saide from eliminating a lot of good music. The libretto by Barbier and Carré already re-quires the audience to leap from Faust's seduction of Marguerite to her situation as a socially con-demned sinner who has been abandoned by her lover. But it makes the transition easier by pro-viding a scene in which Marguerite, alone in her room and afterward in conversation with Siebel, reflects on her feelings about the crucial events that have taken place between the acts. The scene is important in order to clarify the plot and to deepen the characteristics of the heroise. It is deepen the characterization of the heroine. It is here that we learn Faust has left her, that her for mer friends disdain her, that she is filled with shame but not guilt (for she does not believe there vas anything base in her love), that she still love Faust and thinks of him as her lord and maste Faust and thinks of him as her lord and master, and that she has had a child by him (a fact that emerges in the San Diego production only when it is mentioned in the final scene that she has killed the child). Her aria, sung at her spinning wheel, is also one of the most exquisite pieces of music in the opera (comparable, in its way, to Schubert's superb setting of Goethe's text for the spinning

song); and Siebel, too, is given lovely lines to sing, which at the same time enrich his character. Yet all this was omitted here, no doubt in order to shorten the production by some 12 minutes. The omission of the Witches' Sabbath scene

(disregarding the ballet) saves an-other 14 minutes, but it deprives REVIEW the audience of insight into Faust's feelings of guilt, and his desperate attempts to blot out his remorse

with wine. We also lose the theatrical coun of his with wine. We also lose the theatrical coup of his magical vision of Marquerite with her throat cut (presaging her execution for the infanticide), which supplies the motivation for his return to her. What the cuts climinate, in sum, are the emotional reactions of the two main characters to the most dramatic event of their relationship. Is this a good idea?

a good idea?

The problem is not helped by certain choices made by stage director Linda Brovsky. Marguerite's song about the king of Thulé, which she keeps interrupting with reminiscences of Faust, is a wonderful musical-dramatic way of showing how the image of this handsome young man ha come to preoccupy her. It is supposed to be sung in solitude, so that the audience can receive th in solitude, so that the audience can receive the most intimate perceptions of what is happening to her emotionally. Brovsky, instead, had her reading the story to some little children, who nat-urally didn't know what to make of things when Marguerite became distracted and seemingly told them about how attractive the young man was and how she blushed when he approached her. The inwardness of her confused feelings, so art-fully depicted by Gounod, was externalized into

fully depicted by Gounod, was externalized into a piece of cute (and distracting) stage business. Not a good idea. Another not-good idea was having Faust taken down to hell through a trapdoor just as the re-deemed Marguerite — who has recognized his alliance with evil and has rejected him in horror is ascending a stairway to heaven. Gounod and his ibrettists understood matters better. Their Faus librettists understood matters better. Their Faust is not sent to hell; he is left on earth, presumably to suffer a lifetime of remorse, and in the knowledge of his own eventual damnation (though Goethe, after a long spiritual progress of which the opera knows nothing, he too will be saved). Once again, the San Diego production weakened our sense of the character's inner life.

Other parts of the stage direction Other parts of the stage directic tended toward fussiness and super-fluity, for example, in the soldiers' chorus, where dozens of little ac-tions referring to wounded, dying, and dead soldiers pullulated around the stage. Faust's erotic pawing of Marguerite as they lay on the ground in the garden was a vul-gar distortion of Gounod's far more omantic musical treatment of the mo romantic musical treatment of the mo-ment. It was also unnecessary — the dumbest audience in the world would have gotten the point without it. I should also mention the dis-

location of narrative consistency caused by placing the church scene after the scene of the soldiers' re turn, instead of before. Marguerite goes to church to pray for the well-being of her child and of her absent lover. Her spirit is calm (the music of her opening lines tells us that). is only the intervention of Mephistopheles and his demons heard though not seen — that con-vinces her she is damned and will go to hell, a thought that had never previously occurred to her in the opera (things are quite different in Goethe). In the following scene, her brother Valentin returns from the wars, discovers what she has done, and on his deathbed (Faust has wounded him mortally in a sword fight) puts his curse upon her

In the opera's logical sequence of scenes, the curse reinforces what she has heard in the church (and - we has heard in the church (and — we are to assume — drives her mad; hence the killing of the baby). If the scenes are reversed, however, as they were here, Marguerite seems to go to the church directly from the traumatic event of her brother's death and his terrible curse, entering nevertheless with no agitation at all, and no sense that her immor-

no agitation at all, and no sense that her immor-tal soul is in deep trouble. It just doesn't compute. What saved the church scene was the stun-ning set (by Earl Staley) and the powerful musical performance (by Feruccio Furlanetto as Mephistopheles, Izabela Labuda as Marguerite, and the opera chorus). There were, in fact, sev eral first-rate singing performances in this production. Furlanetto is a master of the role of

the powers of night to aid Faust in his seduction of the blame-less and vulnerable girl). Mezzo Zheng Cao brought a rich voice and an accom-plished technique to what was left of the trouser role of Sie-het Perfective his was energy. bel: her "Faites-lui mes aveux (the little scene of the flo was vocally secure and full of was vocally secure and full of charm and real feeling. The singer coped bravely with the incredible excess of stage business the director had foisted upon her throughout. The production's other mezzo, Judith duction's other mezzo, Judith Christin, had only a single scene and a tiny bit of music to make her impression on the audience, but that was all this wonderful singing actress needed. Her Marthe Schwerlein made the most of the role's comedy (the ventive), which might have caused some amused members of the audience to overlook the excellence of that plush, wellplaced voice and the singer's deft phrasing. I liked Izabela Labuda much

more in Faust than in last sea son's La Bohème. She seemed quite at home in the French style, and projected the character's tenderness, innocence passion, and despair with fine sychological insight. The voice the role, and its sound was particularly affecting in the lyri-cal sections (too bad we did not get to hear her do the spinning cene). One might have hoped for just a bit more virtuosity ir the "Jewel Song," which exhib-ited no faults but did not dazzle.

About both tenor Octavio Arevalo (Faust) and baritone Jeff Mattsey (Valentin) I am obliged to use the word "promising." Mattsey's voice is a powerful instrument, but he tended to use it in a rather crud way, singing loudly (too loudly) most of the time. Arévalo exhibited a good middle range with an ingratiating timbre, but the top was effortful and the bottom weak and colorless. He was at his best in the music he seemed to know best, such as seemed to know best, such as "Salut, demeure chaste et pure," which he sang beautifully over-all, although somewhat impeded by technical problems. Richard Bonynge con-

ducted with his usua intelligence, but he did no seem quite as in tune with the other performers as we have become used to with him. On of the singers (notably Furlan-etto), and even the habitually note-perfect San Diego Opera Chorus had a few ragged en-trances. The orchestra nevertheles played with finesse under Bonynge's direction, bringing out the remarkable imaginativeness of Gounod's orchestral writing.

A word more, in regard to that imaginativeness. If you need to shorten Gounod's masneed to shorten Gounod's mas-terpiece, the piece to cut is the soldiers' chorus. It has nothing to do with the opera (it comes from a different one, in fact), and its musical level is inferior to every other number in Faust. The tune, I admit, is a rousing

continues with concerts on March 3 and 4. The program features Mozaris 'Olympian Symphony No. 41," the 'Symphonie expagnoie' by Eduard Lalo, and Reapighis 'Feste Romane." These concerts of 'Mediterranean de-lights' feature a young virtuoso vio-linist and winner of the 2000 Young Artist Competition, Wesley Precourt. Concerts begin at 8 pm. on Satone, but it really goes better with the words I learned as a schoolboy:

one hour prior to each perform Tickets: \$18 general. For reserve dial 858-534-4637. (LA JOLLA)

Who's Afraid...enjoy Prokofiev's "Peter and the Wolf" when Seagate Concerts offers a "Concert for Kids" on Saturday, March 3, Narration is

gins at 11 a.m., at the San Dieguito

led by Kenneth Bell. The fun be

My father slaughtered a kangaroo, Gave me the gristle-y bits to chew. Wasn't that a terrible thing to

To give me to chew the gristle-y bits of a dead kangaroo?

CLASSICAL LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. 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 it is to be held (including neighborhood), a contact phone number (including area code) (including neighborhood), a contact phone number (including area code), and a phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 85803. Sun Diege CA 92186. Or fax to 619-881-2801, You may also submit information ordine at wew-San DiegoReder com by clicking on the events section.

A Duo of Don Juan Works

Richard Stranck Too Just and the state from the Bullet patternature Don Juan by Gluck — are on the program when You's Todin jims the San Diggo Symphony Orchestra for concern Marsh. 24. The converse of the Symphony Orchestra for concern Marsh. 24. The converse of the Symphony Orchestra for Concern Marsh. 25. The converse of the Symphony for 1989 to 1989. The concerts begin at 8 p.m. on Friday and Sardudy and at 2 p.m. on Sundays, in Copies Symphony Hall executions are presented by the cound ductor 45 minutes prior to each per formance. Takestrange from 515 to 570. For reservations, call 619-235.

The Father and Daughter Team Anta Fetsch (violin) and Wolfgang Fetsch (piano) present a "Music in the Galleries" concert at 7:30 p.m. on Friday, March 2, at the San Diego Museum of Art. This recital by Duo Concertaints, promises, provides Concertante promises music by Brahms, Debussy, Stravinsky, and Enesco. Tickets: \$20 for nonmem bers, Call 619-696-1966 for reserva-tions, (BALBOA PARK)

The "Eclectic Music Festival" hosted by MUZIKS Festival, under the discretion of San Diego cellist Felix Fan, concludes with a focus on electronic and new music on March 2 and 3. The Friday concert highlights the music of George Crumb, while Saturday's events showcase the music of George Crumb, while Saturday's events showcase the music older Majis Saarisho. Performers include Ruggero Allifranchini, Josefina Vergara, Hisin-Yun Huang, Nico Abondolo, Tara Hein-O'Connor, Josefin

Concerts begin at 8 p.m. at Sush

Hailing from Thesasloniki, Greece, prodigy pianist Vassilis Varvaresos won first prize at the 1998 Young Concert Artists International Audi-tions at the age of 14, the youngest pianist ever to win the auditions. Varvaresos plans a concert hosted by the La Jolla Chamber Music Society 3, at the Neurosciences Institute (1046) John Jay Hopkins Drive). The pro-gram features selections by Bach, Beethoven, Chopin, List, and Royal. Tickets are \$15 for adults, \$5 for

students 6 to 18. For reservations, call 858-459-3729. (LA JOLLA)

Magdalena). Tickets are \$5. For infor-mation, dial 760-436-8744. (ENCINTAS) "Sound Impressions I: Musical Im ages of Nature," directed by Christo pher Adler, assisted by Marianne Pfau

pher Adler, assisted by Marianne Pfau, may be enjoyed at 8 p.m. on Saturday, March 3, in Founders Chapel at the University of San Diego (5998 Alcala Park). Admission is \$8 general. Call urday and at 3 p.m. on Sunday in UCSD's Mandeville Center. Pre-con-619-260-2280 for details. (UNDA VISTA cert lectures by Eric Bromberger begi

Opera's Greatest Hits and selections from The Barber of Seville are on tap when the San Diego Opera Ensemble perform at 7 p.m. on Sunday. March 4, for the La Jolla Presbyterian Church Concert Series. Find the church at 7715 Draper Avenue; 858-454-0713 x321. Free, LA DULA)

Noise at the Library, the series — highlighting 20th-Century classical

music — continues at the Athenaeum Music and Arts Library on Sunday, March 4, with "Music by Pierre Boulez, et al." Listen for Boulez's "Le Marteau sans Maitre" for voice, viola, flute, guitar, and three percussionists, as well as the premiere of a piece by Southern California composer Erik Ulman, "NoaNoa" by "List Southba and Nick Diddoorsky."

Kaija Sagriaho, and Nick Didkovsky "Caught by the Sky with Wire." The music starts at 7:30 p.m. at dial 858-454-5872. Admission is \$15

for nonmembers. (LA JOLLA) "Vienna, City of Dreams" is the theme when the San Diego State University Symphony Orchestra per-forms on Sunday, March 4, at 7 p.m., in Smith Recital Hall on the SDSU campus. The concert features opera singers Carol Neblett and Daniel

Hendrick performing excerpts from Strauss's Die Fledermaus and Lehar's Merry Widow, as well as a group of lieder entitled "Cafe' Mit Schlag." Also on tap are Mozart's overture to Dom Giovanni, the "Blue Danube Waltz-by Strauss, and Lehar's "Dein sit mein ganzes hertz." Tickets are \$10 general. Call 619-594-6942 for information. (ISDSU)

Organ Recital, following the 5 p.m Organ Recital, following the 5 p.m. versiong at Saint Paul's Cathedral on Sunday, March 4, John Obetz will present an organ concert. Obetz is retired principal organist for the world headquarters of the Reorga-nized Church of Latter-Day Saints in Independence, Missouri, Find St. Paul's at 7278 Sixth Avenue (at Fifth and Nutmeg); 619-298-7261. An of fering will be received. (MIDTOWN)



Gounod, "Faust"
Civic Theatre (San Diego Opera)
Civic Theatre (San Diego Opera)
production designer, Catalo Archola (Faust), Ferruccio Furlanetto
(Mephistopheles), Jeff Mattsey (Valentin), Zheng Cao (Siebel), Izabela
Labulad (Margureire), Judith Cristinia (Marthe)

Mephistopheles, his powerful bass voice (as well as his exceptional acting talents) brilliantly pro as his exceptional acting talents) brilliantly projecting the character's varying identities: the smooth tempter (in his initial scene with Faust), the ingenious servant (as he helps his protege woo Marguerite), the comic buffoon (in the garden scene), the cynical saturits (in the "Calf of Gold" song, delivered with savage power), and the terrifying embodiment of evil (both in the church scene and — most thrillingly — when he invokes



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Winter Pops same

MARCH 16 & 17 · 8PM

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CLASSICAL MUSIC

Jared Jacobsen present a concert in the Spreckels Organ Pavilion on Sunday, March 4, at 2 p.m. Dial 619-702-8138 for information. Free.

Solo Pianist Bernard Bayer pres a mini-concert at noon on Monday March 5, at the Athenaeum Musi-and Arts Library (1008 Wall Street) Free, Call 858-454-5872 for infor mation. (LA JOLLA)

mation. IA. JOLLA)
Indian Music is promised when sitar
and tabla students of Kartik Seshadri
and Arup Chatteriee perform at
8 p.m. on Monday, March S, UCSD's
Mandeville Auditorium. Tickets are
S5 general. Call 88:8-53-4830 for
more information. (IA. JOLLA)

"Le Marteau Sans Maitre" by Pierre Boulez may be enjoyed when gui-tarist Colin McAllister performs this and other contemporary works at 8 p.m. on Tuesday, March 6, in Er-ickson Hall at UCSD's Mandeville Center. Tickets are \$5 general. 858-534-4830. (LA JOLLA)

885-534-4830, (IA JOLIA)

"Cichovialing Pivish Musica A Concert Series" gets underway at the
Lawrence Family lewish Community
Center with "Talmis Play Talmi" on
Tuesday, March A, at 230 pm. Inrated fluttor Er'ella Talmi and YouTalmit (known for his work as director of the San Diego Symphony from
1986-1998) will perform the Talmis
(1986-1998) will perform the Talmis
(Incompany) (I

mpany. Tickets are \$22 for nonmembers Eastgate City Park, at 4126 Executive Drive. Call 858-362-1348 for reservations. (LA JOLLA)

Piano Works by Haydn, Schumann, Ravel, and contemporary composer Ioe Utterback may be heard when guest artist Thomas Or-ten performs at noon on Wednesday, March 7, in Smith Recital Hall, San Diego State University. Otten is co-ordinator of the piano division at Kent State University, Ohio. For in formation, call 619-594-6060. Free

American Impressionist Music is promised when pianist Andrea An-derson plays in the Copley Audito-rium at the San Diego Museum of Art next Thursday, March 8. Beginning at 7 p.m., the recital will fea-tures works by Edward MacDowell Charles Griffes, Gershwin, Samuel Barber, Copland, and Chinary Ung. Call 619-696-1966 for reservations. Tickets: \$20 general. (BALBOA PARK)

Symphonic Sounds in Sacred Spaces, the series continues when the San Diego Young Artists Symphony Orchestra presents concerts on March 8 and 10. Tarla Grau of the March 8 and 10. Tarla Grau of the Deutsches Symphonie-Orchester Berlin and Rainier Mehne of the Berlin Phillarmonic join the orchestra for Mozart's "Symphonie Con-cettants for Voilin and Viola"; the program also promises Mahler's "Symphonic Movement (Blumier)," and "Symphony No. 104 (the Lon-don Symphony)." The concert next Thursday stars: The concert next Thursday stars.

The concert next Thursday starts at 7:30 p.m. at the Mission San Diego de Alcalá (10818 San Diego Mission Road) and at 8 p.m. on Saturday, March 10, at 5t, Gregory the Great Catholic Church (11451 Blue Cypress Drive). Offerings will be received. For more information, call 619-445-5284.







Voluptuous Dead

Weir hangs an apple-tree branch from a wall, its fruit bruised and wormy.

he sweet surprise these days at the San Diego

Century to the 1940s.

Century to the 1940s.

Pictures by George Bellows and John Sloan illustrate how the early-century Ash Can school, also known as the Eight (George Luks, William Glackens, and Robert Henri, among them), followed Impressionism's lead by depict-ing the realities of modern life. Bellows's painting of a sludgy snowscape washed with indigo shad of a sludgy snowscape washed with indigo shad-ows offers crudely dimpled and encrusted passages — one tree's violet leafage puckers like scart issue. Nearby is his Lobster Cove, Monlegan, Maine, a small, furious marine picture haunted by Albert Pinkham Ryder's melancholy, portentous seascapes. Ryder was a great, excentire painter, born in New Bedford, and all his life obsessed with sea imagery, though he made his best picture with sea imagery, though he made his best pictures while living in squalor in New York. His ghost also glazes John Marris electric 1942 Still Life and he Soa, where the tossing occurs in spure danger and portent while the guest as flowers Marrin puts in the foreground suggests as efforest Marrin puts in the foreground suggests as efforest Marrin puts in the original content of the still the st

W.S. DI PIERO
spiritual adventure. His landscapes
squeentury Ash
(George Luks.
Identify and the figure of 1913–1917 look parched and
granular. His figure paintings, like Fisherman's
Last Suppre and Adeland the Drowned, Master of the Phantom, drew on American primitivism the way European artists exploited folk art. Two of my favorite Hartleys are the 1941 Crow with Rib bons (in the Hirschhorn) and the 1935 Portrait of bons (in the Hirschnorn) and the 1935 Portrait of a Sea Dove (in the Art Institute); both intensify physical reality in death's ponderous repose. The crow picture was an homage to Ryder's painting of a dead songbird in the Phillips Collection, and Ryder is also the covering angel of the San Diego Museum of Art's Winter Wind-Maine Coast. Sealgray sea, running clouds, flowers framed by a window, islands in the distance.

Most American artists reacted somehow to the 1913 show of European Postimpressionist art held in a regimental armory in New York. Duchamp's Nude Descending a Staircase (1912). with its shattered planes and scissored movement. was probably the most shocking. SDMA's Stuart

Davis paintings illustrate the Armory show's short- and long-term effects. An early harbor scene, the 1932 Composition with Boats, has a De Stijl austerity of line and field. The much later Terrace (1962) shows Davis working in his feistiest near-representational manner, creating a resentational manner, creating a liquefied surface of happy lime greens, pumpkin yellows, and candied reds. Compared to the economies of Hartley, Marin, and Davis, the Georgia O'Keefe paintings on view — one of a trumpet flower, another of a New Mexi-

can landscape — are typically overstated and self-important. Since I've already said some-thing about Thomas Hart Benton's most famous student, Jackson Pollock, I should men-tion that Bactor's 1940 Afra. tion that Benton's 1940 After Many Days, a regionalist picture in rebellion against the Armory show's modernism, is an alleshow's modernism, is an alle-gory in the vanitas (all is vanity) tradition. Bursting milkweed pods shower seeds around sere leaves and stalks. They form a crown for the skull on the ground. In the distance are two horses, which, like the plant, will go the way of all things.

go the way of all things.

Establist runs through Balbou Park, 615

The first Impressionists' exhibition in Paris in 1874 included a painting by Monet that gave the movement is name. "I was asked to give a title [to a view of Le Havre from his window] for the catalog," Monet

"American Impressionists Abroad and at Home: Paintings from the Collection of the Metropolitan Museum of Art," Exhibit runs through Sunday, April 22. San Diego Museum of Art, Balboa Park. 619-232-7931.

later said. "I couldn't very well call it a view of Le Havre. So I said: 'Put Impression.' So the picture was catalogued 'Impression: Sunrise.' " A catty re

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Calendar ART

view picked that up and re-Impressionism broke with the conventions of history and narconventions of history and nar-rative painting. The choppy brushwork, sunny palette, and apparent spontaneity of out-door paintings by Monet and Pissarro built on the plein air tradition of Millet, Corot, and Theodore Rousseau, who had worked near the town of Bar zon in the 1830s and 1840s Impressionism was also mak ing an account of modern facts above all of the new Second Empire Paris created by Baron Haussmann, its boulevards cafés, public parks, theaters, and

ops. Aspiring American painters went to study in Paris, usually at the Ecole des Beaux Arts (the French government academy) where they learned the silky technique, anatomical drawing and compositional structure and compositional structure re-quired of history and allegorical painting. Some chose to follow the pastoral tradition of the Barzon painters. Although many Americans, some of whom later became Impressionists, were there while the new painting was happening, they paid little attention to the contrariness of Cezanne and his cohorts. Some who did pay attention weren't happy with what they saw the third Impressionist exhibi saw more horrible things. They do not observe drawing nor form but give you an impres-sion of what they call nature. It was worse than a chamber of horrors." Weir later became an Impressionist: two of his paint ngs are included in "An ne." Our artists didn't re ally take up Impressionism until the 1880s, and when they did, they nationalized it, adapting its technique to depict contem



represented by two creamy por traits of girls, was more or les discovered by Degas in 1874 and actually showed with the and actually showed with the Impressionists between 1879 and 1886. By 1879 Sargent, soon to become famous for his high-society portraits, was pro-ducing canvases that recorded contemporary life on the quick with loose, quivery effects. The with loose, quivery effects. The trees in his painting Reapers Resting in a Wheatfield (1885) are constructed from brol-en brushwork of lights against darks, and the field is a swa ing mass of scything yellows s, and brown

By the early 1880s Impres Chase helped clear the way Chase studied in Munich, im itating the high style of Rubens Hals and Rembrandt but by Hals, and Rembrandt, but by 1886 he was painting impres-sions of new public spaces like Brooklyn's Prospect Park. Weir's career, too, measures the progress of the new painting in America. In 1876, after seeing an exhibition of Manet (who broke ground for the Impressionists but never showed with them) he wrote, "Value of color is good; but this is all I can say of him." By 1881, Weir was buying Manet pictures for an American collector and had

even paid a visit to the painter. Weir's 1888 still life of fruit. werr's 1888 still life of fruit, a sensuous representation of ripeness-into-rottenness, is one of the best paintings on view. It combines Manet's painterly speed with the great 18th-cen-tury still-life painter Jean-Baptiste-Simeon Chardin's manand mite 104) The exhibi features work by San Diego based Eric Blau, Scott Davis, Twylla Talley. and David Wing, continuing through March. Gallery hours are 619-232-5004. (LITTLE ITALY) San Francisco Artist Frances Me

Cormack exhibits her new paintings in "The Strife of Love in a Dreame," opening at the R.B. -Stevenson Gallery with a reception at 6 p.m. on Friday, March 2. See the art in suite 103 at 2400 Kettner Boulevard. Gallery hours: 10 a.m. to 6 p.n Tuesday through Saturday, 619-59: 0558. Enjoy the show through Sat urday. April 7. (DOWNTOWN)

urday, April Z. (DOWNTOWN)

"Thatia & Mexaviglious (People and Places of Italy)" is the tile for an exhibit of black and white photography by Kelly L. Fitzgerald opening at the Basile Gallery with a receptive with a repension of pm. on Friday, March Z. Contention of the pm. of the and viewing hours, (GASLAMP QUARTER

Meet the Artists when the "One Foot Show" and regional artists shows, juried by Sandra Chanis, get inderway at the San Diego Art Ins School. View all the shows through Sunday, March 25.

Sunday, March 25. Gallery hours are 10 a.m. to 4 p.m. Tuesday through Saturday, noon to 4 p.m. on Sunday, For more information, call 619-236-0911. Ad-

ticipating artists were selected for their handmade designs in gold, sil-

Regular gallery hours are 11 a.m. to 6 p.m. Tuesday through Friday

"Oil Paintings in the Digital Age" view at 838 G Gallery (at the corne of Ninth Avenue and G Street), with

and at the San Diego Co the Moving Arts, 3255 Fifth Ave For information and viewing hours, call 619-298-2687. (HILLEREST)



and to report the facts of socially turbulent city life. John Singer Sargent and

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SAN DIEGO MUSEUM OF ART presents

in Paris (a smaller contingent studied in Munich), they had home, and they absorbed Im

wlw. 981

ner of depicting deadness. Instead of the traditional deployment of fruit on a tray or tablecloth, Weir hangs an apple-tree branch from a wall, its fruit bruised and wormy; beneath it lie fallen apples, a few weepy leaves, and two deflated, fly-bitten tomatoes. Weir responds to the motif as so many painters have: the more dead-looking the thing, the more

The show features Childe Hassam's Sisley-influenced nocturne Broadway and 42nd Street, in which the dark win street, in which the dark win-ter crowds, shop-window lights, and hansoms mizzle into at-mospherics. Very different is Maurice Prendergast's summery outdoor figure group (Group of Figures), which owes less to Impressionism than t the stabbing color of the Fauve the Nabis (Gaugin, Vuillard, and the young Bonnard). It's a mysterious picture, which, bold color notwithstanding, seems to be disappearing as we watch. In the middle of the composi-tion stands a ghost-figure, and wobbly outlines throughout

lend the scene bad nerve The hipbone's connected to the thighbone. The Hassam prefigures John Sloan's cityscapes, and the Prendergast

ART LISTINGS HOW TO SEND US YOUR LISTING: Contributions must be

ISTING: Contributions must be exerved by 3 p.m. Friday the week rior to publication for insideration. Do not phone. Send a including the date, time, cost, the ncluding neighborhood), a contac phone number, and a phone numb including area code) for public information to READER ART, Box 85803, San Diego CA 92186. Or fax to 619-881-2401. You may also

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show at La Jolla Fiber Arts. The ex hibit features a reception at 4 p.m on Saturday, March 3, and contin es through Saturday, April 21, Reg ular hours are 10 a.m. to 5 p.m Monday through Saturday. Find the gallery at 7644 Girard Avenue: 858-454-6732. (LA JOLLA)

858-454-6732. (A. JOLLA)

"Blemental Places," an exhibit of recent works by Lauren Kascius Carcrea, is on view through March at the
North Park Studio Gallery (1808) Ray
Street). Meet the artist during a reception at 6 p.m. on Saturday,
March 3. Carrera's large- and smallformat paintings' explore the complex relationship between external
landerane med internal sternis' Tallanderane med internal sternis' Tallanderane medianes. dscapes and internal terrain." Fo information, call 619-295-7346 Hours are 10 a.m. to 6 p.m. Tuesday through Friday, 10 a.m. to 3 p.m. Saturday. (NORTH PARK)

The Drawing Class at Palomar Col-lege conducted by Victoria Chick ex-hibits drawings created in pencil, pen and ink, Conté Crayon, and charcoal through Sunday, April 1, at the Olde Ramona Hotel Gallery. Meet the ontributing artists during a recep-ion at 5 p.m. on Saturday, March 3. Find the gallery at 845 Main Stree Gallery hours are 10 a.m. to 4 p.m. Wednesday through Saturday,

"Paintings and Drawings About Heaven and Here" is the theme for an exhibit of work by Cliff McReynolds on view through Sun-day, April 22, at the Earl and Birdie Taylor Library. Meet McReynolds during a reception on Saturday March 3, at 6 p.m.; the artist plans a talk at 10 a.m. on March 24. Find the library at 4275 Cass Street; 858-581-9934. (PACIFIC BEACH)

"Another Path," an exhibit of plein air landscapes in oil by Adele Earn-shaw, opens at the Santa Ysabel Gallery with a reception at 4 p.m. on Saturday, March 3, and continues hrough Saturday, April 14. Earnnaw is best known as a wildlife artis and thus reveals a different side to

and thus reveals a different side to her work in this show. Regular gallery hours are 10 a.m. to 5 p.m. Wednesday through Sunday. The gallery is found at 30352 High-way 78 (at the junction with Highway 79); 760-765-1676. (SANTA YSABEL)

Outside and In. water-media plein

communication technologies by An-nette Lotuso Paquet and Carol Thomason are on exhibit through Sunday, March 11, at the La Jolla Art Association. Meet the duo during a reception set for Sunday, March 4, at

11 a.m. to 4:30 p.m. daily, Call 858-459-3001 for details. (LA JOLLA) "Nature's Beauty" is evident in "Nature's Beauty" is evident in works gathered by Anne Ewins for exhibit at the Foothills Fine Art Galleri, Meet the artist during a reception on Sunday, March 4, at 2 p.m., and then view the art through Thursday, April 3. Hours are 11 a.m. to 4 p.m. Tuesday through Saturday. Call 619-464-7167 for information.

Celebrate 29 Years of the existence of Celebrate 29 Yeans of the existence of the Many Hands Cooperative Gallery during an artist's reception set for Sun-day, March 4, from noon to 4 p.m. Full gallery features "A Potpouri of Prints" by Susic Reneau, on view through Fri-day, March 30. The gallery is located at 302 Haland Avenue, suite 101. Hours are 11 a.m. 10 6 p.m. Wednesday through Saturday, 11:30 a.m. to 4 p.m. Sunday through Tuesday, 619-55 8303. (GASLAMP QUARTER)

Enamel-Painted Papier-Maché Enamel-Painted Papier-Mache Books created by Encinitas artist lean Lowe examining "the state of Stociety" go on exhibit at the Society" and exhibit at the CSU-San Marcos on Wednesday, March 7. These "books" cover a variety of topics including Global Beauty Secrets, Coping With Your Flathbacks, and The National Guide to All You-Gan-Eart. Lowe combines images with test "to offer her humorous critique." of contemporary social mores."

Lowe will be on hand for an art

talk at noon in Academic Hall room 102 and then attend an opening re-ception for the show at 3 p.m.

ception for the show at 3 p.m. Viewing hours: 8 a.m. to 9 p.m. Monday through Thursday, 8 a.m. to 4:30 p.m. Friday, 1 to 5 p.m. Sat-urday and Sunday, 1 to 5 p.m. Sat-found on Twin Oaks Valley Road. 760-750-4366. (SAN MARCOS) The Featured Artist in March at the Del Mar Art Center is Fritzie

Del Mar Art Center is Fritzie Urquhart, exhibiting her "Eelectic Energy." Her work is on view along with a juried show of work by 48 North County artists. You're invited to a reception slated for Wednesday, March 7, at 6 p.m. Find the gallery at 1555 Camino Del Mar and by calling 884-881-1678. Regular hours are 11 a.m. to 9 p.m.

to 6 pm. on Sunday, (DL 1809)

After 25 Years of Teisching art at MisraCotta College, Erik Grouborg, will retire this pring. Sculpture, Groeborg of Severite medium, is the man Figure, on view through Thursday, April 5, in MisraCotta College's Kruglak Gallery, The ethibit features about 30 figure sciptures. Homore the artist during an opening reception, set for Wednedday, March 7, at 11 am. and a second return the content of the Barned Drive. Regular gallery. The gallery allery to the Barned Drive. Regular gallery. The gallery allery to the Barned Drive. Regular gallery. The day of the Barned Drive. Regular gallery.

tional viewing from 6 to 7:30 p.m. on Tuesday and Wednesday. 760-795-6657. (OCEANSIDE)

ART MUSEUMS

California Center for the Arts Mu eum, the artists who have defined the imagery and attitude of American car culture as well as the contemporary artists who have drawn upon hot rod and lowrider culture for inspirarod and lowrider culture for inspira-tion are examined in "Customized: Art Inspired by Hot Rods, Lowrid-ers, and American Car Culture." The 14 featured artists use a variety of media to interpret America's ongo-ing love affair with the automobile. Examples of customized cars are also on view in the exhibition, which con-

es through Sunday, May 27 Find the center at 340 North Es condido Boulevard (at Valley Park way); 760-738-4120. (ESCONDIDO

way); 760-738-4120, (ESCONDIO)
Museum of Contemporary Art,
Downtown, an overview of some of
the current tendencies defining art
are offered in "Eureka: New Art from
the Bay Area," opening on Sunday,
March 4. The broad cultural and
stylistic diversity of the Bay Area's
artistic talent is reflected in the cabiblist, small, and leaves, each works. hibit's small- and large-scale works as well as its site-specific installations All of the featured artists are recipi-All of the featured artists are recipients of Eureka Fellowships, awarded annually by the Fleishhacker Foundation. The show promises paintings, bhotographs, drawings, installations, and video works by 11 artists and a collaborative group.

"Books, Bytes, and Mortar," also opening on the third, is an exhibition of blueprints, models, and renderings

for the new main library and four up-coming branch library projects. Both exhibitions close on Tues-day, June 19. Find the museum at 1001 Kettner Boulevard (at Broad-way), directly across from the Sant-er Railroad Depot, adjacent to the America Plaza trolley transfer station. 619-224-1001, (powntown)

Museum of Contemporary Art, Le Folla, the growing practice among artists to investigate the built environ-ment and create artwork that does not fit into the clearly defined categories of art and design is demonstrated in "Against Design," a traveling exhibi-tion on view through Sunday, May 20. The "against" in the exhibit's title means "alongside," not in opposition in it is art that is directly influenced by rum of Contemporary Art. La design. Most of the included pieces in vite viewer interaction and draw or significant developments in modern

nd contemporary art, notably mini nalism and formalism. "Contemporary Collectors XVI" s an exhibition showcasing the se-ection of works that may be chosen lection of works that may be chosen for the group's 2001 acquisition. The Contemporary Collectors have purchased nearly 40 works for the museum since 1985 — which piece will make the cut this year? The year's harvest includes pieces by Solomon Huerta, Martin Kersels, and Cindy

Sherman. Check the possibilities through Sunday, May 20.

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Find the museum at 700 Prospect Street. 858-454-3541. (LA JOLLA) NITCE. ASSI-43-4-5541. (IA JOLIA)

Museum of Photographic Arts, shot in a voyeuristic, gritty style. "Daido Moriyama: Stray Dog" is a personification of the arts, who likens himself to the stray dogs populating many of his photographs. Each of the 150 photographs included in this exhibi-

tion captures the rapidly changing cultural climate open World War II Japan, a juxtapointion of age-old tra-Japan, a juxtapointion of age-old tra-dition and contemporary practice. Also on exhibit "Battrice Helg-Ten Years," in which the Taburch, benegiasa, and drawings of industrial objects are used by the artist to contract paces that seem visible from many perspectives but are "ulti-state of the properties of the camera's seem of the properties of the properti Paris, Belleroche was well acqua singular viewpoint of the camera' with the latest artistic techn eye." Helg uses her knowledge o other elements to stretch her work beyond the two-dimensional layout

Oceanside Museum of Art, the art ing and working in San Diego ing and working in San Diego County is highlighted in the juried "OMA Regional 2" exhibition. Jurors Daon Bacigalupi, Erika Torri, and John Haynes selected "50 provoca-tive works of art" for inclusion in the show, which may be seen through Sunday, April 8, at 704 Pier View Way. For additional details, dial 760-721-2787. (OCEANSIDE)

San Diego Museum of Art, an American Impressionism from the late 1880s to the early 20th Century is ate 1880s to the earry 20th Century is offered in "American Impressionists Abroad and at Home Paintings from the Collection of the Metropolitan Museum of Art." The exhibition, on view through Sunday, April 22, highlights the vibrant interpretations of modern life in Europe and the United States created by American artists

Litting grapes or release teachers.

Litting grapes or release teachers.

The museum's permanent collection, through Sunday, May 27.

The museum's permanent collection of Asian art has been re-included to the control of the collection of Asian art has been re-included to the collection of Asian art has been re-included to the collection for the permanent collection. Continuing through lune, draws from a broad range of the 4000-piece collection.

Literal more of the collection for the permanent of the collection for the collection includes Islain Remissioner, particularly and the collection includes Islain Remissioner, and

rary California Art. 619-232-7931

Timken Museum of Art, the mu-

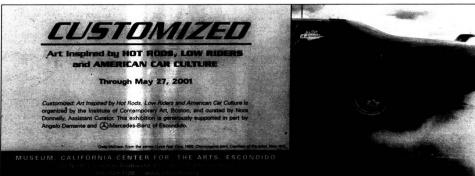


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Spirits of Snooze

Performers often saw an "extra" person in the lighting booth, wearing a top hat.

Prinaps because it's the oldest in California, and has gone through so many historical rinses, San Diego is the state's most haunted city. Half of Old Town, it would seem, has apparitions. The Point Loma Lighthouse could host Ghostbusters III.

And several other sites claim

And several other sites claim smoky wraiths of menacing mien, poltergeists (now called "recurring spontaneous psychokinetic activity"), or plain old ghosts. Given the preponderance of sightings, it's surprising that local theater han't tapped into the phantasmagoric

More to the point, some local theaters are More to the point, some local theaters are haunted. The Old Lyceum had something in the stage-left stairwell leading to the dressing room be-low. For decades, actors complained of a "frozen presence" in that area. From the stage, performers often saw an "extra" person in the lighting booth, wearing a top hat (legend said it was the original owner's ghost). In The Woman in Black, now at

owner's ghost). In The Woman in Black, now at the Old Globe, even retelling a ghost story in a small Victorian theater could conjure up the real McCoy. Like the Ancient Mariner, Arthur Kipps must tell a story to "lay it to rest." When he was a young solicitor, he visited Mrs. Drablow, "a rum character." She lived in a corner of England so remote that to get there you change trains several times, carve through thick fog and silver marshes, and cross a flimsy causeway, pocked with quicksand. She'd lived the last 60 years in Fieldmarsh House

Cue creepy organ music, Vincent Price voiceover: And was Fieldmarsh House real, or some "hitherto unimagined realm of consciousness?" Dark and stormy stuff, which the play takes

its sweet time to get to. A young REVIEW

actor convinces Kipps to stage the story. And we watch a rehearsal for a reading. The men recite, pull back, fret. Kipps threatens to quit.

The Actor reassures him that the magic of theater will piece together imperfections. It's an JEFF SMITH ongoing we can/we can't tease in its own way as ntional as the ghost-story genre

Except for a single scream as loud as thunder. Except for a single scream as foud as thunder, which launched my seat — wasn't me, I swear — as if ejected from a jet, the Globe's Woman in Black huffs and puffs but probably won't blow your house down. Many of the conventions are stagy hokum: the door creaking open of its own accord, a grinding sound upstairs, the ubiqui-tous storm outside (don't ghosts ever haunt in tous storm outside (don't ghosts ever haunt in broad daylight?). You know a spectral woman in black "with a wasted face" will appear from dark-ness. The only question is when? The production has two noteworthy features. Veteran actor Keith Baxter plays Arthur Kipps

and a gothic novel's worth of eccentrics, each sharply etched and instantly alive. The second once it finally gets going, this play is written.

Stephen Mallatratt's descriptions are so vivid you
could close your eyes, listen, imagine, and not
need the production at all. And there's the rub.

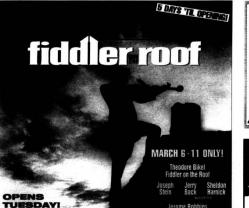


The Woman in Black, by Suphen Milliorum, subject from the book by Suan Hill
Old Globe Theaters, sinnon klaine Generify for be priceirum gistra, Bulbos yan.
Directed by Patrick Garland; oast, Kesth Basser, Jared Reed, Lelle Kalanshum; ensied seign, James F.
Nonne; costmans, Moet Taylor; Iphings, Ren Billingson and Birth and Mondays sound, Critis Walter
Playing through March 18; Tuesday through Statesday at 8:00 p.m. Sunday at 7:00 p.m. Mattnere Saturday
and Sunday at 2:00 m. En oriformation and 180 9:23 22:32 22.

Eve's Tail, written and performed by Laura Bozanich
Hiroshi McDonald Mort Performing Arts Center, 3010 Juniper St. (Jumiper at 30th), San Diego
Lighting, And Joves sound, Navies Leonard and George Ye, composers, Leonard and Ye
Playing through March 10; Friday and Saturday at 8:00 p.m. For information call 8:58-613-0973.

The Old Globe's scenic design - two levels of covered furniture — includes a black, gauzy scrim behind which immobile objects seem to

jet stream down the aisles. The lighting, however is better with splashy effects than small ones. The ghost, for example, is often too well lit and needs more darkness for exits, as you can follow the ac-



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Clarion Bay View Horel in the Gaslamp.

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... ambitious, kaleidoscopic, darkly funny, challeng iffuse... the production is stunningly be Charlene Baldridge, Backstage West

Don't miss this world premiere ensemble creation.

MUST CLOSE MARCH 11

Thursday through Saturday at 8 pm and Sunday at 7 pm

1620 Sixth Avenue at Codar

tor creeping off.

The young actor promises Kipps the magic of theater. And the Globe delivers, technically. But the effects upstage poten-tial intimacy. And it's hard to shake the notion that The Woman in Black would have been more interesting — and much scarier — in the intimate Cassius Carter, where they could put ghosts and things that go bump behind the audience. The Old Globe's large stage and distant proscenium prevent the twofold tug of ghost tales: getting scared stiff and arousing persistent suspicions that there might be more to death than

Although the city doesn't recognize things like this, last summer Laura Bozanich brought honor to San Diego as a cultural ambassador. She took a cultural ambassador. She took her one-woman show, Eve's Tail, to the Edinburgh Fringe Festival and was one of the biggest hits on that international stage. The Scotsman Edinburgh's most reputable

newspaper, gave her four stars. Few numerical evaluations in the arts are as coveted. Every guy she dates, Eve swears, dumps her and then comes out of the closet. But Eve, too, is a shut-in. She represses her desires for fear her late fa-ther, who died when she was a child, won't approve ("Is he watching...always"). Then she decides to change her ways. Dorothy went to Oz, Alice to Wonderland, and Eve visit Self-Improvement Valhalla, where the gurus really practice

what they preach.

Like the "Depressed Chef," who cries even when not cook ing with onions. Or a fortune-teller who could horrify pit bulls. Or Dr. Gender who teaches "How to Make Love All Day Long...YES!" — including a session on "how to has a world-class case of penis

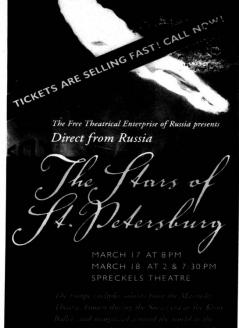
Bozanich slips from one gonzo scenario to another in a montage that recalls the great Firesign Theatre comedy group (after a while, she leaves "reality" behind: are we watching late-night TV or are we "live. watching sperm trying to storm a coy egg?). Throughout the hourlong piece, Bozanich moves, dances, creates vivid characters, and charms with double gifts: as a performer and a writer. This is a very, very funny show.

THEATER LISTINGS

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

Arsenic and Old Lace Arsenic and Old Lace
Mesa College Theatre Company
stages Joseph Kesselring's comedy
about kindly old ladies who don't
take kindly to old men.
APOLIAD THATRE, MESA COLLEGE.
FRIDAY, MARCH 2, THEPUGH
MARCH 11, FRIDAY AND SATURDAY AT
8 OD P.M. MATINEE SUNDAY AT
8 OD P.M. MATINEE SUNDAY AT 2 00 P.M.

nomena: one moment the aud exploded with deep, delighted ar a pin drop. Done well, Beaut hear a pin drop. Done well, Boury-Queen is equal parts comedy, tragedy, and horror — and you won't know which comes next. Di-rected by Sam Woodhouse, the Rep-tion of the Rep's best shows ever-you can sum up Maureer and her mother's relationship easily. Mau-reen, 40, has kissed two men in her life. Her mother, Mag, says that's two too many. They are symbolic from offending — mouth passive. neurotics. Each derives pleasure from offending — mostly passive, though not always — the other. Into this den of interlocking neu-roses ambles Pato Dooley. If he could speak for himself, unmedi-ated, Pato and Maureen might find love. Grudges emerge, however, when others speak for him. Every-thing about the Ren's production.



AT TICKETMASTER: 619.220.8497

with one fixable exception, is steller. Robin Sanford Rober primitive interior — puts us in Ire land's county Galway, and the cosiand's county Galway, and the con-tumes must rank among the least flattering (thus most ap1) actors wear. Mike Buckley's lighting in-cludes some overhead. Fintoretto effects to live for. Athhough there scene, when Peter Friedrich climbs over-the-top a Ray, Pato's brother, the acting is superb. When you go to Beauty Queen, watch how Douglas Robert's Pato reaches commerced and till me he's a swe-cerating e-a and tell me he's a swerearning — and tell me he's a one night-stander. And watch Priscilla Allen's Mag. To use Shakespe phrase, she is a "great-sized mor phrase, she is a "great-sazed mon-ster of ingratitudes," but there's also a light in there, and hurt. And as you watch Deborah Van Valken-burgh's Tony Award-quality per-formance as Maureen, try to have

opposite. Critic's pick.

Breaking the Code Diversionary Theatre presents Hugh Whitemore's drama about

Alan Turing, who broke Nazi Ger

Reymolds directed.
DIVERSIONARY THEATRE, FRIDAY,
MARCH 2, THROUGH APRIL 14; THURS-DAY THROUGH SATURDAY AT 8:00 P.M.
SUNDAY AT 7:00 P.M.

ED'S TASTE OF TEXAS 7868 FL CA.

Chalk It Up to Murder

Children of Eden

SDSU's department of theater presents a concert version of Stephen
Schwartz and John Caird's musical
about the book of Genesis.
Schwartz and Caird also wrote
Godypell and Pippin, Paula Kalustian directed.
DON POWELL THEATRE, SAN DIEGO STATE UNIVERSITY, THROUGH CH 4: THURSDAY THROUGH SATUR many's Enigma Code but whose sexual preference proved unaccept-able in his homeland. Rosina Reynolds directed. DAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

MARCH 3, OPEN-ENDED RI

Comedy Codependents
The Improv comedy troupe performs the first Friday of every month at the Creativity Centre in Normal Heights.
CREATIVITY CENTRE, 4716 32ND

STREET (JUST NORTH OF ADAMS AV ENUEL NORMAL HEIGHTS: FIRST OR SECOND FRIDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177.

In HIT Productions newest mys-tery dinner-theater show, Texas Ranger Slate Montana must find the truth. Did Butch Spikehorn kill Hank Anderson, as people have long believed, or was it someone else? 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-tively. He got the idea from pro wrestling ("where Terrible Turks mangled defrocked Priests, while mums and dads yelled insults, and grannies waved their handbags" ComedySportz, an offshoot of ComedySports, an offshoot of Johnstone's TheatreSports Cartistic director Gary Kramer says the two compare like "rugby with Ameri-can football"), resembles more an athletic event than an improv. Teams wear uniforms and compete on Astro Turf. The night I caught the show, three San Diego comedians played a "challenge match" against players from the San Jose ans played a "challenge match" against players from the San Jose franchise. Using suggestions fro the audience, they played "Emo-tional Sympathy," "Shakespeare. "Blind Line," and "Freeze Tag," "Blind Line," and "Freeze Tag," with judges awarding points to the best scenes. San Jose won 27 to 2 and control to the best scenes. San Jose would indicate. Klunkers and groaners got booed; 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

Worth a try. MARQUIS THEATER, 3717 INDIA STREET, MISSION HILLS, OPEN-ENDED RUN; FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFOR-

Contract: Death!
Murder Mystery Players, Inc., present a dinner theater/mystery
about a weaselly business exec
whose reign of sleaze is about to
end. Frances Palmer directed.
DAVE & BUSTER'S, 2933 CAMINO DEL
RO SOUTH. SAN DIEGO, PHROUGH MARCH 10: SATURDAY AT 8:00 P.M

Crumbs from the Table of Joy Crumbs from the Table of Joy Lynn Nottage's quiet memory play — about young African-American Ernestine Crump's com-ing of age in white, 1954 Brooklyn — is a mite loose and thinly painted, in spots, but gathers feelings and meanings into a boun-teous harvest, in a way. Ernestine's role models — superstrict father, Godfrey, and life-loving aun

Lily — resemble Scylla and Charybdis, the clashing rocks Odysseus had to pass between which came to symbolize destricts tive alternatives: pass one and you'll fall victim to the other. The ertine symmetry when Godfn marries a white woman. Like Chekhovian drams. marries a white woman. Like Chekhowian drama, Grumbi fore-grounds a basic dilemma, Ernes-tine's battles with a repressive envi-ronment, and relegates other dramas to the background. But these too have import (what go Godfrey out of an alcoholic stupor, in Pensacola, works against him in Brooklin, for example). All five cash members, directed by Serret Scott, are making their Globe Theatres debut. Each merits return visits. As debut. Each merits return visits. As Godfrey, Bryan Hicks performs a slow thaw from ideological security to a floor strewn with questions. Liste Bruneau and Audra Alier Politon and Audra Alier Politon (Anna Rinchart's Lilly, as much a force as a person, reveals acute sensitivities in her efforts to mask them. As Ernestine, Melany Bell is special. Not once in her narration does she solicit our sympathy — by fair or tricked up means. Ernestine

found her way through clashing ex-tremes and has lived, like Odysseus, to tell her tale. Worth a try.



Walt Stewart directed. LA JOLLA HIGH SCHOOL AUDISDRIUM.

THROUGH MARCH 10; SATURDAY AND

AT 2:00 P.M. Eve's Tail

CALL (858) 613-0973. The Fantasticks
Patio Playhouse Community
Theatre presents the longest-running off-Broadway musical (41)
years and counting). Mary Bright

DAY AT 2:00 P.M.

SUNDAY AT 8:00 P.M. MATINEE SUNDAY

MMPAC, 3010 JUNIPER ST (CORNER OF 30TH AND JUNIPER), SOUTH PARK,

URDAY AT 8:00 P.M. FOR INFORMATION

DITECTED.

PATIO PLAYHOUSE COMMUNITY THE

ATRE. THROUGH MARCH 4: FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUN

Faust Fragments UCSD Theatre and Dance presents a "reinvention" of Goethe's Faust, staged by Brian Kulick of New

ork's Public Theatre. Landell Weiss Forum, through

March 5: Thursday through Satur

Scripps Ranch Theatre stages Au gust Wilson's Pulitzer Prize win-ning drama about a Josh Cabson

type baseball player, after his

Death Rides the Stage

HIT Productions new interactive comedy-mystery, written by Beth and Scott McNellen, is et in Texas: "You survived a stampede, Lucy Tyler is looking for your underwear... and there's a dead body in the next room."

PILER'S TASTE OF TEXAS, 7868 EL CA. JON BOULEVARD, LA MESA, OPEN ENDED RUN, FRIDDAY AT 7:30 P.M. FOR INFORMATION CALL 619:561:8673.

The Devil's River The Devil's River
Sledgehammer's new "ensemble
creation" wants to "discover what
it is to be an American" — in 90
minutes. It's actually more concerned with American folklore than the real deal and performs . notes quadrant the stage, like a Na-screenhols territories. Without the notes, however, the show's at time obscure (one couple is actually growing hos kourds), and office is on making the variety of the cou-tories of the couple of the cou-tories of the couple of the cou-tories of the couple of the cou-ldings better reflect the highly sys-tematic, notes. Vigients of epix care and in spades — murders of males. Steleghammer's never shird away from offending, but this material from the couple of the couple of the some quality work. Mike Dura's lighting equals and illumines: I mu further than the couple of the some quality work. Mike Dura's lighting equals and illumines: I mu further than the couple of the cou-tories of the couple of the couple of the some quality work. Also have a repu-tion or companies and the couple of the some pupper, and least Watson in the fetce, funny, regule, and has the fetce, funny, regule, and has the couple of the couple of the couple of the couple of the the couple of the couple of the couple of the couple of the the couple of the couple of the couple of the couple of the theory of the couple of the couple of the couple of the theory of the couple of

in the show. SLEDGEHAMMER THEATRE, THROUGH

MARCH 11: THURSDAY THROUGH SAT URDAY AT 8:00 P.M. SUNDAY AT

Playing days are done.
SCRIPPS RANCH THEATRE. THROUGH
MARCH 3: FRIDAY AND SATURDAY-AT
8:00 P.M. MATINEE SUNDAY AT
2:00 P.M. Forever Plaid The four harmonizers in search of plaid sport coats are in their fourth year (they recently set a new record, with their 1500th consecu-tive performance). Joseph Camptive performance). Joseph Camp-bell urged everyone to "follow your bliss." Even if the tight harmonies of '50s "guy groups" aren't your particular bliss (I needed a quick fix of Otis and Hendrix after hear-ing them), you've got to admit the Plaids follow theirs with verve. Plaids follow theirs with verve. They dare to be square. They croon in lieu of having a life but put life into the greatest hits of Your Hit Parade (which crowned the most popular songs of the '580 until Elvis drove it off the airwaves). Stuart Ross, who conceived, directed, and choreographed the original New York version, directed the Old Town production with the aim of endearing everything to everyone. Terry O'Donnell plays an indefati-gable plano and permits himself the occasional piece of always funny business. The set a purgostor where the Flaids got stack is are fully draft for such a perky show, though Jane Reisman's savey light ing knows when to tweak the law moved downtown, to Back stage at the Autherine, which of stage at the Aubergine, which of fers brunch, lunch and dinner BACKSTAGE AT THE AUBERGINE

AUBERGINE RESTAURANT, 500 FOURTH AVENUE (FOURTH AND ISLAND), DOWN-

The Hasty Heart

The Heast Heart Lamplighters Community Theatre presents John Patrick's drama-comedy about five wounded English soldlers, in WNII, and the artival of a Southish patient. E. Duane Weekly directed.

LAMPLIGHTERS COMMUNITY THEATRE, THROUGH MARCH 4: FREDAY AND SAT URBOW AT 800 P.M. MATINEE SUNDAY AT 200 P.M.

Hedda Gabler

Hedda Gabber
MiraCosta Theatre stages Ibsen's
major drama about a woman
trapped in a male-dominated
world. Mary Lou Gombar directed
world. Mary Lou Gombar directed,
MRACOSTA THEATRE, OCEANIOE CAMPUS. THERSON, MARCH 1, THROUGH
MARCH 11, THUSEON THROUGH SATURDAY AT 8:00 P.M. MATRIEE SUNDAY
AT 2:00 P.M.

How the Other Half Loves PATH Theatre stages Alan Ayck-bourn's inventive farce about three couples, two living rooms (on the same set), and a dining room in PATH THEATRE: THROUGH MARCH 11

B:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Joey and Maria's
Comedy Italian Wedding
The Culy Theater hosts "not-so-or
dinary interactive dinner theater,"
as loey and Maria fie the knot.
CULY THEATER, 338 WEJ SEVENTH,
DOWNTOWN, OPENENDED RIVE, SATUR DAY AT 7:30 P.M. FOR INFORMATION CALL 800-944 JOEY, NOTE THROUGH CALL 800-944-JOEY, NOTE: THROUGH APRIL 1, THE SHOW IS PERFORMED AT THE CLARION BAY HOTELL, 666 K STREET (CORNIER OF SIXTH ANGA), DOWNTOWN

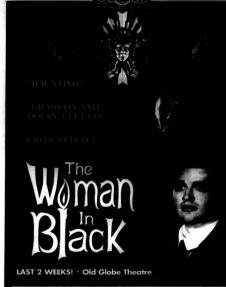
Joey and Maria's 25th Anniversary Party Dillstar Productions presents a se iel to its interactive dinner th ater show Joey and Maria's Comeds TRAISE SHOW JOY JULY MARKET SEVENTH.
DOWNTOWN, OPEN ENDED RUN, FRIDAY
AT 7:30 P.M. FOR INFORMATION CALL

Latin Twist, A Musical Revue

with a Latin Feel
Southwestern College presents
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William Virthis directed.
Southwestern College, MAYAN
HALL, THURSDAY, MARCH 1, THROUGH
MARCH 10, WEDMESDAY THROUGH SAT

Man of La Mancha

North Coast Repertory Theatre stages Dale Wasserman's musi-cal, based on Cervantes' Don Quixote. Sean Murray plays Quixote. Murray and Kathy Brombacher directed.



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from the table of *i0*4

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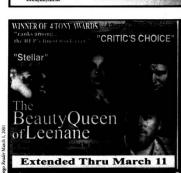
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the globe theatres o

Top photo: Keith Boyter and Jared Reed bottom photo: Makery Bell and Audre Alice Pulls whater by Crain Schwart

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the death of Colonel Protheroe. Evune ueath of Colonel Protheroe. Ex-eryone's suspect because no one could stand the guy. Keith A. An-derson directed. CORONADO PLAYHOUSE, THROUGH MARCH 11: THURSDAY THROUGH SAT-

Of Grapes and Nuts Misfit Productions presents a satire of John Steinbeck's Grapes of

Wrath, originally presented by Chicago's Illegitimate Players in MISHT PRODUCTIONS: SUNSHINE BROOKS, 2T NORTH COAST HIGHWAY, OCEANSIDE, FRIDAY, MARCH 2, THROUGH MARCH 17; FRIDAY AND SAT

Oklahoma! The Welk Resort Theatre presents Rodgers and Hammerstein 's(and Agnes de Mille's) first collabora-tion. Songs include "Oh What a Beautiful Morning." "The Surrey

Old Times
The Poway Performing Arts Company presents Harold Pinter's drama about a conversation that leads to confrontation and a duel for a wortan's "very soul." Michael Scahill directed.
POWAY PERFORMING ARTS COMPANY, TRIDAY, MARCH 2, THROUGH AND SATURDAY AT

8 OO P.M. MATINEE SUNDAY AT

on second base, unmiked, at Qual-comm Stadium — overkills every word, gesture, and joke. Then in a volte face, the house lights come up and the audience becomes the detective. The show's core, and obvi tective. The show's core, and obvi-usly the cause of its longevity, lies in the give- and-take between cast and audience. During the interro-gation the actors become re- actors. Although many all blue sound scripted ("You don't have a butler! How do you set?"), the cast, expe-cially Rick Meads as top cop Nick Nick Meads as top cop Nick Along with physical connelly and Along with physical connelly and rives humor from topical and loca

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Shiley Theater, Camino I fall
(619) 260-4901

skowski with indiscretion, or ndy Duncan with Wheat Thins is show hills itself as mindless in. Much of it is, and no more, it some local references — nego c remarks about Lakeside and Paradise Hills, for example — raise nagging questions about the any-thing for a laugh mindset behind

Worth a try.

8 00 P.M. SUNDAY AT 7:00 P.M. SATUR DAY AND SUNDAY AT 5:00 P.M.

Shotgun Wedding Anniversar or, Who Wants to Murder a Multimillionaire? Let's get this straight: Basil and Petals Wilcox-Smythe will renew their wedding vows on their 25th anniversary? Hey, call me daft, but do they even like each other? And who invited Brenda Socrates, cos-metics moguland Petals's worst enemy (or is she!), to the festivi-ties? And Basil and Petals's strange son and his pal Marciella...what is that all about? Not to mention Jof-frey and Sperus, behive-bouffanted event coordinators (Petals likes theme events, like "Grief: A Fu-neral"). Turns out these folk aren't just ten kinds of whacko. The phones are down, a storm's out-side, and they're suspects in a mul-tiple hornicide. Each has enough motivation to make you question not who — but who didn't — dan in. Mystery Cate Dinner Theatre's latest has a relatively loose script and a cast adept at comedy and zinging ad-libs, James Passarella, one of the funness people in San multiple roles (audiences be warned: Think you're witty' This warned: Think you're witty' This phones are down, a storm's out

warned: Think you're witty? This guy's all-pro). Her hair an orangish gay san-pro). Her nat an orange 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 Fredrick, Megan McLeod, and Crystal Verdon (whose middle name should be "Talent") keep the show rolling, even when the script

Worth a try. INFORMATION CALL 619:544 1600

Author University of San Diego's MFA program stages Luigi Pirandello's drama about six abandoned characters. Kirk Jackson directed UNIVERSITY OF SAN DIEGO, SACRED HEART HALL, SATURDAY, MARCH 3, THROUGH MARCH 10: SATURDAY AND MONDAY, AND WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUN-DAY, MARCH 4, AT 2:00 P.M.



Worth a try.

3.00 P.M. AND 7.00 P.M. FOR INFORMA

SCHOOL, 1719 EAST MADISON AVENUE

ntry Life" is dutiful, one-track

and never catches fire. One of Lamb's hallmarks is ensemble

Lamb's hallmarks is ensemble work, but here it's more a collection of individuals who come in, read lines, and go off without resting Chekhov's collective sense of angst and stuck in the mud toryor. City folk—self-centered scholar Serebryakof and young wife vielan—have infected Vanya and Sonya's "working estate" with a

irus of idleness. They've turned me upside down: day is night,

night day, and everyone's got tim

Thekhov wrote rich, painterly dra nas, comedy, tragedy (and farce) nterwoven. The Lamb's produc-ion, directed by Robert Smyth, is

the opposite. It moves in straight lines. Actions are clear, motives

uncomplicated, and people are i

stagey kind of life. LAMB'S PLAYERS THEATRE, THROUGH

TION CALL 619 234 9583.

Theatresports

A cross between improvisational comedy and family fend Improv. making up a fatiny seed as we up operating the process of the fating family fend family fend in process of the winning team. Parism high talk at the ediscourses of comparisons, but how the fating fating family fating f Others made amazing twists and Others made amazing twists and turns. The group is talented enough (and know when to black-out best) to make the hits more frequent than the misses. Their grurs, Keith Johnstone, has written one of the few brilliant books (Im-pel) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remem-ber, when it's not founty, it's att."

Worth a try.

Scandinavian Blizzard," or Mokoko Cocoa Mocha" — Hugh "Mokoko Cocoa Mocha" — Hugh plays '70s tunes on the piano. He and his companions, here to cele-brate Hugh's anniversary got stuck in the '70s. The trio used to be Maxwell, Butternutt, and Bean, a comedy group that never went far. They're 'lossers," they admit, but not 'ordinary' ones. And hey, their reunion could belt shem for great runion could help them face sear

them complain of difficulties to

Reviewed this issue.

OLD GLOBE THEATRE, SIMON EDISON
CENTRE FOR THE PERFORMING ARTS,
THROUGH MARCH 18: TUESDAY

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"A lot of hippies like us. We live in OB; so I guess we get lumped in with all that."

Sean Hart launched Wise

the inside track

Monkey Orchestra in 1990.
"We were doing full-on
Donna Summer disco." But
for reasons Hart says he never
fully understood, the
Deadheads adopted Wise
Monkey as one of their own.

tally understood, the Deadheads adopted Wise Monkey as one of their own. "I'm not saying that music is not worthy or whatever," sair whatever," sair whatever, sair whatever, sair hat keyboardist percussionist keyboardist percussionist band collective. "It's just not on ye up of tea. I love the Dead's music. Just hate it when other people try to do it." plus we had a female lead singer. The next thing you know, we had reviews in *Relix*

and other Deadhead rags.
Then we did a couple records
with Dawe Ellis, Bob Weir's
sax player. Then the manager
for the Other Ones [which
includes former Grateful
Dead members] asked us to
play the Furthur Festival."
Wise Monkey didn't
make it on the Eurthur Fest

make it on the Furthur Fest ("That was the year they canceled it"), but the soul/funk band was given the psychedelic brand.

Hart and the other five members just celebrated the release of their sixth album, They Live, with a two-night stint at Winston's.

"The Deadhead thing started at shows in Arizona and Colorado in the early '90s. It's dance music and good time, and it's not punk rock or metal. We have fun,

and the system of the system o

techno scene. I'm a

meat eater. I smoke

my daily life. I come from the

But he admits the
Deadheads have been very
good to WMO, turning out in
droves for their four crosscountry tours and pushing
sales of their six CDs over the
25,000 mark.
"We go to North Carolina
or New York City or

we go to North Caronna or New York City or Vermont or Baltimore and there would be hippies by the hundreds... I just never thought that would be our audience, especially on the East Coast.... The only reason I ever went to a Grateful Dead show, frankly, was to sell pot."

was to sell pot."

Hart explains the
difference between a band
like the Grateful Dead and

Wise Monkey Orchestra. "A jam band can pick a key and noodle or improvise in it for 20 minutes. That's a

> complete 180 degrees different from what we do We have strict song structures. We have horn

players, and we do some jazz.

About local radio support, Hart says, "San Diego radio won't even touch

you unless it's midnight on Sunday night, maybe. We get radio airplay in 20 cities, like New York, L.A., and Denver.... We cross paths all the time with local bands....

We all say the only reason w live here is for the weather... Bands from other cities tell

us, 'San Diego has a lot of great bands, you guys must have a great scene.' They ask, 'Can you get us a gig?' We tell

but we don't play endless jams. Our band is very them they'll probably do better in Phoenix. Phoenix has a better scene than San Diego."

— Ken Leighton

"Last year I wont to every music awards ceremony. I was at the Grammys, Billboard Music Awards, American Music Awards, Wy VH1 Music Awards, and the Source

While local artists like Switchfoot and Nickel Creek got media exposure for attending last week's Grammy ceremony as nominees, Russell Hollowell of Vista was quietly sneaking important "industry connections." Hollowell, 25, pays the rent by selling window blinds. But since late 1999, he

blinds. But since late 1999, he has crashed every major music awards show in L.A. He does it on behalf of two bands he manages,

re does it on benail of two bands he manages, Brothers From Another Planet and Purim.

"I have to do what I have to do to get these guys signed. I'm just trying to make some dreams cornection."

dreams come true."
Hollowell has his own
management company. But
Artist Demand Agency

doesn't have the juice to earn him credentials. So he uses chutzpah. "I just start talking with security or the people who put the event together."

"Do you lie to get in?"
"Sometimes I do. I stress
the truth. I just lell them I'm
here to represent the groups
I'm working with. I just get
them in simple conversation
and try to find common
ground." He said twice he
weaseled in via security. "The
rest of the time I do it with
the staff who put on the

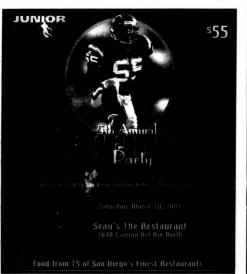


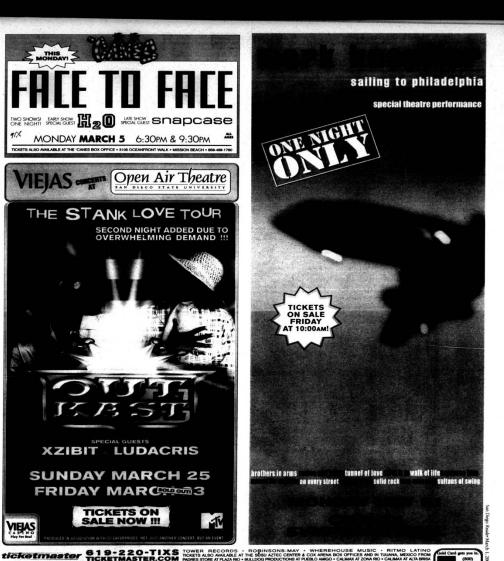
GRAMMY GATECRASHER

event. There are so many industry people walking around, people don't know who's who. They just assume you are part of the industry and that you are supposed to be there."

Hollowell said he has met Janet Jackson, Eminem, Dr. Dre, the Backstreet Boys, and







TICKETMASTER. COM PANES TORE IT SUBJECTED STATES CONTROL TO THE SOULD FROM THE SO

Associated Students

Creed. But his pay dirt is meeting established manag and record company A&R

"I met Andy Martin of "I met Andy Martin of Deep South Records, Jim Welch of Atlantic, Andy Carp of Lava/Atlantic — he signed Kid Rock and Uncle Cracker — and Aaron Seawood of Virgin. I met Benny Medina, who manages Jennifer, Loper, and Puffer Jennifer Lopez and Puffy Combs. and Johnny Wright. who has Britney Spears and

N'Sync."
He says it's important not

rie says it's important not to be a pest. "I don't get too aggressive. Initially I try and build some kind of rapport so that next time I see them, that next time I see them, then I can trade business cards and build on that rapport. I might eavesdrop and hear what they are talking about and then come back 30 minutes later and touch on the same topic to

spark a conversation So how do you know that So how do you know that Johnny Wright is Johnny Wright, I ask? "I read Billboard and all the trades. I might see them

on MTV or in magazines." Hollowell says he dresses

impress.
"You have to be able to fit in.... You pretty much mimic everyone else's behavior." He admits he has been

turned away a couple of times from after-parties.
"If I can't just walk in, I
get there before security
buckles down.
Sometimes I spark up a

conversation with someone I met at the awards and walk in with them. The parties are usually in hotels. I might just go in through the back-door emergency

"The important thing to remember is they are all human beings. You'd be surprised how open-minded and down to earth these people are if they assume you are just part of assume you are just part of the 'in' crowd." — Ken Leightor

"We fill up a nightclub with five feet of suds and foam. Everybody parties and dances and has the best

Mike Erickson got a career brainstorm while running spring break tours for college students. He saw Cancun nightclubs pack 'em in with people who danced in foam. "They were raging like

Erickson said those Cancun bars took the dance

club foam idea from a nightclub in Ibiza, Spain. Last year he and his wife decided to drop everything and promote dance events

and promote dance events under the banner "Ibiza foat party presents..." So far the

couple have produced 35 foam parties.
"We just did the Sun
Theater next to Disneyland

FOAM-A-RAMA DE ESPAÑA

We drew 4500 to one in Arizona." On Saturday the couple

say they will spend more than \$15,000 to stage a foam party nicknamed "Dreamland" at

nicknamed "Dreamland" at the Del Mar Fairgrounds. "We'll have a 50- by 100-foot foam pit. We'll have four foam cannons. It will be like being in a pool. There will be 5- foot-high steel walls with tarps that hang down.

with tarps that hang down."
Erickson promotes safe
suds. "It's biodegradable and
nontoxic. It can run in your
face, and you don't have eye
irritation or sneezing. Movie
studios hire us to make fakelooking snow. If you mix in
more water, it makes bubbles instead of snow."

Frickson admits foam

erickson admits foam dancing does have a potential to be a fad.

"It will last for a couple of years. But for fraternities and sororities, it will last forever because kids are always gonna wanna party in the foam." He said he expects 2500 to make it to Dreamland, which

make it to Dreamland, which is designed for the 18-and-up crowd. "It's for high school kids. No alcohol is involved.... It's not for ravers."

"The foam parties I've "The foam parties I've seen here don't even come close to what they do in Ibiza, Spain," sniffs one competing dance scene promoter. "What happens in Ibiza is a total phenomenon. It's like an oversized Roman spa. There's are immersed all at once. The club that's famous for it is a giant club that's tiered all the way around. And the people dance in the middle.

dance in the middle. Everyone is immersed in bubbles up over their head. When the whole act is over, they just rinse it down the drain. Then the audience goes out and goes skinny dipping in the Mediterranean to wash off It's hard to replicate that off. It's hard to replicate that

elsewhere."
"In a sense he is right,"
says Erickson, who would not
confirm or deny whether he'd
actually been to Spain. "We
are just pumping suds on a
dance floor. You are dealing
with a lot of fluids in someone's nightclub. We

make it a point not to wreck the nightclub we are dealing with."

th."
Dreamland/Ibiza Foam Party happens tomorrow from 9 p.m. to 3 a.m. at the Del Mar Fairgrounds. Admission is \$15 in advance, Admission is \$15 in \$18 day of the show. — Ken Leightor

URL watching — Banjo Jokes http://www.bluegrassbanjo.org/ba njokes.html

njokes.html
Few who play banjo ever
hear themselves referred to as
"musicians," not even by
other banjo players.
www.bluegrassbanjo.org
acknowledges this selfdeprecation with its deprecation with its Canonical List of Banio Jokes Canonical List of Banjo jo Local stringsmith Darrell Reich says, "I started collecting banjo jokes in August of 1990 while preparing for the Julian Banjo, Fiddle,

Guitar & Mandolin jam at a friend's house...there were so many

banjo players

the jam that night that one at the jam that night that one of the bass players started with the banjo jokes... I tried to forget them and failed, so I started writing them down. The list grew quickly (there are now 300 jokes

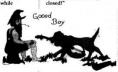
recorded) after he posted gags on Usenet's folk music and humor news groups. Usenet's computer network is distributed around the world via the National Science ndation, and soon banjo England and Scotland were sending jokes to Reich, such

"What's the difference between a banjo player and a foot massager?"

"A foot massager generally bucks up the feet."

"How do you define an "A banjo player with a

"How is banjo playing like a courtroom trial?" "Everyone is relieved when the case is finally closed!"



BANAL BANJO HUMOR

Scrolling past the joke list reveals "Ten Easy Steps to Better Banjo Playing." Regarding professional affectations — like sheet music - Lesson Four advises

=1

WED DJ Scott Martin THU The Kit Kat Club (Vegas & Scholar Productions) 52.00 Drinks / Dress to impress FRI College Night Free Mexican food buffet No cover w/college ID. SAT DJ Shawn Temple No cover before 10pm EXPERIENCE. PLAN B

Two for one from Scott McCaughey.



Scott McCaughey's revolving door projects have cranked out a lot of music. Now he's launching a double-barreled assault with two new releases in one package. First, he and The Young Fresh Fellows completed "Because We Hate You". Then Scott turned around and put out "Let The War Against Music Begin" with The Minus 5. You can take home both for one low price of \$14.49 at Lou's. Be sure to catch both bands live at the Casbah Friday, March 2nd, And if you think you see Peter Buck from R.E.M. on stage with The Minus 5, your eyes ain't foolin' you.







760-753-1382 • 1-888-LOUS REC (568-7732) • www.lousrecords.com These prices end March 16.

43E: www.nsync.com ON SALE SATURDAY AT 10AM! QUALCOMM STADIUM get tickets at sfx.com

that "Tablature is a simplified form of musical notation used by musicians to preso music on paper. Avoid all tablature...you will get nowhere as a banjo player by

imitating musicians."

Lesson seven describes Lesson seven describes
"Banjo Paraphernalia" such
as a capo ("allows the banjo
player, once out of tune in
one key, to quickly be out of
tune in any other key"), a tune in any outer key), a carrying case ("protects your banjo from abuse, except when it is being played"), and beer ("the experienced banjo player's favorite liquid to spill...sometimes it is filtered through the kidneys

Reich offers a Banio expenses like "chicken feathers" (\$14), "scientific demonstration of why the banjo can't be tuned" (\$67), and "posture correction" (\$1,356). (Those with or who know of sites created in San Diego or which focus on local music are encouraged to forward info/URL links to jas2669@aol.com)

"It seemed like I"
would be somewhere
like the fair or the mall, and I would look over and se some guy who looked like Kenny Rogers." Jaimie Muehlhausen has

launched www.menwho-Jaunched www.menwho-looklikekennyrogers.com, dedicated the legions of 40-plus men who have morphed themselves into the laid-back country squire. "Once I noticed the

phenomenon, there was no escaping it. Basically it's these escaping it. Basically it's these guys who reach a certain age and they decide to grow a beard. They are from an era where you wore your hair a little longer. When you combine the two, they end up looking like Kenny Rogers. Most guys don't really realize



it, while some guys actually cultivate the look." Muchlhausen sells "Have you seen Kenny T-shirts" on his site, but he says it is not a commercial venture. For a living, the Carlsbad graphic artist designs lifestyle websites like Swell.com and

"I started off with an idea to do an art project, like an Andy Warhol collection of Polaroids. But then I realized

THAT MUCH ON

OVERHEARD IN SAN DIEGO: TWEETER'S

this is something that is perfect for the Internet. It's a pop culture thing like [the '80s haircut website] visitors to send in their own Kenny Rogers lookalikes. "I have people sending me photos from all over. One mulletsgalore.com. It's

aboveground pools in the backyard."

UNIFIED

THEORY

The "DRAGON

W, EVILADO

ME, ROSENBERGS JUDGE TATUM

LOUNGE"

FLUX · RINSE

JOE 90 (tornerly God's Chic MODESTO • BREECH

DANIELLE LOPRESTI Dear Mr. P__ H__

"METAL"

DANIELLE LOPRESTI

me photos from all over. O guy sent me three or four from airports." Muehlhausen admits to being sneaky when he goes out in the field. "A lot of striking a nerve with people."

He says

www.menwholooklikekenny rogers.com has gotten 8000 hits in its first 47 days of being online. The site describes how to become times I just try and get a picture of my wife, who describes how to become your own Kenny Rogers:
"Keep your beard trimmed neater than Richard Simmons' tank top drawer. Make sure it's white so it will stand out against that creepy, year-round tan "Cikking onto "Tips on how to look like Kenny Rogers," one tip advises getting "a laz-E-Boy rectimer in the den and one of those aboveground pools in the stands near them. They end

up being in the photo."
Each photo on the site has
its own caption. There's
"Santa Kenny," "Disneyland
Kenny," and "Surf Industry Kenny."
"I tried to be real careful

not to make an exact reference to the real Kenny," said Muehlhausen. "If he

CUTTHROAT . SPECIAL 20 . HURRICAL

322 Flotsam & Jetsam • 323 Fear/Street Walkin' Cheetahs Immelation Incarnation • 46 Disselboy • 47 Guided by Voices undownd Jessino Doug Pinnack • 413 The Mohrina Felk Implesio

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president of his fan club e-mailed me and said she thought it was hilarious. Who knows, maybe we'll start a Kenny revival."

— Ken Leighton

CD review: Born Blind, One for All, Solid State Records TND1177-SS32 A baker's dozen all reet grade-A hardcore Christ-

punk "sides." I can't think of a single rotten thing to say about any of them, not a one (You don't believe me, give me a polygraph). One anthem after another to the human heart stomping hard on everything that's wrong with the world.

okay, done with that. Let me tell ya 'bout this dream I had last night. It's well after midnight,

bangs on the door, waking ewhere and get som

"Salt?" "Yeah — I could really

JAY ALLEN SANFORD

use some."
"I got high blood
pressure, man. No salt."
"Well then, how 'bout

"Well then, how bout either wine or cigarettes?" "Make it wine." "Where you wanna go?" "Let's think about it." (I would like to thank Jesus for moving me effortlessly

through this review.)

— Richard Meltzer





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Booby Prize

"Unfortunately, my personal resources are nearly depleted."

t the end of last summer, a furniture A the end of last summer, a turniture truck double-parked on India Street and repossessed the leased sofas of Upstage.com. Gateway hauled the leased computers back up Grape Street to the rental

Started by UCLA graduate and San Diego resident Jeff Silver and his partner Lucas TROY JOHNSON

Silver and his partner Lucas [1807] Beddows, Upstage.com featured works by local and national artists. Seven categories — digital artist, visual artist, musician, filmmaker, model, writer, and performer — hosted 1700 artists, granting them 25 megabytes of free space to showcase their talents. "We're artists like you, looking to lead the way in this new digital revolution," reads their website. "By the community, for the

community."
Silver embarked on a press tour last April, meeting with magazines such as Yahoo!, People, and Variety. All of these publications, Silver and variety. All of these pulpotactions, Sives says, asserted that Upstage.com was a "great idea" and a "great concept." Boosted by such encouragement, Silver and Beddows set about creating their company. In order to populate the site, Upstage.com initiated a generous inaugural "Win Big"

contest - including trips to Europe for grand contest — including trips to Europe for grand prize winners and substantial prizes to second-place winners. To be eligible, artists simply had to register at the site and create their page (encoding their artwork or music into digital files, writing bios, etc.). The most successful strategy for winning was by encouraging friends and family to register at the site and vote favorably. Eric Hendriks, guitarist for San Diego band Opposition Party, won second prize in the musician category for his original

ongs.

In June, Hendrikx was notified of his prize In June, Hendrikk was notified of his prize winnings: a laptop computer, a Sony digital video camera, a Sony digital camera, an MP3 player, Upstage.com merchandise, and \$1000 cash. He immediately shared the news with his friends, family, and his band. "With the \$1000

in cash, I'm thinking a new guitar."
"When we announced the contest, we "When we announced the contest, we intended it to be liberal prize packages," Silver explains. "It served two purposes...one was to get the artist community really excited about a new website and get them involved. That's our community-building goal. The second was that it was a marketing exercise. We wanted to use those winners as marketing pieces, not for just

ourselves but for them as well."

land | the stock market crushed all dot-com and technology companies.

"Unfortunately," he continued, "the market correction has been extremely strong.... I have personally invested ALL of my money and borrowed another \$150,000 to fund the business (not to mention the \$125k of personal guarantees I have for selected leases). [My partner | has done the same.

partner] has done the same.
"Unfortunately, my personal resources are nearly depleted, and thus, if we do not find [an] investor in the next few weeks, we will be forced to close the business.... I am less concerned with my personal loss than I am disappointed that a viable business's lifespan was cut short by bad timing and that we were was cut short by bad timing and that we were not able to provide you winners with your

Silver went on to provide the contest winners with his home phone number and offered to speak personally with anyone interested in further explanation.

"They really hyped up the whole site and built it up on this contest," Hendrikx says.

"That's how they got everybody in there. They That's now they got everybody in there. They went from having no artists when they started that contest to having maybe 1000 artists. It takes a lot of time to convert your audio to MP3, [get] your photos scanned, bio set up and formatted, which was a real pain in the butt.... You're sending out hundreds of emails to your friends to come check out your mails to your friends to come check out your site...so they really built their entire database

site...so they really built their entire database of users and arists...you just hooked yourself into a big spam network, and then they don't even pull. through and give you your [winnings]."
Silver reports that Upstage.com had 4,000,000 'hits' in the month of May, It was at this same time that Beddows and Silver hired new employees for the "brick and mortal" site of the company, including John Warner,

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ideally like you to do is go out and get part-time jobs and just survive for a month and a

deceptive than Beddows, neither was forthcoming about the company's financial stability. "It was continual coverup, pretty much. It even said in my job offer letter that my funds were secured," he says. "I didn't see any money for the whole month of July. And I got \$900 for the month of July. And I got \$900 for the month of Jun, which should have been around \$2500. So needless to say, I was pretty pissed off. I stopped coming to work. I basically lotd them, "Look... antil you work." give me some sort of definite answer that we're going to have money, I'm not comin 'in.' I've got these other things I could make money off of. He's, like, 'Oh, that's fine, that's fine,' and pretty much I kept getting the big runaround. I was, like, 'Look, you guys owe me, like, three



ROCKET





I feel terrible how the market affected us. Basically we're unable to perform for the very people we built the community for."

"The company as a corporation itself was officially

"This one girl... her father found out... and made her quit."

dissolved on December 29, 2000," Beddows explains. "The site, including the code, trademarks, domains, etc., was trademarks, domains, etc., was transferred to another company [which Beddows refused to name] who will be rebuilding the site and who have the resources and desire have the resources and desire to continue to operate the site indefinitely as a public service/resource. However, this company only bought the assets, not the debts, and are not responsible for any Upstage, Inc., liabilities. Along with Hendrikx and

Along with Hendrikx and Warner, there were others who were negatively affected by their involvement with Upstage.com. Warner says a graphic artist who worked for him didn't see a penny. He tells of an employee who nearly got evicted from his apartment, due, to the apartment due to the nonpayments. As for Warner, nonpayments. As for Warner, he says he's not considering legal action, despite Upstage.com owing him approximately \$3500. "Il was considering legal action], but then I found out they filed Chapter 11...so basically.

Chapter 11...so basically, Chapter 11, get in line." Ironically, Warner's involvement with Upstage. com landed Warner the best job of his life, he says. "I got my job right now through Upstage's landlord [as a graphic artist]." Even in its current state of

graphic artistly. Corner taste of Even in its current state of Even in its Unstage com is reportedly getting twice as many his per month than it did in its last business of operation. Then what one of the focus points of your unable to provide our contest winners prizes," Beddows says, "This was a direct result of one of our significant investors pulling out on us, says, "This was a direct result for the site to be improved graphic and the says of the says o

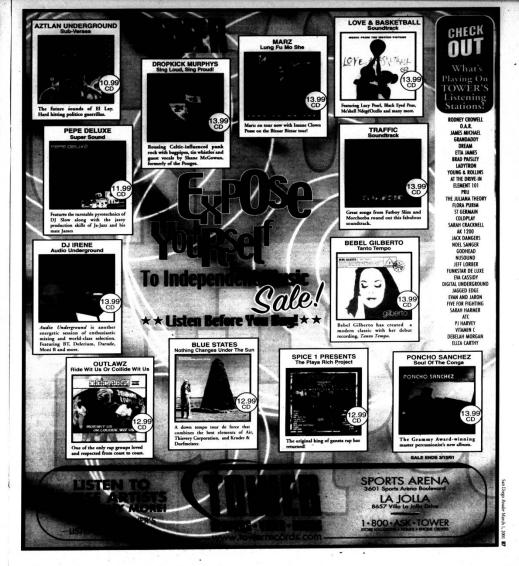




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In Thrall to Inside

I first heard Marsalis play in the late '70s at a club run by a character named DooDoo.

woman who has been cutting my hair what's left of fit—the past 15 years is named Birgitte. She's a lovely person, excellent at her job, and from a hamlet in Germany by the Rhine, near Cologne, I think. She has been in this country for 15 years and has acquired a great love for jazz. Perhaps she had it before she came here.

Many Germans acquired a taste for American music listening to U.S. Armed Forces radio in Ger-many during the '30s and, probably, the '60s. As a result, Birgitte knows jazz, regularly goes to clubs to hear it played and always, always has the jazz station on the radio whenever I come by for my 'do. On my most recent visit Birgitte vol-unteered, "That Ken Burns Jazz program was disappointing,

wasn't it?"

Well, there are several ways to approach that question. The

to approach that question. The short answer is, yes, it was dis-appointing, especially for someone like Birgitte who already knows much of what was offered by the Burns series and has a keen interest in what's going on now and has been going on for at least the past 20 years. It REVIEW

is disappointing in that it is much less good than Burns's Civil War es, as was the baseball series. It

series, as was the baseball series. It is disappointing in that Burning in that Gram that alternates photographs and old film footage with the learned comments of talking heads. It is disappointing in that, even having work. It is the former of a test two prior occasions, the fazz series is very particular that the properties of the fazz series is very distribution. many of us who love the music found especially disappointing is how the last four decades of the disappointing is now the last four decades of the music was concertina'd into only one of the ten segments. And, finally, what I, personally, found particularly disappointing is how invested Burns's program was in the opinions of Wynton Marsalis ulate, and knowledgeable on the subject of jazz

but have a distinct agenda, a conservative and but have a distinct agenda, a conservative and controversial one that has created a lot of hard feelings in the jazz world, which came to a head some years ago while determining the programs to be played for the Jazz at Lincoln Center series in New York.

This, of course, is inevitable in any series. Ask any organizer or impresario. It comes with the territory. But Burns was in thrall to Crouch and Marsalis, no matter now many other talking heads were on board, and this goes a long way toward explaining why the series was so skewed toward

Armstrong and Ellington. There is no way to overestimate the genius and contributions of these two figcontributions of these two figures in the art. There is no jaz as we know it today, without them. Arm-

Art Blake strong's greatest contributions and innovations came, roughly, between 1923 and 1931 with his Hot Five and Hot Seven groups. Armstrong was to perform and record great music well into the 1950s, but his signal in-

AUGUST KLEINZAHLER novations and influence date from an earlier era. Ellington's greatest band was probably what is called the "Blanton-Webster what is called the "Bianton-Webster group from 1939 to 1942, which recorded dozens of classics, including "Ko-Ko," "Concerto for Cootie," "Cot-tontail," "Harlem Air Shaft," "All Too

Soon," "In a Mellowtone," "Warm Valley," "Take the A-Train," "Chelsea Bridge," "Perdido," "C-Jam Blues," and "Johnny Come Lately," among Jam Blues," and "Johnny Come Lately," among others. Billy Strayhorn is now aboard as a principal composer and second pianist, and the band is out of this world, with not only Webster on tenor sax and Blanton on bass, but with Rex Stewart, Cootie Williams, Ray Nunce, Tricky Sam Nanton, Lawrence Brown, Barney Bigard, Harry

Carney, and Johnhy Hodges. There has never been an ensemble like this, before or after; and it should be noted here, as it has been elsewhere, that most of the compositions attributed to Ellington were in fact based on solos of various of the great

instrumentalists on hand and elabinstrumentalists on hand and etab-orated by Ellington without giving credit to his sidemen — often a sore point with band members — but which in no way diminishes the genius of Ellington.

I first heard Marsalis play in the

I first heard Marsaus play in the late '70s at a club in Montreal run by a character named DooDoo Boisell. He was with Art Blakey and the Jazz Messengers, and my beloved and I pooled our meager resources to attend. Blakey and his men were to attend. Blakey and his men were an hour late, and the waitress was pushing drinks, hard. (You remember things like that when you're young and broke.) I was fairly pissed off by the time Art and the boys got cracking, but not for long. He had a young trumpet player on hand whose sound was coruscating, just brilliant. Marsalis would have been a teenager.

then. There was no question of his gift; it wa enormous and lit up the room. You know the Stanley Crouch is



Newton. Without be-coming embroiled in the debate about "in-side" and "outside" jazz and where the heart and soul of jazz resides, I be-lieve it's fair to say that Mr. Crouch has grown more "inside" in his tastes over the years

Both Marsalis and Crouch know from whereof Both Marsalis and Crouch Know from whereof they speak, and the former is a natural teacher. That said, there was far too much of both Marsalis and Crouch, for my money, and of Ellington and Armstrong as well. In the final episode, which I

music into a couple of hours, I thought Marsalis's final surmise ridiculous. He was going on about a music of love and joy, and if America's democ-racy worked like a first-rate jazz band we'd all be doing just fine.

> air-traffic control or the nearest power sta-tion should work like a jazz band. I think they should work like fascist, militaristic states. Nor do I think the Federal Reserve should work like a jazz band work like a jazz band, even though the head of it, Mr. Greenspan, was an eminent jazzman in his youth. Nor do I think the House Appropriations Committee should

nor the Federal Election Committee nor the De-partment of Health, Education and Welfare. Most of the jazz I like is about alienation and

rage, and most of it dates from after 1945, when rage, and most of it dates from after 1945, when neither Armstrong nor Ellington was of primary influence, though the latter has retained consid-erable influence, especially in large ensemble arrangements and in the music of Charles Mingus. But I believe the Ken Burns ten-part series Juzz was a great thing, if not for Birgitte and me, half balled likes of the music, its rariarias and de-

a half-baked idea of the music, its origins and dea half-baked idea of the music, its origins and de-velopment. I hope it was illuminating for millions of white Americans with regard to race in Amer-ica, which was what much of the series was about. The music and film clips were thrilling. And I hope public television makes a killing; they de-serve it. But most of all, I hope the program turned tens of thousands of young people on to the mu-sic, because joyful, angry, outside, or inside, 'I would be delighted for them to share in the pleasure it's given my hairdresser and me.

Art Blakey & the Jazz Messengers, featuring Wynton Marsalis (Giants of Jazz CD 53345)

Wynton Marsalis, Think of One

Louis Armstrong, Louis Armstrong 1923-1931

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TENCION ADDO

Unified Theory /443/ (tecturing members of Pearl Jam and Blind Melon), Lovelight Shine, and Festerbilt: Bick by Bick, toright, Thursday, March 1, 8 p.m., 1130 Bue

Avenue, Bay Park. 619-220-8497 or 619-275-5483.

"The Hewport Fell, Festivel" with Hand Griffith /824/8: the Bloo Hoos Orchestra, Rodasy Crowell, and Guy Clark: Colfonia Center for the Art, Friday, March 2, 8 p.m., 340 North Frenchic Reviewal Frenchic

Kelly Joe Phelps /969): lova loe's Caffeehouse, Friday, March 2, 9 p.m., 1956 Bocon Street, Ocean Beach. 619-523-0356.

The Young Fresh Fellows / 2923; Misses 5, and Droe Charach: The Custol Endoy, Morth 2, 8:30 p.m., 2501 Kether Boulevard, midtown. 619-732-4355.

Common Sense /736 /: Connibal Bar, Friday, March 2, Columban Resort Hotel, 3999 Messen Boulevard, Pscfix Berch. 858539-8661 or 619-220-8497.

Escondido Boulevard, Escondido. 800-988 4253 or 619-220-8497.

Pete Best (original dummer of the Beatles) and 34 Below (437); "Cones Bor and Gill, Friday, March 2, 3105 Ocean Front Wolk, Mission Beach, 858-488-1780 or 619-220-8497. 619-27-5-483.

Save Ferris [758]; the K.G.B., and the Incredition Messes Lervy [102]; "Cones for and Grill, broight, Thursday, March 1, 3105 Ocean Front Wolk, Mission Beach, 858-488-1780 or 619-220-8497. The Sourcentrs, the Besterd Sees of Johanny Cash /7671; and Cowrboy Hortisee: lio Leo's Lounge, Friday, March 2, 5302 Napo Street, Boy Park. 619-542-0562. The Shins, Pflotrum, and Bury Me in the Backyurd: The Castol, toxight, Thusday, March 1, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

The Young Dubliners (438): Bolly Up Tovem, Friday, March 2, and Saturbay, March 3, 9-15 p.m., 143 South Cedros Avenue, Solono Baoch. 858-481-8140 or 619-220-8497.

SATURDAY

Doko Dickerson & His Ecca-Fonics, the Trailor Park Casanovas, and the Besturd Soas of Johnny Cash /761 & The Cashal, Saturbay, March 3, 8:30 p.m., 2501 Kettne Bulevard, midtown. 619-232-4355.

Peter Melvey and Jennifer Kimbalt-lana loc's Coffeehouse, Schurday, March 3, 9 p.m., 1956 Bacon Street, Ozeon Beach, 619-523-0356

Joe 90 and Modester Brick by Brick, Seturday, March 3, 1130 Buenos Avence, Boy Park. 619-220-8497 or 619-275-5483.

"Save the Epicantre Day" with Buck-O-Nime (739), the Classified, Jad's Bruken Heart (258) F.O.H., Spare Champs, Silft, Undermited, Larger Than Life, Spatchey, and Spackel 20: the Epicantre, Sunday, March 4, 3450 Neo Mece Bosiescel, New Meso. 858/271-4000.

Roy Rogers and Steve Herris: Bin Melans, Sunday, March 4, 710 Gamet Avenue, Pacific Beach, 858-483-7844. "Traditional Music of Vietnam"
WorldBest Cultural Center, Sunday, March 4,
7 p.m., 2100 Park Boulevard, Balboc Park.
619-230-1190.

Face to Face /393/with H2O /281/ (early show) and Seapcase (licte show): "Canes Bor and Gell, Manday, March 5, 6:30 p.m. and 9:30 p.m., 3105 Ocean Front Walk, Mission Beach, 858-488-1780

The Resembergs (610) and Judge Tetrams: Brick by Brick, Monday, March 5, 1130 Buengs Avenue, Boy Park. 619 220-8497 or 619-275-5483.

Allian Crime Syndicate (289) and the Mediums: The Castols, Tuesday, March 6, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Erykuh Budu (961), Talib Kwell, ord HT-Telt: 4th 8.8, Wednesday, March 7, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Ensempsion /126/, Freedom for Setters, and the Day After: The Cesbeh Wednesday, March 7, 8:30 p.m., 2501 Kather Boulevard, midtown. 619-232-4355.

The Pet McGoe Band (161) and 34 Balana (437): Belly Up Towen, Wednesdry, Merch 7, 8:30 p.m., 143 South Celter Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

MARCH

Agent Orange (247) and Mother Russie: "Cones Bar and Grill, Thursday, March 8, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

DIO, Lynch Meb /4351, and Armore Salue: 4th & B, Friday, March 9, 345 B Street, downtown. 619-220-8497 or 619-231-4343. January Kay and Aurya Martines: Join Joe's Catheliouse, Friday, March 9, 9 p.m., 1956 Boson Street, Osson Beach. 619-573-0356.

1956 Boxon Street, Ornon Beach. 619-523-0356.

Nelsola, Zoko (234) and the Black Helios: The Casbah, Thursday, March 8, 8:30 p.m., 2501 Kather Boulevard, midtown. 619-232-4355 or 619-220-8497.

Blees Johnson (713) with Rick Holzer, Carls Conner, and Tan McMahone: Bzzy's, Faley, Month 9, 8 p.m., 344 Seventh Avenue, downtown. 858-2707-467.

Resementy Gooney (662): East County Performing Arts Center, Schurdoy, March 10, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497. Swerve, Gob /3101, and Camerica: The Epicentre, Saturday, March 10, 8450 Mira Mesa Boulevard, Mira Mesa, 858-271-4000.

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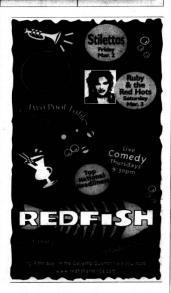
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Jose Sinotra & the Troy Dunte Inferno (861): Jova Joe's Coffeehouse, Saturday, March 10, 9 p.m., 1956 Bocon Street, Ocean Beach: 619-523-0356.

James, Joseph Beach: 619-5230356.

Deve Koz /676‡ Vejes, DearnCatcher Show Room, Sunday, March 11, 8 p.m., 5000 Willews Rood, Alpina: 619-445-5400 or 619-220-8497.

or 619-220-8497.

**A Bloogroup S Calebratiles" foothing the Lawrel Compuse Rambbers (775), the Bloom of Person of Milliams (Person of Milliams), Highway Sangaras Etc., High, the Well Righway Sangaras, Clark Milliams, of more last Guarty Performing last Centre, Sendo, Moch 11, 7:30 pm. 2016 Em Main Sweet B Cason. 619-440-2277 or 619-220-8497.

Cutthroats 09, Tori Cobras, and Drunk Horse: The Casbah, Sunday, I 11, 8:30 p.m., 2501 Kettner Boulevan michown 619-237-4355.

Fuck, the Slaves, and Bluebird: Jh Cosbeh, Monday, Morth 17, 8:30 p.m. 2501 Kettner Boulevard, midrown 619-232-4355

Ario and Petroi: The Castoh, Tuesday, March 13, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Stephen Malkumus & the Jinks and Creeper Lagoon /469 ½ 'Cones Bor and Gill, Wednesday, March 14, 7 p.m., 3105 Orean Front Wolk, Mission Beach. 858-488-1780 or 619-220-8497.

Claris Cosmolity (466), Mark Lamegam, and Bill Riefflat: The Casbah, Wednesday, March 14, 8:30 p.m., 2501 Kether Boulevard, midrown. 619-232-4355.

The Everly Brothers (491): East County Performing Arts Center, Wednesday, March 14, 7:30 p.m., 210 East Main Smeet, El Coper. 619-440-2277 or 619-220-8497. "The Mother Hips CD
Release" /419;: The Cestelt, Thursday
March 15, 8:30 p.m., 2501 Kethes:
Boolevard, midtown: 619-232-4355.

Steve Gillette (854) and Cindy Managem: Son Bieguite United Methodist Church, Fridey, Merch 16, 7:30 p.m., 170 Colle Magdalene, Encintra: 858-566-4040

Jiverwire: The Cosboth, Friday, March 16, 8:30 p.m., 2501 Kettner Bovievard, midtown. 619-232-4355.

The Backstreet Boys: Son Diego Arena Saturday, March 17, 3500 Sports Arena Boulevard, San Diego. 619-220-8497.

Morle Hoggard (781 ± 4h & B, Sunday, Match 18, 345 B Street, downtown: 619-220-8497 or

Weezer /184/, the Get Up Kids /307/, and Ozmez RMAC Arena, Sunday, March 18, 7:30 p.m., UCSD compus, Le Jolle, 619-220-8497.

The Union Underground (450), Dust for Life, Slaves on Dope, and Spike

downtown, 619-220-8497 or 619-231-4343. Seventeen (615): Back by Back, Tuesday, March 13, 9 p.m., 1130 Buenos Avenue, Bay Itak, 619-2208497 or 619-275-5483.

Unified Theory, March 1, Brick by Brick

1000 /314 ½ "Cones Bor and Gill, Senday, March 18, 3105 Ocean Front Walk, Masson Booch, 858-488-1780 or 619-220-8497.

"Rocket from the Crypt CD Redense" /237 and Helly Golightly: The Cesteh, Monday, March 19, 8:30 p.m., 2501 Letter Boulevard, michaes. 619-732-4355.

The Figgs (248): The Crobob, Tursday, March 20, 8:30 p.m., 2501 Kettner Booleverd, micrown. 619-232-4355 or 619-220-8497.

George Thorogood: 4th & B, Tuesday, March 20, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Junior Brown and Big Sandy & His Fly-Rite Boys /343 Eth & B, Wednesday, March 21, 345 B Street, downtown, 619-220-8497 or 619-231-4343.

Reging Slob: The Ceshoh, Wednesday March 21, 8:30 p.m., 2501 Kettner Boulevard, midrown: 619-232-4355.

764-HERO and the Shins: The (askel Thursday, March 22, 8:30 p.m., 2501

617-22-4325.
Ortifasts, Kraliki, and Lurdecriss: Open Air Phortins, Fridoy, Month 23, 205U compun, College Area. 619-220-8497.
Eak-A-Hisosos (724) and Crudelat Tones See and Gill, Fridoy, Month 23, 3105 Dozen Front Wild, Messiell Beach. 859-488-1780.

Low Revolts (618): East County Performing Arts Center, Friday, Meach 73, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497.

The Road Kids, the Drugons /115 L and B-Movin Rats: The Casbah, Fridoy, Morth 23, 8:30 p.m., 2501 Kether Boulevard, midtown. 619-232-4355.

Boulevard, midrown, 619-732-4355.

Boddby Gery (934): East County
Ferforming Arts Center, Saturday, March 24,
2-30 p.m., 210 East Main Street, El Cajon,
619-440-2277 or 619-220-8497.

Misha Mengelberg: Sprice Street Forum, Saturday, March 24, 8 p.m.; 301 Sprice Street, Banker's Hill. 619-295-0301

The Mighty Mighty Bosstones, Buck-O-Hine /739 J. Madcap, and Agent 51: Tanes for and Gell, Tuesday, March 27, 3105 Ocean Front Walk, Misson Beach, 858-488-1780 or 619-270-8497.

El Destroyo (Brian Ritchie of the Violent Fernmes): The Casbob, Wednesday, March 28, 8:30 p.m., 2501 fetture Busievord, midroum, 619-232-4355.

Keller Williams (1906); Bolly Up Toven Hursday, March 29, 9 p.m., 143 South Codos Assesse, Solone Billich. 858481-8140 or 619-220-8497. Device Washellings Body Up Towers, Friday, March 30, 143 South Cedes Avenue, Solane Basch, 858-481-8140 oc 619-220-8497.

The Deviants, the Looes (981), and the Evaporators: The Cobth, Friday, March 30, 8:30 p.m., 2501 Kettner Boulevard, miditum: 619-732-4355. Zebrahead: 'Cones Bor and Grill, Seturday, March 31, 3105 Ocean Fron Walk, Mission Beach, 858-488-1780.

Smile /382/ and the Selby Tigers: The cesboh, Schurdby, March 31, 8:30 p.m., 2501 Kether Boulevard, midrown. 619-232-4355.

The Dropkick Morphys (481), Reach the Sky (477), the Swingin' Utters (291), and Lars Fredrichson &

Wednesday, April 4, 3105 Ocean Front Walk, Mission Beach, 858-488-1780.

"Buckfast Superbee CD Release": The Casbeh, Thursday, April 5, 8:30 p.m., 2501 Kether Boulevant; michown. 619-232-4355.

Big Sandy & His Fly-Rite Boys (343), Russell Scott & His Red Hots, and the Satellites: The Casbah, Friday, April 6, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

The Psychodelic Fers: Combol Bor, Saturdoy, April 7, 9 a.m., Cotomoron Resort Horel, 3999 Mission Boulevand, Poolis, Baoch, Information, 859-539-8661; rickets, 619-220-8497.

Beln Flock and the Flocktones (665): Speckels Theater, Friday, April 13, 121 Broadway, downtown. 619-2359500 or 619-220-8497. U2 (460 and P.J. Harvery (476): Son Diego Sports Arena, Tuesday, April 17, 3500 Sports Arena Boulevard, San Diego. 619-220-8497.

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Hook Williams III: 4th & 8, Wednesday, May 16, 345 B Street, downtown, 619-220-8497 or 619-231-4343.

Devid Gray [440]: Open Air Theotre, Soturday, May 19, 8 p.m., SDSU compus, College Area. 619-220-8497.

Mark Knopfler: Copley Symphony Hall, Monday, May 21, 750 B Street, downtown 619-220-8497.

Colin Hay (of Men at Work): Carnibal Bor, Thusday, May 31, Catameran Resort Hotel, 3799 Messian Busieward, Pacific Beach, 858-539-8661.





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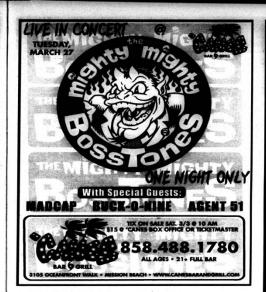
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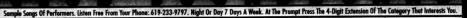
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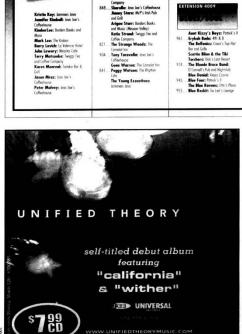
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Your Groove On with DJs spinning Top 40, hip-hop, and house. Call club for Saturday events. 3175 India Street, midtown. 619-296-6789. midtown. 619-296-6799.

Chab '88to Dis Fipun Pollard, Kurt Heilige, Miss Kathe, Richard D, Todd, and Zero Out spin the best of '80s music, new wave, synthpop, and new romantic; 21 and up, free before 10:30 p.m. with college or military ID. Thursdays, Shooterz, 3815 30th Street, San Diego. 619-465-5827.

Club Elements: Thursday, Transmission, trance. Fridays, Pluyhouse, house. Saturdays, I progressive and trance. 1255 University Avenue, Hillcrest. 619-296-8160.

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Club Gasoline: DI Rite One and the Gasoline family plus a weekly guest spin trance, house, backbeat, and techno; 21 and up. Thursdays, midnight to 4 a.m., Brick By Brick, 1150 Buenos Avenue, Bay Park. 619-687-5779.

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Club Max Wedneddys, Dance Party with DJ Konur. Thursdays, the Hot Spot presented by the Union, Dis Gil, the Good Dr. Brian Feavorth, and K.J. Reckwell. Saturdays, DJ Christ and Ron with dance and techno. Doubletree Mission Valley, 7450 Hzzard Center Drive. 619-297-5466, x4139.

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Darkwave Garden: D)s Dragon, Todd, and Tyler spin gothic, pop, and

darkwave; 21 and up. Wednesdays and fourth Saturday of every month, 9 p.m. to 2 a.m. The Hole, 28.20 Lytton Street, Point Loma. 619-465-5827; www.klubs.com.

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The Flame: Mondays, "Spin Out," amateur night, all Dis welcome, 9 p.m., no cover. Sundays, Fiesta Latina Night, DJ Foots spins bamba, merengue, salsa, and cumbia. 3780 Park Boulevard, San Diego. 619-295-4163.



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the Saturdav Night Bomb, Sunday, April 8, Jammin' Z90 Spring Break Jam 2001. All ages, high school ID required for admittance. 775 Metcall Street, Escondido. 760-741-1271.

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Margarita Rocks: Wednesday DJ events. 959 Homblend Street, Pacific Beach. 858-272-2780.

Mediuse: Dis Ex Machina and guests, plus live electro acts, spinning power electro, shythmic noise, fettish, darkwave, indie pop, and cult classic. Saturdays, 9 m., inside Studio 54 (Rio Rita) next to Club 69, Revolución Avenue between 3rd and 4th Street, downtown Tijuana.

respectively com. Metal Works Dis Mannan MacLir and Tyler Viscerine. All realms of metal. Military and college IDs free before 10 p.m., 21 and up. Mondays. Brick By Brick, 1130 Buson Avenue, Bay Park, 619-275-3483; general information, 619-465-5827, www.klubs.com.

Metal Works Special Event: Saturday, March 3, Quality Inn, 2901 Nimitz Boulevard, Point Loma. 619-224-3655.

Ole Madrid: Fridays, Club Aura, Dls Matt Spencer, Tayya, Scooter, and guests spin house, hip-hop, and trance. Saturdays, Mecca with Dls Iose Americua, Jason Videna, and Rags spinning global sounds. 751 Fifth Avenue, downtown. 619-557-0146.

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Opry Room Call club for nightly information. 852 Fifth Avenue, downtown. 619-235-6699.

Over the Borden Saturdays, DI Luis Armas spinning Latin pop house afternating with rock en espatial by rock hand Liquidas. 3008 Main Street. Chula Vista. 619-427-5889.

Phus Crazy II: Wednesdays, Animal House, trance and house with DJ Woo, no cover before 10 p.m. Thursdays, the Reggae Session with the Rasta Duo, no cover, starts at 9 p.m. Fridays, Above the Clouds, hip-

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Early on in his career, **Roy Rogers** cranked out a string of blues abours that capitalized in his rinck-planes that capitalized in his rinck-planes that capitalized in his rinck-planes that the planes of the planes cover or two.

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hop, R&B, and rare groove with DJ Cisco and DJ Enigma, starts at 9 p.m., ladies free before 10 p.m. Saturdays, Magic Night Out, old school, R&B,

crowd your emotions and grab you by the chest.)
Over the years, Rogers has contemporized his sound into a muscular, loose, country blues that's radio-friendly. His latest album is more the work of a man who has communed with the Holy Ghost of Commercial Music that of Commercial Music than it is the work of a bluesman is the work of a bluesman. His newer recordings are more centered on vocals and harmonies and com-position. The slide gutar does not showboat; it lays back and illuminates vocal phrases much like the call-and-response of a Baptist

and-response of a Baptist preacher and his congregation. Rogers has both produced and played with John Lee Hooker. Since 1980 he has had his own band, the Detta Rhythm Kings. There are a number of guys playing Detta slide. Of them, Roy

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Trenchtown: DIs Bob One and Dash Eye spin dancehall reggae and hip-hop, two separate rooms. Fridays, Neimans, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131.

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information. Linesday, Chair Show,

Bub's Whiskey Dive, 301 Pier View Way, Oceanside, 760-757-BUBS. Friday, Kemusube, rock and roll.

Carvers, 11940 Bernardo Plaza Drive Rancho Bernardo. 858-566-2400. Friday, Androa's Faudt, pop rock. Saturday, Power House, rock.

Saturday, Power House, rock.

Cayoria Bar and Grill, 300 Caribbal
Village Drive, Caribbad, 700-729.

6093. Thursday, even to 10 pm, the
6093. Thursday, even
6093.

La Costa Tournament of Champions
Lounge, La Costa Resort and Spa,
Costa Del Mar Road, Carlisbad.
760-48-911. Friday, Atomic Groov,
pop, high energy dance. Saturday, XCol, pop. Fogerty's Pub, 1260 West Valley Parkway, Ex-ondido. 760–480-0833. Thursday, Friday, and Saturday. Bottomline, rock and roll. Madeleine's Paradise, 1416 Encinitas

Hennessey's Tavern, 2777 Roosevelt Street, Carlshad, 760-729-6951. Thursday, Heef Stome, Cellic folk, Friday, Ron's Garage, acoustic, Saturday, Andrea's Fault, pop rock. Martini Ranch, 485 South Coast

Jammers Java, 218 A North El Camino Real (in the Wiegand Plaza next to AMC Theaters), Encanitas, 760-942-1AVA, Friday and

Miracles Cafe, 1953 San Elijo Avenue, Gardiff, 760-943-7924, Friday, 7:30 pm to 10:30 pm, Willie Der, R&B. Saturday, 7:30 pm to 10 pm, John Lowery, folk, Sunday, 10 am to 1 pm, Tony Lulley, South American jazz.

Neimans Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131. Thursday, 6-30 pm, in the carousel, the Cradit Union, big-band swing. Friday, Shine Eye, reggae. Saturday, call club for information. Sunday, EJ Jardin, Latin rock. Tuesday

The Raintree, 755 Raintree Drive, Carlshad, 760-931-1122, Friday, 6 pm to 10 pm, Rainmaker, contemporary, Saturday, 5:30 pm to 8:50 pm, 5 O'Clock Shadow, swing, blues, izrz.

Rhythm Cafe, 4321C Occanside Boulevard, Occanside, 760-631-4466. Thursday, the Randy Morser Dun, jaza Friday, the Boope Woogie Dao, rock, swing, Saturday, Peggr Watson, folk, Sunday, the Chink Buller Test.

Surf N'Saddle, 123 West Plaza S (Lomas Santa Fe and Highway 101), Solana Beach, 858-755-9474, Friday, Backlt, alternative, Saturday, Teacher's Pet and Sin Sin 77, alternative/fock.

Tomiko Bar & Grill, 87 Encinitas Boulevard, Encinitas, 760-633-3587, Friday, 7:30 pm to 9:30 pm, Andr Villas-Bors, Brazilian iazz, Wednesday, 6:30 pm to 8:30 pm, Katen Monreal, classic/Blamerico

Woody's Sports Bar & Grill, 2329 South Centre City Parkway, Escondido. 760-735-8599. Friday and Saturday, the Black Out Bros., rock.

Beaches

BEACRES

Blind Melons, 710 Garnet Avenue,
Pacific Beach, 858-483-7844.
Thursday, Ten Pound Brown,
alternative, Friday, the Revelations,
regge, Saturday, Solitude, Something,
and Cryle's Bide Sunday, Ray Rogerald Serve Witte. Monday, call club for
information. Tuesday, Sweet Blue
Onion, blues. Wednesday, Seorch and
Sol Reel, reck.

Sol Reel, rock.

Canes Bar and Grill, 3105 Ocean
Front Walk, Mission Beach, 838-4881780, Music is rock/alternative.
Thursday, Saw Ferris, the K.G. R., and
the Incredible Musua Leray, Friday, Pere
Best (of the Beatles) and 34 Below.
Saurday, the Korenmonath Kings,
Corporate Averager, and Too Raule.
Monday, Fast or Face, 1120, and
Monday, Fast or Face, 1120, and
Light Shine, Acad 9, and Smart al.
Light Shine, Acad 9, and Smart al.

Wilson.

Cannibal Bar, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Boulevard, Mission Beach. 858-488-1081. Thursday, call club for information Friday, 9 pm. Common Sense and Jenes, reggae. Saturday and Sunday, call club for information. Tuesday, Hank Esstor and Keni Yurbro. Wednesday, Psyskour.

Chateau Orleans, 926 Turquoise Street, Pacific Beach, 858-488-6744

The Crescent Shores Grill (atop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla, 838-459-0541. Friday and Saturday, 8 pm to 11 pm, the Mike Wofford/Holly Hofmann Jazz Quartet. Wednesday, 7 pm to 10 pm, Barbara Jamerson, jazz.

Barbara Jamerson, Jazz.
Dream Steet, 1228 Bacon Street,
Ocean Beach, 619-222-8131. All
shows start at 8 pm. Thursday,
American Filth, Rough Kat, and the
Experiments. beneyirock, Friday, Gilly
Clarke, Olgra, South of Houston, and
Hard Ekin Saturday, Warrant,
Suntower, Kamala, and Moombine
Junker Sunday, Fuju Denad and Tribjunker Sunday, Fuju Denad and Tribjunker Sunday, Fuju Denad and Tribjunker Sunday, Tripal Experience.

International Fribat Experience.

Galoka, 5652 La Jolla Boulevard, La Jolla, 888-551-8610. Thursday, Willow, Friday, Forward Funk.

Saturday, True Roots Reggae, Sunday, call club for information. Wednesday, Cuban Explosion.

Hennessey's Tavern, 4650 Mission Boulevard, Pacific Beach, 858-483-8847. Friday, N'ocean, rock. Saturda the O'Brien Brothers, folk. Holiday Inn, 4875 North Harbor Drive, Point Loma, 619-226-6215. Bayside Bar: Saturday, 7:30 pm to 11:30 pm, Tomcat Couriney and the Blues Dusters.

Blue Disters.

Hava Jav's Coffeebouse, 1956 Bacon Street, Ocean Beach, 019-32-030s.

Street, Ocean Beach, 019-32-030s.

Street, Ocean Beach, 019-32-030s.

Thursday, Joshon Metaz, Teoa Rivera, and Dami Carroll, acoustic folk.

Fletay, Kelly Joe Phelps, Saturday, Peter Mulsey and Jennifer Kimball.

Studay, Mark Jackson, Sharelle, Myron and the Komptions, and Tony

Tanavella. Monday, Wendy's openmike night. Wednesday, the Lemonade Soned Band.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771. Thursday, and Sunday through Wednesday, 6 pm to 10 pm. Burry Levich, piano variety. Friday and Saturday, 7:30 pm, Levincus. Acondoggies, 832 Garnet Avenue, Pacific Beach, 858-483-6550, Friday,

Pacific Beach Bar & Grill, 860 Garne Avenue, Pacific Beach. 858-272-7278. Club Tremors, call club for information. The Sea Lodge Hotel, 8110 Camino Del Oro, La Jolla. 858-456-0600. The Shores. Friday. 7 pm to 10 pm, Dirk K., smooth jazz. Saturday. Bill Coleman, contemporary jazz guitar.

ooters Bar and Grill, Radi stel, 3299 Holiday Court, L 8-453-5500. Thursday, Frid

Psydecar and Angelo. Saturday, Soul

The Tavern, 1200 Garnet Avenue, Pacific Beach. 858-272-6066. Sunday 8 pm to 11 pm, Crucial, reggae. Tiki House, 1152 Garnet Avenue, Pacific Beach, 858-273-9734. Friday, Max Blasto. Saturday, the Bartones. Sunday, Chris Kelly's open acoustic

Shakadawn.
Wikastens, 1921 Bacon Street, Ocean Beach, 619-222-4822. Thurnday, Nimh Sranger and the Nichel Project, alternative. Priday, d. Frost.
Obreadgeon, and Souleracker as Wilson, John Brown's Body, and Plump.
Sunday, Roza and Hadden Sayers.
Monday, the Electric Waste Band, cock. Tuesday, Hong Buckar, with special guests. Wednesday, Quinn, 1928.

San Diego

Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Friday, 5-30 pm, the Jaime Valle Bob Magnusson Duo, Brazilian-Latin jazz.

6:30 pm. Friday, B Natural. Saturday, the Nude Blues. Wednesday, Cage and Danielle Lopresti.

The Blue Agave, 6608 Mission Gorge Road, San Diego. 619-521-3194. Call

Brick by Brick, 1130 Buenos Avenue, Bay Park. 619-275-LIVE. Music is pay Park 019-275-LIVE. Music is alternative/rock unless otherwise noted. Thursday, Unified Theory, Love Light Shine, and Festerbill. Priday, Flux and Rinse. Saturday, Joe 90 and Modeste. Sunday and Tuesday, Danielle Lopressi. Monday, the Rosembers and Isubes TamLoprests.

ByGomstro, 8450 Mira Mesa.

Boulevard, Mira Mesa. 858-271-4000

Music is alternative/rock, Frisday, 21

Rest, Open Hand, Star Chamber, and

RX Drama. Sasurday, the Real Kids,

American Tragedy, Drast, and Los

Machos. Sunday, Buck-O-Nine, the

Classified, F.O.N., Jack's Broken Heart

und more. Etta's Place, 6179 University Avenue (at College and University), 619-582-6730. Friday, the Blues Invaders. Saturday, 9 pm, the Blue Ravens,



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The Inn Suites, 2223 El Cajon Boulevard, San Diego. 858-296-2101. Wednesday, 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band.

Jamer's Restaurant and Lounge, 7777 University Avenue, La Mesa. 619-469-7777. Thursday, Friday, Saturday, and Wednesday, the Bert Torres Band.

Kelly's Pub, 6344 El Cajon Boulevard, College Area: 619-286-0400. Friday. Evans, acoustic. Saturday, live music. Wednesday, Tommy Price, acoustic. The Kensington Club, 4079 Adams Avenue, Kensington, 619-284-2848. Friday, Clyde's Ride, funk. Saturday, McPherson Struts, rock.

O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, the Blonde Bruce Band, blues. Saturday, Ms. Julia and the Blue Cats.

Ollic's Restaurant, 10789 Tierrasan Boulevard, San Diego, 858-560-6677 Thursday, Patrick Hill. Friday and Saturday, Ray and Lainie Corra. Wednesday, Ray Correa, solo piano.

Online

Club

Coupons!

The following nightclubs have valuable coupons

in the Music Section of the Reader's Web site.

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Dream Street \$1 off cover

O La Costa 2 for 1 admission Champions Lounge

McCabe's Beach Club \$2 off admission

Second Wind Navajo No cover

Martini Ranch 1/2 off martini

'Canes \$1 discount Saturday

Croce's Free cover with dinner

4th & B 2 free comedy tickets

Juke Joint Cafe Free admission Thursdays

Quartet.

Venus Rox. 7200 El Cajon Boulevard
(near SDSU), San Diego. 619-3018368. Friday and Saturday. 9 pm to
2 am, live hard rock/heavy metal
hands.

Parkway, La Mesa, 619-466-9055. Tuesday, 8 pm to 10 pm, open mike hosted by Michael Elizondo.

The Zombie Lounge, 3519 El Cajor Boulevard, North Park. 619-284-DEAD. Call club for information.

Downtown

Buffalo Joe's, 600 Fifth Avenue, downtown, 619-236-1616. Thursday, the loop Bowen Band Friday, the 802 Allstars, pop. Saturday, the Disco Pimps, Sunday, Whitey Concelle the Toruk Ring, blues. Monday, Zydece Bluez Patrol Tuesday, Hot Roil Lincoln, Wednesday, the Revelations, reggae.

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For information on advertising your club online, call the Reader's Display Advertising Department at 619-235-3000.

The Rhythm Lounge, 3048 Midway Drive, San Diego. 619-224-4835. Thursday, Tomcat Courtney and the Blues Dusters, blues.

Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, Dean Paul Ratzman, jazz. Friday and Saturday, Bill Beyer.

Friday and Saturday, Bill Beyer.

Second Wind, 8515 Navajo Road, San
Carlos. 619-465-1730. Music starts at
9 pm. Friday and Saturday, Blind
Luck, classic rock. Sham Rocks Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street). College Area. 619-463-2263. Friday, Love Nigel, rock. Saturday, Hoopla, rock.

Hoopla, rock.

Tio Leo's Launge, 5302. Naps Street
(at Morena Boulevard), Bay Park.
619-542-162. Thursday, Het Rod
Limola, rockablly, Friday, the
Sourenirs, the Bustard Sons of Johnny
Cash, and Cowbey Nation, rockabilly,
swing, Sturday, Biber Serial Returning
Michele Laundere with Blac Rockit,
blues. Tuesday, call chefoskdy, Plano's Day,
information. Wednesddy, Plano's Day.

Top of the Cove, 1216 Prospect Avenue, La Jolla. 858-454-7779. Friday and Saturday, 7:30 pm, Marv Paymer, contemporary. Tuba Man's, 4693 30th Street

Watson, blues.

Dick's Last Resort, 345 Fourth Avenue, downtown, 619-231-9100. Bands start at 8 pm. Thursday, Private Domain, rock and roll. Friday, Mama's Bays, blues Saturday, Scottes Blum o' the Tiki Torchers, blues. Stunday, Heat, of Other, rock and roll. Monday, the Soul Versianders. Weekingday, Private Homain. Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area), 888-597-1188, Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle Bossa-Jazz Quartet.

Dizzy's, 344 Seventh Avenue, downtown, 858-270-7467. Thursday, 8 pm, the Bi-National Mambo Orchestra, Friday, Lisa Hightower,

The Field, 544 Fifth Avenue, downtown, 619-232-9840. Sunday, 5 pm to 9 pm, Cobblestone and the Boxty Band, Irish music.

alternative/rock unless otherwise noted. Thursday, the Shina, Pilorum, and Busy Me in the Bockyand Friday, the Young Fresh Fellows, Mema S, and Drock Charch Setturilay, Debts Debts Part and Catanions, and Bastard Some of Johney Cash Sunday, the Kids, Teacher's Per, and Spathey. Monday, Farious IV, the Classified, and Terry Matsuola. Tuesday, Alien Criter Swidster, LAstronaut, and the

and Terry Matsuoka. Tuesday, Atlen Crime Syndicate, I Astronaut, and the Mediums. Wednesday, Enemymine. Freedom for Saturn, and the Day After

Chuey's Numero Uno, 1894 Main Street, downtown. 619-234-6937. Friday. Power Play, rock. Saturday, call club for information.

call club for information.

Croce's Jazz Bar, 902, Fifth Avenue, downtown, 619-233-4355. Thursday, the David Partone Quartet, Jazz. Friday, Primo, Latin Jazz. Saturday, Agua Dulec, Latin Jazz. Sunday and Monday, Glen Fisher con Alma, classic and Latin Jazz. Tueddy, the Shap Meyers Quartet, Jazz. Wednesday, the Orge Camberos Quinter, Latin Jazz.

Croce's Top Hat Bar and Grille, 802 Fifth Avenue, downtown. 619-233-4355. Thursday, the Belfonics, blues.

Fifth Avenue, downtown. 619-2 4355. Thursday, the Belfonics, bl Friday, Billy Bacon & the Forbid Pigs, rockabilly. Saturday, the Shelltown Horns. Sunday, Billy Watson, blues.

riday and Saturday, 7:30 pm to 1:30 pm, Jerry Melnick, jazz and

Hard Rock Cafe, 801 Fourth Avenue Gaslamp, 619-615-ROCK, Call club for information.

for information.

Himmy Low's, 672 Fifth Avenue
(corner of Fifth and GJ, downttown,
e19-595-0123, Thursday, Roc and the
Wricking Geos. Friday, X-Cel.
Saturday, NRG, Sanday, or pm to
10 pm, Jaczeneg teaturing. Tim
Maglione Monday, op m to 10 pm,
Reggie Smith and Presid for Time,
lazz, Tuesday, or pm to 10 pm.

Juke Joiat Cafe, 327 Fourth Avenue, downtown, 619-233-SOUL, Thursde the Gilbert Castellanos Quartet, Latin jazz, Friday, Patrick Weil Quartet. Saturday, Uptown Boys. Sunday, Shelle, blues. Tuesday, the Boyou Brothers, blues. Wednesday, Cynthia Hammond, jazz.

Kenny B's, 624 E Street, Downtown. 619-235-6993. Friday, 8 pm, Tomast Courtney and the Blues Dusters, blues. Saturday, 7:30 pm to 11:30 pm, Lla Brown and the La folla Allstars. Sunday, 1 pm to 3 pm, gospel music.

The Laurel Restaurant and Bar, 505 Laurel Street (corner of Fifth and Laurel), downtown. 619-239-2222. Sunday and Monday, 7 pm to 9 pm, Art Johnson, jazz.

Martini Ranch, 528 F Street, downtown, 619-235-6100. Wednesday, 9 pm, the David Patrone Quartet, jazz.

Quartet, jazz.

Patrick's II, 428 F Street, downtown.
619-233-3077. Music is blues unless otherwise noted. Thursday, Blue Four,
Friday, 5 pm to 8-30 pm, Blue Four,
9 pm, Jenny Visu and the Blue Four,
9 pm, Jenny Visu and the Blue Four,
Starteday, Buttet Wilson. Studied, the
Deacons. Monday, the Classic Rockers.
Tuesday, the Texas Twisters,
rockabilly. Wednesday, Aunt Kizzy's
Boyz.

U.S. Grant Hotel, 326 Broadway

U.S. Grant Hotel, 326 Broadway, downtown, 619-232-3121. Grant Grill: Friday and Saturday, 9 pm, Jaime Valle and Equinox, Latin jazz. Hotel Lobby: Friday and Saturday, 2 pm to 5 pm, Ping Hu, classical harpist and pianist.

The Westgate Hotel, 1055 Second Avenue, downtown, 619-238-1818. Le

Avenue, downtown, 619-238-1818, Le Fontainelbeau Room: Tuesday through Friday, 11:30 pm to 2 pm, Robberech the Panoman. Plaza Bar: Thursday and Friday, 7 pm, and Saturday, 8 pm, Fron LaCosta Friday, Tuesday, and Wednesday, 5 pm to 7 pm, Robberech the Pinoman. Also, Tuesday and Wednesday, 5 pm to 1 pm, Katen Georgio, piano and vocals.

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Area

Island Sports & Spirits, 104 Orang Avenue, Coronado. 619-435-3456. Thursday, blues jam. Friday, the Urban Gypsies, blues. Saturday, the Stilettos, rock and blues.

Locw's Coronado Bay Resort, 4000 Coronado Bay Road, Coronado. 619-424-4000. Cays Lounge: Friday, Tyler & Allen, jazz. Saturday, Cath Eckert, Chris Conner, and Bob Boss, Azzura Point: Friday and arday, 6:30 pm to 11 pm, Kem

McP's Irish Pub and Grill, 1107 Orange Avenue, Coronado. 619 5280. Thursday. Nitro Express. country. Friday. Baywolf, classic Saturday, Sunday, and Wednesd Four Way Street, acoustic. Mone the Acousticats. Tuesday, Immy

East County Dirk's Nightclub, 7662 Broadway, Lemon Grove, 619-469-6344. Frida and Saturday, Full Xposure, classic

Don's Cocktail Lounge, 13321 Business Highway, El Cajon. 619-4-2444. Friday and Saturday, Fire Cre

Jolt'n Joes, 8076 La Mesa Boulevard La Mesa 619-466-2591. Thursday through Saturday. call club for information.

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Comes the Revolution

The 16mm and 8mm camera was to see to it that every American citizen could become a filmmaker.

he San Diego Latino Film Festival last year gave us one of the better films to come our way, Arturo Ripstein's No One Writes to the Colonel. This year's festival, moving the more central location of Mann's Hazard Center, March 6

through 11, gives us Rip-stein's next one, Asi Es la Vida, or Such is Life. (Among, naturally, many others: the current Foreign Film

scar nominee from Mexico, Amores Perros, by Aleiandro Gonzalez Iña ritu; Bread and Roses by Bri Immaker Kenneth Loach: La Nub fillmmaker Kenneth Loach; La Nubb by Fernando Solanas, well remem-bered for the monumental Hour of the Furnaces from the late Sixties — to mention but three.) The Ripstein, to e screened on the 8th and again on be screened on the 8th and again on the 11th, offers a twisted feminist tale, appallingly plausible, of an abandoned wife — mother of two — and her method of revenge. Unapproved, let's just say, by the National Organization

omen. In the seediest of settings,

the displays of suffering, hostility, spite, hatred, etc., rise to mythic heights, as would befit the figure of classical with the figure of classical tragedy upon whom the heroine is modelled. To name the figure would not Mann's be to give away the ending, though not to deplete its power.

REVIEW

DINICAN SHEDHED

DUNCAN SHEPHERD instead of going fur-ther - I need to

comply with my self-imposed rules o disclosure (there ought to be a law) and admit that I have seen it only on video. To complicate matters, the film was the first in Latin America to have been shot on digital video and blown up to 35mm, raising the possibility that it looks better on the small screen (as was the case, for example, with tas was the case, for example, with Hoop Dreams) than on the big one. A second possibility is that a videocas-sette may somehow exaggerate the extent to which digital video resembles plain old video. Either way, I cannot be sure what I was seeing. I ought to see it again. Suffice it to say that it

looked to me unmistakably like vider There is no denying that this is the ming thing. More and more "movies" — more and more of what we see in theaters, especially in "spe-cialty" theaters — will have been shot on digital video. Like it or lump it And if I am ever to go along with it, or be taken kicking and screaming

MOVIES

along with it, the path is apt to be smoothed for me if I am guided down it by filmmakers I admire. (E.g., Rip stein.) To this point, the only rat I have heard put forth for the medium pertain to the production end of it: the relative cheapness of it, the porta-bility, the maneuverability, the flexibility, the overall ease of working with it, the

capacity to shoot endless amounts of footage (if that's still the word), th not age (it mar s till the word), the unnecessity of ever stopping to reload the camera. I have yet to hear what's in it for the viewer. No one, so far as I am aware, is claiming the DV image actually looks better than celluloid.

or as good.

Mike Figgis in *Time Code*, letting



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MOVIES

the technology dictate the style, has already taken the endless-shooting and no-reloading amenities about as far as they can go: keeping his four cam-eras rolling for the entire length of the film and avoiding any editing deci-sions by placing all four images simultaneously on a split-screen. Rip-stein in Así Es la Vida similarly, if more moderately, favors long fluid unbro-ken takes — one shot per scene, with ken takes — one shot per scene, with perhaps one exception — but then again Ripstein favors long fluid takes in 35mm, too. The big difference is that the DV image will put you in mind of stagy Golden Age live television (or kinescopes thereof), with an added el-ement of queasiness from the hand-held camera. It's hard to convince ourse

camera. It's hard to convince ourselves that its cheapness or easiness makes it more acceptable.

At the same time, it's hard to convince ourselves that the technology, if not exactly dictating his style, hasn't unavoidably raised the level of selfconsciousness in it: as witness the characters' direct address to the cam ra (not unlike the old You Are Then TV docudramas hosted by Walter Cronkite), the use of video images within the image (strategically placed TV screens showcasing the fictional cast of characters), and the occasional intrusion of the filmmaking crew into

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a dramatic scene (an alien finger enter the frame to switch off the television at the foot of a bed, and Ripstein him self can once be glimpsed in a mirror Any illusion of witnessing reality is well and truly shattered, but not

that the one advantage for the viewer in the digital revolution — partial com-pensation for his diminished visual pleasure — would be his increased freedom of choice. Faced with the inrreedom of choice. Faced with the in-exorable rise in production costs, the DV alternative (the reasoning goes) will put the means of production in the hands of the small fry and enable him to bypass the major studios, even the major independents, bringing about an independent cinema worthy of the an independent cinema worthy of the name. This line of thought recalls the long-ago and never-realized dream of Jonas Mekas, as the mouthpiece of the Jonas Mekas, as the mouthpiece of the Underground Cinema in the 1960s, wherein the 16mm and 8mm camera was to see to it that every American citizen could become a filmmaker. The advent of video has revived that dream in spades and advanced it much closer to a reality (America's Funniest Homes Videos, The Planet's Funniest Animals The Blair Witch Project, et al.). But I wasn't sure back then, and I'm not sure today, that the dream of democ ratization isn't destined to be more a nightmare. I don't relish a future in which the chasm continues to widen between slick megabudget special-effects extravaganzas on the one side and Some-

TERRE O

ACL Keyword See Seet Burn

SOUND COMMAN SAMESTO COLL MEY SA CARE H St. & Torro Der Rey Chair Visto 258-4797

HOTEL ARTESTS HOSTON PLAZA SA North Tensor Plass Le Courtour MARIEN

movielone

of Cornel Mountain Isl

thing The Cat Dragged In on the other.
That future, in some shape or form, is no doubt inevitable. In some shape or form, it's already here. Already we are asked to put up with severe degrees of shoddiness, amateurishness, wkwardness, artless

other hardships in the interests of It could and will be said, of course sincer, ensitive, intimate, personal-ized Independent Cinema. The prospect of even worse-made and worse-looking movies in the interests of even greater independence is nor pretty. (Ihave diffied a long way now-tival, although Miguel Arteta's Chusch and Buck, a video blow-up redead last year, is also in the featival lineup.) No less ineviable, to be sure, is the emergence of new or would-be Ionas Melases to rule to the vanquard and decase for the to the vanquard and cates for the new technology, definers and shapers of a new aesthetic. The incere sensitive intimate persona and shapers of a new aesthetic. The and shapers of a new aesthetic. The question for me, as for any entrenched film critic, is whether I would prefer to be one of the heralds of digital video or be the last holdout still complaining about it. My answer at present is the second.

With no press-screenings slated for Valentine's Day, I took advantage of the opening on my calendar to drop by the San Diego Jewish Film Festival, just to see what I could see. Set Me Free, a semi-autobiographical coming-of-age film by an unknown French-Canafilm by an unknown French-Cana-dian woman, was next door to The Children of Chabannes, a documen-tary on East European Jewish refugees in a French village in the Second World War. The coming-of-age film is not one of my favorite genres, but semi-fiction won out over documen tary. In the first minute of action, the pubescent heroine dribbles a few drops of blood on the seashore rocks — her first period, and a clarion reminder why this genre is not among my fa-vorites. But the girl, Karine Vanasse, proved to be a delight — in her infat-uation with, and emulation of, Anna Karina in Vivre Sa Vie: in her transtial infatuation with a Karina look-alike teacher; in her lesbian flirtation with a pixie-haired classmate; in her solo rendition of the Brigitte Bardot oldie, "Sidonie," self-accompanied on guitar during the closing No great shakes, all in all, but I was glad

I saw it.

Then, the very next day, I wandered into my neighborhood Blockbuster, looking for nothing in particular, just seeing what there was to be seen, and there it was — Set Me Free — on the New Releases shelf. My thoughts were these: (1) I would never under any co cumstances have been tempted to re this movie, not with so many others. in so many preferable genres, to rent first. (2) If I had known beforehand it was already out on video, I would never have seen it, nor enjoyed it, at the fes-tival. (3) The belated knowledge that it was available on video somehow dims my enjoyment of it in retrospect Make sense of this anecdote if you can

The film program at the Museum of Photographic Arts, still searching for an audience as it nears its first aniversary, shifts its schedule from the weekends to midweek, Tuesdays through Thursdays (plus Sunday after for at least the next month and a half The bill of fare is science fiction, an The bill of fare is science fiction, an-tiques such as Metropolis and Things to Come alongside latter-day models such as Blade Runner and The Termi-nator, classics such as The Thing from Another World and The Day the Earth Stood Still alongside claptrap such as Strange Days and Earth Girls Are East

little (including in that scope the scrumptious Penelope Cruz), but not a lot. And it is, whatever its constitution, r than director Billy Bob Thornton can chew than director Billy Bob Thornton can chev-the opening arteria, in which is his faithful dispossessed Texas maches, in which is faithful and the second of the second of the second of the first vector as harminal south-of-the-border spread, picking up for part of the way a top-aing temper with a big hat, big brone, and bug gam, is leisuredy and enjoyable, considered the second of the second particular second of the second of the second of the property of the second of the second of the second particular second of the second of the second of the the second of the second of the second of the second particular second of the sec noblewoman and the hired hand, or, to life title of an old Gary Cooper whick, the cowbay and the lady), and the going into and getting out of a hellioble pentiententury, the storytelling becomes always, thopys, the properties of the storytelling becomes always, thopys held by the storytelling becomes always, thopys held by the storytelling becomes always, the storytelling becomes the storytell

Before Night Falls - Julian Schnabel's second film is, like his Basquiat, a conventional, celebratory biopic on an unconventional, subcultural hero: this time unconventional, subcultural hero: this time the homosexual Cuban author Reinaldo Arenas. We take up his story in his female-dominated childhood the boy lays his head group of masculine skinny-dispers), then follow him through the Revolution (both Communist and Sexual), into political distance ("People who make art para dangerous to any distatorship"), prison, and finally cale in New York Civi, where Is and finally cale in New York Civi, where Is and finally cale in New York Civi, where Is and finally ceale in New York City, where he arrives in time for the AIDS plague. (His writing predictably has little place on screen only a couple of brief "readings.") Javice Bardem acts his heart out, but it is not again to match him up to his osternsible age, much less to his younger predocessor in the less Nor is it as sayingly to understand his English. Sean Penn shows up foolibly in a comparable of the comparable of Depp tops him with two cameos: a transvestite prisoner and, in the next moment, a sadistic prison guard. The cinematic highlight is a lyrical escape attempt in a hot-air balloon. 2000.

around the fictifious Mayflower Kennel Club Dog Showe funny, yet disappointing. Or in other words: not as funny as his Waiting for Guffman, and lavishly overpraised in the reviews. (It gives reviewers a chance to be funny, in turn, by passing along the jokes.) The so-called "mockumentary" technique, at least as practiced by Guest, is too inherently faulty merit enthronement as a formula. The de gueur interview bits, more conve than necessity, are simply an easy way (a little akin to voice-over narration) to little akin to voice over narration) to dispense information, tell okes, etc., without the trouble of constructing serviceable scene and situations. At the same time, or rather at different times, the hand held camers i preyt to behindle hand held camers is preyt to behindle documentary film crew would ever gain access—and without the responsibility of selecting an angle, setting up a section of the selection o members — Eugene Levy, Catherine O'Hara, Michael McKean, John Michael O'Hara, Michael McKean, John Michael Higgins, Michael Hiftchcock, Parker Posers, Higgins, Michael Hiftchcock, Parker Posers, Jennfert Cooldige, Jane Lynch, Bob Baldahn, Fred Wilfard, Imm Paldock, Guest bimself, several of whom were also in Guffinam—are well in tune with the semi-improvisatory comic style, though not free from the cac sainoul overreaching clinker. A special gold star each, to O'Hara as a small-town Morwich owner whose In-

xtensive sexual history is forever catching ip with her; to Willard as the ex-jock TV

ommentator whose speech is never receded by thought (Joe Garagiola, on the

an agnostic chocolate maker opens her Little Shop of Temptations during the Lenten fast. Director Lasse Hallstrom follows his discreet pro-choice propaganda (The Cider House Rule) with a strug, complacent, liberal-minded broadside against the smugness, complacency, and narrow-mindedness of a French-Catholic nternational cast adds to the air of

Mave to the clock, Zemeckis. Ine spectacular plane crash perhaps seems worth it, but the rest — in fact the plane crash included — is spendthrift self-indulgence. With Helen Hunt, Nick Searcy, Chris Noth, Lari White, 2000. ** (CARME, MOMTAN: CIBEAM STAR 13: FASHION VALLEY 18: GROSSMONT TROLLEY.

PROMENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16: TOWN SQUARE 14: UA HORTON PLAZA 14: WIEGAND PLAZA:

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, Judi Dench, Peter Stormare, 2000.

† (CARMEL MOUNTAIN, DEL MAI NEGHLANDS.

ASHION VALLEY 18: GROSSMONT TROLLEY HAZARD CENTER 7: LA COSTA 6: LA JOLLA VILLAGE, LA PALOMA: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENAGE 24: POWAY 10: RAMONA TWIN: RANCHO DEL REY 16: TOWN SQUARE 14: UA HORTON PLAZA 14:

Chunhyang — Korean folk tale of the son and the courtesan's daughter: "Our enemy is not a person. The enemy is the class that divides us." The illustrational imagery is prettily lit in tones of peach, apricot, salmon. But the imagery is routinely dominated, overriden, trampled down, by a singing narrator who is down, by a singing narrator who is sometimes seen in person, performing in a modern recital hall before a live audience. His loud declamatory voice, while it doubtless underscores the folkloric element, prost his spectator to respond with a "5hh" instead of an "Ahh." Directed by In Kwon Tack 2000.

★ (MEN. 3/2 THROUGH 8)

Crouching Tiger, Hidden Dragon — 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 scenery, the wide-screen photography, the scenery, the wate-screen photography, the mature leading lady, the China-doll ingenue — beautiful. The talky script, the uninflected unpunctuated narrative line — a bore. And although Ride with the Devil may have proven that Lee can handle action, it did not prove he could make may have proven that Lee can handle action, it did not prove he could make something credible and compelling of fight scenes in which the combatants go at it like Peter Pan. Nor does this one prove it. We might have hoped that the act of hon might have loped that the act of hommags, the ancient milieu, and the self-conscious mythicality would render the action more acceptable, more "asserbatic," him that of a lohn Woo burlesque. They only render it more remote, more effect, more affected and anemis. The effects of flying, spinning, dancing up walds, skipping across water, bovering in treetops, etc., are technically well done is valued, and they sometimes, if dreamlike ""Somorits " would bette

describe the remainder of the times.

Michelle Yeoh, Chow Yun Fat, Zhang Ziyi,
Chang Chen. 2000.

** (CARMEL MOUNTAIN: CINERAMA 6: FLOWER HILL CINEMAS; GALAXY 6: GROSSMONT CENTER HARBOR DRIVE IN: HILLCREST CINEMAS; LA COSTA 6: LA JOLLA 12: OCEANSIDE 16: PALM

PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REV 16; SWEETWATER 9; TOWN SQUARE 14)

Down to Earth — Lifeless reincarnation of Here Cames Mr. Jordan for, for a newer generation, 1978: However Cam Waits. The gimmick is that the man we see as Chris Rock — the man temporarily installed in another man's body — is seen by everyone on seren as a portly, gary-harder, middle-aged white guy. Surely the joke would have been the either way around a white guy talking and acting like Chris Rock, But this

talking and acting like Chris Rock, But the Rock For the SWEETWATER 9: TOWN SQUARE 14: WIEGAND PLAZA





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997.) The plain lettering and plair

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depths of introspection, amateu

films of his own. This one is a makeshift and a redundancy and, at two and a half

The extraordinary new film about love, family, and

infidelity from Liv Ullmann & Ingmar Bergman.

Keyn Thomas, Los Angeles Timesi

"A TRIUMPH!

'Faithless' has a shattering

emotional effect."

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Faithless

DIRECTED BY LIV ULLMANN
WRITTEN BY INGMAR BERGMAN

A M B ME KAN

depth of introspection, amsterr psychoanalysis, edit espoure, and self-flagedation. "We felt we were up against a protect will be unserned." International control of the protection of the prot Finding Forrester — Gus Van Sant, reverting to the vein of Good Will Hunting, goes all soft and squishy (don't be fooled by the scruffy surface) with the tall tale of another youthful genius, a black high-school athlete and closet litterateur diffident newcomer Rob Brown) wh finds a mentor in an irascible old recluse Sean Connery) shut inside a Bronx brownstone — the author of "the great 20th-century novel" before he sank into premature silence. (The genius of *Hunt*. back and muscled rump of a dancer, and PARKWAY PLAZA 18: SWEETWATER 9: VOGUE) better than conducting Rire of Spring 5. But the degree of factual truth in the tale hardly matters. Bergman will see through Bergman's eyes, wherever he looks. And he will see the same old things. For what he had to say, he made more than enough Hannibal — Sequel to The Silence of the

Hannibal — Seque to The Schree of the Lambo long, show, certually revolting less a right flim than an angush flim: somber overmilate, or the state of the state o Camibal and then not letting him ear immone (only letting him serve a gourmet shelt. There's a full more sense in the filmmakers' apparent attitude of affection, admiration, and protectiveness towards him. That attitude is quite understandable if you think of him not as a mane enting namase but as a Hollywood cash cow. Or cultural soon. Or girst for the side mill. Goodfall, after all, evolved into a sufficient toy, a plant, and many the companion of the compani Cannibal and then not letting him eat savor. The Terminator, too, got reprogrammed as guardian angel and matrix. So let the revisionism commence. All of a sudden we are informed that Hannibal Letter chows down only on "rude" people, A public service, practically. With Julianne Moore (taking over the part from Jodie Toster, who had the better sense to turn it down). Bay Liotta, Giancarlo Giannini. And an uncredited.

izable Gary Oldman; directed by Ridley Scott, 2001

Ridley Scott. 2001.

(CARMEL MOUNTAIN; CINEMA STAR 13;
CINERAMA 6; DEL MAR HIGHLANDS; FASHION
VALLEY 18; GALAXY 6; GROSSMONT CENTER;
GROSSMONT TROLLEY; HAZARD CENTER 7; LA GROSSIMON I HOLLET; ROZAND CONTENT; C.
COSTA 6; LA JOLLA 12: MISSION-VALEY 20;
CCEANSIDE 16: PALM PROMENADE 24:
PARRIMAY PLAZA 18; POWAY 10: RANCHO DEL
REY 16: SANTEE DRIPE IN: SOUTH BAY DRIVE II
SWEETWATER 9: TOWN SQUARE 14; UA HORTO
PLAZA 14: WIEGAND PLAZA)

Head over Heels - Is the cute guy it the apartment across the way a Mr. Right or a psycho killer? (Will four fashion-model roommates be any help in finding out?) Old hat romantic comedy, with a splash of "goss-out humor" for modernity. It lives or dies on the personal appeal of its stars, a blatant John Roberts impersonator (Montas Deterr) and a cut and Kenni Bees (Freddic Prinze, Ir.). In other words, of the personator of the stars, and the stars of the star gross-out humor for modernity. It lives

The House of Mirth - Tasteful, artful generally faithful treatment of the Edith Wharton novel. If it naturally lacks the Wharton movel. If it naturally lacks the "personal" quality of Termen Davisers, antibiographical work.— Driant Voiviers, antibiographical work.— Driant Voiviers, local carns him redit for having selected a first-tate piece of literature. And it does not altogether lack the "studio" quality of, in particular, The Long Day Closes, one of the last great landmarks of sound-study and last great landmarks of sound-studies gluonism. Though there is never a feeling of penury in the production, nutther is there a feeling of osternations display—a fine line to treat on a clear-eyed portrait of New York gentility circa 1905. And wherever there is comer-cutting (e.g., the completely tenred in yasht deck, with only a few spilery shadows through the translucent cloth to suggest a boat and by beyond the deck during on certification of the complete of the lawary-forming life Bart. The tragicisment of the lawary-forming life Bart to spirited to settle for a dull hashand and here a feeling of ostentatious display too spirited to settle for a dull husband and too spoiled to settle for any less than a

wealthy one, is here tipped sharply toward

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 tart tone of voice and the substitution of the fillimaker's delorous temperament. Devies has adapted the novel instead — sail order by any measure — and there is often a lack of transitions. The sail of the sail seration 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 make the course of the narrative seem better increitable and nuncessary. Davies, working his way to a simpler and heavier handed outcome, makes is seem nothing, but a cyring shame. Gillian Anderson, Fris Stolty, Dan Askrowd, Anthoro LaPaglia. Laura Linney, Jodhi May, Eleanor Bron. Elizabeth McGovert. 2000.

**** (GASIAMP 15: LA JOLLA VILLAGE)

iently cleared-out space, in front or

a docile backdrop, in positions of total domination, like your average movie star They are often only partially seen — from

commission, the your average mother data, believed, in the equartees profile, the frough forests of obstruction (data, bars, window behand, in three, quartees profile, through forests of obstruction (data, bars, window data, doordrames), or are seen only in the control of the

improvise possible scenes (past or future) involving their cheating mates, has the

involving their cheating mates, has the potential to create some confusion. As does the nonsequential shuffle of scenes near the end. Of course it would not be a Wong Kar-wai film without some confusion. The

La Bamba — The Chicano cultural

La Samba — The Chicano cultural background, abundantly detailed, adds some unusual seasonings to the familiar tale of the singing star extinguished in his prime — in the same plane crash, in this case, as Buddy Holly and the Big Bopper. (There are also brief impersonations of a couple of other members of the choir of Rock, and Roll Heaven: Eddie Cockman and the table of the Chican of the Chicano of the Chica

lackie Wilson.) Lou Diamond Phillips, a

fresh face who more nearly resembles the

fresh face who more nearly resembles the young Ed Ames, is very good as the nicey-nice Richie Valens (but not whitey-white, as the father of his blonds high school as the father of his blonds high school as the Etyc-talant"), and Easi Morales is no less good as the much less nice older brother. The three Top Forty hits of Valent's own littiems (feelingly performed by Los Lobos) chip in with generous emotional payoffs. Written and directed by montional payoffs. Written and directed by

Luis Valdez. 1987.

★★ (SAN DIEGO PUBLIC LIBRARY, 3/5, 6 P.M.)

In the Mood for Love — It was about time. After years of promise, flashes of brillance, stretch of vitrosolsy— in Days of the property of the mannered next-door neighbors whose spouses are having an affair, is not by an spouses are having an affair, is not by any means a major story; it is common as dirt. But it is a major movie, a perfect match of subject and style. The camera, for openers, is always squeezing into tight, narrow, cramped spaces, taking people at it finds them, with a Degas-like randomness and informality; people caught in the surroundings, from disast unagent and the surroundings, from disast unagent of the conveniently depend out on the conveniently depend out on the conveniently depend out on the convenient of the convenient ● (CINEMA STAR 13: FASHION VALLEY 18 PARKWAY PLAZA 18

Monkeybone — A cartoonist in a coma whence he descends to dreamland along with his fictional creation, Monkeybone, a simian symbol of the id; or more simply, the phallus; more precisely, an erect one. Fiftully sophisticated; mostly tedious and ugly (the sets, the animation, Monkeybon in particular); very rarely and very mildly (unny, With Brendan Fraser, Bridget onda, Whoopi Goldberg, Rose McGowan hris Kattan; directed by Henry Selick.

▼ (CARMEL MOUNTAIN; CINCIMA STAR 13; DEL. MAR HIGHLANDS; FASHON VALLEY 18; GROSSMONT TROLEY; LA JOLLA 12; MISSION VALLEY 20; OECANSIDE 16; PALM FROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; UA HORTON

Malena — Summer of '42, Italian Style. A boy's first crush on a hip-awinging, head-turning, Sicilian war widow. An ogler's delight, but tateless, tedious, and ultimately pretentious. With Monica Bellucci and Giuseppe Sulfaro, written and directed by Giuseppe Tornatore. 2000. • (GGSLMM '52) The Mexican — Gore Verbinski's comi thriller with Julia Roberts, Brad Pitt, and

Intimes with full accounts, brad pitt, and James Gandolfini. (CARMEL 13: CARMEL MOUNTAIN: CHEMA 51AR 13: CHERDAM 6: FASHION NALLEY 18: FLOWER HILL CHEMAS: GALANY 6: GASLAMP 15: GROSSMON! CENTER: GROSSMONT TROLLEY; HAZARD CENTER 7: LA COSTA 6: LA JOLLA 12: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMERAGE 22: PARNWAY PAZA 18:

POWAY 10: RANCHO DEL REY 16: SOUTH BAY DRIVE IN: SWEETWATER 9: TOWN SQUARE 14 WIEGAND PLAZA; FROM 3/2)

Miss Congeniality — Miss Ingratiation, for sure. Sandra Bullock (who produced, too) plays a one-of-the-guys Fill agent who goes undercover as a beauty contestant. The character howls in protest: it's the actress who womens and whereless. Michael Cattles who womens and whereless as the gay lygmalion who makes her over. So does William Shattner as the pageant's over-the-half TV host. Those moments are brief and hill TV host. Those moments are brief and cw. With Benjamin Bratt, Candice Berge Ernie Hudson; directed by Donald Petrie

O Brother, Where Art Thou? - A road





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 funny. No one in American cinema, past or present, writes tastier, tangier dialogue than loed and Ethan Coem, and the script is studded with well-turned gags that could stand alongside any texthook samples from the pages of Preston Sturges, lules Furthman, Bern Hecht. (The invitri ligatives enter inevitably into a who-put you-in-charge dispute. The rebellion on easy. "I'm owthin for Yours Trally." The

resieged leader responds, "Well, I'm votin or Yours Truly, too." The swing voter,

looking uncertainly from one to the other

Also comparable to *Hudsucker*, or more exactly comparable to the metamorpho of Tim Robbins therein, is the loosening

and warming up of George Clooney into a flexible and a palatable actor, flourishing in

the part of Ulysses (you see?) Everett McGill, fond of the four-dollar, as opposed

stcoin, fond of the four-doilar, as opposed to four-letter, word ("bifurcated," "rusticated," "rancor," "paradigm"), and hypersensitive about his hair every waking moment ("My hair!" is the first thing from his lips when startled from sleep)— even to the point of borrowing John Turturro's hairnef from The Big Lebowski. And his

grooming routine with a tin of pomade (it

going with his comb, is as educational as it

has to be Dapper Dan brand, not Fop).

getting a sort of razor-stropping motion

Corn movie. But the revelation in the car he writer-director (of Eye of God) a netime bit-player. Tim Blake Nelso cross-eved stupidity, as the slowest of the cross-eyed stupidity, as the slowest of the trio, form the solidest thematic link to the Coen brothers' previous effort, Lebouski, in spire of the presponderance of the evidence et al.), it is not necessary for a comedy about stupidity to the stupid intell. Not unless it is content to be unfunny and hypocritical in the bragain. The Coen have become the keenest observers of American bookery since the departure — right round the time in which O Brother is et - of Ring Lardner, With John dman, Holly Hunter. 2000 *** (CARMEL MOUNTAIN: FASHIO

VALLEY 18: GROSSMONT TROLLEY: LA JOLLA VILLAGE: OCEANSIDE 16: RANCHO DEL REY 16 TOWN SQUARE 14: UA HORTON PLAZA 14)

sooking uncertainty from one to the other, puzzling out the politic choice, says, "Okay, I'm with you fellers.") And the Coens show here, as they showed already in The Hudsucker Praxy, that if you take the four-letter words out of their vocabulary they will not be handicapped in the slightest. Also comparable to Hudsucker, or more Pollock — It seems a safe bet that Ed Harris would not have been interested in directing himself in the role of the leading light of American Action Painting (notwithstanding his uncanny resemblance to him from the eyebrows up) unless the painter were also a violent achobie, who could be counted upon to pee in Peggy Guggenheim's fireplace, overturn the Thankspoing, dimer table, and kill himself in a set week at age forty four, in short, in the counter of the counter painter were also a violent alcoholic who

in Action Painting, it does take some time to show the artist at work, albeit in montage-y sequences accompanied by an orchestra of Aaron Copland-esque sewing piphany when the artist absent-mindedle discovers the drip technique that earned him the monicker of "lack the Dripper" would probably have been better left behind closed doors. All it lacks is a materiary monalish and the opening he behind closed doors. All it lacks is a mysterious monolith and the opening bars of Also Sprach Zarathustra. His wife and fellow painter lack research is sivile and fellow painter lack research is first day, work and pro-claims at a glance, "You've done it, Pollock, You've cracked it wide open." (Why, in a movie set in New York City, is Marcia Gay Harden the only cast weeplers in solelow and pro-claims and property of the prope City, is Marcia Gay Harden the only cast member to adopt a pronounced local accent? The movies not bad on Pollock's treak of post-Hemingaey machismo—drinking binges prominently included—and his jealous defense of his hard-won status, no matter how far past his prime, as if it were the Heavyweight Champhooship belt. Amy Madigan, Jeffrey Tambor, Jennifer Connelly, 2000.

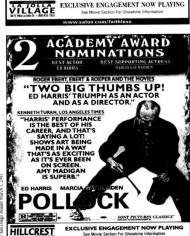
* mulchEST CHICAMS: LA JOLLA 12, 1910M 3/29. FROM 3/2)

Quills - A middle-brow mulling of the Quilla — A middle brow mulling of the sissues of free expression and censorchip, with the Marquis de Sade as the bone of contention. (Present day application warmly invited.) The movie does not try to derw literature's potential damage to weal-midds—at least to the extent that a sidebering reader of the loon by immight metake a work of fiction for an instruction of the content o excesses of the Divine Marquis (if not totally crazy, at least pun crazy). It predictably makes great play of the real sadism of the new "alienist" at Charenton adism of the new "alternist" at Charenton tsylum — a man who appears P.O.'d that we missed out on the Inquisition — as Jistinct from the imaginary sadism of his nost infamous inmate. (Geoffrey Rush and

Michael Caine play the Marquis and alienist, respectively, as if auditioping for the lead villain in a Victorian melodrama: Rush the campy option, Caine the straight-faced,) And the case is rounded off with the facile revelation that our guardian of morality will be only too happy to set aside principles in the interest of profits. Philip Kaufman's first movie in seven years, shot Kaufman's first movie in seven years, shot in a mossy, modely blue green, is right in line with the culturally sanctioned erostic, of this Herry and June and The Univariable Lightness of Being. And as proof of his high mindedness he holds back the necrophilia. Intrasy — Kate Winslet supplying the body — as a last minuter reward for the viewer's commitment and endurance. Jonapum Phoenics, fillie Whitelew, 2010.

● (UA HORTON PLAZA 14)

Requiem for a Dream - A grim-andgrimmer urban horror story, from a no by Hubert Selby, Jr., about four drug dependents en route (in a final flurry of dependents en route (in a final flurry of cross-cutting) to neatly synchronized rack and ruin. The downward spiral of your dime-a dozen junike needs more than nes-extremes of physical disgustingness—the gangrene, the two way dildo—to revitalis it as a screen subject. (More, too, than old extremes the vomit.) However, the diet pill habit of the mother of one of the red cert invisios—added into the raison? IV pill habit of the mother of one of the red-cent junkies – added on to the raging TV addiction — opens up a new avenue of investigation, with compelling new details, including most prominently a rumbling refrigerator such as might have been imagined by Edgar Allan Poe, (Ellen Burstfin's all stops) out performance is compelling as well.) The title correctly fore; acts a stread of maskindness, although that, along with the hammering horror, is, gimmick-happy direction of Darren Aronofsky, the Pi man, now equipped with









Save the Last Dance — Feel-good pablum for teens, about a motherless small-town garl who goes to live with her jazzman dad (we hear he's "pretty good," though not for ourselves) and who transfers into an inner-city school where a new black boyfriend reviews her dreams of dancing. Italia Salte as distinct from he tower bowlets. Julia Stiles, as distinct from her lower-body and long-shot double, shows no moves to qualify her for "Julliard" (as it is spelled on a placard in flashback), but she plays on a pascard in trashback), but she plays on our sympathies answay through her pitiful turned-down mouth and puckery baby face. She and her engaging co-star, Sean Patrick Thomas, can make you feel better about it all, if not altogether good. Directed by Thomas Carter, 2001. by Thomas Carter, 2001. ★ (CINEMA STAR 13: GASLAMP 15: MISSION (ALLEY 20: PALM PROMENADE 24: PARKWAY)

Saving Silverman - Strenuously lowbrow antics around the attempts of two postadolescent losers to rescue a third loser (and tellow member of a Neil Diamond

PLAZA 18: SOUTH BAY DRIVE IN:



Black, Jason Biggs, Amanda Peet, and a cameo by Neil Diamond; directed by

Dennis Dugan. 2001.

• (FASHION VALLEY 18: GASLAMP 15: GROSSMONT CENTER: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18)

and Anthony Anderson, directed by John

Whitesell.

(CARMEL MOUNTAIN: CINEMA STAR 13:
CINERAMA 6; DEL MAR HIGHLANDS; FASHION
VALLEY 18; GALAXY 6; GROSSMONT CENTER
HAZARD CENTER 7; LA JOLLA 12; MISSION
VALLEY 20; OCEANSIDE 16; PALM
FROMENADE 24; PARKWAY PLAZA 18;
FOWAY 10; RAMONA TWIN; RANCHO DEL RE!

SWEETWATER 9- TOWN SOLIARE 14: UA HORTON

Shadow of the Vampire - A one-joke torpidly and ponderously. The idea is that Max Schreck, the cadaverous vampire of F.W. Murnau's Nosferatu, was a bona fide vampire in real life and that his previous

ver story. What kills some or most of the fain is that (a) a lost of the movie, including seven the sungries' introductory appearance on screen, is don't industries, appearance on screen, is don't industries, appearance on the screen, is don't industries, appearance of the history; (c) is strips. Murraus, never mind Schreck, of his originality and denotes him to a more decumentation and obligation of the screen of the fun is that (a) a lot of the movie, including credible, and the much-lauded performance of Willem Dafoe as the bloodsucker is lusty as well as lascivio

Snatch — Guy Ritchie's mainstream rehash of his Lock, Stock, and Two Smoking Barrels, the same collection of "colorful" characters (Bullet-Tooth Tony, Franky Four Fingers, Boris the Blade, et al.), the same hectic crisscross of underworld factions, the same violent collision of these and the same stylistic superficiality, flashiness, trendiness, and conformism that

the time-saving device of crosscutting i favor of laboriously backing up and going over the same ground several times from different perspectives. And if the casting of Brad Pitt as an Irish gprey (and, pursuing his calling in Fight Club, a bare-knuckle boxer) is a concession to the American market, it is a pretty fair joke to put in his mouth a dialect more unintelligible than any of those of the native Brits — a common barrier, outsomarhy, for British usly backing up and going round several times from exports to the U.S. With Benicio Del Toro, Dennis Farina, Vinnie Jones, Jason Statham, 2001 GASLAMP 15: LA JOLLA 12: MISSION

State and Main — Hollywood film crew invades a sleepy little burg in rural Vermont. (The watchword on the streets is "Go you Huskies!" Make no mistake. The "Go you Huskies!" Make no mistake. The state of the state players (most notably that natural-born unnyman, William H. Macy) speak it funnyman, William H, Macy) speak it better than others. Yet the ship-in-a-bottle precision of Mamer's craftsomholip comes through regardless. Maybe all the more so that the company of the more so that the company of the company of

tatutory rape and its cover-up. Rebecci

Pidgeon and Philip Seymour Hoffman

SANTEE

SOUTH BAY

CHULA VISTA

make a sweet romantic couple, as, respectively, the local amateur-theater activist and the high-principled visiting scriptwriter (a natural point of identification for Mamet, all the way to his

A 300

either mood. With Charlize Theron in the Sandy Dennis role, Keanu Reeves in th Anthony Newley. 2001.

MAIN HIGHLANDS: FASHION VALLEY 18:
GROSSMONT CENTER: LA JOLLA 12: MISSION
VALLEY 10: CEANSIDE 16: PALM
PROMENADE 24: PARRIWAY PLAZA 18: RANCHO
DEL REY 16: SANTEE DRIVE N; SWEETWATER 9;
TOWN SQUARE 14: UA HORTON PLAZA 14)

Thirteen Days - Instructional illustrative TV-style docudrama on the Cuban Missile Crisis, legitimately limited to the point of view from the Oval Office: the point of view from the Oxal Office. Within it of 63 rame were those Runkies thinking! The doorneday severarie puckes thinking! The doorneday severarie puckes with a lifetime severarie puckes. But we will be severarie the severarie that the severaries with a lifetime severaries that the severaries that the view know in advance well get pulled wastet we know in advance well get pulled wastet that the contract of the central trans out not to bold down supperse a turns out not to bold down supperse trans to the trivialization. A fair cought it takes the centre of the same time, though, it takes the centre of the same time, though, it takes the centre of the same time, and celetivity and celetivity and celetivity and celetivity and celetivity that the same time of the same time way around this, short of solely dramatizing historical events prior to the advent of television.) Bruce Greenwood and Steven Culps starting with the inverted bird's nest and flopping forelock atop their individual heads, are reasonable facsumiles of JFK and RFK — more than can be said for, among others, Dylan Baker's Robert McNamara, Michael Fairman's Adlai Stevenson, or, mercifully brief. Stephania Romanov's Jackie. Still, to notice again and again the reasonableness of the facsimile is to disengage from the characters and their

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parenthesis.

CLAIREMONT

Town Square 14

Jeo'S (Jairemant Drive (858-274-1244)

JBOO Miles to Graceland (8) Fri. Sun. 1235

440, 245, 10235, Mon. Thu. (1235-420) 7700.

900. Cast Away Pet. 15 Fri. Sun. (1255, 1855) 700, 1010, Mon. Thu. (1805, 555) 700, 1010, Mon. Thu. (1805, 555) 700, 1010, Mon. Thu. (1805, 155) 700, 1010, Mon. Thu. (1805, 155) 710, 935, Mon. Thu. (1806, 155) 710, 935, Mon. Thu. (1806, 156) 710, 935, Mon. Thu. Sun. [1:30] 4-45, 7:25, 10:20; Mon. Triu. 80, 4-45; 7:25, 9-55; Down to Earth 13) Fri. Sun. (1:20, 3:35) 5:45, 8:05, 10:3 - Dov. (1:20, 3:35) 7:15, 9-40; Hannibal

DOWNTOWN

\$100.8.28 Left Behind (PG.11 Fri. Thu. 11.85); 225 Malleria (B. Fri. Sun. (205, 348) 585; 743, 913; Mon. Thu. (205, 348) 585; 743, 913; Mon. Thu. (205, 348) 5745; 913; The Mexican (B) Fri. Sti. (20), 913, 410, 900, 903, 934; 903, 903, 935; 760, 903, 935; 760, 903, 935; 760, 903, 935; 760, 903, 935; 760, 903, 935; 760, 903, 935; 760, 903, 935; 760, 903, 935; 760, 903, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 760, 935; 7 9-50; Saving Silverman (PG-13) Fri. Sun. (2:00) 4:35, 7:05, 9-40; Mon. Thu. (2:00, 4:35) 7:05, 9:40; Snatch (R) Fri. Sun. (1:4514:15, 7:10, 9:30; Mon. Thu. (1:45, 4:15) 7:10, 9:30; State and Main (R) Fri. Sun. 5:10, 9:50;

UA Horton Plaza 14

LA JOLLA

Cove 7:30 Girard Avenue (858-459-5404) In the Mood for Love (PG) Fri. 4-40, 7:00, 9:20; Sat.-Sun. 2:20. 4-40, 7:00, 9:20; Mon.-Thu. 4-40, 7:00, 9:20

Garden Cabaret University Towne Centre Mall (619-295-4221) Closed for the season

Closed for the Geason
La Jolia 12
8857 Ville La Jolia 12
8857 Ville La Jolia Drive (858-558-2214)
The Mexican (IR): See Spot Run (PC): Pollock= 2000 Miles to Graceland (IR):
Monleyshone (IRC-13): Down to Christopher
(PC-13): Sweet November (PG-13): HanniLai (IR): The Wedding Planner (La):
Crouching Tiger, Hidden Dragon (PG-13):
Traffic (IR): Smatch (IR) La Jolla Village Cinemas

Blow Dry (R) Wed.-Thu. (2:15) 8:00, 7:20, 9:40, Chocolat (YC-13) Fr. (1:85) 4:80, 7:20, 9:40, Chocolat (YC-13) Fr. (1:85) 4:80, 7:40, 9:80, Satesam, II.110:1243, 4:80, 7:410, 9:30, Mm. Thu. (1:85) 4:80, 7:10, 9:80, Faithless RJ (Fr. Thu. 12:10) 4:48, 8:00 The House of Mirth (YG Fr. 12:00) 5:00, R10, Sult. Sult. (1:160) 2:00, 5:00, 8:10, Sult. (1:160) 2:00, 5:00, 5:00, Sult. (1:160) 2:00, 5:00, 5:00, Sult. (1:160) 2:00, Sult. (1:16

MIRA MESA

Mira Mesa Stadium 18 107.13 Westview Parkway (858-635-7700) Call theater for program information

MISSION VALLEY

AISSION VALLEY
Fashion Valley 182017 Fran Road (158-589-202)
The Mexican (18, 158-59 Rm (195): 3000
Mile to Graceland (10, Monleybone
(10-13)) Down to Earth (10-13). Micessi
(10-13) Part (10-14). Micessi
(10-14). Micessi
(10-14). Micessi
(10-14). Micessi
(10-14). Micessi
(10-14). Checilat (10-14).

Hazard Center 7510 Hazard Center Drive (619-291-7777) 3000 Miles to Graceland (R) Fri.-Mon.

3000 Milles to Gracelland (R) Fri.-Mon. 1245 (4:10) 7-20, 10:05; Chocolat (PC-13) Fri.-Thu. 12:55 (4:05) 7:10, 9:50; Down to Earth (PG-13) Fri.-Mon. 12:04, 240 (445) 7:25, 9:45; Hannibal (R) Fri.-Mon. 12:50 (4:15) 7:15; 10:10; The Mexican (R) Fri.-Thu. 10:00 (4:00) 7:90, 10:00; See Spot Run (PG) Fri.-Thu. 12:25, 245 (5:00) 7:20, 9:55; Traffic (R) Fri.-Thu. 12:30, 3:45, 7:05; 10:15

Mission Valley 20
1640 Camino Del Rio North (858-558-2262) 1600 Camino Del Ro Nerth (884-584-2262)
The Adaction (Ry), See Spot Run (PC); 3000
Miles to Graceland (R); Montheybone
(PG-13); Down to Earth (PG-13); Recess:
School's Out (G); Sweet November
(PG-13); Hamflad (R); Saving Silverman
(PG-13); Hamflad (R); Saving Silverman
(PG-13); The Weddone (PG-13); The Silverman
(PG-13); The Weddone (PG-13); The Silverman
(PG-13); The Weddone (PG-13); Chocolat (PG-13);
Sathin (R)

STATE UNIVERSITY

Cinerama 6 Theatres 5831 University Avenue (619-287-8990) Crouching Tiger, Hidden Dragon (PG-13) Fri-Sat. (1:45) 4:35, 7:20, 9-55; Sun. (1:45) 4:35, 7:20, 9:50; Mon.-Thu. (2:00, 4:35) 7:20;

Down to Earth (PG-13) Fri. Sat. (2:30) 5:20, 8:00, 10:20; Sun. (2:30) 5:20, 8:00, 10:05: Down to Earth (1973) 715-386, 1250-255, 2800, (202); Sun, (220) 5/20, 800, (202); Sun, (220) 5/20, 800, Hamibal (8), 1805; Mon. Thu. (230, 5/20), 800, Hamibal (8), 1805; Sun, (100), 415, 705, 948; Sun, (100), 415, 705, 948; Sun, (100), 415, 705, 948; Sun, (200), 415, 705, 710, 100; Sun, (200), 450, 710, 100; Sun, (200), 450, 710, 710, 100; Sun, (200), 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 450, 710, 45

Ken

4061 Adams Avenue (619-283-5909) Chunhyang (R) Fri. 4:20, 7:00, 9:35; Sat.-Sun 1:45, 4:20, 7:00, 9:35; Mon.-Thu. 4:20, 7:00, 9:35; Decalogue, through Thursday

UPTOWN

UPTOWN HIllCrest Commas. 300 5 FBA, Account 619 2-29-2(20) 505, E.O.S. E

230, 1005, Mon. Thu. (213) 445, 736, 1005 Museum of Photographic Arts 1690 EP Jouls, Bulbes Part (612-32-7559) Estal Gordon's Tip to Maric Chapter 1— Thursday 7 pm., and Sunday 2 pm. Rebe Living Dead and Lost Horizon. Thursday 7 pm., and Sunday 2 pm. Teb Living Dead and Lost Horizon. Thursday 7 pm., and Sunday 2 pm. Teb Living Dead and Lost Horizon. Thursday 7 pm. Good Trip to Maric Chapter 3— Obsert of Magic and Methopolist, Tucakay 7 pm., Estal Gordon's Tip to Maric Chapter 4— Ancient General Season of Things to Conn. Things No. 1000 Medical Season of Things 1000 Conn. Things No. 1000 Medical Season of Things 1000 Conn. Things No. 1000 Medical Season of Things 1000 Conn. Things No. 1000 Medical Season of Things 1000 Conn. Things No. 1000 Medical Season of Things 1000 Conn.

Reuben H. Fleet Science Center 1875 El Prado, Balboa Park (619-238-1233) Wolves; Wild California; Mission to Mir

EAST COUNTY

EL CAJON Parkway Plaza 18 405 Parkway Plaza (619-401-3456)

3000 Miles to Graceland (R) Fri.-The. (1245, 4:20) 7:15, 10:20; Cast Away (PG-13) Fri.-Thu. (1240, 3:55) 7:15, 10:25; Crouching Tiger, Hidden Dragon (PG-13) Fri.-Thu. (1210, 3:50) 7:25, 10:30; Down to Earth 10.3%. The Imperor's New Groove (5) Fin. Thu. (12.10, 20.50). Finling For-Fin. Thu. (12.10, 20.50). Finling For-Fin. Thu. (12.00, 50.50). Finling For-Fin. Thu. (12.00, 10.50). The Medical (10.16). Thu. (12.00, 10.50). The Medical (10.16). Thu. (12.00, 20.50). Show (10.00). Show Fin. Thu. (2.15). Only Medical (10.16). The Fin. Thu. (12.00). Show Medical (10.16). The Fin. Thu. (12.00). Show Medical (10.16). Show (14.5). 710). Seew the Latf Darke (14.6). 710. Seew the Latford Seew the Latford

Rancho San Diego Stadium 15

LA MESA

Grossmont Center 10 Theatres 5500 Grossmont Center Drive (619-465-7100) 3000 Miles to Graceland (R) Fri. Thu. (11) 5500 7:15, 10:05; Crouching Tiger, Hidden Dragon (PG-13) Fri. Sun. (1500 4:30, 725, 9-55; Mon. Thu. (150, 4:30) 725, 9-55; Dow to Earth (PG-13) Fri. Sun. (1500, 3:20) 5:35. to Earth (PG-13) Fri. Sun. (1:00, 3:20) 5:35.
8:00, (0:10; Mon. Thu. (1:00, 3:20) 5:35.
8:00, (0:10; Mon. Thu. (1:00, 3:20, 5:31) 8:00.
10:10; Hannibal (R) Fri. Sun. (1:40) 4:20.
7:05, 9:50; Mon. Thu. (1:40) 4:20) 7:05, 9:50; Mon. Thu. (1:20) 4:15, 7:30, 10:15; Mon. Thu. (1:20, 4:15) 7:30, 10:15; Mon. Thu. (1:20, 4:15) 7:30, 10:15; Mon. Thu. (1:10, 1:10, 5:30) 7:20.
5:505, 7:00; Mon. Thu. (1:10, 1:10, 5:30) 7:20. Rancho Del Rey 16 5:05, 7:00, Mon.-Thu. (110, 3:10, 5:05) 7:00, Saving Silverman (PG-13) Fri. Thu. 9:00, See Sport Run (PG) Fri. (2:00) 5:00, 7:10, 9:20, Sport Run (PG) Fri. (2:00) 5:00, 7:10, 9:20, See Mon.-Thu. (2:00, 5:00) 7:00, 9:20, See Mon.-Thu. (2:15, 6:50) 7:00, 9:20, Traffic (R) Fri. Thu. (1:00, 5:50) 7:00, 9:25, Fri. Wedding Filment (PG-13) Fri. Sun. (1:25, 3:40) 5:25, 8:10, 10:20 Mon.-Thu. (1:25, 3:40, 3:55) 8:10, 10:20 Mon.-Thu. (1:25, 3:40, 3:55) 8:10, 10:20

Grossmort Trolley 8 Cinemas 8353 Finite Parkins (1939-66-140) 1 0000 Miles to Greenfund (8) Fin. 5ac. (1:13) 5000 Miles to Greenfund (8) Fin. 5ac. (1:13) 5000 Miles to Greenfund (8) Fin. 5ac. (1:13) 5400 Miles. This (1:13) 5413 YEA, 935, Cast Averby (9-13) Fin. 5ac. (1:13) 5413 YEA, 935, Cast Averby (9-13) Fin. 5ac. (1:13) 5410 YEA, 935, Cast Averby (9-13) Fin. 5ac. (1:13) 5410 YEA, 935, Cast Averby (9-13) Fin. 5ac. (1:13) 5410 YEA, 935, Sac. (1:13) 5415 YEA, 935, Sac. (1:13) NATIONAL CITY

5un. (2:15) 4:45, 7:10, 9:30; Mon.-Thu. (2:15, 1:45) 7:10, 9:30

Santee Drive In 10990 Woodside Avenue (619-448-7447) Hannibal (R) and 3000 Miles to Graceland (R); See Spot Run and Sweet November

Palm Promenade 24
270 Domery Road, San Diege (858-558-2262)
The Mexican (Rii See Spot Run (PG); 3000
Miles to Graceland (R), Monkeybone
(PG-13); Down to Earth (PG-13); Recess:
School's Out (G); Sweet November Fri. Sun. (1115, 31(0) 505, 7.00, Mon.-Thu. (220, 4-40) 700, See Spot Run (PG) Fri. Sun. (1300, 305) 51(0, 720, 9.30; Mon.-Thu. (150, 430) 7-20, Sweet November (PG-13) Fri. Sun. 9-00, Traffic (RI Fri.-Sut. (1405, 3:55) 7-05, 9-55; Sun. (1405, 3:55) 7-05, 9-50; Mon.-Thu. (125, 4:15) 7-05 School's Out (G): Sweet November (GG-13): Hannibal (R): Saving Silverman (PG-13): Hand over Heels; The Wedding Planner (PG-13): Chocolat (PG-13): Sugar and Spice; Save the Last Dance (PG-13): Double Take; Traffic (R): Crouching Tiger, Hidden Dragon (PG-13): Cast Away (PG-13): The Emperor's New Groove (G): Vertical Limit

East H Street at Tierra Del Rey (619-216-4707). The Mexican (R): See Spot Run (PG): Billy Elliot (R): 3000 Miles to Graceland (R): Monkeybone (PG-13): Down to Earth (PG-13): Recess: School's Out (G); Sweet November (PG-13): Hannibal (R): O Brother, Where At Thou? (PG-13): Chocolat (PG-13): Traffic (R): The Wedding CARLSBAD

Vogue
226 Third Avenue (619-425-1436)
The Emperor's New Groove (G) Fri.-Thu.
12:00, 6:10; Finding Forrester (PG-13)

Fri.-Thu. 3:30, 9:30; The Wedding Planner (PG-13) Fri.-Thu. 7:30, 7:45 IMPERIAL BEACH

South Bay Drive In 2170 Coronado (619-423-2727) The Mexican (R) and Save the Last Dance (FG-13): Hamibal (R) and 3000 Miles to Graceland (R): See Spot Run and The Wed-ding Planner

Harbor Drive In 32nd and D (619-477-1392) Crouching Tiger, Hidden Dragon and The Emperor's New Groove

Sweetwater 9 Theatres 1920 Sweetwater Road (619-474-8571) 3000 Miles to Graceland (81 Fri. -Sat. (1:40) 4:25, 7:25, 10:10; Sun. (1:40) 4:25, 7:25, 10:05; Mon.-Thu. (1:50, 4:35) 7:25; Crouching Tiger, Hidden Dragon (PC-13) Fri. -Sat. (1:50) 4:35, 7:35, 10:15; San. (1:50) 4:35, 7:35, (150) 4:35, 7:35, 10:15; Sun. (1:50) 4:35, 7:35, 10:10; Mon. Thu. (2:00, 4:55) 7:35; Down to Earth (PG-13) Fri.-Sat. (2:30) 5:20, 8:15, 10:30, 8:15, 10:30, 8:15, 10:30, 8:15, 10:30, 8:15, 10:30, 8:15, 10:30, 8:15, Frinding Forrester (PG-13) Fri.-Sat. (2:30) 4:15, 7:10, 9:50, 8:15, Frinding Forrester (PG-13) Fri.-Sat. (3:30) 4:15, 7:10, 9:50, Mon. Thu. (4:55) Hannibal (R) Fri.-Sat. (1:30) 4:15, 7:10, 9:50, Sun. (1:30) 4:15, Sun. (1:30)

NORTH INLAND

BONSALL

Galaxy 6
Highway 76 and Mission Road (760-945-8784)
The Mexican; See Spot Run; 3000 Miles to
Graceland; Recess: School's Out; Crouching Tiger, Hidden Dragon; Hannibal

CARLSBAU

La Costa 6 Cinemas
694 IB Camino Real (769-599-8221)
3000 Miles to Graceland (R) Fri. 2-00, 5-00,
7-45, 10-30; Sat. 11-15, 2-00, 5-00, 7-45, 10-30;
5-00, 7-45; Chocolet (Fri. 13) Fri. 1-50, 4-00,
7-00, 10-00, Sat. 10-00, 1-50, 4-00, 7-00, 10-00;
5-00, 7-40, 7-00, 10-00;
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ESCONDIDO

Carousel Cinema 6 1868 East Valley Parkway (760-480-4 Call theater for program information POWAY

Poway 10 Cinemas 13475 Powny Road (1856-646-9423) The Mexican (R); See Spot Run (PG); 3000 Miles to Graceland (R); Monkeybone (PG-13); Down to Earth (PG-13); Recess: School's Out (G); Sweet November (PG-13); Hombal (R); Chocodit (PG-13); The Wedding Planner (PG-13); Traffic (R)

RAMONA Ramona Twin Cinemas 626 Main Street (760-789-3422 ee Spot Run (PG); Recess: School's Out G); Chocolat (PG-13)

SAN MARCOS

17190

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San Marcos Stadium 18 Cinemas West San Marcos Boulevard at Old California Walk (760-471-3711) Call theater for program information

NORTH COASTAL

DEL MAR

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ENCINITAS

La Paloma 471 South Coast Highway 101 (766-436-SHOW) Chocolat (PG-13); Rocky Horror Picture Show, Friday, midnight

Wiegand Plaza 8 220 North El Camino Real (760-942-5544) The Mexican (R); See Spot Run (PG); 3000 Miles to Graceland (R); Down to Earth (PG-13); Recess: School's Out (G); Hanni-bal (R); The Wedding Planner (PG-13); Cast Away (PG-13)

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Chois 19, Down to Earth (PC-15), Recess:

School's Out (O), Sweet November

Miles (R), Monteyborn

Chois 19, Montey (R), Monteyborn

Chois 19, Montey (R), Monteyborn

Chois 19, Montey (R), Monteyborn

(R), 130, Carriagen (R), Montey (R), 130, Carriagen (R), 131, Carriage

200

drama. Or more precisely it unbalances the criptwriting, such that O'Donnell (who's his, again?) will forever appear to be horning in on others' moments of glory, ordering pep talks, strategs tips, words of wisdom, moral support, etc., to the tottering Adul Selevenson, for example, before his cross-examination of the Soviet mouthpiese in the U.N. General Assembly ("Sick it to 'mn. Adlar"), or to foloby before his devent-hour eter-a ties with the Soviet curvey in Washington. And not be predesting the Central Conference of the Conference of the

★★ (FASHION VALLEY 18, UA HORTON

3000 Miles to Graceland — Casino heisters disguised as Elvis impersonators including Kurt Russell, who had plenty or practice in John Carpenter's made-for-TV biopic on the King). Not the most logical starting point, this, for the slo-mo bloodbath that soon follows. The tone bloodbath that soon follows. The tone never does stabilize: coolness, callousness, phony sentiment, ga-ga action scenes, sadism and smartypantism, absurdities, and stupidities. With Kevin Costner, Courteney Cox, Kevin Pollak, Christian

KEN

Slater, David Arquette, and David Kaye; directed by Demian Lichtenstein. 2001. directed by Demian Lichtenstein, 2001.

— (CARMEN, MOUTHER, CHEMP, 8748 1.3;
FASSHON WALLEY 18; FLOWER HILL CHEMAS;
FASSHON WALLEY 18; FLOWER HILL CHEMAS;
GROSSHONT THOLLEY: HAZARD CENTER 7: LA
COCKING LA 18; AL SUMSSION WALLEY 20;
OCKINGSIO 18; POMAY 10; AMELY 20;
OCKINGSIO 18; POMAY 10; AMELY 20;
REY 10; SANTEL GINE IN: SOUTH BMY ORTHE IN
SECTIONATE 10; TOWN SOUTH

Traffle—Steven Societizely holds forth for two and a half hours on the illicit drug trade. One hears that the narrative is "complex," but only in the strictly numerical sense of "consisting of two or more related partie, (content) of which the holds of the control of the cont

dope dealer, and the third with the newly appointed feefured a drug care (Mckaptler is hereaft romeally, mgs.allr), mgs.allr), hereaft romeally, mgs.allr), hereaft romeally, mgs.allr), because of the feeture of the f locumentary style camerawork (jerky pans, a wavering frame), are individually

TRIUMPHANT!

A LANDMARK FILM!

pans, a wavering frame), are individually on the level of a TV movie. Or old episode of Hawaii Five-O. Further lessening the complexity of the design is Soderbergh's decorative decision to color-code each plot strand: the czar's section, whether in his

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CHUNHYANG

hometown of Cincinnai of in the corridors of Washington, D.C., is timted blue: the Tipiana copy's laid in ythow; and the DEA's tipiana copy's laid in ythow; and the DEA's though the Copy of different years of the Copy of t Traffic - Steven Soderbergh holds forth

and How Things Are. And it can best be recommended as a sort of freshman survey course — War on Drugs 101 — if still on the level of a TV movie. Catherine Zeta-Jones, Denna Qui id, Miguel Ferrer, Amy Irving. 2000. ★ (CAMBLI, MOLHERM, CAMEDA, STAR 13: CINEMAM, 6: ASSHOW NALLEY 108: ROWER HELL CINEMAM, 6: ASSHOW NALLEY 108: ROWER HELL CHEMBAM, 6: ASSHOW NALLEY 108: ROWER 108: ASSHOW NALLEY 108: A CEANSIDE 16: PALM PROMENADE 24 PARKWAY PLAZA 18: POWAY 10: RANCHO DE REY 16: SWEETWATER 9: TOWN SQUARE 14: UA

Vertical Limit — Rescue operation on the upper slopes of K2, where three survivors of an aborted climb are sealed up in a bottomless crevases. The clock is ticking — thirty-six hours to painful death by pulmonary edema — and a Wages of Four ingredient is added to the rescues of knapsacks in the form of three canisters of nitro nor fallows paral JcA JOCM.

Someone a base camp points out the folly of risking is lives to save three, and he is not sought out a tale's end when he could have said? 10 dd you so.") The movie at local passes the finary test: something that can be as through without undice weer and are on the upholstery and the ischium. The suspense mechanisms are well colled, and the esting and situation imagic effective the esting and situation imagic efficiency level of compositional solidity, the better get level of compositional solidity, the better exceed an angle of careet of eight of always. nitro: one false step and KA-BOOM. ecord an angle of ascent or depth of abyss omehow, though, mountain-climbing exploits seem less impressive in the CG age expoins seem res impressive in the Co age (see, also, Cliffhanger) than in the primitive period of, say, The Egger Sanction, when you could still believe that Clint Eastwood, sans stuntman, was actually on the precipice he appeared to be on. The seamlessness of today's computer-seprented imagery is

such as to cast doubt even on legitimate stuntwork: we can never believe our own eyes anymore. Too, this seamlessness encourages and facilitates a kind of cartoonization of the action, a distortion of physical possibilities to a degree that simply stirr up further doubt. (Why the hard self! Why the hyperbole! What is there to hide!) why the hyperbote: What is there to moe!)
It is food for thought, then, that the
movie's single most exciting sequence is the
one in which the studio fakery is most visually evident: the debarkation of the rescue team from an unsteady helicopte nuzzling up to a mountain crag. Chris
O'Donnell, Robin Tunney, Scott Glenn, Bill
Paxton, Temuera Morrison. 2000.
** (PALM PROMENADE 24)

The Wedding Planner — Romantic-comic piffle in which the control-freak title character breaks the cardinal rule of her profession and tumbles for a would-be om. In these circumsta opez is able to switch on all her charm and wiles without worrying whether she is violating her character (a woman overlooked by men) or sabotaging an

★ (CARMEL MOUNTAIN: DEL MAR HIGHLANDS FASHION VALLEY 18; GROSSMONT CENTER. OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16; SOUTH BAY DRIVE IN: TOWN SQUARE 14: UA HORTON PLAZA 14; VOGUE:

What Women Want — The battle of the sexes, rigged for the distaff side. A male chauvinist ad exec (Mel Gibson, cranked up a few notches) receives a jol to electricity and, miraculously, the consequent power to hear women's thoughts. After a bumpy period of adjustment, he settles omfortably into the role of enemy agent. using his new-found power for his using his new-found power for his own advantage, scoring major points with the women around him for his elementary insights into their psyche. Eventually he makes the leap to the insight that women are people, too. Long, draggy, serious-minded, mildly embarrassing comedy. With Helen Hunt, Marisa Tomei, Ashley

...........

You Can Count on Mo — A rarefied chamber piece for a small-town single mom, her pensive little boy, her nomadic no-account brother (their parents, as we're own in a childhood prologue, were killed in an auto accident, and there's no indication of who filled that role inflictation of who filled that role who are the basis, and a rekinded therewho, at the basis, and a rekinded to brother about his hometown — its smallness and arranvoness — could easily be turned against the movie as a whole, this comething he says at another point, under clergyman — that however unimportant his life may be in the overall achieve of things, it is important at least to him and to the movie of the country of th n an auto accident, and there's no close to him, too, and get involved. The movie marks the directing debut of, in a higher mode, screenvirte on Analyze This and The Adventures of Rody and Bullwistle), who scerms ten enjoy the freedom on screen to compose in fragments injected of in Scenes and Acts, and who is prone to dump an unfair share of the workload onto his muscale selections of the workload orbot his muscale selections. Bach, Loretta Lynn, a whole heap of Steve Farle, Laura Linney (linked on the soundtrack with Loretta Lynn for no soundtrack with Loretta Lynn for no apparent reason except the sameness of their names) emerges as a kind of thespian 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-versel on the ways of the slacker ("like totally, man"), is less persuasive as the harderianed brother, held back by his third-generation Brandoisms or second-generation Erik Estradaisms, and, through thrira-generation brandoisms or second-generation Erik Estradaisms, and, through no fault of his own, by his complete physical dissimilarity to Linney: darkly Mediterranean to her Nordic frost. With Matthew Broderick (dependably deft as the persnickety bank manager deficient in People Skills), Rory Culkin, Jon Tenney.

★★ (HILLCREST CINEMAS)

RESTAURANTS

Just for the Halibut



Much of Hawaii "local food" is best appre-ciated by Hawaiian locals. Some of it — the fresh fish and fruit — is wonderful, but some (e.g. Spam sushi) is so clunky that its appeal to haole: (main-landers) swiftly palls. In the last decade, though, a new crop of island chels has been re-creating Hawaiian cuisine, finding inspiration in the is

lands' tropical ingredients and Asian flavors.

In the months when tourists aren't in seaso our own Hawaiian dinner houses mainly live off those locals who love them. Both Sam Choy's and Peohe's are at the apogees of their respective is-lands in the bay, offering panoramic marine views and similar new Hawaiian-style menus. Among the swarms of macadamia nuts and snowstor the swarms of macadamia nuts and snowstorms of coconut on their plates, you won't find much pineapple (except in your drink)—contrary to hande superstitions, pineapple-glazed ham is not an island specialty. Nor do they serve Spam (a legacy of Wordd War II K-rations on the military bases) or any other plate-lunch "grinds" like pot, burgers on rice with brown graw, haupia (co-count youlding), or even kailula pork. Instead, you'll meet the modern Hawaiian kitchen that's more Asian than Polynesian. Chinese, Japanese, and Filipinos migrated thickly to the islands, shared their homelands' flavors, and created the original "Pacific Rim fusion cuisine."

Sam Choy's occupies a round building with point on top, like a down-to-earth descendant of Seattle's Space Needle. Entering the restauran or scattle s Space receile. Entering the restaurant via a "theater-lighted" staircase, you pass a small sales area offering Hawaiian shirts, chocolate-covered macadamias and coffee beans, bottles of the house salad dressing, and four cookbooks authored by Sam Choy. Born in a fishing village on Oahu's North Shore, of Chinese-German-Hawai an ancestry, Choy learned to cook by helping his father cater authentic luaus (pit-roasted pig and all) for up to 800 guests. After heading several

ajor hotel kitchens, the 400-pound chef opened his eponymous restaurant on Kona ten years ago, and it's been sprouting branches ever since, including those in Tokyo and Guam. (Ours is the cruding those in Tokyo and Guam. (Ours is the only one on the U.S. mainland.) Along with Roy Yamaguchi and Jean-Marie Josselin, Choy is one of Hawaii's top toques.

In a circular dining room with a fake open-beam ceiling, you gaze at the bay through slanted win-

dows. The sound is soft except on

Sundays and holidays, when large families dine Sundays and holidays, when large families dine with their yowling rugrats and hot- and cold-running yard-apes. Even on serene evenings, though, a mighty rumbling may shake the rafters. Visibly trembling at the toat, a lady at the table near us squeaked, "Are we having an earthquake?" "No, I love it when this happens," the watter answered. "It's a Navy jet on the airfield, warming up for

a Navy jet on the arrield, warming up for takeoff. Are you ready to order yet?"

Choy's revisionist ahi poke(pronounced PO-kay) is so famous that the chef sponsors an annual poke-making contest on the Big Island. Normally, the dish is a sort of Hawaiian minced-fish ceviche,

but Chov cuts the fish into bite-size cubes and out cnoy cuts the instrict of the state cubes and lightly sears them, accompanying them with stir-fried veggies (onion, bean sprouts, seaweed). All branches of Sam Choy's vary their menus according to what's available locally at a reasonable price. Alas, on Shelter Island, flabby hamachi (yellowfin

tuna) substitutes for Kona's meaty marlin. Greasy and good-tasting, this appetizer is a likely indication REVIEW of the style of half the entrées

of the style of hair the entrees—those that fall under the heading of "Sam's Flaming Wok" and consist of familiar Chisese-American stir-fries (cashew chicken, opster beef). Another well-known Choy creation is the spare-rib appetizer. Very tender and faintly sweet, the ribs are lightly parboiled and then slow-baked, this of the spare-rib appetizer. thinly glazed with a coconut-honey syrup. They come with a wet towel, so you know they're fin ger-lickin' food

Naturally, there's a pu-pu platter — assorted family-favorite finger foods. Originally, pu-pus were chopstick food. They originated on sugar plantations, where workers carried their lunches plantations, where workers carried their lunches in three-layer containers, including a rice bowl on

Sam Choy's Hawaii at the Bali Hai

2230 Shelter Island Drive, Shelter Island

HOURS: Monday-Thursday 5 to 8:45 p.m. weekends to 9-45; Sunday brunch 10 a.m. - 2 p.m., Sunday dinner 4-8-45 p.m. PRICES: Appetizers \$5-\$11, pu-pu platter \$16; entrées (with soup and salad) \$11-21.

Sunday champagne brunch buffet \$17.

ATMOSPHERE: Unpretentious Hawai ian/Chinese creations with an emphasis or

seafood in a casual, family-friendly setting with wine List: Corner liquor-store wines at low markups. Full bar offers fanciful "umbrella drinks" at the same origins as wines by the also

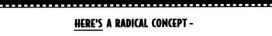
drinks" at the same price as wines-by-the-glass. NEED TO KNOW: Up one flight, wheelchair lift to right of front door. Reservations sug gested. Quiet, but loud on Sundays (brun, b and dinner), when large groups make a might-

Ferry Landing Marketplace, 1202 First Street (at B), Coronado: 619-437-4474: www.Penhe's com HOURS: Lunch Monday, Saturday 11-30, 3-30

PROUNTS: Lunch Monday-Saturday 11:30-2:30 p.m., Sunday 10:30 a.m., 2:230 p.m.; dinner Monday-Thursday 5:30-9:30 p.m., weekends to 10:30, Sunday 4:30-9:30 p.m. PRICES: Appetizers \$7-\$14, pu-pu platter \$19; Entress \$23-59 (most ca. \$25) ATMOSPHERE: Upscale, Hawaiian-inspired

ATMOSPHERE: Upcale, Hawaiian-inspired fish and steaks in a plush tropical-style setting with three patios, spectacular views. WIME LIST: Good range of California wines at about 300 percent retail, adequate choices by the glass. Full bar specializing in creative martins, tropical drinks.

NEED TO KNOW: Reservations suggested.



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Calendar RESTAURANTS

one layer and two layers of one layer and two layers of "fixin's." The workers would place all their main dishes into a circle in the center, where ev-erybody could reach out with chopsticks to share each others' entrées. The "Kona Bay Sam pler" pu-pu plate at Sam Choy's includes fairly dry chicken satay with a slick of semi-spicy Thai-style peanut sauce, batter-fried calamari, small vegetable egg rolls, and small crabcakes, their filling more shreddy and less pulverized than Mrs. Paul's zen version, but with similar breading and an equivalent blandness: The best of the array are a pair of very sweet butter-flied fried shrimp in a coconut-and-panko batter. All the fried items are slightly greasy. Alongside come a cou-ple of dips — a Sears-Roebuck ple of dips — a Sears-Roebuck sweet-and-sour and a cilantro-spiked "aioli" with the weighty thickness of bottled mayo. Dinners include the house

soup and salad. The soup is New England clam chowder, with culent corn kernels, diced ot, and amazingly tender carrot, and amazingly tender fresh clams. The broth is se-ductively creamy at an early dinner, but as the evening ages and the pot simmers, its corn-

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starch component congeals the liquid to a well-flavored wallpaper paste. (Is this San Diego poi?) The green salad, though, is "ono-licious" all the time, with its addictive sesame-flavored

dressing. The "Island sampler" entrée is a sashimi-lover's treat. offering tastes of three different fish varieties, seared "ahi-style" to crust the exteriors while lead ing the centers uncooked There's a strip of mahi mahi dusted with macadamias, a cube of ahi with a black pepper rub, and a cube of Atlantic salmon au and a cube of Atlantic salmon au naturel. A mild, suave soy but-ter stripes the fish and glazes the plate. Another pleasing choice is "Haole halibut," stuffed with a mixture of coconut and crab. It has little crab flavor, but the colife to this dead-boring species. Most entrées come with a che of steamed rice, pork fried rice, or garlic mashed potatoes. The fried rice had us asking "where's the pork?" The mash was ter-rific, rich and chunky with bits of skin, made from some moist spud variety like Yukon Gold.

Unfortunately, I can't rec ommend risking the weekly specials. Panamar specials. Panamanian pargo (red snapper) was a hunk of mild fish coated with soggy potato 'scales," overlaying a thin sheet of something called "shrimp and scallop mousseline." I expected a puff of crustacean-flavored whipped cream but instead found a firm fish paste with an odd dried-seafood aroma. (Per-haps some Chinese dried shrip or scallops were involved.) The pineapple-cream sauce wished it were somewhere else. Wholly alarming was a New Zealand seared rack of lamb with coseared rack of lamb with co-conut honey glaze. A failure of concept, execution, and shop-ping, the gargantuan rack tasted old and muttonish, and its coconut coat was singed to blackness, producing an acrid,

carbony deglaze sauce.
The wine list is dreary, but who cares when the tropical cocktails are such fun? A Hardpoon proves sprightly and food-friendly, with a nip of bittood-triendly, with a nip of bit-ters lending adult complexity. The Hurricane is vibrant with real fruit flavors. The piña colada and the planter's punch are sweet and boisterous. As the meal ends, there's a nightly changing dessert array. A Kona coffee "cream brulée" lived up to its name, displaying a creamy (not eggy or sugary) panache. A key lime pie had a strong cit-rus flavor, a cheesecake texture, and a thick graham-cracker

t. Peohe's, a stand-alone affiliate of the Chart House chain, is another stop on the macadamia-paved Hawaiianfood trail. I approached the

restaurant with minimal expec-tations, assuming that with its fab decor, legendary views, and tourist-tickling ferry-slip loca-tion, its kitchen didn't need to work too hard. I was agreeably surprised. Sam Choy may be a bigger name nationally, but in San Diego, Peohe's runs some better riffs on the same the

It's as gorgeous as I imag-ined. The host leads you on a thickly carpeted bridge past a waterfall and a chic little sunken sushi bar and through a section of plush kiva-style half-round banquettes. Overhead, a solar-ium ceiling of mirror-glass reflects the kitchen. You descend to one of two heated glassed-in to one of two heated glassed-in patios with sliding-window pan-els that can open in warm weather to admit the maritime breezes. From there, and from an outdoor patio sporting umbrella tables, you enjoy sweeping bay views. Although dress is still casual, the ambiance is more elegant and adult than the

but it isn't on the dinner menu — you have to be Hawai ian-smart and ask for it, and your server will bring it from the sushi bar. Peohe's rendition has cubes of mild-mannered hamachi, mingling in a martini glass with sesame seeds, sesame oil, and onion shreds. Lacking depth, the flavor fades quickly

but you can give it a boost with a little soy from the cruet brought to the table with it. The pu-pu platter includes jur lively cocktail sauce for a dir

ourself seafood cocktail

it-yourself seafood cocktail. Lobster spring rolls have a dou-ble thickness of wonton skin surrounding bashful-tasting lob-ster meat and minced veggies sparked by a touch of fresh gin-

ger. Large shrimp, butterflied to a shape resembling hammer-head sharks, are fried in a subtle coconut and breadcrumb batter; undergoing the same treatment, calamari strips lose their squid-

dish identity to emerge as mere

pattered neutrais. All are near-greaseless and come with a classic sweet-sour dip. The ar-ray's shocking secret is a pair of velvety, intensely smoky lox slices. (Where can I buy some

for my bagel?)

The signature entrée,
called "Peobe's Halibut Aai'a."

is simply the best halibut dish I can remember eating any-where. The moist-cooked fillet

wades in a lagoon of sassy lemon beurre blanc textured

with fine-chopped macadamia nuts, sweetened with just a waft

of Frangelico hazelnut liqueur. Sautéed banana halves recline across the fish. It's an unex-pectedly dazzling makeover for this mouseburger species: "Oh, Miss Halibut! Just a spritz of

Try our Sticky Rice & Manao

of Frangelico hazelnut liqu

battered neutrals. All are near

"Spicy citrus scallops' prove to be biscuit-size Atlantic The drink card on the table

lists specialty martinis. At the table nearest ours, I watched a skinny, sixtyish fellow slowly savor three of them in a row huring concoction of macadam nut ice cream in a chocolate cre

Frangelico and a banana wrap

— and you're bee-yoo-teeful!

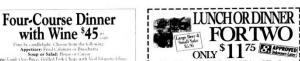
The accompaniment is a wild-The accompaniment is a wild-rice melange that joins the fish and banana to make a down-

prove to be biscuit-size Atlantic sea scallops, fresh-flavored and exquisitely tender. They're rubbed with piquant Japanes even-pepper powder and seared to a crust outside, with barely cooked interiors. Unfor-tunately, the coarse hot-sour tunately, the coarse hot-sour sauce that accompanies these magnificent creatures is simply exhausting. Your tastebuds scream for the succor of some interesting, soothing starch, but the sole accompaniment is a helder benefit for Belging ne. helpless heaplet of Belgian en

happily and patiently, he de-molished a two-inch thick steak approximately the land area of approximately the land area of Molokai. He finished with an alto save some appetite for the Hawaii-in-San Diego venture still ahead. Next week, I've got a date with another halibut at Roy Yamaguchi's new showplace in La Jolla.



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Bankrupt Breakfast

"This had better be the biggest, fattest, finest breakfast we've ever had.

FORK

warla looks at me. We're sitting there star-ing at the check. I blame Carla. Carla blames

What happened was we were looking for breakfast. A simple thing you would think. Downtown, Gaslamp, Saturday morning. I'm springing. Have this credit card. From one of these bootom-feeder banks out of, like, Chattanoura.

Chattanooga, Tennessee, offering to "help you, Ed Bedford" get back into "good credit." Two-hundred-dollar limit. Break your knees if you're late. Think I've got about \$20 left on it.

So we get off the trolley at the Gaslamp Quar So we get off the trolley at the Gaslamp Quarter stop. I mention a couple of places I had in mind. "Oh. does it have to be one of your grody dives?" Carla says. She learned "grody "from that English friend of hers, wassizname? Alan, Guy she dated way back. Doesn't help the morning harmony. So I'm thinking: Fine. The lady wants smart? In front of me I see white umbrells a outside the bricky "Hilton San Diego Gaslamp Quarter" house "I see "The San Diego Gaslamp Quarter" house "I "lea" wan been "I see "The San Diego Gaslamp Quarter" house "I see "The San Diego Gaslamp Quarter" house "The San Diego

tel. "Let's go here," I say.

tel. "Let's go here," I say.
"Well, if you really think..." she says.
The hotel reeks of restraint. "Good taste" brick
and wishy-washy green and varnish colors. Spartan's the word. That encourages me. If they're
spare in their decor, maybe they'll be spare in
what they charge for breakfast.
Carla and It you for summer casually into the

taurant. "New Leaf," it's called. A spoiled kid

Carla and I try to saunter casually into the

has just upended his eggs into his high chair and onto the floor. Waiter comes, no comment, and cleans it up. Kid giggles. We sit down at a narrow, slightly wobbly Danish wood table. Four female servers are here, waiting for anybody to come in. Sure, they're very attentive. Eage

to help. From the way they speak, they're all moonlighting lawschool grads.
"Would you care for coffee?"

ED BEDFORD hovers. "Do you need more time to decide? Can she see me stewing? I know It's all inside my head. I'm hearing, "You wanna know the chepset dish, moocher? Bet the only thing you can afford is the Continental Breakfast. Danish, muffin, croissant, or tosat with fresh fruit and juice or coffee, 56.50."

Six bucks for a piece of tosast? "Uh," I say. But Carla's not fized." I'll take the Big Breakfast, with bacon and English muffin, she says. Gotta hand Llook at Big Breakfast. "The orge, bath rowns, choice of meat, tosat or muffin, \$7.25."
Carla looks for the server down to me. She crinkles her mouth for a moment. Ho-kay. May saw Ble bung for a sheep as a lamb. "The Heavy saw Bul be hung for a sheep as a lamb." The Heavy decide?" Can she see me stewing? I know: It's

as well be hung for a sheep as a lamb. "The Heavy Hitter, please, miss," I say. Heavy Hitter consists of "two eggs, two pancakes, ham, sausage or ba-con, hash browns, and toast or English muffin,

'Course we did turn down some interesting-sounding stuff, Pecan-Crusted French Toast, Sounding Stuff, Pecan-Crusted French Toast, Sound French Stuff, fiber' ginger pancakes, 86-50. Eggs Florentine with grilled Roma tomatoes, 82.5. Am for just under ten bucks, the 'Estravagan Breakfast Buf-fet.' I can't help getting up to see. Basically it's scannibled eggs, sausges, becon, and hash browns in the stuff, Stuff, Stuff, Stuff, Stuff, Stuff, Stuff, Stuff, The stever pours our coffees into small white

The server pours our coffees into small white china cups. Fine. I flick in half a pack of sweetener. Tastes great. "Orange juice?" says our second server. "That's nice of you," I say. She pours the chunky juice into our glasses. Oh boy. It does taste fresh-squeezed. I'm just enjoying that first gulp when Carla leans over. Her eyes are poppin, 'Her figner etabe.' pin'. Her finger stabs the menu. "Read this! The OJ! The coffee!"

The contee!

1 look. I gawk. I squawk. OJ. \$3.25 a glass! The coffee. \$2.75!

"Do you see what we've just spent?" She runs Quickly through the menu. "Two coffees, \$5.50.
Two Ols, \$6.50. Big Breakfast, seven; Heavy Hitter, eight — Twenty-seven bucks! Add tax. Thirty!
Add tip, and here it's gotta be 20 percent, right,
Lord Bedford? Thirty-four, thirty-five...this had better be the biggest, fattest, finest breakfast we've

ever had."

I fed like Captain Bligh, just before the mutiny. A prisoner having his last meal. Our plates arrive. I mean, they're fine. Mine has a couple of sausages, two poached (eggs, not a whole lot of hash browns, and on a separate plate a couple of pancakes. Carla's Big Breakfast is, well, not that big. Three microbineved strips of boson from some pygmy pig, two eggs over-easy, hash browns, and an egglab unifin. Carla looks at all the white plate space around her food. "Maybe it's nou

velle cuisine," she says. velle cuisine," she says.

We get through it quickly. Don't notice much
about the taste. I'm too busy thinking of what's
to come: trying this — ha! — credit card, praying it'll work.

"Watch out!" hisses Carla suddenly. I follow

her eyes to the server. Server's coming back. She has the OJ pitcher in her hand.

"A refill?" she says sweetly "Uh, NO! No, thank you. It was great. We've

On, NO! No, thank you. It was great. We've had an ample... sufficitude."
"Sufficitude?" says Carla. "Gimme a break."
I fumble for my card.
She gets up. "I'll be outside," she says. "This I can't look at."

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"I wouldn't serve it with wild boar."

uring my last visit to Northern California, I finally had a hance to dine in the simple to the point of austreity, but everything done in such a way that, as my fined put it, "you feel that you can never cook fried post

of steely acidity and barely sweet fruit. I matched it to thin slices of blood orange to start — acid countering acid — and then to a baked goat cheese — acid cutting

That amazing acidity "is the key in food wines to me," says Robert Butterfield, co-owner of the restaurant Parallel 33 in Mission Hills, "The food restaurant Parallel 35 in Mission Hills. The food and the wine need to complement each other— or at certain times, contrast — but typically, there's going to be some sort of harmony of flavors. But also, with the acid, you get a nice cleansing effect on your palate, so that you take a bite of food, you drink a little bit of wine, and it matches the flavors that are still lingering from the food, and then it washes your palate clean, so that the next bite of food tastes fresh again."

that the next bite of food tastes fresh again." Parallel 33 serves unordinary food, things like shrimp-potato samosa with banana-ginger chut-ney and pomegranate and chipotle glaze. Consequently, he says, "I think we have an ad-vantage over other places" when it comes to selling

vantage over other places, "when it comes to selling a wine like Riesling. "People coming in here are opening themselves up — 'Gosh, what's going on here? This resturant is adventurous with you will be considered to be considered to the considere other great attribute, residual (unfermented) suga t maintains its sweetness in the face of the fruit flavors in the dish (a drier wine might seem bit

ter), while at the same time carrying those flavors through the slight spice of the glaze. Parallel 33's dishes aren't spicy hot, but they do employ gin-ger, wasabi, and chipotle. Paired with these flavors, a dry, more a

In some cases, the waiters' suggestions to the adventurous paid off, and converts were won to the varietal. But even so, "The German wines have shrunk [on the list], and the Cabernets have grown. That really is [the result of] market pressure.... I maintain

the German [Rieslings] because...they're the proper wine with a lot of dishes." Butterfield nov proper wine with a lot of dishes. Butterfield now carries five Rieslings on his modestly sized but high-quality list, ranging in price from \$29 (Al-tenhofen Riesling Auslese '97) to \$42 (Dr. F. Weins-Frum Wehlener-Sonnenuhr Spatlese '98). That \$42 wine is less than all but seven of the reds he offers and less than half of the price of the California meritage Cardinale. And it is a perfect match for the panko-crusted soft-shell

So much for unordinary food: what about more expected fare? A Riesling fan I know once said that it matches well to only two sorts of food: Asian and German. Ginger and sausage. Dave Clark at Vintage Wines thinks "that's absolutely ridiculous. The alcohol is naturally lower, and there are no oak flavors — it has a clean quality there are no oak navors — it has a clean quanty that matches very well to quite a wide range of food. And something that I have learned only from experience is that residual sugar helps wines match to foods and gives them a greater range. It's great with pork, great with chicken. I wouldn't serve it with wild boar, [but]..."

Clark laments the failure of many local restau rants to follow Riesling-crusaders like Parallel 33 but notes that he is seeing an increase in con-



sumer interest at Vintage. "I'll tell you an inter-esting source of this change: I get people coming in here and telling me, 'Hey, I was in Las Vegas — I was at Rio — and they recommended that I have a Riesling with my meal. Boy, was I sur have a Riesling with my meal. Boy, was 1 sur-prised! The sommeliers and wine captains and waiters in Las Vegas have done a great job of sell-ing Riesling. The Irestaurants have attracted some of the top talent in the country, these are people who actually know about wine and are actually in the dining room actually reling peo-ple what wine will actually go with their food. If a waiter in San Diego had told them such an outa waiter in San Diego had told them such an out-rageous thing, they wouldn't listen. But they're in Las Vegas and they're paying a lot of money to sit in that seat in an impressive setting and they get told that this is going to be good, and it is. "The '92 Monchhoff Estate Riesling — we sold more cases of that than probably any Ger-

man wine the store has ever carried, and we carried it because somebody had it at Emeril's Fish House in Las Vegas. It was especially labeled for Emeril's because it was such a wonderful wine with ing (\$8.99)...and I loved the wine. So bravo for Las Vegas. I wish the restaurateurs in San Diego would pay a little more attention...stop doing

would pay a little more attention...stop doing the easy thing, selling the Chardonnay that doesn't really go with the food." This is not to any that Chardonnay does not go with any food, just that it does not go with ev-ery food, and that it some cases, there is a much reproduced by the control of the control of the Rieding can do, "wonders Butterfield." Its tak-ing it through the different levels," which are based on the ripeness of the grapes at harvest. "It can be a relatively pleasant, light quadfing wire— a Kabinett [the lowest ripeness] on a late summer-ly the next step up that will mach really well to a curry dash, and [then on] to the TBAs [Trock-enbeerenauslesse], where the intensity of the enbeerenausleses), where the intensity of the flavor per drop is ten times what I've tasted in other wines. You take the tiniest sip and it feels like you've got this expansion in your sinuses. It's the same grape doing all of these different things."

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quently call this establishment the
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ONAMI JAPANESE RESTAURANT

and dinner. Expensive. — E.W.

RANCHO VALINCIA 5921 Valencia

Gircle, Rancho Santa Fe, 858-756-1123.

The dining room and surrounding

grounds are gorgeous, the meals beauridully prepared. Great place to take a

guest to lunch. Best bets, fresh fish. All

California cusine dishes have Mediter
zanean influence. Open daily.

Espensitve.— E.W.

SAN DIEGO ARTISAN BAKERS 1551 South Escondido Boulevard, Escon-dido, 760-740-5963. The grains are ground daily for this wonderful Euro-pean-style bread. Every bread has dense pean-style bread. Every bread has dense consistency and an amazing crust, Among the best bets are the baguette, the sourdough with Greek olives, and the country sourdough. Recipes come from France, Italy, Germany, Closed Sunday, Open Monday through Satur-day, Low. — E.W.

LA JOLLA

BERNINI'S 7550 Fay Avenue, 858-454-5013. This cafe has full serv-ice and will provide you with break-tast, lunch, and dinner. Lunch and din-

GOOD

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ANY ENTRÉE

over S5 with purchase of bevero Valid Wed.—Fri. Dine-in only. No separate checks.

THE BIRD ROCK CAFE 5656 La Iolia THE BIRD ROCK CAFE 3556 La Jolla Boulevard, 835-551-4690. Don't miss this small cafe that serves delightful food. Dishes are divided into small, medium, and large plates. Try the free-range chicken, trust, ristoto, cafe cakes, or salad. Unpretentious but worth seeking out. Patio available for out door dining, Dinner Tuesday through Sunday. Moderate to expensive. — E.W.

CAFE JAPENGO 8960 University Center Lane, Aventine complex. 858-450-3355. The decor is smashing and the Pacific Rim food — with in-fluences from Japan, China. Hawaii, Thailand, and California — is beauti-Thailand, and California— is beauti-pid to behold. Outstanding appetizers. For entrées, try roasted duck with reispy vegetables or shrimp and scal-lops with spicy peanut sauce. The sushi bar is one of the city's best. Please make note of the prices—if you get carried away you may be in for a large bill. Open daily, Expensive. — E.W.

Open daily. Expensive. — E.W. DAILY'S 9315 Towne Centre. Renaissance Towne Centre. 858-455-1112. The restaurant is owned by a doctor who has devised a menu that's. low-calorie, low-sodium. The dishes look and taste wonderful. All items available for take-out. Same menu lunch and dinner. Open daily. Low to moderaic. — E.W. DONOVAN'S STEAK AND CHOP

through Stateday. Expensive. — E.W. LA FONDA 5752 L1 folls Bouleard, Bird Rock, 858–85–7171, Ifron Vevis red L4 Fonda 576, 1870 the visit of L4 Fonda Roberto's in Titisana, von II ennow these gournet regional Mexican dishes fon to tacos, totaldas, or encluidado. Excellent crepes, cartus dadas, outp. Befor entrees especial and soutp. Before entrees expess, familiar to exceed the secondary for the entrees of the control of t

age. Open for dinner nightly Moderate. -- E.W.

HOPSI BISTRO AND BREWERY HOPSI BISTEO AND BREWREY
4332 La Jolla Village Drive, Incata
Macy's, University Town Centre),
885-837-667, Hoppi serves the size food of any brewer; in San Diego. The
same menu is served continuously
from lunch to closing, Best dishes are
pair toasted chicken and penne with
salmon and shrimp. All beers are
brewed on the premises. Open divide for lunch and dinner. Moderate.

EW.

E.W.
MATTRE D' 5523 La Jolla Boulevard,
858-456-2111. Two separate dining
rooms, an elegant ambiance, and the
presence of the owner himself (formerly with the Plaza Hotel in
New York; contribute to a fine dining
experience with faultiess service. The
half-folbert appetizer is a house spehalf-lobster appetizer is a house specialty, and the rack of lamb or fresh fish are always outstanding. Excellent place for large parties and Russian specialties when available. Closed Sunday and Monday. Dinners only, Tuesday through Saturday. Expensive. — E.W.

PANDA COUNTRY 4150 Regents PANDA COUNTRY 4150 Regents Park Row #190, University Towne Centre, 888-532-1345. Gorgeous sur-roundings and stunning presentations carry the day here. The extensive menu does particularly well with its 11 ap-petizers and its 30 seafood and fish these prepared Mandarin or Sechuan style. Scallops and shrimp receive spe-cial treatment. Open daily. Low to expensive. — E.W. THE PANNIKIN CASE 7467 Ground

THE PANNIKIN CARE 7407 Girard Avenue, 384-344-383. The outdoor senting area is almost always crowded with tear and civile during the silvent and including breakfast is searched spacels, fruit platen; and sandwishes, songs, slads, as well as beverages and the second spacels, the second spacels, and the second spacels, the second spacels, and the second spacels, and the second spacels, and the second spacels are second spacels. The second spacels are second spacels and spacels are second spacels. The second spacels are second spacels are second spacels and spacels are second spacels. The second spacels are second spacels are second spacels are second spacels. The second spacels are second spacels are second spacels are second spacels. The second spacels are second spacels are second spacels are second spacels. The second spacels are second spacels are second spacels are second spacels. The second spacels are second spacels are second spacels are second spacels. The second spacels are second spacels are second spacels are second spacels. The second spacels are second spacels are second spacels are spacels. The second spacels are second spacels are spacels are spacels are spacels. The second spacels are spacels are spacels are spacels are spacels are spacels. The second spacels are spacels are spacels are spacels are spacels are spacels. The spacels are spacels. The spacels are s

encrusted paintings, and the crisp pink table liners all scream "expensive" Ac-tassily, prices are engaging, especially, such as reasoning the constitution of the test of format (unleavened breath, and beside it, butter and a large affect of a constitution of the period of the con-traction of the constitution of the con-traction of the contraction of the con-traction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-tra

stous herroge and systemic spectrum.

SNY ROOM's typic loos of La Valencia Horiza. Horiza 1132 Prospect Street. 884-644-673. The stumping occurs to the stumping occurs of the stumping occurs of the stumping occurs of the stumping occurs of the stumping to the ability to talk without the interruption of noise. The executive chef week of the stumping of the stumping

The tandoort chicken and tamb dishes are outstanding, and vegetable spe-cialties are recommended. Somewhat prices, Open daily, lunch and dinner; brunch Saturday and Sunday. Moderate. — E.W.

Moderate. — E.W.

TAPINADE 7012 Fay Avenue,
828-551-7200, Surels one of the best
Freich, sooking. We are privileged to
have this famous sheft in our midst.
Each dish is perfect. Low-fat, to bustter or cream uged in sauces. Pork ten
derfoin. Muscovy duck, fore gras, and
the fresh fish are small triumphs.
Worth every perins. Closed Monday.
Lunch, Tuesday through Frails. DirLunch, Tuesday through Frails. Dir-

CLAIREMONT & KEARNY MESA

THE GOOD EGG 7947 Balboa Ayenue, Kearny Mesa, 858-565-4244. The menu offers omelets, gournet parackes, waffles, and several different kinds of fritatas. Freshly sueceed fruit juices are available, and for lunch there are burgers, salads, and a long list of sundwisheds. Cool value here, Open approximately 6-30 am. to 2500 p.m. Lox.—E.W.

—E.W.

HIDEYOSHI JAPANESE RESTAURANT Hazard Village, 9340-R ClairROMAN Hazard Village, 9340-R ClairROMAN HAZARD VIllage, 9340-R ClairROMAN HAZARD VILLAGE, 1840-R MARKEN
HAZARD VILLAGE
TAIKS appecial. For two or more, is
nomically a treat. Closed Sunday,
Lanch, Monday through Friday, Low
to expensive. —E.W.

to espenive. — E.W.
KOREA HOUSE 4607 Convoy Street.
Kearny Meaa, 858-560-0000. Korea
Kouse offers from eating or a table if
Ones offers from eating or a table if
The menu offers fine "down home"
Korean food, such as traditional mandoe therf dumplings, parsong backbag,
Korean food, such as traditional mandoe therf dumplings, parsong backbag,
Korean food, wester, pork, and called
from enormous appetizers like gain
Leaves to Chen daily. Low to moderate
NEW. SIAMARIA 4681. CORRAIL 4681.

NEW SHANGHAL 4681 Conve NEW SHANGHAI 4681 Convoy Street. Clairemont Mesa. 858-869-4883. New Shanghai is busy-riendly, and draws a mostly Chinese clientele, bex ause their Chinese food is n'1 "Americanized." Whatever your gastmoomis politics, it by Regeneous platful of dip branches shrimp, the "de-lated pork shoulder," the but tripe, and the ingenious red bean pancake desern. Low to moderate. — M.N. SORRENTINO'S 4724 Claire Mesa Boulevard, Diane Shonnin

ter, 858-483-1811. Though the main restaurant has closed, Sorrentino's deli continues to offer superb pizzas and excellent pastas. Open daily. Low to moderate. — E.W.

moderate. — E. W.
THAI HOUSE CUISINI 4.25 Convoy.
Street, Keerny Mess, 858-278-1800.
Not to be confused with Thai House
Point Loma, this attractive and wellcoorated Thai specialities. Do try the
gournet Thai specialities. Do try the
prizer prepared from ground shrimp
and chicken is a delight. Closed Sunglay, Open Mondy through Staturday
for Junch and dinner. Low to low
moderate. — E.

moderate. — E.W.

TROPICAL STAR 6163 Balboa Avenue, 858-874-7827. A modest cafe and
grocery offers Puerto Rican and Latin
American food and groceries. Very
modest surroundings; good authenticinexpensive food. Closed Sunday. Same inexpensive food. Closed Sunday. Same menu all day Monday through Satur-day. Low. — E.W.

WINE SELLAR AND BRASSERIE WINE SELLAR AND BRASSERIE 950 Waples Street #115, Mira Mess, 888-450-9557. This is the sister restaurant to Laurel, and the food is a delight to the palate. Lunch on Saturday served by itself or in conjunction with the wine tasting. Call for directions and specific hours. — E.W.

THE BEACHES

BALEEN Paradise Point Resort, 1404 Vacation Road (off Ingraham), Mis-sion Bay: 858-490-6363. Very expensive. Reservations recommended. Take a quick trip to chic Miami at the local branch of Florida's famed new re-Take a quak trop to the Mann at the dash directs of Interference and the American Conference and the Confere

Lobster & Shrimp

Exotic

Imported Japanese Fish

breakfast and hunch only. This inside-outside caff is your prototypical Cali-fornias urfer hangout. It's cream and green with maroon canvas window canopies, red-painted make-believe shutters, and three surfboards sprout-ing through the roof. On weekends, lines of tourists come looking for their amorul locals, too, for generous harak-California fix. But Knor's is known among locals, too, for generous breakfasts. Check out their PBS: Pancakes. Bacon and Scrambled eggs. The breakfast sandwich with eggs. bacon, cheese, and tomate on a tosated English muffin. Or the CB burger (chicken breast, green chili, pica sauce). Best time foggy mornings: Chow down on their patio on the per while you cripy a birdle, ever view of surfers appearing out of the mists below. — E.B.

out of the mats below. — E.B.

QWHIGS BAR & GRILL 5088 Santa
Monica Avenue, Ocean Beach,
619-222-1101. A splendid ocean view,
a good sushi bar, sprightly salads, and
fresh fish are the main attractions here.
Friendly service. Long flight of stairs to
the dining room, with an elevator for
wheelchair access. Open daily
Moderate to expensive. — E.W.

§

RISTORANTE MICHELANGELO 2806 Shelter Island Drive, Point Loma, 619-224-9478. A good place for family dining with children especially wel-come. Pizza, pastas, and shrimp fare well here. Recipes cover the range of Italian cuisine. Restaurant seats 140. Open daily, lunch. Monday through day, dinner nightly: Low moderate expensive. — E.W.

SASKA'S 3768 Mission Boulevard, Mission Beach, 858-488-7311. Saska's is the perfect spot for insogniacs. Hearty breakfasts, which include meat and eggs, are served Sunday through Thursday from 11:00 p.m. to 2:00 a.m., to 3:00 a.m. Friday and Saturday. The

dinner hour extends to 2:00 a.m. as well. Saturday and Sunday brunches offer Mexicas specialities. Beachcomber atmosphere. Open daily. Breakfast low-dinner moderate. — E.W.
SUSHI OTA 4529 Mission Bay Drive (at Bunker Hill). 858-270-5670. Moderate; disabled-access chancy; one conseded with unless wonler re-

the blanker Hall), 898-270-3671, long, crowded whits unless pour ber earwed. What becomes a legand most feer fish of exceptional quality, perfect tut were tice, tight waps, and discipland cereisty. These joys don't come to the perfect tut were tice, tight waps, and discipland cereisty. These joys don't come to the miss and with the large 2-11 most come to the miss and with the large 2-11 most come to the miss and with the large 2-11 most come to the miss and with the large 2-11 most come to the miss and the large perfect to the miss and the miss and the large perfect the miss and the miss and the large perfect the large perfect

ter is most likely to be present. — N. W.

THE VENETIAN 3661 Voltars Street,
Loma Portal, 619-223-8197. For bargain huntres who like vast portions and
home-style Italian cooking, try this
family restaurant. The pieze is marrever Inquine or eggplant parmujana.
One diming room a partially outdoors.
Complete menu to go. Open daily. Low
moderate. — E. W.

WORLD FAMOUS 711 Pacific Beach Drive, Pacific Beach, 858-272-3100. Lo-cated directly on the boardwalk with

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MOROCCAN CUISINE

MARRAKESH

Sun.-Thurs.

10:30 pm

Fri. & Sat.

5:30-11:00 pm

an unobstructed view, this casual restaurant offers patio or indoor dining. Food preparation is straightforward — nothing fancy, but fresh, wholesome, and offering large portions. Thirty appetizers available in the bar. Combination dinners with steak and sesfood are expensive. Brunch is served Saturday and Sunday to

3:00 p.m. Breakfast, lunch, and dinn daily. Low to expensive. — E.W.

MIDWAY, OLD TOWN & MISSION VALLEY

CAFE COYOTE 2461 San Diego Ave-nuer, Old Town, 619-291-4695, Cafe Coyote is a good spot for a light Mes-icoyote is a good spot for a light Mes-les of the spot of the spot spot spot spot beets a light Mesicoyote, con-cept beets with payar relish, cime sada, carnitas, and Margarita chicken. Breakfast includes blue corn pancakes and American dishes. Young adults.

Junch, and dinner. Low. — E.W. FAIROUZ CAFE AND GALLERY 3166 Midway Drive, 619-225-0308. Seek out this family-owned-and-oper-ated restaurant for wonderful Lebanese and Greek food. The owner, a noted artist, displays his paintings on the din-ing room walls. The extensive ment of fers excellent lamb, stuffed grape leaves, and a wide selection of exotic vegetar. and a wide selection of exotic vegetar-ian meals. Copious all-you-can-ear buffet available at lunch or dinner in addition to the regular menu. Given 24 hours, this care will prepare an astonJACK AND GIULIO'S ITALIAN RESTAURANT 2391 San Diego Ave-nue, Old Town, 619-294-2074. The forrant with fresh, casual food. Open dail-lunch and dinner; continuous servic weekends. Low to upper moderate.

EAST COUNTY &

ALPINE INN 2225 Alpine Boulevard ALPINE INN 2225 Alpine Boulevard, Alpine, 619-445-5172. If you're a beef lover, try the Texas burger served on Kaiser roll with steak fries. Stay with beef here. Dark interior with large booths. Very crowded for both brunch and dinner on Sunday, Early bird dim-ner Monday through Saturday for \$7.95. Call for hours. Open daily. Lunch Monday through Saturday, dimner nightly. Brunch Sunday. Low moderate to expensive. — E.W.

ARIGATO 5575 Baltimore Drive, Suite 110, La Mesa, 619-469-3157. Here's a great bargain Japanese restaurant. Among the best are the combination plates which contain sesame chicken, tempura, and goza dumplings. The vegetable and shrimp tempura is outvegetable and summy tempora is our standing. Closed Sunday, Lunch and dinner Monday through Saturday. Low. — E.W.

they elicit gasps (the prime rib served weekends is 26 ounces). The food int's memorable, just more than any one person can eat. Among the attractions every day are the huge saled bar, barbered by the control of the property of the control of the

expensive. — E.W.

HOMETOWN BUFFET 5881 University Avenue. University Squire Shoping Center, 619-588-7273. Hyp or ea notatigate buff and long for cooking sou-er existed 50 years ago, rep this silve at existed 50 years ago, rep this silve Massive amounts of food that's first but not low-callow-cholestro. Not for gourmet diners, but fun. Open daily. Other branches located through-out the city and suburbs. Call 583-7273 for locations. Low. — E.W.

for locations. Low. — E.W.

LA MESA OCEAN GRILLE AND
SEAPOOD MARKET 5465 Lake Murary Boulevard, Li Mesa, 619-66-1 I-518.
Fish and seafood of good quality served
in large white room with huge TV.
Food is served fast but it's not fast food.
Fine for quick meal or takeout. Open
daily, Junch and dinner. Low. — E.W.

RAMON'S SMOKE HOUSE B.B.O. You're 2000 feet up here, and the mountain air sharpens your appetite The smell of mesquite wood burning under fresh-cut beef rib is beyond re-sistance. The secret Fess recipe draws crowds. Go Sunday morning, espe-cially, when chefs in maroon aprova-dance around the fat-spitting fire, dis-

Experience the freshest fish delivered daily! DINNER 2. LUNCH \$5^{95*} \$24⁹⁵* Superb Seafood and Sizzling Steaks Playor 2 of our distance restricts valued up to \$15.95 each for only \$24.95, or choose any item above \$15.95 and pay the difference. Easys any of our lanch entirely sulled up to \$4.95 for ext \$9.59, or choose any item above \$15.95 and pay the difference within this ad 1 for required per create item above \$15.95 and pay the difference within this ad 1 for required per create the above hallow the contractions. Given theretay \$5.001 to value on beliefacy or with other choisests. Given theretay \$5.001



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Calendar RESTAURANTS

RODEO BAR AND GRILL 10109
Maine Avenue, Lakeşide,
619-390-7996, Inexpensive to
moderate. Agnes and Ildikor are the
two blue-eyed Hungarian-born sisters
who run this only-in-Lakeside instituwho run this only in-Lakesde intitu-ion, It's a low-ref, graperine-covered onetime produce barn near the rodeo grounds. Ad in patring los their under runain entrance to the restaurant, which has decor straight out of Dodge City. The mens has two sides — the A-side for the log related by the control of the force to log related by the control of the grilled barbecued beef with fries, or the Doppharger, a flame-broiled quarter-pounder with steak fries, barbecue the sistent mon cooks one of her spe-the sistent mon cooks one of her spebeans, and fixin's. On Thursday nights, the sisters' mom cooks one of her spe-cial Hungarian dishes, depending on what the customers have asked for — so get on down there and vote! — E.B.

wheekhair accusable, Can be nonivous wheekhair accusable, Can be nonivous chicken and the company of the compan so get on down there and vote! — EB. TOSH ISSURI 1994. El Calon Beul-vard, College Area, 619-287-3556, 17. appetizers, 20 firms of sush, 19 spe-cialty rolls — all excellent and exit-tion of the sush bar and holds. 12 tables. The hot mushroom specialty and holds. 12 tables. The hot mushroom specialty has the set of the sush bar and holds. 12 tables. The hot mushroom specialty for 3 of a kind roll. 3 and the Tosh to the sush bar are modelly priced, but watch to see the sush of the sush bar and holds. LAO & CHINESE CUISINE 4212 Na-tional Avenue, Logan Heights, 619-263-0914. This restaurant is a sim-ple place, large and spare around Formica tables, that serves uncompli-

VALLEY HOUSE RESTAURANT dagnolia), Santee, 619-562-7 ou'll find your dream "Iowa Por You II find your dream Towa Porker here — pork Tenderloin that's pounded, placed in batter, deep fried and served on a bun. It's juicy and suc-culent. On Wednesday and Friday nights, all-you can eat fish and chips are \$8.99. If you like biscuits and white daily, breakfast, lunch, and dinner. Low. — E.W.

RANT 3983 54th Street, corner of University in K-Mart Shopping Mall, 619-229-8228. The Cantonese and 619-229-8228. The Cantonese and Mandarin menu runs to 225 dishes and is perfect for large parties or banquets. Not to be missed are lobset saled (call in advance to order), steamed whole fish, Dungeness crab in special succ, frog legs, and 1-1/4 pound lobster. Call shead for large parties. Open dishy for moderate. — E. W. — Low to upper moderate. — E. W. CENTRAL ASMARA RESTAURANT 4433 El Ca-jon Boulevard (at Fairmount), 619-563-3666; www.asmara-sd.com. Open daily, inexpensive, vegetarian-friendly. Cash only. Restrooms not wheekchair-accessible. Can be noisy on weekends. The fare here is Eritrean

moderate. — E.W. PAESANO 36-07 70th Street (at Landia), North Park, 619-791-6900. Inter-There's a definite Monumer's attemption of the Park, 619-791-6900. Inter-There's a definite Monumer's attempt here in 1967, as mong the stone archeo of some fusion values of the Park, 1967, as mong the stone archeo of some fusion values grote. Peters of fusion to surface is a traditional fusion-American, which primate period "daily specials" like metabolish and park to the primate period "daily specials" like metabolish, plant and garlic breach Regular dollows are bargain protect, too. PERN MESTALEMENT 2827. University

PERN RESTAUMANT 237 University Avenue. North Park. 6): 295-206. In Expensive. Clored Tuesdays. This old-time Chinece enter from Canton, big gandchildren now run it and it is hardly charged in 70 vera. Vanil find red Lauseld-hanging songhirds, mether of pearl wall decurations, and log combined booth. The food is food Rush-era Cantonese-boother for the control of th

PHOENICIA 3381 Adams Avenue Normal Heights, 619-282-4120, Inexmal Heights, 619-2: sive. To find this tin pensive. To find this tiny restaurant—
the longest—nonning actey on Adams
Avenue—look for a window featuring
a codar tree, an American flag, and the
word "Phoenicia" written in Arabic
and English. The inide is cramped, but
they have sidewalk tables, too. Try their
baked eggplant stuffed with lamb, pine
nuts, onions, and garlic, or the kafta

kabob, with ground meat, parsley, orions, and pita bread. The real treat is the kibbeh neyeh, raw lamb with cracked wheat, onions and seasonings, but you'll need to call 24 hours ahead to get it. Homemade rose juice and Lebanese coffees are delicious, too. LUCKY STAR SEAFOOD RESTAU-

ZIA'S AFGHAN CAFE 4118 30th Street, 619-285-1635. This storefront cafe with only eight tables serves inex-pensive but very well prepared Afghan food. Try three-bean soup, stuffed for \$6.49. Open daily for lunch and dinner. Low. — E.W.

UPTOWN

ALEX'S BROWN BAG 2400 rish Avenue, 639-231-291, Enepersive. This is the HOME of the Original Phaladishia Cheer Seek Sambeledi. Plenia has been should be the seek of the seek ALEY'S RECOWN BAG 2400 Bigh Au

BANZAI CANTINA 3667 India Street,

E.W.

BERTRAND AT MISTER A'S 2550

Fifth Avenue, 12th floor, 619-239-1397.

Bertrand Hug of Mille Fleurs has renovated Mister A's. It's like a royal tree-house — open, airy, with gorgeous views. It's expensive — appetizers \$12 to \$2.2. But the food, service, and atmosphere are first-rate, should you

want to show off the city to visitors, this is the place. The food is American with French and Mediterranean influ-ence. Open for lunch, Monday through Friday; nightly for dinner. Very expensive. — E.W.

BIG CITY BAGELS 1010 University Avenue, Hillcrest, 619-574-7878. The big attraction consists of about nine var-ricties of light cream cheese vegetable, sun-dried tomato, strawberry, and cin-namon walnut raisin. Lunch specials available. Open daily. — E.W.

BOMBAY EXOTIC CUISINE OF IN-DIA 3975 Fifth Avenue, Hillcrest Cin-DIA 3975 Fifth Avenue, Hillcrest Cin-emas complex, (619-208-3155. Don't miss the elegant food, the lovely set-ting, the loving service. Owned by the former proprietors of Monsoon. You will find the food subtle and sophisti-cated. This Indian restaurant is a bless-ing to our community. All-you-can-eat buffer lunch 57-98 daily. Open daily. ing to our community. All-you-can-ear buffet lunch \$7.98 daily. Open daily lunch and dinner. Low to upper moderate. — F. W.

once and clarers. Owe opper-ment and clarers. Owe of the clarers of Justiper J., 619-60-6021, Russian and Polish dimens are served excellent sosps, which include bronchit good chicken Kiev stuffed cabage (also vegetarian style); progr and parametris (stuffed cabage), all you carried to the control of the clarers of the

EXTRAORDINARY DESSERTS 2929 Fifth Avenue, 619-294-7001. If you've been searching for a place to have dessert after a movie or other cultural event, keep this dessert cale in mind. The baker-owner prepares sensuous cakes, tarts, cookies, and all manner of chocolate goodies. Teas and coffees are uniformly good. In the summer, the patio is especially charming. Please note the late hours: Sunday through Thursday to 11:00 p.m. and Friday and Sat-urday to midnight. — E.W.

FIFTH AND HAWTHORN 515 Hawthorn, 619-544-0940. Excellent, very fresh fish and seafood dinners are

to be found here. The price of the e to be found here. The price of the en-trée includes soup or salad, Best bet is the \$44.00 per couple dinner, which consists of four course plus full bottle of wine. This restaurant is often fre-quented by actors and writers, which adds cachet to the evening. Open daily, Lunch, Monday through Friday, Din-ner nightly. Moderate to expensive.— E.W.

GHIBAN (489 University Avenue, 619-289-7203. Inexpensive, in this Paris or Tokyor A in all, in the call of unities of the control of the cont

KAZUMI SUSHI 3975 Fifth Avenu such has offering imaginative globs, there's no need to must the pretry fish-scapes with weakled (ii). The fish is super-fresh and includes salmon that a family-style dinner. The Ultimate load' (serving two or more) is an encyclopedia of Japanete specialities, a long platter of suchs, group, assured rifst tempura. Need comfort food? The tempura also graces the top of a satisfying bowl of radeyaki andor (model tempura also graces the top of a satisfying bowl of radeyaki andor (model to N.W.).

MANDARIN DYNASTY 1458 Uni-MANDARIN DYNASTY 1458 University Avenue, Hillcrest, 619-298-8899, Alpendid place to order a feast for a large party (give at least four hours' notice). Banquet dishes include casserole soup, scallops in peper, General Tao's chicken, and shrimp in Chines sauce. New vegetrain menu with over twenty items. Imitation chicken, beef, pook prepared from tofs.

— E.W.

THE MISSION NORTH PARK AND
CITY BAKERY 2801-2805 University
Avenue, 619-220-8907. The two winners are breakfasts and the adjoining
bakery, especially for its Russian pecan
bread and cimamon rolls. Lunch and
dinner offer California food with Asian
and Latino influences. Lots of items
under \$10.00. Open daily. Low to
moderate.— E.W.

moderate. — E.W.

THE PARKHOUSE EATERY 4574
Park Boulevard, Hillcrest,
619-295-275. Small house provides
charming setting for dining, Eclectic
nenu is prepared with average competence. You can make a meal from list
of appetizers. Open daily breakfast,
lunch, and dinner. Low to moderate.
— E.W.

— E.W.

WHOLE FOODS MARKET 711 University Avenue, Hillcrest, 619-294-2800. For vegetarians on the go, Whole Foods' prepared food section will feed you better, and faster, than any vegetarian restaurant in town. han any vegetarian retainarin In town. Outstandings selections include green shift and cheese polema: Emerald control of the control of the

EL ZARAPE 4642 Park Boulevard. conners 4042-Park Boulevard, University Heights, 619-692-1652. This stylish little Mexican restaurant on a tony stretch of Park Boulevard is proof that not all taco shop food is equal. Try a shredded beef or chicken taco or tottada and you'll know what we mean.

with their generous mounds of juicy, slow-cooked meat. Many enjoy their unusual scallop burritos, vegetarian potato-filled burritos and rolled tacos, and well-prepared soups. We go for the stewed meat. El Zarape is dependable, serving Mexican with solid, homemade, handmade flavor, Low. — M.N.

DOWNTOWN

A LA CARTE ON SIXTH AVENUE

take-out emporium terven tust zut undwichten komp und entreis. Food undwichten komp und entreis. Food abead for Stunday orders. Beit beit auf undwichten tust beit, mart lader, gar-schied for Stunday orders. Beit beit auf undwichten hand beit mit beit auf wicht make a fine light med. Cloud-stunday, 11100.a. in 0.600 pm. Monder der Mender hand beit der junke zugenten state hand, Gastlamp, 109 223-21100, nowauderpinconfik om. Moderate to expensive, slightly deren, sony week, propert, die, but the progress variety proper club, but the progress variety spreyer club, but the progress variety proper club, but the progress variety are were and skillful. The fare is pranting meding of Moderrenaen rosasting mediage mediage of Moderrenaen rosasting mediage desiderrenaen rosasting mediage desiderrenaen rosasting mediage desiderrenaen rosasting mediage of Moderrenaen rosasting m are weet and skillful. The fare is a puz-zling melange of Mediterranean roast-ing. American grilling, and pan-Asian working, aimed to sarisfy all appetites of pre-and post-theater Forever Plaid partons. Preparations vary unpre-dictably, and the menu needs updat-ing to accurately map what you'll find on the plate. Safest choices are grilled meats (especially the succelular pork meats (especially the succulent pork slab) and wok dishes. — N.W.

BELLA LUNA 748 Fifth Avenue, Gaslamp, 619-239-3222. The chef Gaslamp, 619-239-3222. The chef brings expertise in Italian regional cooking. When available, try shrimp salad, 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. — EW. BLUE POINT COASTAL CUISINE 565 Fifth Avenue (at Market), 619-233-6621, Very classy atmosphere and menu — mostly fish and seafood — to match. You can est ap-petizers at the bar, but beat bets are nightly fish entire or steak and crab cakes served with lots of organic veg-tables. A velocome addition to down-town. Dinner only, from 3-00 p.m. Expensive.—Ex-

EL COMAL 2455 Imperial Avenue, Sherman Heights, 619-231-9023. In-expensive. No border compromises here—just great home-cooking from Michoacan, Guerrero, Jalisco, and Michoscan, Guerrero, Jalisco, and Oaxaca, prepared by Luz Herrera Ibarra, a biology teacher from Acapulco. Try the husarache (cattus slices with carme asada, frijoles, cheese, and onions) or the multia carme adebada (pork, melted cheese, and guacamole misde two tortilla) and have a glass of Nuez (a refreshing walnut drink). — E.B.

619-233-4355. If you enjoy pre 619-233-4355. If you enjoy premises with doors open to the street and nightly jazz in the adjoining room, try Croce's. The chef prepares excellent appetizers, pastas, salads, and entress. Menus change seasonally. Outdoor as well as indoor seating. Nightly jazz. Dinner only. Moderate to expensive.

DE MEDICI 815 Fifth Avenue, down

FARGO'S BAR-B-OUE 6171 Imperial Avenue, Encarto, 619-26-2020.1. Inexpensive. Don't be put off by the drab row of shops, Inside you'll find Jacinth Williams, a friend of Bob Marley and other Jamaican stars, and herself known as the "queen of Jamaican cook-

ing." Choose authentic island dishes like curried gost and yam, or spic-marinated "fee." Charbecoud) chicken. or "exoveriched" fish, gently pickted control of the control THE FISH MARKET (SAN DIEGO)

bar is one of the best, and least known, in town. Despite its lack of popularity, it's tough to get a seat here. The place is small. But presevere and you can enjoy their fresh, clean-tasting raw seafood, like yellowtail asshimi or highly recomended oysters. This sushi bar is a place for sushi purists. Moderate. — M.N. GREYSTONE STEAK HOUSE 658

GREYSTONE STEAK HOUSE 6:58 Fifth Avenue, Gaslamp, 619-237-20-225. This elegant three-story building with a romantic top floor serves more than steaks. Fish, including Dover sole and live Maine lobster, as well as pasta and poultry, make lively dinners. Food is well prepared, but watch costs, which can easily escalate. Excellent service. Open nightly 5:00 p.m. to midnight. Expensive. — £ W.

rayensive. — E.W.

HUFFMAN'S BAR-B-QUE 5039 Imperial Avenue, 619-264-3115. Inexpensive. Open seven days, lunch and dinner, to 3 a.m. weekends. This cafe has a huge multigenerational followunner, to 3 all, weepings in the day and was a long multipenerational follow-wall photos, in which lesse leckson and knhammed Ali are just two — and some not so famous. The big draw is Huffman's fabluous southern soul food. Try their gravy-smothered fried hisken served with collard greens, yellow peppers, red beans, rac, and white may be a source of the day of include the catfish sandwich and half pound rib tips. — E.B.

KARL STRAUSS' OLD COLUMBIA BREWERY AND GRILL 1157 Columbia Street (between B and C Streets), 619-234-2739. The star at-tractions here are the ales and beers

619-234-8272. Here is a good spot for a light meal, especially before or after a cultural event. Tapas, Spanish appetie-ers, are prepared not or cold, and the seafood, such as shrimp in sherry save-und fresh. LA GRAN TAPA 611 B scafood, such as shrimp in sherry sauce and fresh octopus, is always fine. Try terrilla española (cold potato and egg "pie") and paella. Lively, casual atmos-phere. Open Monday through Satur-day. Low to expensive. — E.W.

LASTRADA 702 Fifth Avenue (at Fifth and G), 619-239-3400. The setting is lovely, but the Northern Italian food preparation may be uneven. Stay with preparation may be uneven. Stay w pasta dishes and low-priced iten Open daily for lunch and dinner, co tinuous service. Late hours weeken Moderate to expensive. — E.W.

LE FONTAINBLEAU Westgate Hotel.

1055 Second Avenue, downtown,

1619-238-1818. Best bets: wild salmon,

beef tenderloin, rack of lamb; seared

scallops and ravioli with wild mush-

MORTON'S OF CHICAGO 285 1 famous Chicago steakhouse is swanky, in a manly way: dark, clubby, luxuri-

for great steak. Their Nebraska beef is aged and meticulously grilled to your specifications. You can get a ope-and-a-half-or three-pound porterhouse, which will be juicy, marbled with flavorful fat. You can also get good fish at Morton's. The big, golden sulmon filest flakes to the fork and is mosts, sweet, butter. The volume of the property of th tet trakes to the fork and is moist, sweet, buttery. The pricey à la carte sides are either bad or mediocre. The Godiva Hot Chocolate Cake is exceptional. But go for the steak. Expensive. — M.N.

go for the steak. Expensive. — M.N.
PETES QUALITY MEATS 1/2-1/2
India, Little Italy, 619-234-1684, Inexpensive. Pete's Meats was just a
butcher's Meats was just a
butcher's shop until Pete's daughter
and sister in law got the idea to see up
and sister in law got the idea to see
for Sicilian specialities like Italian
sausage sandwiches, teaks andmeis,
and especially aptimi — veal rolled
around two cheeses, moints, tomatoes,
pine nuts, currants, pareley, proscuttus,
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total the side of the into a hot bun with marinara sauce sauteed peppers, and onions as pack ing. Nuff said? — E.B.

REI DO GADO 939 Fourth Avenue downtown, 619-702-8464. This new how a Brazilian steak house works. No instruction here, other than try the fer-joada, slow-cooked black beans and pork, and farefa, manioc meal with onions and bacon, which Brazilians love to scatter atop the feijoada. The grill delivers all-you-can-eat pork, ther chicken, then beef, with the skirt steal chicken, then beef, with the skirt ste and "top sirloin cap" being the tastie If you survive the meat parade, hit if sumptuous fruit table, and then snap few Brazilian chocolates. Moderate. M.N.

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decor re-creates a fin de sitele braserie — bui "re-creation" or no. it makes dinne a recreational activity. You'll find competent reproductions of French burgoes classics — coargo, frogs (lag, sharcarire, et al — with an emphasio on imprecable sedoud, and emphasio of imprecable sedoud, die for, the Belgian-style musels with frintes to dive into, and the buge cold shillfish platters are to share and to swoon over. To accompany the feast, the wine-by-the-glass choices are super-awary — NM.

RUTH'S CHRIS STEAK HOUSE 1355 North Harbor Drive, 619-233-1422. Six BUTHY-CHRIST-TACK HOUSE 155
com of stoke are wouldle, all cooked in a special broiler at 1800 degrees. The control of the stoke are special broiler at 1800 degrees. The cort daily. They're floubious, but mothing is on the plate except the piper of potential produces are a learned to the stoke and service. Open protoses are a learned to the stoke and service to the stoke and service of the stoke of the

sicken). But the Gastamp branch is chen is wildly inconsistent, e.g., your enjan dumped on dry kebabs instead mingling with simmered poultry, seserts are always dreamy. Try rose-ster ice cream and/or pudding, or

bamieh, a delicate ladyfinger soaked in (what else?) rosewater syrup. — N.W. (what the?) rosewater syrup. — N.W. TAKA 555 Fifth Avenue, 619-338-0555. This restaurant is a kneckost. Geogeous food and beautiful setting. Entrées, which combine Asian and Continental elements, can be ordered in half portions. Don't miss linguine and seafood, file the mignon, salmon sunté. Highly-satisfying food at prices you can afford. Open nightly for dinner. Low to expensive. — E.W.

SOUTH BAY & CORONADO

BINO'S EUROPEAN COFFEES AND CREPES 1120 Adella Avenue, Coron-ado, 619-522-0612. Inexpensive. This little round-the-corner cafe has to be good: it's a favorite retreat for local chefs. Bino bakes his own breads and croissants daily and creates great croissants daily and creates great crunchy sandwiches. Try the Brie Fan-tasy (chicken breast, roasted marinated peppers, double cream Brie cheese) or the roast beef and jack cheese. Even the veggie sandwich squishes with luscious eggplant, and the crepes are delicious and filling too. Bino's wife is Austrian

CHAMELEON 1301 Orange Avenue CHAMILEON 130. Orange Avenue Last Stretch. Commands, 619-457-1214. Fairly regenives slightly dress: The darker, 1 You can escape the Orange Avenue houste on this stretce, California Bonde strengs, where the kindness upon the Command of the Comman

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Boulevard, Pacific Beach, 858-274-8594. Inexpensive. You go Ross. 274-8594. Inexpensive. You go dreds of Hawaiian do, every day. You'll find Hawaiian locuse plates and authorsach on the walls. Albaha Maial Andrews and the walls. Albaha Maial Lander of the Maial Lander of the Maial Lander of the Maial Lander of the Haupin cake.— it may cause serious addiction. HANAOKA 1326. Swertwater Road.

Baia Californian/Mexican cooking. The signature dish is the bucket of Baia style lobster for two. The bucket in cludes slipper lobster tails, shrimp, grilled chicken, and carne asada, plus Caesar salad, rice and beams, and tortillas. Open daily, Moderate. — E.W.



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— E.B.

HANAOKA 1528 C Swertwater Road,
National City, 619-675-5175. Interpensive. Mr. and Mr. Hanaoka's Inpanes
with a market and the state of th

early generous. — E.R.
MIGUEL'S GOCIAN 1331 Orange
Avenue, Coronado. 619-437-4237.
(Also 2012 Soliter Haland Divis,
(Also 2014 Soliter Haland Divis,
(Also 2014 Soliter Haland Divis,
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Also and the was seen for a table
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additional strate formula connections
(shring on-childada, lobster hauritus).

HE GLI BORINA STORE 4011

THE OLD BONITA STORE 4014 PEOHE'S The Landing, 1201 First Street, Coronado, 619-437-4474. This waterfront fish- and-seafood restaurant

> Now Open! Come try our fresh sushi or non-sushi entrées prepared by lapanese chef Kitamura

offers a gorgeous view and interior wa-terfalls. The menu changes daily. The portions are huge, Reservations rec-ommended. Open daily, lunch and dinner; Sunday brunch includes items

from mem. Expensive. — E. W.
SWADBE THAI 1001 C Ave. (10th
Street), Coronado: 619-435-8110. Insepensive-moderate. Tourists never
stray to Swadee's quiet residential location a block from the bright lights of
Orange Avenue. Their loss is the local;
gain. The dining room is a quiet, lovely
haven from the hustle, the service is
carring and gracious. Even if the long
list of Samees specialities is merely
to the service of the service of

standard, the kitchen, too, is devoted to the art of gently giving pleasure. The peanut stauce accompanying the sately, for instance, is classically balanced to be supported to the same plant of the same plant

— N.W.
VFW \$57 Orange Avenue, Coronado, 619-435-6917. Inexpensive. Lunch weekdags, You may have to get ower club, here, but boy, is it worth ift One, exceptody has astory. Two, the "public is welcome" lunches are home. Mondays and Wortnedays, vis burgers. Tuevdays and Thurdays are Cuess What? days — typically, encluded casserole, baked chicken or a good things. Two really tasty occar of good things. Two really tasty occar of good things. Two really tasty occar.

fried rice. First and third Friday night

of the month, outsiders are invited to join the weekly fish fry from 6:00 to 7:30 p.m. Check out the photos and

(The prefix for all Tijuana numbers is 011-526. From the United States use the prefix 011-526 when calling Tijuana; when calling in Tijuana use

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Balarera, 9750 Fraccionamente
America, near Attene bolet, Tijsana.
685-1244. Inexpensiver, Open 24
200 to 4600 pan, and you'll find 22
waiteresse and cooks serving you on
the street, strings lipus steaming pool
of soup, foot-high Carp pots simmerrams; bowls of mest simmering on
the flames. This sim't Ti, it's central
Mexico. Some great choices include
hard absumada (smokel berd) or onlengas der rot to compen, and carera lengua de res (ox tongue), and carne de cerdo (pork), all around \$3, in-cluding soup, dessert, and pleasant culture shock. — E.B.

caliure shock. — E.R.
BOTANICA BL PARAISO Avenida
Ninos Herors, briwen I st and 2nd
streets, Tijanan. Inegeniwie. Hedili
food! This place has cerepting from
mandet. They seve drinks for livers,
kidneys, cholesterol. Diabetics can
down castras concentions. And they
also make a good lunch: Start with a
drink of seven conceition. And one
conceition. The conceition of the contrained of seven beer coto, celery, and
orange. Then try a thick brown-bread
truns andwich with avocados. cue
cumber, hum, and tomato, and end
own wen't need a point (unless you own with read a point (unless you own with read a point (unless you own with read a point (unless you own or read a point (unless you own or read a point (unless you own or read a point (unless you own).

siall need that love potion). — E.B. CHIKI Jal. Jab Avenida Revolucion (corner of 7th Street), Zona Centro, 688-4955. The new dining from constructed from the ground up, it controls as well as new Spanish dishes. Beta blest are fresh cod, fresh nightly strained to the control of the control

CIEN ANOS 1407 José Maria Ve-lazco, 634-7262, Surely one of the best and most elegant restaurants in Tijuana. Gourmet food preparation Tituana. Gourmet food preparation includes superb entrees, salads, chicken, fish, seafood, steaks. Menus printed in Spanish and English. Not to be missed. Take Zona Rio freeway to Paseo de los Héroes. At statue of President Lincoln, turn left. Drive one street. Turn right. After one long

Moderate to expensive, — I.W.

E. RODEO (1647 Blvd. Salirnas,
686-5640. Steak lovers will have a
field day here with a variety of cuts,
some cooked right at your table. The
appetier and questabilities, a crisp
und—even a dessert is included in
the price of the entree. Cheese soup,
burritos, and trup are also available.
Viaguero decor, wood paneled rooms,
daily from 1100 g. ms. 10 1100 g. ms. Good value if you like beef. Open daily from 11:00 a.m. to 11:00 p.m. Take Revolucion until it bends to the left to become Agua Caliente: turn left just before the twin high rise tow-rs, and left again, onto the one-way street. Bivd. Salinas. El Rodeo is on the right side of the street. Highly vsible and easy to find. Moderate.

E.W.

street, you will see a children's play-ground. The restaurant is across from the playground on right. — E.W. LA ESCONDIDA Sants Monites of Particular of Palma, 681-4458. "The Hidden One," lo-

681-4458. The Hidden One. To-cated in a converse mannion, boasts two gardens and patio diring, and is two gardens and patio diring, and is roasted buby gost and roasted quali, and the Châteaubriand (for two) are me, complete with live music on Fridays and Saturdays. Take Revolu-cion until is break to the left to be-come the control of the control of the processing of the control of the con-laid of the control of the con-laid of the control of the con-trol of

turn left at the "Pescaderia Playas" sign. The entryway to La Escondida is straight ahead. Open Monday through Thursday, 8:00 a.m. to 11:00 p.m., Friday and Saturday, 8:00 a.m. to 1:30 a.m., and Sunday, 8:00 a.m. to 8:00 p.m. Moderate.

E.W.

LA ESPADANA 10813 Avenida
Sanchez Taboada, Zona Rio,
634-1488 of 634-1489. Beautifully
prepared meals that include apperizer, soup or salad, and entrée are
available in this structure whose
amm emans bell tower and whose exterior resembles a mission. Best bets
here are filet steak on a skewe; (brofree are filet steak on a skewe; (bro-

here are filet steak on a skewer (bro-tent de fileto, baby back into kio (conti-lar de puerco), and leg of lamb (pierma de borrego). The portions are mam-moth, and the breakfast is excellent. Superb service, delightful atmos-phere. Menus are printed in Spanish and English. Some English spanish and English. Some English spanish 2.90 a.m. to 1100 p.m. and Sunday. 7.90 a.m. to 1100 p.m. Moderate. E. W.

PALM GRILL Cantamar (halfway to

Ensenada), 614-1203. The A-frame building looks like a thatched hut and has two interior floors and an upper-and lower-level patio. Food is Amer-

and lower-level patio. Food is American, French, and Continental with a few Mexican dishes, Lots of armosphere and fine service. Best between the continuous services are between the continuous services aprices rival good American restaurants. Open daily. Take Ensenada Cuota road to Cantamar exit. Turn right. Two toll charges, (Free road: 46-1/2 km Carretera a Ensenada, Moderate to espensive, — E.W.

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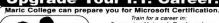
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169-0331, raie sandeigoRjuno com., or
www.arepachcsw.org.

481-3080

ALCOHOL/SUBSTANCE support group (mondogmatic, nonprofessional) starting with dual emphasis on literacy reading skills and health swareness. Stare personal choice readings for discussion 119-323-325.

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Six days a week at The Cabrillo Academy of

the Swore

SWORDS & DAGGERS
INSTRUCTION IN
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SWORDPLAY
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Normal Hoghis
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dhist Center, 3300 Third Avenue, Hill-crest, 619-692-3676. cres. 619-592-3076.

CMRISTIAN SINGLE WOMEN metting Saturday, March 3, 10am. Discuss book, "Livering Whole Without a Better Half," by Wendy Widder, 619-578-6227.

COASTAL SINGLES, a 40x singles group for coastal and inlend North County. St.

DOCENT CLASSES. Museum of Man Learn new things and help others have great experiences. Call Kathleen. 619

HELLO FRIENDS.

MAKE A DIFFERENCE. The Control volunteers. 16 and up

for coastal and injured Norse County on Patrick's Day party, March 17. Call for in formation and reservations, 760-931-8380. COMING OUT WITH SPIRIT. W

FREE MINISEMINAR OF YARD

MAGICK IN THEORY AND PRACTICE. School of Magick and Mystery now ac-cepting new stydents. 619, 661, 1136

OFF THE CUFF by Sue Greenberg



Teacher/Translator

Teacher/Translator
La Jolla
Jim from Brazil. I had these neighthors next to us. The lady who lived
there had her relations in a very loud
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lady t that we could hear her. She apologized, but it didn't stop.



Systems Engineer
Pacific Beach
We live in a student-oriented
neighborhood, and across the

W neighborhood, and across the street there is what appears to be a house where the neighbors are con-stantly flowing in and out, guests all day long, all night long. In the sum-mertime you hear people come out, mertime you hear people come out, and you know they're completely obliterated — drunk, or whatever they are — and getting into their cars...and driving. This round-robin thing happens all summer. We called the police a few times. I still don't know what's going on over there.

VOLUNTEERS FOR AFRICAL Teach street



Consultant La folla



What was your worst run-in with a neighbor?

I haven't actually confronted this individual yet — he's a budding musician and likes all kinds of instru-It's a repetitive, obnoxious steel-string guitar-type sound. He tends to really get into his swing at 10:00 at night. Fortunately he doesn't do it too often, but when he does there's nothing to do but go with it.

Mission Hills
In my old spartment downtown I
I threw a dinner party one evening.
Right around 10:00 the neighbors
started pounding and pounding on
my old. The freet day I gol a call
rounding and spart of the spart of the
sand knocked on their dose, but they
weren't there, so I never actually
met them, but I had numerous calls
from the leasing office. I moved
about two weeks later.

Brittainy Crowe

Third-Grader

La folla

Usually when I'm at my mom's house I visit these three box at the end of the block — Alex, Forrest, and Austin. I usually have fun with them. It's not as fun when Alex talks about tractors.

NAR-ANON FAMILY GROUPS.

tes singles social (group Join us for and friendship. No fee. Ages 21-

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START LOVE; END HATE. Open minds THANK YOU, Holy Spirit, for prayers an-

MATCHES

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6

Call 1-900-844-6282

phones. Call and enter the number at the end of an ad to hear the adverti introduction and leave a message. The date in the art is the last day to reply. The charge Questions? 619-235-8200 x268

Outside San Diego County

ends for dining out, gri talk, shopping enting men, 30-38, (3/14) 12 48732

Use your credit card

No 900# access? If your phone is blocked or if you would simply prefer having Matches tharges on your credit card, this option is for you. Call anytime day or night to purchase a block of calling time and charge it to your Express... for as little as \$1.25/minute.

Call 1-800-360-9496 24 hours at our office with cash or check only.

in füer gemeinsauen girl talk, shop San Diego nightlife und andere eit aktivitäelen rund um San Diego 1 22 48701. SICIANS. Male 48, seeks female ustic guitarist/singer 30 and up 1 am HAPPY, HEALTHY, ATTRACTIVE 30:sh scrabble PLAYER, Male, 65, happy healthy seeks female player for Scrabble transfering. I have transporta-

50 to 100 Let's share causes, music na ture arts, deep talk smart, sassy serious friendship. Let's connect! (3/7) \$\frac{1}{42}48658

COMPANION WANTED to shar xassions for hiking golf, dogs, spir growth romance inland Nort UNKY GRANDMA ON THE LOOSE

SO AND FINE! LIKE TO LAUGH! SO

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SanDiegoReader.com

From this page, simply click on the "Matches" link. d for long term. Goatee a plus. (3/7)

TT34923
ONE OF A KINDT Let's discover, enlighten, stimulate ourselves through nature, arts, music, fravel. Seeking adventurous, generous, humorous man. This beautiful, assertive black goddess awaits: (3/7) ET 34915 ATTRACTIVE WHITE FEMALE, 45. princess

 rollerblading, swimming, termis sck riding, biking, rock climbing favorites. I'm 5'4", 125lbs., petite horstrom.

In 84", 125cs.

In 94", 125cs.

In

50. evenings out day/weekend getaways You Respectful, gentle, funny, positive na-ture. Prefer nondrinker. (3/7) 234891 PRETTY, VOLUPTUOUS brur seeks very good-looking, white 33, 5*11" + (with no kids), for you like to take weekend getay

S: LEFTISTS, COMELY CON

semilar passions. (SIA) 17:48136.
LOVE TO LAUREN. 33, binnels, green eyed, better, Furny, happy, smell and looking for someone flux of the semilar box someone flux of the semilar box someone flux of the semilar box someone, and days off (SIZ) 17:34920.
CALASY, ATTRACTIVE, binnels, hereby brunchlus, 47, white fermion stender, excluding, seeks nonemoking white male: 44.59. North Country professional intelligence integrity, and the freedom semilar participation of the freedom semilar participation.

Introducing READER MATCHES, the best place to meet San Diego singles!

You'll receive a free personal matching ad in the Reader Classifieds and on the Internet at SanDiegoReader.com. You'll also receive a free "voice mailbox" that allows you to record and receive messages from a touchtone phone.

HOW TO PLACE YOUR AD: To place a free ad, fill out the coupon below and mail or fax it (619-233-7907) to us. (If faxing, please photocopy the coupon first.) The deadline for submitting your free ad is Saturday at 7 am. Free ads are not accepted over the phone or in person. We'll send you a 5-digit mailbox number (printed in your ad) and a 4-digit security code for exclusive access to your responses.

You may place a late ad until 6 pm Tuesday by phone (619-235-8200), in our office (1703 India St. at Date St., downtown), or by fax (619-233-7907). The charge for these late ads is \$20 for the first 25 words plus \$1.20 per additional word. By phone or by fax you may use Visa, Master-Card or Discover only. RESPONSES

HOW TO USE YOUR VOICE MAILBOX:

After you receive your mailbox number and private security code, you can record your personal introduction and listen to your responses. Call (619) 881-2000, 24 hours a day, and follow the easy instructions. You must have a touchtone phone. Cordless and cellular phones are not recommended.

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and friendship I son (3/14) 1 48767

MATCHES

WOMEN SEEKING MEN

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looks, intelligence and sense of humor that

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That's the job of Debra and her hand-

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behalf to arrange introductions that are personally right for you. These arm't just dates commitment imided men selected to match your personal criteria in a partner. Why not come in and discuss with us what you're looking for in an ideal mate. Why not come in and consideration with no charge. And it's just possible your cat may soon have company in the bedreom.

Sometimes it's nice having a man around the house. We're talking about the right kind of man with the right kind of

credentials.

So where do you find Mr. Right?

If you asked Susan Willace or Cheryl
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Both Susan and Cheryl were introduced to
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YOU OWN A \$1200 BED THAT'S HALF EMPTY AND

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Offer expires 3/10/01. Must bring this ad to workshop or fee is \$29 per person. Coupon good for two people (\$58 value).

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You've heard stories from your married friends about how they met. Do they ever begin with "We hooked up one night in a bar"? Exactly.

No videos, no computers, just Barbara's devoted personal attention.

Why? Because one day you'll have to stop asking yourself "Why?" and start asking yourself "Why not?"

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DEL MAR OFFICE: 858.793.7776

The fact is that the people you want to meet don't go to singles bars. If you want to meet healthy, active, professional singles (and who doesn't?), then you should call Barbara. She's been helping health-conscious people in San Diego meet their matches for over 9 years.







FREE AD DEADLINE: 7 am Saturday Mail: Reader Matches, P.O. Box 85803, San Diego, CA 92186 Fax: (619) 233-7907

LATE AD DEADLINE: 5 pm Tuesday (Must include \$20 service fee.) Fax: (619) 233-7907 Phone: (619) 235-8200 Walk-in: 1703 India St. (at Date St.) downtown

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We must have the following information. Please print. Name City Phone (day) () Phone (evening) ()

NEW!

E-MAIL

TO YOUR

(See details below)

MEET YOUR MATCH! Use the form below to place your FREE, 2-week Reader Matches Ad and get your FREE Voice Mailbox.

TO PURCHASE AN OPTIONAL HEADLINE, use the lines below, keeping in mind the following: 20 characters per line including spaces; the first initial of each word is capitalized: abbreviations and unusual punctuation will not be accepted; the cost of each line is \$12. Continue on a separate sheet if necessary; no more than 10 lines. Please print clearly.

> Signature NEW! Now you can also receive e-mail responses! Simply provide your address below. (Don't worry, your e-mail address will not be revealed.) E-mail:

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Choose One: ☐ Woman seeking a man ☐ Shared interests ☐ Man seeking a woman Reader Matches Voice Mailbox. Headlines ____x \$12 each lineS First 25 words of printed ad..... FREE Additional words x \$1.20 each \$ Late fee/walk-in fee (for ads received after free deadline): \$20... TOTAL

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n medium build, broad-cessions sired to share humor, adventure, g and conversation (3/7) 1234911 and conversation (37) 17:34911 sersitives of the companion, someone to share ide. I am fun Like camping, walking, dancing, beach. I am in my late 40s. Looking for someone in the South Bay area. By the way, I am Histopinic (31/4) 27:6514.

Companion Wanted sygoing, 26, blonde/blue, 52°, moth ygoing 26, blonderun.
3-year-old son looking for committee
st friend with family values. Noboligot (3/14) \$3495. PLAYFUL, PASSIONATE, att

lationship (3/14) \$\mathbf{T}\$34993 \$\mathbf{SiNGLE}\$, PETITE, stable, good looking, mid-40s, seeks single, mature, honest, kind, stable gerdleman (3/7) \$\mathbf{T}\$-34888 Passionate, Petite,

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Call 1-900-844-6282 1.99/minute [18+ only]. No cordless or cell

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nality, nonsmoker for committed re-trip (3/14) 22:34993

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classy pretty peste 30s seeking who Christian horiest handsome commi-

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share life. (37) TT34933 I HEED A KISS, Black temale. 35, no kidagarnes, educated. Open minded. Ad-venturous. Versatte. Would like to meet similar black male, long-term relation-ship. (3/7) TT34807

TALL, FITNESS ORIENTED, 32, mother of

VERY SEXY, SPANISH/FRENCH busi

FREE WHITE FEMALE, 49. Politically in

PERY REAL, BEAUTIFUL, loving woman.

sender Rapunzel press white knight (4) 57 for shared downs, greete affection or one format opening the format of the shared downs, greete affection or one format opening the format of the shared regions and elementary. (4) 25 3400 cm and one format of the shared opening the shar

LET'S TALK! HAPPY, PRETTY, fit 45 pro-fessional ready for his free and lose D

Send an e-mail

Matches ads are now on the Web. You may search them by specifying criteria such as age, ethnicity and nonsmoking. Respond to e-mail for a nominal charge. You may also save your favorite ads and listen to intros online. Go to our home page:

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verse inferests, theatre, sports, moves, anugging, fun. Care to share? Respond (3/14). 727-3498.

Central LADY, FIT, Jun. polite, 40s. Central LADY, for Central LADY, fo

I LOVE THEATRE, MUSIC, qualify

es art Seeking mate sense of hu-spiritual outgoing ht 48-52 (3/7)

5'8", FULL-FIGURED 45, white brunett AUBURN/AQUA, 38, unpretentiou gant intellectual demonstrative Professional

Short, SWEET, CUTE, paste with, pretty couldly gringanous sensual great since Seeking that special connection with mar of class, charm, integrity, intelligence, but more 58 is nonsmoker (UTA) \$15.4594 NEED SOMEONE TO LOVE YOU? I do the job. I have love and fenderness you. 49, large build brunette, nonsmol very romantic. (3/14) 1734950

MULLIGAN'S LOUNGE DOUBLETREE GOLF RESORT SAN DIEGO

14455 PEÑASQUITOS DRIVE LJUST WEST OF I-15 AT CARMEL MTN. RD. OFF-RAMP

SATURDAY, March 3

COVER: \$10 — FREE PARKING

Next party at Mulliagn's: March 17

Coming March 9 : GRAND OPENING of a fabulous

new weekend party location!

Details at our Saturday party (or in next week's Reader).

www. SanDiegoSinglesSociety.net

InfoLine: 619/596-9777

fun-loving guy, sense of humor a must For fun, friendship or ? (3/14) \$\frac{1}{23}\$34973 For fun, friendship or 7 (3/14) \$\frac{\pi}{\pi}\$ \$\pi\$ \$\text{MW}_2\$ I AM 50 \$\text{0000 ON 40}, Pulssian-American woman. Frendly, outgoing, open minded with great sense of humor. I am blonde, blue eyes, \$2^2\$ I am booking for a man who is outgoing, smart, intelligent with good sense of humor. (3/14) \$\frac{\pi}{\pi}\$ \$\frac{4}{\pi}\$\$\text{007}\$ II.

and the second s ONE IN A MILLION AND SPRING IS US around the corner Pretty blonde, stim, well-bred educated travelled seeks di-vorced white gentleman, 48-58, equal counterpart (3/14) \$\mathbf{T}\$34980

DIDN'T IT SUCK BEING single on Valentine's Day? My Jeep needs a new co-pilot—my dog can't read maps! 27. a his

ARTICULATE BON VIVANTE

HONEST, EASYGOING, FIT. Enjoy time

33, ATTRACTIVE, 5'7", FUN, happy. 5'10", WORLDLY, EDUCATED, Seeking

BITAN, CHEF, MASSEUSE. I love is preparing gourmet, raw culmary hits and holistic health massage to meet a Christian man to enjoy with (3/7) \$\mathbf{T}\$34936

2T3492/ SENSITIVE, STRONG, spribal, introspec-tive, educated, compassionate, aflection ate, accomplished, creative musical dis-nordiniversimoker, deep beeings, over 45, looking for same in man (3/7) 2T4910 ART, LITERATURE, psychology, sociology, philosophy and films I enjoy Seeking friends whose response to the above on boy! What py! 52 years wise (3/7)

APPLICATE VANTED, Professional, fit, nice guy for chief heart warmer, swated friend, fun companion. Show me San Deigo—cuttoos and in 17m 40, sim, at ADVENTINGUE PROFESSION, pretty, skim, 50°, blonderblaw, energetic, erright-narror, inevel, duruc, afte Scela vitelii, narror, inevel, duruc, art. Scelas viteliii, narror, inevel, duruc, art. Scelas vitelii, narror, inevel, du

The control fluories with Seeds Head Seeds H

od, seeking romantic relations cated, attractive brunette, sh monogamous (3/7) 12734908 SEXY, SASSY, WITTY AND we seeks a few good men. OK, just responds to the power of allited to I'm 31, 5/8°, auburn hair, his smart, shapely, successful;

white male: enjoy each other sending party Specs 40+ no beard 5.10*.61: North County Coastal May I have this dance? (314) 427-3495.

FOXY, FEMILIAE, FEETY 51, fur, posi-tive, degreed, curvacebous, voluptious, tren, romante, North County, seeing pas-sortate, carrier, intelligent, cultivarie, ex-serting party party (214) 427-34946.

5.4" Dis, seeks wealthy, habitand policies and the property of the property of

now! (3'14) 12'48120
RAVEN-HAIRED, PHYSICIAN, Texas

MEN SEEKING WOMEN

WHITE MALE, 9'2", 245LBS., born 2881
Me Happy, funny, cuts, marriage minded hope not too late to start family. You 28 38, ready to get senous (37) 12*49882.

HANDSOME, FURHLOYING SUY, with integrity, 6 1800s, blue eyes Love indoor and outdoor activities, music, dancing drings, but so register. Del Mar Heights

SPIRITUAL, ATTRACTIVE, blu computer scientist, artist, poet, print pher, 50, 510°, 165bs, loves scilli, r hiking, sports, seeks slender, pretty freet snint under 45, (3/7) 12*48637

the ENVELOPE, PLEASE Fit, fun an Ph.D. type film festival/volleyball fa seeks same in a newer model yea gas guzzlers please (3/7) \$\overline{\text{T48676}}\$ worry, you'll get used to it. Se not (3/7) 12 48602

only (37) TX-48602 MOUNT HELIX EXECUTIVE, 56, 5 2 160bs, complete but greying, with, sin-care, ediectic, commitmentable car lover

26. Southeast Indonesian island 27. The Who's "Live at ____" 29. Telly Savalas TV role 31. Santa helper 32. Neighbor of Argentina 33. Arcient Greek settlement

36. Buy in a jiffy 38. As well

39. Listlessness 40. Pick up and go, at sea

45. ... I sing
46. One-inch news stories
49. Michael Cunningham novel, with "The"

51. _____ de Guerre (French military decoration) 52. Utterance not for everyone's

ears 53. Ex-MTV anchor Tabitha 54. January, in Tijuana 56. Newsroom fixture 57. Actress Skye

58. BBQ morsel 59. Out ____ limb

RULES OF THE GAME

3. All entires must be accompanied by your name and address. Mr. and their 4. Emphores of the Renard their 4. Emphores of the Renard their 5. In the event of disputes or ries, decisions of the indges will be final and exclaved to give away, and there are more than five winners, we'll have a color with to give away, the first of the state of

THE READER PUZZLE

claudy is an mind format Theory, or universal modified to engage or engage in the mind of the TS 401 is seen as well as the mind of the TS 401 is seen as well as the mind of Across
1. Dads' partners
5. Toast, in Avigno
9. Bullets and such
13. Skin healers 15. Dispute 16. Burnsian caps 17. Kind of rocket

spunky. (3/14) 12/34990
KID AT HEART. Pretty, passionate fady seeking 64- husly, outgoing, furny, attentionale professional for dancing, walks, the aire, good conversation, Baja, jazz, camping, romance. 40s-50s. (3/7) 22/345(1) 18. ____ morgana 19. Merle Haggard song character 20. "Ding! Dong!" 23. David Ben Gurion, e.g.

ing, romance, 405-308, (3/r) 223-3531 HONEST, SINCERE ASIAM, prefty, slim, active, intelligent. Engineer, nonsmoker. 55°, 115bs., 32° Seeking a gentleman of similar qualities for dating, serious rela-tionship. No racial preference. (3/14) 2234989

23. David Ben Gurion, e.g.
24. Cartoonist Chast
25. Stan Musial's cap initials
28. Stallone's Oscar
30. Bird's nest on a cliff
32. Cloak-and-dagger org.
35. Cochran's judge
36. Seductive biblical woman

36. Seductive biblical woman 37. Ding Dong 41. Recite, as a song 42. Santa _____ winds 43. Some women's titles, after marriage 44. Rest atop 45. Giraffe kin 7. Word with mark or drum

48. Radio-transmission letters). Włacko 55. Ding-dong 58. Ted, Bobby and Jack's mom

. "Dear me!" . Rippled, like a fabric surface 62. Signs 63. Where people split 64. Biased on

65. Enjoy the sun, say 66. Clairvoyant 67. Prefix with phobia MATCHES

___ Gras Sticks in the dairy section

Sticks in the dairy section
 Car part
 High Century missionary,
 "The Apostle of California"
 Gives pain to
 Duck in a pond
 Public objection

The 43rd state 9. Tiny matter 10. Moves over on the couch,

 Not lit
 Plaza Hotel denizen
 "The Compleat Angler' author Walton cepting 40s-50s lady for love, laughter and empty pedestal (3/14) 1748109

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5'11", 180LBS., HONSMOKER,

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by David Levinson Wilk

Of the 30 entrants, 30 were correct

Millie Maeley, San Diego
 M. Schau, Carlsbad
 Robin Carlson, Leucadia
 Jon Gerome, Del Mar

5. Ruth Ceciel, El Caior

are easy on the scale. (3/14) 12 4812
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ganfully employed, responsible di
dad lifetong musicially inclined, co
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mature lady, 40 to 55 for dating 1 am 36
510°, totally GQ. Must be open-minded
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PICTURE STORY

Photograph from the San Diego Historical Society



"Troupe of men engaged in unknown activities, Balboa Park (?), circa 1920" reads the back of this photo. For some reason, in the earlier days of San Diego's settlement the park was a natural place for people to show up and be freaky.

At the 1935 exposition, for example, a nudist colony set up camp in Zorro Gardens. A tall fence and an admission fee kept the sights from children.

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shoulders above their skirts and heels.

their Armani and Calvin Klein, Donna their Armani and Calvin Klein, Donna Karan suits or sweaters. Fourth Avenue is a river of earrings, razor-cut hair, and shopping bags from stores in Hor-ton Plaza. Taxis jockey with crawling motorists for left-hand turns onto G

Street or right-hand turns into the puz-zle of parking tiers for the shopping

It is the dinner hour, and the restau

rants are filling with patrons for pasta, blackened catfish, chocolate/espresso

blackened catfish, chocolate/espresso martinis, and Spanish tapas. The night smells of carbon monoxide, Chardon-nay and Merlot, grilled steaks and gar-lic, perfume and cologne. The sounds

are of post-happy-hour conversation and laughter, a little too loud, the click-

negligent expressions.

In the center of this vortex, this

whirlpool of privilege and credit cards, is the Golden West Hotel: an anachro-

ism out of a Nathanael West novel or nism out of a Nathanael west novel or a Coen brothers movie, like Barton Fink. The desk clerk's cage is frosted glass and oak, the computer at his desk looks out of place. The clerk's station

is at the juncture of an L: two corri-

dors, one leading to an entrance on Fourth, the other to one on G Street.

The G Street flank has ashtrays for the

SOFA AND LOVE SEAT, dark forest green faultier almost new paid \$3000, asking

\$1500 769 (05-8619)

SOFA AND LOVE SEAT, fishen leather new shill wrapped, must see top quality was \$2000, sacritice \$890 858 693 0310.

SOFA AND LOVE SEAT, blue/gray, externelly comfortable, clean, excellent

sora and Love seat, brand new light washam green chenile, subtle beige and

center. Restaurant hosts and ho center. Restaurant hosts and hostesses, young and attractive in white shirts and ties, lean against lecterns, podi-ums, pulpits, clutching menus and greeting passing foot traffic with hypo-manic Southern California familiarity.

He speaks into his "cocktail" in the Burger King cup. It is "orange juice and Excedrin."

smoking pensioners and transients who have silted up like flotsam on the banks of the social river streaming past the glass beyond. The clerk is framed in an open indoor window like a bank teller, opposite a row of old-fashioned wooden who have been been the self-like. phone booths. He does not want to talk

phone booths. He does not want to talk.

I take a seat next to a man with a Burger King paper cup, a baseball cap
with a shooting range logo, and sunglasses perched above the visor. This is Mr.
Dameron, a 61-year-old retired shipbuilder/metalworker/welder, "A boilermaker" is how he puts it. His look, both expectant and bored, moves from the
elsek clerk's cage to the passing young people outside, giddy from smoking
candy-flavored tobacco from water pipes next door at Fumari's.

"I been here for two weeks, "he us," "I can there of row in welks."

"I been here for two weeks," he says. "I came here originally in '75 from Oakland. Three weeks ago I was at St. Vincent's. I'm stayin in the dorm here now." The Golden West has a dormitory facility, a room of 12 men at \$12.95

now. The Golden West has a dormitory facility, a room of 12 men at \$12.29 an night. Mr. Dameron says, "Teve" inney-fyee. The Dameron went to a trade-shood through "Manpower" in Rishmond, Claifornia. As to how he found himself in St. Vincent's homeless shelter, he says, "Sheee-it, got kicked out of the Heritage," a hotel on Ninth Street off of Market. Why'd he get kicked out? He says, "C.P."

"General principles?"
"Yeah. They're not takin' no shit out here anymore."

"Were you doin' something wrong?

"Were you doin' something wrong?"
"Not actually speaking."
"Not actually speaking."
taken into the Paul Marble Center for senior men, a four-month program.
They give you 120 days to regroup and recoup. Try and make you take classes. I didn't take the classes to they kicked me out."

"What kind of classes? "You know, educational classes. General. Nothing specific. No job training, I'll tell you that much." Dameron manages the \$12.95 a night at the Golden

and augmen, a fittle too foud, the check-ing of heels and good leather on pave-ment, an occasional siren, and hip-hop music pulsing from crawling vehicles containing men with shaved heads and ing. I let you that much. Daineron manages the \$1.295 a right at the Goolean West with his Social Societry Check. At least I'm not on the street at my age. I Does he like the place? "I'll do. At least I'm not on the street at my age. I of tike bein broke all the time. I'm tryin' to move on. I gotta get outta here." "Got any plans?" "Yeals, go fishin."

"Caribbean. Oh yeah, I been writin' down there lately. I'm waitin' to hear "Caribbean. Oh yeah. I been writin' down there lately. I'm waitin' to hear from them. I got ten fishin' poles." Dameron lived in Tijuana for three years and had his collection of jazz CDs stolen. He is trying to replace them one at a consideration of the poles. The poles of them one the component of the poles of the poles of the poles of the consideration of the consideration of the consideration of the finiture. Eventually it becomes clear that Dameron has been writing to a newspaper in Jamasica, trying to locate a friend and excooworker he met in Idaho who has a mother who owns a bar in Kingston. He is expecting to make contact any time. This explanation his glances to the clerk's to expect any to make contact any time. This explanation his glances to the clerk's

cage every time the phone rings.
"I can get down there and I got what I need. I got my fishin' poles, my music,

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personal items, my clothes. I can get down there for maybe \$300, but then

personal items, my clothes, I can get down there for maybe \$300, but then there's shippin your items. I need \$500."

"That's what you're supposed to do when you retire. Stop chasin' women amonin' drugs. I done it all." Dameron is originally from Chicago and worked as a page for the public library downtown. He traveled around the country and settled in Cakkand for a while, before his stirt in Tijuan. Everything was stolen there," he speaks into his "cocktail" in the Burger King cup. It is "orange juice and Excedrin." His CD player, television set, a watch, and miscellaneous items were taken in Mexico. "Everything except my guns. I had them

cellaneous items were taken in Mexico. "Everything except my guns. I had them in storage."

Dameron expects some money for the interview and he gets some. Another hotel resident, Wayne Loya, 47, sees this and offers himself as an interview subject. Loya is disabled but does not specify in what way. Another tenant, Milton Davis, who offers to sit for a photograph, but not for free, soon joins him. All three men will spend their Friday night watching television on the big-screen TV set up before rows of high-backed oak chairs on the far side of the clerk's IV set up before rows of high-backed oak chairs on the far side of the clerk's age. "Whatever's on," Loy asy." Nothing in particular. The men will sit, sep-arated by empty sears, smoke, talk to each other or not, and watch MTV's Real limousines, carriages and horses, the rowdy young, and the junk-bond gentry slumming for the night at Croce's. Loys, 14 years younger than Dameron, looks to be the same age. After a while! decide that it is because Loys's eyes show a lack of expectation, he is untrou-bled by hope. Dameron's dafe, trun-colored eyes contain an azure sea-and-sy-cod-

ored dream of Jamaica. I tell him I hope he makes it, but the dream is enough for this Friday night.

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CARS

NUMBERS OF CARS had even't histor in the state of the state of the financian for the state of th My father-in-law once told me that if your marriage can survive wallpapering, it could survive anything. So imagine the bond that must have existed between my house's previous owners — nearly every room was wallpapered, sometimes two or three times, laver upon layer testifying to their mutual patience and devotion. It came as no surprise to hear and devotion. It came as no surprise to hear that they were happily married for over 50 years. The patterns ranged from fuzzy, psychedelic vertical stripes in endless shades of purple to splashy golds and oranges to exotic fish prints in the bathroom. 573-8646 I ROMEO SPYDER VELOCE, 1984 aed, convertible, 86K original miles nal owner, all power, armfm CD care power, and power armfm CD care

exotic fish prints in the bathroom.

I like to think my own marriage could pass the wallpaper test, but I doubt I'll ever know. We are not wallpaper people. We've peeled, pulled, and pried, and now, wallpaper remains in only two rooms the master bathroom and the guest room. The guest-room paper — an off-white cloth with thin, bamboo-colored vertical streamers — needed only (\$J) spot cleaning to spruce it up. We soon real-ized that the master-bathroom paper, how-

ized that the master-bathroom pa-cever, had to got he way of its stripped compatriots. What I thought to be a simple floral print on paper colored a hazy gold has turned out to be a simple floral print on badly yellowed white be a sumption be a sumption be a sumption be a sumption be a better better better better better better better better better be better b

BestBuys

patches where the nicotine had been unable to spread its awful pigon teeth that have endured years of cigarette

smoke.

I didn't realize that nicotine was the yellowing agent until after we started showering in our new bathroom. The steam loosened the stuff up so that it collected in brown beads on the ceiling, and ran down the molding around the door, making you feel like you hadn't really gotten clean when you bathed. The whole room needed a facelift, but until

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I vacuumed the rest of the wallpaper and hung a large framed

print over the rectangular soil marks.

we got the extra bucks for that. I was willing

we got the extra bucks for that, I was willing to put in the elbow grease necessary to make the bathroom bearable. At Frazee Paint and Wallcovering in La Mesa, I inquired about wallpaper-cleaning products with Ruth, who worked in the wall-

paper department. "There used to be a prod paper department. There used to be a product that was a Silly Putty-type of thing, like Play-Doh. It was called Absorene. It came in a big glob and you would pull some off, make it into a ball, and rub it on the wallpaper stain. The dirt or soil would stick to it and come

off when you removed the ball. I don't think you'd ball. I don't think you'd want to try to clean a whole room with it. It's more for when you get a soiled area on wallpapers that you can't get wet that aren't scrubbable like grass cloth. Actually, what is recommended for

what is recommended for grass cloth is vacuuming with a soft brush — the nozzle type — to get the dust off. But Absorene would work on the grass cloth too, because it doesn't involve

Absorene would work on the grass
JASCH

Green Wallbaper wet.

"Vinyl wallpapers you can
clean with almost anything, like
implied on the company of the company
dish soap. If y probably good not to
use anything too harsh, like 409. It
depends on the mality of the wallness. depends on the quality of the wallpa

1 per. Fabric-backed vinyls are very durable nd you can really scrub them." but paper backed vinyls might not hold up as well. Fur ther, warned Ruth, "Don't [use a spray bot-tle] to clean the wallpaper. Just use water with some type of solution in it and sponge off the

wallpaper."
When I asked after Absorene at the front counter, the clerk said it had been on the clearance shelf a couple of months ago and that they no longer carried it. She suggested Home Depot. Off I went. But Stacey at Home Depot in Mission Valley said they didn't carry it

either. "Most of the wallpapers we sell are either. "Most of the wallpapers we sell are vinyl. Just use warm soapy water to clean them. It's like cleaning a wall with glossy paint: scrub lightly with a damp sponge." My luck failed me again at Lowe's Home Improvement in Mission Valley. No Absorene,

Improvement in Mission Valley, No Absorene, nor any other wallpaper-cleaning product. Employee lane said that "People have told me that Spic and Span 1\$3.29 for 40 oz. at Vons) and water works great on wallpaper, Just don't get the paper too wet, because if the paper is a little loose, the water could get behind it." Ace Hardware in Hillcrest was also

Absorene-free, but when I got specific about the nicotine stains, employee Lee directed me to TSP by Jasco (\$6.79 for one quart), a no-rinse liquid concentrated cleaner. It

listed smoke among the many items it claimed to clean off painted or unpainted wood, metal or unpainted wood, metal, or vinyl wallpaper, but warned against use on porous or nonwashable wallpaper. Happily, I knew my bathroom wall-

paper was vinyl. Lee told me how to use it: "Dilute me how to use it: "Dhue it a according to the directions. Wipe it on with a damp clean (doth, then wipe it off with a clean, dry (oth)." He also sugested vinegar and water for a general cleansing of vanity wallpaper. On the property of the state of the

my way up to the register. I noticed a Pro fessional Soot and Dirt Remover Sponge tessional Soot and Dirt Kemover Sponge (S3.39). It claimed to remove soot, dirt, and dust from any surface without water —includ-ing wallpaper. I hoped it might work on the three dark rectangles left on my guest-room wallpaper by old, heavy wooden picture frames that had no doubt hung there for years.

When I got home, I was still curious about Absorene. I found a website that listed a phone number, but it noted that the prod ct was unavailable. I called, and was told by uct was unavailable. I called, and was told by Ralph that it had been discontinued due to poor sales volume. "You'd be lucky to find it in a store. We discontinued it about six months ago. We've had a lot of people looking for it. Most of the stores have sold out. It was about the only product of its kind on the market."

I crossed my fingers, hoping that my super sponge would work on the rectangu-lar stains. No dice. I vacuumed the rest of the wallpaper and hung a large framed print over

the rectangular soil marks.

Taking what comfort I could from my qualified victory, I gathered up my courage for the assault on the nicotine-laden bathroom. The hazy wallpaper leered at me. I backed off and called Debbie Lyons of Lyons backed off and called Debbie Lyons of Lyons D.L. Creations in La Mesa. I wanted a pep talk before going into battle. "If the wallpa-per has a vinyl coating," she assured me, "you can take a mild, soapy solution and gently blot." But, she added, "Nicotine is a tough one, because as you're washing it, it will mak streaks which you won't be able to get out.

streaks which you won't be able to get out.

I readied the lowry dish soap (\$1.97 for 28 oz. at Wal-Mart) and water solution and then dunked and firmly squeezed out the sponge. Gentle blotting did nothing. Circular scrubbing with moderate pressure lightened the wallpaper a shade — but nothing loss to the stream of the stre close to white. It was still dingy and hazy Vinegar (\$1.27 for 32 oz. of Vons brand dis-tilled white vinegar) and water took my sec-ond test spot one shade lighter after similar scrubbing. Feeling frustrated, I tried a touch of Spic and Span poured straight on the sponge.
It took the paper two more

shades toward white, leav ing it beige and free of the nicotine haze.

I was through
pulling punches —
there was a lot more
wallpaper to be
cleansed. I tried Simple wallpaper to be cleansed. It ried Simple Green, skipping the water dilution here as well. Wow!

dilution here as well. Wow The wallspaper was actually showing signs of being white again. Not a fresh, crisp white — more of a dull, worn white — but at least it was in the spectrum. I hesitated with the TSP, finally deciding it would be better to follow the directions and dilute it. The results fell between Simple Green and Six and Stan Driven tow Livid Creen and Six and Stan Driven tow Livid in the standard of the standard stand Green and Spic and Span, Driven now, I tried it undiluted. It cleaned the paper to a white it undiluted. It cleaned the paper to a white comparable to that produced by Simple Green, but also eroded part of the paper's floral design. Besides cleaning off the nicotine, it washed away the vinyl coating. I settled for the Simple Green, and spent the next several hours doggedly scribbing. I had won a small bat-tle; I would win the war another day.

Ruth at Frazee Paint and Wallcovering
 Nicotine streaks on wallpaper

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TUNE-UP

stuff

BY ANNE ALBRIGHT

Little Cakes and Cookies

We had a Valentine's tea party last Saturday. Sometime in the middle of January, my oldest and asked, "Can we have a tea

and asked, "Can we have a tea party?"
"Sure," I answered. Tea par-ties are an every-other-day occur-rence at my house. On weekdays when eight-year-old Rebecca and when eight-year-old Rebecca and six-year-old Angela are at school, Lucy and Johnny, who are four and two, have midmorning tea parties. I serve hot chocolate in the pink plastic Barbie tea set Lucy got for Christmas. Lucy and Johnny take turns slopping hot chocolate into their tiny pink

the festivities from the blanket I spread for him in the family room. If I happen to be holding Ben during the tea party, he usually lunges for the bright pink teapot. Sometimes in the afternoons, all four older

sometimes in the atternoons, all four older kids gather around the little table and sip hot chocolate from the pink cups. I thought Rebecca was asking to have that kind of tea party. "Can I invite Hayley?" Rebecca asked. Hay-ley is one of Rebecca's friends from school.

"To one of our little tea parties?"

"No. I want a real tea party with little cakes and cookies and heart-shaped sandwiches," Rebecca explained. "I want to wear a pretty dress and drink chamomile tea."

"Oh." I had to think for a moment. "Sure.

We can have a real tea party." That afternoon as I paged through a Harry & David mail-order food catalog, I saw a box filled with Valentine's Day treats: pink petit fours and heart-shaped raspberry-filled shortbread cookies and pink and white and red pastilles. I showed the page to Rebecca. "How would you like to get this for

the tea party?"

Rebecca clasped her hands together with
a good helper the type of enthusiasm for tea-party details only eight-year-old girls can muster. "Could we

That afternoon, I called and ordered the plastic cups. They paintstakingly apour cold milk into the top of the cup to cool off milk into the top of the cup to cool off milk into the top of the cup to cool off milk into the top of the cup to cool of milk into the top of the cup to cool off milk into the top of the cup to cool of milk into the top of the cup to cool off milk into the top of the cup to cool off milk into the top of the cup to cool off milk into the top of the cup to cool off milk into the top of the cup to cool off milk into the top of the cup to cool off milk into the top of the cup to cool off milk into the top of the box arrived a few weeks later, the cup to cool off milk into the top of the box arrived a few weeks later, the cup to cool of milk into the top of the box arrived a few weeks later, the cup to cool of milk into the top of the box arrived a few weeks later, the cup to cool of milk into the top of the box arrived a few weeks later, the cup to cool of milk into the top of the box arrived a few weeks later, the cup to cool of milk into the top of the box arrived a few weeks later, the cup to cool of milk into the top of the box arrived a few weeks later, the cup to cool of milk into the top of the box arrived a few weeks later, the cup to cool of milk into the top of the box arrived a few weeks later, the cup to cool of milk into the top of the box arrived a few weeks later, the cup to cool of milk into the top of the box arrived a few weeks later, and then lysticed dashes and tiny carravations in a fact la box on the cuc the top and the week is and tiny carravations in a few laters and then lysticed as and larranged dashes and tiny carravations in the top of the beweek to a few laters and then lysticed as and larranged dashes and tiny carravations in a few laters and then lysticed as and larravation in the top of the beweek to a few laters and then lysticed and then lysticed as and in a few laters and then lysticed as and in a few laters and then lysticed as and in a few laters and th

revealed the entire box was sealed in plastic. "Don't open the plastic," I warned. "The party isn't for another two weeks. We don't want our treats to get stale."

is to get state.

Rebecca slowly tied the ribbon back amund Rebecca slowly tied the ribbon back around the box. "Be patient," I told her. "The next two weeks will go by before you know it." They did. During the first two weeks of

bruary, Rebecca invited her third-grade teacher

February, Reboca inwise ther third-grade teacher and another friend from school. Angela and Lucy each invited a friend. All three girls inwited our neighbor Morgan from across the street. The Saturday after Valentine's Day, we spent the morning scurrying around the house. I cleaned off the diming room table and set out my best blue damask place marts and napkins. Rebecca put white porcelain teacups and saucers at each place setting. Angela placed spoons on each napkin. My husband Jack took Johnny was setting. Angela placed spoons on each napkin. My husband Jack took Johnny turned to me and said. "Mommy, I'm gonna go work with my daddy." Thank you, Johnny, 'I answered. "You're a good helper."

"Yes, I am," Johnny agreed and swaggered

after Jack After a quick trip to Vons for flowers and cream and thinly sliced white bread, Rebecca and I arranged daisies and tiny carnations in small, white porcelain pitchers. We set a group of the pitchers in the table's center next to the silver-plated tea set Rebecca got two Christ-

Jack walked back into the house with Johnny in tow, he gaped at the table. "That's beauti-ful," he said.

Rebecca beamed.

"Go upstairs and put on your dresses," I told the girls. "Our guests will be here any

minute."

I heard a lot of chatter upstairs as Rebecca. Angela, and Lucy picked out which dresses to Angela, and Lucy picked out which dresses to wear. When the doorbell rang at 2:00, the girls raced each other down the stairs in a swirl of pink and purple and blue. Rebecca opened the door to find Lucy's friend Madeline waiting. Madeline's mom waved from their vain. "I'll be back a little before four if that's okay," she

called.
"Sounds great," I called back.
As the rest of the guests arrived, Jack
headed out the front door with Johnny. "Too
much estrogen around here," Jack said. "I think
Johnny and I will go shop for a new baseball

The next two hours passed in a blur of tea and cakes and the rise and fall of little-gir tea and cakes and the rise and tail of little-girl voices. After we'd eaten, the three youngest girls disappeared upstairs to play dress-up. Rebecca, Angela, and their friends crowded around the little table to make cardboard backpack tags from a kit I bought the week before. I sat down on the souch to nurse Ben. Listening to the giggles and conversation, I wondered if my girls will remember when they're older that when they were eight and six and four

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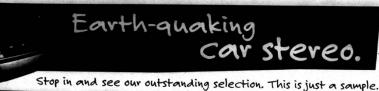
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