Reader



CHAPTER ONE

It was always night in the Hillcrest Club, one of those Southern California cocktail lounges with the red plants, Formica bar, and no windows.

what time of day or night, had to stand in the doorway blinking either fierce sunlight or blinding neon out of his eyes for a good vinyl booths, artificial 30 seconds before he adjusted to the greasy lighting inside. If you Anyone coming in off didn't like who you

duck out the exit by the rest rooms before he could spot you. The door led to the parking lot by the entrance ramp to Route 163. It locked automatically from the inside so that you couldn't come in that way - you had to walk around the side of the building along a narrow concrete

ment made it a long shot that recognized

by a wife, secretary, or neighbor if you needed a few fast shots before 8:00 a.m. It also made the place perfect to soak in when you didn't want to run into creditors without notice.

Story continued on page 30

HAVE HAPPENED TO HERMAN

A THOUSAND

THINGS MIGHT



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path. This arrange-

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LETTERS

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Brewster Saved

My Life You missed the best feature of all concerning the Mission
Bay High Class of '75 ("No
One Ever Dances," March 8).
On your cover (with Phil
Huffman) is Scot Brewster.
He's the best heart surgeon in San Diego. He saved my life and countless others. His brilliance can't be measu Eric Taub

Cattle-Call Instice

The debate between prose-cutors, defense attorneys, and the citizenry about whether 15-year-old Andy Williams 15-year-old Andy Williams should be tried as a minor or as an adult is not a debate about the trial at all ("City Lights," March 15). Rather, it is an indirect debate about how Williams will ultimately be sentenced. If Williams is tried as a minor, he has a chance of one day being re leased. If he is tried as an

adult, he will die in prison.

No politician ever lost a vote being tough on crime. Politicians' increasing tendency to drastically constrain judicial discretion by mandating the sentence a defendant will receive upon conviction for a certain crime does not leave sufficient room for judges to consider the totality of cir-

cumstances in each case. Under the law of California, and most other juris dictions, a sentencer would be required to sentence both Jeffrey Dahmer and Andy Williams to die in prison on the generic conviction of the generic conviction of first-degree murder. Dahmer stored his victims' body parts in his refrigerator and ate them. Williams is a youngster whose issues have yet to be quant-ified. Returning sufficient discretion to the hands of judges (most of whom are judges (most of whom are former prosecutors) would inspire confidence in our criminal justice system and would prevent the need for prosecutors to rest their case on the legal fiction that Williams is an adult.

That Andy Williams appar ently committed multiple adult crimes does not make him an adult. It may well be that Andy Williams deserves life in prison with no parole. I would just feel better if that decision were made by a judge after considering all of the evidence as opposed to

power-hungry politicians who in their zeal to pander to the lowest common denomthe lowest common denom-inator have seen fit to pass laws that turn what should be the careful process of sen-tencing individuals into a one-size-fits-all administrative

Mark Whitney

Crucial Sand

cattle call.

Imports
Justin Wolff's article ("City Justin Wolff's article ("City Lights," March 15) about the highly emotional issue of bluff erosion and its impacts on beaches in North County was balanced and helps to identify not only the involved indi-viduals and organizations, but also their positions and the rationales for them. Coastal oceanographers and engineers at Scripps Institution of Ocean-ography have been studying this coastline for decades. Their data and scientific understanding lends support to or refutes, many of the view-points that were expressed. points that were expressed. For example, careful measure-ment has shown that the San Diego shoreline is eroding very slowly, inches per decade, when compared to most of the American coastlines. This is not the same phenomenon as the beach narrowing that results from cutting off the natural supplies of sand that would make up the natural losses. Cliff-top erosion, for

reasons discussed thoroughly in Wolff's article, has greatly

exceeded this rate in man

areas Beaches in North Count

are very thin sand veneers that seasonally cover or expose underlying rock and cobble. Fortunately, it is this rock that controls the rate of shoreline

retreat in most locations.

retreat in most locations.

Mr. Reingewirtz's simplistic
belief that plugging the lagoons
causes beach loss and that
opening them would restore
the beaches, although appealing, does not stand scrutiny. Lagoons plug naturally when the amount of water exiting on high tides is no longer sufficient to overcome the transport of sand along the neighboring beaches. The volume of all San Diego County lagoons has been decreasing over geological time because of sea level rise and sediment deposition. It is interesting to note that once the opening to Batiquitos Lagoon was main-tained, a very significant amount of sand was lost to the beach system through the form-ation of a large ebb tide shoal inside the lagoon — the oppo-site of what Mr. Reingewirtz predicts. Flood-control measpredicts. Flood-control meas-ures far from the shoreline have assured that the water-courses that feed these lagoons will never again deliver sig-

nificant amounts of sand to the beach.

Beach nourishment projects
in which sand is retrieved
from deposits offshore that
formed when sea level was
lower have always proven to
be cheaper than abandoning the beach.

NORTH COUNTY Reader

NEWS & FEATURES

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The book actually stated that

Mr. Glick knew the person at

ranging the loans, Frank Bal-istrieri, was the organized-crime

boss of Milwaukee.
"During Mr. Simms' inter-view, conducted on September 22, 2000, Mr. Simms stated he

no longer had a relationship with Mr. Glick. He stated he

with Mr. Glick. He stated he ceased the relationship about a week or two ago. Told him that based upon things that have been put in the newsy apers re-cently. Ithought it would be best for myself and for him if we did-

n't continue our friendship, ever

though I still cared about him though I still cared about him, because I'm in the gaming busi-ness and because of his articles — the articles in the paper. "Corporate Manager Con-

nie Clapper and Investigator

Callaghan interviewed Mr

Allen Glick on October 24

2000, in La Jolla, California, M 2000, in La Iolia, California. Mr. Glick stated that Mr. Simms was a very dear friend and that they spoke on the telephone every day for the past 15 to 17 years. Mr. Glick did not indicate his

relationship with Mr. Simms

had ceased as Mr. Simms stated

"Mr. Glick also stated that he did not enjoy playing golf, but because Simms did, Glick would often play golf with Simms be-

nessman. Even though he founded a bank and sat on the

cause he was a 'dear friend.

"Mr Click also stated that he

"Mr. Simms attempted to describe himself as a naive busi

Revenge of the Union-Tribune Sixth District city coun cal candidate Peter Nevarro is making headway in his investigation into how those huge Union-Tribune signs got on the back of Qualcomm Station of the Company of the Compan





Agreement was written and as such was involved in the negotiation discussions, C. Was the previous councilmember, Walerie Stallings, informed of the decision by your office to allow the signage? If so, did she approve it or object? A. Ms. Stallings voted in favor of the Qualcomm extension agreement, which included the provisions for the signage wou have referenced. Q: Does the Union-Tribune hold in the Bullow core one proserty is the bullow's core! any equity position in the Padres or own property in the ballpark zone! A: The City is not aware of the *Union-Tribune* holding any equity posi-

A: The CMYs has aware or the Comor-triman choding asymptotic by the CMYs has a control to the CMYs has a carfully ignored the stallar sign controvers, quickly Truck has carfully ignored the stallar sign controvers, quickly raruck back against Navarrow with an editorial attack based on opposition research the newspaper credited to the camp of Mike Pallamary, one of Navarro's ten russ for the council sait. Back to the future When downtown real estate developer

Peter Janopaul took office as Mayor Dick Murphy's pick for new San Diego Unified Port District commissioner two weeks ago, the port's pub-lic relations department put out a news release touting Janopaul's busi-ness career and public-service record." Janopaul also serves as President of Citizens Trust Housing Corporation, a private, nonprofit company fo-cused on affordable multi-family housing." Well, not quite. A check of public records shows no such company exists, a fact confirmed by Janopaul in a telephone interview last week. "We were going to set it up but haven i pulled the trigger yet. Once you set up something like that you have to pay corporate taxes, so for now, it's in the future."

Flutie's flakes First it was trouble with sloppy record-keeping and execusive expenses at slugger Tony Gwynna snonprofit foundation. Now it's new Chargers quarterback Doug Hutle's turn to grapple with a less-than-charibble controvery. According to a report in last week's Boston Herald, Flutie and his wife Laurie have dermanded that the Giv-

ing Back Fund, a Boston-based foundation for which they have raised more than \$2 million, return the money to them so that they can set up their own charitable operation. But Giving Backs president and CEO Marc Pollick says that's im-possible. "The money raised for that foundation was raised here and belongs to that foundation."

They could certainly apply for a grant and would be considered like every other charity that applies." Doug Flutie Flutie's agent says no dice and that new boxes of Flute Flakes cereal, with him in his new Chargers uniform, will drop the old charity's name and add that of Flutie's new effort, dedicated to fighting autism, which affilich his son Dougl r. ... Padres owner John Moores shows up on the latest Forbes 100-name roster of info-tech's "working richest," but just barely. Moores, with a net worth of \$189.8 mil-lion, is ranked 93 on the list. First is Bill Gates with \$54.3 billion, and

Larry Ellison is second with \$42.1 billion

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With Friends **Like These**

By Matt Potter

f they think of him at all these days, most San Diegans probably remember Allen Glick as the Mafia puppet, thinly disguised

as "Mr. Green," in Martin Scorcese's movie version of Casino, a book by Nick Pileggi. Back in the mid-1970s, Glick, a small-time San Diego real estate small-time San Diego real estate developer with an office just down the street from Mr. A's restaurant, was set up by the Midwest mob as straw owner of the Stardust and Fremont hotels

on the Las Vegas strip. Glick's main job in Las Vegas, it later emerged, was to sit metly while two Mafia hench nen, Frank "Lefty" Rosenthal and Tony "The Ant" Spilotro, skimmed millions from the ho-tels' casinos. Rosenthal, a hand-icapper, bookie, and sports fixer, was variously billed as Glick's entertainment director, assistant, and food-and-beverage manager. He allegedly reported to his bosses in Chicago and Kansas City, who had arranged Glick's City, who had arranged Glick's hotel purchases with \$62 mil-lion in loans from the corrupt Teamsters Central States pen-sion fund. Rosenthal's friend Spilotro,

a hit man suspected of at least 25 killings, provided the muscle for the operation; in his spare time he freelanced around Las upscale homes in a series of high-profile "Hole in the Wall



Robert De Niro as characte



CITYLIGHTS

Gang" jewel thefts. Spilotro also ended up two-timing with Rosenthal's wife Geri, an ex call

In the movie, a fictionalized version of Spilotro, played by loc version of Spilotro, played by Joe Pesci, is seen to murder a char-acter closely resembling Tamara Rand, a San Diego real estate woman whose business dealings with Glick had soured and who had threatened to blow the whistle on him. Rand was gunned down in 1975 in the kitchen of her Mission Hills home, arguably becoming one of San Diego's most famous vic-tims of a Mafia hit, though the

case was never officially solved When the feds moved in on When the feds moved in on Glick's operation and shut it down in 1979, he lost his casi-nos and became a cooperating witness, immunized from pros-ecution in a celebrated criminal case against 15 members of the mob. In 1983, Rosenthal narrowly survived a Las Vegas car bombing. Spilotro was said to be a suspect, but nothing bebe a suspect, but nothing be-came of the case. Never charged with a crime, Rosenthal retired to Florida and told his story to



author Pileggi. He was portrayed by Robert De Niro in the movie. Spilotro, indicted for his

el thefts, disappeared in June 1986; his body was later found alongside that of his brother Michael's in shallow graves dug into an Indiana cornfield. Casino depicts their gruesome murder by baseball bat-wielding execu-tioners from the Chicago mob. Glick, meanwhile, always

maintaining he had been duped by the mob, continued to live an by the mob, continued to live an outwardly peaceful and pros-perous life behind the large walls and elaborate security devices ringing his La Jolla mansion. Over the years since his Las Vegas endeavor, Glick's business links have variously been reorted to include casinos in the ported to include casinos in the Philippines and Costa Rica; riverboat gambling ventures in Pennsylvania; electronic lotter-ies; and the manufacture of a canned diet drink called California Slim, Author Dan Moldea wrote that Glick had been in a real estate deal with Oakland Raiders owner Al Davis. Glick was also an investor with con-victed felon Richard Silberman



Sharon Stone as characte



in Silberman's ill-fated goldmining venture, Yuba Natural Resources

For the most part, Glick has managed to lead a low-key existence, giving generously to the private schools attended by his children, playing golf at La Costa, and easily mixing with La Costa, and easily mixing with La Jolla's beautiful people. But that began to change last fall when the Arizona Republic blew the whistle on part-time La Jollan leremy Simms, a Glick associate with a checkered past who now heads the Turf Paradise horse

racing track in Phoenix.
Simms, his family members, and some La Jolla friends — including high-dollar residential oker Maxine Ge ens and Dr. Don and Emily Einhorn - were granted a three-year license to run Turf three-year license to run lurf Paradise in May of last year by the Arizona Racing Commis-sion. But after a series of September stories in the Republic linking Simms to Glick, Ari zona governor Jane Hull sacked racing department chief Jim Higginbottom and ordered as nvestigation into Simms and his

Last week, the Arizona gaming department notified Simms that his application to operate video-gambling devices and off-track betting at Indian casinos uld be denied.

In addition to his relation-ship with Glick, regulators said, Simms's connection with a bribery case against ex-Califor nia coastal commissioner Mark Nathanson in which Simms sought a permit to build a pool at his La Jolla mansion, made

of the Sheraton on Torrey Pines of the Sheraton on Torrey Pines by other payoffs to Nathanson also figure in the license denial. Simms has vowed to appeal the ruling. He and his partners

reportedly paid \$53 million for the track operation last year and hope to add slot machines at the track. He claims that he no longer talks to Glick, and the monetary dealings he had with Nathanson were the result of extortion. In any case, the allegations

against Simms, as spelled out in



the official "Investigations Re port" and "State Certification of Denial" from the Arizona Department of Gaming, provide an intriguing glimpse into the fast life and allegedly shady do-ings of Simms and his old pal from La Jolla, Allen Glick. Excerpts follow.

"Mr. Jeremy Ellis Simms made a false statement about his involvement in corrupt payments to California Coastal Commissioner Mark Nathanson and California State Senator Alan Robbins. He misrepresented his



Simms property at 8454 El Paseo Grande, La Jolli

financial dealines and personal relationship with Allen Glick. He has pursued economic gain in an occupational manner by the use of corrupt payments. Mr Simms's prior activities and as-Simms s prior activities and as-sociation pose a threat to the public interest of the Tribe and State, and the effective regulation and control of Class III Gaming. "Between 1992 and 1998,

Simms advanced Glick a total of exactly \$1 million. In interviews

investigation failed to disclose a reason why the business loans between Simms and Glick lack documentation and accountability.

ROSENTHAL

SHOW

with Department Investigators, Jeremy Simms and Allen Glick

both stated all funds advanced to Glick by Simms are business transactions. The investigation disclosed only the first three loan

transactions dated back to 1992

and 1993 are evidenced by loan documents. The schedule of loans provided by Jeremy Simms indicates Glick owes Simms \$252,122 including an unrecon-

ciled difference of \$60,000.

"Principal payments are irregular and interest payments

annot be reconciled to loan

balances. All other business loans made by Simms appear to be well documented. The

"In a September 22, 2000, interview. Simms stated he would advance funds to Glick by check advance funds to Glick by check and wire transfers. Simms would make the checks out pur-suant to Glick's instructions. For wire transfers, Simms stated, 'I would call Bank of America and tell them they will be receiving a phone call from Mr. Glick and





okay to wire it wherever he said to wire it.'
"The investigation disclosed that in 1995 Simms authorized

that in 1995 Simms authorized monthly wire transfers to ac-counts controlled by Glick to-taling \$2,273,051.29, and Simms received monthly wire transfers from accounts controlled by Glick totaling \$2,573,051.29. Simms would liquidate Treasury Bills held at Bank of America at bus need at bank of America at a loss, and the proceeds would be advanced to Glick. The doc-umentation submitted by Simms regarding Simms' loans

by his accountants. Other than a handwritten note by Simms noting the loss on the sale of 'bonds' and that he wa loaning Glick approximately \$250,000 each month, no documentation exists to support the loans from Simms to Glick. When shown the documents ev-idencing the cash transactions. Glick's accountant Thomas Reid, CPA, indicated he did not know anything about the monthly wire transfers between Simms and Glick.

to Glick did not disclose these

monthly transactions. The

transactions were contained in

tax files held on Simms's behalf

cousin, Ron Hecker, introduced them. In 1985 Mr. Simm started to socialize with Mr Glick and his family

"Around this time, Mr. Simms learned Mr. Glick had owned some hotels and casinos in Las Vegas during the 1970s. Mr. Simms learned that Mr. Glick owned and sold the Ha-cienda Hotel, Fremont Hotel, Marina Hotel, and the Stardus Marina Hotel, and the Stardust Hotel. Mr. Simms also learned Mr. Glick was to be a govern-ment witness in a trial in Kansas City against several organized crime figures. Simms's cousin. Ron Heckler [sic], continued to tell Simms that Glick was not ar organized-crime figure and had been victimized by the Mafia. 'More recent magazine articles and a book about the trial seemed to confirm my cousin's belief that Mr. Glick was a vic-

tim of the Mafia." "After the trial, Mr. Simm



the area. According to Mr. Simms, the book Casino, pub-lished in the mid-1990s, was supposed to be the true story in the hotels and the infiltration of the Mafia into the hotels Even though the book and the trial 'tainted' Mr. Glick, Simms remained friends with Mr.

"In his affidavit, Mr. Simm in his amdavit, Mr. Simms stated the book Casino indicated Mr. Glick did not know the Teamsters Pension fund was controlled by organized crime.

finance committee, Mr. Simms stated he was not aware of the rules regulating the reporting of Specifically, he stated he did no know that money transaction at a bank of \$10,000 or above had to be reported. To the con-

Simms as a very astute, detail-oriented, hard-boiled businessman. Mr. Glick also stated he

man. Mr. Glick also stated ne would not want to be on the wrong side of the table from Mr. Simms. He added Mr. Simms always makes sure he gets repaid.
"In November 1985, Alan
Robbins informed Jeremy Simms that he could acquire a franchise for a luxury auto bile dealership that Honda

cated he had connections with continued on page 6

HÖÜSE!

Neither Robbins nor Simms Simms, who would then trans-

agreed to Robbins's terms and

agreed to Robbins s terms and located an existing Honda dealer willing to act as a straw man in the transaction. In October 1986, Robbins and Simms sold their rights to the Acura fran chise, for which they received

\$400,000. Simms received

Chuck Preble, assistant

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Honda, having performed fa-vors for Honda as a California State Senator in connection with legislation regarding Honda's all-terrain vehicles, and in turn

Robbins would receive the rights to an Acura dealership franchise. Robbins offered Simms a 50 percent interest if Simms would ct as a front man to the Acura dealership.
"It should be noted that

Honda was awarding Acura dealerships only to existing owners of Honda dealerships.

held an ownership interest in a Honda dealership. Robbins told Simms that if they could find an existing Honda dealer who was not interested in an Acura fran chise. Honda would turn the Acura franchise over to the Honda dealership, acting as a straw man for Robbins and bins would have to purchase a new Acura Legend for a Paul Priolo. Paul Priolo was a lobby

ist for Honda.
"Simms, with full knowledge
of Robbins's inside position,

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"On February 28, 2001, Investigator Thomas spoke with Mr. Bob Baker on the telephone. Mr. Baker is the person who bought the Acura dealership from Mr. Simms and Senato efit to a government official to Robbins, Mr. Baker stated he influence a decision. Mr. Simn requested a permit from the California Coastal Commission to build a lap pool at his resi-dence in La Jolla. In April of La Jolla residence. Simms in-formed Baker that he wanted \$400,000 for the dealership. Mr. Baker became uncomfo 1987, California Coastal Con mission staff recommended dewith Mr. Simms when Mr. nial of the permit. Mr. Simms

4857 Newport Avenue

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had 'underworld' contacts. In-vestigator Thomas asked Mr. Baker if by underworld he (Baker) meant Mafia or Orga-(Baker) meant Maha or Orga-nized Crime. Mr. Baker replied, 'Yes.' From then on, Mr. Baker only dealt with Senator Robbins. "Mr. Simms was involved with Senator Robbins on two incidents involving corrupt payments or questionable ben-

> received approval to build his lap pool. Coastal Commis-sioner Nathanson received his "On April 29, 1992, Simms, in sworn testimony before a federal grand jury, admitted the following:

lowing: "Ouestion: And did you un derstand, sir, that if you made the loan to Mark Nathanson for

discussed the denial with Sena-tor Robbins, and the Senator suggested Mr. Simms contact California Coastal Commissioner Nathanson. Mr. Simms contacted Coastal Commis contacted Coastal Commis-sioner Nathanson. Coastal Commissioner Nathanson asked Mr. Simms for a \$100,000 loan. Nathanson reminded Simms that he was helping him get his lap pool... Mr. Simms

"In early 1987, Jack Naiman was attempting to have a hotel project located in Torrey Pines approved by the California Coastal Commission. At the Coastal Commission. At the same time a competing hotel project (Sheraton Torrey Pines) was seeking similar approval from the California Coastal Commission. Naiman asked Simms for assistance in defeat-ing the competing project. Simms formed the Friends of Torrey Pines and appeared at community group, city council, and planning commission

sition as a Coastal Commis

sition as a Coastal Commis-sioner to make sure that you got a Coastal Commission permit for your lap pool and that the Sheraton Torrey Pines project would be defeated?

the Sheraton Torrey Pines pr the Sheraton Torrey Pines pro-ject. Simms approached Rob-bins about his (Simms) work in opposing the Sheraton project, and Robbins suggested that Simms contact Nathanson for

"Despite Simms's efforts, the Sheraton Torrey Pines project was approved by the local city council. Simms con-tacted Robbins about the city council approval and Robbins again suggested Simms contact Nathanson for assistance as the Sheraton project still required California Coastal Commission approval. Simms agreed to call Nathanson. Robbins also told Simms to use pay telephones when contacting Robbins or Nathanson to discuss the Tornet with and asked Nathan

"In June 1987, Robbins and Nathanson met and agreed to seek a \$250,000 payment from Naiman for Nathanson's assis-Naiman for Nathanson's assis-tance. On June 4, 1987, Naiman met with Robbins and Robbins solicited the bribe. On June 5, 1987, Nathanson met with Rob-bins and received cash from Robbins that Robbins had re-ceived from Naiman earlier that day, Between June 1987 and February 1989, Nathanson re-ceived several cash payments to-taling \$116,000 from Naiman.

"On June 4, 1987, Naiman informed Simms that Robbins had demanded a cash payment from Naiman. Sometime during that day, Simms had a con-versation with Nathanson and informed Nathanson the money





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"Question: And you under stood that that money was be-ing paid in connection with an effort to influence the official

"Simms: Yes. "Both Robbins and Nath-

son pled to violation of the

racketeering statute and filing a false tax return. Mr. Simms re-

lalse tax return. Mr. Simms re-ceived immunity from prosecu-tion in exchange for his testi-mony against Robbins and Nathanson. During his grand jury testimony, Mr. Simms ad-

mitted that on at least three or casions, he made corrupt pa ents or loaned money to p

ic officials for his personal gain
"During his interview with
Department of Racing investigators, Mr. Simms made the fol-

lowing comment about FBI Agent Wedick writing a letter on

his behalf, '....I wish I could send his behalf. wish I could send Jim Wedick something for tak-ing the time to write that letter that he wrote that time because he took heat for that letter... I swear to you when I got that let-ter, if I could have done some-

ter, if I could have done some-thing to make his life better, if I could have gone and paid off his mortgage, not as a bribe." "This is not to say Mr. Simms was seeking to bribe the Rac-ing investigators during the in-terview. However, it is evidence of how cavalier and comfort-

able Mr. Simms is in paying

money to influence people's

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STRAIGHT FROM THE HIP



ATTHEW

MA of Reader:

I have a Toyota truck that has a lift on it and tires that are a little bigger than the factory tires were. The other day I passed one of those radar machines that tell you what the speed limit is and what your speed is. My speedometer said I was doing 40 mph, and the machine said 44 mph. I was a lift with the state of the binese of the binese tee. In the way are then the state of the binese of the binese tee. know my speedometer is off because of the bigger tires, but my question is this: when the rate of speed increases, does the difference in my speedometer vs. actual speed increase, decrease, or

Car questions. Phooey. Can't think of a subject that generates more heat and less light than car questions. Get two guys, a case of beer, and a Ford with bad valves together in one place, and in half a day you'll have two guys, a car that's still broken, and a fistfight. Guaranteed. But since half a day you II have two guys, a car that's still broken, and a sixtight. Guaranteed. But since the day high risk sport I participate in its Xtreme Researching, I'll gow this one a shot As you know, your speedo will always lag behin you facility and support the cause it hasn't been readilitated for the longer distance you travel good now a larger-disconference tires. There is a formula you can use to refigure your actual speed, using your new-versus-oft for its zike I'g levs you a percentage value that you can apply to your yeedor reading, no method when you fre going. The ratio remains value that you can apply to your yeedor reading, no matter how fast you're going. The ratio remains

constant.

My car experts actually suggest you ignore the formula, which some say isn't really accurate for every set of tires and every vehicle. They recommend you take the LBmobile out and run a mining check on a flat road with mile markers. (Obviously, you should ignore your odometer since it's lagging too because of the new tires.) Travel a constant speed between the mile markers, time it with a stopwarch, divide 3600 by the number of seconds it took to cover the mile and that will give your actual speed at that speedometer reading. From that you can figure the percentage of correction for your truck. Or you can stop being so cheap and get a new gear for your speedo cable (or reprogram it fift's digital). Or forget the whole thing and take the Ma Alice approach to speed regulation. If you're getting a ticket, you're going too fast; if people are honking at you and flipping you off, you're going too slow.

issuance of the so-called "Golden Dollars." He indicated that the Mint generated a profit of \$800,000,000 (that's 800 million!!) due to the issuance of the G.D. My question is: How does the Mint make a "profit"? I have been unable to get an answer from the Mint; probably too busy

The Mint always makes, a profit on its coins. It costs less than a penny to make a penny and only 12 certs to make the Saciansea dollar, but the Mint must manufactures coins the Federal Reserve is the Insertices that distributes them to banks. The Mint selfs coins to the Fed at face value. That 38 sector profit on every back is officially known as semiorage, so when the Mint struck as ballon Saciansees, they were suddenly rolling in doubly. At least that is the way they figure it.

Foor MAS.

I was bottered by the grap made about the 100-mpg carburetor being an urban logeral. There IS and a decree to restories. Whether a not one will get 100 mpg. Lord was, the improving milesge by 25% on them, But thing is larged, at ... I we standed the [Internet] bads, and Istrongs'is suggest, of "Amover all Istings," that was do some strings readings. I can would not the integrity of the compose Me bottom is reach to pack the last time about intrinsing how to build a device called a "Brown," Gas Machine. The build it, and it workfull IS a weeking, for that was water for full as signally of working gase, which, quartet, alumnum, not treat multimation. It can fine destinating compounds with a build in the treatment of the package of the strings of the strings.

And the destination of the strings of the strings when the package of the strings of the strings.

- Little Lade Pirate the net

hope you realize, while your boylriend is vaporizing your lewelry and welding the lawn furniture to your patio, he's messing with hydrogen and oxogen gases. Has he blown the place up yet? Well, it will give you something to look forward to. I'm not sure how the Brown's Gas thing proves it will give you something to look forward to. I'm not sure how the Brown. Gas thing proved that the 100-ingegradate, and of ourse if the 140-ingegradate, the 140-ingegradate, our contains a "See! India vou or "Anwaya, Inoma Case hybringer and oxygen most of the claims made for how hot it will get are apparently bunk, according to welding oxygonocent. Or ourse, there are laways the true believers. The websites other idea of running your car on hydrogen extracted from water using old beer cans has some explosive charm. Though the competing GET confine claims to run on my liqual, including Pepto it urine or mango iuice. Does the 100-mpg carburetor exist? Check it out: http://www.eagle-research.com

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, co the Reader, P. O. Box 85803, xan Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to hermatt@ex.com via the Internet.



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SportingBox By Patrick Daugherty

Easy Money

I'm sitting on a low cement wall watching civil-ians flood into Cox Arena for the first day of the 2001 NCAA basketball playoffs. The time is 11:15 a.m. The opening game, Georgia Tech vs. St. Joseph's, is scheduled to begin in 30 minutes. A river of fans pour out from the Aztrack multileyd river of rans pour out from the AZTACK mulmever parking structure, stream a half block along 55th Street, then, if the stoplight agrees, cross 55th to the arena grounds. It is this golden corner, a cor-ner requiring pedestrians to come to a complete stop at regular intervals, that is home and nest to

stop at regular intervals, that is home and nest to cight scalpers. The traffic light turns green and the human tide advances. A tall, tanned scalper, eyes cast toward his shoes, cozies up to the first cluster of strolling civilians. He says, using the ancient side of-the-mouth/whisper solicitation, "I got takets, all three venues, today, tonight." Three feet away, a young, well-dressed Nasan man whispers, "Need tickest" Tickets bere."

tackets' Tickets here."

I ask the tall, tanned man if he's scalping tickets. "I'm not a scalper, I'm just looking for my friends." Two middle-aged men walk by The tanned man calls out, "I got two seats, all three venues, today and tonight."

Behind us, two men, who I take to be rookie

scalpers, are in conversation. The first asks the

scond, "Is it illegal?"
"Yeah."
"Even if I charge a buck?"
"Yeah."

"Can I give them to someone?" "Well, you got money in your pocket. You know what that means."

know what that means."
Perfectly on cue, two uniformed cops appear,
the younger politely orders us to move on. We
walk a half block to the corner of Hardy Avenue
and 55th Street and slouch. A young man asks what
I'm doing. "Tim going to write something about
scalping." Silence. "Don't worry, I'm not using your
names."

The man is indignant. "You got our faces

In man to many though."

I hold up my right hand, "This is a tape recorder, it's not a face recorder."

"Whatcha hit on me for?"

"Look. I don't know who

you are, let's keep it that way, don't tell me your

"I'm not gonna tell you my name."
"Excellent, no worries."
The man remains unconvinced, again asks,
"What the hell are you doing over here?"

"I'm thinking cover story. Time magazine The man turns to three buddles "He's record-

The man turns to three buddles, "He's recording us. He's got my voice. See, the motherfucker hears my voice and goes," the man's hands pretend to hold a microphone, his mouth moves toward it, and we hear a dead-on impersonation of an airhead, local VI news andron." "Ladies and gentlemen, that's jim Johnson scalping tickets." Everybody laughs. At this moment, what look to be a father and son duc crosses the street. My negator and K. Thor many takets do you need?"
"Four-hundred eight buddles, great seats."
"Four-hundred eight buddles, great seats."

"Four-hundred eighty bucks, great seats, section C, row 14."

Five minutes pass. I return to the A corner with the stoplight. The time is 11:35 a.m. The first game begins in less than ten minutes. I stand next to the young, Asian man I talked to earlier.

"Everybody is walking by. Nobody is buying

"Everybody is walking by. Nobody is buying tickets."

"You got to wait until all the Stanford peo-ple arrive, then you can turn these tickets." (Stan-ford plays UNC Greensboro in the afternoon

game.)
I'm puzzled. "Stanford is the number-one seed. They play the 16th seed. Stanford will win by 30 points, which makes it an ugly game to watch. Why pay big money for that dog of a

The man's face falls. The man's face falls.

And here comes TV. A television sports reporter, with cameraman in tow, is interviewing the band of merry scalpers I just left. The scalpers appear thrilled to be on TV. One man jumps into the street, runs alongside a Ford Taurus, because the description of the street, runs alongside a Ford Taurus, and the street, runs alongside as ford for the street. bangs on the passenger's window, and offers bug-eyed inhabitants tickets at a "special price." The car speeds off, the man spins toward the televi-sion camera and shows a triumphant grin.

The Vegas Line

[Home Team in CAPS]

				Over/			
Favorite		Sp	read	Under	Un	derd	og
Saturday							
LOS ANGELE	S	4		36	Las	s Veg	as
SAN FRANCISCO		3	1/2	38	Me	empl	nis
Sunday							
ORLANDO		7		35	NY	/NJ	
CHICAGO		5		41	Birr	ningt	nam
Standings							
XFL East	w	L	XF	West		w	L
Orlando	6	1	Los	Angele	s	5	2
NY/NJ	3	4		Vegas		4	3
Chicago	2	5	Me	mphis		3	4
Birmingham	2	5	Sar	Francis	co	3	4

Ten minutes pass. I have not seen anyone actually sell a ticket. I return to the Asian scalper. "How much for tickets now?"
"Face value or below." (Face value is \$40.)
The man looks at his watch. "It's 11:50, the first

game has begun. Tickets will go for below face value

You can feel the pressure. As game time nears, scalping tickets becomes a test of will and wit. I wait one minute, then ask the Asian man, "What's your price now?" "Thirty. I gotta dump them. I gotta get rid

Thirty, I gotta dump, them. I gotta get rid of them. I've waited too long. "The man calls to a small group of late-arriving stragglers, "Tickets, 20 bucks. Twenty bucks for itsckets right here." I begin to walk back to my truck. On the way, a Hispanic man asks if I need a ticket. "How much?"

"Face value. "I'll give you 20."
"All right."

"Ah, no, forget it." I don't want a ticket, I nt lunch.
"Ten bucks, coach. Ten bucks, and it's yours.

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Santa Maria Estrella del Mar

delivery Liturgy

Denomination: Roman Catholic Denomination: Roman Catholic Address: Pasco Ensenada #950, Playas de Tijuana, 011-52-6-680-2827 Year founded: 1985 Senior pastor: Fr. José de Jesús Dagnino

Congregation: 5000 families Staff: 2

Staff: 2 Catechism enrollment: 400+ Annual budget: not available Minuta budget: not available Weekly giving: not available Singles program: yes (many different groups) Diversity: Hispanic Dress: dressy-casual to dressy Services Sunday Mass, 800 arm, 1000 a.m., noon, 5:00 p.m., 7:00 p.m., 8:15 p.m.

Driving into Las Playas, glance to your right Driving into Las Playas, glance to your right and you'll see two- and three-story homes, the sort with gyms, swimming pools, state-of-the-art water filtration, and state-of-the-art alarm systems. A little further west stands Templo San Pablo, a

gothic-style church laden with elaborate laden with elaborate stone mouldings, spires, and stained glass, as though designed by a Church of England zealot. Templo San Pablo, however, is home to a nondenominational evangelical congregation.

A five-minute walk from Templo San Pablo otands Parroquia Sang Amra Estrelladd

santa Maria Estrella del Santa Maria Estrella del Mar, another of Tijuana's enormous Roman Catholic churches, Santa Maria's chapel and manisoleum are part of the nave, the main body of the church, making of the church, making it seem even larger than most. An elaborate lat-tice of wooden beams supports the very high ceiling. Broad panels of stained glass in laven-der and soft pink fill the entry's wall. The altar is about eight feet square. The Taberna-cle, a golden box, is built into the wall, off

to the right.

By the time last Sunday's 10:00 a.m. Mass began, the pews were filled. If you sat, as I did, in the chapel, the people sitting in the mausoleum, on the other side of the nave, looked far away indeed. A small choir, accom iooked far away indeed. A small contr, accom-panied by guitar and boingos, sang a simple hymn, Father lose de Jesús Dagnino Fonseca and his altar boys made their way to the altar. From the liturgy's beginning it was clear that Father Jose's job was different from that of an American priest. In such a large

church, even simple matters are more con plicated. Father José announced that he would deliver his homily to the children, and he asked them to come sit before the altar. This ended up taking some time. Over a hundred children came forward. Father Jose's homily was a series of questions about the First Read-ing, "What did God mean when he said, 'I am that I am'?" Father José worked hard at including almost every child. He was patient

He didn't condescend.

He didn't condescend.

After the Mass, I thought about Father
Jose's patience. By my watch it took him 20
minutes to walk from the vestibule to the altar. More than a dozen people stopped him. They asked him to bless crucifixes, to pray for babies. They tugged his sleeve and whispered in his

"There are about 5000 families who use this church," he later told me. "Only I and another priest work here. We do at least ten baptisms a week. In addition to the three Masses! celebrate on weekdays. Jo focurse coursel people, give them guidance. From what I've seen in America, American churches are more structured, more organized. Here, in Marica, where most record are Catholis, that Mexico, where most people are Catholic, that sort of structure and organization isn't possible. The Church here is more like a community center. Whenever anyone has a problem, he knows he can turn to the Church for help. I have to be available to help those people. Also,

much of my time is taken up with our church groups. We have 21 different groups groups for women, men, parents—groups for everyone. That, too, is a let of work." is a lot of work."

is a lot of work."

If you stand on
the steps before Santa
Maria, and fifth ewind is
right, you can hear music
coming from Templit,
San Pablo — the harddriving Christian rock
played in evangelical
churches throughout
North America, Templo San Pablo attracts a
cool crowd — young
women dressed in black.
wome men wich rakish young men with rakish satees and angular sideburns. Posters in Tem-plo San Pablo's narthex announce revivals and are illustrated with shiny buses on the move

The truth is that not much real estate is moving in Las Playas at the moment. No one will touch the big homes with gyms and swim-ming pools. An opti-

mistic company from Monterrey is building mustic company from Monterrey is outloing low-cost government-subsidized apartiments— two bedrooms, one bath, occan view, starting at \$33,000, and you can see the buildings going up on the razed beige hillsides. When I spoke with Father Jose he was stitting in his study where he'd finished a bowd of soup. He was born in Mexico City, he said.

of soup. He was born in Mexico City, he said, and came to Tijuana 30 years ago. He didn't have much time. A man and woman, short and dark-skinned, she in indigenous dress, were waiting in the sanctuary to speak with him.

I asked Father Jose what he thought people were getting at Templo San Pablo that they weren't finding at his church.

they weren't Inding at his church.

"A different environment," he said.
"There are social reasons. People make busi-ness contacts. Also, smaller groups. A smaller environment. More contact with the pastor, the person in charge. Something more personal.
It's no secret in Mexico. We need more priests."

- Abe Opincar









Dear Aunt Trudy,

My wife and I had a falling out with friends who are a husband-and-wife realtor team. Three years ago we expressed interest in purchasing another house. One house they showed us was nice enough, but the others were not even close. Months passed, and we rarely heard from them. Our kids play together, so we would see them and say we were still looking. The wife would occasionally complain about other clients who were a pain because they had to show them too many houses. There were also remarks about how there wasn't much on the market in our price range. After about six months of no response and another year of them occasionally showing us a token shack, I called another agent and found there was plenty on the market in our price range. At an open house a real estate agent said, "Why have you waited two years to buy a second house when it's been a buyer's market all along?" Another agent found us a house, which we purchased through that agent. One day when my sons and I dropped over, the wife of this couple yelled at me harshly in front of my 13-year-old boy. She said that as friends we should have bought from her. Then her husband came out and just stood there silently. I left after my son started crying. Later, we decided to sell our first house. We did it through a multiple-listing service that offered the selling agent a commission. Most of the local realtors brought clients through. I feel our "friends" boycotted us out of spite. I also think she yelled at me to guilt-trip me into listing my first house with her. I didn't because she'd acted so unprofessionally when she velled at me in front of my son. I know she had a record year and did not need my business. What's your take? What can I say to patch things up?

Dear E.H.,

I notice you put the word "friends" in quotes. You were right to do so. Your letter shows why old wives implore us never to do business with friends. These "pals" gave you substandard service. If they wanted to keep your business, why didn't they accomplish this by simply doing a good job? Back where I come from, as the Wizard of Oz friends. They didn't slack off when helping a buddy, telling themselves, this is just a task I'm doing for a friend, so it doesn't deserve my best effort. You're obligated to give them your business, while they're not obligated to do a credible job? Of course. you took your business elsewhere. Who wouldn't? If you must try to reconcile with this difficult duo,tell them you'd like to forget the business difficulties, let bygones be bygones, and start fresh. See if they're willing. And good luck if they are. These are the kinds of "friends" you'll need a whip and a chair to deal with.

Dear Aunt Trudy,

I'm almost 28 years old and will soon complete my MFA in creative writing. I left a good-paying position in a large corporation three years ago to pursue writing and get my degree. Between the money I saved from my last job and my husband's income I don't have to work, but when school is finished I feel I should do something "real" and just write on the side. Part of this urge is due to how others see me (as a silly girl who writes poems while her poor husband toils 60+ hours a week). I am happy with the work I've been doing in school, but I don't have a lot to show for it. Just a degree most people haven't heard of and one poem published in a small literary magazine. I'm not considering giving up writing, but maybe I should get another corporate job even though it'd only be for the money? BETWIXT

Dear B..

If you're on fire to write, and your hubby is willing to bring home the bacon, then you write, girl. Read tons and write reams of noems and immerse yourself in whatever feeds the writing. If you and your husband understand each other on this issue, then ignore the evil inner demons sneering that everybody thinks you're mooching off your man. Likely no one thinks that or only bibliophobic fools. If you love poetry, pursue it. You can always get a job later. if necessary; preferably parttime. I don't want you to get to my advanced age and find yourself breathless with regrets.

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her at (619) 235-3000 ext. 413; fax her at (619) 881-2401; or e-mail to trudy@sdreader.com EVERYBODY PICKS ON ME. NOBODY LIKES ME.



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THAT WAS THE "OLD" I
THAT



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Cilantro one disclaimer. late at night

omes and stands at the bedro window. I've never seen who it is, but I've

The bedroom was high-ceilinged and white-washed. Its only window was tall and narrow and flush with the floor. It had no screen, only bars, and in the summer there was no choice but to leave it open. The window looked out onto a neighbor's garden. Because of the way the neighborhood's lots were situated, it was difficult, however, to know who owned the garden. The gardener, whoever he or she was, had planted in front of the window a plot of leggy, lacy cilantro.

At the time, I dreaded sleep. I typed all dav. my tap-tap-tapping echoed off high white walls. I drank black coffee. I smoked

Israeli cigarettes. I ate boiled eggs and yogurt. At night I threw myself on the bed and waited for sleep. Sleep didn't come. In my mind I watched my novel's characters march around stiffly, like Frankenstein. They mouthed my words in monotone. I passed in and out of consciousness. One late night. I woke with my heart racing. The air smelled of cilantro. Someone was standing in the plot of it outside my window.

like bedbugs and named the herb after them. (Although just about everyone in Asia loves cilentro. Sri Lankans don't like it because. they say, it stinks like "garden bugs.") Just as some people are color-blind, some peo-

Their noses don't perceive certain chemical signals. Which is why some people enjoy, for example, skunk odor. Their noses are "blind" to the skunky molecules unbearable to others.

Cookbook authors often say cilantro tastes

The ancient Greeks said cilantro stank

ple are smell-blind.

bugs. Entomologists say bedbugs have a "foul-smelling resinous odor." Bedbugs never stray from their host, maybe five feet at most, never venturing far from the bedroom. They live behind wallpaper or in pic ture frames, or in mattress seams, or bedspring coils, or in cracks in bed frames. They come out at night for their blood meal.

Sleep undoes us all. Even the strongest most ambitious, most nervous, surrender. Even the most bellicose lie eventually inert, stupid, drooling like infants on their pillow. A parasite of this vulnerability, the inevitable bed, the bedroom, where we

undress, expose our passions, grunt with pleasure, cry and worry, stare drymouthed at the ceiling, is particularly oathsome. The flea too, sucks our blood. But the bedbug witnesses our secrets

I would wake late at night in that old "lemony" but to me it doesn't taste so. I Jerusalem house and know someone was recognize it as harsh, rather radishy, but at my bedroom window. I could smell the corpulent Moroccan - came to take a

report.
"What are you afraid of?" he asked, lighting a cigarette. He exhaled smoke through his nose. He looked me up and

In the Middle East, in Jerusalem, a Peeping Tom, of all things, seemed a paltry

"I'm not afraid," I said, in my goofy immigrant Hebrew. "It's just not okay for someone to stand like that at night, someone like that looking in my window."

The cop looked at my typewriter. He looked at me. "Are you a writer? "Yes. Yes, I write."

"Go to sleep," he said.

Now, 7638 miles, one degree and two seconds, and some ten years from my restless bed in Jerusalem, I sleep in a home I own. The novel I was then writing now sits in my garage at the bottom of a cardboard box. My home office is a large white room.

Its window, a four-by-four square, looks to the west. Around 40 minutes after midnight, I heard rain against the glass. Drops slid down the pane, gathering at the bottom, a tidy row of tiny crystalline horseshoes. I took my flashlight and went outside to the garden I've planted. It's spring. The cilantro seeds I scattered had sprouted and pushed





green like its cousin, parsley. I perhaps like cilantro crushed beneath his or her feet. I

cilantro because I've never smelled bed- once called the police. A cop - a sleepy-eyed,





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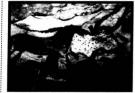
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happened on Thursday, September 12, 1940. As the story goes, the "floor formed a succession of terraced basins, full of water. The uncertain light of their lamp barely pierced the darkness," and it wasn't until they reached the first narrowing of the passage, at the entrance to a keyhole-shaped gallery, that the four teenagers made out the paintings on the walls. Their names were Marcel Ravidat. Jacques Marsal, Georges Agnel, and Simon Coencas. "Large red cows, yellow horses, bulls, and black stags, all in uncoordinated movement, seemed as if they had been awakened from a night several millennia old." A teenage jaunt on a hill overlooking the village of Montignac became the most startling archaeological discovery of the 20th Century.

The western edges of the Massif Central and the northern slopes of the Pyrenees host an exceptional concentration of Paleolithic caves about 130 in all. In the middle of the woods above the Lascaux manor, a hole had opened up following the fall of a big pine tree several years before. After enlarging the hole, the kids slipped through the narrow crevice, then tum-bled down a big pile of rocks, which hid the original entrance to the cave. From the foot of thi formation, they ventured into a larger space that is now called the Great Hall of the Bulls. The next day the exploration continued. Scientists



From www.culture.gouv.fr/culture/arcnat/la

ventured into the opening. They found other galleries and images, including the bird-headed man from the Shaft of the Dead Man.

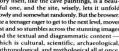
Navigating the Cave of Lascaux website (www.culture.gouv.fr/culture/arcnat/lascaux/en/) must be something like exploring the cave itself. The site has all kinds of tricks, turns, and obscure, hidden content. The mouse, in fact, functions like a flashlight, randomly scanning across the screen, illuminating links and indis tinct figures - strange, symbolic, and animistic. What else should we expect from the French? The site tells a complex parrative in a wonderfully modern and abstruse way. At the same time, it's told with pride and elegance. The

story itself, like the cave paintings, is a beautiful one, and the site, wisely, lets it unfold slowly and somewhat randomly. But the browser, like a teenager eager to get to the next level, moves fast and so stumbles across the stunning images and the textual and diagrammatic content which is cultural, scientific, archaeological, anthropological, and mythological all at once.

years old. The wall dec-Hall of the Bulls are the most impressive of extend on both sides of the vaulted walls of a rotunda. The vast fresco, covering about

60 feet, includes three groups of animals horses, bulls, and 17,000 years old.

tuary." The other galleries are the Painted Gallery, which is about 90 feet long: the Lateral Passage, which opens off the Great Hall of the Bulls; and the Chamber of Felines. The Shaft of the Dead Man is set a little apart, at the far end of the Chamber of Engravings



Carbon dating indicates that the paintings in the cave are about 15,000 to 17,000 orations in the Great Carbon dating

> indicates that the paintings in

> > the cave are about 15,000 to

stags — which recur in different areas of the "underground sanc-





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Another exceptional cave, which is described in detail at the site, is the Cosquer Cave, located near Marseilles. Its paintings date to between 27,000 and 19,000 years ago. Horses bison, aurochs (an extinct species of wild ox), ibex and chamois, various cervids (a family of rumi nant mammals), a feline and some unidentified land mammals "march along its numid walls." Also, a vari ety of other animals - such as seals and auks (chunkybodied seabirds) — and hand stencils, dozens of geometric symbols, and another representation o a "killed man" decorate its

Frustratingly, but sensibly I'm sure, the site offer no interpretation of the cave art it so thoughtfully presents. The common explanation, you might remember from Art His tory 101, is that as Paleolithic cave dwellers dis covered how to make stains from mud and plants, they first made hand prints on the cave walls, perhaps to mark births and deaths among their tribes. As their graphic skills developed along with their ritualistic ones, they began to paint representations on the walls of the things in the world that meant the most to them - the animals they depended on for clothing and food. Why else? Well. we can only imagine. It was 20,000 years ago. But for sure the faded pictures radiate a special power While the bulls, cats, and stags appear to be mere outlines, sketched rapidly and with rudimentary shading, one somehov intuits their massive bulk and musculature and awesome strength. And that's the magic of the cave paintings: they're delicate but beefy. The simple outlines of a Chinese-ink drawing elicit more cerebral, med itative responses; the silhouettes at Lascaux pulsate with physicality and aboriginal phenomenology. Perhaps that's because they're painted on stone which gives them a unique substantiality. A fleeting one, though: the French government closed the cave at Lascaux in 1963 because the moisture and carbon dioxide produced from

human respiration slowly

walls.

At the back of Lascaux's Chamber of Engrav-ings the ground falls away, giving access to the Scene of the Dead Man on the lower level — "one of the most outstanding works of cave art." The panel's originality, the site claims lies in its "narrative possibilities, expressed just as much by the liveliness of the different players as by the distribution of the fig ures and principal themes

rhinoceros," The scene portrays a confrontation between a man and a bison a rhinoceros flees off into cave-wall space. The - we can tell he's dead because he's fallen (though, admittedly, there's no ground to fall on) — is just a hollow stick figure: he contains none of the potential energy of the bison. The artist imbued the animal with more life than he did himself, or his friend. or his brother, or whoever the dead man is. .



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Little Girl Gone

The first public moneys spent by the City of San Diego for an outdoor, free-standing sculpture funded a completely uncontroversial work. Even today the statue probably wouldn't raise taxpayers' sensitive art hackles. In 1925 George Marston and the San Diego Chamber of Commerce decided to honor La Jolla philanthropist Ellen Scripps for her contributions to community life. As Marston said at the dedication, the biggest problem was the choice of a tribute. "Due to the modesty and quiet dignity of Miss Scripps," he explained, "nothing costly, imposing, or ostentatious could be suitably presented."

> artist James Tank Porter, who was known, among other things, for his sculptures of children. Porter had studied at the Art Students League and Columbia University's Beaux Arts Institute. He won medals for his work in several competitions. including the Prix de Rome. His sculptures, mostly portrait busts and figures, were exhibited around California and in New York, Philadelphia, Chicago, and in several American universities. John Spreckels's portrait at the organ pavilion in

Balboa Park is Porter's work. Later, the artist established his own art school and foundry in La Mesa. During the Depression, he supported his art by manufacturing

For his San Diego commission Porter designed a 26-inch-high bronze fountain - a young girl kneeling at a small circular pond Water flowed from her cupped hands and bubbled from a tube in the center of the tiled pool. The committee chose to place the sculpture, with its companion 22-footlong, curved, pink marble bench, near the playground that Miss Scripps had donated to the children of La Jolla, on Prospect Street, where Draper and Silverado intersect, in front of what is now the La Jolla Recreation Center

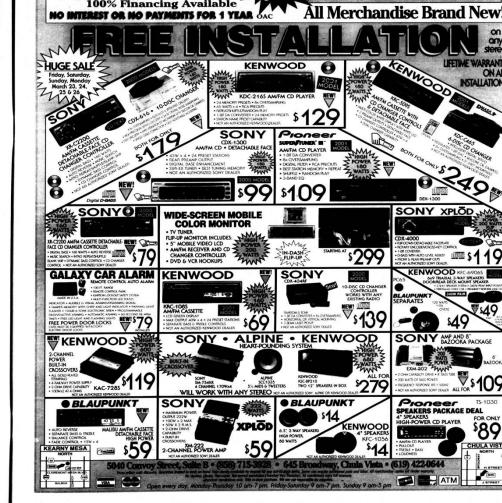
The La Jolla Journal covered the dedication ceremony on June 14 1926. San Diego and La Jolla socialites attended the event, plus the graduating class of the nearby Bishop's School. The La Jolla Boy Scouts were also "drawn up on one side in parade order...



A tribute to Ellen Scrips

Square stepping stones led to the charming green bird-pool, set in its circle of darker tiles When the audience had arranged itself, ...Miss Leonore Williams, graceful Playground dancer, glided forward on the lawn, clad in Grecian costume, with sandals and ribbons of gold, and a filet of gold leaves on her head. With a quick gesture, she set three white plossoms afloat on the pool, then slipped into an interpretive dance and ended by lifting [a blanket of] flowers and displaying the exquisite kneeling child-figure.

In 1990 Bruce Kamerling, then curator of collections for the San Diego Historical Society, surveyed selected art works owned by the City of San Diego. Among his comthe hands, knees, and base of the



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sculpture were "badly encrusted and pitted," with corrosion spots on the bronze and cracks in the basin. The water jets no longer worked, though "the bronze retains its original patina where it is not affected by the encrustations. Stagnant water in the pool has greatly disfigured the tiles." He classified the sculpture as a major work in Porter's career and ranked the artist as "of major regional significance."

It's unknown whether the thieves appreciated the history of the statue. They didn't seem to care about its condition. On June 28, 1995, about 1:00 in the morning by everyone's best guess. Porter's tribute to Miss Scripps was uprooted and carried off. It was not elaborately secured to its concrete base. Today Porter's kneeling child likely resides in a garden at a private me, taken by an admirer or by someone who knew they could easily and quietly sell it. Perhaps it was melted for scrap. Despite a \$1000 reward and a listing in a worldwide registry of missing and stolen art, Porter's statue, San Diego's first outdoor public com mission, has never surfaced

The La Jolla Historical Society and the recreation center organized a private fundraising campaign and a design competition to replace the statue. They chose local sculptor Mary Buckman's entry. There's no record of how much the city paid Porter for his commission, but the replacement cost about \$8000 for the design, casting, mold making, foundry work, and installation. The new Ellen Browning Scripps Memorial was dedicated on June 28, 1997.

Porter's statue was a nude in a simplified classical style. The child had a short, curly bob typical of the day. Buckman's more contemporary long-haired young girl, seated casually barefoot, but clothed in a short, draping dress, looks down into the pond. She reaches out a finger as if to trail it in the water. Buckman's sculpture and the new, much larger semi-circular gray stone pool have no problematic plumbing; and when they were installed, special attention

- Linda Nevin

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A THOUSAND THINGS MIGHT HAVE HAPPENED TO HERMAN

It was late afternoon and I didn't think I was avoiding anyone in particular. I owed the phone company \$80 and my landlady twice that, but I wasn't worried about them sending anyone around to collect. I was working on forgetting the dead man I had left behind me tha morning and the mess I had made over the weekend while trying to trace one Herman Villez in Tijuana. I wasn't expecting any more excitement when the front door of the Hillcrest Club swung open and two figures were silhouetted against the feral brightness of University Avenue.

One of them must have weighed in at 250 and was tall enough to have to duck the door frame. They both wore nice suits. People with nice suits don't often drink at the Hillcrest. They had followed me from T.L. but I didn't know that. That's probably because I'm not really as bright as I like to think I am. All that business with the cops had distracted me on the ride back up.

I kept drinking my beer and resumed my conversation with Bananas — a 67-year-old, shell-shocked Anzio vet and a pleasant drunk - a great guy to talk to when you didn't have anything in particular to say and felt like saying it.

"Why is it," I asked him, "that every joint like this one in San Diego County has plastic ferns? I mean anythine will grow in this part of the coun try, even in the dark, choked by alcohol and tobacco fumes. Why phony plants? You tell me that."

The old man smiled a gummy

smile and said the only thing I'd ever heard him say in the three years I'd known him, the only thing anyone had heard him say - as far as I know since Anzio. "God bless America," he intoned, "nickel and dime."

That was Bananas's act. His entire act except for holding out his thumb and forefinger horizontally when he wanted another shot of Kessler, More often than not he made as much sense as anyone else in that place.
As I was agreeing with Bananas,

I noticed the two guys who had just come in sidle down the bar toward me. A San Diego Gas and Electric worker on the barstool next to mine decided it was time to take a leak. The taller guy, sleek black razor-cut hair. Wayne New ton mustache, and knife scar at the edge of one eye, occupied the vacated seat. He turned and spoke to me in quiet Spanish, smiling like we were old friends. He looked vaguely familiar, but we weren't old friends. I had a nagging suspicion we weren't going to be new friends either.

"You are a very posy cabron." he said. The smile he wore was like a cellophane bag that was making it hard for him to breathe.

I didn't say anything, no gems came to mind.

"Very nosy, much huevos, eh? You must be tough, such a curious little cat. You are tough, eh?"

"Just who in hell are you?" - a rea sonable question, I thought -- "or would that be telling?" Actually, I now recognized both him and his partner

as the pimps I had seen around Coahuila. I noticed his friend had maneuvered himself toward the rear door and was pretending to study the jukebox.

"I asked you if you were a tough guy." His smile was history now. I was quickly trying to figure why a Tijuana pimp who looked like Conan the Bar barian in a Pierre Cardin suit and his sidekick would follow me across the border and pick a fight in a San Diego bar. but nothing added up. Okay, they weren't pimps.

"Sure," I told him in English, glancing around the room to see who might step into this on my side. It didn't look good: Bananas; Eddy Nunzio, the booki

At least they weren't just pimps.

who was older than Bananas; his girlfriend who turned heads in Vegas as a showgirl when you could still count the neon signs; Carl, the squirrel behind the bar who was given to fits of deaf-ness and blindness at the sight of Abraham Lincoln's portrait; and Stevie McLain, the delivery kid from Mayfair Market who, on a good day, might whip his weight in week-old celery "Tough, that's me. See this beer? That's just a chaser. A minute ago I was drink



ing straight shots of molten copper. He frowned as if he were considering ordering one himself. "You were in Tijuana asking a lot of stupid questions. Why are you looking for Nabor? What do you want from him?"

"I'm not looking for any Nabor. I'm looking for Herman Villez."

"This Villez I don't care about The other man you were describing is a friend of mine. With the holes in his

Pockmarks. So now I had a name for the pollero or covote and someone who might lead me to him. I brough out the photograph that Juana Villez had given me. I showed it to Conan. He looked at the family portrait: the dapper-looking gent in the broad striped suit and mustache; the heavy woman dressed in black who peered at the camera as if it were a drunker mariachi who wanted to marry her daughter; Juana Villez at age 19, whose awesome beauty survived the crude photography; and holding her hand, Herman Villez in his mid-20s, grinning negligently from beneath a thin mustache and shoulder-length hair.

I tapped the photo indicating the boy in the Western shirt, his thu booked into his Levi's. "This is who I'm looking for. His sister lives here now. She sent money to him to pay a pollero to bring him across. She told him to see a man with pockmarks somewhere in Coahuila. Said his name was Morelos, but of course everyone's name is Morelos, no? I didn't know his name was Nabor." I smiled at him. "Any-

way, this Herman Villez paid somebody. He was supposed to meet his sister in San Ysidro. He never showed. She hasn't heard from him and she's worried. She doesn't know that many ople up here, and her English isn't all that great. I told her I'd ask around and take a look, that's all."

He nodded gravely and took my elbow in a grip that would have cracked open a live lobster. "Let's have a talk, just you and I." His smile was back and he had me on my feet looking up at a set of perfectly white teeth the size of dice. He ushered me quickly toward the men's room. His companion, who looked like a mongoose in a serge suit, nodded at him and turned his attention back to the jukebox. He looked up every few seconds to make sure no one tried to give me a hand. No one did My escort lifted me off the floor and pushed open the door to the men's room with the back of my head. Inside, the meter reader, or whatever he was, was combing his hair. When the door struck him in the back, he velled, "Hey! and spun around.

With one hand. Conan vanked him out the door. He fell to his knees behind my dancing partner. I couldn't resist. I pushed off from the sink and butted him in the chest with my head and one shoulder. He was supposed to topple over, tripping backward over the guy behind him on his hands and knees. The old gag. It didn't work. He just looked at me as if I had disappointed him terribly. Then he sent his fist into the bridge of my nose.

After the light show had died down and the roaring in my ears had quieted to the sound of distant surf, I could make out what he was saving: "...things that are none of your concern. It can be very hazardous. I don't know your Herman Villez. No one does. You will never find him. It's too bad for his sister, but maybe he will show up soon. Who knows? A thousand things might have happened. Maybe he was arrested by Immigración. You must not come to Coahuila and ask questions any more. If you do, you will be killed."

That was the second time that day

that I had been told that. "You understand now, don't you? He seemed genuinely concerned, apolo getic, as if he were telling his favorite kid about matches. There was blood all over my hands, the sink, the floor, and my shirt. He offered me his handker chief. I waved it away, and as we walked out of the men's room. I pretended to search the pockets of my jeans for my own. He paused to replace the cloth in his breast pocket while standing between me and the exit to the parking lot.

My fingers closed over the keys in my pocket. I splayed four of them between my fingers and made a fist. I could sense his partner behind me, but not close enough to worry me. I brought my hand out of my pocket, began to turn, and then spun toward the steroid nightmare from Gentle men's Quarterly, bringing my arm around like a whip. My fistful of keys connected with his left eye and he stag-

How He Did It

JOHN-BRIZZOLARA TALKS ABOUT THE WRITING OF WIRECUTTER



How this one happened went like this

During 14 years of marriage, it became a custom for my ex-wife and me to create and exchange supernatural thrillers on Christmas Eve. stuff we spent weeks on. It was a tradition started, as far as I know, by the British writer M.R. James (author of, for example, "Oh Whistle, and I'll Come to You, My Lad"). We thought this was a cozy. Dickensian thing to do. We were right, and it drove us to produce — something, anything, while we struggled to make our livings elsewhere.

We had published some of these stories in the genre magazines and once even — so happily — received a check from Amazing Stories on Christmas Eve.

While listening to (of all things) "Hotel California" by the Eagles, I was struck with a spookiness, an unsavory narrative, and while the music did little for me, the implied story creeped me out and I wanted to do something like it in

My original story idea was along the lines of "Heart of Darkness" meets The Day of the



continued from page 31

Locust. I think I got close. but as the Johnny Mathis song says, "It's Not for Me to Say." Anyway, what started natural short story grew into a novel that had nothing to do with the occult.

that time a friend gave me a copy of James Crumley's Last Good Kiss. It was a Raymond Chandler pastiche, but the best I'd ever read. I was a Chandler fanatic, and Wire cutter is a slavish imitation of that style. I began it in 1983 in the Coronado heat.

But back to the embryo For my ghost story, or Christmas horror, I had in the back of my mind a large population of untraceable, undoc umented aliens. In other words, people who if they disappeared off the face of the earth would hardly be missed. I had a kind of wicked-witch character in a rambling castle on the borderlands of the East. She commissioned illegal migrants from "coyotes," to enslave the migrants or eat them or whatever. I hadn't gotten that far in my plotting.

So I heard it was possi ble to ride along with the Border Patrol and applied. It took forever. They were dragabout that time The Border a Jack Nicholson film abou INS corruption, came out. It was hardly a public relations promotion for the State Department. They were con cerned about how I would portray them. Well, I didn't ow - because I hadn't met any of them.

through. I was allowed on a night run in December along the Brown Field Sector

I had only been in San Diego a short while and was unprepared for the almost Mesa in December. The acusa marine Ram Chargers were heated, all right, but no one had mentioned anything about a "night shoot." This was a procedure where tarunder the stars.

In almost complete blackness, agents sped to a stop, seemingly at random, got out of their cars (being careful to use the door of th vehicle for cover), and fired at a shadowy, man-shaped spring up. Within seconds

the target had to be identified as woman, child, or decision might be aided with a flicker of peekaboo moonlight. More often than not the targets were shot with .357 magnums and mistakes were made.

I looked around for cover, but nothing seemed safe; bullets were coming from unpredictable angles Finally, one of the agents suggested, "Get behind that board." The "board" he was

referring to looked like an old Burma Shave sign riddled with bullets. This was about as much cover as a Bantu dictionary. In my her ringbone jacket and moccasins, no socks, I huddled there for about nine years. my teeth chattering, and not simply from the cold.

One woman, Maria I believe her name was, proved to be the best marksman. I

a green image. I was astounded at the number of Didn't mean all or even half of them were illegal, but there were an awful lot of people where they shouldn't be, in unlit canyons with names like Moody's, Springs, and

In the intervening years it has become unclear to me how, exactly, I met Danny "Tokes" Lopez. I know it was in the Unicornia, a Tijuana bar. Danny was funny. We were buying drinks for hookers who were even funnier. But I wanted a coyote, a pollero.

Danny didn't seem to fit either of these professions convincingly. But it was not long before I saw him hustle Anglo and Hispanic suckers into deals on "cultured" pearls, 24-karat-gold bracelets, nd illegal trips to Fargo, North Dakota, which he bus ride from Los Angeles

So Danny agreed to take

"Tijuana was full of tunnels and trapdoors and things during Prohibition," my son pointed out.

was her turn. The other things I

remember from that night were the jackrabbits and the green-screen nightscopes showing up body heat on the mesa. Long-eared rabbits would dart suicidally into the headlights of the Ram Chargers "It's a mirastupid bastards," I remember commenting to the driver. His answer was, "Oh, I figure we must have." To this day, I don't know if he was

joking. The marvels were the infrared nightscopes. I imag-ine they were fairly primitive compared to what they are using now, but they were effective. Most of them wer mounted on the backs of size of television cameras. machines. No one seemed to be expert in using them, but they weren't hard to fig at, if there was body heat (including rabbits) you got

me to a once famous and pink hotel where in a single room, no one had the space to sit or lie down but had to stand upright, even in the bathroom - the effluvia from which was horrendou no matter where one stood

That night he took me through a drainage ditch in Tingana west of the San Ysidro border crossing with maybe 30 other pollos. The stench again was horrific. We were cross the Tijuana Estuary at its low ebb, and I noticed most pollos wore layers of clothes so that when they got through the glop — or the guts - on the other side. they could strip off their outer layers of clothing and be more or less presentable for

This was before the Berlin Wall of America's Bottom Left was erected. I did not go through with the others to Monument Road in Imperial Beach. This was sheerly because of cowardic the stench, the mire my cloth-



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I had no trouble walk ing back through Customs: I just looked like another falling-down drunk after too many cheap tequilas (diluted with 7UP or Sprite) and beers Not an uncommon visual

Driving home, what struck me was Danny "Tokes" Lopez and what he did for a living. A Robin Hood in a sen but a bood no less. His nickname meant "propina, tips; la mordida, the bribe." He was, he said, 18; I figured 16. He carried a crummy Sat urday-night special in his

But the most lingering image was returning to my home about 2:00 a.m. My son was sitting in my desk

"I'm sick," he said. "What's wrong, Nutley?"
"I don't know. Mommy

gave me some stuff, but Pat and her daughter are here sleep in the same room cuz

I felt his head. It was

Plaff, Singer, Babul ock, Janome-New Home,

and never picked up and must be liqui

available. (Sorry no further lavaways)

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warm. His cheeks were flushed and I could see hives "Where were you?" he

"Mexico" "Why do you always go there? I don't like that place."

"It's a part of the world we're very close to, and it's interesting right now. It's like H. Rider Haggard's King Solomon's Mines. Remem

"Yeah, I loved Allan

"Well, it's kind of like that. It's an injustice that's horrible. I want to expose it remind people."

I had to laugh. "No, like

I broke off my laugh as it occurred to me that my son's outbreak of hives, etc. were symptoms of stress. He was worried, anxious: maybe he had, in his mind, exag gerated the superheroic dangers I was involved in.

Or maybe he had a crush on a girl, was worried about school grades, or was being bully. I didn't think to ask: especially when excited about

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a project, will eclipse everything. It is like something orge Orwell said: "Writ ing a novel is like deliberately undergoing a prolonged illness." Something like that.

The danger I most fear (aside from another night shoot — unless Maria held the gun) was reading Nation Geographic in the waiting room of the deputy chief INS guy while he demonstrated dain for the press by eat

a vital transition. When I was grudgingly satisfied, my Apple II crashed and lost ter hours of work. I was told it, but they all seemed con puter whiz like Pee-Wee Her man is Orson Welles.

Het out a scream at 1:30 or 2:00 a.m. that must have terrified the neighbors. My wife called out, "You all right? My son stepped into the

Danny was funny. We were buying drinks for hookers who were even funnier.

ing at the local Pollo restaurant across the street for an inordinate time (two hours?) after our appointment. To be fair. I think he was meeting with an SDPD liaison officer. Still, I'm not a fan of National Geographic especially - any more so than of the Ice Follies

Chapter 10 was maddening. I didn't know how to make

room, this time looking les rubious and plagued. "Why is Mommy yelling?"

"Oh, sorry, my fault sleep. I was dreaming of ar action sequence for the book and I couldn't stand it." "What was the scene?

"Okay, there's a trailer in San Ysidro. I think it's still there. Pretty sure. Old-fash ioned type, you know, like in the old movies. Now there are about 15 la migra, INS, federal coppers; they've sur-I explained the techni-

cal problem of how one side of the trailer was against an embankment, on rusted old railroad tracks, and the whole thing set in concrete. I had the trailer filled with good guys and smugglers, all armed. Since it was on an old gaso line dump, I couldn't know if it was still flammable or who to ask. The bombero in TI were uncertain. The out an excavation. In short. I didn't know how to get anybody out of there alive Good or bad. I had written myself into a corner.

"Trapdoor," my son

"Trandoor in the floor A hole in the concrete?" Wha is this. Abbott and Costello This would occur to a

child, but hardly to an adult trying to write anything but young-adult novels. "Tijuana was full of tunnels and tran doors and things during Pro hibition," my son pointed out. I didn't ask him how he knew it, but it was true

(A few years ago l

crawled through a lengthy underground tunnel, fully lighted, and entered through socks to your Kinneys."

The book was picked warehouse in TJ. The tun-Books, with a cover illustranel ended 120 feet or so from tion of my anti-hero the warehouse in Otay Mes Nathaniel York, looking oddly where it was supposed to like Judd Hirsch, and a end. The excavators surfaced in the full light of authority.
"A lot of them are probning down a road. Well, still, I always wanted to be a ably still there," the lad said-"paperback writer." And now meaning the bootleggers I was one. tunnels — as he laid his head on my shoulder. A boy's

The paperback did about 35,000, the hardcover about 10,000 to 15,000. (Respectable for a first book, but hardly Clancy stuff.) You can never know about these figures Other good things have

It was a couple of years later that I placed the book with happened: I received a multiple book review from Dou-Doubleday. It was well bleday's Filings. The thing reviewed (with one excepwas, this was to be another tion, in San Diego magaz year's security, and this was "The novel is hard-boiled to exactly when the largest publishing firm of Teutonic yup-Newgate Callendar in pies decided to dismiss half their pub list. They kept Asimov, who wouldn't neces-

the New York Times liked it, but my favorite review came from an ex-border cop turner sarily go anyway, but fired writer: I was listed as a for their editorial staff (kids who mer bartender, and the Albugrew up on Josie and the querque Journal Magazine Pussycats) and bought out my wrote "I don't know if the contracts of writers who he can mix a margarita or didn't sell in large numbers. not, but he can tell a story The book has been that'll fuse your synthetic optioned several times. I

world is plagued with trap-

doors. Later, I suppose, we just call them "life, pitfalls, shit

after another...vou name it.

seemed to have legs for a while; at any rate, for a few years. I made more money on the movies that never materialized on screen - a

Wirecutter is dedicated to my ex-wife, whom I still love, and my son, "To Diane for all the years and all the faith; and for Geoffrey...for always." It is hard to look at that these days, because of the difficult nature of faith and the circumstances of the

good thing too, a dodged bullet, when you think about

The guttural, most real memory of the writing of that book is of my son's affec tion, helping Dad do his book stuff - and though I don't know his heart now that he is a man of 23. I never really knew it, but I believe he loves me and I know he did when he was sitting on my knee and offering me his trapdoor The process of writing

fiction is in itself a trapdoor, a means of escape. Facts are necessary, or at least verisimilitude, but truth must be in it as well or it's no good. And the truth is quite another trick unto itself.

divorce

d from page 31 gered backward, bringing both hands up to his face. I kicked him in the groin and he went lurching out the rear door, which closed and locked neatly after him. I turned and the mon

goose was already on me. He swung at me and I ducked I hit him twice quickly and hard in the stomach. He bent over looking toward the rear door. waiting for the big guy to reemerge with a war axe or something. I grabbed his right collar with my left hand, his left collar with my right. With my wrists crosse just beneath his Adam's apple, I began digging my knuckles into his windpipe As I stood there doing that for a while. I heard what sounded like a wrecking ball being sent up against the back door. Then it got quiet. The guy I was holding turned a bad color and stopped fighting me. I dropped him and ran for the front door On my way out I noticed that there was no one left

in the place except Bananas. On the street I was nearly as blind as the guy

anthony

the corner of the Hillcrest. still clutching his eye with one hand. I wasn't unhappy to see blood running from

suit. If I'd had a handkerchief. I wouldn't have been able to resist offering it to him, all apologetic and letting bygones be bygones, land

ing myself in traction. As it was, I did the smart thing and ran into five lanes of University Avenue rush-hour traffic, dodging and weavlook back for three blocks

I congratulated myself that I had lost him and decided to celebrate. The only place I could get served looking the way I did. I fig

CHAPTER TWO

Once inside my two-room bungalow on Robinson and Third, I decided against a drink. I was too busy shaking and throwing up. Conan had broken my nose, my right eye was swelling closed and I couldn't breathe. I lay down on my Salvation Army couch and tried not to pas out. The way to do this seemed to be to stare at the ceiling around the corners of a washrag filled with ice cubes. If I closed my eyes. the blackness was too inviting. I had to be careful not to look at all the blood too. The sight of blood makes me sick. Like I told the man tough, that's me

After a while I put or a record by Mink DeVille











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So I was wrong about their being pimps. At least they weren't just pimps. It was a safe assumption that they were in the smuggling business. Maybe the girls were a sideline or maybe I was wrong about that alto gether. I didn't know. I did know that the big guy hadn't recognized Herman Villez or his name. That wasn't surprising. Even if they had ved him across the border, there was no reason they should remember his face. I also knew that if I went back down to T.J. and stuck close to Conan, there was a good chance I'd eventually run into Nabor or Morelos or whatever his

I wasn't too crazy about

Nabor/Morelos was a nsitive subject down there That meant he was not just a garden-variety smuggler. Juana had said his fee was

unusually high but that he guaranteed safety. Detective Bevilaqua of the Tijuana police had done a take on my description of him. It al pointed to his being well connected.

I felt my broken nose and thought about the dead man. I decided that T.I. was out of the question, at least for a while

I could hang out at the Casa del Sol in Chula Vista, where the illegals rendezvous exchange information about work, and connect with "mules" to drive them to L.A., but that would probably get me nowhere. If they didn't talk to Juana, the wouldn't talk to me, and it Herman Villez showed up there, he would get in touch

That left the man who had hired Juana Villez and brought her to the United States to dance in his club. The man who recommended Morelos. My boss, whom

I'd never met, Mr. E. Walters, I wasn't too crazy about that idea either, but it was the only one I had that, as far as I could tell, didn't

involve my getting killed.

Juana would want to ow what I had found, but she was working tonight and I didn't have anything positive to tell her. I listened the rest of the album, felt the pain pills kick in, and watched the shadows craw across the piles of clothes. overflowing ashtrays, and dirty dishes in my apartment.

neck burn like a schoolboy berserk with new hormone

In the bathroom mirror I could see that I looked battered enough to hope that she would want to kiss it and make it better. thought about that while took a shower.

When I walked out of my apartment, my hair was

I looked battered enough to hope that she would want to kiss it and make it better.

I put Little Feat on the stereo and poured some Ancient Age into a clean coffee cup I found. After a while I had another one

When it was fully dark and I was feeling just won derful enough to think about it, I decided to go in to work on my night off and see her Thinking about Juana made my face and the back of my

blown dry, there were two more pain pills under my belt, and I was wearing my best chocolate-suede

sports jacket and Hawai ian shirt. The Canary Island palm in front of the next bungalow was silhouetted against the nearly full moon. A hint of Santa Ana winds gave the night a velvet feel. I

cooed back at the pigeons in the palm tree

waved at my neighbor Wayne. Wayne ignored me; the pigeons cooed back. Whistling the guitar hook from a Tom Petty song on my way to my usual parking space, I felt ready for anything

I don't think I stared at the vacant curb for more than a few minutes before I remembered I had left my Mayerick in the parking lot at the Hillcrest Club.

Would they be waiting for me? Did Wayne Newton the Barbarian rip my car apart with his bare hands? I walked back up the

sidewalk and let myself in again to the mock Moorish little house. I phoned the Hillcrest and got Gordon, the night man. "York, you okay?"

"Yeah, how's my car? "All right, I guess. I heard about what happened. What was that all about? "Later. What about the

two guys?" "They split just before the cops got here."

"Are you sure? "Yeah, I'm sure." "Thanks." I walked back to the

Hillcrest through my neighin San Diego, aside from the Barrio in Logan Heights, that you could really call a neighborhood. A lot of the old residents were complaining about the number of gays coming in opening boutiques featuring uni corns and X-rated greeting cards. It didn't bother me except that it was hard to find a place to drink with out a guy in a mustache and work boots singing Streisand songs or some overweight girl in a flannel shirt calling you "Jocko." When the area wasn't being called "Homo Hill" it was called

"Little Saigon." The Viet-

namese opened restaurants,

barber shops, delicatessens

flower shops, and produce

stands. Unicorn boutiques

and hair salons came and

went, but the immigrant

businesses did a solid trade

rainy season I would stand

Monrovia

Nursery's plants indoor/outdoor

Sometimes during the

milkshake cups all over th floor Still the 427 engine pulled me from 0 to 60 in about seven seconds as I headed north on 163. It was ust the car to be in if I was followed. A loop north, nearly all the way to Mira mar Naval Air Station. proved no one was follow ng me. I turned around and headed back toward San Diego. I listened to Steely

outside the Phuong Nam

and listen to the waiters or

the old men who eathered

at the Number One Barber

Shop, and I would close my

eves to find myself in anothe

when Lasked if Louild bor

row his car for a few hours,

iust in case they were still

in the area and watching

mine. I told him not to worry

about the car or the money

he owed me on last week'

Padres game and took the

McDonald's. There were

Big Mac boxes and empty

The Trans Am smelled

do it too often.

me, another life. I didn't

Gordon looked upse

Dan on Gordon's cassette The Low Down's 30-foot neon dancer that flooded Pacific Coast Drive with garish colors for nearly a block either way was doing a stuttering bump-and-grine with her left hand missing. Maynard was getting the sign fixed. He had told me himself when he hired me as a security guard three

months earlier. Dick Holster was work ing the door that shift. He swore it was his real name I even saw his driver's license once under the little flash light they issued to us that brings out the watermark on California licenses — it like a dumpster behind a also shows up any cute X-Acto knife work on the date of birth, which is mostly what we look for on the ID:

> Dick was a quiet, com azines, and the Survivalis owned some property in the

of the Navy kids who come to the Low Down. petent man. He worked for the San Diego Police Depart ment for a year and then quit. He never told me why He was cool and fair with a dry sense of humor, and I would want him on my side of any trouble. I knew he subscribed to the National Centurion, some gun mag-

mountains, and had once applied for a PI license but didn't get it. He didn't have plex I expected to go along

with this package; he didn't need to feel bigger than he was or push anyone around.

He was a little hard to fig-

ure. Anyone who wanted

to be a private detective was probably immature. My ambition was to sing like Ray Charles.

"Nathaniel York?" he read. "I thought York was your first name." Dick was paying me back for all my cracks about his name and my insistence on seeing his license that time. He handed back the card with the minia ture photo of me that a girl I once dated said made me look like "a dissipated

"I don't mind Nathaniel but no one ever uses it. People always insist on Nat or Nate or Nathan, None of which are my name. So it's York.

"What happened to you?" He shined his flashlight in my eyes.

"Plastic surgery. I've decided to turn Japanese."

For a Monday night, it wasn't a bad crowd. Two dozen sailors in Levi's windbreakers, and haircuts from an old yearbook were seated around the horseshoe stage watching Liz do toe touches running her hands over the insides and backs of her thighs

Lould watch Liz dance all night, she was that good at it. She had fine sunta legs that were nicely mus cled but not too muscled a perfectly hemispherical ass that moved more ways than one, and high breasts no more than a handful but enough to draw the eyes upward. She worked hard at dancing, and it showed. She was also naturally sexy in the way that some women are, no matter what kind of shape they're in; it comes through in the eyes, in the smile, and in the air around

The sailors might as well have been watching a training film - "This, men is a woman's backside" for all the life they showed From the bouncer's point of view, that was just fine If you seemed to be enjoy ing the show a little to much, you were asked to

On the floor next to Dick were all the checked motorcycle helmets, briefcases, and bags. We started checking briefcases and bags about the time the idea of whipping out dildos at the girls became all the rage







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The helmets we checked because we didn't like the idea of getting hit with them. I wondered who the

briefcases belonged to, and I scanned the room. They weren't hard to find. Off in the corner where the timid guys sit, they laughed a litle too loudly with each other and pretended they were too well laid to really care about Liz's charms. Their ties were loosened at identical angles to their collars. They probably operated computers across the street at Major Turbines and had names like Harvey and

They should get together with the sailors and go to a movie.

Lebose a barstool next to the waitress station and said hello to Suzy Lee. Maynard had the DJ bill Suzy as "The Red-Hot Yellow Peril." Smiling prettily at me from beneath jet bangs, she said, "Can't get enough of the place, eh? What is it Her face twisted in mock puzzlement. "The atmosphere?" She was wearing a blue silk kimono she didn't bother to close. I admired the way she tugged at the

top of one black stocking that gleamed wickedly in the low light of the bar and adjusted a garter belt. "My magnetic personality?" Her wink used both eyes, all of her face, and her shoulders.

I ordered a Coke and said. "You know, you're the most scrutable Oriental I've ever met.'

Her laugh sounded the way a puppy does when you step on its tail. "I'll tell Juana

like this one that I had first

CHAPTER THREE It had been on a slow night

seen Juana. They might have been the same fresh-faced sailors around the horse shoe, and I remember a handful of old-timers machinists from the plant down the road who peered up at the stage with lifeless. secretive eyes from over the tops of their beers. I had been watching the girls make the rounds in their G-string to see if anybody needed refills. The drill was to scar the girls as they leaned toward the customers; if anybody touched them where they shouldn't, they were out the door.



Juana was carrying a tray and following Suzy Lee to see how it was done. Trailing, they called it. She was waiting her turn to go

onstage and dance, and she looked scared to death. She must have been 21 - they're that kind of thing in topless bars because most of the movements and memthem are run by very senorize them, knowing she sitive interests — but she was about to go on. You looked 17. She was wearing could tell she was about as a tight blue skirt that was familiar with the atmosphere as she was with the moon's. about as long as a mayfly's looked like a man's white shirt tied up in front like a

halter and rolled at the

sleeves. I guessed her to be five feet tall. She looked so

good with her clothes on l

didn't want her to take them

off. Her face, in the bruised lighting, looked like a Mayan

carving of some regal, del-

icate bird. Her eyes were

and are huge and dark — soft, but with a kind of wari-

ness that isn't quite disillu

sionment. Her hair was long

then, all the way to her waist,

black and rich like a jungle

night. All the girls at the

Low Down were beauti-ful — they had to be — but

Juana, all flashing eyes

sculpted cheekbones, and

elvet sienna skin, coulc

have made Helen of Troy

the stage, trailing the

dancer - I forget who it

Suzy Lee: trying to drink in

was — the way she trailed

She would look up at

When she approached the bar, she would let Suzy Lee order first and then repeat after her as the bar tender set up the drinks, "Meelair Lite" or "Jean and Towneek." Then she would mile up at the bartender it was Clifford that night for confirmation on her English. Cliff only scowled at her. Nothing personal, that was just Cliff. In a place where the dancers collected tips from the men in the horseshoe of barstools at the lip of the stage and then collected tips as waitresses when they weren't dancing, there wasn't much left over for a 25-year-old bartender that looked like Karl Malden. I sympathized with him up to a point but suspected that he wasn't quite human. Anyone who didn't melt when Juana smiled couldn't be quite human. I smiled at her for both of us and lied to her in Spanish that her pronunciation was very good. Her cheekbones seemed to

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lift even higher as her smile adened in my direction.

Suzy pressed herself against me and wrapped her arms around my waist. She introduced us. "York is the big strong hunk who protects us from the bad horny men. Stay away from him he's mine." She narrowed her eyes at Juana and then laughed, letting me go. "I

"Cubano, ;Sí?" I told her I was a lot of things, none of them Hispanic unless you counted

the Corsican

Where did you learn to speak Spanish so well?"

I could listen to her voice all night, and for the

first time since taking the job I thought about doing just that. I made it a rule

I knew he subscribed to The National Centurion, some gun magazines, and The Survivalist.

wish."

In Spanish I made sure Juana knew it was just Suzy's sense of humor, adding that it wasn't going to be easy being the most beautiful dancer in the place. I wasn't just saying it.

not to sleep where I ate, or however the old saw goes partly because it was a good idea no matter where you worked and partly because most of the girls at the Low Down either were gay, were into more dope than even I felt comfortable around had wacko boyfriends with guns, or had interesting combinations of all of the

"I learned Spanish in high school, but not very well. I picked up more from some Puerto Rican people in my neighborhood in New York. Again, not very well."

She assured me that King Carlos never spoke better. She was probably right. I was being modest and King Carlos probably

The dancer onstage finished up and Larry, the disc jockey, started gabbling about fine foxes and funk stuff and flash-dancin

"I have to go." She looked toward the stage as if it were the gallows. "My first time, you know? I'm

"I know. Don't worry about it. You'll be fine."

Her smile had collapsed A ghost of one flickered that was more of a facial tic, and then she headed for the back stage curtain. The previou dancer emerged and began circulating, taking drink orders from the sailors and the old men.

We all listened to Bob Seger sing "Fire Down Below." It sounded like he was in the room.







record and introduced her straight from Mexico City, hotter than a jalapeño, welcome our newcome Juana!...Do vou wanna

Larry played with the delay on his console, and his words echoed around the dance floor. He mixed the volume up on Pat Benatar's "Shadows of the Night," and Juana appeared blinking into the tlights. She wore a black, silklike pair of pants that I recognized as belonging to one of the other girls. The pants could be untied on either side of the ankles. calves, knees, thighs, and waist and would come away in a few deft movements if you had enough practice She wore a Harry Bela-

fonte-style balloon-sleeved

shirt that revealed enough

cleavage to explain her getting the job without any experience — if it needed any explaining. On her head, covering part of her hair, which was tied up in the classic Spanish style, she wore the kind of hat tha Zorro wears. In her hand was a bullwhip. She tottered a little inexpertly on high heels and blinked into the

The getup must have been Maynard's idea. I looked toward the rear of the room and saw him leaning against a pool table with his arms folded and a happy grin on his face. He looked like somebody's idiot son.

It took her only a few moments to adjust to the lighting and the spike-heeled shoes, and then Juana began

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to move with the kind of grace you associate with expensive, exotic cats. She took it slow and trailed the whip around her neck like a snake, playing with the grip end without quite song she had thrown her head back and allowed it to touch her throat and slide downward while she sank to her knees, her eyes still closed. She made the thing look alive and I envied it.

So did the rest of the lads

The sailors and the old men

got to their feet and

applauded and shouted.

They waved money in the air

and laid it out on the edge

of the stage. She moved

She had drunk far more than she was used to and she started to pour another.

touching it, holding it out as if it had a mind of its own and were trying to touch her everywhere. She kept her eyes on the whip as if it were hypnotizing her or she it. By the end of the first

leisurely around the horse. shoe, smiling and bending to pick up the money with her legs tightly together. I that routine, but it was a big hit. Not as athletic as most of the acts you see at the Low Down maybe, but she didn't need to execute flying splits or yoga positions. She still hadn't taken

off anything but her hat.

On the sound system, the Rolling Stones started up "Beast of Burden." She ssed the hatful of money to the side and whip on top of it, moving with the same languid tension and bridled sensuality. The routine was, the second number was the cue for the dancer to earn her money topless. Usually this was

worked up to with a gradual tease, but Juana simply stared into the spotlights unbuttoned her shirt, and to the floor. She looked in the general direction of where I was standing and then met my eyes. Her breasts were full and pearlike and smooth, only slightly lighter than the rest of her skin, the stuff dreams are made of: lonely dreams full of frustration and ache, the kind that leave the pillow full of sweat and the sheets a

at me every few moments and smiling. If anyone tore up the bar or raped the waitresses, I missed it. I was lost some where in a pair of eyes.

tangled mess. She danced for

the next two songs looking

I never had a chance."

Since she was the new kid she had worked the last show. At closing time she said goodnight to me and started walking down Pacific Coast Drive along the shoulder of the road. When I had killed the switch on the his neon sign, she disappeared into the night. I locked up as quickly as I could and called out after her in Spanish to wait.

I saw her stop and turn. silhouetted against a pair of oncoming headlights. I ran to catch up. "You're not walking far at two in the morning, I hope."

"No, not far, I live there." She gestured up Laurel to an Edwardian-looking house that had long since become low-income rental units specializing in transient clientele.

"You live with Liz?" I knew that Liz had a onebedroom place she shared half the time with her cokedealer boyfriend, an incorrigible little scamp I had to 86 one time for pulling a Buck knife on some Navy chief. Juana nodded.

"How about a late din ner or an early breakfast? Hungry?"
"No. Maybe some cof-

fee." She smiled. "I never went out with a policeman I'll feel very safe." I looked down at my

uniform. "I'm just a rent-acop. Consider me rented. We walked back up the street to my car and drove to the Silver Gate Diner. She drank coffee and so did I. I ordered an omelet and played with it while I babbled on about the Low Down

and Maynard, past jobs,

New York, San Diego, the

or molest them or kill them

"We don't take their money

the way their own people do." to life She didn't say much

Padres; all of them seemed

to be the wrong things to

talk about while trying to

impress a woman with a

face that would bring a statue

just nodded and smiled and stirred her coffee long after it was cold. She showed me her first night's tips, about \$60, which was almost impossible on a Monday night at the Low Down unless you happened to look like Juana. I congratulated her and told her not to wave cash around in the Silver

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Just walk in?"

"No, the owners have a hotel in Ensenada where I was working as a maid They offered me the job and said they could arrange the

Gate Diner at 2:00 a.m. "Tell

me about yourself," I said,

"anything at all. I'm getting

tired of my voice. How did

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papers. They said I would make a lot of money. It seems to be true." Instead of looking happy at this, she seemed o be puzzled, as if it were the only thing they told her that was true. Maybe it was just the expression someone might wear if they were bone-tired from dancing and waiting tables for eight hours. "I have my green card," she said brightly, and then, as quickly, her expres-

sion darkened again. Hur-

riedly, as if to cover some-

thing, she went on. "Anyway,

I want to take lessons to

I had heard that Wolf

dance and to act."

"You should give

Enterprises, the company that owned the Low Down had interests in Mexico That jibed and it didn't tax my imagination to think they could buy a green card for her like they might buy new pool table. I didn't know how much juice that would take, but they might well have it. Still, with all the juice in the world, an army of tame, well-con nected lawyers and some





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bothering her. She was leav ing a lot out. In a strange country after her first day at a pretty strange job, sitting

across the table from a stranger in a mock cop's uniform, it wasn't likely she'd give me an epic and detailed life history; but I got the feeling it wasn't me or the job or geography that made her seem sad and

No doubt they had told her that they would make her a star in the United States that if she just took off her shirt and danced in their club. Hollywood would be beating the door down in no time. I wasn't going to tell her otherwise. Things happened around the kind of beauty Juana had.

I drove her back to Liz's apartment and took myself home. She had agreed to night before our shifts began. . . .

We had seafood at Anthony's and watched the tourists vell at their kids and take

pictures in front of the Star of India and the tuna boats. She wasn't any more eage to talk about herself, and held up both ends of the conversation by making up names for all the people that walked by. I became more convinced that there was something on her mind, but was going to wait for her to spill it, if she ever decided

feels against hot skin. When the conversation You would look like turned to movies, she brighthim a little if you had a mus-

movie stars than Rona Bar-

rett. I was left in the dust, but

neither of us minded. She

recounted plots from movies

I'd never heard of and

delighted in describing what

everyone was wearing in

what scene. I was happy just

listening to her voice; it

sounded the way cool silk

ened up. She knew more tache." She squinted at me. about American movies and

"Burt Reynolds, You're not listening. I am boring

"You could read me the phone book without boring me. You like Burt,

"I told you, he is my absolute favorite. If I could become a movie star. I would make all of my movies with

"I'll grow a mustache." For the next two weeks I took her to every matinee in San Diego County that didn't have a title like Wet Housewives or Lavender Truckers. She held my arm once while Burt Reynolds kissed Goldie Hawn, I made a mental note to buy Burt a drink if I ever met him

On her nights off, she told me, she was going to school to learn English, but she didn't say where. When she offered to make me a dinner of carne asada and ceviche in my apartment. I didn't turn her down. I bought a bottle of Frascati, a bottle of Beaujolais, and bottle of El Presidente brandy Over the finished than any I'd ever had in the too-many mediocre Mexican restaurants in town we drank brandy and she told me that my mustache was funny-looking. I pretended her English was bad and that I thought she had said that it smelled funny. When she leaned closer to place her nose near my upper lip, I kissed her and she kissed me back. Long and hard. The world dissolved into soft lights, a velvet hair like sweet earth and night-blooming jasmine. I held her for a long time, her

"Okay. Tell me about it," I said as gently as I could. She shook her head and used a Kleenex. She had drunk far more than she was used to and she started to pour another. I took the snifter from her. "This won't help, but maybe I can."

head against my chest, until

I felt a dampness on my shirt and her shoulders shake in

my arms. I lifted her face

and saw the tears and

"I'll make some cof-

She got up and walked a little unsteadily to the kitchen. I followed her. She

was the way she wanted to tell it, that was all right with me. There was enough truth in it to make a start.

She looked away and

that he was probably only

thing. "Herman would have gotten in touch with me

"Yeah, they have phone in Tijuana and a sort of a post office. What about the oman who was with Walters when he hired you?"

She was very beautiful, but cold-looking, you know Mr. Walters gave me his card long ago when he asked me to think about coming me. It brought me to the at the border. He gave Liz

just temporary, he said. Soon he would get me my own place. That was some weeks ago. I've seen him once since then, and I asked him about Herman. He told me to be patient. Herman would come. He said that he would soon have some news for me that would make me

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fee " she said

leaned against the sink and lowered her head. She started to sob again. I held her and after a while she started to

tell me about Herman Villez.

promised my brother I

would arrange for him to

ioin me here as soon as I

could. The man who brought

me here, Mr. Walters, would

not help me except to give

me the name of a man in

gle him across for \$300. It

is more than the usual

amount, but I was told he

guaranteed safety. The man's

name is Morelos, and he

Mr. Walters, said he could

be found in the bars in a

district called Coahuila, He

was described to me as a

man with holes from some

disease on his face. I wrote

to Herman and I sent him

the money. I received a let

ter from him two weeks ago

saying that he had arrived

in Tijuana and had met the

man. He said everything

was arranged, that he was to

leave in a few nights. He

the Casa del Sol in Chula

Vista until he arrived.

waited there for three nights

the next week. I took the

trolley. That's where I have

been. I lied to you about the

his picture to the alambris

English lessons. I showed

tas there, but no one had

seen him. Or if they had,

they said nothing. They are

all very frightened and always

ple. They trust no one. I

must find this man More-

los and ask him what became

of my brother. These covotes

are dangerous men, and I

am afraid. My brother and

I are very close; he has always

taken care of me and now

I must take care of him. I've

failed. Something terrible

has happened to Herman

He may have been arrested

or killed. You always hear of

the terrible things that hap-

erally, "wirecutters," It was

the term Mexican illegals

wetbacks, along this part of

the border because you

didn't have to cross a river

to get here, just a fence. She

lied to me about the English

classes all right, and I sensed

there were holes in her story

you could drive a Buick

through, some of which

could be explained by the fact

that she herself was here on

phony papers, but if that

used instead of moiado

The word meant, lit-

pen to the alambristas.

lie, even to their own peo

Tijnana who would smuo

"When I left Mexico I

"What about Walters? Couldn't he trace him for

shrugged, "He said to wait,

delayed but that he would come soon. I know that isn't true." She gave me a look that held all the certainty anyone could have about any

somehow.

"I don't know he name. I never saw her again

to work for him in the United States. The second time I saw him I agreed. The next day he sent a car for club. There was no trouble some money and asked if I could stay with her. Liz was very nice, of course. It was

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From her purse she handed me a business card with the name E. Walters embossed in gold and a number with a North County exchange. There was nothing else on the card. E. Walters was the name

on the liquor license at the Low Down He owned at least two other topless joints, one in L.A. and one in

Carmel. He signed my pay-checks as head of Wolf Security Systems, which was an organization of doormen. bouncers, night watchmen. department-store guards, ushers, repo men, and profirms.

"I'll tell you what I'll

do." I sat her back down on the couch and spoke to her from the kitchen as I made the coffee. "In the morning I'll go to the detention cen ter in San Ysidro. You said you have a photograph of Herman, I'll see if I can snot him. If he was arrested, he might still be there. I can't very well circulate his pic ture with the Border Patrol in case he's lying low some where and still trying to dodge them, but I can go to Coahuila and see if he

isn't still hanging around —

maybe find your Señor Morelos with the terminal

She looked up at me with

"You would do that?"

acne."

eyes that weren't yet cried out. Her brother must be ething special.

stayed that way for a long

time. After a while she said

"I will pay you." She reached

into her handbag the way

she did when she showe

me her tips that first night

"I would do that. She brought my head moment. Put that in a bank down to her mouth and I somewhere."

"I don't like banks," she said defensively.

The bundle had grown.

There must have been about

\$1000 in 20s, 50s, and 10s

"You're spoiling the

"Give it to Maynard. Tell him to put it in the house safe at the Low

"He keeps my green card, and he won't let me have it." She looked at me to see what I made of that and then said, "I don't like Maynard." "No one does. Sorry,

that was my dumb sugges-

tion for the night. I have much better ones." I brought her closer to me

couch, and I felt all of her beneath me. I supported my weight on my elbows and gradually brought myself down until she moaned and I felt her body against mine. She reached between my legs with her right hand and closed her fingers around couldn't support my weight anymore, they shook like iade branches in an earthquake. It was my turn to

Her tongue silenced me

and I rolled to the side, gradually letting her down onto

She unbooked her flesh-col-

ored bra and it fell away.

She stayed upright for a

moment just breathing and looking at me and for a while

I didn't do anything because

I knew that to begin meant

that it would have to end.

her breasts rising and falling

as she tried to take in enough

air to say whatever she

thought had to be said. "This

not...we..." She bent to kiss me again. My mouth met

hers and we finished the

thought the only way that

made any sense

"Nathaniel," she said,

from her hips and she pulled me as I lay on the floor. She my shirt from my waist. He straddled me and sat up, lips played over my belly lifting her skirt over her the scar just above it, then head with a fluid ruffle of soft back down. I felt her finbeige. I had seen her take gers on my belt and the buther clothes off before. tons on my Levi's and in onstage. But this wasn't a the next moment she had that you always hope to find little timekeeper existing in a woman with that kind somewhere in that cold place of beauty but usually between the heart and the don't - settling for some brain who kept pointing out thing close enough to get that tomorrow or the next you through the night bu not close enough to want to remember the next day

day or a year from now she would just be something else that I had lost When I entered her she

> She said she was sorry that she laughed. I told her that I wasn't. I told her that was We made love until

dawn, and when it came time. I shook just as hard and laughed too - because it was perfect. And maybe because nothing else ever had been. I lay beside her tracing patterns on her cheek. still chuckling like a madman over some private joke She kissed my forehead and my face until I stopped. She

"Then you mean

laughs when he makes love...and doesn't mind

"Not to me." to say. The cleverness hung She said nothing for a like body odor or old while. A gray light came in cigarette smoke in the room "You need to protect

people, don't you?" "I don't know about

substitute for what I wanted

"I think that about you but I don't know why it is."

"That's what makes this "A what?" country great. We're a funny

"Nothing." I kissed her again because I wanted to

RESEARCH STUDIES

She bent to kiss me again.

My mouth met hers.

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show. She looked at me now me in her mouth, all of me with an intensity and hunger that mattered except for the

I slid her hose down

bit her lip and laughed, shuddered and grew quiet. said, "You are a funny man." "Ha-ha funny?"

strange."
"Different. A man who

when I do. Do I sound stupid because I can't speak English

through the venetian blinds; early-morning fog that would burn off by noon. Then she said, "If you were

a Mexican man, you would slap me for laughing, and I would be humiliated if you

"It's a minor neurosis I can deal with it."

people. We make the world and because it would stop safe for comedy." It was a bad

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laughed."

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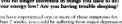
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me from talking about love and protecting people. She moved on top of me again.

I must have put the radio on because I remember music that isn't on any record I own. It probably isn't on any radio either. We slept eventually,

and very late that morning she made me breakfast. Rio Krispies and papaya slices. We talked about everything: dancing and acting and movies and the regulars at the Low Down, Ronald Reagan, and the Russians. We talked about the night before and how fine it was, and then we talked about her brother, Herman Villez.

We talked about everything except love. She gave me the fam

ily photo, taken, she said, after Easter Mass two years ago in front of an uncle's ranch outside of Hermosillo. I drove her back to Liz's

Tossing and turning?

apartment around elever o'clock. The hard strains of heavy-metal music came from an open window along with the too-loud voices of people who had been up all night on cocaine and were

could wait weeks or month to get clearance, and then I didn't have to hold back the would get only the sunshine She was wearing a blue silk kimono she didn't

bother to close.

night anymore. I kissed Juana on the tip of her nose and drove

myself south to San Ysidro. **CHAPTER FOUR**

DIFFICULTY

FALLING

ASLEEP?

At the detention center a woman behind a sliding-

tour, but as a representa tive of the press I hoped I would have a little leverage if I needed it. She told me to have a seat and wait for a Mr. Weintraub.

RESEARCH STUDIES

business. I told her I was a

reporter for the San Diego

Reader doing a piece on the

treatment of illegals by the

San Diego Border Patrol

As just a curious citizen

send you here?" Weintraub's first name was Douglas. That's what article on...whattyacallit? "Right.

"You didn't tell the receptionist that."

"It didn't come up." I smiled, trying to look like a

clever cub reporter. He didn't smile back "You mind if I ask who you've written for in the

"I wrote for the Village Voice in New York, I did stringer stuff for the Daily News back there. I did a story on the American Nazi Party for Rolling Stone last year, a piece on male-pattern baldness for Esquire. I was just getting going when he interrupted me.

"I never read any of those..." He thought and then said, "publications He said it as if it were a clever euphemism for toilet paper. "I don't read the San Diego Reader either."

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traub. I'm a freelancer. At the moment I have no...superiors." I smiled a gosh-shucks kind of smile

represented."

"The Border Patrol will be represented fairly. I believe I could agree to submit the article to you before publication for your perusal. No reporter would agree to something like that, but I hoped he didn't know that Doug sat down and

from the Border Patrol's

about what was to come, or

"Mr. Hammil, before

notice, a kind of clairvovance

if I was just having fun. "Raoul Hammil."

I could authorize a visit to

the facilities, my office would

require a letter from your

superiors addressed to our

public-information office

in San Pedro outlining the

exact nature of your article

and the manner in which

the Border Patrol would be

"I told you, Mr. Wein

me that they were empty that he was powerless. "I'm sorry. That's not good enough. You understand Now he extended his hand for me to shake. "It's a sen-

"Yes, it is." I stood up and started to go, leaving his extended and meaty hand poised over his desk "Then it's okay with you if the article reads, 'The Border Patrol Administration Office would not permit an on-site inspection of the detention center'?" "That would not be

accurate." He closed his hands and sat forward. It was my turn to spread

my palms and shrug.

He glanced at his watch. "The morning is a bad time. Maybe if you were to com back after lunch I could get someone to take you on a brief tour. We've got noth ing to conceal here. We don't mistreat these people." He was suddenly standing again. "They're a lot better off if we get them. We don't take their money or molest then or kill them the way their own people do. We feed them here. Your tax mone buys them the kind of mea many of them could neve buy for themselves. We take

in this country do." I made up their circulation figure. "Well, Mr...." "Hammil." I said. I don't know if it was some vague hunch I had that I should keep my real name

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desk. Douglas Weintraub,

assistant administrator. Doug

looked like an old cop to

me, maybe FBI, maybe mil-

itary police. He had that

dull look that comes with

aging authority. He was

above coffee-drinker's

pouches and a whiskey

drinker's nose. His side

burns were a little too long

for his haircut, and he looked

like he would speak with a

Southern accent but he

didn't. He was courteous

but forgot to shake my hand

I put it back in my jacket

pocket and sat down

Reader," he said, standing.

"Not exactly."

"So, you're with the

"If I sell them this story,

"Then the Reader didn't

You're writing this

uninvited

out 55 with narrow eyes

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line defenders of Our Way I turned to go, I was about to say thank you when he said "Mr. Hammond, I don't think I like you or your way of doing business, but maybe you've got enough gumption to tell your readers the truth. I'm nna count on that."

"I appreciate it, Mr. Weinhardt," I said as I closed his office door behind me.

Herman Villez wasn't at the detention center, or "staging area," as they called it. The place resembled a wellntained POW camp, which, in a sense, is exactly what it was. A hurricane fence enclosed a compound of numbered one-story buildings that looked like barracks, only their cinder blocks were painted a cheer-ful yellow. The guy who showed me around was Agent Ybarra, a broad, pleasant-looking Chicano who probably lifted weights. He parked a turquoise-andwhite Border Patrol passenger van that he had used that morning to bring the previous night's catch back

over the border. "You're not gonna see a gate set into the chain link.

"This time of day it's pretty quiet. We got three guys left from last night." He indi-

cated a trio of tired-looking men squatting against the fence and smoking cigarettes. They didn't speak to each Their clothes looked dusty and cheap; their faces and arms had seen a lot of sun over the years. They or their 60s. I didn't get that

"Metro Correction

"What about him?" I inted to the third man. He wore imitation designer jeans that were too big for him and worn out at the

"He turned himself in this morning. He was com-

Doug looked like an old cop to me, maybe FBI, maybe military police.

close, but none of them were Juana's brother.

"One of these guys is a refugee from El Salvador. He goes to El Centro for official deportation tonight or tomorrow. This other guy goes to the marshal's office to be arraigned on charges of resisting arrest. He had a knife and tried to use it. Didn't do him any good.

ing across last night and got separated from his daughter, just a kid, 14. They spli up and ran from my patrol He showed up here about picked up his little girl. We didn't. He goes back tomor row with the ones we round

"What about the girl? Ybarra turned and ges-

up tonight.'

tured out at the miles of valley stretching out below San Ysidro along the Tijuana River basin. "We'll keep an eye out for her."

"Yeah." I turned from the scenery. There was too much of it to go along with the thought of a lost kid. I looked at the men in the yard. If they gave a damn what happened to them, you couldn't see it in their

faces. "The guy who resisted arrest, you get a lot of that?

"Every night? Once a month? Anybody besides him in the last couple of weeks?" "Sure." He smiled.

"There was a guy a few nights ago that bit one of our people. Right here." He pointed to his inner thigh. "He got away, though."

I wondered if Herman

Villez was a biter. "You see the guy?"
"Oh, I know who he is.

A regular. We'll get him again and when we do, Caulfield is gonna bite his leg off. Then we'll just drive him back to First Avenue in T.I. He'll come across

again in a few nights and get caught. It becomes a me after a while.

"The guy he bit." "I thought your regu **Because**

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lars do a prison term." "Not the everyday working guys. There's not enough jails, man. No, our biter is an old friend. He picks fruit up here every summer and spring, spends the money he makes on whiskey and boys in T.J. He gets real pissed off when we catch him. He's okay,

though, you know."
"He got a name?" brought out my notebook as though I were taking notes for the Reader.

Ybarra grinned a goofy way. Anybody who could make that face had to be human as hell. I laughed before he even said any thing. "Juan Garcia, what else? Just like these other two guys. Caulfield calls him the Tooth Fairy now."

"The Tooth Fairy?" "He's an old queen.

man. Too much." Ybarra looked at his Casio watch "You wanna see the bar

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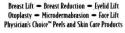
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racks with the beds and all that? You missed lunch for these guys. A restaurant down the road caters their meals. Sloppy Joes today.

"Yummy. Thanks, Agent Ybarra. I've got enough for now." I turned to go. Ybarra stopped me with a hand on

"If you're a reporter, I'm Maria of Romania. Who are you looking for?"

"You've been a lot of help. If I was looking for somebody who was picked up, I would hope he ran into

"Don't let Weintraub get in your knickers, he's really okay. Most of the guys here are okay, more or less. There are a few John Waynes and whatnot, what the hell If you were looking for a lot worse than be picked up

by the Border Patrol. A lot worse." I believed him "Yeah, they might miss

out on the Sloppy Joes." Ybarra laughed, then added, "If there's somebody out there" - he gestured hostile countries in a quiet

the American dollar about who's liable to do

me know. Okav?"

more than just bite, you let I nodded and walked back to my car. I would. - John Brizzolare

John Brizzolara's novels include Wirecutter and Empire's Horizon. In 1997 he received the National Conference Media Award for

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LETTERS

continued from page 3 expensive shoreline construc-tion, particularly infrastructure such as major roads and water and sewer lines. Like any struc-ture, a constructed beach must be maintained throughout its life. As attractive as sandlife. As attractive as sand-retention systems sound, they must disrupt the shoreline substantially to work. They change the waves, change the shape and appearance of the shoreline, and can seriously alter access patterns. It is not clear that the public is willing to put up with these disrup-tions of the natural shore-scape to reduce the cost of nourishing their beaches. The future of the majority of San Diego County beaches will almost certainly depend upon the continuing importation of

Richard Seymour, Ph.D., P.E. Scripps Institution of Oceanography

Hackneved Sexist

Congressman

Kennedy Gammage (Letters, March 15) waxes pedantic about trifles (Matt Potter's spelling of "Darrell"). I'd like to remind Mr. Gammage that although Darrell Issa is, to my mbarrassment, a member of the U.S. Congress he should be referred to as Representative Issa. "Congressman" is hackneyed, sexist, and could just as properly refer to a U.S.

The spelling of unusual proper nouns is Matt Potter's least important responsibility. Joel Mielke

Available Homosexuality

Homosexuality
I'm generally a Duncan Shepherd fan. Though I rarely
agree with his opinions our
right, I always appreciate the
nuance with which he elucidates them.
However, I was disapmireted with his casual dis-

pointed with his casual dis pointed with his casual dis-missal of James Gandolfini's performance in *The Mexican* (March 15): I found Gandolfini revelatory, and his perform-ance is generally regarded as the best thing about the film. But Shepherd barely men-tioned Gandolfini. And when

he did, he damned himself

It's perfectly fine for Shep-herd to have disliked the film; I'd be the first to admit that it wasn't exactly Casablanca. And if he didn't like Gandolfini in the role, that's fine too. But for Shepherd to base his entire rejection of Gandolfini's per-formance on a perceived "stunt-casting" as a (contrary to the article's depiction, discreetly open) homosexual betrays his argument and makes him look strikingly prejudiced in the process. the role, that's fine too. But

l'm sure Shepherd realizes

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SEA ENZYME

Another Duncan

To my favorite movie

This week's review (March 15) is another beauty. I've read it aloud to a few people (though I was handicapped by much chortling) and sent e-mail copies to others.

nos. Rachel Powers **Extraordinary Trudy**

I just wanted to say that you really have an extraordinary new column with "Ask Aunt Trudy." She is well thought

out and quite a source of

I say, Miss Manners or Dear Abby. I just always look for-ward to hearing what she has

Mandatory

dom to express opinions
"without threat of personal
harm or retaliation" — suggested by "Name Withheld" —
is a fine reason to send anonymous letters.

Maybe the Reader can run a contest and give a free T-shirt to whoever comes up with the best of all reasons to

the swell reasons given for "Name Withheld" letters (Letters, March 15), I've recon-

sidered my original position (Letters, March 8). The free-

sign letters "Name Withheld." In the meantime, I can think of other really good reasons like not wanting somebody at the IRS or the parole office or family court knowing where

it were mandatory that all

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It would be easier on me if I

Cheap Journalistic Point

Give me a bloody break! Doesn't your writer Dave Good know anything about the local music scene? He the local music scene? He referred to Buddy Blue ("Blurt," March 8) as "a former Beat Farmer." Puh-leeeeese! Buddy was a member of the Beat Farmers for the first year and a half. Then for the other 15 years or so, the Beat Farmers somehow managed without

To say Buddy Blue is a former Beat Farmer is like saying Pete Best is a former Beatle. It's true, but aren't we taking some journalistic license to try and make some cheap

I can hear Country Dick doing subterranean 360s. I will now make a prayer that poor Dave Good gets a

Jim Cline Carmel Valley

Ads Endanger Self-Esteem

Is there some money being exchanged under the table here? I noticed that there are a hellava lot more cosmetic a hellava lot more cosmetic surgery ads in your paper these days. What kinds of messages do these ads send to your young female readership who are struggling to main-tain strong self-esteen in the face of excessive media mani-

Iulia Dashe

Narrow-Minded Taste

reviews that you are printing in your paper. I enjoy your publication very much aside from the thinly veiled attacks from the thinly veiled attacks on modern cinema called reviews. I expect a quality publication such as your own to present reviews that take into account all factors of a film, including entertainment value, and it seems like your value, and it seems like your current reviewer is only interested in films that suit a very narrow-minded taste. Most people go to films to enjoy themselves, not to search for some obscure philosoph-ical meaning to their lives. You need to have someon You need to have someone review contemporary films in a manner that better represents the majority, as opposed to a one-man crusade for grainy 8mm Polish arthouse films. Brian Moeller

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Calendar

Modest at the Star

Independent Film Society

m an entrepreneur," says Dan Hare, "and my philosophy is, you call 12 friends and say, 'Hey, you want to have a party?' And you tell each of them to call 12 friends. And you decentralize responsibility and the sense of ownership. So that's going to be the

of ownership. So that's going to be the secret of our success."

What he wants to succeed is the Independent Film Society, which he founded three years ago "as a way to bring the film festival experience to Main Street, as it were." Never mind Robert Redford's annual event in Park

Classical Music page 69

Local Events

Art Musaum & Galleries page 71

page 57

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EVENTS Village Theater Village I heater, and La Paloma Theater in downtown Encinitas. There are advantages to modest venues. Rather than face the prospect of

choosing among umpteen films in ten days, as international festival days, as international festival participants must, Hare's society members enjoy what he calls "a bite-size format" — a film once a month. "So that when the next one comes up, people aren't burned out. They're ready for it. It's like, 'Hey, yeah, that's a cool

thing.' "
What is more, vive la difference between the audience for the famous festivals and for his society's films, says Hare. Being discreet with his phrasing, he defines the crowd at Sundance, et. al., as "a certain segment that has seen a lot of films." In San Diego, by contrast, "You have a group of people who see movies and they chat about them, but it's not like it's overdone. It's not an

Obsession."
Opportunities to "chat" are built into the society's programming. Its latest venue, the Star Theatre in



Oceanside, was chosen with just such Occanside, was chosen with just such chats in mind. "The facility has the space to host a reception before the screening," says Hare of what is currently San Diego's largest theater, with 900-plus seats. Foreclosed in the mid-1990s after

a stint as an Xrated movi house, the Star was bought and renovated in the late 1990s by Jim Heiser. It boasts a mammoth screen, 40-by-20 feet, as well as a superior sound system. Recently it has changed hands again. Its new owner is the

Performing Arts — "a nonprofit group, thank God," says Hare, who was asked to be its "producing partner on the film end of it"

The kinds of films screened by the The kinds of hims screened by the society are ones "that basically you can' see anywhere else, because they're not in wide-area release." Anybody can go to the multiplex and see Tom Cruise "for weeks and weeks on end." These are "smaller, character-driven films

and documentaries.

Here is Hare's process for
choosing the films. The first hurdle is
"the good, old-fashioned, If-I-like-themovic one. Then I've got some people
that I share it with, to double-take a
look at it. Thirdly, it depends on if the director can come down for a O&A director can come down for a Q&A.

Even if I like the movie a little less [thar
others], if the director's available, that
adds points to it."

Last month, the society showed

The Port of Last Resort, a 1998

documentary about Jewish refugees who left Europe for Shanghai during the Nazi era. Instead of hearing from the director in that case, the audience was introduced to John Stoesinger, distinguished visiting professor at the University of San Diego, who himself saw Hitler roll into Austria and fled to Shanghai's "Little Vienna."

Shanghai's "Little Vienna."

Hare's probable choice for the
opening of the society's third season, in
May, is Out of the Black. A feature set in Western Pennsylvania's coal-mining country, it was cowritten and directed country, it was cowritten and directed by San Diego-based Karl Kozak and scored by Oceanside resident Larry Groupe. "Among other things, Groupe did the score for The Contender — that's up for an Academy [award]," says Hare, who claims to have introduced

Kozak and Groupé to each other. In July, Hare hopes to show a sneak preview of a film being produced sneak preview of a him being produced by Rancho Santa Fe resident Robert Glenn Smith. It's "loosely inspired" by the Ian Spiro incident of some years ago, says Smith. Hare glosses the old news clippings: "Guy comes home, his wife and three kids are shot, and he's found dead three days later in the desert by cyanide." When the incident occurred, it was thought to be a murder-suicide: Spiro was \$5 million in debt. But, says Hare, "There's heavy evidence that it was a conspiracy by

The film interleaves four other stories of fictional North County residents — migrant workers who live in a makeshift camp. Tentatively titled El Campo, it will be half English, half Spanish, with subtitles for each, "so everyone can watch it together," says

Smith. Hare calls the society "a little, Hare calls the society "a little, monprofit, growing-up-by-tis-bootstraps organization." Translation: his formula for success requires a his formula for success requires a for tashering and other tasks. On Sunday at the Start, the group will host a reception and informational meeting designed to bring more people into the fold. Tours of the nostalgia-tinged, neon-signed theater are part of the afternoon's

Reception and Informational Meeting Independent Film Society Sunday, March 25, 3:00 p.m. Star Theatre 402 North Coast Highway

BAJA

A "Spanish Concerto Gala" is set for v. March 23, when the Orche a of Baia California performs Spar ish classical music at 8 p.m. at the Ti ana Cultural Center. Tickets are

juana Cultural Center. Tickets are S22 U.S. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600, (TIJUMA) The orchestra repeats the con-cert on Saturday, March 24, at 6 p.m., at the Teatro del Estado (on Boulevard Loper Mateos), For tickets and other information, call 011-52-65-53-4265. (MEXICALI)

Poker Fun, the 45-mile Rosarito leach Off-Road Poker Run is set for Saturday, March 24. Registration is 530 U.S. For details, dial 011-52-66-12-2525. (ROSARITO BEACH)

The Comedy Rosa de Dos Ara will be presented by Cynthia K will be presented by Cynthia Klitbo and Rebecca Jones at the Tijuana Cultural Center Monday through mances begin at 7 and 9 p.m. each

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night at Paseo de los Héroes and Mina Street (Zona Rio). Call 011-52-66-87-9600 for information. Tickets are \$22 U.S. (TIJUANA)

"Three-D Mania" screens at the Omnimax Theater in the Tijuana Cultural Center Tuesdays through Fridays at 3, 5, 7, and 9 p.m., as well as at 11 a.m. and 1 p.m. on week as at 11 a.m. and 1 p.m. on weekends.
Amazomas continues, showing at 2,
4, 6, and 8 p.m., with additional
screenings at noon on Saturday and
Sunday.
The center is located at Paseo de
los Héroes and Mina Street in the
Cona Rib. For more information, call
011-52-66-87-9600, (TUJUANA)

OUTDOORS

white, waxy blossoms from the same base — a rosette of dagger-like leaves. The shimmering white excla-mation point that unfolds above our Lord's candle" (Yucca whimple) on the other hand, is a prelude to the

plant's imminent death. Mojave yucca is widely distributed along San Diego County's coastal strip and throughout the higher elevations of the Anza-Borrego Desert. Our Lord's candle prefers the scrubby coastal foothills and the drier slopes of the Mountains. The two vuccas of with each other in a few areas like

India Hawthora, one of the most common flowering shrubs used in landscaping as hedges and dividers in San Diego, is blooming best right about now. The plant, which has sev-eral varieties, covers itself with blossoms ranging in hue from pinkish white to vivid pink.

Borrego's Culp Valley area.

white to vivid pink. Where is Batthus Bockf Find the rock and the fossil tree embedded in ceilments when goologist Jerny Winterer and marine biologist John McGowan lead a walk for the Friends of the San Dieguito River Valley on Saturday, March 24. Cliff crossion and marine life in the Del Mar area will be discussed. Interested? Meet at the entrance to the parking for at Torrey Pines State Beach at 1 p.m.

Free. For information, call 858-755-4460. (DEL MAR)

monthly hour-long guided stroll to the desert garden on Saturday, March 24, at 10 a.m., starting from the park's visitors' center. Free. 619-235-1100. (BALBOA PARK)

How Do Animals Pick Out Their

Homes? What plants do they favor?

Find out when field biologist Debo-rah Kinninger beads out into Dox Pi-cos County Park on Saturday, March 24, at 9 a.m. Kinninger will show the park as a wildlife real estate agent would to a prospective client. Bring your binoculars. Find the park at 17933 Dox Picos Park Road Free. For information, call 858-694-3049.

Got Sense? Suzy Wilbur brings her

Snake Sense program to Felicita Park on Saturday, March 24, at 1 p.m. She'll discuss local snakes and their

benefits. Meet in the meadow; the park is located at 742 Clarence Lane. Free. 858-694-3049. (ESCONDIDO)

Mystery Tree Walk, investigate the legend of the Mexican-era sign map on trees during a nature and historical walk planned in Los Peñasquitos Canyon Preserve on Saturday, March 24. Participants will see wild-

flowers and learn native plants and

their uses. Meet the group at 9 a.m. at

Find out when field biologist Debo

Exceptional Birding is expected when Audubon Society birders head to Santee Lakes on Saturday March 24, from 8 a.m. to noon Myrtle warblers are often found Myrtle warblers are often found mixing in with lingering Audubon's warblers, and migrating swallows are often evident. Expect easy hiking on level ground. For directions and information, call 619-280-7710. Bring a field guide and binoculars.

Improve the Trail, help place steps and trim back brush when range Dan Bylin leads a park beautification project in Clevenger Canyon in the San Pasqual Valley Open Space, at 8 a.m. on Saturday, March 24. Bring drinking water and a snack; some hiking and boulder hopping is part of the fun. To reach the trailhead, drive ap-

Bizarre Trees, cacti, and succulents

the Mercy Road staging/parking area (upper level, by the benches at the junction of Mercy Road and Black Mountain Road). 619-484-3219.

Who o o o Goes There? Meet live owls during a night hike along a sec-tion of the Trans-County Trail serve on Saturday, March 24, from 6 to 8:30 p.m. Find the park at 12620 Wildcat Canyon Road (just past mile marker four on Wildcat Canyon Road). Call 619-561-0580 for information. Free. (LAKESIDE)

Gloves, Trash Begs, and snacks will be provided during the beach cleanup hosted by San Diego Bay-Keeper and the city of Oceanside on Saturday, March 24, from 9 to Saturday, March 24, from 9 to 11 a.m. Participants will meet at the Oceanside Pier and then clean ap-proximately one-half mile on the north and south sides of the pier. For information, call 760-801-0042 or 619-758-7743. Free. (OCEANSIDE)

The Tecate Train, learn about the Wild West in the Potrero and Campo areas when Roger Challberg brings to life the colorful history of the old Tecate Railroad at 8 p.m. Saturday, March 24, in Potrero F

(24800 Potrero Park Drive). Expect to hear about local historical figures as well. For information, call 858-694-3049. Free. (POTRERO)

Support Your Local Indicators
Nancy Conney of Skyhunters bring Nancy Conney of Skyhunters brings live birds of prey to Goodan Ranch/Sycamore Canyon on Satur-day, March 24. These birds act as in-Spot local birds during a hike fol-lowing the talk. Meet at the entrance to Sycamore Canyon off Highway 67 at 2 p.m. Call 858-485-5077 to RSVP.

Trekking the Refuges, view the mi-gratory waterfowl and shorebirds and wildflowers at the Otay Sweet-water National Wildlife Refuge when the series hosted by the Chula Vista Nature Center continues on Satur-day, March 24, at 8:30 a.m. Free. To make the required reservations and obtain directions, call 619-409-5903. (RANCHO SAN DIEGO)

Daley's Top Ten, Daley Ranch is in full bloom. Join naturalist Irene for an easy 2.5-mile walk to see the ten most common plants found in Daley Ranch and how Native American eers used them. The walk

starts at 10 'a.m. on Sunday, March 25, in the main parking lot (on La Honda Drive), with water and hiking boots. 760-839-4680. Free. No pets. (ESCONDIDO)

Spring Is Definitely in the Air, so take a four- or five-mile (wildflowerseeking) hike with Heather and Sara along the lakeside in San Diego River Park on Sunday, March 25, from 9 to 11 a.m. Call 858-674-2275 x5 to make the mandatory reserva-tions and obtain directions. Free. (ESCONDIDO)

Outdoor Enthusiasta are invited to enjoy the San Diego Audubon Soci-ety's Silverwood Sanctuary. Silver-wood offers ten miles of hiking trails, a self-guided nature walk, an of on area filled with bird feeders and many resident birds and wildlife

and many resident birds and wildlife to observe.

Silverwood is open to the public on Sundays from 9 a.m. to 4 p.m., with guided nature walks conducted at 10 a.m. and 1.30 p.m. For more information, all 619-443-2998. The sanctuary is located at 13003 Wild-cat Canyon Road (five miles from the Ashwood-Mapleview turn).

Consider Carlsbad, a walk around Consider Caribbod, a walk around this burg offers views, charm, lovely homes, and a good workout. Join the Walkabout explorers on Sunday, March 25, for a moderate-plus seven-mile walk in the area. The jount starts at 8:30 a.m. in the parking lot at the water's edge at the offer of Tamarack Avenur (exit 1-5 at Tamarack, and head west), 619-231-746. Free. (CAM.SIMO)

Desert Natives and plants well suited to the arid region are high-lighted when the third Desert Garignted when the third Desert Car-den Tour 2001 takes place on Sun-day, March 25. The self-guided tours run-from 9:30 a.m. to 4 p.m. Tickets are \$15 general; for reservations and information, call 760-767-3098. (BORREGO SPRINGS)

Black Mountain Wildflower Walk head out with naturalist Mike Kelly to see flowering plants including mountain lilac, California buttercup, mountain Illac, California buttercup, fuschia flowering gooseberry, mon-key flower, native bunch grass, and many others. The moderately stren-uous two- or three-mile walk is slated for Sunday, March 25, at 10 a.m., be-gimning in the Black Mountain Park staging area (off the old dirt Black Mountain Road), 619-484-3219.

The Slender Waxing Crescent Moon makes its first easily observable appearance in the western sky during twilight Monday, March 26. Because the zodiae stands at a steep angle relative to the west horizon this time of year, the young crescent moon hovers almost directly over the setting sun and so appears as a "smile" almost perfectly aligned with the horizon. By March 28, the fatter rescent moon passes near the pale planet Saturn, and by March 29, as even fatter moon — nearing first quarter phase — lies near brillian

Observe the Nocturnal Habits of marine life on the beaches of La Jolla when the Birch Aquarium-Museum hosts grunion run activities on Tues-day, March 27, 9:30 to 11:30 p.m. The evening begins with a presenta-tion featuring bioluminescence and the lifestyle of various beachthe lifestyle of various beach-dwelling marine animals, including grunion, and then moves down to the beach to search out the residents. The fee is \$12 for adults, \$8 for chil-dren 7-13. Call 858-534-7336 for the necessary reservations. (LA JOLLA)

DANCE

mission: \$6. Wear soft-soler 760-436-4030. (NORTH PARK) ing "creative expression, muscle ton-ing, and body strengthening" from 6 to 7 p.m. on Saturday, March 24, at the Folk Dance Center. The fee: \$10. Call 619-299-1129 for information. Find the center at 4569 30th Street, suite A. (NORMAL HEIGHTS)

Spring Salsa Party, head to Dance North County for a SolDanz event on Saturday, March 24. Salsa work-

on Saturday, March 24. Salsa work-shops are promised at 7 p.m., with Renec Linnell leading the beginning lesson and Frank Restrepo instruct-ing the intermediates (the fee is 55). Orquestra Primo performs live salsa for dancing at 9 p.m. Tickets are \$10. Find the dancing in North County Business Park, \$35 Encinitas Boulevard, suite 100. For informa-tion of 13 dec 13, 10024. (FROSTRES) tion, call 760-613-0024. (ENCINITAS:

Meditation in Motion, sufi dancing is led by Toni Michael on March 24 is tea by Toni Michael on March 24 (and the fourth Saturday of each month), at 7:30 p.m., at the First Spirituallist Church (3777 42nd Street, at Wightman). The requested donation is \$5. Call 619-692-9542 for information. (GIV MEGHIS)

Lindy Hop Swing Instructor Emily Belt plans a five-week series of classes beginning on Saturday, March 24, at the Champion Ballroom (3580 Fifth Avenue). An introduction to swing is presented at 11 a.m., Lindy basics are divulged at noon, and "Lindy 1" starts at 1 p.m. All ages are welcome. and partners are not necessary. The

Contradance, listen for calling by Steve and Harry and music by Jump Fingers and the Continental Drifters Fingers and the Continental Drifters during the contradance planned on Saturday, March 24, at Trinity United Methodist Church (3030 Thorn Street) at 8 p.m., following be-ginners' instruction at 7:45 p.m. Addance instruction by Russ Maples. Find the center at 1221 D Avenue. Admission is \$5. Call 619-336-6760 for information. (NATIONAL CITY)

Attention, Ballroom Dancers! En-joy the big-band sounds of the Swing-time Orchestra at the Kimball Senior Center on the fourth Saturday of each month, including March 24, from 1 to 4 p.m. The first hour features

Beginning Square-Dance Classes are being offered by the Single Spin-ners Square-Dance Club on Tuesday. ners Square-Dance Club on Tuesday March 27, at 7:15 p.m., at Our Sav-

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LOCAL EVENTS

LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. De 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 those no mushes and a phone number and a phone number. (including new phone rumber, and a phone rumber, and a phone rumber (including area code) for public reformation to READER EVENTS, reformation to READER EVENTS.

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Calendar LOCAL EVENTS

ior's Lutheran Church (4011 Obio Street). Singles, couples, and youths (13+) are welcome. The fee is \$3 per (13+) are welcome. The ree is 35 per person per week. For more informa-tion, call 619-465-9205. This is the final evening of open enrollment. (NORTH PARK)

FILM

The Allegorical Tale of "entwined lives and the mingling of the senses" The Five Senses screens for the Film Forum at 6 p.m. on Monday, March 26, at the San Diego Public Library (820 E Street). Jeremy

One of Clanena's Greatest Artists, Robort Henous, made only 15 firm, but they were of such quality that they see created the director's inclusion in the grand pumbeon. The Robert Henous Retropective at the San Diego Museum of Art concluded with the master's 13th and final film. Jarge (Money) (1883), on Wednesday, Murch 28. The subject of the film—where "robining is superfinous"—in materialism. Takets for nonremembers are \$7. For information and receivations, all 159 696-1906, (IMADOA PARING).

"I Due Colonnelli," a 1962 film by Steno with Toto, screens for the Ital-ian Film Series at 6:30 p.m. next Thursday, March 29, at the Italian Thursday, March 29, at the Italian Community Center (1669 Columbia Street). Call 619-237-0601 for infor-mation. Tickets are \$2 for nonmem-bers. The film is in Italian, without English subtitles. (LITLE ITALY)

Reuben II. Fleet Science Center, didda know there are 50,000 known caves in the U.S., and every state hoar I least one flowers in the way. The season of the earth's altern, halden realines, guided by two carees seeking these often unexplored from fallen ordines, guided by two carees seeking these often unexplored from films offering follows: "extreme scientiats" Harel Burton and Namy Aulenbah. at they seek organisms that might hold new medical applications. Sear into spece and experience life alward the first long-term space station when Altisoner in Mrs accessing and the season and septembers of the accessing the season of the search and the season of the season of the search and the season of the search and the season of the Reuben H. Fleet Science Center.

Filmed in space by astronauts, this 40 minute tour of Russia's (errant) 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 blends historical footage with live-action shots see it through March. Journey to exotic places in Wild California, illustrating, how the beauty and the majesty of the state's

wild places help inspire our culture and adventuresome spirit. Shooting locations include San Diego, Big Sur, Death Valley, Yosemite National Park, Monterey Bay, Lake Tahoe,

and in the drink at Maverick's. Cali-fornia continues through March.







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LECTURES

enior Sleuths, or You're Never Too Old to Be Nancy Drew" is the topic when mystery author Carolyn Wheat and friends from the writing group Sis-ters in Crime presents a humorous look at "some elder mystery sleuths" for the Senior Savvy class on Friday, March 23. The lecture commences at 1 p.m. at Elderhelp (4009 30th Street). Free, Questions? Call 619-284-9281 x55 for answers, (NORTH PARK)

"The L.A. Art Scene: The '60s "The L.A. Art Scene: The '60s through '70s' will be revealed when Raul Guerrero speaks for the docent lecture series at the San Diego Mu-seum of Art on Friday, March 23, 10 a.m. Admission is \$10. For tickets, call 619-465-8084. (BALBOA PARK)

call 619-465-8084, (BALON PARK)
ATAB-Borrego Month Continues,
and the visitors' center at Anna-Biorrego Desert State Park is official
series of related talks in celebration
floorings Early beingings: Early beingings:
the Borrego Equility is the subject
when historian Phil Brigandi Sac
on Friday, March 23, at 7 p.m. Admission is 515 for nonmembers,
760-767-0446. (BORREGO SPRINGS)

"The Rise of Chile" will be examined when the Audubon Society meets on Friday, March 23. David Seay took an exploratory trip last fall, trying to more fully understand lither dynamics of migration in the Pacific Hyway; hell cover many aspects of the birds of Chile. The meeting starts at 7 p.m. in the Otto Center at the San Diego Zoo. Free. 619-275-0557. (MALIOS POPIN)

(BALIDO PARIS)
What's Your Approach to the Se-credit Learn all about "A. Depth Psy-chological Approach" to the school-ced hydrogen psychiatrist and lungain ana-priends of lungain and private pro-friends of lunga #7.50 pm. on Fri-day, March 25, at the Alliant Univer-sity/Californias school of Professional Psychology (6100 Cornerstone Court East). Admission is \$12 for non-fact). Admission is \$12 for non-tax). Admission is \$12 for non-fact). Admission is \$12 for non-fact). Admission is \$12 for non-tax). Admission is \$12 for non-taxion in the school-ping and the school-ter and the school-ping and the school-ter and the

ASS-557-4651, IMBA MEMO
"Veracular Art of the San
DiegofTipuna Border" is being caplored during lectures planned
proved development of the San
April 13, at San Diego State University, Subjects Community and art,
women and besefer art, and contemverse group of lectures.

An interactive art workshop will be
prevented by indigenous and mexmerit of the same and the same and the same and the
decision (now residing in Bair) on
Sarruday, March 24, from 1230 rd.
430 pm. For default, daid 193 594"Work are a Command" with the same and the
"Work and Command" with the same and the

"Stuck on Cactus," it's the topic for a slide illustrated program planned by Shirley Berry, focusing on the two continents where cactus grows, when the Palomar Cactus and Sticculent Society meets at 12:15 pm. on Sat-urday, March 24, at the Joshy Berin Center (724 North Broadway). Ex-



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JK Antiques & Interior

The Japanese Culture Classes at the Japanese Friendship Garden continue when Sandra Erbetta presents a kimekomi doll demonstration on Saturday, March 24, 10:30 a.m. The fee for nonmembers is 55. To register, call 619-232-2721, (BALBOA PARK) "Paintings and Drawings About Heaven and Here" by Cliff

McReynolds are currently on view at the Earl and Birdie Taylor Library. McReynolds plans a talk at 10 a.m. on Saturday, March 24. Find the li-brary at 4275 Cass Street; 858-581-9934. Free. (PACIFIC BEACH) Not Just Any Old Bird, Jearn about

ne widely differing personalities of arrots commonly kept as compan on birds when the Parrot Education and Adoption Center presents a sem-inar at 12:30 p.m. on Saturday, March 24, at the Golden Hill Recre-ation Center (2600 Golf Course Drive). Admission is \$10. Call 619-287-8200 for information,

Examine Floyd Carlisle's Cold Sans ee during the opera preview ad essing the music, drama, and his

Opera production planned by vocal music specialist Ron Shaheen at 10 am. on Saturday, March 24, at the Carlsbad City Library (1775 Dove Lane). Free. 760-434-2920. (CARLSBAD)

Play Crumborn or Recorder? Bring your own instrument and music stand (and any other equipment you require) when the San Diego Recorder Society hosts its annual workshop on Saturday, March 24, at the Evangelical Bible Church (24, Lemon Avenue). This year's work-hop honors three famous com-posers, Machaut, Dufay, and Morales, The Esculy includes Lewis. Peterman, Claire Rottembourg, and 11%. Size.

Registration begins at 8:30 a.m. followed by a plenary session with Peterman, who'll conduct selected masterpieces by each composer. Af-ter lunch, in groups by skill level in recorder and crumhorn, participants will work with each of the three in-structors in small classes. The event concludes with a performance. The fee is \$40 for nonmembers. Call 619-466-6058 for space availabili

"How to Get There from Here An Adventure in Orienteering" is the subject when San Diego Orienteering presents a program on orienter-ing and the use of maps and com-passes at 1 p.m. on Saturday March 24, at the Images of Nature Gallery (7916 Girard Avenue). Free Call 858-551-9553 for information

Collector Greg Escalante discusses Collector Greg Escalante discusses the work of artists Von Dutch, Ed "Big Daddy" Roth, and Robert Williams on Sunday, March 25. 1 p.m., in conjunction with "Customized: Art Inspired by Hot Rods, Lowriders, and American Car Culture," at the California Center for the Arts, Escondido (340 North Escon

Scientist and Rest-Selling Novel ist David Brin presents "Probing for Quicksand: How We Peer a Bit for the San Diego Association fo

Celebrate Jewish Women's Histor ety of San Diego on Sunday, March 25, 1 p.m., in the youth lounge at Congregational Beth Israel (2512 Third Avenue, at Laurel Street). Free. 619-232-5888. (BANKERS HELL)

"Computer Hacking: Are You the nologies at the San Diego Sur nputer Center, speaks for the Lib-arian Supper Club on Sunday arch 25. The meeting starts at March 25. The meeting starts at 7:30 p.m. at Coce's Restaurant (5955 Balboa Avenue). The fee: \$5. Call 858-759-8389 for information.

She Survived a "Deadly Flesh-Eating Nancy Burk will discuss just how she pulled off this feat for the Edgar Cayo pulled off this feat for the Edgar Cayce Association for Research and Enlight-ement. "Miracle Woman — by Di-vine Intervention" begins at 2 p.m. at the Teachings of the Inner Light (2844 North Park Way). The requested do-nation is \$3. Call 619-669-0331 for de-tails. (MORTH PARK)

UFO Abduction Researcher and au-

San Diego UFO Society at 2 p.m. on Sunday, March 25, in the San Diego Zoo's Otto Center. Call 619-299-9157 for information. Admission: \$15. (BALBOA PARK)

How Much Do You Know about the How Much Do You Know about the San Dieguito River Valley Laind Con-servancy? When the Lake Hodges Native Plant Club rheets on Monday, March 26. Christopher Khoury will present an overview of this organi-zation. The group gathers at 2 p.m. in the upstairs seminar room of the Rancho Bernardo Library (17110 Bernardo Center Drive). Free. 760-741-0829, (RANCHO BERNARDO)

Were the Builders of Stoneheng among the greatest astronomers and mathematicians of the past? You be the judge when Gene and Leilani Lutes present? Stonehenge and Ave-bury. Mysteries of Britain² at noon on Monday, March 26, at the San Diego Museum of Man. Admission is 36 (nomembers). For details, dial 619-239-2001. [BALBOA PAPK)

"Who Owns Genealogy: Cousing "Mac Owns Genealogy: Cousins and Copyright" is the topic when the North San Diego County Genealog-ical Society meets for a lecture by Gary B. Hoffman on Tuesday, March 27. Hoffman has been doing genealogical research for over 30 years and manages computing seryears and manages computing services for a graduate school at UCSD. The talk starts at 10 a.m. in the Carls-bad City Council Chambers (1200 Carlsbad Village Drive), 760-723-0676, Free (CARLSBAD)

Though They Are the Largest Land

est? Eggert will divulge the methods, process, and

day, March 27, in 2130 Bonner Hall Admission to "Tracking the Elusive Forest Elephants of Kakum National Park, Ghana" is free. 858-534-6164.

Get to Know the Internet, a class is planned in the computer lab at the San Diego Public Library on Tues-day, March 27. The class — focusing on resources of interest to seniors that can be found on the Internet runs from 2:30 to 3:30 p.m. Basic In ternet experience is recommended. Find the library at 820 E Street. To reserve a spot, dial 619-238-6621. Free. (DOWNTOWN)

Free, IGOMNTOWN:

"Writes of Spring," this workshop with creative exercises designed to bring forth "irresistible ideas, characters, poetry, and laughter" will be led by performance writer and improv comedian Jill Badonsky at 7 p.m. on Tuesday, March 27, at Bridge Way Books (162 South Randrige Way Books (162 South Randrige). cho Santa Fe Road). The fee is \$18. For information, call 858-720-0050

Moon, will present "The Picture Book Made New: Margaret Wise Brown and Her Illustrators" at 4:30 p.m. At 7 p.m., Marisa Fernai dez Lopez, from the University of León in Spain, will focus on "Chil-

South Texas Is a Terrific Place to find a great variety and quantity of birds, especially in the spring. Bird photographer Tony Mercieca presents a slide-illustrated lecture for the Buena Vista Audubon Society meet-ing on Wednesday, March 28, 7:30 p.m., at the Nature Center (2202 among others. Enjoy a concert by Mengelberg on Saturday, March 24. Both performances begin at 8 p.m. Tickets are \$20 general, Fine uth Coast Boulevard). Free the Forum at 301 Spruce Street, For reservations, call 619-295-0301 (HILLCREST)

"The Injury of Hate: When Bigot Strike Back" is the topic when Mor day, March 29. The talk begins a 7:30 p.m. at the Carlsbad City Li brary (1775 Dove Lane). Free 760-476-3671. (CARLSBAD) "State of the Art in San Diego

County"—it's the subject when the jurors of the "OMA Regional 2" ex-hibition at the Oceanide Museum of Art discuss the show next Thursday, March 29, at 7 p.m. Panelists include Daon Bacigalupi, Erika Torri, and John Haynes, who selected "50 provocative works of art" for inclusion in the show. Find the n at 704 Pier View Way: 760-721-2787 Admission is \$5. (OCEANSIDE)

IN PERSON

South Coast Bouleva. 760-438-7422. (OCEANSIDE)

Fresh Sound Times Two, Topaz is as varied as Earth, Wind, and Fire (electric) Miles Davis; and Eric Dol (electric) Miles Davis, and Eric Dol-phy. The quartet — including im-provising jazz cellist Erik Friedlan-der, Andy Laster (alto saxophone). Stomu Takeishi (bass), and Satoshi Takeishi (percussion) — performs for the Fresh Sound series at the Spruce Street Forum tonight, Thurs-day, March 2.

nious Monk and Herbie Nicols

"Joseph and the Amazing Techni-color Dreamcoat" is the next pro-duction for the students of the Coro-nado School of the Arts Musical Theatre Department. The curtain rises at 7 p.m. Thursday through Sat-urday, March 22-24, and at 2 p.m. on Sunday, March 25. Find the school on the campus of Coronado High School (650 D Avenue). Tickets are \$9 general. Call 619-522-8969 for

Artists on the Cutting Edge IX, the "Cross Fertilizations" literary and music series at the Museum of Contemporary Art. La Jolla led by ontinues tonight, Thursda March 22, with appearances by poet, nonfiction writer, playwright, and performance artist David Mura; novelist Janet Fitch (White

Mura; novelist Janet Fitch (White Okander); poet, educator, and per-former Tracie Morris; and drum-mer Will Calboun. Next Thursday, March 29, listen or saxophonist Gal Bennett, author Elizabeth Nunez, and poet W.S. Mer-win, Programs begin at 7:30 m. Tickets are \$17 for nonmembers, available through Ticketmaster (619-220-TIXS). Find the museum at 700 Progress Fires Cell 858.44.74. Prospect Street. Call 858-454-3541 x444 for information. (LA JOLLA)

Show Tunes, Standards, Beatle se-lections, and other music is promised when the Music Makers — tenor David Maker, soprano Linda Maker, Ryan Maker, and Becky Io Cooper — perform at 7:20 p.m. on Friday, March 23, at the First Church of Religious Science (560 South Mel rose Drive). The requested donation is \$15. Call 760-724-9170 for reser-

Laugh It Up when Rick Delia and headliner Paul D'Angelo perform at Stage 1 Comedy Club on Friday and Saturday, March 23 and 24, 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)

TWO Quero Comedy Jam," Paul Ro-driguez will be joined by Alex Rey-mundo, Joey Medina, and Marilyn Martinez to perform in their "weyt different comedic styles" at 8 pm. on Friday, March 23, at the California Center for the Arts, Escondido (340 North Escondido Boulevard). For reservations, call 800-988-4253, The thow is presented in Fordish and Spanish, Tickets are \$32 and \$46

Improbable Improvisations and "neo-zeitgeist comedy without a net" is promised when "The Victor and Riley Hour" takes place at 8:30 p.m. on Friday, March 23, at the Urban Grind Coffechouse (3797 Park 619-294-2920, (HILLCREST)

Drive and Motion from the Heart of the Bluegrass Tradition, it's what you'll hear when Copperline performs for San Diego Folk Heritage on Saturday, March 24, at 7 p.m., in Templar's Hall in Old Poway Park (14134 Midland Road). Tickets are

The group presents a bluegrass harmony workshop at 3:30 p.m.; admission is \$15, and advar tions are required. Call Dial 858-566-4040 for said reservations. (POWAY)

4040 for said reservations. POWAY)
Best-Selling Author Terry McMillan — Mama, Waiting to Exhale,
How Stella Got Her Groove Back —
makes her only San Diego appearance to read from and sign her latest vel, A Day Late and a Dollar Short,

arday, March 24, at 2 p.m. Find the gallery at 301 Spruce Street. Admis-sion is \$10. Call 619-291-9096 for the

"Samoan Style in Oceanside" is cur-rently on exhibit at the Oceanside Pub-lic Library (330 North Coast High-way). In conjunction with the exhibit, the Congregational United Church of Christ choir plans a performance at 2 p.m. on Saturday, March 24. Free. 760-721-2787. (OCLASSIDE) Choral Honor Concert, over 270

Choral Honor Concert, over 270 students representing 57 schools will participate in the annual San Diego City Schools Choral Honor Concert set for Saturday, March 24, at 7 p.m., at the College Avenue, The groups will perform a variety of choral pieces. Free, For information, call 858-539-5352, (COLLEGE GROVE)

Afternoon Delights, this "intimate cabaret" series continues on Satur-day, March 24, with music by pianist G. Scott Lacy, Tom Vivieros, and Carmen Taylor. The concert begins at 3 p.m. at the La Jolla Branch Li-brary (7555 Draper Avenue). Tick-

Exploring Our Roots II, a multimedia event illuminating the complexities of adoption in our culture is planned by Concerned United Birthparents at 6 p.m. on Saturday, March 24, at the o p.m. on saturage, water (a. 4, all the Normal Heights Community Center (4649 Hawley Boulevard). The evening of art, poetry, and perfor-mance includes music by the Water-grpsies and Zara. For information, call 619-260-0763. The suggested dona-tion is \$10. (NORMA, HEIGHS)

Singer/Songwriter Jennifer Knapp Singer/Songwriter Jennifer Knapp brings her "Back 40" tour, with guests Bebo Norman and Justin McRoberts, to Point Lona Nazarene University for a concert on Sunday, March 25, at 6 p.m. Tickets are \$12 in advance, or \$15 at the door. Find the campus at \$900 Lomaland Drive. For information, call 714-573-0245. (POINT LOMA)

The End Is Near, there are only two more slams left after Sunday, March 25, to qualify for San Diego's official 2001 slam team, so head to the Last Sunday Slam set for the Last Sunday Stam set for March 25. Signups start at 6:30 p.m., with slamming at 7 p.m., at Ren-dezvous Caffe (4644 College Av-enue), 619-265-7287. Free. (SDSU)

Favor Jazz and Gospell The Point Loma Nazarene lazz and Gospel Band plans a concert at 7 p.m. on Sunday, March 25, for the St. Paul's United Methodist Church Concer Series. The suggested donation is \$5. Find the church at 700 D Avenue. For reservations, call 619-282-4603.

"In Celebration of Women's His-tory Month" is being presented by the Black Storytellers Association of San Diego on Sunday, March 25, at 2 p.m., at the Malcolm X Library (5148 Market Street). The afternoo (3148 Market Street). The attention promises discussion centered on sto-ries and tales that are told about or have been told by black women. Bring a story to share about a black woman you admire. Free. To make the requested donation, call 619-422-7053. (SAN DIEGO)

Performance Artist and AIDS Ac Performance Artist and AIDS Activist Gale McNeeley joins with Cheryl Lindley, Rachel Dresler, Chris Tanner, Roggio Loper, and Cris Lawrence to present "The Final Farewell" on Monday, March, Co. 8, p.m., at the North Coast Repertory. Theatre (987-1) Lomas Sante Jo. The \$25 tickets benefit Fraternity House, Inc. For reservations, call 700-736-0392, (50.AM SEACH)

Music of China is showcased durin programs beginning at 6 and 7:30 p.m. on Monday, March 26, ir Smith Recital Hall at San Diego State University. Tickets are \$10 general. Call 619-594-6031 or 619-594-6020

ore at 7610 Hazard Center Driv 619-220-0175, (MISSION VALLEY)

Texas-Style Fiddling may be heard Texas-Style Fiddling may be heard when "fiddle champion and classical virtuoso" Mark O'Connor presents the next installment of his "History of the Violin in America" series on Tuesday, March 27, at 7 p.m., at the San Diego Museum of Art. The series traces the use and proliferation of the instrument from fiddle to classical violin. Cowboy hats and boots are ecommended. Tickets are \$20 fo omembers. For reserva 619-696-1966. (BALBOA PARK)

619-696-1966, (BALDO APAPI)
The Unknown Reader, when Poetis
Brew convenes on Tuesday,
March 22, the reading will be civilization through Poetry, a natomised series of readings. Events begin all 9 pm. at Claire of Lauri (2960,
University Avenue), Open mile reading signups begin at 7-30 pm. Free,
619-688-9865, (south) poleny

619-688-9845, INORITH PARPIN Deal's Know Much About the Brutal Hannish Kevohutson, Richard Kuyner Cloud Skrein on Ection but details be real-life commissioners of the afore-ment the evolution, a cold our that's execution to evolution, a cold our that's execution of the cold of the cold period of the cold of the cold of the period of the cold of the cold of the 2-30 pm on Tursday, March 2-7, at Mariock's Residence Field the shop at \$23.1.2 Girard Aspense and by cold at \$23.1.2 Girard Aspense and \$23.1.2 Girard Aspense and \$23.1.2 Girard Aspense and \$23.1.2 Girard Aspense and \$23.1.2 Girard Aspen 7812 Girard Avenue and by calling 858-454-0347, Free, ILA JOLLAI

The Diversity of Cultures in San Diego are celebrated during Unity Fest 2001, set for Tuesday and Wednesday, March 27, and 28, be-ginning at 6 p.m. each evening at the Lyceum Theatre in Horton Plaza. The program includes ballet, folk, and modern dancers; musicians; and omedians, along with UCSD pro comedians, along with UcSD pro-fessor George Lipstiz (March 27) and Mayor Dick Murphy (March 28). For information, call 619-236-6420. Admission is \$5 each day. (DOWNTOWN)

San Diego Author Sonia Yoerg has spent 15 years studying animal be-havior and intelligence. She reveals her findings in her new book, Clever as a Fox, which she'll sign and discuss at 7 p.m. on Wednesday. March 28, at Esmeralda Books and

A Darkly Comic Story about the cul-tural collisions between a second-generation Chinese man and his imnigrant father is told in David Wong ouie's new novel, The Barbarians Are Coming. Louie — winner of the Los Angeles Times' first fiction award — reads from his work for the

Living Writers Series next Thursday, March 29, at 7 p.m., in room 2203 of San Diego State University's Love Library, 619-594-5318, Free, (SDSU)

Weingart/City Heights Library Pe formance Annex hosts a day of con memoration next Thursda March 29. beginning at 6 p.m. Enj-musical performances by L Alacranes, ballet folklorico by Yaqu and the film The Fight in the Fields Find the annex at 3795 Fairmount 619-641-6100. Free. (CITY HEIGHTS

SPORTS

Spring Training continues for the matches against the Colorado Rock (March 23 and 26), the Milwauke senare 2 and 20), the Milwaukee Brewers and Arizona Diamondbacks (March 24), the Stars of the Future — Brewers and Arizona Dia mondbacks (March 25), the Mil-waukee Brewers (March 27), the Chicago Cubs (March 28), and the Seattle Mariners (March 29).

The games are broadcast in En-glish on KOGO-AM (600) and in (1040). For details, dial 619-280

Pro Hoopel The San Diego WildFire hosts the Los Angeles Stars today, Thursday, March 22, and the Detroit Dogs on Sunday and Monday, March 25 and 26. All of these bas-ketball games begin at 7 p.m. at the San Diego Sports Arena. Tickets are \$6 to \$8 general admission, with \$25 loge seats and \$50 courtside. Call 619-542-1400 for information.

dors are in town for games against Gulls on Friday, March 23 (7:35 p.r and on Saturday, March (7:05 p.m.), at the San Diego Spo Arena. Tickets range from \$5 to \$15, available by calling 619-224-4625. The games are broadcast on KSDO (AM 1130). (SPORTS ARENA)

(leashed) canine to the second annual animal walk hosted by the Escondido Humane Society on Saturday, March 24, beginning at 9 a.m. at Kit Carson Park. The event includes a one or two-mile scenic walk. For information, call 760-839-0293. Reg tration starts at 7:30 a.m. (ESCONDID

Grab Your Tennis Duds and take tors. Free. The club is found a 2221 Morley Field Drive. Call 619-299-8647 to make the required

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Saturday & Sunday, March 24 & 25 Saturday 10 am-5 pm Sunday 9 am-5 pm 154

Del Mar Fairgrounds Del Mar, CA

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(5 Fely at Presidents W Mandairy Az 2 Si Metahaday Az 4 Si Metahaday Az 5 Frader Sanday Az 6 Sanday Az 7 Sanday Az 18 Sanday 18 Sanday Az 18 Sanday Az 18 Sanday Az 18 Sanday Az 18 Sanday 230 500 1230 500 1230 300 500 500 500 500 230 500 DEL MAR (619) 295-1581 500 500 500 500 500 230 500 1230 300 NATIONAL CITY (619) 29 FOR MEZZANINE SEATING *** FOR INFORMATION CALL: ***

Irish Step Classes DIRECTOR MR. TOM BRACKEN

March Special Two Students for the Price of One!

858-451-WRID (9753) 16761 BERNARDO CENTER DR. #3 . RANCHO BERNARDO

Meandering Mira Mesa and cruising through Clairemont Mesa is promised when the Knickerbikers gather for ride on Sunday, March 25. Thi 9 a.m. at the Costa Verde Shop Center (8650 Genesee Avenue) and promises lunch (bring money) 858-453-3687. (LA XXLA)

Outback Express, take a scenic 40-mile bicycle ride through Sam Diego's "nearby unspoiled outback" with Sierra Club bicyclists on Sunday, March 25. The loop-ride st Rancho San Diego Town and Couide of Jamacha Road at Willow

yourself warned!

Leaders suggest bringing three water bottles and money for a midride snack and post-ride lunch. Rain or cold wind cancels. For information. call 858-483-5877, (RANCHO SAN DIEGO)

artists will exhibit their works in a variety of media in the grassy park known as Christmas Circle on Sat-SPECIAL known as Christmas Circle on Sat-urday from 9 a.m. to 5 p.m. and on Sunday from 9 a.m. to 3:30 p.m. Ad-mission is free. For information, call 760-767-5555. (BORREGO SPRINGS) Talk About It, the San Diego Medi-ation Center sponsors its "Day of Di-alogue" on Priday, March 23. Citi-zens are beckoned, at walk-in locations, to learn the basic lessons of conflict resolution, begin a dia-

gear, vendor booths, and seminars Show hours are 2 to 9:30 p.m.

Folded Fars, Little Tails, Curly

the Americans West Cat Club ca

show slated for March 24 and 25 a

the Del Mar Fairgrounds. Organiz-ers expect up to 450 of the "world's

is \$7 general: \$5 for seniors, children

Circle of Art, the dates for the 12th

ogue, and fix a problem.

A parent-teen conflict resolution ay, March 24 and 25, at the Al Bahr Shrine Temple (5440 Kearn Mesa Road). Collectors and artisan workshop starts at 11:30 a.m. at the Escondido Public Library (239 South Mess Road). Collectors and artisisms from throughout Southern California will exhibit crystals, gems, mini-crals, and foosils demonstrations will be offered; and commercial dealers will offer their wares.

Show hours are 10 a.m. to 5 p.m. Adults, children 12 and under free with an adult. Questions? Call 619-329-8812 for answers, 105,409°M MES) All events are free. For specif Fishing Season Approaches, so it's time for the 27th annual Fred Hall Tackle and Boat Show, con-tinuing through Sunday, March 25, at the Del Mar Fairgrounds, Expect to see boats, all manner of fishing

Law Day 2001 is slated for Saturday March 24, running from 10 a.m. to 3 p.m. on the third floor of the San Diego Public Library (820 E Street). Attorneys will offer legal advice on Attorneys will offer legal advice on family law, immigration law, bankruptcy, personal injury, crimi-nal law, and more. Free. Call 619-236-5894 for information.

Dyed Eggs Par Excellence! Easter egg season fast approaches, and the House of the Ukraine is hosting its annual pysanky workshops from 9 a.m. to noon on Saturday, March 24 (and March 31 and April 73. Pysanky are created using the dye-resist method with tools called kystka and beeswax and a wealth of ancient and lovely pagan symbols. The fee is \$25 (per student per class). Call 619-291-0661 to register. (BALBOA PARR) and military. For information, call 619-267-0787, (DEL MAR)

Celebrate P-82 Twin Mustang Appreciation Day at the CAF AirGroup One's World War II Flying Museum on Saturday, March 24. Only five P-82s are left in the world; the speci-men being celebrated at the museum men being celebrated at the museum is number 18 of the 20 built before the end of World War II. Guests will see Twin Mustang and learn more about its history and restoration, and there will be big-band music and a

barbecue. Events run from 2 to 7 p.m. Find the museum at Gillespie Field. Ad-mission is \$25. For reservations, call 619-561-3100. (EL CAJON)

Meet the Independent Film Society Meet the Independent Plim Sockey when the group launches its Occan-ide Chapter with a reception and meeting at the historic Star Theatre on Sunday, March 25, at 3 p.m. (Guests will be able to tour the award-winning theater and learn about membership and volunteer opport-nuities. Find the Star at 402 North Coast Highway. Call 760-942-9988 for information. Prec. (OCCANSIOE)

Thousands of Books will be offered when the Lawrence Family Jewish Community Center hosts a sale of Ju-daic and non-Judaic books, both used and new, from 10 a.m. to 4 p.m. on Sunday, March 25. Find the center at 4126 Executive Drive, Call 858-362-1330 for information. (LA JOLLA)

Listen and Learn, radio station KFSD-FM (92.1) brings back San Diego Opera director Ian Campbell for his popular discussions of the art form. He plays selections and genering March 25, at 6 p.m. For informa-tion, call 619-232-7636. Broadcasts continue through May 27.

Hit the Road for the fifth annual Rolando Street Fair on Sunday, March 25, from 10 a.m. to 6 p.m. Or-ganizers plan live music, vendors, and children's activities. Find the fun on Rolando Boulevard, at El Cajo Boulevard. Admission is free. Call

619-583-7321 for information.

Weaver's Tales, March 28-31. Per-formances begin at 10 and 11:30 a.m. Wednesday through Friday and at

Wednesday through Friday and at 11 a.m., 1, and 2:30 p.m. on Saturday

Find the theater near the Aerospace Center; 619-685-5045. Regular admission is \$3 for adults, \$2 for children (11-2), free for those under 2. (BALBOA PARK)

The San Diego Premiere of After-noon of the Elves is being presented by Theatre School at North Coast Reper-tory Theatre. The play is adapted from

tory Theatre. The play is adapted from the 1990 Newberry Award-winning book by Janet Taylor Likle, centering around an outractived girl who discov-ers an of village in her back yard and makes a friend as a result. Performances begin at 11 a.m. on Saturday and Sunday, March 24 and 25. Tickets are 57 for adults, \$5 for children. Find the theater at \$75-70 Lormas Stanta Fer. cail 858-481-

1055 or 888-776-6278 for res

tions. (SOLAMA BEACH)
Voyage of Discovery, it's the theme
for the Carnival Concerts hosted by
the San Diego Chamber Orchestra
on Saturday, March 24, in the indoor
activity center at the Del Mar Fäirgrounds. The program invites kick to
hear the diversity of music from
Prime of Egopt, Amistad, and Posport of Egopt, Amistad, and Poscre. "The Sarvestiy of music from
Cre." The Marcillaire," and Irish, bagping"La Marcillaire," and Irish, bagpingdel and steel-drum band music perand steel-drum band music per-

nd steel drum band music

ormers include the Liam Harne

rish Dancers, the Helix High School

Bagpipe Band, the Montgomery High School Steel Drum Band, and the San Diego Children's Choir.

Take a Turn on the Bench, planists meet for an informal concert, with tunes ranging from classics to jazz, at 10 a.m. on Tuesday, March 27, in the Santa Fe Room (found at the west end of Presidents Way). Free. For information, call 858-483-3939. (BMLBOA PARIS)

Under the Big Top, Circus Vargas April 15. Find the circus in Plaz April 15. Find the circus in Plaza Bonita for performances through March 25. Then it's off to the Valley Drive-In (at Mission Avenue and Highway 76) March 26-April 1. For showtimes and tickets, call 619-295-1581. Tickets are also available through Ticketmaster (619-220-TIXS), DANIONAL CITY, OCCAMSDE) Ranunculus Rainbows, the 50 acres

ning at the Flower Field blooming at the Flower Fields through early May. New this year is the All-American Rose Selection Garden, the Walk of Fame Garden. the Color Project, and theme gardens. Visitors may stroll on pathways through the fields from 10 a.m. to one hour before dusk daily.

Admission is 55 general, 54 for seniors, \$3 for children 6 to 12, and

free for those five and younger. Find the fields by taking the Palomar Air-port Road exit from 1-5, head east for wo blocks, and turn left on Pased del Norte Road. For information, call 760-930-9123. (CARLSBAD)

FOR KIDS

Follow The Pied Piper when the Pup-Sunday, March 25, at the Marie Hitchcock Puppet Theater. Next up: Rumplestilskin, presented by the Let Down Your Halt and enjoy Ra-punzel when the San Diego Actors Theater presents its "Childrein Classics" at L'Auberge Del Mar Garden Amphitheater on Saturday, March 24. The program include Three Little Pigs. The Big Brug, po-ctry, and songs. The fun begins at 11 a.m. at 1540 Camino Del Mar. Admission is Saro presents May.

How Do Animals in the Ocean re-produce and care for their young? Children four through kinder-garten can find out when the Birch Aquarium-Museum hosts "Sea Mamas and Papas" on Saturda March 24, at 9:30 a.m. Participan will make close-up observation and create a craft. The fee is \$18 per and create a craft. The fee is \$18 per child. The aquarium is located at 2300 Expedition Way. For the re-quired reservations, call 858-534-7336. (LA JOLLA)

Theater Arts Workshops for chil-dren four to nine years old are con-ducted by the San Diego Actors The-atre on the fourth Saturday of every month, including March 24, at L'Auberge Del Mar Garden Am-phitheater (1540 Camino Del Mar). Workshops run from noon to 1:30 p.m., and reservations are re quired. The fee is \$10. Dial 619-268 4494 for registration. (DEL MAR)

Plankton-Paloozal The micro scopic marine organisms know plankton fulfill a number of imp tant roles in ocean ecosystems. dents of this Birch Aquarium-Mu three) on Saturday, March 24 9:30 a.m., will use microscopes to learn about the plankton in seawater and build models of plankton and a

plankton net.
The fee is \$18. The aquarium is located at 2300 Expedition Way. Call 858-534-7336 for reservations. (IA JOLIA)

Scales, Feathers, and Fur, during these classes on Sunday, March 25, participants will learn to classify ani participants will learn to classify ani-mals according to their outer cover-ings and find out what function it serves for the animal. Kids four through six meet at 10 a.m., while the oldsters (grades one through three) gather at 12:30 p.m., at the Tecolote Nature Center (5180 Tecolote Road).

The fee for this class, co-hoste by the San Diego Natural Histor Museum, is \$15 for nonmembers. To register, call 619-232-3821 x203

Celebrate Eric Carle when the Mer-maid Theatre of Nova Scotia presents creative adaptations of The Very Hungry Caterpillar and The Very Quiet Cricket on Sunday, March 25, at 1 pm., at the California Center for the Arts. Excondido. The shows are best enjoyed by children three

through six years old.

Tickets are \$9.50. Find the center
at 340 North Escondido Boulevard at Valley Parkway). Call 800-988 4253 for information and reserva-tions. (ESCONDIDO)

Let's Hope Mr. McGregor Doesn't Show Up! Peter Rabbit visits the story time planned at White Rabbit Children's Books on Sunday, March 25, at 2 p.m. Find the shop at 7755 Girard Avenue, 858-45818, For children three and older. Free. (LA JOLLA)

(IA JOLIA)

Children's Museum of San Diego, the artist of the month in March is Robert Freeman, a member of the Luisenot/Sioux tribe. His artwork, created in a variety of media, generally reflects his appreciation for the daily life of today's Indian people. The 'Hands Ensemble' presents

a rhythm and percussion perfor-mance at 11:30 a.m. on Tuesday, March 27. Try your hand at creating an etching-like print by using the

10 a.m. Tuesday through Saturday, March 27-31.

The theme for the museum in 2001 is "One Puzzle, Many Picces: Building Community Through Cul-tural Awareness." Continuing exhibits include "The Book Stop," "Impro-Why Do Rabbits Hop Instead of Walking? Find out when the First Friends classes (for those two to four years old) meet at the Helen Wood-ward Animal Center (6525 Calle del

Nido) at 10 a.m. Tuesday th Friday, March 27-30. The fee is \$10. Call 858-756-4117 x318 to register. (RANCHO SANTA FE)

Children's Discovery Museum of North County, "The World of Sound," offers instruments from a variety of cultures and activities fo variety of cultures and activities fo-cusing on the science of sound, sound waves, and how sound trav-els. The museum is designed as an educational environment through art, science, and social activities for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and renovated children's marketplace, Find the museum at 300 Carlsbad Village Drive, suite 103; 760-720-0737, (CARLSBAD)

MUSEUMS

(Art museums are listed in the Reader's Guide to Art.) Antique Gas and Steam Engine Mu

clude locating, collecting, doctment-ing, and preserving historical gas-steam-, and horse-powered equip-ment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, min-ing, oil drilling, and construction in dustries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam ated saw mill, and 1/3-scale train Find the museum at 2040 North Santa Fe Avenue. For further details, call 760-941-1791. (viSTA)

Bonita Historical Museum, the mu-seum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs; artifacts, tools, and farming imple-ments; the district's 1953 fire engine; of the Chula Vista Star News. Find the museum at 4035 Bonita Road Dial 619-267-5141 for additional in-formation. (BONITA)

Chinese Historical Society and Mu-seum, pillows used in northern and southern China in the late 19th Cen-tury from the collection of Sally Leung are gathered in "Pillow Talk," on view through April. The museum is view through April. The museum is located in a building originally built in 1927 for the Chinese Mission: ad-acent to the building is an Asian gar-den, including a statue of Confucius, a waterfall, stream, and a large Chi-nese gate. The museum is located at 404 Third Avenue (at] Street); 619-338-9888, (Opwnrow).

Chula Vista Heritage Museum the Chula Vista Heritage Museum the museum features glimpses of Chula Vista's past; exhibits feature lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star-newspaper building, and relies from the Otay Watch Company. Find the museum at 360 Third Avenue. For further information, call 619-420-6916. (1981a. 1987a.) tion, call 619-448-0900 x231.

George White and Anna Gunn George White and Anna Gunn Marston Houses, this historic home sits on five acres of landscaped grounds with a formal English Ro-mantic garden. Built for civic leader and department store founder George Marston and his family by San Diego architects William Heb-bard and Irving Gill, the Marston house design is in keeping with the early 20th-Century American Arts

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

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

Parsonage Museum of Lemon Grove, ongoing exhibits include
"Popcorn, Poodle Skirts, and Little
Green Mem: The Ace Drive-In Lives
Again!," a display of drive-in movie
memorabilia; and "Lemon Grove.
The Rise of a California Town." Find the museum at 7715 Church Street 619-460-4353. (LEMON GROVE)

619-460-4353. (LEMO GROVE)
Reuben H. Fleet Science Center, 30
exhibits designed to make science,
math, and technology engaging and
fun make up "ExploraZone," an exhibition originating at the Exploratorium in San Francisco. Each
exhibit component seeks to stimulate better understanding of the relaionship between art, science, math, and human perception — look for "Color Shadows," "Visible Effects for Lovis black", "Skillets," "Cold Metal," and more. This "Explorations of the Continuous Continuous Continuous Continuous et al. ("Contraptions form A to Z." Technovation," "About Faces," and "Skycapes," The permanent chibitions present a variety of hands- on chabbits illustrating scientific principals." tionship between art, science, math

ples. Explore the various methods of ples. Explore the various methods of transmission and storage and re-trieval of information, such as lasers, flashing lights, waveforms, and more. For further information, call 619-238-1233. (BALBOA PARK)

San Diego Archaeological Center,
"How old is it?" is the question archaeologists ask more than any
other. Dating artifacts can tell when
people lived or worked at a site, when
a culture changed, or when new peoa culture changed, or when new people or new ideas came into a region. Explore the many scientific and analytical approaches to dating objects in the archaeological record in "The Dating Game: Telling Time in Archaeology," on exhibit through Friday, April 22. Visitions learn about accelerator mass spectrometry, dischements, lichenomets, dating, radiocarbon dating, stratigraphy, superposition, and typology.

perposition, and typology. Find the center in the ReinCar-

featuring: five air challenge. sunny. vs. andy. archy. wardo. pancho. losness. hoyer. california. pipeline. hawaii.

progressionvm # six video premiere

> la paloma theater 471 south coast hwy. 101

encinitas

wednesday. march. 28th. 7:00 pm 8:30 pm

\$3.00 general admission to both show

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Viking; 2001; 181 pages; \$22.95

ABOUT THE BOOK: James Mer ABOUT THE BOOK: James Mer-rill and David Jackson were a cou-ple for almost 40 years. Merrill was a Pulitzer Prize-winning poet, a critic, a playwright, and novelist. critic, a playwright, and novelist. Jackson was a painter, critic, and unpublished novelist. Alison Lurie, for almost 40 years, was their friend. In Familiar Spirits Lurie recalls vis-its with Merrill and Jackson in New York, Athens, Connecticut, and Although Lurie writes about

Althon Lure Although Lurie writes about of the spects of Merill's and lack-rather serious play with the Culus board. The Recyclopedia Britannica has this to say about the Culia board. The Recyclopedia Britannica has this to say about the Culia board. "In occultism, a device costensibly used for obtaining messages from the spirit world, usually employed by a medium during a scance. The name derives from the French and German words for 'yes' (oui and the French and German words for 'yes' (oui and the French and German words for 'yes' (oui and the Section Section 1). derives from the French and German words for 'yes' (our and jo). The Ouja board consists of an oblong piece of wood with letters of the alphabet inscribed along its longer edge in a wide half-moon. On top of this, a much smaller, heart-shaped board is placed, mounted on casters, which enable it to slide freely. Each participant lightly places a finger on the small board, which then slides about because of the resultant pressure. The letters pointed out by the apex of the board may in some instances spell out words or even sentences. In the late 19th Century, when the Ouija board was a popular pastime, it was fashionable to ascribe such happenings to discarnate spirits; more recent opinion is skeptical.

skeptical.³
Merrill and Jackson began their experiments with the board in 1955, three years after they met and fell in love. Merrill was almost 30 and Jackson, 33. They were at a kind of crossroads in their life together, "Lurie writes, adding that the two men, both independently wealthy, had no permanent jobs or family responsibilities, Jackson's well-to-do California family left him a man of some means, Merrill was the son of Charles E. Merrill, a founder of the investment-banking firm, Merrill Lynch. Lurie, in Familiar Spirit, describes an early Merrill Jackson Lurie, in Familiar Spirit, describes an early Merrill Jackson.

Ouija-board session:
They..."consulted the Ouija board in the third-story towe

room of their house, an octagonal cupola adjoining the sitting room, painted vermilion pink inside with white Victorian trim and lit by five windows. They sat side by side at a round table with

and its five windows. They at side by side at a round suble with a white milk_sides top, on Victorian chairs painted lavender. The board in front of them was of the standard pattern, but instead of the commercial pointer they used an upside-down blue-and-white willowsare teacup; its handle indicated the letters.

Jackson managed the teacup, Merrill took notes. Eventually, Merrill turned those notes into poetry. In 1976 Drivine Commercia was published, At two-year intervals, Markell; Books of Nimber and Script for the Pages and Control. The three books in Nimber and Script for the Pages and Control. The three books in Nimber and Script for the Pages and Control. The Control of the Nimber and Nimb

When Jackson and Merrill became a couple, Jackson spoke of himself as a writer. He finished several novels, none of which of himself as a writer. He finished several novels, none of which were published in trade versions. Jackson's last published work, Lurie writes, "was a long, witty, crudite review of two books on the New York Review". Herrill, however, increasingly became successful as a poet, and the poems that make up what became The Changing Light at Sandower all bore Merrill's name as author. A principle of the Changing Light at Sandower all bore Merrill's name as author therefore, the principle was the control of the property of the New York Parkson and Merrill, during their long arrangement, had other lowers. During the last decade of their patrenship, their rela-

tionship deteriorated. In 1986, according to J.D. McClatchy's account in Loss Within Loss: Artists in the Age of AIDS, Merrill was diagnosed with ARC (AIDS-Related-Complex). Merrill died in

1995. Jackson continues to live in Key West.

ABOUT THE AUTHOR: Alison Lurie was born in 1926 in Chicago. She graduated from Radcliffe College in 1947. Lurie is the Pulitzer Prize-winning author of many highly praised novels, including The War Between the Tates, The Truth About Lorin Jones, Foreign Affairs, and The Last Resort. She has also written a Jones, Poregn Ajjunts, and The Jan Hesbri. Sie mas also wincing book on the meaning of fashion, The Language of Clothes, and a collection of essays on children's literature, Don't Tell the Grown-Ups. She teaches writing, folldore, and literature at Cornell University. She divides her time between New York and Key West.

A CONVERSATION WITH THE AUTHOR: Familiar Spirits' jacket shows a photograph of James Merrill and David Jackson when they were in their late 20 or early 50s. I saked Ms. Lurie if she could tell me something about the photo.
"This photograph was taken by Rollie McKenna. She's now an elderly woman, not very well. But over time she took many, many pictures of writters, and particularly some like Jimmy Merrill and Dick Wilbur she took over a long period of time. So that she had, almost at ten-year intervals, pictures of Jimmy, who was a neighbor of hers in Stonington, Connecticut. So this is just one of many pictures of Jimmy. It's one of the few with David, of many pictures of Jimmy. It's one of the tew with David, though, and that's why! wanted to use it. It's svery much of the period. The painting in back of them, which you don't see so well because they cropped it, is a painting by Larry Rivers of cows in a meadow. He was a friend of theirs. He was very little known at the time they acquired this painting. He also did a portrait of Jimmy, which I don't think is as acceptable; it is very sketchy, which is fine for cows and trees, but it doesn't quite work

Asked about the very first time that Merrill and Jackson Asked about the very first time that Merrill and Jackson used the Ouigh board, Ms. Lurie said, "They were in Stonington, with nothing much to do. And perhaps they got out the board just for that reason. Perhaps they found it in a cupboard. I don't really know. Who can say how they started?"

Merrill in 1986 told an interviewer, "We did it after dinner

instead of having a guest. Of course, we did have a guest, but we didn't have to feed him."

The first guest was Ephraim, who introduces himself to Merrill and Jackson. Uppercase letters indicate the material that

es on the Ouija board.

Correct but cautions, that first Correct but cautious, that first night, we asked Our visitor's name, era, habitat. EPHRAIM came the answer. A

Greek Jew .
Born AD 8 at XANTHOS Where

In Greece WHEN WOLVES & RAVENS WERE IN ROME (Next day the classical diction vielded

ARE YOU XTIANS

pointed to letters, spelling out 500 to 600 words per hour. Lurie these poems would not have had the same wit, richness, beau these poems would not have had the same wit, richness, beauty, or glamour. She writes, "For over 20 years he provided at least half of the material for Jimmy's epic poem.... Jimmy — and the spirits — were aware of this." I asked Ms. Lurie about Jack-

son's contributions.

"I don't thin people realized how much of this material [in Merrill's epic poem] did come from the Ouija board. You see a poem and you imagine that it was created by the poet, because it usually is. Although, of course, if you're a writer, you're thinking of writing something, and suddenly a phrase swims into your mind from who knows where, and you think, "That's a good image. I must do that." And I think that this business with the Ouija board is an aspect of the same thing. Your subconscious supplies you with material that you maybe couldn't reach by

Coast.)
NOW WHO ARE U We told him.

We guessed so. WHAT A COZY CATACOMB
Christ had WROUGHT HAVOC in his family,
ENTICED MY FATHER FROM MY MOTHERS BED

Jackson's hand on the teacup was swift. The teacup handle

Ms. Lurie never liked Ephraim. She writes about him, "He was a part of David and Jinmay I hadn't met head-on before and instantly felt extraged from. He was foreign, frivolous, intermittently dishonest, selfishly sensual, and cheerfully, coldly promiscuous." Lurie writes that he nevertheless was flattered when the two men offered to consult Ephraim and "find out where I was in the spiritual scheme and whom I had been in my last life." The news want's good. "In my last incarnation, I Helena Poin-Toly who was sent to afficia to conserve the heathen. After a while the heathen found her so annoying that they murdered here."

murdered her."

Ms. Lurie told me that she was upset to hear this from her old friends. "And," she said, "I think it was a warning. They knew that I was very skeptical and even frightened by what they were doing. And I must have said things like, 'I don't think this is safe. Or, 'This seems to be very childish.' I don't know what I would have said. I can't remember. But I think though what I would have said. I can't remember. But I think I would have said. I can't remember. But I think I would have said. I can't remember. But I think I would have said. I can't remember. But I think I would have said. I can't remember. But I think I would have said. I can't remember. But I think I would have said. I can't remember. But I think I would have said. I can't remember. But I think I was a warning the work of the work

know what I would have said. I can't remember. But I think hey knew, even if I didn't say anyhing, they knew, when they would rush to me and say, 'Oh, we had the most wonderful measge last night. 'My face would tell them that I didn't believe a word of it. And I think they had to stop me because if they annted to go no, they didn't want friends who were that skeptical or constantly expressing their skepticism. I took Ephraim's message' as a warning, and I stopped criticizing what they were doing. At least I tried not to show what I thought.' 'Did other of their friends criticize them?' I asked.

remarks were very devastating. But Jimmy put Robert's objec-

tions right into the poem."

Merrill in Sandover quotes Morse as saying:

.Me giddy from

Merrill, Ms. Lurie continued, "incorporated all of his friends" merrin, Ms. Luric continued, "incorporated all of his friends' objections. And there were many people who thought it was a waste of time or silly, and then of course Jimmy's old psychiarrist said he thought it was a folie-a-deux. [The psychiatrist added that he thought Merrill and Jackson would do better to try to talk to each other rather than to these 'spirits.'] I think it was very good of Jimmy to enter these objections. He didn't try to pretend that no one objected, and he kept an open mind,

it was very good of Jimmy to enter these objections. He didn't ty to pertent that no one objected, and he kept in open mind, but he kept on doing it. "
Did Ms. Lurib believe that Merrill and Jackson believed that the messages on the Ouijs bound were coming from snother realm? "I would say not always. That would be my guess. But as I wrote, there are moments in the book which suggest that they didn't quite believe it."

I asked Ms. Lurie what she made of the Ouija board, "I would n't go near it," she said, "I think it's wonderful to get in touch with your subconscious, but there are probably safer ways to

GO II."

Few people knew that for the filne years until his death in 1995 Merrill battled AIDS. Obituaries stated that Merrill died of a heart attack. (The AP noted, "James Merrill, the Pulitzer Prize-winning poot whose career included 14 books of verse and many other honors, died of a heart attack.

many other honors, died of a heart attack Monday in Tuscon, Arizona. He was 68, 71 alsed the Lutrief in the knew why the obituaries did not mention AIDS.

All the many control of the con

and go fast."

A character who appears in several of Ms. Lurie's novels is the snappish, high-hat literary critic Leonard Zimmern, known to his familiars as "Lennie." I asked Ms. Lurie what she thought Lennie might make of Merrill's and Jackson's two decades with the Ouija board.

"Ah," she said, "Lennie would have been extremely scorn is a sage of me I try not to let out too much, but there is part of me that thinks the way he does. He would have laughed. I think he would have been skeptical, even sooner than I was. I think that the very idea of this would turn him off." ful. He's a side of me I try not to let out too much, but ther

And what did Ms. Lurie imagine her critic Lennie would make of Familiar Spirits?

"I can't say, since we're so closely related."

— Iudith Moore marine Works." The show includes the submarine art collection "A View from the Periscope" and numerous

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San Diego Historical Society Mu-seum, "Out of Our Vaults II: Cura torial Curios" features artifacts from the society's collections of fine art decorative arts, furniture, textiles tools, instruments, photographs, ar

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San Diego Maritime Museum, rai San Diego Maritime Museum, rate original paintings by Willarts, van de Velde the Younger, Backhuysen, and Orcellia are featured in "Art of the Sea: 12th-Century Dutch Masteria and Their Legacy," on exhibit through Sunday, May 13. The last ing influence of these masters over the ensuing three centuries of European art is reflected in the other art included in the exhibition.

"Pirates!" offers an entertair ing romp through history and Hol lywood, with a look at the real lif lywood, with a look at the real life of the pirates who inspired the fic-tion, the movies, and the romanti-cized perceptions of the foul mariners. The exhibit includes an actual cutlass owned by pirate Charles Gibbs, who was hung in 1831 for his deeds, as well as a sil-ver-painted skull believed to be the ver-painted skull believed to be the skull of Blackbeard himself, and skull of Blackbeard himself, and original paintings by Don Maitz. Movie memorabilia includes the original-coat worn by Errol Flynn in Captain Blood, along with cos-tumes for Burt Lancaster and THE ADAM SMITH INSTITUTE OF CALLEORNIA

small statuettes from which the robotic inhabitants of the Pirates of the Caribbean ride at Disneyland



of the U.S. Navy, Dennis Shaw will be speaking on

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Mr. Shaw has held several distinguished administrative posts in military service, including Director for National Defense Strategic Stockpile and Principal Deputy Assistant Secretary of Defense for Reserve Affairs.

Dennis Shaw has a degree in law and is currently adjunct professor at San Diego State University and Point Loma Nazarene University.

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moves beyond juzz into the malms of the novets Brussed Hibrarus, widely read poets in America. He is of RER, funk, and hip-hop. He has served as the musical director for When Rocks Dance. She also wrote poetry, including the Pultzer Prize-Tool Beauton for The Tenight Show, a collection of essays titled winning book The Cerrier of has opened for such artists as Defining Ousselves: Black Writers Herbie Hancock and Cerlos in the 70s. She is the deecher of River Sound, as well as a new

Interior interior, and curior in the Price Seek in Member of the Price Seek in Seek in

(early history), "WWI and WWII,"
"The Cold War to the Present," "Sub Base-San Diego," and "How a Sub-

Artists On The Cutting Edge IX

which focuses on providing occess for people of color to the

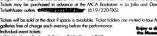
the ninth season of Artist on the Cutting Edge outstanding literature and music series conceived by Quincy Troupe This vear's program includes innovative artists and i expected to sell out, so

> early. Thursday, April 5 ANCHEE MIN BOBBY BRYANT

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DOUGLAS EWAR Thereday, April 19 HENRY THREADGILL DAVID WONG LOUIE SAPPHIRE

All performances 7:30 pm



TRICKET INSPORMANTIONS: All performances are at the Museum of Contemporary Art, San Diego, 700 Prospect Steet, to Jolia. For more information, call the Museum at (8:58) 45:43541 x444. Tickets may be purchased in advance at the MCA Bookstore in to Jolia and Downtown, and at all TicketMaster outlets #FCMC 1777 | 1619/220 TDISI TickerMaster outlies and a second of the control of

Enjoy a drink or dinner at the Museum Calé prior to each performance.

artifacts (including an actual

artitacts (including an actual lapanese torpedo).

The museum features perma-nent exhibits documenting the his-tory of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego Coronado ferryboats, the tuna fishing industry, and the miliary. The museum fleet con the 1863 bark Star of India, the 1890 San Francisco ferryboat Berkeley, and the 1904 Scottish steam yacht Medea. the 1904 Scottish steam yacht Medea. There are also nautical exhibits, ship in portless, woodcarvers, and a complete research library.

The museum is located at 1306 North Harbor Drive, along the Em-barcadero at the corner of North

Harbor Drive and Ash Street 619-234-9153. (DOWNTOWN

San Diego Museum of Man, pho beauty of its endangered cultures are included in "Endangered Cultures: Portraits from Tribal New Guinea." The exhibition of 40 color pho-tographs by Phil Rason is comple-mented by an array of authentic ob-



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

path for hikers, horses, and mountain

Vienas Bh

mented by an array of authentic ob-icets such as masks, historic photographs, and articles of adorn-ment from the museum's collections. Enjoy the exhibition through Sun-day, May 20.

dence of nutrition, disease, and trauma, to the use of skull and bone imagery in popular culture. The ex-hibition includes hands-on learning day, May 20.

Skeletal remains reveal fascinating stories from the past in "The
Bones Don't Lie: Stories from the
Grave," on view through January 27,
2002. The exhibit explores everything ery and identifica Ancient Egyptian royalty and

Fed by countless ravines and rivulets on the slopes of the Cuyamaca Mountains, the Soveetwater River eventually becomes a water occurs where the source of the Cuyamaca Mountains, the Soveetwater River eventually becomes a water occurs worthy of the name "river" — at least in the rain or snow season. Below Green Valley Falls, the sweet, bubbing liquid sides placidy down a pleasant title grage since by addres, willows, and live oaks. The Mountain of the Committee of the Committee

snow blanketed East County down to as low a 1700 feet. The snow's surely goen now, but muddy ground remains. Wait at least two weeks if you want drier, warmer weather, and the oriset of botanoid ended the state of the state of

indian painthrush, which sports clusters of bright, red petals.

The Merigan Fire Road starts are started to the start of the started to the

San Diego Railroad Museum, over

80 pieces of vintage railroad equip-ment are collected here. Among the



become an artificial waterfall.

At 1.9 miles in, the fire road (denoted by double dashed lines on the map) turns east toward highway 79, while other trails continue north toward Green Valley Falls and Green Valley Campground. Hilers and equestrans may continue on the trails, but mountain biters must stay on the fire road and not use the narrow trails.

tives, seven large diesel electric loco-motives, a number of small switch-

ers, old freight cars and cabooses, a U.S. Army kitchen car used on troop

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San Pasqual Battlefield State His toric Park commemorates the class San Pasqual Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, bolstered by sailors and volunteers from San Diego, and California militia. A narrated silde-show screens throughout the day, relling the story of the war in Mexico and California. A self-guided tour recounts the events of the battle and standard of the country of the self-guided tour recounts the events of the battle and standard or the self-guided tour recounts the events of the battle and standard the lives of the Indians. ilso describes the lives of the India indigenous to the valley. The mu-seum is found at 15808 San Pasqual Valley Road. Call 760-737-2201 for idditional details. (ESCONDIDO)

additional details, (ESCONDIDO)

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

William Heath Davis House Muwilliam Heath Davis House Mu-seum, said to be the oldest surviving structure in the new town area of downtown San Diego, the house is a well-preserved example of a pre-framed lumber "salt box" family home shipped from the East Coast to California by boat around Cape Horn in 1850, Guided walking tours focusing on the history and archite ture of the Gaslamp Quarter depa the museum each Saturday at 11 a.m Find the museum at 410 Island Av enue (at Fourth Avenue); 619-233 4692. (GASLAMP QUARTER)

When Ugliness Is Beautiful

These days, few music lovers are even aware of Karl Amadeus Hartmann's name.

the La Jolla Chamber Music Society pre-sented the Munich Chamber Orchestra at Sherwood Auditorium. Christoph Poppen, who has been the orchestra's conductor since 1995, offered a program of Britten, Tchaikovsky, and Karl Amadeus Hartmann.

This is a tightly disciplined

This is a 'tight' disciplined string ensemble, with a harsh, aggressive timbre that is apparently intended. The 'violins' regularly produce a glassy, knife-edge sound, caused some-times by violent bow pressure, sometimes by a hair's breadth clash of pitches. Their occasional wibrato-less tones (used for purpose of color) and their high-pitch harmonics set the teeth on edge. Poppen, although himself a violinist, shows lit-tle interest in the lyrical elements of music. He is all for drive and power. There is a sense of ten-

sion at every moment.

That is obviously not the right attitude for Tchaikovsky, but it is also out of line for Beniamin Britten's Variations on a Theme of Frank Bridge. Some sections of this work are indeed inbrings: Some sections of this work are indeed in-tensely expressive of a certain kind of anguished grief or numbed depression, and they perhaps invite the kind of exaggerated treatment Poppen and the Munich orchestra gave them. But much of Britten's composition is parodic, ironic, lyri-cal, and light-hearted, and these sections were

grossly distorted by the heavy weight of the con-ducting, in which there was never a note of relaxation or humor. The music was experienced not as a graceful, balanced exploration of con-trasting moods, but as a relenties assault.

A considerable part of the or-

REVIEW chestra's programming is devoted to modernist and contemporary I SAVILLE works, and in that repertoire their preferred style is much more at home. The highlight of the Sherwood concert was the performance of Hartmann's Concert function for Violin and String Orchestra, a work that re-JONATHAN SAVILLE

sponded like a willing slave to Poppen's spastis manner of conducting and the strings' nerve-shat tering lashes. This was, so far as I know, the first any composition by Hartmann had been time any composition by Hartmann had been played in San Diego, and as an introduction to the German composer's oeuare the Munich Chamber Orchestra's performance was close to ideal. These days, few music lovers are even aware

of Karl Amadeus Hartmann's name, much less his music. The painful dissonance and frenzied emo tionalism of much of his work denied him a large tionaism of much of his work deficed him a large audience during his lifetime (1905–1963). In the latter half of the 20th Century, his accomplish-ments tended to be ignored even by aficionados of modernism, because his style was so out of step with the various fashions that dominated

the period. In particular, Hart mann had been a resolute opponent of serialism — "the course of extreme determinism" - of which he wrote "One hopes in vain for ears that order the acoustic im-pression, the picture of collected muddleheadedness unfolding before us. Even the designation 'music of the eves' rests designation music of the eyes rests only on a euphemistic glossing over because only a detective succeeds in following the line of thought." At a time when avant-garde music festivals and "outling adam's codemic music deand "cutting edge" academic music de partments treated serialism as the one rue religion. Hartmann's music was un true religion, Hartmann's musc was un-likely to get much of a hearing. Fiercely modernistic and alienating to traditional au-diences. Hartmann was thought of as old-fashioned and benighted by composers and performers who sought to alienate the audience far more radically.

Calendar

CLASSICAL MUSIC

It is time for a reassessment of this fine composer, and the Munich Chamber Orchestra's poser, and the Munich Chamber Orchestra a advocacy of his music — both on recordings and (as at Sherwood) in live performance — has helped. The Concerto funchre is typical of Hartmann's work. It is resolutely an Expressionist piece: its overriding aim is the communication of emotions, and the emo tions in question (as always in Expressionist tions in question (as always in Expressionist art) are those of agony and suffering. Hu-manity suffers under the dehumanizing conditions of modern life; the good, the beau-tiful, the normal are twisted and defaced; ugliness and pain garishly color the depiction of human existence; the traditional principles of order, by which in earlier eras the world



Munich Chamber Orchestra Christoph Poppen, conductor; Muriel Cantoreggi, violin

Cantoreggi, violin Sherwood Auditorium (La Iolia Chamber Music Society) Britten, Variations on a Theme of Frank Bridge; Hartmann, Concerto funebre for Violin and String Orchestra: Tchaikovsky, Serenade for Strings in C. Opus 48.



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THURSDAY: Disco Hustle Team * Swing Team
FILDAY: Sale* - West Coast Swing,
SATURDAY: Bolero * Argentine Tango
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place, are ruthlessly broken. This is what we encounter in the Expressionist plays of Georg Kaiser, Oskar Kokoschka, and the early Bertolt Brecht: the Ex pressionist poetry of Gottfried Benn and Georg Trakl; the Ex pressionist painting of Ernst Ludwing Kirchner and Max Beckmann; the Expressionist operas of Alban Berg and Arib ert Reimann. It was at first argely a German mo largely a German movement, beginning in the first decade of the 20th Century, and it is still a living force in German art (and not only there). In music, Hartmann was one of its great Much of his Expressionism

was a direct response to his-torical events: the Concerte funebre (1939, later revised) arose out of the horrors of the Nazi period; his Miserae was dedicated to the victims of the dedicated to the victims of the Dachau concentration camp. His eight symphonies, com-posed after the Second World War, are pervaded with its at-mosphere. He lived in a terrible time, and his music reflected that fact. They are not easy to listen to, and no one would go listen to, and no one would go to them for escape or enter-tainment. But they are profound expressions of the human spirit, their musical in-ventiveness is endlessly fertile,

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and the harrowing experience they put the listener through ultimately achieves the cleansing effect of great tragedy. One does not go to King Lear for es-

cape or entertainment either. The Munich Chamber-Or chestra has issued a CD of Hartmann's music, including the Concerto funebre. The vic in soloist on the CD is Isabelle Faust, rather than Muriel Can-toreggi (the orchestra's concertmaster, who played at Sherwood), but the searing in-Sherwood), but the scaring in-terpretation is the same, and so is the dazzling technical profi-ciency of soloist and orchestra. The orchestral string sound, not pleasant but incisively ex-pressive, is just what the audience heard in the live per-formance. Poopen's conduct. formance. Poppen's conduct-

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ing propels the music forward with savage force. As you listen to this work again and again, you become aware that within the ugliness there is a miracu-lous beauty. For such a revelation, any flaws in the Mu-nich Chamber Orchestra must nich Chamber Orchestra must be forgiven.

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CLASSICAL MUSIC, Box 85803, San Diego CA 92186-5803. Or fax to 619-881-2401. You may also submit

American Soundings, honor the 100th anniversary of Aaron Cop-land's birth and celebrate the influences of Duke Ellington and Leonard Bernstein on America's musical land bernstein on america's musical tand-scape during a concert planned by the San Diego Chamber Orchestra on Friday, March 23. Renowned pianist (and San Diego local) Cecil Lytle joins the orchestra and the San Diego Master Chorale for the performance.

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The program includes Copland's "Fanfare for the Common Man," ex-cepts from Billy the Kid, "Hoedown" from Rodeo, "Variations on a Shaker Melody" from Appalachian Spring, and "Old American Songs, Sets I and 2, for Chorus"; Ellington's "New World a-Comm"; and "Chichester Psalms" by Bernstein. Enjoy the concert at 8 p.m. on

Friday March 23, at Copley Syn phony Hall (750 B Street). Tickets range from \$10 to \$50. Call 760-743-5402 x7 or 888-848-7326 for reser-

Music in the Galleries, head to the Music in the Galleries, head to the San Diego Museum of Art on Friday, March 23, when Trio West presents a concert at 7:30 p.m. Ensemble members include violinist Mark Baranov, pianist Lina Targonsky, and cellist Barry Gold. Tickets: \$20 ger eral. Call 619-696-1966 for reserva

Diego State University continues a concert by Marion Verbruggen (recorder) and Arthur Haas (harpsi-chord) on Friday, March 23, at 7 p.m., in Smith Recital Hall. The all-J.S. Bach program includes the "Tric Sonata in C Major," "Partita in C Mi nor," and the "Sonate in G Minor." Tickets are \$15 general.

Voyage of Discovery, it's the theme for the Carnival Concerts hosted by the San Diego Chamber Orchestra

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on saturday, March 24, in the indoo activity center at the Del Mar Fair grounds. The program invites kids to hear the diversity of music fron Prince of Egopt, Amistad, and Poca hontas, along with the 'Olympic Fan fare," "The Star-Spangled Banner "La Marseillaise," and Irish, bagpip-and steel-drum band music. Per mers include the Liam Ha Irish Dancers, the Helix High Sch Bagpipe Band, the Montgome High School Steel Drum Band, a the San Diego Children's Choir. Pre-concert activities start.
3:15 p.m., with an instrument pettir
zoo, face painting, and crafts. Ticke
for the one-hour program are \$10 is
adults, \$5 for children. For reserv.
tions, call 888-848-7326 x7. (DEL MA

And the Winners ... of the Virgir recital at 2 p.m. on Saturda March 24, at the La Mesa First Unite March 24, at the La Mesa Pirist University Methodist Church (4690 Palm Aenue). Each of the competitors cite 2 professional music career as a goal Admission is free, and prize monies will be awarded during the recital. For information, call 619-466-6606 or 619-697-0551, IA MESA)

The "Lord Nelson Mass" by Fr Chorale, and the North Coast Syr Chorale, and the North Coast Syphony Orchestra join forces for co-certs on March 24 and 25. Haydn wat the height of his career when he cated this mass in 1798, and its here character has made it one of the me popular classical works for more the 200 years. This production featur 15 soloists from the chorales.

loin the ranks of admirers 7:30 p.m. on Saturday and at 2 p.s on Sunday, in Truax Theater, four on the El Camino High School cam pus (400 Rancho del Oro Drive). Ad mission is \$7 general. Call 760-795 6815 for information. (OCEANSIDE)

Set in a Small Georgia Town at t turn of the 20th Century, Cold Sa Tree centers on the town's m prominent citizen and his decision

nett Bruce directing this new pr duction created by film dire Bruce Beresford — at 7 p.m. on Sa urday and Tuesday, March 24 at 27; at 8 p.m. on Friday, March 30;

Calendar

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GALLERIES

'Goddess, God, and Myth..." open ection on the myths that make u who we are," exploring classical and contemporary belief systems. View the art from 6 to 9 p.m. on Friday.

"Collective Offerings" shows "Collective Otterings Shimseas, artwork by photographers William Bloomhuff, Philipp Scholz Ritterman, and Melissa Inez Walker and sculptor Tanya Story. The show

California Center for the Arts Muthe imagery and attitude of American car culture as well as the contempo-

Friday, March 23, at the Market

Street Studios (1225 Market Street). View the exhibition from 10 a.m. to

5 p.m. on Saturday and Sunday. March 31 and April 1, and by ap-

Italian Painter Davide Biondi ev-

hibits recent works in oil, mixed me-dia, pastel, acrylic, collage, and wa-tercolor on canvas and wood

Friday, March 23, at the Galerie

on Friday, March 23, at the Galerie D'Art International, Biondi plans a lecture at 4:30 p.m. on Saturday, April 7. The show continues through Wednesday, May 9. Find the gallery at 592 Carlsbad Village Drive, Regular gallery hours are 11:30 a.m. to 6:30 p.m. Tuesday through Saturday and by appoint-ment. For more information, call 764, 414-373; Centusion.

Chinese Watercolors on Silk and

Young are gathered in "Weaver of Destiny," on view through April at

Viewing hours are 11 a.m. to 6 p.m. Monday through Friday and

11 a.m. to 9 p.m. on Saturday and Sun

day. Find the gallery at 8008 Girard Av

ART MUSEUMS

enue #190: 858-551-2027. (LA JOLLA)

760-434-2282. (CARLSBAD)

Art Inspired by Hot Rods Lowriders, and American Car Culture." The 14 featured artists use a variety of media to interpret America's ongo ing love affair with the automobile

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

Folk Art, objects of daily use, ritua tures of India — textiles, terra cotta tures of India — Iextiles, terra cottas, and bronzes, adornment, toys, and kites — are included in 'Village India — Art of Compassion and Devotion — Selections from the Permanent Collection," on view through May, Saris suspended from the ceil ing share part of the gallery with a larger than life sized clay Arjunar broxe, along with life sized papier mache figures created by the people of Mithali tin the state of Biharly.

Whimsical creations by a Hawai ian folk artist are gathered in ian folk artist are gathered in "Crowning Glory — Contemporary Paper Hats by Moses," on display through Sunda, April 29 Moses cre-ated more than 250 hats from paper bags contributed by merchant pine. Hawaiian neighborhood in a room of his local library during the 1980, Although all of the hats are fashinged from brown paper bags, the dynamic range in texture from a flamuel like. appearance to a smooth, slick look

Museum of Contemporary Art.

artistic talent is reflected in the ex hibit's small- and large-scale works, well as its site-specific installation All of the featured artists are recipi ents of Eureka Fellowships, awarded annually by the Fleishhacker Foun-dation. The show promises paintings,

borative group. "Books, Bytes, and Mortar" is an Mingei International Museum of exhibition of blueprints, models, and renderings for the new main library and four upcoming branch library

> Both exhibitions close on Tues Both exhibitions close on Tues-day, June 19. Find the museum at 1001 Kettner Boulevard (at Broad-way), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

Museum of Contemporary Art. La Jolla, the growing practice among artists to investigate the built environment and create artwork that does n fit into the clearly defined catego of art and design is demonstrated in

"Contemporary Collectors XVI" lection of works that may be chose or the group's 2001 acquisition. Th

Find the museum at 700 Prospect Street, 858-454-3541, (LA JOLLA)

Museum of Photographic Arts, shot in a voyeuristic, grithy style. "Daido Moriyams: Stray Dog" is a personification of the artist, who likers himself to the stray dogs populating many of his photographs. Each of the 150 photographs included in this exhibition captures the rapidly changing cultural climate of post-World War II Japan., a nataposition of age old tradition and concomposition practice, and the straight of the property of the proper Museum of Photographic Arts, shot

Ten Years," in which metalwoplexiglass, and drawings of industrial cts are used by the artist to co struct spaces that seem visible from singular viewpoint of the camera's eye." Helg uses her knowledge of music, an acute sense of light, and other elements to stretch her work beyond the two-dimensional layout

photograph. Both shows conclude on Sunday. April 8. Find the museum in the Casa de Balboa building, at 1649 El Prado For information, call 619-238-7559 (BALBOA PARK)

"OMA Regional 2" exhibition, luriest "OMA Regional 2" exhibition, luriest Daon Bacigalupi, Erika Torri, and John Havines selected "50 privosa. 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 overview of the development of overview of the development American Impressionism from late 1880s to the early 20th Centur Abroad and at Home: Paintings from the Collection of the Metropolitan

um of Art." The exhibitio view through Sunday, April 22, high-lights the vibrant interpretations of modern life in Europe and the United States created by American artist who embraced French Impression ism, featuring 39 canvases by 28

Working in Paris. Belleroche was well acquainted with the latest artis-tic techniques and styles. See "The Rival of Painting: The Lithographs of Albert Belleroche," with 40 lithographs drawn from the mu

intographs drawn from the ma-seum's permanent collection, through Sunday, May 27.

The museum's permanent col-lection of Asian art has been re-stalled in the Asian Court, "Asia Crossroads Selections from the Per-manent Collection," continuing through lune, draws from a broad

rary California Art. 619-232-793 (BALBOA PARK)

Timken Museum of Art, the ir









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water for a day to test-paddle the many fine models of Necky Kayaks! Also, Aquabound paddles and Kokatat clothing.

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Shadow Actors

Imagine hearing a director say, "You've been cast, sort of."

n a Friday afternoon, during an interview about being an understudy for the first time, Melissa Tan's phone rang. In the second half of a split second, it dawned on her the call. Emotions gridlocked, everything from "let's do it" to "to-NIGHT?"

"I think you just answered my

question."
"It's so strange," she says. "Part of me's convinced I won't get the call. I suppose Lan't think about it...don't want to freak myself out. If it happens, I go on, do my best.
"My mom said, 'Is anyone ever ready?' I'm not unprepared. I'd just like more rehearad, you know' All understudies must feel this like you're behind, and, oh - the worst - that you might

let them down! But then again, maybe no one ever feels ready. Understudies are the smokejumpers of theater. If an actor calls in sick, or gets injured, an un-derstudy parachutes into the fire, often with no rehearsal. Just as a second-string quarterback gets few practice-snaps before the Super Bowl, so un-derstudies must learn their lines, blocking, and

business by observation only "Most of the understudies I've had were no Most of the understudies I've had were no more ready than the guy who ran concessions," says Walt Jones of UCSD. "They get rehearsals, usually with the stage manager, only after the show's opened. And, if there's notice enough before they actually go on, they get a rehearsal -

as in 'one' - with the cast. But usually there's no notice."

Tan's assignment was atypical. She understudied for the Asian-American Repertory Theatre's F.O.B., a three-character drama. She not only had to learn lines and movements, she also had to perform a six-minute combat sequence. "It's like a dance," says Tan, "a series of steps with

a partner, only I'm trying to kill him." a partner, only 1 m trying to kill him.

The fight required a gwan dao (a spear-like "horseback knife") and a geem (a "straight word"). The actors didn't just swing heavy, lethal weapons at each other. Martial arts master Dwight Love stressed an operatic northern Chinese style. Andy Lowe, Anne Tran, Robert Dahey, the principal actors, and Tan had to use precise post

thrust from a certain level and it'd be slightly

and movements — arch the wrist, palm up, fin-gers like a sword — and "mean" them. In one rehearsal Love lowered Tan's arm two inches. While Dahey rehearsed with Anne Tran, Low hey rehearsed with Anne Tran, Lowe worked the sequence with Tan. Lowe's a bit taller than Dahey, which changed his weapon's attack point. When Tan practiced with Dahey, she'd expect the INTERVIEWS

> lower. Twice in rehearsals, she and Dahev m lower. Twice in rehearsals, she and Dahey missed the correct sequence of thrusts and parries — and just missed injury. Tan's assignment was also atypical because AART guaranteed her four performances, which is next to unheard of. Plus, she had three full runthroughs before opening night. And she "shadowed" Tran twice in rehearsals: stood two shadowed I ran twice in rehearsais: stood two
> feet behind her and imitated Tran's movements
> ("I don't know if other companies walk the blocking"—few do—"] just wanted to get up there").
> Tan rehearsed the combat so much she felt more
> secure with it than her scenes.

"They were so generous about giving me time," Tan said on opening night, "much more, I hear, Tan said on opening night, "much more, I hear, than understudies ever get. I haven't had the chance to develop a rhythm with Robert and Andy. But I'm just the understudy. And I un-derstand that."

For understudies the glass is half-full and half-

empty. Imagine hearing a director say, "You've been cast, sort of." But they are not second-class been cast, sort of. But they are not second-class citizens. "The only people who think that," says Todd Blakesley, artistic director of the Actor's Festival, "are second-class actors." Professionals, who have done it themselves, understand the punch/counterpunch of fear and adrenaline driv-An understudy going on for the first time gives regular actors a boost as well. They be

ome hypervigilant, shepherding the actor

"Best dance club"

find their marks and lights, nodding so they won't miss a cue, and not letting spectators detect

the guidance

Except for the theatrical equivalent of a "looky-loo," au-diences are usually supportive as well. A 23-year-old Albert Finney recognized this in 1959. He had a career-threatening case of stage fright. But when he went on for right. But when he went on for an injured Sir Laurence Olivier at Stratford, "It didn't matter what happened...iI dried, they'd expect it. If I fainted, well, it's a lot of pressure on the lad, you know. So I didn't worry." And Albert Finney, actor, came alive. Broadway theaters have three

kinds of substitutes: understud ies, standbys, and swings. Regular understudies earn "actor minimum" per week — around \$1100 as of March 1. They "cover" regular cast members and each other, because if an unand each other, because it an understudy performs, someone
must cover that person. To ward
against worst-case scenarios, two
or three people cover every role
on Broadway.

Understudies must "call in" a half hour before curtain. At that time they're also expected to be within a ten-minute radius of the theater. Many Broadway stage managers require them at the theater every night. Adler: "If you're paid to understudy a Broadway show, this is your job. You can afford to be at every performance."

Big Broadway productions even use backup stagehands, who often learn their tasks on the job. Adler: "The production electrician in charge job. Adler: The production electrician in charge of follow-spots literally walks the backup operator through the show on headsets. As in 'Okay, spot three? You'll pick up character X, woman in a yellow dress; she'll enter down left. Pick her up, small iris, and carry her over to center where she'll sing the song. Stay on her. Then she'll exit offright. Okay, stay on her. Whoa! WHOA!! She's going off now. Don't lose her!"

A "standby" is an actor with some reputa-A "standby" is an actor with some reputa-tion who substitutes just for the star. Producers only use standbys for "sit-down engagements," shows at a specific theater, and not "bus and truck" tours where — when you add in hotel bills, meals, travel expenses — they aren't cost-effective. Many producers will cancel the

a dancer, to be a swing."

Manny Fernandes is the current San Diego equivalent of a
swing. He's understudying three
characters for the Theatre in Old
Town's Shear Madness. The show, about two-thirds audience participation, is a murder mys tery that changes villains each night. Fernandes must not only night. Fernandes must not only memorize three roles but around a dozen possible endings. Some professional theaters, especially for big musicals, ex-

pect understudies to perform exactly like the actor they replace For Tan, Blakesley, Fernande and others I talked to, most the aters are less strict. "Imitatio means just going up there and being fake," says Fernandes. "That's not interesting. So you adjust enough to feel comfort able doing it The substitute's nightmare

is that first performance. A few years ago, Fernandes had a different one. He was understudying some minor roles for A Christmas Carol. One night, he called in at 7:30. The night, he called in at 7:30. The stage manager said an actor hadn't shown up. Call back in ten minutes. Fernandes did. No actor. The stage man-ager screamed, "Get down

"So I'm driving 90 miles per down Park Boulevard, trying to remember what that char-acter's supposed to say, and drawing a blank."

Todd Blakesley is a local standby legend. For

five of the past seven years he's understudied Scrooge in the Rep's Christmas Carol. That's 150

Scrooge in the Rep's Christmas Carol. That's 150 performances, and he's never gone on. Eight times a week, he calls at "half hour" and is within a tenminute radius of the theater ("which does pin your evenings down"). He observes at least two shows a week, during the run, and gets an occa-

sional rehearsal with the stage manager. But he's zero for five...years. "I get paid not to act," he

half-laughs.

"I've been a good-luck charm for the person

Two been a good-tuck charm for the person fru understudying. I never had illusions of go-ing on, unless there's a catastrophe, because these guys, believe me, are pros. They'd have to be damn near death's door — or abducted by

A swing, says Steven Adler, is "the hardest job of all." One male and one female understudy the

of all. One maie and one female understudy the entire chorus of a musical. They must know every dance step, song, and blocking, "for up to 15 parts," says Adler, "and be any one of them on short notice. It takes a special performer, usually

Best ambience

aliens - before they wouldn't show up.

Best Spanish

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meandered in, got dressed, and

"That's only happened once," says Fernandes, rolling his eyes and looking for wood He first went onstage as an understudy three years ago. "I

knew the words and where to move, but going up there and doing it, with only one re-hearsal, in front of an audience? "Just say," I got through it." The second night was "a little better." The third — "a natu-

ral fit. I went from one extreme to the other in two days. And that first time was as nervous as I've ever been onstage

Melissa Tan goes on tonight. Unlike most under-studies, she knew the date weeks in advance. But still.

She tried pretending it's opening night for everyone. But opening night for everyone. But that doesn't work. Lowe and Dahey have already done the show for three weeks. She wor-ries about more than the combat, the lines, and her timing. She'll also serve a meal. before a live audience, and rehearsed it only once

wait to perform. This is it. She's "really happy but a bit overwhelmed." She took the day "easy":

orked in the morning, nappec for an hour, and at 5:00 was in ritual mode, the actor's auto matic pilot prior to a performance. Moving in almost slow motion, she focused on the show, checked her clothes and makeup, water, and, "just in case," throat lozenges

She drives ten miles below the speed limit, in a light rain. and gets to the theater two door's locked. Be calm. Save

vous, Tan retorts, half-kidding "Don't ask me that! I'm goo It's gonna be good!" As she heads to the dressing room, Lowe says, "Melissa's ready. She

Lowe says, "Melissa's ready. She worked real hard." At 6:30, Tan comes onstage in costume. She and Dahey "mark" the combat sequence, walking through each move

step-slap, step-slap.
"Up to speed," says Dahey.
Eyes widening, they stride and

slash, their voices like blurted arrows. Both are now in char-acter, out for blood.

"Again," says Dahey, and they repeat the sequence faste

"Careful." Lowe yells offstage, "your blades are flecking metal!"
"I'm pumped," Tan con-

fesses after the warm-up. "All jitters and calming them down. Nervous-excited. It'd be easy to dwell on negatives. But I won't. If something goes wrong, we help each other. We

sink or swim together." She swam. Every actor I talked to about understudy ing spoke of a release that first - which Todd Blakesler has yet to feel. The prepara-tion, the pressure — like an ever-present, low-grade fever — building for weeks, sometimes months, vanished when they walked into the lights. Even if dissatisfied with the perfor-mance, and many were, to a person they let out a long exhale with the mem-ory. Tan, no exception, dove ory. Tan, no exception, gove into the role as if finally set

"She was great!" says Lowe after, "It took Robert and Liust after. It took Robert and I just a couple of beats to adjust...dif-ferent rhythms, different audience laughs. Another thing: it's true what they say. When an understudy comes on, it

wakes everybody up." The show's over. Tan's glass is brim full and bone dry. "



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beams thanks. As people dis-perse into the night, she whispers to her younger brother, "John, I've got so much adrenaline pumping I don't think ... could you driv us home, please?"

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is ccurate according to material give

Breaking the Code

Breaking the Code

If you didn't know who Alan Turing was — and England didn't —
you would type him as an absentminded professor, head full of cos-

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nationally acclaimed

improvisational

comedy show.

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mic gizmos, evanescent grasp on reality. You'd never guess that Tur-ing (1912-1954) almost single-handedly invented the computer and cracked Nazi Germany's Enigma Code. He was a bero who, for security reasons, had to remain nymous. And in an irony so big could sail the Bismark through you could sail the Biomark through it. Turing's private life forever tar-nished his public image. He was pay and charged with "gross inde-cens," (Oscar Wilde's 'crime'), and the proportial control of the calcode of appropriate 'escual behavior, Hugh Whitemore's drama (1986) is important, but not that great. Turing was an elists. Whitemore writes like one, parsing out meanings, single file, in the properties of the properties of the pro-tomer writes generic people, the Di-more writes generic people, the Dimore writes generic people, the Dimary production, ably di rected by Rosina Reynolds, leaventhe text by refusing to stereotype the characters. The script's a bit of a slog, but Ron Choularton's smashing performance makes it worth seeing. He played Turing a decade ago — a dynamic, riveting job — at the North Coast Rep. We watched an actor playing a role. This time we see the person. Choularton won't dazzle us or, one

of the craft's brayest moves, even

"Fast-paced, funny and family friendly!"

make Turing sympathetic. He roars inside, conflicted, impatient, al-most inept socially. He just wants them, and us, to leave him alone. Worth a try.

Chalk It Up to Murder n HIT Productions newest mys ery 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?

clse?
TYLER'S TASTE OF TEXAS, 7868 EL CA-JON BOULEVARD, LA MESA, OPEN-ENDED RUN; SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

Comedy Codepend

Comedy Codependents
The Improv comedy troupe performs the first Friday of every
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SECOND FRIDAY OF CVERY MONTH AT
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ComedySports
Improvisational comedy, making up funny stuff on the spot, is difficult enough. Years ago, however. Keith Johnstone thought it'd be more exciting if done competiively. He got the idea from pro wrestling ("where Terrible Turks wresting ("where Terrible Tuils'
mangied defresched insults and
graded the schede insults and
gramies waved their handbage").
ComedySportz, an offshoot of
Johnstone's TheatreSports Cartistic
director Gary Kramer says the two
compare like "rugby with American football"), resembles more an
athletic event than an improv.
Teams wear uniforms and compete
on Astro-Turt. The night I caught
the show, three San Diego comediinso plaved a" challenge match' ans played a "challenge match" against players from the San Jose franchise. Using suggestions from the audience, they played "Emutional Sympathy," "Shakespeare," "Blind Line," and "Freeze Tag." "Blind Line," and "Freeze" "Blind Line," and "Freeze" "Blind Line," and "Freeze" "Blind Line, "Shakespear, "Blind Line," and "Freeze" "Blind Line," gainst players from the San Jose abundantly, then forgotten). It made for a lively, often quite funny evening. And Gary Kramer who refereed the match, wearing black-and-white-striped shirt and blowing a whistle, is one talented comedian.

Contract: Death! Murder Mystery Players, Inc., pre-sent a dinner theater/mystery about a wasely business exec whose reign of sleaze is about to end. Frances Palmer directed. DAVE & BUSTER'S. 2931 CAMINO DE RIO SOUTH, SAN DIEGO, THROUGH APRIL 28: SATURDAY AT 8:00 P.M.

Death Rides the Stage

HIT Productions new interactive comedy-mystery, written by Beth

especially from Jill Drexler, whos deadpan deliveries as Nessa are a riot (the Jill Drexler Fan Club car form its line behind me), and fro and Scott McNellen, is set in Texas:
"You survived a stampede, Lucy
Tyler is looking for your under-wear...and there's a dead body in TYLER'S TASTE OF TEXAS, 7868 EL CAsuch a control freak he can't ever ION BOULEVARD, L'A MESA, OPEN have an uninhibited breakdown ENDED RUN; FRIDDAY AT 7:30 P.M. FOR Worth a try. NFORMATION CALL 619-561-8673. CHENTIN CRISP THEATRE THROUGH

Don't Touch That Dial II,

The Sequel
The Clairemont Community Play present lef Olson's dran and new." "Hitch" Hitchcox di

HOLMES ELEMENTARY SCHOOL, 4902 MT. ARARAT DRIVE, CLAIREMONT, THROUGH APRIL 8; FRIDAY AND SATUR-DAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL

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 consecutive performance). Joseph Campbell urged everyone to 'follow you 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 hermether). ing them), you've got to admit the Plaids follow theirs with verve. Fit to Be Tied "I'm your mother," the spectacu-larly dysfunctional Nessa shouts at They dare to be square. They croos 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 '50s until Elvicove it off the airwaves). Stuart Ross, who conceived, directed, and larly dysfunctional Ness shouts at her son, Arloc, "Thave the papers and everything!" Arloc is one of America's wealthiest and most mis-erable young men. In Nicky Silver's comedy, Arloc falls in low with an angel — make that a narcoleptic Radio City Christmas angel — who won't reciprocate. When the angel does, Arloc can't (because he's afraid to learn recent test results). choreographed the original Ne York version, directed the Old Town production with the aim or Town production with the aim of endearing everything to everyone. Terry O'Donnell plays an indefail gable piano and permits himself the occasional piece of always funny business. The set a purgator where the Plauds got stuck is awfully draft for such a perky show, though Jane Resman's sawy light rough the plant of t His mother, "the Picasso of self delusion," moves in after leaving riage in the tri-state area. Nicky Sil ver knows now to enjamo and coa-lesce, devising new unions from seemingly antithetical possibilities. As his collected works have begun to reveal, however, he also relies on two formulas: toying with taboos and having parents and children reverse roles, both of which have the Aubergine, which offer brunch, lunch and dinner pack ages).@rating:Worth a try. become predictable. His Fit to Be Tied also lacks the craft of his ear BACKSTAGE AT THE AUBERGINE AUBERGINE RESTAURANT, 500 FOURTI AVENUE (FOURTH AND ISLAND), DOWN TOWN: OPEN-ENCED RUN: TUSSDAY THROUGH FRIDAY AT 8:00 P.M. SATUR DAY AT 5:00 P.M. AND 8:00 P.M. SUN DAY AT 3:00 P.M. AND 7:00 P.M. MATI ier works. It's at its best as a stand ip comedy. As an unfolding story up comedy. As an unfolding story, it's far too cut-and-paste, On opening night, the Quentin Crisp Theatre's production was quite funny and a mite sluggish (having a 25-minute intermission didn't help momentum). Director Gayle Feldman battled Silver's textual non sequiturs and coazed intrepid work. NEE THURSDAY AT 2 OO P.M.

ater show loey and Maria's Comedy Italian Wedding. CULY THEATER, 33B WEST SEVENTH, DOWNTOWN, OPENENDED RUN, FRIDAY AT 7:30 P. M. FOR INFORMATION CALL.

DAY AT 8:00 P.M. SUNDAY AT 7:00 P.

Late Nite Catechism.
Vicki Quade and Maripat Donovan's award-winning comedy, currently getting staged around the world, about a nun teaching a catechism class to students (i.e., the au nce) has a brief run at the Cal ALIFORNIA CENTER FOR THE ARTS. ES.

ONDIDO, THROUGH APRIL 1: TUESDA HROUGH SATURDAY AT 8:00 P.M. SUN DAY AT 7:30 P.M. MATINEE SATURDA AND SUNDAY AT 2:00 P.M

The Lonesome West South Coast Repertory Theatre presents Martin McDonagh's dour comedy about battling brothers and the efforts of a parish priest to save their souls. Martin Benson di-

outh coast repertory Theatre, COND STAGE, THROUGH APRIL 15

The Man of La Mancha

The North Coast Rep should cancel ts season. They've mounted their sest show ever, and it could run till Gersartes Das Quitote, in SCRT-small, shallow space. This infilant approach — an "acousti" staging— in an age of prorecch-nics and Madonna miked pre-formers, comes as a revelation. Tal-ent runs deep through, cast and designers. When It by Rarm Filli-jan's masterful illuminations, for example, the stage pictures recall the great painters (ELST-CO), Ver Supil's "century of sold." Lay of Supil's "century of sold." Lay of Spain's "century of gold." I saw Richard Kiley, the original Man of La Mancha, back when, But Sean Murray, NCRT's artistic director, brings more to a role he was born

orings more to a rose ne was oring to play (think you're impervious the schmaltz of "The Impossible Dream"? Hear him, and weep). Murray's is one of the most outstanding performances I've ever seen in San Diego. Kiley was terrific, but Murray is miraculous. Critic's Pick

Critic's Pick
NORTH COAST REPERTORY THEATRE,
THROUGH APRIL 22: THURSDAY
THROUGH SATURDAY AT 8:00 P.M. SUN
DAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M

The Mojo and the Sayso

old Acts to halt, he didn't. Cop killed Linus, Aishah Rahman' drama is far more compelling in mary than practice: a wrongful summary than practice: a wrongful death, three reactions to loss (God/gun/cars), each a mojo-like mechanism for coping with the un-thinkable. The play, however, has huge flaws (why, for example, does Acts wait so long to confess!). And it's got one of the quickest cases of grief overcome in theater. The script's weaknesses would have script's weaknesses would have been less apparent if the San Diego Black Ensemble's opening night had been stronger. Two of the ac-tors, however, were barely off book and went up several times each. Young Caleb Nam showed sharp physical instincts, as the gun-toting Blood, yet spoke so quickly each sentence sounded like a single word. Mojo should be an ensemble piece, but Rhys Green, as Acts, made it a star vehicle. He shouted everyone else down and threw e ery scene out of balance. The good news is the San Diego Black Er semble Theatre has a new space, at the MMPAC. But they should —

THE MMPAC. But they should — and can — do much better work than this.

HIROSHI MCDONALD MORI PERFORM. ING ARTS CENTER (MMPAC), THROUGH APRIL 8; FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Much Ado About Nothing Much Ado About Nothing
SOUTH COAST REPERTORY PRESENTS
SHARESPEARE'S COMEDY ABOUT BEAT
TICE AND BEACHCIK, WHOSE GEVIOUS
LOVE FOR EACH OTHER IS IN DEEP DEHALL MARK RUCKER DIRECTED.
SOUTH COAST REPERTORY THEATER.
MAIN STAGE. THROUGH APRIL 1: TUESDAY THROUGH SATURGAY AT B OO P.M. SUNDAY AT 7:00 P.M. MATINEE SATU DAY AND SUNDAY AT 2:00 P.M.

Rodgers and Hammerstein stand Agnes de Mille's) first collabora-tion. Songs include "Oh What a Beautiful Morning," "The Surrey with the Fringe on Top," and "Peo-ple Will Say We're in Love." VELK RESORT THEATRE, THROUGH MARCH 31: TUESDAY, THURSDAY, AND SATURDAY AT 8:00 P.M. MATINEE TUES DAY THROUGH THURSDAY, AND SATUR DAY, AT 1.45 P.M.

Old Times
The Poway Performing Arts Company presents Harold Pinter's drama about a conversation that leads to confrontation and a due for a woman's "very soul," Michael Scahill directed. POWAY PERFORMING ARTS COMPANY, THROUGH MARCH 25, FRIDAY AND SAT URDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

See How They Run

King's popular British farce. Don Ward directed. AVØ PLAYHOUSE, THROUGH MARCH 25:

Shadowlands

Shadowlands
Vanguard Productions presents
William Nicholson's comedydrama about the time when C.S.
Lewis, confirmed bachelor and eloquent writer about love, met a
young woman from America over
tea. Mikel Taxer directed.
WESTMINISTER THATRE, FRIDAY,
MARCH 23, THROUGH APRIL 8: FRIDAY AND SATURDAY AT 8 OO P.M. SUNDA AT 7:00 P.M.

AT 700 PM.

Sherr Madarse
Mystery dinner rheater minus the
meal. The longest-tranning nonumsical in American theater minus the
meal. The longest-tranning nonumsical in American theater history is
set in a unines that solo in Misson Holls. In an upstairs apart
anist dru's talsed Cerrney with
clipping shears. Wholoanir! Up to
this point the cast — performing as
if on second base, unmiked, at
at on second base, unmiked, at
exery word, gesture, and joke. The
in a volte face, the house lighter
come up, and the audience becomes the detective. The show's
core, and obvouchly the cause of its
core, and obvouchly the cause of its
exer, and obvouchly the cause of its
between cast and audience. During
the interrogation the actors betier terrogation the actors betier terrogation the actors betier terrogation the actors bethe interrogation the actors be-come re-actors. They ad lib and

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Italian Wedding The Culy Theater hosts "not-so The Culy Theater hosts "not-su-or dinary interactive dinner theater," as loey and Maria ite the knot. Culy Theater, 338 WEST SEVENTH AVENUE. DOWNTOWN, DEEN ENDED PUNSATURDAY AT 7:30 P. M. FOR INFORMATION CALL 800 944 JUSY. NOTE: THROUGH A BIEL 14. THE SHOW IS PERFORMED AT THE CLARION BAY HOTEL. 666 K STREET (CORNER OF SIXTH AND

Garcia Lorca and the Gypsy

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Petals Wilcox-Smythe will renew their wedding vows on their 25th anniversary? Hey, call me daft, bu do they even like each other? And who invited Brenda Socrates, cos-metics mogul and Petals's worst enemy (or is she?), to the festivi-ties? And Basil and Petals's strange and his pul Maricella...what rall about? Not to mention Jo frey and Sperus, behive-bouffanted

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nit. Mystery Cafe Dinner Theatre's latest has a relatively loose script latest has a relatively loose script and a cast sdept at comedy and zinging ad-libs. James Pascarella, one of the funniest people in San Diego, again reigns supreme in multiple roles (audiences be warned: Think, you're witry? This guy's all-pro). Her hair an orangis red not found in nature — maybe Let's get this straight: Basil and on Mars - Diane Thrasher's a cream as Petals, who never met

Worth a try.

Somewhere in Between

AGE PLAYHOUSE, THROUGH

turnes, and dance.

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Fredrick, Megan McLeod, and

theme events, like "Grief: A Fu-neral"). Turns out these folk aren just ten kinds of whacko. The phones are down, a storm's out-side, and they're suspects in a mul tiple homicide. Each has enough

tiple homicide. Each has enough motivation to make you question not who — but who didn't — dur

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VANTAGE THEATRE WELK RESORT THEATRE 8860 Lawrence Welk Dr., Esc WHITE HORSE THEATER name should be "Talent") keep the show rolling, even when the script lulls.

OnState Playhouse presents Craig Pospisil's romantic comedy about how Holly and Jasper find love, "in spite of a broken foot, wayward tourists, and farcical advice from friends." Anette Spadafore di-rected.

DAY AT 8:00 P.M. MATINEE SUNDAY A

SATURDAY, MARCH 24, AT 7:00 P.M.

tonsorial parlor. Bob Patterson di

Grouns

619-232-2411

about the time Garland Stein-holden asked permission to court Daisy. Wayne Alan Erreca directed. OCTAD-ONE PRODUCTIONS, THROUGH APRIL 1; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT

Theatresports
A cross between improvisational
comedy and Family Feud. Improv.
making up a funny scene as you go
along, is tough enough. Add competitive scene-making, with the audience awarding points to the wir ning team. Purists might balk at the odiousness of comparisons, bu Theatresports' "game show" is a hoot. The 90-minute evening uses I heatresports game show is a hoot. The 90-minute evening uses various formats. The show I caught had "Team Sports" — two pairs of players competed, taking sugges-tions from the audience; and "Go-rilla Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a ba nana, the loser a "forfeit." Some attempts went nowhere (I repeat in prov is tough, I did it in my, as hindsight reveals, callow youth). Others made amazing twists and turns. The group is talented enough (and know when to black-out best) to make the hits more frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Im prol I've ever read about making your production of the properties of the pro-send use. Their motte: "Remote and the pro-

good use. Their motto: "Remen er, when it's not funny, it's ar Worth a try. QUENTIN CRISP PLAYHOUSE, WEDNES

of this comedy about times in-performers. Hugh Butternutt's done his lounge act at the Triple Espresso Coffeehouse 20 years to the day. While patrons sip one o the day, While patrons sip one of the house blends — "Grape," "Scandinavian Blizzard," or "Mokoko Cocoa Mocha" — Hugh plays "90s tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, got stuck in the "90s. The trio used to be Maswell, Butternutt, and Bean, a comedy group that never went fat. They're "lowers," they admit, but The Reader offers \$25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456, or e-mail your tip to

chickens@ix.netcom.com "Howard Stern is one of the guys who rips us off." Pat Glynn just recognized not "ordinary" ones. And hey, their reunion could help them face searing issues from their mediocre his 21st year running Wireless Flash, a local news

ing issues from their mediocre pasts. A formulac story line! Yep. Straight from Forever Plaid. There's also the Forever Plaid problem the three comedians are far too tale-ented to play inper characters. One's a whit at the piano. Another's a first-tate mime, and the third's a crackerjack magician. The trio's so talented, when the plot has them complain of difficulties to ercome, you wish they'd au trumping up the pseudo-drama and get on with this entertaining, i and get on with this entertaining, lightweight show (note: the original cast members have been replaced; current performers are Dane Stauffer, Scott Cervine, and Duane Daniels).

Worth a try.

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of this comedy about three inent

Letterman, Rosie, Comedy Central, and morning DJs across the country. Some 870 media outlets pay to get a feed of nine weird items daily on Tammy Faye, Bigfoot, and WORTH A FP.
HORTON GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DIEGO, OHEN-ENDED RIDI, WEDNESDAY AND THURSDAY 17:30 P.M. FRIDAY AT 6:00 P.M. AND 9:00 P.M. SATURDAY AT 5:30, AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. FOR INFORMAflamboyant Mexican TV psychic Walter Mercado Glynn says Stern uses his stories but doesn't pay the ION CALL 619-234-9583

piper.
"I know how Metallica feels," says Glynn. "They are taking your material and making money from it. We hear Wireless Flash stories on Stern the day we break it I guess he thinks maybe it should be given to him for

service that gives weird and

twisted stories to Leno.

. Wireless Flash has five full-time writers and various freelancers around the world The service claims it broke

SATURDAY, MARCH 24

FURBALL

FRIDAY, MARCH 30

BLITED

CANOCK

SATURDAY MARCH 3

leading authorities on one-hi

"I interviewed Zager of Zager and Evans. They had a song [1969's 'In the Year 2525'] that went to the

top of the charts, and h never saw a dime. Today those two don't speak to each other We dig up people like Bo Donald-

son of the Herwoods They did Billy, Don't Be a Hero.' They Dreamers just celebrated the 35th anniversary of 'I'm

Telling You Now ' He does

Shakespeare in England now

Getting earthy caused some friction with the local Copley News Service, which syndicated Wireless Flash

SANDIEGOREADER.COL Calendar

the Laura Schlesinger naked

originate from Wireless

Musician Move fancies

photo story.
"If Leno's people don't
get their daily fax, they call us
until they do," said head Germany. Alan O'Day had a hit with 'Underc 25 years ago. He's trying to capitalize on the latest Charlie's Angels movie. He's trying to make a comeback writer David Moye, who say three to five Leno bits a week with a rap version of 'Undercover Angel' ti ver Angel' that 'Undercover Angel' that includes the line 'giving Eminem an enema.' The guy in the Fixx was making hats, now he's gonna start a line of chastity belts. Taco, who did [Irving Berlin's] 'Puttin' on himself as one of the world's

the inside track the Ritz,' is doing musicals in

the Ritz, is doing musicals in Germany. Now you see a lot of the '80s has-beens are trying to make a comeback." Glynn said Wireless Flash has never been sued in spite of some saucy stories.

Carl Douglas of 'Kung Fu

Fighting' has a cabaret act in

"We ran a story that a casino was taking bets last vear about whether Rick

Martin was going to admit he was gay," said Glynn. nains twisted.
"I'm doing a story toda

WIRELESS FLASH ANGERS COPLEY NEW

from 1980 to 1993. "We did a story when

birth to Harry," said Glynn. "We interviewed the gynecologist who said she may be royalty, but he wanted everyone to know he was in charge in the delivery room. We ended the story by at the fairgrounds without

saying, 'At your cervix, your majesty.' Nothing bad or raunchy. That's something Leno would say. Radio stations tha are owned by the Catholic church ran that story. But Copley said we could no run a story like that again. From then on again. From then on everything had to pa through the eyes of what we called the 'Legion of Decency.'

That was this group of 55-year-old women

who were sanitizing copy that was going out to album rock Moye said that Wireless Flash should no longer be

perceived as just a gag sheet for wacky morning DJs. "We go to Newsweek, L.A. Times, New York Daily News, Fox News, and ABC News.

But Wireless Flash

about the connection of UFO cattle mutilations and footand-mouth disease," said Move, "When Blair Witch came out we asked a real witch [a Wiccan religious leader] if the movie was going to help get people to become witches. She said, 'No. You wouldn't do a movie called the Blair Jew Project.'"

- Ken Leighton

The Del Mar Palegrounds' board of directors is unhappy that general manager Tim Fennell allowed Club Velvet promoter John Stinson to promoter pure dance events contract with Stinson to promote dance events on Halloween, New Year's Eve and last Saturday for the St Patrick's Day bash

company, Sinurgey Productions, in the advertising for the Halloween or New Year's Eve shows. For last weekend's St.

trick's Day show, Sti would boost sales, which h said were "off 40 percent for each show compared to a

"I didn't understand tha I wasn't supposed to use the name this time," said Stinson granted that I wouldn't use

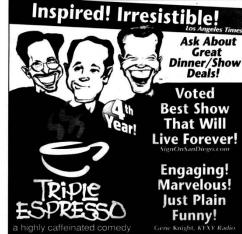
Stinson said the Halloween and New Year's Eve events went off without a hitch. "There were no fights, no drugs, no drug transports no arrests. The sheriffs were there. They saw what we're doing. We have gone out of our way to go for a whitecollar main

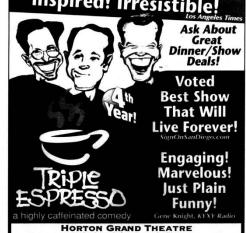
How did the Del Mar Fair board react to the fact that Fennell allowed Stinson back

without its approval? "They didn't say anything," said one person at last week's board meeting. last week's board meeting.
"He gets so much business
into the fairgrounds that they
just look the other way. It's
amazing what he gets away
with."

- Ken Leighton

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(3)

their approval or knowledge. Director Toni Delanev

said, "I was very upset to have this dropped off at my front door," as she held up a flyer for a St. Patrick's Day dance

event at the fairgrounds. The

er the board neve

flyer said the event was

organized by Stinson's Sinurgey Productions. However, the board nev

chastised Fennell directly

fairgrounds' board of directors told Stinson he was

no longer welcome to their

Surfside Race Place for his

Saturday night Club Velvet This came after 26 medical emergencies and 21 arrests

Unbeknownst to the

board. Fennell continued to

involving suspicion of substance or chemical abuse.

In August the

300

(3)

A Indute to Weezer · CD Release Party Endicott 8 · Troy's Bucket Velcro · The Beans Psoma · Melee Weezer will not appear

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unless you're a total spazz but we occasionally do get people with a spastic nat Jesse Applehauns of the "mutant, avant-garde, hardcore" Upsilon Acrux says his band is hard to grasp.

"How many different rhythmi changeups, damaged horn bellows, and atonal guitars can one song contain?" asked one music scribe abou their CD The Last

The last show w did, we had this guy who totally freaked jumped out of his seat. iumped headfirst into the stage," said Applehauns. "He started

Applehauns. "He started flopping on the floor." Upsilon Acrux is hard-and-heavy progressive rock. "We call it 'maximist.' It's the opposite of minimalism. It's got a lot of notes. Some sider it in the vein of Frank Zappa, but we don't do

any social commentary." In fact, Upsilon Acrux doesn't do lyrics. "We have two drummers, guitar, bass and keyboards.... We've been around for three years. We've around for three years. We ve played at the Knitting Factory in Hollywood and at Al's Bar, and the Smell in downtown L.A. But San Diego doesn't really have a place that caters to our type of music. That's why we don't play here too

But they have managed to squeeze a gig out of the Casbah. They convinced

Japanese duo the Ruins, who

will be making their first San

"The Ruins is basically

Diego appearance in their 20-year history. Upsilon

ns the show

this type of music, you have to live in New York or Europe. We do it for free. We've never made any money off of it, but that's not why we do it. The thing is, a why we do it. The thing is, a lot of people would rather turn out for the latest swing revival or cool-guy rock band than this. You want to go where girls are and have a good time and not really pay too much attention to the art But this show is going to be all about music and art." all about music and art."

I note that Tangerine

Dream concerts are famous
for attracting hallucinating

who was the first band to

would be completely original." Applehauns knows he

won't get to quit his job at a record store anytime soon. "If

ou want to make a living at

invent their own language to

fans. What's it like at an Upsilon Acrux show? I ask. "Tangerine Dream are ambient psychedelic. We're

The Ruins, Upsilon Acrux, and the Free*Stars appear at the Casbah April 4.

- Ken Leighton

"I think he was kind

a whole language to go along with the band. It's all based on a French progressive band from the '70s called Magma, Ana in December. By some accounts, the 27-year-old Vista guitar teacher blew Jordan off the stage, who was plagued throughout his performance with tuning and equipment problems. "Iordan would iust

stop in the middle of a song and start tuning his guitar. It kind of bothered a lot of people." Patton says that people began to leave halfway through Jordan's performance. Patton says that an

Escondido agent got him the opening spot, but it came with onditions "I had to sell a hundred tickets to the show," he says. Jimmy Patton plays two guitars at the same

time. A guitar instruc-

in La Jolla, Patton says, "I use in La Jolia, Patton says, Tuse the tapping technique. It doesn't involve any strumming or plucking. Pretty much, you produce the notes by pushing down on top of the string over the fretboard, and that sends the vibration down to the guitar's pickups. That's how you get the sound out." Patton holds one guitar in

a normal position; the other lies on his lap, with both necks pointing in the same direction. This dictates that Patton must sit during performance, usually on the stage floor. "The main hotter pickups, had the frets

tor at the Bishop's School ONE GUITAR JUST WASN'T ENOUGH and tuned his guitars down a whole step to the key of D (and sometimes as low as B) to reduce string tension and

make tapping easier. Mr. Patton speaks in a Mr. Patton speaks in a very quiet, almost shy voice. "The reason I started playing two guitars," he says, "is because it gives me total freedom with both hands." His guitars sound more like a cross between a dulcimer and

Patton currently performs with Agent 22, a progressive band featuring Patton's twin six-string guitars, drums, and a Chapman Stick — a tenstring guitar-like instrument with an extra-wide fretboard It is the combination of the number of strings that gives Agent 22 its name. See Agent 22 downtown at Dizzy's Friday, March 30, at 8 p.m. — Dave Good

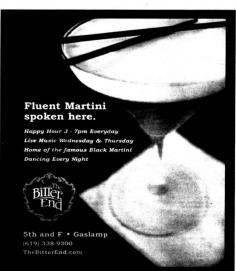
County, but if the earth shakes, I turn on [L.A. station] 1070 KNX or

television, which at least has the resources and desire to

If you expect to get reaking news on the local radio airwayes, one veteran radio newsman says don't even bother Bob Hudson started in

local radio as a Top 40 DJ in 1972. He moved into news at local stations like KCBQ, KOGO, KSON, KPRI, and at Los Angeles stations KHI. KRI A. and KABC. He also worked as a media advisor for Pete Wilson. Most recently Hudson was the morning news guy at "The Planet"/KPLN 103.7 until he was fired three months ago

"I have to echo the beliefs of those who say radio news is a fading part of San Diego radio," he wrote on a website dedicated to radio. "I think the only radio station in town that still employs its own news person is KYXY with news person is KYXY with John Q. Lawrence [who is] one of the last remaining San Diego radio news people who can still be considered a





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journalist." Local radio stations used to employ news departments. Today local stations rely on two different services for their news and traffic reports. Reporters like Pamela Howe, Rick Lawrence, Cal Walker, and Moe Tatum are not employed by the station they are heard on. Instead, they work for one of two traffic/news services. The 11 English-speaking stations operated by Clear Channel and the 3 stations owned by Jefferson Pilot (B-94.9, KIFM, KSON) rely on Airwatch, which is owned by Clear Channel. Other stations, Channel. Other stations, including KYXY, the Planet, Sets 102, and Star 100.7, use Shadow/Metro, which is owned by New York-based Westwood One. These two services make their money by selling ten-second ads at the end of each traffic/news

report.
Hudson says, "The quality
of news product coming out
of the Shadow/Metro complex is appalling.... I made it a point to never rely on news generated by

[them].... I finally gave up calling the [news] desk to let them know when they'd sent out something wrong because no one seemed to think it was a big deal. Most people at Shadow/Metro...are traffic reporters who do news because management told them they had to.... It gives the stations the appearance o having news, no matter how shallow."

shallow."
Hudson suggests that
Airwatch actually is a better
service than his former
employer Shadow/Metro but
that Airwatch news/traffic
readers are underpaid.
"Much of what you hear
is from you have not former."

is from very low paid former weekend DJs who got their Clear Channel/Airwatch jobs

radio altogether.

making inroads into radio's former audience for breaking news — during the recent Santee school shootings, more than 100,000 people at a time were using the Internet and RealPlayer to access KGTV Channel 10's live streaming video from the

comments from people who used to be employees of our company," said Shane Coppola, executive vice president for Shadow/Metro

in New York. "We have 600 employees who just do [radio] news nationwide. We Clear Channel/Airwatch joi mainly because they will work full-time for a couple thousand dollars a month." Hudson says some consumers are tuning out have 1000 news affiliates." Of the Santana High School incident, Coppola said, "We were the first to provide airborne coverage." Regarding Hudson's specific San Diego complaints: "I

"TV news seems to be don't know every single employee. I don't know specifics. In general we employ quality news professionals or we wouldn't professionals or we wou be in business." "I would dispute the

statement that our emplo are low-paid former weekend DJs," said Earle Curtice, "I don't comment on executive vice president of Airwatch Traffic, which changed its name to Premiere Traffic Networks in January. He would not directly dispute

JAY ALLEN SANFORD





Hudson's \$2000-a-month salary figure. "We won't comment on anybody's income except to say we pay the going market rate based the going market rate based on talent and experience." Curtice said that unlike Shadow/Metro. Airwatch/Premiere focuses on traffic reports and that it is up to the journalists at KOGO

to provide news reports to the other Clear Channel stations. "For instance, during Santana High [shootings], the other Clear Channel stations turned to KOGO for live news coverage. [Airwatch/ Premiere] does not do news in a significant way.

CD review: Dave W.'s 90's Retrospective, My X-Lover's Records MXL-007

- Ken Leighton

folks!
Consisting of "the complete hits (1990–99)" of Farces Wanna Mo, Carnage Asada, Slept On It!, the DubOnicS, the Penicillins. DubOnicS, the Penicillins, House of the Seven Magnificents, Dudley Dudley Not the Same as Dudley, Semper Fi, 4th of July Toilet, Dr. Robert, Sambo So Belly, Buttplug, and Cretin Masturbating in a Teaspoon. Some great, great unsung bands — and all from San

yoo-lous tracks, at least a third of them killer, but "Cherry Blossom Clinic" by Cretin Masturbating in a
Teaspoon takes the cake...the
brass ring...the meat trophy.
A hiphop remake of a lesser

cut from the first Move album on Regal
Zonophone — hardly one of
its memorable moments the CMIAT cover, in six disparate sections, with mood swings from maudlin to byzantine to bacchanalian,

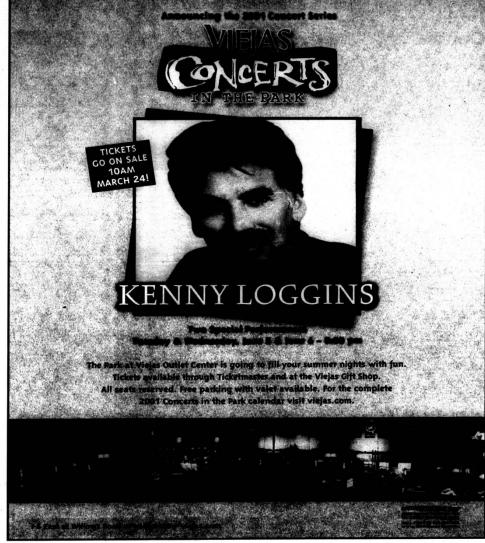
byzantine to bacchanalia achieves healing transcendence of a sort unsniffed since Mahler's ninth sympathy, 'scuse me symphony...11 minutes well

And another 66 spent OK

- Richard Meltze







Generosity's Downside

Leman was confident that, if blindfolded, he could distinguish between a Yamaha and a Steinway.

re than two dozen pianos dominated ore than two dozen pianos dominated the stage of the University of California San Diego's Mandeville Auditorium. Sales representatives, practiced in the art of describing the 90 acoustic and digital pianos on display, howered nearby. Besides keyboards, the sales staff kept stacks of purchase ontracts and finance plans at their

SCENE

Contracts and mance pants at nerr fingeritys.
Purple postcards touting the cevent called it "A Historic Opportunity to Acquire a Magnificent Panno at Substantial Savings." From all the hype, Greene Music of San Diego would appear to be the sole beneficiary, but the sale enables the uniersity's music department to stay equipped with

new pianos.

By allowing Greene on campus, the Univer-sity of California San Diego receives 18 new grand, upright, and digital pianos from the Yamaha Corp. After a year's use by students and faculty. those instruments will be sold next fall and replaced with new

David A. Leman, Greene's sales director, ex-David A. Leman, Greene's sales director, ex-plained that the sale was historic because it was the university's tenth such event. With Yamaha's permission, Greene exhibited some of its non-Yamaha inventory onstage, including grands made by Kohler & Campbell and K. Kawat, and uprights made by Theath, Haller Davis & Co., Whitney, and Wurltizer, About two-thirds of the Whitney, and Wuritzer. About two-thirds of the pianos were new, and the rest were used. Prices ranged between \$695 and \$27,995 — which, Le-man claimed, are 10 percent to 15 percent less than what Greene Music stores would normally charge. F. Richard Moore, a computer-music profes-

sor, bought a new grand piano, manufactured by Young Chang of Korea, at the sale held about six years ago. "I honestly would have preferred the Steinway sitting next to it, but I couldn't afford it." Along with other professors, students, and university staff. Moore was invited to select a pi-ano a day or two before the sale opened to the

While the sale may offer some legitimate price cuts to average consumers, Moore said, its real cuts to average consumers, Moore said, its real purpose is to strengthen the university's music department, which specializes in modern composition. "The acquisition of high-quality pianos is essential to an operation like ours. There's no question that these new pianos and our new practice rooms help us recruit and retain students." Moore said. "For many years we didn't have any practice rooms. We had pianos all over npus, in places like dorm lounges. When pi-25 get pounded on 18 to 20 hours a day, they get worn out quickly."

get worn out quickly."

About 250 music schools, including Yale,
Ohio State, Northwestern, and the University of
Connecticut, have latched onto Yamaha's "col-lege partner program." Other participants in San
Diego County include Palomar College, South

western Community College, and Mesa College. Tony Siciliano, a former studio musician for Motown Records and NBC, takes SUZY HAGSTROM town Records and Social Social

gram in 1989.

In his pitch to Yamaha, Siciliano used Apple Computer's donations of electronic equipment to universities as a model. Now, as president of to universities as a model. Now, as president of National Piano Institute Marketing Services in Chino Hills, Siciliano works full-time helping Yamaha dealers such as Greene Music arrange piano sales at colleges. The weekend before the University of California San Diego promotion, Siciliano orchestrated a similar sale at Stanford. The weekend after, he did the same at University

The weekend after, he did the same at University of California to A ngeles.

The emergence of various piano-loan agreements during the past decade speaks to academia's growing dependence on corporations, observes Paul Kenyon, who became chairman of Point Loma Nazarene University's music department in 1998. There can be a downside to these deals. he said, recalling an alliance between the depart-

he said, recalling an alliance between the depart-ment and a piano vendor in the early 1990s. Kenyon said he and his colleagues were un-der the impression the annual sale would be limited to pianos used by the department. In-stead, the campus became an outlet for much of the vendor's unsold and unwanted merchandise Lists of Point Loma Nazarene alumni, donors, and staff gave the vendor access to potential cus-tomers it wouldn't have known otherwise, Kenyon tomers it wouldn't have known otherwise, Kenyon said. The aggressive tone of the sales-driven event clashed with the sedate environment of the small liberal arts college, an affiliate of the Church of the Nazarene. "It wasn't a good match. We got new instruments for a while, but the second or new instruments for a while, but the second or hird year we didn't generate enough business for them, and they canceled our arrangement. In the end, we had to buy our own instruments. It wan't pleasant. Kenyon would not identify the vendor except to say it wasn't Greene or Yamaha. In fact, the mu-sic department, which has a strong choral

curriculum, receives free electronic keyboards from Yamaha. But it relies on contributions. "We've done very well getting gifts of instru-ments." Kenyon said.



Outside the music world, Yamaha is better known for its motorcycles and other sporting goods. However, the corporate logo of three tuning forks symbolizes that pianos were the company's original product, first made in 1887. Yamaha is based in Hamamatus, Japan, which is the headquarters of its main piano making competitor, Kawat, Yamaha produce: 1350 pianos a volume of the pianos and the pianos are the pianos day, said Leman, who enjoys telling potential customers, "You can eat off the factory floor, Yamaha

tomers, You can eat off the factory floor, Yamana runs such a clean operation."

Steinway & Sons of New York makes a total of 2250 pianos a year, according to Leman, "by hand." That claim, however, is disputed by some musicians who say some components within Steinways are no longer handcrafted. (Hammers Steinways are no longer handcrafted. (Hammers and stems, for example, are machine-tooled.) Each Steinway takes a year to build, and variations in woods and woodcarving give each instrument a unique sound, Leman said. In contrast, Yamaha makes a consistent product — one piano feels and sounds identical to the next, reflecting its mechanized creation on the assembly line

A high-quality piano that is tuned regularly and meticulously maintained should last a cenand meticulously maintained should last a cen-tury, according to Leman. "Pianos that are not maintained properly deteriorate to the point that they are either taken to the dump and burned or they become planters," Leman said. "The key is taking care of it, tuning it every six months, regulating and voicing the hammers every five years. In addition, hammers need to be replaced about every 6 to 8 years, while the strings need replac-

every 6 to 8 years, while the strings need replac-ing every 30 to 40 years.

Leman was confident that, if blindfolded, he could distinguish between a Yamaha and Stein-way, given the latter's warmer, richer tones. But most music professors interviewed weren't so

sure. "I would have an idea whether it's Asian or a Steinway, but I wouldn't stake my life on it. Kenyon said. "Generally, pianos manufactured in Kenyon said. "Generally, pianos manufactured in Asia have a distinctive sound. It's a little more bright. It's not as mellow. Some jazz players and classical performers actually prefer them because of the clarity." Susan and Tom O'Neill intended to buy a

Steinway more than a year ago at the university' Steinway more than a year ago at the university s-annual sale. The array of pianos didn't a papeal to them, so the La Jolla couple ended up at Greene's store, where they ordered a Yamaha mahogany grand with a compact disc player for \$35,000. Unlike the old-fashioned, mechanical player pi-anos that lack expression, disc players enable pianos to mimic intricate performances of fa-mous concert musicians. The recording capability mous concert musicians. In recording capaning of disc players is used to track students' progress and archive special performances. Some pianists use disc players to embellish their playing with orchestral accompaniment.

Tom O'Neill, an electrical engineer, chose

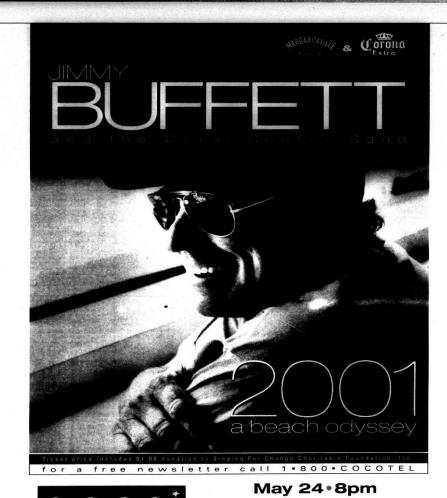
Yamaha over Steinway after some careful analy-sis. Yamaha's disc player, called a Disklavier, is installed at the factory while the piano is under construction on the assembly line. A similar player, called Piano-Disc, can be added to pianos later. Steinways must be retrofitted with such a

device.

While Steinways cost from \$20,000 to more aid, they are generall than \$200,000, Leman said, they are generally more expensive, usually averaging about \$50,000. Models featuring inlaid wood, "art case pianos," Models featuring inlaid wood, "art case pianos, cost \$100,000 or more. "A piano has no antique value," Leman stressed. "If it can't be tuned to a certain pitch, and the hammers are irreparable, even a Steinway loses its value. It becomes a decorative piece." ■







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I Breathe with Care

Satie insisted it was he who had gotten Debussy to give up his Wagnerian adventure.

rote about Erik Satie recently, but this composer provides fascinating copy, so include me if I write about him further and make a few more suggestions as to interesting recordings. The more suggestions as to interesting recordings. In egreat musical friendship in Satie's life was with Claude Debussy, whom Satie met in 1891, two years after the great Paris Exhibition of 1889. Both young men would have been

there, unknown to one another, and both deeply affected by the Javanese Gamelan ensemble which performed there with its exotic modes, static surface, con exotic modes, static surrace, com-plex underpinning, and range of tonal color. Satie had already com-pleted his *Gymnopédies*, the year before at age 21 while living with his parents, convalescing from a severe case of bronchitis, which he deliberately contracted in order

he deliberately contracted in order to get out of military service. Satie had already come upon the possibilities of an oriental, pentatonic scale on his own. He was a nath saving attended conservatory for a time but judged without aptitude by his instructors. He would reenroll for formal musical training in 1905, when he was nearly 40, and study counterpoint with Albert Roussel and

point with Albert Roussel and orchestration with Vincent d'Indy. It was also at this point that Satie began to dress in the bureaucratic uniform of the day, with bowler hat, stiff white collar, and umbrella

Satie and Debussy had a difficult friendship. salte and Debussy had a dimittal friendiship, each suggesting that he was the primary influence on the other. Debussy clearly revered Satie, or-chestrating two of the latter 's Cymnopédies in 1895. Satie, for his part, insisted it was he, Satie, who had gotten Debussy to give up his Wagnerian adventure and pushed his older friend toward the musical

"impressionism" that would become his signature. Debussy, at one point, introduced Satie to Stravin-sky as his protégé, which couldn't have pleased M. Satie. As is almost inevitably the case in these M. Saite: As is almost inevitably in the date in these things, the truth lay somewhere in between, and both composers were clearly nourished by the friendship. Debussy is the larger figure in 20th-century music, without question.

But Satie's musical achievement, because of his playfulness and cal-

culated eccentricities, has been generally undervalued. Debussy described his friend

as a "gentle medieval musician who had strayed into this century." And Satie's music is a strange blend of medieval liturgical music,

blend of medieval intergical music, and the exotic. Throughout his life Satie was intrigued by the mystical. You can hear very clearly, I think the elements of cabaret and liturgical in the Anzellotti accordion transcriptions of Satie's music. The accordion, of course, was a favorite cabaret. instrument in France, still is, but its or ganlike quality lends itself to Satie's

meditative pieces. In fact, Satie's earliest musical training was with

AUGUST KLEINZAHLER an organist. Beyond his musical genius, Satie was anti-academy, anti-pedantic, anti-classical. He found entirely new ways to conceive of piano music that were not taken up until 50 years later in the werk of

John Cage, who wrote a piece in 1969 called
"Cheap Imitations," which is based on the
musical theme of "Socrates," a Satie composition
of 1918 for four sopranos and chamber orchestra (what the composer called a "symphonic

JAZZ

drama"). Cage subjects the original to a series of aleatoric derivations based on a reading of various hexagrams from the 1 Ching. Satie would, I think, have been delighted by all this, and by Cage. Cage's notions are far more interesting than the musical results, but in this instance the musical results, but in this instance the musical musical results, but in this instance the music of "Cheap Imitations" is more listenable and in-triguing than the original, which is based on Plato's Dialogues and which also inspired a sculpture by

Satie had many friends and admirers among the visual artists of his era, inamong the visual artists of his era, in-cluding Picasso, Braque, Derain, and Picabia. Satie would insist that he learned more about music from painters than he had from other composers. He referred to himself as a "phonometrographer," as opposed to a composer or musician. When he wasn't attired in priestly robes or bureaucratic uniform, Satie had seven dentical velvet suits he favored. He was

identical velvet suits he tavored. He was a drunkard, albeit an amusing and bril-liant one, and when he moved south of Paris to the suburb of Arcueil, he would make the long trek back and forth from Paris, not missing long trek back and forth from Paris, not missing a single auberge, where he'd have his viru ordinare and soldier on to the next auberge. (There were many auberges between Paris and Arcuel.) Satie died of cirrhosis of the liver complicated by pleurisy in 1925 at the age of 59. His room in Arcuel, to which no one had been permitted when he was of the parish p of tiny papers with calligraphic inscriptions, de

> Satie was a proto-minimalist, a proto-Dadaist, and the first down the pike in any number of avant-garde directions. He wrote a

which another musician and eccentric, Oscar Lev ant, would rip off for the title of his own

I retire with regularity at 22:37. Once a week I wake up with a start at 03:19 (on Tuesdays). I eat only white victuals: eggs, sugar, grated bones, the fat of dead animals, yeal, salt, coconuts, chicken cooked in white water, fruit mould, rice, turnips camphorised sausage, pasta, cheese (cream), cottor

cooked in white water, fruit mould, rice, turnips, camphorised susage, pasta, cheese (rezan), cotton salad and certain kinds of fish (without the skin).

I have my wine boiled, and drink it cold with fuschia jutice. I am a heavy eater, but never speak while eating for feer of strangling.

I breathe wild care [a lattle at a time.]. I very zarely. When walking. I hold my sides and stare fusedly behind me.

However amusing and inventive this section of his "Musician's Day," it is calculated to amuse or flabbergast. Not so Satie's instructions for performance, his written indications to the musician reading the score as he performs the piece.

From a distance, bored Behave yourself, please, a monkey Gummy

Albert Roussel

behave yourselt, pease, a monkey Gummy Is watching you In the pit of your belly Cloisterly Lacquered like a ChinamanDry as a cuckoo Light as an eggEven whiter if possible Like a nightingale with a toothache

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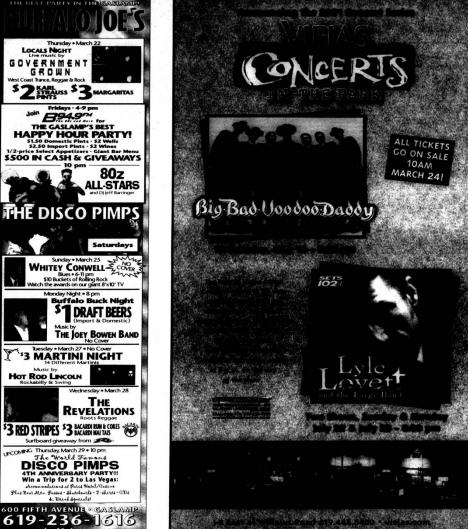
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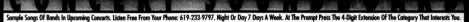








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Spruce Street, Bonker's Hill. 619-295-0301.

764-HERO /276), the Shies, and the amd/ors: the Casbath, tonight, Thursday, March 22, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Outkest, Xxibit, and Ludocris: Open Air Theotre, Friday, March 23, SDSU compus, College Area. 619-220-8497.

Eck-A-Mouse (734) and Crucial: Cenes Bar and Grill, Friday, March 23, 3105 Ocean Frant Walk, Missian Broch 858-488-1780 or 619-220-8497.

Seruh Hurmer (810) and the Cash Brethers /7812 land loe's Coffeehouse, treight, Thursday, March 22, 9 p.m., 1956 Basen Street, Orean Beach, 619-523-0356.

"The Barkley Hart Porch Concert" (880): leve loc's Coffeebouse, Saturday, March 24, 9 p.m., 1956 Bacon Street, Ocean Beach. 619-5230356.

Low Rewits (618): East County Performing Arts Center, Friday, March 23, 7:30 p.m., 210 East Main Street, El Cojon 619-440-2277 or 619-220-8497. The Dragons /1151, the Hangmen, the B-Movie Rets, and Sin Sin 77: The Cestoh, Friday, March 23, 8:30 p.m., 2501 Kether Boulevard, midtown. 619-232-4355. Outkest, Xzibit, and Ledecris: Oper Air Theatre, Sunday, March 25, SØSU compus, College Area. 619-220-8497.

Four (375), McPhorson Strets (534), the Streetwelkin

Jose Staatra & the Troy Dante Informe (861): Jorn Jor's Caffeelous Friday, March 23, 9 p.m., 1956 Boom Street, Ocean Beach. 619-523-0356.

Buddy Guy /934): East County Performing Arts Center, Saturday, March 24, 7:30 p.m., 210 East Main Street, El Cojon. 619-440-2277 or 619-220-8497.

Misho Mempelberg: Spruce Street Forum, Seberday, March 24, 8 p.m., 301 Spruce Street, Benker's Hill. 619-295-0301.

Hot Water Music, Leatherface, Small Brown Bike, and Jack's Broken Heart /258± 'Cones Bar

The Mighty Mighty
Bestenes (226), Buck-OMine (739), Medicap, and Agent
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858488-1780 or 619-220-8497.

Japa Klein: Irve Joe's Coffeehouse, Tuesday, March 27, 9 p.m., 1956 Boco Street, Ocean Beach. 619-523-0356.

Grill, Sunday, Merch 25, 3105 Ocean Front Wolk, Mission Beach. 858-488-1780.

The Jacob Fred Jazz Odyssey: T casbeh, Sunday, Merch 25, 8:30 p.m., 2501 Kether Boolevard, midtown. 619-232-4355.

WEDNESDAY Glen Phillips (of Tood the Wet Sprecket) and John Mayer: Belly Up Toven, Wednesdey, March 28, 8 p.m., 143 South Cedios Avenue, Solano Beach. 858481-8140 or 619-220-8497.

B Destroys (553) (featuring Brian Ritchie of the Violent Femmes), Bu Gets (868), and Rookie Card: The Cabch, Wednesdey, March 28, 8:30 p.m., 2501 Kethne Boulevard, midtown. 619-737-4355.

Keller Williams (906); Belly Up Tovern, Thursday, March 29, 9 p.m., 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

Bottom, Immer /3611 and Genflighter: The Casbah, Thursday, March 29, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Deve Wakeling and Mo Green: Belly Up Tevern, Friday, March 30, 9:15 p.m., 143 South Cedros Avenue, Solona Beach. 858-481-8140 or 619-220-8497. The Deviants (318), the Loans (981), Toucher's Pet, and the Evaperators: The Castoh, Friday, March 30, 8:30 p.m., 2501 Kether Boulevard, midrown. 619-232-4355.

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Skydiver, Smile /3821, the Selby Tigers, and Vertibird: The Cosbeh, Soharday, March 31, 8:30 p.m., 2501 Kettner Boyleverd, midtown. 619-232-4355.

Guttermosth (295), Death on Wednesday, and the Classified: 'Cones Bar and Grill, Sunday, April 1, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

n17-3234356.

The Ruins, Upsilon Acrux, the Free-Sters, and the Peppermint: the Castoh, Wednesday, April 4, 8:30 p.m., 2501 Kattner Busileverd, midrown, 619-232-4355.

The Dropkick Morphys (481), the Swingin Utters (291), Reach the Sky (477), and Fred Fredrickson & the Besterds: Cones Ber and Gell, Wednesday, April 4, 3105 Ocean Front Walk, Mission Boach, 858 488-1780.

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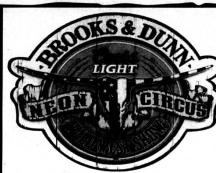
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The Asylam Street Spankers: The Casbeh, luesday, April 10, 8:30 p.m., 2501 Kattner Boulevard, midtown. 619-232-4355. The Automos and Serahtenic: The Cesteh, Wednesday, April 11, 8:30 p.m., 2501 Ketner Boulevard, midtown. 619-232-4355.

Venice /432 t Belly Up Tovern, Thursday, April 12, 8 p.m., 143 South Cedros Avenue, Solono Bench. 858-481-8140 or 619-220-8497. The Psychedelic Fers and Tinfed: Cannibal Bar, Saturday, April 7, 9 p.m., Catamaran Resort Hotel, 3999 Mission

Collective Seel (435) and Fastball (485); 4th & B, Wednesday, April 4, 345 B Steet, downtown. 619-220-8497-or 619-231-4348.

"Bucklest Superboe CD Release" /119/ and Glitter Mini 9: The Cashet, Thersday, Apri 5, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Big Sandy & His Fly-Rite Boys (343), Ressell Scott & His Red Hots, and the Satellites: The Casbah, Friday, April 6, 8:30 p.m., 2501

The Melvins (305), the Folk Implication, and V for Vendettes Brick by Back, Friday, April 13, 1130 Buenos Avenue, Boy Park. 619-220-8497 or 619-275-5483.

Supersuckers /367/t The Costoh, Friday, April 13, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Grandaddy (227): The Casboh, Saturday, April 14, 8:30 p.m., 2501 Kettner Boulevard, midrown. 619-232-4355.

"The Music of Charles Ives" with Thomas Buckner and Joseph Kubere: Space Sneet Fourn, Saturday, April 14, 8 p.m., 301 Space Street, Bonker's Hil. 619-795-0301.

The Toodles (320) and Enone: "Cones Sor and Grill, Thursday, April 19, 3105 Ocean Front Wolk, Missian Beach. 858-488-1780.

Doke Dickerson & His Ecco-Fonics: The Casboh, Thursday, April 19, 8:30 p.m., 2501 Kertmer Boulevard, midtown. 619-232-4355.

The Festions /494 t. Cones Bor and Grill, Friday, April 20, 3105 Ocean Front Wolk, Mission Beach. 858-488-1780. The Fucking Chumps, Drunk Horse, and Aspects of Physics (113): The Casch, Friday, April 20, 8:30 p.m., 2501 Lettne Boulevard, midtown. 619-232-4355.

Li'l Bow Wow: Spreckels Theorie, Friday, April 20, 121 Boodway, downtown. 619-235-9500 or 619-220-8497.

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Kenny Wayne Shepherd and Double Treathles 4th & 8, Sunday, April 22, 345 B Street, downflown. 619-220-8497 or 619-231-4343.

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Varyule Militamireou (515) and Ulzry Norther: "Canes Bor and Gill, Tuesdoy, April 24, 3105 Croon Front Welk, Mission Booch, 856-488-1780.

Jets to Bruzil: "Cases Bor and Grill, Thursday, April 26, 3105 Ocean Front Walk, Missoin Beach, 858-488-1780 or 619-220-8497.

Iggy Page 4th & B, Friday, April 27, 345 B Street, downtown, 619-220-8497 or 619-231-4343.

"The Incredible Moses Leroy CD Release" /102/: The Casbeh, Seturdoy, April 28, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Alvin Curron (982): Spruce Street Forum, Saturday, April 28, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

Rocket from the Crypt (237), Internetional Moise Conspiracy, and the Explosion: 'Cones for and Gril, Fiddy, May 4, 3105 Ocean Front Walk, Massion Beach, 858-488-1780 or 619-220-8497.

"Cince de Maye with the B-Side Players" /649½ The Casbah, Schuloy, May 5, 8:30 p.m., 2501 Kettner Boulevard, midtaum. 619-232-4355.

Hams Fjellested (988): Spuce Street Forum, Schurday, May 5, 8 p.m., 301 Sonce Street, Banker's Hill. 619-295-0301.

Gary Names (537): 4th & B, Sendoy, May 6, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

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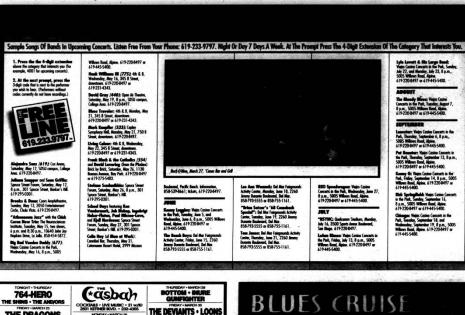
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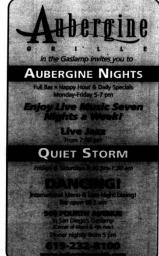
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The Westgate Hotel, Roger's on

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Melons X-Cel: Jimmy Love's

EXTENSION 4005

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oor **Stillettes:** Woody's Sports Bar &

Streetheart: Dirk's Horseshoe Substance: Brick By Brick The Trailer Park Poppes: Neimors Bor and Grill Under Year Skin: Fagerty's

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Bay Resort 5 O'Clock Shadow: The Beach House Jacob Fred Jazz Odyssey: The Casboh Hollis Gentry's Neon: Croce's

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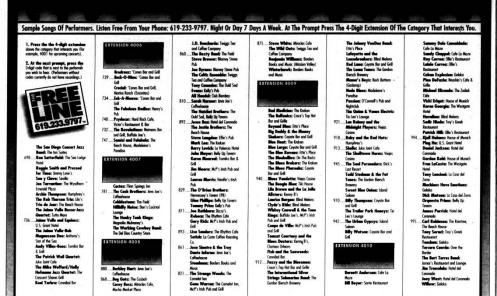
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The Healty Teak Kings: Magnela Mulveney's The Working Cowboy Band: The Del Dios Country Store

EXTENSION 4008

880 Berkley Hart: Java Joe's Coffeehouse 868 Beg Guts: The Casbah Corey Bess: Mincles Cafe, Mocho Market Place



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821....The Strange Woods: The
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& Grill The Patrick Well Quartet: The Patrick Weil Quartet: Juke Joint Crie The Milke Woffurd/Holby Hofmann Juzz Quartet: The Crescent Shores Gril Keni Yerbro: Connibol Bor





A splash wakes up the whisky.

UNDERGROUND DANCE CLUBS

If you would like to have you If you would like to have your underground dance club or event included, fax information to 619-881-2401, attention Scott Ellis, or e-mail scotte-dudne, com, night or day by 5:00 p.m., Friday, the week prior to publication. The listings are free.

Asylume DJs spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

760-744-4120.
Aztec Bowle Thursdays, Punk Rock Bowling with DJ Stacy and various bands, Saturdays, Comie Bowl, DJs spin future soul, polyrhythms, progressive world, and dancehall. The Aztec Bowl (the Turquoise Room), 4356 30th Street, North Park, Info line, 619-220-4944.

Bline: Saturdays, DJs Kazy, Sandman. Fingers, and Mantis. Below Buffalo

Joe's, Pifth and Market, downtown. 858-728-1489.

858-723-1489.
The Brans Rails Tuesdays, Club Rero, DI Dementis and Bioterica spin the best of '80s and '90s new wave, synthopo, industrial dance, and more wave, synthopo, industrial dance, and more wave, synthopo, industrial dance, and more fringeral spin house, trance, and techno. Sundays, Nightfull, DI Ded techno. Sundays, Nightfull, DI Ded techno. Sundays, Nightfull, DI Ded EBM, industrial, and feiths, 796-Fith Avenue, Hillcreat. 619-296-2233.

Club Bom-Bay: Thursdays, DJ Club Bom-Boy: Thursdays, DJ Ramsey and weekly special guests spin house, techno, and disco. Fridays, Ger Your Groove On with DJs spinning Top 40, hip-hop, and house. Call club for Saturday events. 3175 India Street, midtown, 619-296-6789.

Community Commun



A couple of Mengelberg questions you're no doubt DYING for answers to: Is planist Misha Mengelberg, who with drummer Han Bennink played on Eric Dolphy's fast studio seasion (June '64), the son, grandson, or possibly nephew of classical conductor willem Mengelberg? Did his dod, granddad, or uncle Willem collaborate with the Nazzies?

Ans. 1: Misha is Willem's grandnephew.

Ans. 2: Yup, collaborated. According to Baker's Biographical Dictionary of Musicians (8th ed.); *During the occupation of the

Netherlands by the Germans, Mengelberg oppniy expressed his sympathies with the Nati course, and lost the high respect and admiration felt for him; after his country's liberation (1945), he was banned from professional action (1945), but he died in that year in switcherland. Watt — there's a bid question: How did happen to be born in Kler?

Ans.: His father, composer/conduc

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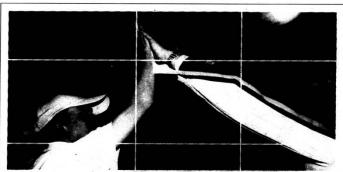
Club Gasoline: Thursdays, DJ Rite One and the Gasoline family plus a weekly guest spin trance, house, backbeat, and techno; 21 and up.

Club Max: Wednesdays, Dance Party with DJ Kenny. Thursdays, the Hot Spot presented by the Union, DJs Gil, the Good Dr. Brian Forwarth, and

K.J. Rockwell. Saturdays, DJ Chris an Ron with dance and techno. Doubletree Mission Valley, 7450







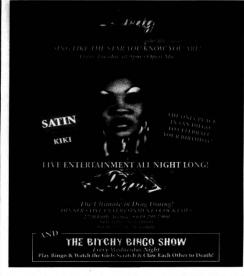
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Hazard Center Drive, 619-297-5466,

Club 911: Fridays and Saturdays, too

619-441-1800.
Chab Troptics DIs Stiffy, Dizzy D, and Kool T spin dirty South, West Goast East Coast Hip-hop, reggae, and R&B. Fridays, Jammin '290 right with Billy Blast and TI. Saturdays, North County's Party Epicenter, Sunday, May 27, Jammin '200 right Memoral Day Weekend Jam, '240 Nordahl Road, San Marcos, '760-75' '9402.

Marson, 700-70-902.

Chalk Sauther Friedmann on April Technology, 100-100 and national flywolly on the programme of April Technology, 100-d and national flywolly on the bost of all generos of the work of the programme of the pr Margarita Rocks: Wednesday DJ events, 959 Hornblen Beach, 858-272-2780.

fourth Saturday of every month, Dly Dragon, Todd, and Tyler spin gothic, pop, and darkwave. 21 and up. 9 p.m. to 2 a.m. The Hole, 2820 Lytton Street, Point Lorna, 619-465-5827; www.klubs.com.

DEEP: Thursdays, Dls Syndo, Wall Krawler, and MC Skyler Mi, and special guests spin jungle and drum 'n' bass; 21 and up. The Rhythm Lounge, 3048 Midway Drive, Midway District, 619-912, 3103.

Olé Madrid: Fridays, Club Aura, D)s

Ice House Young Adult Dance Club:

Liquid: DJs spin deep house, trance, and hip-hop. Fridays, E-Street Alley. 919 Fourth Avenue, downtown. 619-979-9999; seven metropoloproductions.com.

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Tanesdays, Dh spin vintage punk, glam,
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DI Ratstar cuts up funk, hip-hop, and
aze grooves. Kung fu and animer wids
on two screens. Both events no cover.
2103.El Gaion Boulevard, North Park.
o19-291-7450.

Luminal: Tuesdays, DJs Tom King, Brendan Cahill, and Cybian spin industrial and gothic. Kickers, 308 University Avenue, Hillcrest. 619-491-0400.

Beach, 858–272-2780.

Medusar Saturdays, DJs Ex Machina and guests, plus live electro acts, symming power electro, rhythmic mose, fetrih, dathoware, indie popt, and cult classic. Starts at 9 p.m. minde Studio 34 (Ris Rita) neat to Club 69, Revolución Avenue between Jrd and this Steer, domotion Tijuana, Mexico Information-booking, e-mail erspektife(gengas, com.) Reggue Session with the Rasta Duo, no cover, starts at 9 p.m. Fridays, Abov the Clouds, hip-hop, R&B, and rase groove with DI Cisco and DI Enigma, starts at 9 p.m. Ladies free before 10 p.m. Startdays, Megic Vight Out, old school, R&B, hip-hop, and selsa with DI Sean Sarille, starts at 9 p.m. Sandays, Sarilday, hop, old school, and up. 2813 Seewheet Rode, Bonita and up. 2813 Seewheet Rode, Bonita and up. 2511 Sweetwater Road, Bonita. 619-475-7313.

619-475-7313.

Project Cathedral: Fourth Sunday of each month, 6 p.m. to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nutmeg, Banker's Hill. Info line, 619-220-4944; www.mergelifounlimiusi.com.

The Rhythm Lounge: Wednesdays, Inv. downtempo and house. Thursdays, Deep, drum 'n' bass, sturdays, Seez, Dis spin hip-hop, rare work, roots reggie, and soul, 3048

Rich's: 1051 University Avenue Hillcrest, Call club for nightly information, 619-497-4588.

Sabbati Saturdays, DIs Eric Hart, Marc Brueland, and Adam Atom. Dark electro, gothic, darkwaye, industrial, and fetish Shootery, 3815-30th Street, San Diego, 619-574-0744.

Over the Border: Naturdays, Df Luis Armas spins Latin pop house alternating with took on espanol by rock burd Liquido. 808 Main Street. Unita Vista: 619-427-5884 Sevilla: Fuesdays, Wednesdays, and Thursdays, Club Salsa: Sundays, Club Brazil 555 Fourth Avenue, downtown 619, 233-5979. Plum Crazy II: Wednesdays, Animal House, trance and house with 18 Woo. no cover before 10 p.m. Thursdays, the

SNTE BY DAVE GOOD

Jazz cellist Erik Friedlander plays with the chops of a guitarist and the lyrical qualities of a horn player. Of course, it would be a lie to say that he is the originator of jazz cello. say that he is the originater of jazz cello. Surfera in the control that t

followed by the cello at nine. After graduating from Columbia, he found work playing in Broadway shows, recording commercials, and performing in classical orchestras. But improvisational music caught his ear, and he began to gig with creative New York musicians like John Zorn and Harvie Swartz. Friedlan-der formed his first quartet. Chimera, in 1994; his current group,

The Silver Room: Wednesdays, Mr. I's Cafe, R&B, hip-hop, and regger. Thursdays, DI Kam, trance, Friedays. Noble and Darkside productions: first and third Friedays, downtempo hip-hop, second and fourth Fridays, drum ir bass. Strutdays, LD Rilbe Renight and Orlando spin hip-hop, regger, and R&B. 756 Fifth Avenue, downtown. (19-235-2830).

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Neimans, 300 Carlsbad Village Drive. Carlsbad, 760-729-4131.

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followed by the cello at

Neimans, 300 Carlsbad Village Carlsbad, 760-729-4131.

Tsunami: Wednesdays, '80s, Thursdays through Saturdays, '80s, hip-hop dance, disco, and techno. Tsunami Beach Club, 802 Sixth Avenue, downtown. 619-231-9981.

Avenue, downtown, 619-231-9081. Ultra Saturdays: Superstar guest DJs, balcony seating, smoking terrace, laser light show, 33,000 watts of sound and a "matodomic" 7000 square foot dance floor, Saturdays, 4th & B, 345 B Street, downtown, 619-231-4343, www.sthambl.com.

The Underground Lounge: Thursdays, DI Sachamo and international guests spin deep house music. The luke Joint Cafe, 327 Fourth Avenue, San Diego, 619-998-5993; 619-232-5001L.

o 19 465 - 8827, www.klinbs.com Venuse 18 and up. Dls spin trance, techno, house, hip-hop, party mix, and jungle. Open Wednesday through Sunday, 9 pm. to 2 am. 7200 El Caion Boulevard, College Area. For nightly information, 819-301-VENUS, wests veninparty; con



The Alley, 421 Grand Avenue, Carlsbad, 760-434-1173. Performans are from 9 pm to 1:30 am. Thursday and Friday, the Rhythm Dogs, pop, jazz. Saturday and Wednesday, the New Breed, pop.

LOCAL MUSIC

619-225-3000, cxt. 405, right or day by 5 pm Friday, the wock prior to publication. To send weekly or monthly schedules, fax to Lyme Houts at 760-788-0329 or mail to Reader Music Serie, P.O. Box 85800, San Diego CA 92186-5803. Ulproming concerts, underground club bisings, or priferrances that are not at a dob should be directed to 619-215-3000, cxt. 261: cranifed to scotte@adu.com. or [acast to 619-25-26].

North County

The Asylum Niteclub, 680 West San Marcos Boulevard, San Marcos. 760-744-4120. Call club for









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Bub's Whiskey Dive, 301 Pier View Way, Oceanside, 760-757-BUBS. Friday, Rokk Doaz, rock. Saturday, Crackhead Lenny, rock.

Fogerty's Pub, 1260 West Valley Parkway, Escondido, 760-480-0833. Thursday, Nighr Shift, classic rock. Friday and Saturday, Under Your Skin, rock and roll.

Henifin's Irish Pub, 13314 Poway Road, Poway. 858-486-0764. Friday, Lauren Morris, acoustic folk.



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Police era Sting until a friend pointed out the similarity to Stephen Mellemus. And watching Marty Cresided frantically twist the knots on his Casio was worth the price of admission alone.
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La Costa Tournament of Champions Lounge, La Costa Resort and Spa, Costa Del Mar Road, Carlsbad. 760-438-9111. Friday and Saturday, live pro-

Madeleine's Paradise, 1416 Encuntas Boulevard, Encinitas, 760-943-9997, Thursday, 8 pm to 11 pm, Nude Blues, Enday, 9 pm to midright, Semisi and

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Archie Thompson

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Steve Pierson

& His All-Star Band

Martini Ranch, 485 South Coas Hichway (at "D" Street), Encine

760-943-9101. Friday, call club for information. Tuesday, 8 pm, the David Patrone Quartet, Jazz. Wednesday, the Chadwicks.

McCabe's Beach Club, 1145 South

Call club for information.

Miracles Cafe, 1953 San Elijo Avenue,
Cardiff, 760-943-7924. Friday, 7:30 pm
to 10:30 pm, Steve White, acoustic
blues. Saturday, 7:30 pm to 10 pm,
Cerry Bes, folk. Sunday, 10 am to
1 pm, Mike Cea, jazz.

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos, 760-744-2112. Thursday, 6:30 pm to 8:30 pm, Tony Lasley, South Americas jazz, Friday, 7:30 pm to 10:30 pm, Corey Bess, folk.

Neimans Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131 Thursday, in the carousel, 6:30 pm, the Cradit Union, big band. Friday,

Nooshin's Cafe & Grille, 996 North

Saturday, 5:30 pm to 8:30 pm, Carl Robinson, soft rock.

Rhythm Cafe, 4321C Oceanside Boulevard, Oceanside. 760-631-4466. Thursday, call club for information. Friday, Lius Sanders, pop folk. Saturday, Rebeca, pop.

Solana Beach Coffee Company, 43' South Highway 101, Solana Beach. 858-792-1553. Sunday, 11 am to 1 p

music nightly.

Tomiko Bar & Grill, 87 Encinitas
Boulevard, Encinitas. 760-633-3587.
Friday, 7:30 pm to 9:30 pm, Andy
Villas-Bous, Brazilian jazz. Wednesda
6:30 pm to 8:30 pm, Karen Monreal.
classic/Flumenco guitar.

Twins, 937 South Coast Highway 101. Encentas. 760-635-1962: Saturday, 7 pm to 10 pm. Art Johnson, jazz.

Woody's Sports Bar & Grill, 2329

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Escondido. 760-735-8599, Friday and

Beaches

Blind Melons, 710 Garnet Avenue, Pacific Bench. 858-483-7844. Thursday, Clyde's Ride, funk. Friday, Swerve, the Mix Mob. and Homeybucker, alternative. Saturday, Hurricum Jenny, Acce Wild, and the Smooth Hounds. Sunday, Walter Wolfman Washington and Lafayette and the Leasebreakers. Tuesday, Lauric Burgen. Wednesday, Havalena and the Nickel Project.

Canes Bar and Grill, 3105 Oc 'Canes Bar and Grill, 3105 Ocean Front Walk, Mission Bach, 858-488-1780, Music is rock/alternative. Thursday, Backlit, Vivid, the Fiction Engine, and G-Spot. Friday, Eck-A-Mouse, Beedrenz, and Crucial, reggae Sunday, Het Water Music, Leatherfuce, Small Brown Bike, and Jack's Broken Heart. Tuesday, the Mighty Mighty Bostones, Buck-O-Nine, Madcap Otis, and Agent 51, Wedpasday, American

Cannibal Bar, at the Catamaran Hotel, 1999 Mission Boulevard, Mission Beach, 858-488-1081. Thursday, Fish and the Seaweeds, funk Friday, Sars Borthers Band, Saturday, Guldfish and Petter Tuesday, Hank

Wednessay, Latiney.

Galoka, 5662 La Jolla Boulevard, La

Jolla, 888-551-8610. Thursday, Willo
and Tenthun. Friday, Cuban Explosio
Saturday, call club for information.
Sunday, Macines Have Emotions.
Tuesday, Christopher Adler Trio. Hennessey's Tavern, 4650 Mission Boulevard, Pacific Beach, 858-483-8847. Friday, N'ocean, rock. Saturd the O'Brien Brothers, folk.

Jamerson, jazz.

Dream Street, 2228 Bacon Street,
Ocean Beach, 619-222-8131. All shows
start at 8 pm. Thursday, 69%. Mabel
Blaster, and Brothers From Another
Planet, funkfrock, Friday, Spank Your
Kid, Plane, EXP, and Powerload, rock.

Chateau Orleans, 926 Turquoise Street, Pacific Beach, 858-488-6744. Thupsday and Saturday, Tomcat Courtney and the Blues Dusters, blues. The Crescent Shores Grill (atop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla, 7955 La Jolla Shores Drive, La Jolla, 854-459-0541. Friday and Saturday, 8 pm to 11 pm, the Mike Wofferal/Holly Hofmann Jazz Quartet. Wednesday, 7 pm to 10 pm, Barbara Jamerson, jazz.

mike riight.

La Valencia Hotel, 1132 Prospect
Street, La Jolla. 858-454-0771.

Thursday, and Sunday through
Wedneiday, 6 pm to 10 pm. Barry
Levich, piano variety. Friday and
Saturday, 7:30 pm, Leviticus.

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach. 858-272-7278. Club Tremors, call club for information.

Shores. Friday, 7 pm to 10 pm, Lor. Bell and Ron Satterfield, jazz duo. Saturday, Dirk K., smooth jazz. Hotel, 3299 Holiday Court, La Jott 858-453-5500. Thursday, Friday, a Saturday, *Jack Pollack*, piano. Tues and Wednesday, *Stephen Knight*.

Victor's Restaurant & Bar, 2702 North Mission Bay Drive, Mission

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Aubergine Grille, 500 Fourth Ave, Gaslamp, 619-232-8100. Friday and Saturday, 10 pm to 1:30 am, Quiet Storm, jazz and blues. Monday the Sunday, 7 pm, live piano/vocals.

OThe Blue Agave, 6608 Mission Gorge Road, San Diego, 619-521-3194, Call dub for information.

Paradise, Latin rock and soul. Saturday, 8 pm, Psydecar and Facing Brick by Brick, 1130 Buenos Ave Bay Park. 619-275-LIVE. Music is

Bay Park, 619-273-LIVE, Mussc is alternative/rock unless otherwise noted. Thursday, Flotsom & Jetsam Stretcher, Cage, and Motive, Friday, Fear, the Street Walkin' Cheetahs, McPherson Struts, and Canderella X Saturday, call club for information.

The Effin's Pub, 6164 El Cajon Boulevard, San Diego, 619-229-9800 Thursday and Saturday, Steve Lange

Etta's Place, 6179 University Avenu (at College and University), 619-582 6730. Friday, 9 pm, Avadambe, rock Saturday, 9 pm, Bevond Blue, blues Sunday, 4 pm to 8 pm, the Blue



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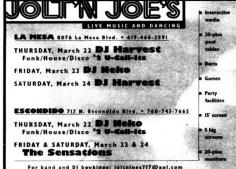
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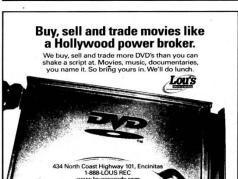
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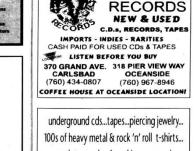
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The Gordon Biersch Brewery, 5010

10:30 pm, Calvin Romance, jazz. Tuesday, 8:30 pm, Eve Selis. Wednesday, 5:30 pm, Archie Thompson, 8:30 pm, Ruby and the Red Hots, swingin' blues.

The Kensington Club, 4079 Adams Avenue, Kensington, 619-284-2848. Friday, Agun Duke, Latin sazz. Saturday, Sun-Sin-77.

The Nose, 530 University Avenue Lat 11th Avenue and I-1633, Hills rest. n19-291-1717. Friday, 8 pm to 11 pm Camille's Ca Motion, 1477, blues, and variety

The Inn Sultes, 223 El Cajon Boulevard, San Diego, 858-296-2101. Wednesday, 8 pm to 10 pm., workshop/concert with the San Diego Concert Juzz Band.

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873. Friday and Saturday. Postive Approach, classic

Poppy's Sport Bar and Grill, 798e Armour Street, San Diego. 858-57: 07%. Friday, Legal Tender, classic

Ristorante Michelangelo, 2806 Shelter Island Drive, Shelter Island, 619-224-9478. Thursday, open mik hosted by Yukon Jack, Friday and Saturday, 7:40 pm, the Goorge Furry Jand, Diucs, 1222. Wednesday, 1272.

Sham Rocks Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area, 619-463-2263. Friday and Saturday, live rock.

Tio Leo's Lounge, 5302 Napa Street (at Morena Boulevard), Bay Park. e19-542-1462. Thursday, Hot Rod Lincoln, rockabilly. Friday, Tim Quant e-Venus Electric and the Trailer Park Honeys, blues. Saturday, the Blazers,

Troy's Greek Restaurant, 10450 Friars Road, San Diego, 619-281-7741. Friday and Saturday, *Tony Sonaci* and Sadir Hiedo, Greek and international

Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area). 838-597-1188. Wednesday, 5:30 pm to 9:30 pm. the Jaime Valle Bossa-Jazz Quartet.

Downtown

Buffalo Joe'a, 600 Fifth Avenue, downtown. 619-236-1616. Thursd Government Grown, alternative Friday, the 80x Allstars, pop. Setur the Disco Pimps. Sunday, Whitey Conwell 6: the Tone Kingt, blues. Monday, the Joey Bowen Band.

The Casbah, 2501 Kettner Boulevard midtown. 619-232-HELL. Music is alternative/rock unless otherwise alternative/rock unless otherwise noted. Thursday, 764-Hero, the Shins and the And/Ors. Friday, the Dragom the Hangmen, the B-Movie Rats, and

Chuey's Numero Uno, 1894 Main

Croce's Jazz Bar, 802 Fifth Avenue

the David Patrone Quartet, jazz. Friday, Hollis Gentry's Neon, jazz. Saturday, Primo, Latin jazz. Sunday, Hollis Gentry. Monday, Glen Fisher con Alma, classic and Latin jazz. Tuesday, the Shep Meyers Quartet, jazz. Wednesday, the Jorge Cambero. Quantet, Latin jazz.

Croce's Top Hat Bar and Grille, 801. Fifth Avenue, downtown, 619-233-4355. Thursday, the Beljonics, blues. Friday, Fuzzy and the Bluesmen. Saturday, Big Time Operator, big-ban wing.

Avenue, downtown. 619-231-9100.
Bands start at 8 pm. Thursday, Priva Domain, rock and roll. Friday, 80's c Gentlemen, pop rock. Saturday, Night, Classic rock. Sanday, Hera's Olive, rock and roll. Monday, the Soi Persiaaders. Tuesday, Night Shiff.
Wednesday, Private Domain.

Dizzy's, 344 Seventh Avenue, downtown, 858-270-7467, Thursda 8 pm, Joe Rathburn, acoustic folk Friday, the Chris Klich Jazz Quin Saturday, Gilbert Castellanos, Lat

The Field, 344 Fifth Avenue, downtown, 619-232-9840. Sunday 5 pm to 9 pm, Cobblestone and the Boxry Band, Irish music.

Stolen Minutes

Your most reliable procedure is to close your eyes and point.

he mad month of March, and no Fargo, no Big Lebowski, as in years past, to compete for at-tention against college basketball. However desperate the state of the game (I'll pull for whichever team has the

more seniors on the starting five), it cannot be as grim as the state of the cinema. So, while REVIEW DUNCAN SHEPHERD reducing the field of

sixty-four to sixteen over the weekend.

sixty-four to sixteen over the weekend, I could spare no more than the following small talk during halftimes.... The San Diego International Film Festival, normally well underway by this point on the calendar, and with a this point on the calendar, and with a long way still togo, is finally living up to its name this year and fitting itself into a two-week period, beginning March 30. The other significant change s that, except for a night of shorts April 10 and a night of animation April 11 in the established venue of Mandeville Auditorium on the UCSD campus, the bulk of the programs will be screened in what has suddenly bebe screened in what has suddenly be-come the haven of festivals (the Latino, part of the Jewish), Mann's Hazard Cen-ter. Otherwise known as Mann's One and Only. Otherwise known as the Last Mann Standing.

of twenty-two features from fifteen sixteen, or seventeen countries (1 don't know quite how to count the Austria/Turkey, Hungary/Georgia, and France/South Africa co-produc-tions), none of which sixteen, or seventeen countries (I

tions), none of which happens to be the United States of Amer ica. There are several

recognizable names among the filmmakers — Mark Herman of Little Voice, Xie Fei of Women man of Little Voice, Xie Fei of Women from the Lake of Scented Souls, Fernando Trueba of Belle Epoque, Marleen Gorris of Antonia's Line - but nonthat might be considered especially big or beloved. The name with the longest history behind it is without longest history behind it is without question the late John Berry: a couple of exemplary postwar films noirs (Tension, He Ran All the Way), a McCarthy-era blacklisting, a resumption of his career in exile in France an auspicious homecoming in the Seventies (Claudine), followed by a series of indifferent projects (Thieves, The Bad News Bears Go to Japan, the made-for-TV Angel on My Shoulder and Honeyboy) and a return to France. I could get more excited, or senti mental, or something, if his swan song

Calendar



were not (a) a remake of (b) a play Athol Fugard's Boesman and Lena.
The most recognizable title in the festival is in all likelihood Yi Yi, Edward Yang's three-hour slice of Taiwanese life. One reason for its recognizability outside of its multiple awards and Ten stein film in the recent Latino Best citations last year, is that it's also festival - Asi Es la Vida, shot on dig-

on the current Ken schedule. Beyond

that, your most reliable procedure is probably just to close your eyes and way of a followup, that the Arturo Rip

ital video and blown up to 35mm ital video and blown up to 35mm — did indeed look better on the big screen than it looked on my little one when I previewed it on videocassette. It looked almost like a movie. Color was good; definition, good; atmosphere, a little cold and airless; space, a little flat; lighting, a little unmal

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less talk about, the look of a film? Several scales, apropos of that, fell from my eyes a few years ago when, af-ter a long absence from big-time film festivals, I attended the one in Toronto (than which there are few bigger) and observed that, even though I had access to the exclusive "press screen access to the excusive press screen-ings," the local counterpart of the Reader was already full of capsule re-views of all the films in the festival. How had the local reviewers gotten so far ahead of me? The scandalous answer, as you will have anticipated, is that they had watched the films on video. Standard practice at festivals evidently, as was confirmed not lone afterwards when I attended another one in San Francisco. And not un-

STARTS

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common practice, what's more, even outside of festivals. If truth be told (without naming names), my critical colleagues seem more and more disposed, as a matter of course, to screen films at their own convenience, in the comfort of their own homes, and with comfort of their own homes, and with undoubtedly a repertoire of good ex-cuses, on video. They have a word for it: a "screener." Which strikes me as the rough equivalent of a music critic listening to a new album on a sevendollar set of headphones during a dollar set of neaphones during a morning jog. Or an art critic assessing a new exhibit on the evidence of its promotional postcard. (Criticism should be the same as any other kind of journalism: better late than ill-informed.) Not that I am guiltless. I've gone home with a screener, together ith a good excuse, a time or two myself. But I am always sorry, if not downright conscience-stricken. The experience with the Ripstein has taught me, if nothing else, to stiffen my re-solve to refuse all screeners. Until I

again forget the lesson. The Sundance Channel, five years old this month, recently came calling— or more literally, came E-mailing— and then, at my acquiescence, came U.S. Mailing. I have had little experience with premium cable channels (Cinemax for a while, HBO for Tracey Ullman): my own problem tends to be how to read more books, not how o see more movies. But Alain Resnais's to see more movies. But Alain Resnais s Same Old Song on the current month's schedule and an April series of "She Said Cinema" that includes Agnes Varda's Cleo from 5 to 7, Jane Cam-

'An Outrageously

FUNNY COMEDY.

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KLEIN

From the guys who brought you "There's Something About Mary"

pion's The Portrait of a Lady, and Joan Micklin Silver's Chilly Scenes of Win-Mickin Silver's Chilly Scenes of Win ter supply me with sufficient reasor for a ringing endorsement. Nowhere in the promotional material could find the sullying information of hove much this service costs. Call 1-800-SUN-FILM or (as they say) your local cable provider, should you care to

pursue it.

Now that Tower no longer rents videos, only sells them, Kensington Video has lost its one serious competitor and becomes eligible, in my view, for some official designation view, for some official designation, some mayoral anointment, maybe even some arts-council subsidy, as a San Diego cultural treasure. Where would we be without it? The Pacific Gaslamp has of late

transformed itself into a theater worth transformed itself into a theater worth keeping an eye on (in particular for delinquent moviegoers), using its fifteen screens to afford refuge for movies elsewhere turned out into the cold, a sort of halfway house between first-run and video. As of the current week, it was the only place in town where you could still catch The House of Mirth Best in Show Shadow of the of Mirth, Best in Show, Shadow of the Vampire, Requiem for a Dream, and (David Elliott of the Union-Tribune would especially want me to mention) All the Pretry Horses. One thing that mags at me from

O Brother, Where Art Thou? is the O Brother, Where Art Thou! is the name of the hero. Ulysses Everett McGill. I get the Ulysses part of it ("based upon The Odyssey by Homer," yes, yes), but why the rest of it? Everett McGill is of course the name of a chiselled-faced actor most commonly associated with David Lynch (Twin Peaks, The Straight Story, Dune), though never, to the best of my recollection, with the Coen brothers. And whatever the Coens do, they do deliberately and — as the yoga T-shirt

STEVEN SEAGAL . DMX

BR.

The Person

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"DMX Triumphs!

Steven Seagal is back!

THE PARTY AND ADDRESS OF COMMUNICATION O

WAY 10 (II)

'Exit Wounds' is a blast.'

says - consciously. Any ideas?

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed. All the Pretty Horses - From the

All the Pretty Horeas — From the Cormax McCarth movel, a post WWII cowboy movie, not quite a purebred Western, a little life. The His Le Country. A little (including in that scope the sexumptions Perceipe Cruz), but not a lot. And it is, whatever its constitution, more than director libble both brantrons can chew. The opening stereich, in which a dispossessed in the company of the country of t up for part of the way a tag-along teena with a big hat, big horse, and big gun, is leisurely and enjoyable, notwithstanding some ominous termors of artises. The horses are, as advertised, good-looking, and Matt Damon and Henry Thomas look good in the saddle. But with the coming of the forbidden romane, (the noblewoman and the hired hand, or, to lift the title of an old Gary Cooper while, the cowboy and the lady), and the going into and getting out of a belilhole perinteral with extraction of the companion of helihole penitentiary, the storytelling becomes abrupt, choppy, perfunctory, bare-bones, as if running headlong toward a deadline. Word has it that the movie underwent heavy editing. That word is easy to believe. Lucas Black, Ruben Blades. Bruce

Boforo Night Falls — Iulian Schnabel's second film is, like his Basquiat, a conventional, celebratory biopic on an unconventional, subcultural hero: this time nas. We take up his story in his female-minated childhood (the boy lays his head against a tree trunk, stroking it, gazing at a group of masculine skinny-dippers), then

diafrow ("People who make art are diagrecous to any distantship"), prison, and finally soile in New York City, where he arrives in time for the AIDS plague. (Histories in New York City, where he arrives in time for the AIDS plague. (Histories in New York City) as couple of broid "readings." I juvier and the state of the proper produces or in the role. Not it is easy simply to understand his areas where the produces of the role. Not it is easy simply to understand his areas what they are produces of the role. Not it is easy simply to understand his areas where the produces are her only the produces of the role of the produces and the role of the produces are the role of the produces and the produce produces are the role of the produces are produced to the produ

★ (HILLCREST CINEMAS)

Bost in Show - Christopher Guest's gallery of caricatures of the people at and around the fictitious Mayflower Kennel Clul around the fictitious Marfoover Kennel Cubb Dog Show funny, ved disappointing, Or in other words not as funny as his Waining for Guffman, and Inshiph overpraised in the reviews. (It gives reviewers a share to be funny, in turn, by passing along the jokes.) The so-called 'mockumentary' techniques, the least appracticed by Guest, it soo indirectly faulty to merit enthromement as a formula. The dargound interview bits, more convenience than necessity, are simply an articula to discovere information, tell narration) to dispense information, tell iokes, etc., without the trouble of tructing serviceable scenes and situations. At the same time, or rather at situations. At the same time, or rather at different times, the hand-held camera is privy to behind-closed-doors activities to which no documentary film crow would ever gain access — and without the responsibility of selecting an angle, setting up a composition, etc. It is a technique that yield more excupes than results. The cast members — Eugene Levy, Cathering O'Hara, Michael McKean, John Michael Higgins, Michael Hitchcock, Parker Pose Jennifer Coolidge, Jane Lynch, Bob Balaban Fred Willard, Jim Piddock, Guest himself, several of whom were also in Guffman—are well in tune with the semi-improvisatory comic style, though not free from the comic style, though not free from the occasional overreaching clinker. A special gold star, each, to O'Hara as a small-town Norwich owner whose extrasive sexual history is forever catching up with her; to Willard as the ex-jock TV commentator whose speech is never preceded by thought (foc Gargiolo, on the Westminster telecasts, would be the obvious model); to Piddock as Willard's strait-laced British trainby more Willard's strait-laced British straight mar and to Guest for his Carolinian drawl and hi and to Guest for his Carofinian drawl and hoping gait alongside his prize bloodhound (but not for his out-of-character ventriloquism). The dogs themselves are accorded little room to roam, little space to stretch. That, too, is disappointing. 2000.

** CASCAMP 15)

Billy Elliot - Fluffy and forgettable bit of uplift about an unlikely lad in Margaret Thatcher's England, who drops out of the local boxing club, drops in on the all-girl local boxing club, drops in on the all-girl ballet class that convenes in the same gym, and proves himself (not to the untrained eye which might concede his potential as a clog dancer, but rather to his chain-smoking matronly teacher] "good enough" at age eleven to audition for the Royal Ballet School. How nice. How very, very nice. The kid, Jamie Pell, is likably kidilse, and the ess of Stephen Daldry's direction is topped short of slickness with a sprinkling of coal-town grit. Julie Walters, Gary Lewi

2000. ★ (GALAXY 6; HAZARD CENTER 7; LA JOLLA VILLAGE; UA HORTON PLAZA 14)

Blow Dry — Leaden comedy, with intermittent heavy drama, about a cut-throat hairdressing competition in an English blue-collar town. An insufficiently good cause for Natasha Richardson and Rachel Griffiths to have had their skulls shorn. With Alan Rickman, Josh Hartnett, Bill Nighy, Rachael Leigh Cook; directed by Paddy Breathnach.

● (MISSION VALLEY 20)



WITH A FRIEND LIKE HARRY by Gilles Marchand • France

Laurent Lucas & Sergei Lopez MIRAMAX brings you this audience favorite from Cannes. A multiple award-winning thriller about a 'friend' with only the 'best' intentions. '700 p.m. - Mann's Hazard Center

Very special thanks to MIRAMAX

March 31 HOUSE!

by Julian Kemp . England with Freddie Jones & Kelly MacDonald Smart, laugh-out-loud comedy! Can the ancient bingo parlor La Scala survive when '15 acres of computerized bingo fun' has just opened down the road? BINGO! Don't miss this one

7:00 p.m. • Mann's Hazard Center

PURELY BELTER

by Mark Herman (Little Voice) . England Two working-class teenagers try to earn 1,000 pounds for Newcastle United soccer season tickets. Funny and noving. The London Times called it "A delight 9:30 p.m. • Mann's Hazard Center

MY MOTHER FRANK by Mark Lamprell * Australia with Sam Neill & Sinéad Cusack Wonderful comedy/drama about a feisty woman who decides to go back to college, and infuriates just about everyone in the process. Sinead Cusak is remarkable. 7:00 p.m. * Mann's Hazard Center

L'AFFAIRE MARCORELLE

by Serge Le Péron • France with Jean-Pierre Leaud & Irène Jacob Acclaimed thriller/fantasy about a public prosecutor (Leaud) and a mysterious murder. As Leaud tries to find the killer, he begins to think he may be the real

9:30 p.m. • Mann's Hazard Center

SONG OF TIBET

by Fei Xie (Girl from Hunan) • China Groundbreaking epic romance made, for the first time with an all Tibetan cast, follows the three profound love affairs of one woman This is a dazzling beautiful film by the director of Girl

7:00 p.m. • Mann's Hazard Center

SANDSTORM

by Jagmohan • India * Director in person Award-winning, true story of a remarkable woman who defied the Indian legal system by demanding the men who raped her be punished.
9:30 p.m. • Mann's Hazard Center

April 4 HAPPY FUNERAL DIRECTOR

by Mun-il Jang • South Korea A real charmer about a village where no one has died for ten years...what's an undertaker to do? 7:00 p.m. • Mann's Hazard Center

by Peter Delpeut • Netherlands
True work of art. Set in the 1900s, a Dutch photographer
returns to Japan to find his lost, or as some think,
abandoned, lover.

9:30 p.m. • Mann's Hazard Center

April 5 **BORN IN ABSURDISTAN**

by Houchang Allahyari • Austria/Turkey
Two babies—one of an Austrian Immigration agent,
and one of an immigrant Turkish family, are switched
The mix-up isn't discovered until the Turkish family
has been permanently deported back to Turkey. 7:00 p.m. • Mann's Hazard Center

NANG NAK

by Nonzee Nimibutr • Thailand Grand Prize Winner • Asian-Pacific Film Festival. An eerie, beautifully rendered ghost story. When a war-savaged soldier returns home, he finds his wife and his baby waiting for him. The rest of the villagers see

9:30 p.m. • Mann's Hazard Center

April 6

by Edward Yang • Taiwan

2000 Award for Best Director • Cannes Wonderful slice-of-life charmer. Yang seems to understand every nuance of human nature as he follows the ups and downs of one particular family. 7:00 p.m. • Mann's Hazard Center

April 7 CALLE 54

by Fernando Trueba • Spain/France/Italy Joyful extravaganza about Latin Jazz in America with Gato Barbieri, Tito Puente, Paquito D'Rivera, and many

7:00 p.m. • Mann's Hazard Center

DEVILS ON THE DOORSTEP

by Wen Jiang • China 2000 Grand Jury Prize Winner • Cannes n this powerhouse of a war moviea remote Chinese rillage makes the mistake of try to negotiate with

9:30 p.m. • Mann's Hazard Center

I LOVE YOU . Japan

by Yutaka Osawa & Akihiro Yonaiyama In the spirit of Shall We Dance, a deaf house-vitor a deaf theater. Wonderful.

5:00 p.m. • Mann's Hazard Center

WANTED

by Harald Sicheritz . Austria A gem of a wicked satire. A depressed surgeon loses himself in his fantasies of our Wild West, much to the hagrin of his colleag

7:00 p.m. • Mann's Hazard Center

THE BIG ANIMAL

by Jerzy Stuhr • Poland Multiple Award Winner— a lovely, easy going tale of how a village is undone by the presence of a camel. 9:30 p.m. • Mann's Hazard Center

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There

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SHADOW MAGIC

by Ann Hu • China/Germany

7:00 p.m. • Mann's Hazard Center

9:30 p.m. • Mann's Hazard Center

A SHORT NIGHT!

with Harriet Andersson

BOESMAN & LENA

April 11

Fugard's cla

HAPPY END

her landlord's teenage sor

Baeutifully done true story about an American trying to introduce silent films to Peking in 1902.

FOOLISH POMEGRANATE TREE

by Peter Mexaros • Hungary & Georgia A sweet surreal dream of a movie. It will either seduce or infuriate you.

A Night of Wonderful New Short Films!

Bergman's favorite, returns to the screen as an irascible writer forced to share her island flat with

by John Berry • France & South Africa

erformances in this powerful adaptation of

9:30 p.m. • Mann's Hazard Center

Best New International Animation! 7:00 p.m. • Mandeville Auditorium

April 12 • CLOSING NIGHT THE LUZHIN DEFENCE

Based upon the novel, The Defense, by Vladimir Nabokov, this romantic thriller takes place during 1920's at Italy's Lake Cuomo Chess Championship.

7:00 p.m. * Mann's Hazard Center

All films except as noted will be shown

one at 7:00 p.m. & one at 9:30 p.m. On April 8. I Love You is at 5:00 p.m.

A limited number of Festival Passes

are available for \$80.00 a piece.

by Marleen Gorris • France

Angela Bassett & Danny Glover turn in electrifying

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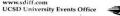
w two different films a night:

7:00 p.m. • Mandeville Auditorium

by Christina Olofson . Sweden

7:00 p.m. • Mann's Hazard Center

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ROSSMONT CENTER: LA JOLLA 12: MISSION PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16: SOUTH BAY DRIVE IN: SWEETWATER 9: TOWN SQUARE 14; FROM 3/23)

Cast Away - Robert Zemeckis, so soon after the frolicsome R&R of What Lie after the froksome R&R of What Lies Beneath, returns to his post-Gamp pretentionances. Not so much in what he has to say (an Opinism's Claib bumber of the bumber of the bumber of the control of the hours and twenty minutes of length, give or take. Half an hour for establishment of "character" (at mice-obsessed, penfit, give or far the control of the control of the preference of the control of the first present the Forrest Gump on bennies), and then well over an hour of rudimentary Robinson Crusoe-isms (fishing with a pointed stick Cruse-isms (Ishing with a pointed sixe, drinking from leaves, cracking, coconuts with a rock: a recipe for rapid boredom), before the hero makes his way back to civilization a wiser and sadder man, with still plenty of time to put his learning into action. Everything in the movie takes longer than it needed to: no slave to the clock, Zemeckis. he spectacular plane crash perhaps seen orth it, but the rest — in fact the plane rash included — is spendthrift self crash included — is spendium shi-indulgence. With Helen Hunt, Nick Searcy, Chris Noth, Lari White, 2000. ★ (FASHION VALLEY 18; PALM PROMENADE 24. PARKWAY PLAZA 18; UA HORTON PLAZA 14)

The Caveman's Valentine - Ar orthodox trashy muter mystery obasting however, a most unorthodox detective: a ranting, psychotic street person (Samuel L. Jackson) with a headful of dreadlocks a a well-stocked hideaway inside a rock formation in a public park. (Everyone on street knows the Cavernan by name and address. but no one touches his television he hero's paranoid delusions about a Big Brother atop the Chrysler Building go far beyond the allowable flaws of the American

crime-solver (alcoholism, amnesia, blindness, what-have-you). We require our defectives at least to be rational. This one's deficiency in that department provides no added interest, only added irritation, to the case at hand, a tissue of contrivance and convenience from start to finish. The convenience from start to finish. Prop. He cave the properties of the properties happens to be buddles with the leading suspect in the case, a chi-ch homoreosis photographer (and walking cliche of the cruel sneering haretless artist. "All great art is received in the control of the without a lift from his Juilliard chum, the Caveman is able to make repeated return Cavenan is able to make repeated return trips to this remot spot. And we get precious few details, for that matter, of his hand-to-mount daily life, certainly not enough of them to qualify the film as an acceptable haracter study in lieu of an acceptable detective story. Colm Foore. Ann Magnuson. Aumanue Ellis directed by Kasi Lemmons. 2001.

- (FASHON VALLEY 18)

Chocolat - Another art-house food film: an agnostic chocolate-maker opens her Little Shop of Tempatrinos during the Lenten fast. Director Lasse Hallstrom follows his discret pro-choice propaganda (The Cale House Rade) with a smag, complacent, liberal-complacent, and narrow mindedness of a French Catholis provincial village circa 1994. The models metamional cast adds to the air of unreality-some do French accents some don't, lidited: Blosche does one naturally; n agnostic chocolate-maker opens her Little Johnny Depp does an Irish, With Lena Olin Alfred Molina, Carrie-Anne Moss, Judi Dench, Peter Stormare, 2000 ★ (CARMEL MOUNTAIN; DEL MAR HIGHLANDS

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 mature leading lady, the China-doll ingénue — beautiful. The talky script, the ingénue — beautiful. The talky script, the uninflected unpunctuated narrative line — bore. And although Ride with the Devil may have proven that Lee can handle action, it did not prove he could make something did not prove he could make something credible and compelling of fight scenes in which the combatants go at it like Petra Nor does thin one prove it. We might have hoped that the act of hommage, the animite, and the self-conscious mythicality would render the action more acceptable, more "aestheric," than that of a follow Mos bulesque. They only render it more remote, more effects, more affected and amerine. The effects of flying, spinning, dancing up walls skipping across water, hovering in treetops, , are technically well done (yawn), ar

etc., are technically well done (yawn), and they sometimes, if only flectingly, rise to the exalted plane of "dreamlike." "Soportific" would better describe the remainder of the times. Michelle Yeob, Chow Yun Fat, Zhang Ziyi, Chang Chen. 2000.

** (COMMEL MOUNTAW: TOWER HELL CHEMANS "GALAN" C; GIOSSAMONT CENTER, HILLOREST CREMAS, LI COSTA 6, LI NOLLI 12; OCLAMONI, 16, 10, MAIN FROMENAUGIC 24, PARMANY LAZA 18: POWAY 10: RANCHO DEL REY 16 SWEETWATER 9: TOWN SQUARE 14)

The Day the Earth Stood Still

The Day the Earth Stood Still— Science fiction with a United Nations message. The stuffiness of that aside, there is plenty of low key suspense buttle up around a tall and finde flex children for the control of (Michael Rennel who maintains a low profile in a Washington, D.C. boarding house while sativitying his curiosity about the American Way of Life. There is also a formidable, soital robot named Gort, whose formidable, soital robot named Gort, whose ustrous pewter-like chassis withstands a attempts at puncture and analysis, and a good spooky musical score by Bernard Herrmann. With Patricia Neal and Sam Jaffe; directed by Robert Wise. 1951.

Down to Earth — Lifeless reincarnation of Here Comes Mr. Jordan (or, for a newer generation, 1978's Heaven Can Wait). The eneration, 1978 s Henren Care man, eimmick is that the man we see as Chri gimmick is that the man we see as Chris Rock — the man temporarily installed in another man's body — is seen by everyon on screen as a portly, gray-haired, middle-aged white guy. Surely the joke would have

been the other way around: a white guy talking and acting like Chris Rock, But this is Rock's first starring vehicle, and he's not disposed to step aside. With Regina King and Chazz Palminteri; directed by Chris Weitz

Rock's first starring vehicle, and he's not disposed to step saide. With Regina King an Chazz Palminters, directed by Claris Weitz Chazz Palminters, directed by Chazz Palminters, directed by Chazz Palminters, directed by Chazz Palminters Palminte

Enemy at the Gates - The Battle of Stalingrad, reduced ridiculously to a personal "duel" between superstar snipers, a Russian peasant and a German aristocrat. ("It's the essence of the class struggle," opines the editor of a propaganda newsletter.) The telescopic shootouts are meticulously diagrammed, and there are several spectacular shots of aerial attacks, and Bob Hoskinu's impersonation of Nikita Khrushche is authentic at least as far as the bumps on his face. Uniform greeny-blueygray photography for frigid grimness. With Iude Law, Joseph Fiennes, Ed Harris, and Rachel Weisz; directed by Jean-Jacques

Annaud. 2001. * (CARMEL MOUNTAIN 14; CINEMA STAR 13:

Exit Wounds - Steven Seagal fighting ago and egomania. With DMX, Anthony Anderson, Isaiah Washington, and Ton Arnold: directed by Andrzej Bartkowiak

2001.

• (CAIMEL MOUNTAIN 14; CINEMA STAR 13;

CINERAMA 6; DEL MAR HIGHLANDS 8; FASHION
VALLEY 18; GALAKY 6; GASLAMP 15; GROSSMC
CENTER: HAZARD CENTER 7; LA COSTA 6;

LA JOLLA 2; MISSON VALLEY 20; OEZANSIDE
PALM PROMENADE 24; PARKWAY PLAZA 18; OWAY 10: RANCHO DEL REY 16: SANTE DRIVE IN: SOUTH BAY DRIVE IN: SWEETWATER 9: TOWN SQUARE 14; WIEGAND PLAZA 8)

15 Minutes — Socially conscious monstrosity on the stitched-together topics of violence in America, tabloid television,

howdown against a prep-school pedant. F. Murray Abraham, Anna Paquin, Busta Rhymes. 2000. • (GASLAMP 15; GROSSMONT TROLLEY) and the cuit of calebrity. A couple of new generation American Dreamers ("You think Lame to America to work?"). Russian and Arch whose Cervish were and shifting glances anaccountably fail to set off any adarms at the Fix miningation checkpoint, pick up a camcorder in Time Square ("Make Tout Dwhosies"), to document their upcoming murdes spees, and pick up a continuous control of the control of the control section? I from the Reasoners talk show (The camerama gets additional) silles by registering in botte under the alias of Frank and the cult of celebrity. A couple of new-

ameraman gets additional jollies by egistering in hotels under the alias of Frank

Capra.) They also pick up a pursuing poss

led by a media-friendly homicide cop (Robert De Niro) and an above "t-sill, TV-illiterate arson investigator (Edward Burns), aided along the trail by a frightened eyewitness and fellow Slav (the always striking Vers Farmiga; eyes by Jean Cocteau). The video "apecial effects" — jaint by numbers Pop Art color, etc. — give license to the actual fimmaker, low

license to the actual filmmaker, John Herzfeld, to wallow in all manner of visual gimmickry, and not just when looking through the first-person camcorder.

through the first-person camcorder. Similarly, in his penchant for formula, platitude, sensationalism, sentimentality, hyperbole, hypocris, he proves himself to be no less crass than the fictitious tabloid show ("If it bleeds, it leads") he is ostensibly commenting on, Keley Grammer, Karel Roden, Oleg Taktarov, Melina Kanakaredes. 2001.

2001.

◆ (CARMEL MOUNTAIN; CINEMA STAR 13; CINERAMA 6; DEL MAR HIGHLANDS; FASHION VALLEY 18; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20;

CEANSIDE 16: PALM PROMENADE 24: PARKW

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 closel literature (diffident

newcomer Rob Brown) who finds a mentor n an irascible old recluse (Sean Connery)

in an irascited off 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 Hunting, Matt Damon, puts in a cameo appearance near the end.) Sentimental divide, rising (together with your gorge) to a suspenseless preordained

PLAZA 18: POWAY 10: RANCHO DEL REY 16:

SQUARE 14: UA HORTON PLAZA 14; WIEGAND

Forbidden Planet — Habitually reudian pretensions hope for intellectual ature on the basis of Walter Pidgeon's the desired of the de rn; directed by Fred M. Wilcox. 1956 * * (MUSEUM OF PHOTOGRAPH)

Get Over It — High-school heartbreak with Kirsten Dunst and Ben Foster, directed by Tommy O'Haver, CAMME, MONTAINE CREMA STAR 13: DEL MAR HIGH-ANDS; FASHION VALLEY 18: GASLAMP 15: GROSSMONT ROLLEY 12: MISSION VALLEY 20: OCEANSIDE 16: PAM. ANCHO DEL REY 161

Hannibal - Sequel to The Silence of the Handhad — Sequel to The Silvane of the Lands long, slow, overmittally recolling less a tright film than an anguish film, somber, seventhated, operate, it stresses the "grand" in Crand Grangool; no doubt a sweed a scape of of little interest to people who doubt. It could have been a lot worse. It could have them a low a road as, or a lower one than, its predicessor. It could have them a trought have them a low a road as, or a lower one than, its predicessor. It could have them to trought have them a lower and as or a lower one than its predicessor. It could have them to the properties of the country of the trought have them as the trought have the trought have the trought have them as the properties of the trought have the trought tting him eat anyone (only letting him rve as gourmet chef). There's a little more nse in the filmmakers' apparent attitude of

man-eating maniac but as a Hollywood cash cow. Or cultural icon. Or grast for the jole-man. Godzilla, Her all, evolved into a stuffed toy, a plastic action figure, and Earth's reprogrammed as guardian angle and martyr. So let the revisionism commence. All of a sudden we are informed that Hamibal Lecter chows down only on "rude" people. A public service, practically. With Inlainne Foster, who had the better sense to turn i down), Ray Liotta, Giancarlo Giannini, and

down), Ray Liotta, Giancarlo Giannini, and an uncreditica, unrecognizable Gary Oldman; directed by Ridley Scott, 2001, * (CNEMA STAR 13; FASHION VALLEY 18; GROSSMORT TROLLEY; MISSION VALLEY 20; OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PAZA 18; RANCHO DEL REY 16; SWEETWATER 9; UA HORTON PIAZA 14) Heartbreakers - Witless lone-winder

broken off a statue, twice, is another and another and another. Miles of cleavage (i that's how it's measured), though the fift inal a slow it is measuredy, inough into hits-one-year-old Sigourney Weaver can't keep pace with twenty-one and top-heavy Jennis Love Hewitt. Gene Hackman has the only amusing moments, in the part of a tobacco tycoon who's his own best customer and worst advertisement. With Ray Liotta, Jasor

VALLEY 18: GARDAY 19; GASLAM 15; GHISSAN CENTER; HAZARD CENTER 7: LA COSTA 6: LA JOLLA 12: MISSION VALLEY 20; OCEANSIDI PALM PROMENADE 24: PARKWAY PLAZA 18; POWAY 10; RAMONA TWIN, RANCHO DLI, REY SWEETWATER 9; TOWN SQUARE 14: WEGAND

The House of Mirth — Tasteful, artful generally faithful treatment of the Edith Wharton novel. If it naturally lacks the "personal" quality of Terence Davies's autobiographical work — Distant Voices,

Witty, Furny, Clever and Hip!

comedy about a mother-daughter team of con artists named Conners. That's a sample he seven-inch semi-erect penis that get

Lee, Anne Bancroft; directed by David Mirkin. 2001. ● (CARMEL MOUNTAIN 14; CINEMA STAR 13; CINERAMA 6; DEL MAR HIGHLANDS 8; FASHION VALLEY 18; GALAXY 6; GASLAMP 15; GROSSMONT

Still Lives and The Long Day Closes — it at least carns him credit for having selected a first-rate piece of literature. And it does not altogether lack the "studio" quality of, in antogener task the studio quanty or, in particular, The Long Day Closes, one of the last great landmarks of sound-stage illusionism. Though there is never a feeling of penury in the production, neither is there a feeling of ostentatious display — a fine line to tread in a clear-yeed portrait of New York gentility circa 1905. And wherever there is corner-cutting (e.g., the completely tented in yacht deck, with only a few spidery in yash teck, with only a few spelery studies when the translucent cloth to suggest a best and a buy beyond the deck chairs on center-stage), there is always ample imagination to compensate. Always, that is, in matters visual. Storytelling is another matter. The tragiciomedy of the luxury-losing Lib Patt. To spirtted to settle for a dull husband and too spicided to settle for a dull husband and too spicided to settle for a dull husband and too spicided to settle for a dull husband and too spicided to settle for a dull husband and too spicided to settle for a few propers of the spicial set and a way from the come; and the heroine registers more purchy a settle than as equal accomplice.

purely as victim than as equal ac This can be attributed in large part to the absence of the author's tart tone of voice and the substitution of the filmmaker's dolorou the substitution of the filmmake's dolorous temperament. Davies has adapted the novel himself—a tall order by any measure—and there is often a fake of transition, to say nothing of breathing room, between one dialogue and the next, so that the grimness of the heroine's situation and the desperation in her demeanor descend upon us at free-fail speed. Wharton's great 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 both incevitable and unnecessary. Davies, working, his way to a simpler and heavier-handed outcome, makes it seem nothing but a crying shame, Gillian Anderson, Eric Stoltr, Dan Aykroyd, Anthony LaPaglia, Laura Linney, Iodhi May, Eleanor Bron, Elizabeth McGovern, 2000.

★★★GSAJMP 15, THROUGH 3/22

In the Mood for Love — It was about time. After years of promise, flashes of brilliance, stretches of virtuosity — in Days of Being Wild, Ashes of Time, Chungking

Express, Fallen Angels, Happy Together— Hong Kong's foremost fashioner of "art films," Wong Kar-wai, finally settles down and, in the popular phrase, puts it all together. Set in the early Sixties, the story of Mr. Chow and Mrs. Chan, quiet, wellosers worth watching. It is set not so far in the future as to pose problems of production or imagination for the filmmakers, just far Mr. Chow and Mrs. Chan, quiet, well-mannered next-door neighbors whose spouses are having an affar, is not by any means a major story; it is common as dirt. of subject and style. The camera, for openers, is always squeering into tight, narrow, cramped spaces, taking people as it finds them, with a Degas-like randomness and informality: people caught in their surroundings, from disadvantageous angles, surroundings, from disadvantageous angles, at odd moments, not people in a conveniently cleared-out space, in front of a docele baskdnop, in positions on total code baskdnop, in positions of total varieties, and the state of the control of the co The Man Who Fell to Earth - An interplanetary traveller with pale skin and orange hair touches down in spooky New Mexico, "The Land of Enchantment," and all.) This sort of thing can be seen puzzle out what's happening, and in the and preserve the mystery of people ("Do yo really know your wife?"), the hiddenness of realls know your void?"), the hiddenness of their personalises, the unknown recesses of their hearts, their bottled-up emotions and murzled thoughts, the parts of them is inadequate. Words can Louver, You must inadequate. Words can Louver, You must have for yourself. It would be fair to say that, among the things hidden in the film, it is not disease, clear catal, where we are or what has destroy, clear catal, where we are or what has dist on with the theme of the unknown and fits on with the theme of the unknown and fit with the theme of the unknown and fit with the theme of the unknown and fit with the them of the unknown and fit with the unknown and the unknown and protential to create some confusion. The great without evidence of disintegration. Tony Leuny, Magge Cheng, 2000. he storytelling and hopefully becomes les inclined to quibble over the results. Roeg imbues the rather cliched Americana with ague sinister undertones, but he expresses none of his ideas as clearly as his evident conviction that the world is quite an eveful. His images, unlike his narrative, are sharp, rich, alluring, David Bowie, in his movie debut, makes a sympathetic and even a believable extraterrestrial, with his wraithlike

physique, his sunken cheeks, his lank hair, his chronic dizziness and nosebleeds, his unquenchable thirst, and his intense yearning. Candy Clark, Rip Torn, Buck Henry, 1976. ★★★ (MUSEUM OF PHOTOGRAPHII ARTS, 3/27, 9:25 P.M.)

The Mexican — Trifling crime comedy slash road movie which for some reason, of the truckloads of scripts dumped at their individual doorsteps, captured the fancy of

* * * * * * * * * * * * * * * * * THE MOVIEGOERS HAVE SPOKEN THE WINNERS OF THIS YEAR'S MOVIEFONE MOVIEGOER AWARDS ARE:

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Leung, Maggie Cheung. 2000.



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both Julia Roberts and Brad Pitt. (Typical know, you're a very sensitive person for a cold-blooded killer," Typical Pitt line, spoken to his mule: "You're such an ass." Clearly this is a match made in talent-agen heaven. The attraction for the stars, on the other hand, can scarcely have been the other hand, can scarcery have need in opportunity to work with director Gore Verbinski, whose credits to date stretch or from Mouse Hunt to the Budweiser frogs: one kind of cartoon to another kind of cartoon, Still less can the attraction have been the opportunity to work with each other; the aforesaid road almost immediat comes to a fork, one prong to Sin City, the other to South-of-the-Border. Even so, the other to South of the Border. Even so, the proper complaint with the miorie is not that Roberts and Pitt have but one scene together— the on the third floor balcomy, the on the street below — before they are split apart for the near hour and a quarter. (When, to be precise, they again come within showing distance over the telephone (Quite the contarty, the proper complaint would be, the contarty, the proper complaint would be contained to the contact the contact the contact of the contact when the contact particular the contact when the contact proper complaint turdy James Gandolfini, who might have ought some ballast if he hadn't been stun ast as a closet homosexual in addition to

SWEETWATER 9: TOWN SQUARE 14: WIEGAND

Mo. You. Thom - Brazilian comedy of a married woman (Regina Case) with two additional lovers; directed by Andrucha

Monkeybone — A cartoonist in a coma, whence he descends to dreamland along with his fictional creation, Monkeybone, a similar symbol of the id. or more simply, the phallus more precisely, an erect one. Fitfully sophisticated mostly redious and ugly (the sets, the animation, Monkeybone in particular); very rarely and very mildly unny. With Brendan Fraser, Bridget Fonda Whoopi Goldberg, Rose McGowan, Chris Kattan: directed by Henry Selick, 2001. ★ (PALM PROMENADE 24)

hypersensitive about his hair every waling moment (1%) having from his lips when startled from sleep) — even to he point of borrowing losh in Turturo's hairnet from The Big Lebowsk. And his grooming counter with a tim of pounde (if has to be Dapper Dan brand, not Top), genting a sort of zacco stropping motion going with his comb, in as educational as it is elegant. Turturo, as the second of the elegant. Turturo, as the second of the elegant. Turturo, as the second of the work of the event of the event of the event of subsection in the cast is the writer distortion (of Fee of Gallet). O Brother, Where Art Thou? — A road comedy, "based upon The Odyssey by Homer," about three chain gang fugitives in Depression-era Mississippi, CThe title, should you need reminding, comes from Preston Sturges's Sullivar's Travels; the proposed title for a "meaningful" film by a refractory Hollywood contract director, the writer-director (of Eyr of God) and sometime bit-player, Tim Blake Nelson whose subsequent quest to get in touch with the Common Man lands him on a Southern the Common Man lands him on a Southern chain gang. While the humor is a broad as the Coen brothers ever have allowed Lice. Gening Arrams, it is equally as length and as Raming Arrams, it is equally as length and as present, writes tastier, tangier diadogue than local and Ethan Geen, and the steppt is studied with well turned gags that could stand alonguised any texthook samples from the pages of Preston Sturges, Joles Furthman. Ber Hight, I. The mode fugitives can be Hight. I the mode fugitives can oss-eyed stupidity, as the slowest of th he departure — right around the time in chich () Brother is set — of Ring Lardner. inevitable into a who put you in charge dispute. The rebellious one says, "I'm votin for Yours Truly." The besieged leader responds, "Well, I'm votin' for Yours Truly. 7th John Goodman, Holly Hunter, 2006

too." The swing voter, looking uncertainly 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 Proxy, that

ins of open-mouthed and

Panic — Neo-noir dark comedy about a suburban family man cum hitman in midlife crisis, developing a crush on a fellow patient in his therapist's waiting room. There is nothing credible about the hero's vocation — his only underworld contact is showed already in The Hustacker Proxy, that if you take the four-letter words out of their wocabulary they will not be handicapped in the slightest. Also comparable to Hudsucker or more exactly comparable to the metamorphosis of Tim Robbins therein, is his father; his wife thinks he merely runs a metamorphosis of Tim Robotom direct, is the loosening-up and warming-up of George Clooney into a flexible and a palatable actor, flourishing in the part of Ulysles (you see?) Everett McGill, fond of the four-dollar, as mail-order business out of their home—and the tone is too wry and superior to approach true neir. William H. Macy, though always fine to watch, act, as if trying distribution of the state sed to four-letter, word ("bifurcate opposed to four-letter, word ("bifurcated," "rusticated," "rancor," "paradigm"), and hypersensitive about his hair every waking

Pollock - It seems a safe bet that Ed Harris himself in the role of the leading light of himself in the role of the leading light of American Action planting (notwithstanding his uncamp recemblance to him from the eyerbrows up unless the painter were also a violent alcoholic, who could be counted upon to per in Page (grapmhern is fireplace, overturn the Thanksguring-dimer table, and kill himselfin a careful artise. For the all the page of mack dab in the kitchen of a Greenwich Village garret) circu 1941-56, and about the short span of years during which Jackson Pollock produced the kinds of

VILLAGE; OCEANSIDE 16: TOWN SQUARE 14; UA HORTON PLAZA 14)

unconvincing moment of epiphany when the artist absent-mindedly discovers the drap technique that carried him the moniker of "lack the Dripper" would probably have been better let behind closed doors. All I lacks is a mysterious monoilul and the opening base of Allo Synah Earthharms. His Service Page himture, enters the studio after his state of the studio and the opening the studio and the opening that of Allo Synah Earthharms. His studio after his state was the state of the wide open." (Why, in a movie set in New York City, is Marcia Gay Harden the only York City, is Marcia Gay Harden the only cast member to adopt a pronounced local accent? The movie is not bad on Pollock's streak of post-Hemingaway machisimo — drinking binges prominently included — and his jealous defense of his hard-won status, no matter how far past his prime, as it were the Heavyweight Championship bel Amy Madigan, Jeffrey Tambor, Jennifer Connelly, 2000.

THE CREST CINEMAS: LA JOULA 12)

Proof of Life — American hostage in the Proof of Life — American hostage in the clutches of fallen Marasti money-grubbing guerrillas in the mythem of the marine of reads. It all might have been controlled to the control of the oremostly to look fetching — such that the main point of her emotional collapse in the main point of her emotional collapse in the kilchen, for example, appears to be the adorable post Flachdauer way that the sleet of her sweeter extent past the kinnikles as she brushes away the tears. Pamela Red provides a short lived alternative and antidate as the medilesome in Jaw, until 3 is a peremptorily seen than kin the Matee to scrape ingether the amount and is never to state the state of the state of the state of the probability of the state of the state of the probability of the state a pro boner negotiator, matches his character's purported expertises with a mo becoming and befitting modesty. And director Taylor Hackford marshals some acceptable action — a long time coming-in the crisply co-ordinated raid on the guerrilla strenghold. David Morse, David Caruso. 2000. ★ (vGGUE)

Quills - A middle-brow mulling of the Quille — A middle-brow mulling of the susues of free repression and censorship, wit the Marquis de Sade as the bone of contention, (Present day application warm invited.) The movie does not ry to dem invited. The movie does not ry to dem interature's potential damage to weak minds — at least to the extent that a subderring readed of the lowey by in might mistake a word of fixture for an interaction subderring readed or the lowey by in might mistake a word of fixture for an interaction quantification, "Own mound," "pikestall," and the lake) over the grosser verbal excess of the Drivin Naturquis (if not totally exzay. of the Divine Marquis (if not totally craz rast pun-crazy). It predictably makes gre play of the real sadism of the new "alie play of the real sadson of the new "alternist" at Charenton Asylum — a man who appear P.O.'d that he missed out on the Inquisition — as distinct from the imaginar sadism of his most infamous immate. (Geoffrey Ruha and Michael Caine play the Marquis and alternist, respectively, as if auditioning for the lead vilbin in a Victoria undistoning for the lead vilbin in a Victoria mekodrama: Rush the campy option. Caine the straight-faced.) And the case is rounded off with the facile revelation that our off with the facile revelation that our guardan of morality will be only too happy to set aside principles in the interest of profits. Fhilp Kandman's first movie in sever years, sho it in a moosy, modely blue green, is right in line with the culturally asactionsel erotica of his Henry and how and The Unbenable Lightness of Bring. And as proof of his high mustedness he holds back the recephilate limits of the high must be revealed for the visers. So monitoness are revealed for the visers's commitment and endurance, looguage mbeausity. endurance. Joaquin Phoenix, Billie Whitelaw. 2000. ● (UA HORTON PLAZA 14)

Rateatcher — Lynne Ramsay's vision of a impoverished Glaswegian twelve-year-old in the mid-Seventies. (KEN, 3/23 THROUGH 29)

grimmer urban horror story, from a novel by Hubert Selby, Ir., about four drug dependents or route (in a final flurry of cross-cutting) to nearly synchronized rack and ruin. The downward spiral of your dime-a-dozen junkie needs more than new extremes of physical dispostingness — the gangrene, the two way diddo — to revitalize it as a screen subject. (Moore, too, than old level, and the movie (directed, as was its forerunner, by George Miller) gets on with that vigorous, high-velocity style of violence that so distinguished the first Max adventure, and that makes us fear for the lives of the flesh- and, blood stunt men, never mind the pasteboard characters. But the justification for all this violence is barder to describe the statement of the st is a sereon subset. (More, too, than old setterments the onlish However, the diet-pill habit of the mother of one of the red-cent junkies — added on to her raignif V addiction — opens up a new avenue of meetigation, with compelling new details, including most prominently a raimbling refrigeration stab. an might have been imagined by Edgar Allar Oct. (Ellen furstyrs) all-slopes out performance is force and a street of meeting the control of force and a street of meeting the process.) also force and a street of meeting the process. It is put a finger on here, and really it's no trotting out Carl Jung, universal myth, and the collective unconscious (as the publicity that, along with the hammering borror, is

little offset, even undermined, by the

Aronofsky, the Pi man, now equipped with

Aronotky, the Piman, now equipped with renfold resources and determined to tap them to the limit. The splt screens, the fast-notion, the fisheye lens, the rhythmical editing riffs, the just-kidding famtasies and alluciarations, the Spike Lea vike tracking shots behind or in front of floating combies — all list (and more) injects a playfulness that slightly lightens, without quite altering, the mond, Jared Lieu, Jennifer quite altering, the mond, Jared Lieu, Jennifer

e altering, the mood. Jared L melly, Marlon Wayans. 2000

The Road Warrior - Self-consciou

The Road Warrior — self-conticuounces must surely be the keynote of the Mad Max sequel, which would appear to have been and ein autonizable response to the popular and critical approval neaped on the unassuming forerunner, and which, as a result, appears to be much more scrutinizable of itself, much more full of itself. The high-flown tone of the opening narration plus montage soons nextles down to a tolerable

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this year. I love this movie!" —Jeffrey M. Anterson, ST EXAMERS

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LIAM H. MACY NEVE CAMPBE NALD SUTHERLAND TRACEY ULLMA

HILLCREST STARTS FROMAY,

The heat month you may senter son this year in Frank - Displace Manday, 196 WARRANGERS FOR

gimmick-happy direction of Darre

Robinson Crusos on Mars - Retter than-average space opera: a sensible transplant of the Daniel Defoe tropicalisland classic to the barren Red Plan (Death Valley stands in acceptably), with

Save the Last Dance — Feel-good. pablum for teens, about a motherless small paosum for teens, about a motherpess small-town girl who goes to live with her jazzman dad (we hear he's "pretty good," though not for ourselves) and who transfers into an for ourselves) and who transfers into an inner-city school where a new black boyfriend revives her dreams of dancing. Julia Stiles, as distinct from her lower-body and long-shot double, shows no moves to qualify her for "Juliard" (as it is spelled on a placard in flashback). But she plays on our sympathies anyway 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.

Say It Isn't So — Kinky romantic o Say R 18m² 50 — Kinky romantis comedy tearring Heather Graham, Chris Klein, and Sally Field, directed by J.B. Rogers. (CAMME, MOUTH) 41; CHRIS ATRA 13; O'EL MARI HORLANDS IN TANION VALLEY 18. OSSAMP 15; GORSSMOY CENTER, LA SOLA 12; MISSIAN VALLEY 20; OCEANISCE 18; DIALM PROMISSIAN 21; O'EL STANION 18; FOWN 10; MOUTH 14; WIGGNO FLAR 3; FOWN 10; SOURE 14; WIGGNO FLAR 3; FOWN 10; SOURE 14; WIGGNO FLAR 3; FOWN 12;

See Spot Run — Canine comedy with David Arquette, Michael Clarke Duncan, and Anthony Anderson, directed by John Whitesell. (CARMEL MOUNTAIN: CINEMA STAR 13:

INFRAMA 6: DEL MAR HIGHLANDS: F. VALLEY 18: GALAXY 6: GROSSMONT CENTER MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 1 RAMONA TWIN: RANCHO DEL REY 16 SWEETWATER 9: TOWN SQUARE 14: UA HORTON PLAZA 14: WIEGANO PLAZA)

Shadow of the Vampire — A one-joke movie — a seeming fun idea — played torpidly and ponderously. The idea is that Mas Schreck, the cadaverous vampire of E.W. Murmai's Notiferatus, was aboun fide vampire in real life and that his previous employment eaperience with Max Reinhardr's Berlin Steathbeater was only a conservation of the Notice cover story. What kills some or most of the fun is that (a) a lot of the movie, including even the vampire's introductory appearance on screen, is lost in darkness; (b) the idea assumes and encourages the moviegoer's ignorance of film history; (c) it strips Murnau, never mind Schreck, of his

originality and demotes him to a merdocumentarist; and (d) he is played by John Malkovich. (Or as Udo Kier, a commendable vampire in Anny warno's Dracina, is contiged at one point to put it: "It's not so funny anymore.") Nevertheless, the re-creations of scenes from the 1922 horror classic are uncannily accurate, and the period detail of the silent director talking his actors through a take is highly credible, and the much-lauded performance of Willem Daloe as the sucker is lusty as well as las given the caveat that he is following a path cleared by both Schreck and, in Werner Herzog's slavish remake, Klaus Kinski. It should be he whose originality is in questi Written by Steven Katz; directed by E. Elias

The Sixth Day — Qualms over human cloning give way to outright glee over car

Crewson, and Robert Duvall; directed by Roger Spottiswoode, 2000.

chases, explosions, and endless shootout

produce a Roman-candle effect upon impact. This effect occurs around four

featuring futuristic firearms whose laser ray

dred times in the course of the action



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Continues of the second of the

Thirtoon Days — Instructional, illustrative TV style docudrams on the Cuban Missile Crisis, legitimately limited to the point of suce from the Oral Office, (Wpat in God's name were those Russkies thirtking!) The name were those Russkies thirthing? The chosmodas securates pushes on right up to the durround brink, albeit sorth a lifetime securely testa held to our sust we know in advance wil get publied back. Even as, the factuality of the events trains out not to held down ourseries as much as it holds shown durants excess and in ampure in our particular to the events train in our particular to the constitution of the contraction of the test where events the trinsidiancy presents of the first third events. There even to be lost, allow contracts. There even to be not account of the an around the know of solds the training of the pro-sent around the know of solds the training the events of the first around the know of solds the training the events of the particular training the events of the contraction of the events of the particular training that the events of the e was around this, short of solely dramatizing historical events prior to the advent of historical events prior to the advent of television. If Bure Greenwesd and Steven vially starting with the inverteel burd's near all though provides A ray when individual books are reasonable tax similar of IFR and Kyaming a television of the American Control of the American Control of the American Control of the American Starting and Control the space of the factories of the same and their and their sections of the same and the same and

the rest of the cast put together. The imbalance in the casting unbalances the drama. Or more precisely it unbalances the scriptwing, such that O'Donnell Web's better than the control of the control of

** IUA HORTON PLAZA 14 3000 Miles to Graceland — Casino heisters disguised as Elvis impersonators uncloding Kurf Russell, who had plents of practice in John Carpenter's made-for-TV buops; on the King. Not the most logical Checker of their rechesion of soct-sociates in

own time and place gives way, on screen, to the more timeless, universal appeals of George Pal's special effects and the Taran-like production values. These effects are almost always better in conception (well done, Wells) than in execution (nice try, Pal). The underground Morlocks are the largest letdown, as scary as kewpie dolls. On largue Irdówn, a scary a kewpir dolli. On the other hand, the pasive, blond Bio, abovegound, are excellently represented by Yestet Mimeux, who handles her lines as delicately as if they were flowers. Her portrayel of the limp and fragile Weens must have led directly to her ideal exten, later, in the plant in the Pasiza as lovely young thing with a mental age of ten. Starring Rol Trajely 100.

Traffle — Steven Soderbergh holds for his forward half born on the illicit drug trade. One hears that the narrative is "complex." One hears that the narrative is "complex." One hears that the narrative also seen of "consisting of two or more related parts." One half that the part of the holds of "consisting of two or more related parts. One holds of the parts of the holds of the Traffic - Steven Soderbergh holds forth for socially prominent San Diego dope dealer, and the third with the newly appointed federal drug czar (Michael Douglas) whose own adolescent daughter is herself ironically, tragically, melodramatically, and mawkishly



Tijuana cop's is all in yellow; and the DEA's is blanketed in a whitish-brownish foggy is blaskered in a whitole brownish fuggi-mengy haze. Of the syst another way, instead of giving his movie a unifying "wiston." The gives a swartery of different "looks"— part what you might want for a cotting-edge portunedering glavey fashion insparane or high, bot, new grough shows on tracting-edge portunedering glavey fashion in hidds barred especie on the drug a six-flere is, throughout the mone, a dolashi-fere is, throughout the mone, a dolashi-ther is, throughout the mone and dolashi-thous Thang-Are and it can beet be recommended as a world fire-brain survey. recommended as a sort of freshman survey course — War on Drugs 101 — if still on the

level of a TV movie. Catherine Zeta-Jones. Dennis Quaid, Miguel Ferrer, Amy Irving. 2000. SRIO). IF (CARMEL MOUNTAIN, CINEMA STAR 1.3, DEL

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You Can Count on Me A rarefuel You Cam Count on Mo.—A ratefied chamber piece for a small from single moni, her persone little boy, her normadic no-account brother their parents, as we're shown in a childhood prologue, were killed in an action and brother, and there is no manifest or which, and her leads been so the bank, and a rehandled index use love it the bank, and a rehandled index use love. The complaint of the bankers and homestroom, it is unallies a said.

the movie as a whole. But something he says at another point, under an inventioning gilling from the base designmen—that however unimportant his file may be in the however unimportant his file may be in the least to him and is those close to him on the base to him the same girther to have the total to the mount's defense by the viewers get does to him how and get the viewers get does to him how and get in the second plan might be mouth, to are gain did to the plan might be mouth, to are gain the least to him the second to the plan might be mouth, we remove the might be for the plan filled mouth, who we cannot compute the tradent filled mouth, who we cannot compute the tradent filled mouth, who we cannot compute the tradent form of the method may be resulted in "error and both, and show in prime in the might and only an uniform that of the method and only the plan of the method and only the plan of the method and the second of th dump an unfair share of the workload out dump an undari share of the workhold outsite many all retitions. Buch, I critical i just, a which being of Steve Faile. Laura I more funded on the wonderlank with Joseph Lymn for me apparent examine scope the state of the point of the point. Americally, my find the point of the point of the point. Americally, my find on the trigger and a dead short, challenging Meryl Steep's according for cramming the most acting into the smallest spaces. Mark-fortilate, while well wrough in the way of the fulfillar, while well wrough in the way of the Fortilate, while well versul on the segrent the stakes ("This tradition," and "i, a fast, beful back to plan to the facetor must brother, beful has be plan that generation. Brothermore, and the stakes of the state of the state of the complete plant of the facetor, but the state of the state

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Ashlev Judd Greg Kinnear Hugh Jackman someone FOX 2000 PICTURES PESSES A LYNUA DEST PROBLETON ACHIEY JOOD GRES CONNEAR HUGH JACKWAN MARISA TOMEI AND ELLEN BARKIN SOMEONE LIKE YOU" "FROLER KENT - SE CANAL WILL WAN THE WE WAR IN CHIEF AND ROTH AND MICHELLE MANIELIN AND THE PROPERTY OF THE PARTY O JEEN ANTRONY & RICHARD ASS RE-METERS LIKE TISMAN ELLY A RETH CHANGLER "" I LYNOA OBST "" TONY EOLDWYN march 30 only in theatres

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wailable while supplies last. Offer expires March 29, 2001. Each pass good for two free tickets to the special premiers. March 27 premier in Mission Valley, March 29 premier in La Jolla. Employees of the San Diego Reader and Baja Fresh are not eligable for this offer. No purchase required. *ONE PASS PER PERSON.

Calendar

Honorary Italian

The stupendous Chef Tasting Dinners at Thee Bungalow are coming up in May, so when I saw Joshua McGinnis of Prego on the list of featured chefs, I thought, "Attention must be paid." Besides, I really, really wanted some paid. Besides, I really, really wanted some melodic Halian vegetables after five straight days of Irish cabbage. The final impetus: The day after Thee Bungalow's e-mail (see www.the-bungalow.com for information), I received a snail-mail announcement that McGinnis is giving some cooking classes at Prego, and one of ing some cooking classes at Prego, and one of the recipes he's teaching is a foic gras extrava-ganza that — to tell the truth — I'd much rather eat than attempt to cook.

Prego is Italian for "You're welcome, no problem, any time..." (Nevertheless, to be sure there's a table for you, I suggest calling ahead.)

there's a table for you, I suggest calling ahead.) The restaurant recently enjoyed a million-dollar renovation, so if you remember Prego for pleasing food but an irritating noise level, you'll be pleasing food but an irritating noise level, you'll be proved to be a first of the provided into several smaller cubicles, separated by glass- and wood baffing walls so effective that we could barely catch a whisper effective that we could barely catch a whisper from two separate whoop-de-doo birthday par-ties in adjoining rooms. The long, action-packed ties in adjoining rooms. The long, action-packed open kitchen remains, but all seating is to the sides of it, so your conversation won't be inter-rupted by clanking pans or thwacking blades. In good weather, you can dine in the much-expanded courtyard, among olive and citrus trees festooned with twinkly white lights.

In Italy, appetizers and salads are showcases for the terrific seasonal vegetables that are the true center of the Italian table. After that comes a pasta course, shared by all dinner mates, and then a simple entre that's almost an afterthought (oh, yawn, it's time to eat a little bit of some animal). This contrasts with the Italian-American model, where pasta is boss and veggies are

ican model, where pasts is boss and veggies are mere persiding. Prego's lengthy menu lets you choose whether to eat in the Italian or the Italian. American style, or to combine them. Oddly, though, "you gets no bread with one meatball" or with your four-course dinner here. Breadsticks and good butter are free, but if you want bread, you have to order it from the appearance with the present of rosemary bread proved worth a few bucks extra — from the infernal-looking oak-fired pizza



oven comes a hot, yeasty eight-inch disc of the oven comes a hot, yeasty eight-inch disc of the house's slightly sweet pizza crust, accompanied by a saucer of a rather bashful extra-virgin dot-ted with a vibrant balsamic. (I only wish that Prego would offer eight-inch pizzas, as well as their huge entrée-size pies.)

The regular appetizer that stole my heart was gamberetti marinati, mari-

was gamberetti marinati, mari-nated shrimp served cold in a salad with cukes, red onions, endive, and feta cheese with a lime-mint vinaigrette. The shrimp were tender and smoke-flavored from the mesquite grill, and everything alongside show-cased their virtues. A delightful, nightly changing cased their virtues. A delightful, nightly changing antipasto misto (appetizer platter) usually includes a bit of the shrimp dish; other regu-lar habitues of the assortment include paper-thin silky prosciutto wrapped around fresh moz-zarella, savory marinated veggies, and a few paper-thin slices of a moist Italian salami flaored with fennel seeds. Our platter's assortment also included very sweet eggplant caponata (made with molasses) and minimalist crostini

An appetizer of stuffed eggplant (melan-zane farcite) is actually a sandwich with spongy, succulent eggplant slices as the bread, surrounding a rich filling of pureed spinach, ricotta, and goat cheese; I was glad I had three friends

and goat cheese; I was glad I had three frends to share it with. We were disappointed, though, with a couple of seafood starters. Fried calamari are greaxeless but ordinary, even with a tomatoger dip. The more ambitious insulin de pece spada translates to than slices of lemon-marinated raw sword-fish because of lemon-marin REVIEW

fish (cured by the citrus, like ceviche), rolled fish (cured by the citrus, like ceviche), rolled around slightly peppery dakon sprouts, carrots, and baby string beans, all sticking out from the roll's end like grass from a sidewalk crack. It's a species of Italian sush, a nice concept if only the powerful marinade didn't overwhelm both fish and filling.

Don't gloss over the salads here: McGinen

nis, surely an honorary Italian by now, finds green inspiration in this course. We happened to choose his favorite, a challenging Insalata

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WINE LIST: Smart list of Italian and Califor-WINE LIST: Smart list of Italian and Califor-nian hottlings at below-average markups, low \$20s to over \$100, with strong midrange of interest-ing Italians. Choices by the glass or half-bottle are adequate for routine dishes, outclassed by lav-ish items. Well-informed staff can give intelligent

NEED TO KNOW: Reservations recommended. arian, yegan, heart-healthy choices

Ratings are from zero to four stars and are

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Piemontese, combining watercress, endive, raw mushroom slivers, corn kernels, blanched skinny green beans, and shaved parmesan in a lime truffle vinaigrette. Whenever you see the word "truffle" on an Italian menu, it's a crucial test of the chef's palate - good chefs are stingy with white truffle oil, indifferent chefs are so generous with it that the whole dining room ends generous with it that the whole claiming room ends up recking. At Prego, happily, there's just enough truffle oil in the dressing to give it a hint of earthiness, and just enough dressing on the salad to moisten the ingredients without drown-ing there.

The list of pastas is long and tempting I wanted to try them all. Agnolotti de aragosta are big, supple squares of house-made pasta, thin as wonton wrappers, stuffed with minced slipper



Prego's entrees follow the style of Tuscany — most are simple dishes (including a veg-gic assortment) done on the grill or the oakwood-fired rotiseric. Every night there's at least one seafood special, based on the day's best catch. At our first visit, our waiter, who was both charming and well-informed, enthusiastically specified that the evening's fish was sashimi-grade bluefin ahi, grill-seared to order. It really was just as advertised. ing a thin veil of mesquite smoke that lent a gustatory beauty more enchanting than that of all its naked, skillet asparagus and a plate-glazing splash of slightly sweet rec

Unfortunately the health Unfortunately, the health craze has hit Prego where it really hurts — ugh! right in the luganega! Responding to diner requests, the kitchen has abandoned Italian unsmoked pork sausage in favor of fully cured chicken-fennel sausage tr's better for you (and easier on the restaurant, since it keeps longer than raw sausage and requires only quick reheating). But although the sausage is a good artisan product from a small company in San Luis Obispo, its dense texture and lean flavor lack the satisfying mouth-feel of pig-meat. The sausage appears finely chopped as a seasoning for fusilli noo-dles and mushrooms or comes whole as the star of an entree

thrilled by an unexciting "mixed grill" of three hunks of assorted meats and poultry from the rotisserie. Fortumy friends and I devoured

As the meal concludes. your server returns bearing a your server returns ocaring a tray to torment you: It dis-plays all the evening's house-made desserts, each of them radiating loud "pick me!" vibes. We especially loved a lush, soft cheesecake streaked lush, soft cheesecake streaked with mango glaze. For a more traditional finish, if you have a little wine left (or want to order some more), there's a plate of three interesting Ital-ian cheeses with fresh fruits and a wine-poached pear. (The beloved gelati station is gone for the time being, though. The \$17,000 imported gelato machine broke and can't be fixed.)

is a special that McGinnis pre is a special that McGinnis pre-pares only rarely, because few of Prego's patrons order it. They should. It's foie gras, made with genuine Hudson Valley fattened goose liver. Most restaurants use duck foie gras, which has a bit of graininess and a faintly bitter livery undertone. Goose is different Goose is better. In McGinnis's capable hands, it emerges as rich, smooth, and pillowy as whipped cream, surrounded by a buttery, slightly sweet Chianti-balsamic reduction,

garnished with a tender, sweeter wine-poached pear. It's a lovely combination, although I wished that I had a wine to match it

— it'd be nice if, on foie gra — it'd be nice if, on foie gras nights, you could get a three-ounce pour of a good dessert white to accompany it, or even a glass of the Geyser Peak Gewurtztraminer from the bottle list. Just after we'd fin ished this delicacy, leaving not even a speck on the plate, the lady sitting nearest me on the banquette leaned over. "Was that the foie gras?" she asked "You seemed to really like it, but I usually hate liver. Is it good?" "Done right like this, foie gras doesn't taste like liver. It tastes like — clouds. It's not one of those 'acquired tastes,' it's really easy to love." And at that point I decided that although Prego has an easy-going two-star menu, young Josh McGinnis is already a three-star chef.

Josh McGinnis, aged 29, is a son of a chef. His mother is Deborah Helm, owner of Hill Deborah Helm, owner of Hill-crest's popular Mixx. "Before she had Mixx, she was the exec-utive chef at a beautiful place called the Abbey," McGinnis recalls. "I was about ten, so I couldn't go home - I would take the bus from school there and every day she'd put me to work in this huge, dungeon-like kitchen with all these burly, crazy, '80s-style 'Kitchen Con-fidential' kind of guys." Initially, McGinnis was

cal career, which proved anything but a full-time job. Between acting gigs, he'd go back to cooking with his family. "It ended up backfiring ity. It ended up backfiring — I stopped looking for theater jobs and found myself focus-ing more on the food, getting really excited about it. The fact that my wife is really into food that my wife is really into food, too, is great.... Her family's always been into food and wine and travel, so she's pushed me to try new recipes, look for better jobs." They spent some time in France, "eating five meals a day. France is so romantic — and food itself is romantic."

He's been working for ten years in numerous San Diego kitchens. "I was really lucky that my mom put me into the business, in that I've had the opportunity to get into kitchens and work with some great chefs that I might not have worked with otherwise." Another important mentor was Deborah Schneider (now at Torrey Pines Hilton), head chef at Dobson's when he was chet at Dobson's when he was a line-chef there. "She gave me so much encouragement. I wanted to do sweetbreads three ways, I wanted to do fric-assee of golden chanterelles and snails. She'd say, 'Josh, let's do it!' Nobody else would have trusted me enough at age 20 to let me play with that." After stints at Kensington Grill, Olé Madrid, and Croce's, he went to work at Prego as exec-utive sous-chef. "Half my family is Italian, and it's the one thing I'd never done," he recalls. It gave him a chance to expand his expertise into Italy's simple preparations and intense ple preparations and intense natural flavors. After moving back to Mixx to head the kitchen while Mom took some time off, he returned to Prego as head chef early in '99. The restaurant is part of

a four-branch California

wide chain, and McGinnis has relatively little control over the menu, which has

changed only slightly in the 11 years since Prego opened. He does control the purchasing and devises each evening's specials and the rotating lunch menu. He, the pastry chef, and the sous-chefs take turns designing new desserts, although some sweets (such as tiramisu) have been on the menu forever His cooking classes, he finds, are helping to open his patrons to more adventurous ordering, since it exposes foie gras) they might otherwise be leery of. "A trust factor gets built slowly. We need to gets built slowly. We need to be aggressive about educat-ing the customers. The cooking classes are already getting us a more interest ing customer base." On a more personal level. McGin nis is already teaching a new generation of adventurous solids yet, but the kid's gaga for going to sushi bars.

RESTAURANTS Spanish Squirrel

"He yelled and screamed till you got it right. I was 15. I'd drop plates, I was so terrified."

FORK

e used to bring her flowers," says John the Squirrel. "We used to bring her cards. One guy used to bring her fruit. That's what we felt about her. And now she tells us she's got married! She didn't tell us! Guess she wa

She didn't tell us! Guess she was scared that when the priest said, 'If anyone knows a just cause why these two should not be joined in holy matrimony...' we'd all yell out 'Yeah! 'Cause we're all in love with her!'

Hilda, the lady in question, doesn't even blink. She's been driving the boys crazy for eight years now. She lifts John's cup and fills it with coffee. He sighs. She fills the cup of his buddy, Urbano. He sighs. She brings me a coffee and chips and salsa and then hands me a menu. She flicks it

salsa and then hands me a menu. She llicks it to the back page. Desayuno. Breakfast. I dunno. Seem to be gravitating to these places where you get good talk as much as good food. This is a weekday morning, 8 o'clock, when the boys line the counter. I mean the old boys. Guys who have been coming in for the whole 28 years Salazar's has been here. Guys

whole 28 years salazar's has been here. Guys who grew up in the neighborhood, while their moms slaved away in the tuna-packing plants. When the smell of tuna was always in the air. They're the regulars of Frank Salazar's cof-fee-shop-looking taco place hiding behind the

sis at 15th. It's also a little oasis of old Spanish San Diego. Everybody's talking Spanish and English, in and out, in and out. Bilingual. So's Frank, when he comes out from the

meen he comes out from the esting thing is that he's from New Mexico. And now that I look, his place here feels like those pictures of Taos. Earthy brick walls. Great timbers holding up walls. Great timbers holding up
the ceiling. Spanish monasterytype colored lanterns hanging
down. Leather-strap chairs
alongside bright orange booths
and counter stools. A big oil
painting of an and counter stools. A big oil
painting of an Mission looks like the Alamo, except—Lord! It's our own Mission San Diego ED BEDFORD

de Alcalá. A photo of his daughter Barbar Ann in full charro hat and uniform sits righ beside the cook's window where the orde

wheel hangs.

Frank says the food of New Mexico is dif-ferent. Something about the green chilis and how they hang them out to dry till they turn red. Something about how they like things hotter in New Mexico. Now I want to taste what ther in New Mexico. Now! Want to taste what he's talking about. Breakfast prices range from \$2.50 to \$5.45. Chorizo (Mexican spicy sausage) with egg, refried beans, and tortillas is \$5.25. Huevos rancheros, chilaquiles, and enchiladas rancheras cost the same.

enchiladas rancheras cost the same. They also have a pretty good gringo deal of

toes, buttered toast, and jelly for \$4.50. Or two eggs, potatoes, and toast for \$3.50. Spanish cheese omelet with potatoes and toast or tortillas goes for \$5.25.

Naturally, the one I want, New Mexico En-chiladas and Refried Beans ("two flat cheese enchiladas smothered with red chili sauce of enchiladas smothered with red chili sauce or salsa ranchers and topped with two fried eggs"), is the most expensive (\$5.45). I order it any-ways. While I'm waiting for it I wander over to the jukebox. It's lined up at Yolanda Del (80, "76 & Lo Que Soy" ("I Know What I Am"). Number 0401. I put in a quarter and play it. that's over somebody else clinks a quarter in that's over somebody else clinks a quarter in for Lola Bertran, "Paloma Negra" ("Black Dove"). Then Tom Jones comes on. "The Green, Green Grass of Home." Hilda's taking a stack of cactus and cheese

omelets and bottles of Corona beers to a table behind me. Aye! If only I didn't have to work... Now she's back. She plonks down a big white plate loaded with red stuff and refried beans with melted cheese on top. And an egg on top

of the red stuff.

I think I blew it by ordering salsa ranchera rather than red chili sauce on top. It's not that spicy. On the other hand, it is wickedly deli-

cious. Guess it's all that runny cheese and gar-lic. Each enchilada is two corn tortillas with cheese melted in the middle, with lots of sauce cheese melted in the middle, with lots of sauce and the egg on top. Frank asys he learned to cook at a classy joint called La Fonda, in Santa Fe, New Mexico, from a German who had trained to be the Kaiser's chef before World War I. "He yelled and screamed till you got it right. I was 15. I'd drop plates, I was so terri-fied. Now. I appreciate what he taught me. In a way, Frank's place and his customers are a piece of old Spanish San Diego. "I've

are a piece of old Spanish San Diego. Twe
liwed all my life right in this part of town, except when I was away at the Korean War,
says John. (He's called "The Squirrel" because
that's what his last name, Ardilla, means in
Spanish.) He and his pal sitting next to him,
Urbano Ruiz, were born a couple of blocks
from her. "We remember where we could from here. "We remember when you could swim off the docks and the water was okay. says Urbano, "We'd make rafts out of railroad

says Urbano. "We'd make ratts out of railroad sleepers and paddle across the bay. It was a different San Diego." Frank says if you want to see Salazar's at full rip, come late Sunday mornings. Latino families crowd in here after Mass, three or four generations together. Me, I'm quite happy crashing Hilda's little fan club.

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Wine's Ultimate Keeper

"The Germans? I guess they'd rather sell cars."

MATTHEW LICKONA

efore resuming the account of my conver-sation with Carlsbad-based German wine importer/distributor Rudi Wiest, some

technical explanation is in order:

German wines made from riper grapes are classified on the Prädikat scale according to their must weight — the concentration of disolved

compounds (mostly sugars) in the grape juice prior to fermentation. (Generally, the riper the grapes, the higher the must weight.) The weight, expressed in Germany in

there is for the yeast to convert, the more alc it can produce. Alcohol is a major factor in de ing a wine's texture and weight on the a sensation often termed "body." ("Richpalate, a sensation often termed "body." ("Rich ness" and "concentration" are other terms ofter ented to less than complete dryness, it will still show considerable body.

rill show considerable body.

The Pradikat designations Kabinett, Spatlese, Ausless, Becremaulees, and Trockenbeerenaulee on a label mean that the wine inside was produced from grapes that met a specific minimum must weight. These minimums vary by region, in the Mosel-Saar-Ruwer, for example, a Kabinett must be 70 Ochsle; a Spattlese, G Ochsle; an Ausless, 83 Ochsle; a Becremauslee, 110 Ochsle, and a Trock-

enbeerenauslese, 150 Öchsle. The use of minimums has been criticized as en-The use of minimums has been criticized as ac-couragement toward mediocrity — why make a 76 Ocshle Kabinett when you can call it a Spätlese and charge more money? Among better product ers, however, the Prädikat system can provide an advantage to the consumer. Getting back to Wiest,

he assures me that "none of our growers [shoot for the minimums]. They start Ausleses at roughly 95," instead of the minimum 83. A wine made 95," instead of the minimum 83. A wine master from 93 Coshle grapes would then be sold as a Spätlese, even though its must weight was over the minimum for Auslese, the next step up the scale. This is known as declassification.

Besides such lofty sentiments

Besides such lofty sentiments as a passion for quality at all lev-els, wineries have another reason for declassifying wines — filling niches in the markets. "We need

niches in the markets. We need some Kabinetts every year," ex-plains Wiest. "In the '99 vintage, von Hovel picked nothing but Auslese [weight grapes]. The lowest weight he picked was about 96. So, he declassified the worst of the Auslese to qba [Estate Riesling], then the next down to Kabinett, and then down to Spätlese." This practice of declassification may

to Spatiese." This practice of declassification may provide something of a shock to the drinker who expects a light-bedied Kabinett and instead encounters an Auslese in plaintoithes. But, asy Wiest, "he'll smile all the way to the cellar, become the control of the control of the control of the command higher prices than good Kabinetts.)

And it's entirely possible that he will be able to pass that smile on to his children. "Riesting Spatilese will age 50, 40 years," attests Wiest. "You don't have to spend a lot of mony to put wines the control of the cont wines | while visiting the growers. I've tasted bac to '21. I don't know how many times I've tasted the '49s; I always kneel down when I get one.'

Wiest says that the secrets to a wine's longevity Wiest says that the secrets to a wine's longevity are sugar and acid, "especially the sugar. I think sugar is the ultimate keeper of wine. That's why Chateau D'Yquem [a legendary winery in the Sauternes region of France that produces sweet wines from a blend of Somillon and Saveignon Banci large so long. But, so saveignon Banci large so long. But, be says, cheerfully prodding the sacred cow, "I think the Rieslings have more finesse and more elegance. That's from I be extra acid that you just don't get with Semillon," and which Sauvignon Banc can't quite make up for. "They're more driven by alcohol and sugar is driven by acid and sugar they have been sugar they can be sugar to the sugar they can be sugar they can be sugar to the sugar they can be sugar to the sugar t es from a blend of don't even reach 7 percent

Manifestett
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72.0 or 17.5 fbt - W. 75.0 or 17.5 fbt - W. P. Bu. Sh
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THE AND WAR

alcohol."

He offers anecdotal proof: "A fellow I knew quite well, Bill Leedam, worked with [wine writer] Frank Schoonmaker. Scho

Frank Schoonmaker. Schoonmaker told Leedam a story in which the [Marquis] de Lur Saluces [who ran Chateau D'Yquem] went with Schoon-maker to Germany. They stopped at an estate in the Pfalz region — this was in the mid-60s the Pfalz region — this was in the mid-'66s— and the last wine they tasted was a Trockenbeer-enaustee. The Marquis swallowed it, and the way the story was told, all the color drained out of his body— he was so shocked that something like that existed. He called this guy over and said, 'What is this' The man said, 'Oh, is sey your concern, dear Marquis. You have nothing to worry about. We only make wines like that in great vintages, and when we do, it's only about three or four hundred liters.' As soon as the guy said 'three or four hun-dred liters,' there was this big sigh of relief on the part of the Marquis. He said, 'Okay, then; I can

ntinue.' " The rarity of Trockenbeerenauslese helps ac count for its lack of fame — if people never see a thing, they don't tend to think much about it. The trouble, says Wiest, is that few people have ever heard of a 15,000-case winery like J.J. Prum either. He offers a comparison. The government of Austria is very interested in promoting the culture,

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which includes the wine of their country. The

which includes the wine of their country. The Germans? I guess they'd rather sell cars. The por-tion that wine takes up of the total economy is so minuscule that, to them, it's just totally unim-portant. It's more a business thing than a cultural thing — something that you're proud of because it's possible to make it. That wasn't the case about

tining—Solutioning using your is provided by the case about a century ago.

The top estates are not being used as flag-ships for German wine, it would cheep-week Black Nun image has been allowed to endure, which frustrates Wisst. For one thing, many German Rieslings are being fermented to semidry (halb-thinks these day wines outperform their well-promoted Austrian cousins when it comes to the ripeness of the acids. For another, residual sugar doesn't always mean perceived sweetness. It think acid can really mask [sugar]—it cut through the weetness of a wine. Kendali-jackson Chardon-they've figured out that people actually do like wines that tast a little sweet. But if you go from there to a Spaties that has may be five or six percent, it may not taste any sweeter."

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desert. Open daily, Low. — E.W.

THE DINING ROOM L'Auberge Ho-tel, 1540 Camino del Mar, Del Mar, 858-259-1515. Early evening dinner, 5:00 to 6:00 p.m. nightly offers well-prepared four-course meal for \$24.95.

EPAZOTE SOUTHWEST RESTAU-EPAZOTE SOUTHWEST RESTAU-RANT 1555 Canino Del Mar, Del Mar Flaza, Del Mar Bino Del Mar, Del Mar Flaza, Del Mar Bino Landillonneri the New York Stock Exchange Decause of its high energy, young crowd, and ex-citing atmospher. Good dishes include southwestern-style tapas and spir-coasted items. Stondey brunch I learner, coasted items. Stondey brunch I learner, place is always crowded. Open daily, Moderate to expensive. — E.W. KIM'S RESTAURANT 745 First Street, Soile 103, Lambergud Shopping Croter,

KIM'S RESTAURANT 745 First Street, Sizule 103, Lumberyard Shopping Center, Encintas, 760-942-4816. For low cost and high quality, Kim's is the best Vietnamese restaurant in North County. From the overwhelming, estimate menus, 're spring whole roasted Cornigh bens, lernon gassa-chiken, steamed fils. The food is fresh and highly satisfying. Closed Monday, lower Committee of the Committee of the American Committee of Commit

expensive. — E.W.

NEIMANS 300 Carlshad Village Drive
(corner of Carlshad Boulevard), Carls-bad, 760-729-4131. The peaked dining
room has been refurbished and looks like a circular country inn. All-you-can-eat buffet brunch with all-you-cancan-eat buffet brunch with all-you-can-drink champagne, mimosa, orange juice, and coffee. Traditional offerings include fried chicken. Daily, 9:30 a.m. to 2:00 p.m. Expensive. — E.W.

to 2:00 p.m. Expensive. — E.W. PACIFICA DEL MAR 1555 Camino del Mar, Del Mar, Del Mar Plaza, Del Mar \$88-792-076. Select this fresh fish pre-pared in the simplest manner and you'll do fine here. The setting and view re-main delightful and the service excel-lent. Wok items available. Open daily for lunch and dinner. Moderate to expensive. — E.W.

expensive. — E.W.
PARIOLI ITALIAN BISTRO 647
South Highway 101, Solana Beach,
S89-755-2525, Italian dishes from every section of Italy are prepared with
loving care in time-honored tradition.
Specialities are risotto, ravioli, leg of
lamb, duck breast, fresh fish, Charming atmosphere with fireplace. Open
daily, Moderate. — E.W.

PISCES DELICACIES OF THE SEA La Costa Spa, 2100 Costa Del Mar Road, Carlsbad, 760-438-9111. This long-established and still-excellent Mena, 858-587-2739 (behind San Diego Tech building). The garden with bridges, keip oud and outdoor sesting are major attractions for sammer directions for sammer directions and portions are massive. Trylatchicken salad; oven-rousted salmon; salmon salad; fish-and-chap; filter mignon. Buffer brunch weekslays, filmer brunch. Low to medium. — E.W.

ONAMI IAPANSER RESTAURANT

a girgeness room on flight down from the lobby. The ments includes fresh Maline bolster, believe thermidon, and Maline bolster, believe thermidon, and the lobby of the lobby

3:00 p.m. Moderate. — E.W.
TOM GIBLIN'S IRISH PUB AND
RESTAURANT 640-A Grand Avenue,
Carlbbda, 760-729-723-A (by for Irish
rather than, American dishes. Recommended are the stew, shepherd's pie,
and fish and chips. Boxty dishes added
to the menu. A brown bread looked on
the premises, is available for takeout
dish; Low. — E.W.

VILLAGE MILL BREAD COMPANY

sandwiches. Best bets are honey sun-flower and cinnamon swirl, which makes excellent French toast. The

bread is soft with soft crusts; children love it. Open daily. — E.W.

WILD NOTE CAPE 143 South Cedros Avenue, Solana Beach, 858-259-7310. Located adjacent to the Belly UP Tavern, this uniquely decorated room offers excellent stalack pasta, fresh fish, and burgers. The new chef adds luster to the new menu. Loving and attentive service. Open daily. Low to low-moderate. — E. W.

NORTH INLAND

150 GRAND CAFE 150 West Grand Escondido, 760-738-6868. The new che Escondido, 760-738-6868. The new chel brings vision and expertise to the menu as well as gorgeous presentation. Best bets: portobello mushroom in puff pas-try, crusted pork loin, steamed salmon. Romantic patio and interior. Closed Sunday. Moderate to expensive. — E.W.

ATHENS MARKET CAFE 11640

ATHERS MARKET

Carmel Mountain Road, between Pacific Theatres and Sportmart in Carmel
Mountain Plaza (close to Rancho
Bernardo) off 1:18, 858-675-2225. The
same recipes that you know and love at
more lovingly prepared here. All enrices with soup or salad. Excellent
moustaka, baked chicken, lamb kebabs.
Excellent yalue and tasty product.

Excellent value and tasty product. Open daily, Low. — E.W.

FISH HOUSE VERA CRUZ 360 Via

Vera Cruz, San Marcos, 760-744-7346. This family-style restaurant serves seafood and fresh fish that changes daily. Simple but honest preparation, good value. Open daily for lunch and dinner (dinner menu is served from opening to closing on Sunday). Low to expensive. — E.W.

THE FORTUNE COOKIE 16425 Bernardo Center Drive, Rancho Bernardo; 858-451-8958. Moderate.

dido, 760-740-5963. The grains are ground daily for this wonderful European-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 Saturday, Low. — E.W.

LA JOLLA

BARBARELLA 2171 Avenida de la Playa, La Jolla Shores, 858-454-7373. Don't mias this lively bistror that offers anotheriches, sono, piaza, entreine. Lively construction of the control with for tables. Open daily, lunch and dinner. Low to moderate. — E.W.

lunch, and dinner. Lunch and dinner menus are the same and offer four kinds of soup, several salads, including grilled chicken Caesar, and pasta dishes. A variety of desserts is available all day. Open daily. Low. — E.W.

all day. Open daily. Low. — E.W. THE BRIDS BOCK CAPE SSS (1 a folla Boulevard, 836-551-4690. Don't miss this small cafe that serves delightful food. Dishes are divided into small, medium, and large plates. Try the free-range chicken, tuna, risotto, crab cakes, or salad. Unpretentious but worth seeking out. Patio available for outdoor drining. Dimer Tuesday through Sur-drining Dimer Tuesday through Sur-

Restaurant coupons and menus at SanDiegoReader.com

Angelo's Free dinne Anthony's Fish Grotto Ashoka 50% off lunch or dinner

Aubergine Grille Bahia Cafe Prime rib buffet \$12.95

Blue Crab \$10 off Sunday brunch for 2

The Boathouse 2 for 1 lunch or brunch Bollicine Free dinner entrée Bombay Exotic Cuisine of India

Buffalo Joe's 2 for 1 dinner

Canes \$1 Bloody Mary Casa Picante Free dessert

Chiba Japanese Food & Sush Cucina Fresca Free appetizer

DeLuca's Cucina Italiana \$10 off dinner Dick's Last Resort

Forever Fondue French Gourmet 50% off dinner

The Good Egg

Hajji Baba 50% off entrée

Hollywood Star Grille 50% off 2nd entrée

Japasta 50% off entrée Jewel Box Bar & Grill 2 for 1 menu Item luke loint Cafe Complimentary dessert

Lahaina Beach House \$1 off appetizer

Mandarin Plaza 2 dinners for \$12.95

Mezzogiorno Free pizza entrée Mikko 50% off sushi

OMarrakesh \$10 off Moroccan cuisine

Mirage Coffee Company 2 for 1 espresso

Palomino Restaurant Rotisseria & Bar Free pizza

Rock Bottom Free appetizer

O Roma Mia Lobster or steak for 2 \$49.95

Sanfilipo's Pizza or lasagne for 2 \$10.49 Saska's Buy 1 dinner, get 1 free Sawaddy Thai 2 for 1 dinner

Pampas Argentine Grill Free appetizer

© Passage to India 50% off dinner Pasta Espresso \$4.50 pasta P.B. Thai Cafe 10% off entire bill

San Luis Rey Downs 2 for 1 dinner

O Sevilla 57 off Paella Valenciana

O Star of India 50% off entrée

Su Casa 25% off entire check e Surfside 1/2-price appetizer

Shanghai Mongolian BBQ dinner \$8.50 Shelby's \$14 off dinner entrée

Restaurants with underlined offers have coupons on the Reader website Once online you may select restaurants by cuisine and by area.

Lotus Thai

Montanas

Moondoggies O Neimans O New Wharf Bar & Restaurant

94th Aero Squadron

Pacific Beach Bar & Grill

Octopus Garden Olé Madrid 50% off entrée

O Pizza Nova \$2 off entrée

Raw Mana \$5 off sushi

Salazar's

Seau's Restaurant

O Taco Auctioneer

O Taste of Europe

Tamarindo

Thai Cafe

Maloney's Tavern

Atoll at the Catamaran

O Rig lim's Bar-R-O

Broken Yolk Cafe \$2 off breakfast or lunch O Calypso Café 50% off dinner

Casa Sanchez Free appetizer
Chateau Orleans 2 for 1 Calun/Creole entrée

D'Lish Xpress 1/2 off dinner Fifth & Hawthorn Free dessert Firehouse Beach Cafe 50% off dinner

Galoka Free dessert with dinner Ginza-Sushi Sushi dinner for two \$14.95

Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15

O Greek Village Free saganaki

Hard Rock Cafe Free dessert Henry's Pub

Hornblower Cruises \$5 off dinner or brunch India Palace

Karl Strauss Brewery Restaurants Kenny's B's Memphis Style BBQ

Las Cascadas Lips Restaurant 50% off dinner

Thai Chada 50% off entrée Thai Foon Free egg roll order Thai Orchid Cuisine 2 for 1 dinner O Tio Leo's Free dessert Todai 20% discount for s Torreyanna Grille Wild Note Cafe

Yacht Club

a indicates at least one North County location.

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Bernardo, SS4-431-49958. Moderate. Since in 1930 gening the baser of this handsome, once-ambitious Chierce for the state of the state o KARL STRAUSS BREWERY GAR

CAPILATENOO S900 University Center Lance, Arentine complex, 838-469-3355. The decor is mashing the second of the s

nem unick and unner, open dustries in moderate. Lik Boulecard, La FONDA 379-57. Lik Boulecard, La FONDA 379-58. Lik Boulecard, La FONDA 379-58. Lik Boulecard, La FONDA 379-58. Lik Boulecard, La FONDA 580-57. Lik Fundevestie de La FONDA 580-57. Lik Fundevestie La FONDA 580-57. Lik Fundevestie La Fonda 580-57. Lik Fundevestie La Fonda 580-58. Lik Fundevestie La Funda 580-58. Lik Funda 580-

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MAITRE D' 5523 La Jolla Boulevard

MATTER D* 5522 La Jolla Boulevard, 588-456-211. Two separate dining rooms, an elegant ambiance, and the presence of the owner himself (for-ter) and the separate of the control of the New York) contribute to a fine dining separeince with faulties service. The half-lobster appetizer is a house spe-cially, and the rack of lamb or from finit-tor large parties and Russian special-ties when available. Closed Sunday and Monday. Dinners only, Tuesday through Sattrafor, Expensive. — E.W.

through Saturday, Expensive. — E.W. THE PANNIKEN CAFE 7407 Girard Avenue, ASS-454-5453. The outdoor casting area is almost always crowded with tea and coffee drinken who sun themselves, read, or chat. Light meals, including breakfast (steamed eggs, highest) and sandwiches, soup, saleds, as well as beverages and sweets are served. It is a well-known hangoust and always crowded. Open daily, Low. — E.W.

STAR OF INDIA (LA JOLLA) 1000 STAR OF INDIA (LA JOLLA) 1000.
Prospect Street, 888-499-3355. The Indian food is good. The best bet is the all-you-can-east buffel unch or the Saturday and Sunday champagne brunch. The tandeer cinckern and lamb dishes are outstanding, and vegetable special-ties are recommended. Somewhat pricey, Open daily, lunch and dinner; brunch Saturday and Sunday. Moderate. — E. W. TAPENADE 7612 Fay Avenue.

CLAIREMONT & KEARNY MESA

THE GOOD EGG 7947 Balbos Avenue, Kearny Mesa, 858-955-4244. The menu offers omdets, gournet panckes, wriffers, and several different kinds of fritatas. Freshly speceed fruit kinds of fritatas. Freshly speceed fruit puices are available, and for hunch there are burgers, saleds, and a long fist of andwiches. Good value here. Open approximately 9.50 a.m. to 200 p.m. Low. — E. W.

HIDEYOSHI JAPANESE RESTAU-HIDEYOSHI JAPANESE RESTAU-RANT Hazard Village, 9340-B Clair-mont Mean Boolevard, Kearny Mesa, 628-569-595-A delighthir crisiumst hopping center. Fine sushi bar, and unusual appetizers. A feast named Tailo special, for two or more, is nomically a treat. Closed Sunday, Lunch, Monday through Friday, Lunch, Monday through Saturday, Lunck, Monday Company, Saturday, Lunch, Monday through Staturday, Lunck, KORBA HOUSH-620 Coppoy Yurer, KORBA HOUSH-620 Coppoy Yurer,

KOREA HOUSE 4620 Convoy Street, Kearny Mesa, 858-560-0080. Korea House offers floor seating or a table if you want to barbecue your own food. The menu offers fine "down-home" The menu offers fine "down-home" Korean food, such as traditional mandoe (beef) dumptlings, gaejsing buckban, or raw crab, and yookhwe, a steak tartase worth risking, Make a meal from enormous appetizers: like gul bosam (raw oysters, pork, and cabbage leaves). Open daily, Low to moderate.— M.N.

NEW SHANGHAI 4681 Convoy

Buy one entrée, get the second of equal or lesser value free! Maxi

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We'll pay for voting the for voting the formula of the

and the ingenious red bean pancake dessert. Low to moderate. — M.N.

SORRENTINO'S 4724 Clairemont Mess Boulevard, Diane Shopping Center, 858-483-1811. Though the main restaurant has closed, Sorrentino's deli continues to offer superb pizzas and excellent pastas. Open daily, Low to moderate. — E.W.

moderate. — E.W.

WINE SELLAR AND BRASSERIE
9550 Waples Street #115, Mira Mesa,
858-450-9557. This is the sister restaurant to Laurel, and the food is a delight
to the palate. Lunch on Saturday served
by itself or in conjunction with the wine

BALEEN Paradie Point Rearts. 160
Vacation Road (off Ingrahum), Mission Bay, 83–80–03.83. Very
espenies: Reservation recommended.
Isolates and the second of the second o

— E.W.

QWIIGS BAR & GRILL 5083 Santa
Monica Avenue, Ocean Beach,
69-222-1101. 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. — Ew.

RISTORANTE MICHELANGELO RISTORANTE MICHELANGELO
2006 Shelter Island Drive, Point Loma,
619-224-9478. A good place for family
dning with children especially welcome. Pizza, pastas, and shrimp fare
well here. Recipes cover the range of
Italian cuisine. Restaurant seats 140.
Open dally, lunch, Monday through
Friday, dinner nightly. Low moderate
to expensive. — E.W.

SASKA'S 3768 Mission Boulevard, Mission Beach, 858-488-7311. Saska's is the perfect spot for insomniacs. 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

SUSHI OTA 4529 Mission Bay Drive (at Bunker Hill), 858-270-5670. Moderate: disabled access chancy; long, crowded waits unless you've relong, crowded waits unless you've re-served. What become a legend most! At its best, this renowned sush but offers fish of exceptional quality, but offer tart-sweet rice, tight wraps, and disciplined creative). These joys don't come easily. First, find the place: Driving south from Balboa, look left, and pull sugar (opposite Riche). Sife at the using the propriet Riche). Sife at the using the propriet Riche is a significant of the propriet choices, watching for off-menu ex-travaganzase, ge-se-stalls cooked over

Now

Open! Come try our fresh

entrées prepared by

lananese chef Kitamura

flaming sugar, or the irresistable "suither, sundar" (sur normating bottoms, salmon row). Don't miss the amu-the, with crisp shrimp-heads atypically flash-baked (not batter-fired). Cooked dishes are della except for cheaves—much coustad broth with gingho nuts). Alsa, when Oils-aris's away, his else may play—amateurishly, Best best. Reserved and the supplemental suppl

ter is most likely to be present. — N.W.

THE VINETAN 3663 Voltaire Street,
Loma Portal, 619-223-8197. For bargain hunters who like vast postrions and
home-style Italian cooking, try this
family restaurant. The pizza is marvelous. For entrées try shrimp scampi
over linguise or egglant parmigaine
over linguise or egglant parmigaine
over linguise or egglant parmigaine.
Complete menu to go. Open daily. Low
moderate. — E.W.

MIDWAY, MISSION VALLEY

CAFE COYUTE 2461 San Diego Avenue, Old Town, 619-291-4699. Cafe Coyote is a good top for a light Mexican fineal with Southwest influences. Best best a ka care are black bean chile, quesadilla with papaya relish, carne asada, carnilas, and Margarita chicken. Breakfast includes blue corn parackes and American dishes. Young adults gather here. Open daily, breakfast, lunch, and dinner. Low. — E.W.

FAIROUZ CAFE AND GALLER PAIROUZ 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 menu of-fers excellent lamb, stuffed grape leaves.

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E.W. AND GIULIO'S TRALIAN RESTAURANT 299 San Diego Avenue.
Old Town, 619-24-2074. The form owners of Gialio's in Pacific Beach now many and their famous scampi. Cold-type chucken angel hair pasts, minestores coup, and their famous scampi. Cold-type chucken cociations always on the menu. Cutdoor scatistore always on the menu. Cutdoor scatistore always on the menu. Cutdoor scatistory on the menu. Cutdoor scatistory of the menu and their cutdoor of the menu and their cutdoor of t

EAST COUNTY & STATE COLLEGE

ALPINE INN 2225 Alpine Boulevard Alpine, 619-445-5172. If you're a bee Alpine, 619-445-5172. If you're a beef lower, try the Texas burger served on a Kaiser roll with steak fries. Stay with beef here. Dark interior with Jarge booths. Very crowded for both founch and dinner on Sunday. Early bird dinner Monday through Saturday for 57-95. Call for hours. Open daily. Junch Monday through Saturday, din-

moderate to expensive. — E.W.

CLAIM JUMPER 5:900 Grossmont
Center Drive (across from Montground for the depth of the de

expensive. — E.W. HOMETOWN BUFFET \$881 Univer-sity Avenue, University Square 8hop-ing Centre, 109-583-7273. If You'r a notaclipa buff and long for cooking rea-t existed 50 years ago, re, this allow and the control of the cooking of the cooking of Massive amounts of food that's first but not low-call/low-cholester's. Not for goarmet diners, but fun. Open daily, Other branches located through-out the city and suburbs. Call \$83-232. for locations. Low — E.W.

LA MESA OCEAN GRILLE AND SEAFOOD MARKET 5465 Lake Mur-SEAFOOD MARKET 5465 Lake Mur-ray Boulevard, La Mess, 619-463-1548. Fish and seafood of good quality served in large white room with huge TV. Food is served fast but it's not fast food. Fine for quick meal or takeout. Open daily, lunch and dinner. Low. — E.W.

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io an authemic chuck wagon. — E.R. TOSHI SUSHI 1994 B Cigni Pool Boulevard. College Area, 619-287-350a. 17 appetizers, 20 items of usah. 19 species, 20 items of usah 20 items

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Magnolia). Santee, 619-562-7873. You'll find your drann Towe Powler
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this is the place. The food is American with French and Mediterranean influence. Open for lunch, Monday through Friday: nightly for dinner. Very expensive. — E.W. NDIEGOREADER.COL Calendar RESTAURANTS

CENTRAL

SAN DIEGO

LAO & CHINESE CUISINE 4212 Na

IAO ECINNESE CUISNNS 1212 Na-tional Avenue. Logan Heights. 619-280-914. This restaurant is aim-ple place. Large and spare around Formas tables, that serves uncompli-rence and the spare and the spare to the spare and the spare and the spare during the spare and the spare and the spare per per, clastro, onions. Besh mint, and and seasoned with lime joine, the per-per, clastro, onions. Besh mint, and and wild, appectaclus? Other tarty dishes include papays pog-pog salad (papaya, chila, and tomato), may usu soup, and plus and pad in en model duble. Lue—Al-AC.

dishes. Low. — M.N.

LUCKY STAR SEAFOOD RESTAURANT 3983 54th Street, corner of University in K-Mart Shopping Mall,
619-229-8228. The Cantonese and
Mandarin menu runs to 225 dishes and

Mandarin menu runs to 225 dishes and is perfect for large parties or banquets. Not to be missed are lobster salad (call in advance to order), steamed whole fish. Dungeness crab in special sauce, frog legs, and 1:14 pound lobster. Call ahead for large parties. Open daily for dim sum and dinners. Low to upper moderate. — E. W.

moderate — E.W.
PAESANO SOFT 70th Street (at Landis), North Park, 619-791-4090, Inceperative, 1 that Care Poulling up a share private in the Care Poulling up a share phere about this place, lor Romano and his family started here in 1920, painting the internation of the control of the contro

PERING BISTAURANT 2877 University Avenue, North Parknip 299-2610, Integrative, Closel Tuesdays, This did more Universe entire the Tuesdays. This did more Universe entire the form Canton. Bis gandchildren more train and it's hardly changed in 70 verar. You'll find of suseded haraping sengleris, muther of pearl wall theory trainers, and by cultimoter booths. The fond is Gold Rush-era Cantonere below the properties of the form of the contract of the processing of processing proc

and ree — all for a song. — f. R.

PHONNICA 1834 Adams Avenue.
Normal Height, ei.9 282-412.0 Inceproved. To find this two prestatural regimes. To find this two prestatural regimes. To find this two prestatural regimes. To find this two prestatural regimes are consistent reason and restriction. The grant development of the regimes of

UPTOWN

BANZAI CANTINA 3667 India Street.

E.W. SERRAND AT MISTER A'S 2550 Fifth Avenue, 12th floor, 619-129-1377. Bertrand Higg of Mills Fleuren has renovated Mister A's. It's like a royal tree-house — open, airy, with gorgeous views, It's expensive — appetizers \$12 cs 522. But the flood, service, and atmosphere are first-rate. Should you want to show off the city to visitors,

expensive. — E.W.

BIG CITY BAGELS 1010 University
Avenue, Hillcreit, 619-574-7878. The
big attraction consists of about nine vareities of light cream cheese: vegetable,
sun-dried tomato, strawberry, and cinnamon walnut raisin. Lunch specials
available. Open daily. — E.W.

BOMBAY EXOTIC CUISINE OF IN-DIA 3975 Fifth Avenue, Hillcrest Cin-emas complex, 619-298-3155. Don't miss the elegant food, the lovely set-ting, the loving service. Owned by the former proprietors of Monsoon. You 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-cat buffet lunch \$7.98 daily. Open daily.

EXTRAORDINARY DESSERTS 2929
Fifth Avenue, 619-294-7001. If you've

dessert after a movie or other cultural event, keep this dessert cafe 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 Saturday to midnight. — E.W.

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 en-trie includes soup or salad. Sets bet is the \$44,00 per course plan faul bottle of wine. This restaurant is often fre-quented by actors and writers, which

E. W.

ICHIBAN 1449 University Avenue, 619-299-7203. Inexpensive. Is this Paris or Tokyo? At night, the café outside glows like a Van Gogh painting, except

the customers are eating sushi and drinking green tea, not red wine. The best values are at lunch, with weekday specials like Bento combos (sushi rolls, crab, salmon, rice) and filling soups overflowing with veggies and thick udon noodles. Healthy? You betcha. The mise soup (with every dish) made from soy and scaweed is a great daily indien file. Number One — that's what dine fix. Number One — "ichi-ban" means. — E.B.

THE MISSION NORTH PARK AND CITY BAKERY 2801-2805 University Avenue, 619-220-8992. The two winners are breakfasts and the adjoining bakery, especially for its Russian pecan bread and cinnamon rolls. Lunch and dinner offer California food with Asian and Latino influences. Lots of tierus un-

moderate. — E.W.

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— E.W.

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stylls hittle Mexican restaurant on
town stretch of Park Boulevard is proof
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to total and poul lisnow what we mean,
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day through Friday. Low. — E.W. BELLA LUNA 748 Fifth Avenue, Gaslamp, 619-239-3222. The chef brings expertise in Italian regional cooking. When available, try shrimp salad, creps stuffed with allmon, and daily risotto dishes. All breads baked on premises Best bets are grilled half chicken or daily fresh fish. Low to expensive. — E.W.

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Expensive. — E.W.

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Sherman Heights, 619-231-9023, Inexpensive. No border compromises
Michocam, Guerrero, Jalisco, and
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No. 12 (a feefaching walmat drink).

Michael Research of the Aca
No. 12 (a feefaching walmat drink).

E.B.

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bar is one of the best, and least known,
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it is sough to get a seat here. The place
1750 yet her fresh, clean-tasting raw
seafood, like yellowfall sashimi of
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Moderate, — M.N.
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day, Low to espensive. — E.W.
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MORTON'S OF CHICAGO 285 manly way; dark, clubby, luxurious, and louch; You go to Morton's for great steak. Their Nebraska beef is aged and meticulously grilled to your spec-ifications. You can get a one-and-a-half-or three-pound porterhouse, which will be juicy, marbled with flavorul fat, You can also get good fish at Morton's. The big, golden salmon file-thakes 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.

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mean's henced: and portions are host-mediate to the control of th

are positively luscious. — N.W.

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The menu is strongly influenced by baja California and Mexican cooking. The strongly influenced by the strongly includes supper lobster fails, shrimp, grilled chicken, and carne asada, plus Caesar stalad, rice and beans, and tortillas. Open daily, Moderate. — E.W. VFW 557 Orange Avenue, Coronado, 619-435-6917. Inexpensive. Lunch

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sou sill need that love potion). — E.B. CEIN ANOS i 1807 Joe Maria Veloro. 614-79.6. Surely one of the best and most elegant retaurants in Tipana. Gourme food preparation includes surely considerable of the season of the seaso TIJUANA (The prefix for all Tijuana numbers is 011-526. From the United States us-the prefix 011-526 when calling Ti-juana; when calling in Tijuana use only the restaurant's seven-digit num-ber.) only the restaurant severe up numbers)

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the playgound on right. — 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 Ameri-can, French, and Continental with a few Mexican dishes. Lots of atmos-phere and fine service. Best betw. daily fresh find word American restaudaily fresh fish. Watch your costs isses a prices rival good American restaurants. Open daily. Take Ensenada Cota road to Cantamar exit. Turn right. Two toll charges. (Free road: 46-1/2 km Carretera a Ensenada.) Moderate to expensive. — E.W.

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woman soverns america because Arrierica is land of boys who refuse to grow up. Me. European transplant, 42. 180/bs. 5-11* Would you like to dance? (4/4) \$2.50/129

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VYERSENDO OATRE. 46, 6°, 2° (100s. when make update affect front forms kolden, make update affect front forms kolden, as the work. 200 (40) TEO-SEA (10) (40

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sense of humor, smile, a wolform, a conside, easyon, (44) #250023
VIVACIOUS, STRONG AND assert AGS. Ready for the love of my life. I pared to have serious relation with 5 sensuous, spontaneous, romantic la Monogamy, (3/8) #27-48975
MAYE FUN, WALL TRAVEL Denoing pas, dinner, San Francisco, wine, Na Li Tahoe Maio, 29, seels formate 21-turn, (444) #27-50036
Intri. (444) #27-50036

artistic, evolved, seeks hardworking, slender, open-minded antibabe with crappy car Have tools, will tinker (4/4) 12730118 POWAY, WHITE MALE, \$1, 59°, 180lbs blue/blond, looking for mutually reward

POWAY, the blueblond, looking for blueblond, looking for blueblond, see a male. Love laughter, romance, trave kissing in public, more, (44) \$250041 mourtainezense, rock climbing, and all climber, 30, seeks fermale climber, 30, seeks ferm

MOUNTAINEERING/ROCK climbin perisnoed male climber, 30, seeks for climbing partner for bouldering; alpine or traditional. (4/4) 12:50081 LATINO MARK, SLIM, PTT, 5/8", in nous, educated, horneconner, fun, cing, never married Seeking lady, parsonalsp., 22-33. (3/28) 127-489 (48)

4. California wine valley
6. Wonderment
7. 1968 Eldridge Cleaver book
0. Roadside rescuers: Abbr.
3. Shovels
4. Pierre's toast
8. Winter forecast

rested in relationship le long-term relationship in le long-term relations

54. Fill the lungs
55. Recorded readings
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Joan Jett hit)
63. Wander

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15. Rent again
16. Demean pledges
17. Prefix with second
18. "Germinal" author Zola
19. Op. cir. relative
20. 1981 Duran Duran song
23. NFL quarterback Rodney,

23. NFL quarterback Rodney

et. al.

24. Like quick fingers

28. Gets to, like a conclusio

32. Muse's instruments

33. Wall St. inits.

34. California wine valley

48. Winter forecast 50. "The Last Supper" workers,

Kind of starter

10. Computer key 11. Submachine gun 12. Flanders of "The Sit 14. Flight attacks 21. Ch. after Exodus

21. Ch. after Exous. 22. Light purple flower

y/emotionally (28) **1**48953

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23. More than just criticize 25. Lingerie item 26. Kareem, when he was at UCLA

27. Nationality ending 29. Renewable energy type 30. Positively charged elect 31. Color qualities

5. Foggy state 8. Bone: Prefix 9. Airborne Amelia 0. Bat wood 1. Menu phrase

42. ____ Lingus 45. Tables for afternoon drinks

maybe 52. The Apollo Theater locale

58. Kiln, for one
59. Quick punch
60. Popular card game
61. Girl in a gown
64. New York City opera house:
Abbr.

63. Wander 65. From the top 66. Winner of eight Grand Slam titles from 1990-1993 67. "Judging Amy" actress Daly 68. Costsa and Barker 69. High schoolers 70. Focus of a July 2000 crash investigation

happy, exciting committed relation ship (4M) 12:50031
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. Funny bone locales . Canada province: Abbr . Like a good sponge cak . Abstract artist Paul

57. One and only 58. Kiln, for one

RULES OF THE GAME The prize for solving the Reader Puzzle will be a Reader T-shirt.
 All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 83803, San Diego, CA 92186-8933) by 9900 a.m., Wednesday, six days following the usue date.
 All entries must be accompanied by

 Am entries must be accompanied by your name and address.
 Employees of the Reader and their immediate families are not eligible.
 In the event of disputes or ties, decisions of the judges will be final and Comedy Central game show host Ben
 Popular 1920s dance

lottery.

6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

esty (4/4) T 50094 VOLUPTUOUS, SHAPELY, sw

seeks slim, lovely, inqui 32-42 (4/4) \$\overline{\pi}\$50126

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horny/happy. (3/29) TT-4696 NORTH COUNTY, SWEET AND honest, happy guy seeks same in a female. I am 34, 5 10°, 185tbs. blond/blue, athletic Dinner is on mel (44) TT-503039 ATMLETIC, 59, FT, handsome, romanic, francially secure, education Gof, swim-ming, sunsets, with hugs, soft losses Looking for 45-85, Spurky, uppretentious.

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dating, Hace, religion open, (2029)

Estellarity Bocchos, 37, vey similarity, developing, plays guitar and paine, estypt, respectively, plays guitars and paine, estypt, respectively, and respectively. The respectively, and respectively, and respectively, and respectively, and respectively.

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Talemted Acquarter

Tall, hardsons, very fit, young-looking
51, brown harifeyer, bassionate, spontaneous. Seeking cute, sexy,
noveet, passonate female for oddoors,
morenter (3/28) 27-4804.

TYPIE, SALIHE, TRAYLLINE, Tall,
slim, fit scientist, 46, Curly brown and
flow Plaudy to settle with younger, attactive, articulate woman from with and
the state of the state of the settle of the sexy.

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my warry (222) Drivorces, white, essonal, tail, good shape, stable ca-seeking stim, single/divorced Asian s loving, loyal, looking for relation-she can count on (3/28) 22 48936 ship she can count on (3/26) 11-42
PLAYFILI PROFESSIONAL. Artic seriously funny guy seeking to sweetheart You 30s, petite. Mod. In Together, we have that sizzle, that Friendship, romance, laughter, son (3/29) 11-4893.

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CHRISTIAN, 4°, 3788-is, loves. Lord, animals, poople. Likes: Marie, diamong, contribute, poople. Likes: Marie, diamong, contribute, land, animals, poople. Likes: Marie, diamong, color, animals, animals

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Motives derivers and phone talls: You

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Make preferred 3100 depoint 61%-27%-dealing#, 500 Share 3 badfoom, \$5 bah-condo by lagoon. Great location! Pool, course, washerfolyre Noe community. No smoking or pets. Leave message. 10-0442-22% 1-2-5-2415. 244698. College 35 10-2-5-2415. 244698. College 35 10-2-5-2415. 244698. College 35 10-2-5-2415. 244698. Leave 10-2-5-2415. 244698. Leave 10-2-5-2415. 244698. Leave 10-2-5-2415. Leave 1

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x22185.

CARREN, VALLEY, SGOOmorth, includes utilities. Private bath, washer/dyser, pool, so, savan, servin, parking First and last required. Neverticking, no past, 868-793.

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utilities, \$550 deposit Share large 3 bodroom, 1 bait, clean house. Clarage,
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stront parkings (TWO-000-5-24-06, 619-25-25-100-25-16). Massindermole in sheer 2 booksoon, 1 both agentment Coard magni-pole, 1 both agentment Coard magni-lated setting, large deed, November Dehi n-ical setting, large deed, November Dehi n-ical setting, large deed, November Dehi n-ical setting, large deed, November Dehi n-leat setting, large deed, November Dehi n-cell setting, large deed, November Dehi november 1 both November Dehi november Dehi november 1 both November Dehi november Dehi

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z35-2415, x11596.

ENCOMPTAS, 3495, 1/2 utilities, \$200 deposit. Fernale only, share 3 bedroom, 3 bath townhouse includes private bath/prove, poot tennis ocurs No petsamoling 760-632-8986; 619-235-2415, x10311.

x10x11

ENCONTAR / OLYVENNAM. \$500. 1/3 utilities. Share bath with 1. Ranch house dock, yards, hardwood floors, freplace storage, cable internet laundy. Peto. Replace storage, cable internet laundy. Peto. Replace Storage, cable internet laundy. Peto. Replace Laundy. Peto. Replace Laundy. Peto. Replace Laundy. Replace rights. Steve. 760-632-2459
ESCONDIDO. \$493 plus utilities and deposit. Share 2 bedroom, 2 bath Washer/dryer, gated community vaulted ceiling, patio, pool, jacuzzi. Call Ryan. 858-382-4289, 819-235-2415, x12574.

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today and get responses tomorrow!

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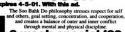
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by Louis R. Biro @2001

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By the time Belafonte called out "Daay - oh!" I was in the bag.

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ish not seen since Cecil B. De Mille's last Roman spectacle."

The Green Felt Jungle — Ed Reid and Ovid Demaris, 1963.

Much has changed since the '60s, but not everything. Las Vegas is a city in every sens nowadays. At least that's what I hear. I haven't been there since 1972, the work event designed in the what I near. I haven t been there since 1972, the year events depicted in the movie Casino transpired. I saw Woody Allen open for Harry Belafonte at, I think, Caesar's Palace. Allen was hilar-ious. I don't remember much about Belafonte because there was a threedrink minimum. I bought six at once to cover my girlfriend, who didn't drink much. They were lined up in front of because the waitresses wouldn't se during the show. By the time Belafonte called out "Daay — oh!" I was in the bag. I guess a few miles away in the desert, a mob guy, later to be played by Joe Pesci, was being beaten to death with

It is late Friday afternoon at Lind-bergh Field, Gate #9 at Southwest is

crammed with passengers squatting next to backpacks, standing in line, seated at uncondortable chairs, jable-reing last-minute instructions or excuses (to the officer at uncondortable chairs, jable-reing last-minute instructions or excuses (to the officer at the other chairs). The chair chair chair chairs are stated as the chair chair chair chairs are stated next to Settlem (as to be at work pretenting to look buys and watching the clock.

Dave, 46, is an attorney, a partner in a San Diego law firm and a Las Vegas reident. He is seated next to Settlem (2), settlem (2), settlem (2), settlem (2), settlem (2), settlem (3), since says. The not much of a game lein, but Tig or the clusts. Diver semiles, indulgen, lawyerly, as if steve were his chent. Your honor, is this the fase of a hadronistic degenerate? Or maybe if it the settlem (3), settl

I'll gamble, wet uset. I'm not reasy a gamoung type. 1 as meany going to to a pury weekend.

I'm from BC Gajon, and Mary Jane, 24, from Kearry Meas, work in the ophthalmology industry and are traveling together for the weekend, "A good friend of ours in getting married. A planned togeneme." As for gambling, Mary Jane says she's willing to lose \$300. Jaime can live with losing a grand. "I have tickets for Sieglerid and Roy Sunday night," says Jaime.

Soft and Becky are an attractive couple drinking beer from plastic cups meat the pay phones and waiting to be boarded on the deslayed flight #362. "We're meeting our spouses in Las Vegas; they are there for a dental convention. This is my stepsdayflors' hubband, "the indicates Socut, who is somewhat younger. Group at the Lunoc." Soft and Becky are happy, smiling into their beer with anticipation and that Priday/weekend brink/Christmas Evel/arthips, can-happen flush of promise. As I snap their picture, Becky says, "Oh, we're going to get in trouble."

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with glee. "I love playing the tables. Twenty-one. My mom's boyfriend lives there and he was supposed to take me to a fight tomorrow night, but I don't know." She looks as if she's deciding whether or not to split on a pair of nines and is leaning towned." The men."

tickets for Sigdried and Boy Sunday night." says Jaime.

Soot and Bocky are an attractive couple drinking beer from plastic cups near the pay phones and waiting to be boarded on the delayed flight #56.2 "We're meeting our spouses in Las Vegess they are there for a dental convention. This is my stepdaughter's husband," she indicates Scott, who is somewhat younger. "We're not going there to gamble," he says. "We're going to see the Blue Man Group at the Luxor." Scott and Becky are happy, smiling into their beer with antispation and that Frinday-weekend brink/Christmas Eve/anything-can-happen flush of promise. As I snap their picture, Becky says, "Oh, we're going to see the finance and the state of th

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Helium balloons were a yearly treat when I was a child. September brought our church fair, and walking up to church, we'd watch run-away balloons float up into the heavens. Mom would buy us each a helium balloon, which kept us ecstatic the rest of the day. The joy was kept us esslatic the rest of the day. It he poy was always short-inved. The following morning, our balloons would be in decline, floating four feet high, the ribbons holding them to our bedposts no longer stretched tight.

Helium balloons are on the brain again because I'm throwing a bridd shower for my dear friend Sarah. Should I rent a helium tank.

buy a disposable one, or buy the balloons already inflated?

I called up Elevating Events and spoke with manager
Amber McCambridge. "The
small [helium] tank blows
up about 100 11-inch balloons," she told me,
"and that rents for \$20 for a five-day rental.
That requires a \$50
deposit that you get back
as soon as the tank is
returned. The medium tank

Fe65.

CHEYY 228 CONVERTIBLE, 1995, this is the right one! Only \$12,995, Vin-222113 Midway Jiep-Chrysler, 619-224-4151.

gundy. New paint, struts, brakes, car Power brakes, steering, windows, lo metrors, cruss, leather, armfm cass \$3000, 619-423-7189, 619-423-4382 CHYSLER \$ERRHOR XI, 1998, con-role, 34K miles, excellent condition, it owner. All power leather, CD, car must seef \$15,900, 619-992-2833.

DODGE 3/4 PICKUP, 1999. Cummings, desel SLT Laramie loaded, guad cab gray excellent condition. 45K highway miles only, no towing. \$22,500. 780-945-

DODGE COLT, 1991, 2 door, white, auto, 111K, air conditioning, compact disc, great condition in/out, new brakes, serviced 3/01, carfax report, receipts, \$2500, 856, 881, 983.

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will blow up about 200 to 220 11-inch balloons. That one rents for \$36 and it requires a \$120 deposit. The large tank will blow up about 400 to 420 11-inch balloons and it rents for \$62 and the deposit is also \$120."

11/19011 John, 919-449-7057.

DODGE DAROTA SLT extra cab, 1994. V. 8, auto, cruise, ar, power everything, custom wheelst, loaded, sliding rear window, excellent condition. Custom bumper, bed liner, pickups shell. \$9995. Vin-S24131.

Bancha Jene Chryster, 878-890. 1022.

FORD BRONCO LX, new Michelins. low miles, tow package, 619-225-1264 FORD ESCORT LX, 1994, automatic, air conditioning, power steering/brakes, militing acceptage of the conditioning of th

conditioning, power steering/brakes am/Im cassette, power mirrors-rear de-fogger, alloys, runs well, fooks good \$3500/best 619-624-1138

5300,000 619-624-1138
FORD EXPEDITION, 1997, black with gray leather interior, 42K miles. Excellent condition, 522,000 619-507-0627.
FORD EXPLORER, 1996 Eddie Bauer, fully loaded, excellent condition, power veryfythm, rear air conditioning. Objack

The big mama of the hunch will inflate 550 balloons

How much does it cost to have you come out and decorate "For the 11-inch balloons, it aver

ages somewhere around \$.90 a balloon for us to go out and . How much would an

arch of balloons cost? "Over a standard-"Over a standard-size double-door entrance-way, an arch of balloons runs about \$120 to \$135," answered McCambridge.
"A balloon canopy for over
a 15- by 15-foot dance floor runs \$280. We also do bride

> pearls draping down, with balloons around the bottom costs \$22. How much in advance do you

> need to order? "For a spiral arch," answered McCambridge, "you could order today for an event for tomorrow. We need a couple weeks' notice usu ally for a big wedding though.

Do you see trends or hip colors in the Do you see trends or hip colors in the 1 balloon-decorating world?

"Last year, the colors for weddings were lavenders and whites. The year before that, they were a sapphire blue."

Philip Burge, owner of Balloonatics,

ORD MUSTANG,

FORD GALAXIE. 1964 \$2,000/best 858-272-2876.

ORD PROBE, 1995. V-6. GT-24 valve.

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"No, we are a warehouse, not a store. But if someone

commented on trends also. "Seventies parties are coming into theme finally. The 'Have a nice day' smiley-faced balloons are very popular

corporate events. We do weddings and bar mitzvahs. We do everything from one to one million. We also send out balloon bouquets

Burge continued, "We do mostly large

not a store. But if someone comes in and wants a balloon, we'll sell it to them'
(5.50-5.75 for most latex styles).
What is the best balloon?
"The best balloon

"The best balloon

Do you sell the products?

brands are made here in America," Burge answered. "The best brand is Qualatex, that is answered. The best hat cost 575.50 for the pair." They also do table centerpieces. A candle on a pedestal with ribbons and

tex balloons for \$4.50. The 100-count bag

tex balloons for \$4.50. The 100-count bag of 11-inch balloons costs \$15.95. How long does helium last? "It depends on the size of the balloon," answered Burge. In an untreated latex bal-loon, an 11-inch, which is a standard size, the helium will last anywhere from 18 to 24 hours. In the 14-inch balloons, it will last 26 nours, in the 14-inch balloons, it will last 26 to 30 hours, and with the 16- to 18-inch balloons, 30 to 36 hours. The mylar, which are the foil balloons, last much longer. There is an agent that you can put into balloons to make them last longer." However, the agent, Super Hi Float, is messy. McCam-bridge said it makes balloons last 2 to 4 days,

FORD TAURUS WAGON LX, 1993. lots of extras, only \$4995. Vin-276395. Midway Jeep-Chrysler. 619-224-4151. into@

ORD TAURUS, 1994

but says she doesn't like to use it. "If the balloon pops, the gel gets all over." Party City will put it into your balloons for \$.30 extra per balloon, but do not sell the prod-

extra per banoon, but do not seit the prod-uct separately.

Equipped with balloon know-how and curious to find the cheapest route, I popped into — where else? — Party City. They sell disposable helium tanks. They have a Baln Time tank that inflates 38 to 50 balloons for \$29.99. The kit includes balloons and ribbon as well. Party City rents tanks also. Their economy-size tank inflates 70 bal-loons and costs \$17.99 for a 3-day rental. The medium tank inflates 140 balloons and runs

\$27.99. The large tank costs \$36.99 and fills 200 balloons, and the big mama of the bunch, the jumbo tank.

will set you back \$59.99 and inflates 550 balloons. All the rentals require a \$50 deposit. They sell balloon weights for \$1.19 and pack-ages of balloons in all sizes. Their package of 72 balloons costs \$4.99.

poler car \$1950 856755 remaculate, HYUNDAI ELANTRA, 1999 remaculate, nov \$7995 Vin-861116 Midway Jeep 1924151 mto#

You can also avoid the do-it-yourself hassle and pur-chase the helium-inflated balloons for \$.59 each or \$5.99 a dozen for solid colors, and \$.79 each or \$7.99 a dozen for the printed

5.79 a dozen for the printed balloons. Wal-Mart also sells the Balloon Time kit by Worthington Cylinder, with 30 balloons, a spool of ribbon, and a tank that will fill 22 to 30 balloons for \$19.96.

2. Phillip Burge

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OYOTA CAMRY LE, 1992, original wher, mileage at 107,300, \$6990/best TOYOTA CELICA GTS, 1967 fully loaded

OYOTA COROLLA, 19

The day before my 39th birthday, I went to the grocery store by myself. Normally when I go to Vons, I take some or all of my five children. We're quite a sight. Rebecca and Angela, who are eight and six, respectively, perform reconnaissance. They move reconnaissance. They move down the aisle ahead of me, scanning the shelves for any-thing sweet. "Can we get this?" Rebecca might ask, holding up a box of caramel corn. "No.," I answer. "Why not?" "Be-zuse we don't need it."

"Because we don't need it. Two-year-old Johnny and four-year-old Lucy either crouch tour-year-old Lucy either crouch in the cart like overgrown mon-keys in a cheap circus or straggle along behind me. "Come on, guys," I say as Johnny stops to peer at a big, blue bag of chips.

acimmy@yahoo.com.
TOYOTA TRUCK, 1992, 4 cylin speed, air conditioning, bed line slider, well maintained, runs gre miles, \$4500, 858-578-0772

rack clean inside/our runs great just chan \$860, 760-634-0226

"I want chips," Johnny says, pointing to

the bag.
"Not today, Johnny."
"I WANT CHIPS," Johnny shouts.
"I whildy, Let's go."

"I WANT CHIPs," Johnny shouts.
"No, buddy, Let's go."
"No, buddy, Let's go."
"No, buddy, Let's go."
"In half-push, half-pull the cart while almost-six-month-old Benjamin squirms in my arms.
Ben is too big to sit in a carry-along infant car seat and too small to sit up in the seat on the cart by himself. So! hold his wiggling 20-pound body all the way through the store alone. Hast Thursday, I went to the store alone. My hashand Jack got home from work at 4:30. Ling in the kinchen frings a wack for Lucy, Rebeco seat at the kitchen table reading a book, eating Goldfish, and sipping apple Juice. Angela and Johnny were fighting over a toy in the family room. Ben fussed where I'd set him on the family-room floor. Lucy abed," Are you putting cream? ily-room floor. Lucy asked, "Are you putting cream cheese on my crackers, Mommy?"

"Yes, I am, sweetie," I answered. "Just as quickly as I can." When Jack rounded the corner into the kitchen, the kids ran for him. "Da-a-a-a-addy,"

they cried. Johnny jumped into Jack's arms. Everyone spoke at once.

"Mommy's fixing me a snack," Lucy said.
"Daddy, Johnny won't share his cars,"

"Daddy, Daddy, Johnny play a basketball today," Johnny hollered in Jack's face. Ben fussed louder. I smiled weakly at Jack.

He leaned over Johnny's head and kissed me.

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"I need to go to the store," I said into Jack's ear. "I forgot milk."

I need to go to the store, I said into Jack's ear. "I forgo in Tillen to go get it?" Jack asked.

"No. Tid really like to get out."

A few minutes later, I slipped out the door to the garage. I listened to the radio during the five-minute frive to Vons. Nobody argued in the backseat. No one sang a kid song so loud I couldn't hear the radio.

When I got out of the car at the grocery store, I closed the van door and stopped. For a long moment, I tooked at my reflection in the the process of growing out from which he is no long and straight, hung in my eyes. I'd med to long and straight, hung in my eyes. I'd med to long and straight, hung in my eyes. I'd med to long and straight, hung in my eyes. I'd med to long and straight, hung in my eyes. I'd med to long and straight, hung in my eyes. I'd med to long, my gray strain short by in all directions. a Rul 3 rain rain. I fine harr band wasn't worsting. Wiry gray strands shot up in all directions.
My eyes squinted in the late-afternoon glare. Purplish rings formed twim moats between my eyes
and my cheeks. I had my mouth pulled flat in
a half-frown. An elongated orange blob on my
left shoulder marked where Ben had spit up strained sweet potatoes earlier in the day. Star ing at myself in the glass, I tried to wipe the spitup away. The ossified orange goo refused to budge, "I look old," I thought, "Old and sloppy

ounge. Trook old, Triought. Old and stoppy and tired."

For a minute, I thought about not going into the store. "How can you go around looking like this?" I silently asked my reflection.

A look of compassion softened the line of my mouth. "Give yourself a break," I answered. "You're still in the mud hen stage. This won't

last forever." The mud hen stage is what I call the period after the birth of a child. My body still feels round and well feathered, like a nesting bird. I don't spend a lot of time making myself stand out. I just blend into the under-brush, stay close to home, and take care of my

In the store, I took my time walking to the back and lifting a gallon jug from the milk sec-tion. As I waited to checkout, I noticed a woman tion. As I waited to checkout. I noticed a worman standing one aise over. She was thin and attractive and dressed in a loden green pantsuit. The jacket skimmed her timy waist, and the silm trousers hugged her slender hips. She wore her She wore just to nough make up to make her look pulled-together and polished. She chatted with three school-aged children, obviously her own: I looked from her beautiful pantsuit to my shapeless blue denim jumper, the one with the buttons on the side so I can nurse Ben. I in her voice none of the desperation I hear in in her voice none of the desperation I hear in

in her voice none of the desperation I hear in my own by the end of a trip to the store with my own by the end of a trip to the store with my kids. Maybe I just caught pantsuit lady on a good day. But as I looked at her, I thought. "She's the anti-Anne Albright, Just like matter and anti-matter. If for some reason we accidentally bumped arms in the aisle, an enormous explosion would rock Vons. We'd both be vaporized.

I paid for my milk and walked back to the

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