

City. In 1948, I helped establish one of the city's three Yiddish schools, the Peretz Shul. I taught Yiddish there for 28 years. My parents spoke Yiddish to us at home, and I attended Yiddish schools. The language was important to our family, to our identity. My father owned a mill, a factory that produced tons of masa, cornmeal dough, for tortillas. It was hard work. Getting up every morning at 4:00 a.m. Grinding corn for tortillas. It was a very

Mexican life, but with Yiddish." Looking a little too young to have founded a school in 1948, Leisorek sits in her University City living room, sits in her University City inving room, a black wool cardigan draped about her shoulders. She speaks formal Mexico City Spanish. She complains that her English isn't "perfect," but she speaks it very well. When Spanish and English can't accommodate what she wants to say about Jewish life in Mexico City, she slips into Yiddish.

"When I start thinking about Yiddish, I start speaking in Yiddish. It just happens. With the younger generations, they're not so fluent. They haven't had the practice. I've spoken it all my life. I taught Yiddish in Mexico City, and I've taught Yiddish in San Diego since we came here 22 years ago. Now, I mostly give private lessons.
I've taught Yiddish here longer, I think, than anyone else."

story continued on page 42

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#### LETTERS

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

#### Palmer Kudos

Kudos to the Reader editors who approved the article "How to Do Genealogical Research in San Diego," in the March 15 edition of the Reader, and to Barbara Palmer who wrote it. She explainer, who wrote it. She explained so clearly and so thoroughly for all beginners how to do it and where to go.

#### Wants Brochures

Your genealogical article was superbly written ("How to Do Genealogical Research in San Diego," March 15). It would be a shame to have such information, which represents tremendous amounts of research and composition work, be a one-shot publication

one-shot publication.

Have you considered printing it in a brochure form? Please,
consider saving it in some form.

How about donating copies to
the San Diego library system? The copies could be sold for a reasonable sum with the money to benefit the library. The Family History Center might

Thanks are due to Barbara Lorraine Trup Pacific Beach

#### Spoilers Deplored

I am writing this letter in regards to the article about the party at the Del Mar Fair-grounds held on St. Patrick's Day ("Blurt," March 22).

I went to that party at the Del Mar Fairgrounds, promoted by Sinurgey, and had the absolute time of my life! I was absolute time of my life! I was disappointed to read that the fairgrounds board of direc-tors was unhappy about allowing it to go on! It disturbs me that people

there don't want the parties there don't want the parties to go on at such a great venue. After reading that the reason behind the board's disap-proval was the 26 medical emergencies and 21 arrests that happened at the club there by the same promoter, I can kind of understand that the people responsible for the fairgrounds want to steer clear of trouble. The people I clear of trouble. The people I am most disappointed in are the few out of the thousands who spoil the fun for every-one else and get great clubs like Velvet shut down. Since SOMA's closed down,

it seems like good band and party venues are becoming nore scarce in San Diego

anymore, I still look forward to parties as good as Sinurgey's St. Patty's Day's was.

Unequal

In response to the letter to the editor March 22 titled "Cattle-Call Justice," I would like to make a few points. I like to make a few points. I agree with Mr. Whitney that the discretion should fall into the hands of a judge. That is where our agreement ends. The fact is, this case is about one thing — murder. The murder of two teenage boys that had so much potential. And believe me, if Charles And Williams was given the Andy Williams was given the opportunity, he would have killed more. Cases such as killed more. Cases such as these were meant for a law like the one passed under Proposition 21. Murder is a crime that warrants adult punishment. Although Jeffrey Dahmer's crimes were extremely heinous, murder is tremely heinous, murder is murder and should be punished as such. Williams knew what he was doing, and I daresay he planned it. Frankly, I wouldn't be opposed to the death penalty in this case, just as I would have in the Dahmer

Proposition 21 may have Proposition 21 may have been introduced by politi-cians, but don't forget who voted for it (and overwhelm-ingly, I might add). I feel that too many of today's laws are not enforced uniformly in the courts. In order for a citi zenry to have confidence in the justice system, there must be equal justice and protection under the law. The moment we begin making exceptions simply because of the age of the defendant, we are looking beyond the offense and at the offender. That is not equal jus tice and that does not inspire my confidence in the sy

Name Withheld

#### Seek My Face

I'm responding to a "Sheep and Goats" article by Abe Opincar on St. Spyridon Greek Orthodox Church (March 15). Orthodox Church (March 15).

I want to compliment Abe and his objectivity in showing the benefits of family values. I do feel that if organizations and forces get their way legislating family values out of our system, that things like the shootings at Santee and Granite Hills can be Santee and Granite Hills can be expected more and more. Although I appreciate the separation of church and state, there needs to be an area of overlap of wholesome values. If not, on the one extreme you have the Inquisition and the poerous, and on the oppo-

you have the Inquisition and the pogroms, and on the oppo-site extreme, you have the Nazis and the Holocaust. I think the answer is in 2 Chronicles, 7:14: "If my people will turn from their evil ways and seek my face, I'll heal them and their land." Name Withheld

#### **Duncan's Delirious**

Interest Brian Moeller's inane diatribe (Letters, March 22) is an in

Reader

**Mother Tongue** 

Straight From the Hip

City Lights

#### **NEWS & FEATURES**

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Hellfire from La Jolla With all the trouble in the Balkans these days, you'd think that the Predator, that unmanned aerial vehicle, or UAV, produced by La Jolla's Gen-eral Atomics, owned by billionaire brothers Neal and Linden Blue, would be flying off the shelves. Not so, says the maga-zine Aviation Week and Space Technology, which reports that the program is "a victim of internecine conflict within the U.S. Air Force," slowing the vehicle's development "as a U.S. Air Force," slowing the vehicle's development "as a wapon carrier and as a testbed for future unmanned air combat vehicle designs." With deployments in Bosnia (1995), Kosovo (1999), and Iraq (this year), the robotic flyer is proclaimed "a combat success" by the magazine, which also claims that "Predator has crossed a hundle that some liken to breaking the sound barrier. Precision owepons have been fired from the aircraft, and additional types of weaponry are hred from the aircraft, and additional types of weaponty are being proposed for testing. Last month, after a fast-paced test program supported by the Army, the Predator made three hits on stationary tanks with three shots by Hellfire anti-ar-mor weapons. Moreover, senior Air Force leaders want to move into the area of air-to-air combat by firing short-range, heat-seeking AIM-9 Sidewinder missiles from the UAV. Thes two efforts could peel away many of the unknowns sur two efforts could peel away many of the unknowns sur-rounding the use of lethal weaponry from aircraft with no hu-man pilot on board." But a squabble over who will control Predator's destry has erupted, claims Avation' Week. Its fate has been turned over to "Big Safari," which the publication describes as "shadowy organization' inside the Pentagon that has 'developed small numbers of classified payloads and specialized aircraft for clandestine reconnaissance missions. specialized arrivalt for clandesture reconnaissance missions. It operates under special rules that allow it to avoid much of the cumbersome acquisition procedure in exchange for new quickly fielded technical capabilities. Some Air Force brass want to take Predator away from Big Safari and "normalize" its development, but others want to keep it wrapped in secrecy. Air Combat Command's General John Jumper told the magazine he is in the former camp. "Those people are very good at getting things on a platform quickly," Jumper says of Big Safari. "What they are less good at is normalizing systems. My objective is to normalize the Predator [includ ing its tech data, its maintenance practices, and the metrics

Change of climate Navy dolphins from Point Change of Cilimate Navy dolphins from Point Loma have arrived in Alaska for cold-weather combat train-ing, reports the Anchorage Duly News, Loma, Splash, Luke, Arthon, and Dinky arrived last Tuesday at Ketchkala Inter-national Association of the Colombia Colombia Periagon was con-pertagon was considered to the Colombia Colombia Colombia Periagon was considered to the Colombia Colombia Colombia (we hours a day in Frigid water to build up their Blubber, A we hours a day in Frigid water to build up their Blubber, A Navy spokesman told the paper that the dolphin program used to be secretive but no longer is because "making infor used to be secretive but no longer is because "making infor-mation about the program public, makes it cases for refute claims of abuse from animal-rights groups. The Alaska trip was, however, not publicized in San Diego. Hugh Gerhardt of Olive Township, Michigan, is gearing up for a September motorcycle outney from San Diego to Coppa Christi, Texas. The trip will be fueled by a single 12 gallon tank of refined sosphem oil, or "Duddest". Did Warren, publisher of the sosphem oil, or "Duddest". Did Warren, publisher of the soybean oil, or footinest ..., **John Warren**, putilister of the Wrice and Viewpoint newspaper in Southeast San Diego, is out with a harsh critique of San Diego Unified School District superintendent **Jahn Bersin**, entitled "The Tragedy of Alan Bersin and the African American Community," Writes Warren, "Some of our churches and pastors have been bought off or through their silence appear to give consent to the actions of a man who listens only to himself.

Clipped The L.A. Daily News reports that "Clippers owner **Donald Sterling** is considering selling the team to San Diego Padres owner **John Moores**, who would move the team south. The pair had dinner recently at Staples Center".... San Diego is the 13th most expensive city in America for business travelers, says Controller's Report, costing an average of \$253.29 a day, including \$143 for a hotel room, \$54 for a rental car, and \$56 for meals. The national average is \$215.14.

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



County Californian. The paper was issued on Wednesdays and

Saturdays and placed in stores

#### **Enough News,** Too Little Cash

By Ernie Grimm

n November 1999, the Daily Californian, a 108-year-old newspaper serving East County, shifted from daily printing to a

twice-weekly format. Thus ended a run of 36 years in which East County had its own which East County had its own daily paper. The Californian, which in the '70s had boasted a circulation of 30,000, was down to 5000 paying readers. Central Valley Publishing, out of Merced, California, sold it to lay and Teresa Harn, own ers of the weekly Alpine Sur ers of the weekly Alpine Sun and a group of community pa-pers in Lakeside, Santee, El Ca-jon, Spring Valley, La Mesa,

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and Lemon Grove known col-lectively as the East County Community Newspapers. Harn would not disclose the Harn would not disclose the amount he paid for the paper saying only, "I'm a private company, and I'm not releas-ing the figures. It was purchased by me and my wife. We personally paid for it through a bank loan.

Harn says the once-proud Harn says the once-proud regional paper was in a sham-bles when he bought it. "I had competed against the Californian for its last eight years," he explains. "And I think one of the problems it was having was it lost sight of its cus-tomer. I know that they were doing well at the beginning of the '90s. At one point in '93, I think they were at 27,000 paid think they were at 27,000 paid circulation; it was pretty vis-ible, and they had a signifi-cant advertising base. And for it to drop that fast, there must have been some management decisions that were tried but didn't really work. It go caught up in trying to be a daily, and they concentrated daily, and they concentrated on wire news over local news. But I don't think that killed them as much as advertising. They went through a lot of staff changes in their advertising sales base. I've heard this from the advertisers tha I've regained, that I've had to ork to get back, that billing didn't take place correctly and things like that. That, added onto the other things, kind of

hurt them." After purchasing the trou-bled periodical, Harn began publishing his community pa-pers together in a tabloid-size publication called the East Saturdays and placed in stores and businesses throughout East County for free pickup—20,000 on Wednesday, 15,000 on Saturday. The transformation to a free, 12- to 15-page pick-up paper seemed to be the final shovel full of dirt on the final shove full of dirt on the grave of East County's daily-paper days. Yet Harn, in a January 26, 2000, Associated Press report, expressed opti-mism that the Daily Cal would one day rise again. "We'd love to see that happen again," he said. "East County is growing and a lot depends on the market. The community would have to support us, and the fi-nances would have to be



#### **Hacking It in Baja**

By Bob Owens

know this guy - call him Dave - who spent much of February and part of

March searching San Diego stores for a set-top receiver compatible with the DirecTV system. He had no use for the receiver itself but wanted the card with the em-bedded microchip that came with it, called a smart card, so a Mexican backer be knew could Mexican backer he knew could program it to illegally receive the popular satellite television ser-vice. Dave, a millionaire and re-tired to a gated beachfront community near Rosarito, believes that one inalienable benefit of that one matterable benefit of living in Baja is being able to steal DirecTV's premium ser-vice. He's probably just one of thousands south of the border who do so. I know eight persons who pirate the signal — mostly Americans but also some Mexican citizens - and have heard of many others. I know of no one who now pays the company for the service, though five years ago I was acquainted with an American living in TJ who did subscribe to DirecTV, using a

subscribe to DirecTV, using a borrowed San Diego address and phone number. But soon he too joined the pirate crew. On January 21, exactly one week before the Super Bowl, the EI Segundo-based DirecTV company unleashed an electronic counterattack against the pirates, sending out computer code through the transmission lines intended to destroy the counterfeit smart cards. DirecTV had taken many other electronic countermeasures — known as ECMs — since it began service in 1994, but only in small doses that the technologsmall doses that the technolog-ically savvy hackers found a way around. These code changes are known to both the company and the hackers as "zapping" the card, but as it could be reprogrammed, they were little more than minor annovances. This time, however, the attack was massive, effectuated over months, with the company transmitting to the receivers tiny bits of new code, until the day when DirecTV pulled the trigger to reconfigure the entire ger to reconfigure the entire program built into the box. It didn't simply zap the cards tem-porarily, but rendered them in-capable of ever being pro-grammed to steal the signal. "We fried a lot of counter-

feit cards" is how Robert Mercer, an executive for the com cer, an executive for the com-pany, described it, adding that the January attack "was a differ-ent kind of countermeasure, more deadly than we ever launched before." It was, he said, "like a little neutron bomb," and acknowledged that its timing was no coincidence. "We wanted probably ruined a lot of Super Bowl parties." So confident was the company that they had in-



Salvador Galván in Tijuana Digital Planet store



gotiating to buy DirecTV), but

this ECM was so sophisticated that some speculated a top hacker, a Canadian facing jail

hacker, a Canadian facing jail time, had assisted the company. DirecTV spokesmen would say only that "There are people will-ing to make deals to lessen their sentences. We have made deals

with some of these people who

have been caught." The cus-

tomers of the hackers were also

in shock, suffering withdrawal

Christian Galván in Digital Planet's thea

ing operations that they em-bedded into the final piece of their destroying code the words GAME OVER.

Hacker websites and forums revealed the counterfeiters in a state of shock following what they now call Black Sunday. One wrote that the hackers had at last been bested by "a bunch of old nerds at a Satellite company." DirecTV farms their electronic se Systems, an Israeli company owned by the Rupert Murdoch media empire (Murdoch is ne-

in shock, suffering withdrawal symptoms from not being able to watch premium television service. While no one knows how many households pirate the



DirecTV card

DirecTV signal (the other major satellite TV company, Dish, also gets hacked but to a lesser degree), estimates run from 100,000 to double that number in the U.S., Mexico, and Canada. Prices for DirecTV's service

the law is ambivalent: some

hackers have been convicted, but

at least one judge ruled that a

defendant could not be found

culpable of stealing a service that was not sold in the country. Many of the phony smart cards are smuggled from Canada into the U.S. and Mexico, though

there is evidence of a growing community of accomplished

hackers in Tijuana. One Baja

range from \$22 a month for ba sic to more than \$80 for the pre mium service, but that's not counting the pay-per-view events, like wrestling, boxing, concerts, and recent movies. which will add to the bill. Mer-cer guessed that a pirate who watches the services that are normally pay-per-view could steal as much as \$100,000 per steal as much as \$100,000 per year of value. The satellite that DirecTV uses for its customers in the U.S. also spills its signal a few hundred miles over the Canadian and Mexican border, using the standard small dish. customer of the hackers says that he knows of at least one that he knows of at least one American who regularly comes into Tijuana to pick up some cards, evidently for resale in the U.S. Hacked cards in the U.S. sell Subscribing to the American service is, in fact, prohibited by those countries.) Thus, an active hacking and marketing community has sprung up in the border areas of these two counborder areas of these two coun-tries, and DirecTV's Signal In-tegrity Office, run by former FBI agents, has helped U.S. and Canadian police bring the cul-prits to justice. However, the empany knows of no arrests for hacking ever made in Mex-ico. In fact, not until recently did Mexico have an anti-hacking law. A lot of the card counter-feiting is done in Canada, where guarantees for six months. This guarantees for six months. I his means that if an ECM zaps the card within that time frame, the hacker will reprogram it gratis. Dave says that his card has gone

unzapped for as long as ten months and for as short as two. In early February, a few weeks after Black Sunday Daye's weeks after Black Sunday, Dave's hacker gave him a new card for only \$60, advising him to take good care of it. The card worked fine, and a few days later one of Dave's neighbors borrowed it, supposedly for a pay-per-view movie he wanted to watch. In-

for around \$250 to \$400, and some have shown up on the eBay auction site. In Baja they're eBay auction site. In Baja they're often much cheaper, sometimes going for \$150 or less. Dave, the wealthy retiree, was introduced to his hacker by a good friend, a Rosarito busi-nessman who himself receives the illicit programming. He's had the cards for several years at a price of \$150, which the hacker

Fourteen months later, East

County is still without a daily.

And the January 10 shift in the

Too little

cash

way. A tall, big-featured man

of 40 with a booming voice, he

explains, "Since we're free and

we're picked up, there's not a

ship, our best efforts are put into making a thick Thursday paper." He adds, "We were doing

20,000 and 15,000, but we weren't doing as well as we could have. We were getting

too many returns. Advertisers want to see low return numbers, and going to once weekly is really helping that weekly is really helping that because we're not competing with ourselves now. It's a free publication, and if you put it out Wednesday and then Saturday, you're competing with

Since Thursday, January 11, 20,000 Californians have been spread around East County veekly. Harn says the move i already paying off, and he guarantees that the number will go up to 25,000 before the end of March. Thursday was the day he selected for the

EDITORIAL ASSISTANTS
Scott Ellis, Frank Glaser, Hector Lam,
Russ Lewis, Robert Mizrachi, Robert

Nutting
CONTRIBUTORS
Anne Albreght, Lil Beldend, John
Anne Albreght, Lil Beldend, John
Anne Albreght, Lil Beldend, John
Daugherry, Jenemotte De Wyze, W.
Di Piers, Stephen Dobyns, Doug
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PRODUCTION BRAINGERIS
Deborah Condit-Emerson, assistant
PRODUCTION ARTHER IS

PRODUCTION ARTHSTS

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James Banerian, Patrick Brassell,
Ledic Daugherty, Daniel Jackson,
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Norman, Joos Ramirez, Ly,
Junior Saluta, Garvin Soutar

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Harn describes his adver-tising base as "mainly local business. Our core, as with most newspapers, is retail. We don't have any car dealerships we're working on those and we're working on those and they're coming along. But we do have the casinos in regu-larly. And we have some of the other majors: Toys R Us, KB Toys, Parkway Plaza. It just takes time. The paper, when we purchased it, had lost a lot of credibility in East County, and we've had to slowly build it

back up."

Credibility with advertiser Harn pinpoints as a crucial step on the road back to daily status. "The way a paper goes daily," he explains, "is not for ny news reason. It has to be any news reason. It has to be able to make money. The ad-vertising has to be there to pay for it."

"If it's a question of news,"

could support a daily." Growth, traffic, local gov ernment, land use, the future

of the backcountry, border is-sues, and East County high school sports provide more than enough stories to fill a daily paper, Harn says, and he points to the Californian' oast to support the claim. "At one point in the '70s, the Daily Cal was a 30,000 paid-circulation daily. And that's when East County had 50,000 people." Harn concedes that daily

newspapers had less competi-tion in the '70s than they have now but still insists that a daily is possible in a region East County's size. He points to the North County Times as an example, "That's a dynamite paper," he says. But North County has a

larger and more affluent popu-lation than East County. "If you take the demographics of our readers," says Dick High, publisher of the 95,000-circulation lisher of the 95,000-circulation North County Times, "and the demographics of the Union-Tri-bune readers, they'll be about equal. That's really unusual for a second paper in a market. Usually a second paper has much lower demographics." High says another advan-

tage his paper would have ove tage his paper would have over a daily in East County is dis-tance from the Union-Tribune. The North County Times — owned by South Coast pub-

lishing, which is owned by the Richard Howard family of he adds, "this community Rancho Santa Fe — has its headquarters in Escondido. Its local market, according to local market, according to High, "is the 78 corridor," 35 miles from downtown San Diego, the *U-T*'s stomping ground. El Cajon, the former headquarters of the Daily Cal-

> But High speculates the decline and fall of the Daily Californian had "more to do with their own internal operations than it did with Union Tribune competition. To a cer tain extent, you control your own fate. But that paper was in rapid decline when it was sold. There's a point at which a paper moves into rapid de-cline, and it's very difficult to turn around. [Harn] entered that process too late to stop the decline."

ifornian, is only 17 miles from

Still, Harn insists East County has all the ingredients to cook up another daily, but he refuses to make any pre-dictions. "My feelings right now are we're going to get there," he says, "but it's one step at a time. Right now, it's not even in our business plan. Back in the '80s, when I was working as city editor at the Santa Clarita Signal up in L.A. County, we were a three times-a-week publication, and it took until we were a 45 000

#### **Hacking it**

continued from page 5 stead, the neighbor — a former vice president of a major defense contractor — took the card to an incompetent backer who ruan incompetent hacker who ru-ined it in a bungled attempt to make a copy. Dave was irate, and his skilled hacker in Rosarito was upset with him for lending out the card. The hacker to him to buy a receiver so he could

try to program a fresh card.

Dave had heard that the Wal-Mart stores sold an RCA re-ceiver, with card, for \$50. When he and some friends went to pick them up they discovered they were not the only pirates they were not the only pirates looking for new cards in the wake of Black Sunday. From late January through at least part of March the Wal-Mart stores in the county would sell out of the cheap receivers within hours of receiving them, when they wer able to get them in at all. At one point even their main ware-house had none in stock. The National City Wal-Mart had posted a sign limiting purchase to two per customer, and a sales-person there said the hot items "go out as fast as PlayStation 2." A clerk at one of the San Diego Wal-Marts explained the reason for the shortage: "Half the peo-

ple are buying them legitimately the other half are buying then

to get the card so they can get

free programming." (Wal-Mart also sells more expensive re-ceivers, such as those made by

Sony, but thrifty folk like Dave, who wanted only the card and not the box or the dish, were damoring for the RCA product.) Some retail outlets — like

Some retail outlets — like
Best Buy, Tweeter, and Circuit
City — will not sell the DirecTV
hardware unless the buyer also
signs up for the service, for
which the stores receive a percentage. They require that a cus-tomer also use a credit card. Dave sent a friend to a Tweete store in the South Bay to pur store in the South Bay to pur-chase two boxes (one for his neighbor), but the salesman de-clined to sell without activation and pointedly asked if the prodand pointedly asked if the products were going to be taken to
Mexico. A week later a manager
at the same store told me that
"anyone buying the receiving
box without activation is just
looking to pirate the signal. There's no legitimate purpose to it. And a store that sells the sysit. And a store that seas the sys-tem without requiring activa-tion knows what's going on. If they continue to do that the problem will never end." He said his stores wanted to retain good relations with DirecTV.

A Wal-Mart spokeswoman said from company headquar-ters in Arkansas that they saw ters in Arkansas that they saw no problem in selling the stand-alone system and that their store left it up to their customers to enroll. She also pointed out that the new boxes had a different card, not the old ones that could be altered by criminals. DirecTV wise had no problem with Wal-Mart selling the hardware

The "old cards" that the Wal-Mart spokeswoman referred to were, when they first appeared around 1997, produced in a Ti-juana maguiladora, or border factory, according to a Tijuana businessman who also enjoys the illicit U.S. signal, Massive in-house theft of the valuable cards prompted a relocation, and the new generation of access card are now produced in Israel Most of the hacked cards, he beieves, are smuggled in from

People knowledgeable about the business say that the cards that were burned on Black Sunday are what DirecTV calls H day are what DirectV calls H
cards. These were on the market for a few years in the late
'90s, but a flaw that made them
easy to hack forced the company
to replace them with HU cards, which are supposed to be im

which are supposed to be im-pervious to hacking. Elias Levy is the chief tech-nology officer for SecurityFo-cus.com, a San Mateo company providing electronic-intelligence services. He follows the battles between the corporations and the hackers. "What I found so interesting is that the media went on and on about what a great job DirecTV did stopping the hackers and taking down all those cards. But they all quickly got to check after the fact. I think

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the hackers got around the Di-recTV measures and are now back in business. It's an endless war: DirecTV comes up with something and then the hackers

come up with something else."

Levy points out that even the burned cards can be reprogrammed to some degree and are protected by using an old PC to take any future ECM hits. But more important, he's heard ru mors in the hacker under ground that the new HU card

ground that the new HU cards, which carry the image of a foot-ball player, have finally been hacked. DirecTV has a sister com-pany in Central and South America called DirecTV Latin America. It uses a different satel lite than does the U.S. company of course, the programming would also be somewhat different. Salvador Galvan owns the Baja dealership for DirecTV Latin America, and he says that the pirating of the American sig-nal south of the border hurts his business. And he doesn't know why the U.S. company doesn't use the system employed in Mexico to foil hackers. Each prospective subscriber is care-fully checked out, and the system is leased to them, never sold

Two years ago, Galván says, at the urging of the Baja satel-lite and cable companies, the Mexican attorney general's of-fice, working with local police, raided a number of bars that were offering premium televised sporting events, mostly by pi-rating the U.S. company's sig-nal. "We told them they had to nal. "We told them they had to pay for the rights and that they had to have Mexican equip-ment. More than 95 percent of them did it, after some people were arrested and some places were fined." As for those who continue to resist. For the bars to get people to come they have to advertise. And as soon as they advertise, we go [to visit them]. The paper is my best salesman. Galván doesn't think the

Latin American operation uses ECMs. Instead, a new program was started where subscribers will periodically receive by mail

a new access card.
"We're not saying nobody [is hacking the signal]. We're just saying it's not logical that some-body would do it, since we rent the equipment. You can't buy it in Mexico. If a customer does not pay the monthly fee, we are told by DirecTV in Mexico City to go out and pick up all the equipment. And when we pick up the equipment, where is he going to insert his [hacked]

Galván doesn't think there are many hackers in Mexico are many hackers in Mexico, "because it's very sophisticated to do it." (But in ads that have been running recently in the Ti-juana daily El Mexicano, some-one using an e-mail address and cell-phone number is offering cell-phone number is offering to program DirecTV cards as well as to purchase blank ones.) Galván does have people coming to him wishing to purchase the American card. "And I always tell them, I'm going to pretend that I didn't hear you say

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In a colonia a short distance from Galván's office in the Zona Rio, at least two households on on one block alone enjoy DirecTV Latin America (which has only several hundred thousand pay-ing customers), including the ing customers), including the premium channels and free pay-per-view. They do not pay the monthly fee and say they have never experienced any inter-ruption of service in the several years they've had it. A resident states that the entire system —

dish and box — is sold on the street for \$450. Ruben Romero is an Ameri-can citizen and chief of corpo-rate security for DirecTV Latin America. But he investigates America. But he investigates hacking wherever it occurs, he says, "because the pirates have no borders." His 12-man security group consists of former agents of the U.S. Justice and Treasury Departments, Romero, who attended SDSU and was once a custome seem in San Diego. customs agent in San Diego, states that his team is much more proactive in combatting the hackers than is U.S. Di-recTV. Recently, he says, his group worked with U.S. Cusoms in Texas to arrest a major Mexican hacker who had Mexican hacker who had smuggled into the U.S. a large number of access cards for the Latin satellite service, for sale to Latinos living in the U.S. Just like the American service, the Latin system is vulnerable to counterfeiters

"There are major rings op-erating in Mexico," he says, speaking from his office in Florida. "They are hacking both the American card and the Latin the American card and the Latin American card." Because a big enough dish can grab the U.S. signal even as far south as Mex-ico City, there are "a large num-ber" of counterfeiters in Mexico. And yes, he admits, the new HU card has been hacked, not only by the Canadians but by their Mexican counterparts. His team. Mexican counterparts. His team he says, has sent out ECMs in he says, has sent out ECMS in Latin America but not yet on the scale of Black Sunday. They also operate fake Spanish-language hacker websites to gather intel-ligence and advertise a toll-free number for people to call to turn in their pirating neighbors. Romero acknowledges that

Romero acknowledges that no arrests for hacking have ever been made in Baja, but he says that will soon change. Using an anti-hacking law passed by the Mexican congress in November, he states that there is "a major he states that there is "a major criminal investigation" currently in progress. And that his group, working with agents of the Mex-ican attorney general and coor-dinated with U.S. Customs in San Diego, will put a large dent in the activities of the Baja hack-ing rings. "I feel confident that a lot of those cards and boxes

a lot of those cards and boxes will be going down very soon." Meanwhile, Dave in Rosar-ito gave up trying to buy the RCA box at Wal-Mart. Instead, he had his Mexican friend in-tervene with the hacker, who again sold him a card at the bar gain price of \$60. And on the new card is an image of a foot-ball player.





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What can you do with an old cell phone? Is it just one more piece of junk to add to my growing pile of iank?

Yeah, Jimmy, unfortunately, "old" cell phones are the newest layer of sediment in life's junk drawer. If

Yeah, Immy, unfortunately, "old" cell phones are the newest layer of sediment in life spink drawer. If it is not propogrammable by your new service provider, or it was made more than two weeks ago and is therefore embarrasingly out of date, to you it is now just an expensive paperweight. You can't even turn it into a planter or goe; it to the lake to take apart to see how it works. But I'll be spin to the lake to take apart to see how it works. But I'll be spin to the lake to take apart to see how it works. But I'll be spin to the lake to take apart to see hour with which are the late of by law it has to be capable of dialing emergency services. Other charities or service organizations might find them useful, so contact your favorite and ask before you dump the phone in the landfill (probably not legal anyway). A local dance troupe recently turned old technology into art for a theater piece; maybe

not legal anyway). A local dance trouge recently turned old technology into art for a theater piece; marker fivou use your creativity, you can come up with some phone art too. Any other good ideas for recycling digital dimosaurs? Let us know.

And hey, Jack, you too might own a digital dimosaur, depending on which new provider you select. Some support Mostorda, some don't. That's your homework, find a pay phone and give them a call. Some support Mostorda, some don't. That's your homework he phone was price, and you've that it is a cutumity way to pick a service provider. Yeah, I know, the phone was price, and you've providers and less time worrying about hardware, you'll be better off. In cell-phone land, the hardware capabilities and the sheer numbers of subscribers have far outstraped providers ability to support them reliably. Odds are your new provider will start looking a lot like the old one after a while. But they'll give you a trade-in on the Motorola when; you sign the contract.

A handy website for teel-off cell-phone users and provider you start will require the planting of the will be the contract.

A handy website for teel-off cell-phone users and provider you way over to expectably claude legislations, in the videous Cossumers Alliance in Del Mar. Mouse your way over to Reports. Personally, I think we were better off with two tin cars and a piece of string. Our expectations were very low, and they were met every time.

were very low, and they were met every time.

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ttey, Matt.
Why is it that when English guys sing, you don't notice their accents? For example, when Liam Gallagher from Oasis speaks, the accent is so thick I can barely understand a word he says. When he sings, I from Oasis speaks, the accent is so thick I can b understand everything. What's the story there?

We used our low-tech, stuck to the wall, desk-model phone to dial up Martin Chambers in SDSU's music We used our fow etch, stack to the wall, deck-model phone to dail up Martin Chambers in SDEC's must, department for this one. And daing it we doth it get through right away. No busy creats. And no doad syste, even though we were washing the dog and cleaning crud out of the rain gusters while we talked a specific control of the control of the rain gusters while we talked a particular great to each mandatory, like as this kides trought (my words, not the professor's) while singing protey much mandatory, like as this kides trought (my words, not the professor's) while singing those getting on a train-going to-sial songs, even if the singer gree up in length of the control of the singer gree up in length of the singer gree up in length of the professor's while singing those getting on a train-going to-sial songs, even if the singer gree up in length of the professor's while singing those getting on a train-going to-sial songs, even if the singer gree up in length of the professor's while singing those getting on the professor going to the control of the singer downsor of the high professor which the proper inflections. If the professor is the professor is the professor in the professor in the professor is the professor in the professor in the professor is the professor in the professor is the professor in the professor in the professor is the professor in the profe

PBO with its watering, but the tried a couple of choices of "Data My Broom" without the proper inflections of the langing into on hard to pelogic on bard to pelogic. We do the langing into one bard to pelogic and the langing through the But in the case of Gallagher, even if the pop style doesn't suggest an accent, the singer himself might adopt one for whatever reason. (An accent is just a speech habet. It can be changed temporarly or permanently.) That will make his singing style different from his speaking style. Gallagher might find it exists for distributed when his might have then the expeaked of the least her paying more attention to putting access the object when the style when the pelogic has distributed by the style has been been supported by the study of the style has been been supported by the study of the style has been supported by the study of the style has been supported by the style has been suppo

You Get What You Pay For 
Only Grandma Mice listed the word "seniorage" last week. Bill Preis was way too eager to rub it in as he 
pointed out that the word is pronounced "seniorage," but it's spelled "seguiorage." It's French of course, 
which means (as with English) promutation and spelling are only vagouly related. Hyou missed it, that's 
the profit the U.S. Mint makes when it sells comis to the Federal Receive, which puts them minto circulation. 
The costs I Zeents to mint the Sacajawas odding, which is sold to the Federal Receive. Seguiorage. Set 
Section 1.

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#### SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Spanish, we have only one, amor. When Jesus said 'Follow me,' the Greek translation, the verb, comes from a root that means 'path' or Denomination: nondenominational Address: Paseo Pedregal 294, Las Playas, 011-52-6-680-10-77 Year founded: 1977 Senior pastor: Abel Mellado way.' Jesus wasn't commanding people only to follow Him. He was commanding people to behave the way He behaved. He wasn't gation: 2000 to behave the way He behaved. He was it telling people simply to follow Him. He was commanding them to change the way they lived their lives.

"That's what being a disciple means. It's Stant: 25 Sunday school enrollment: 500 Annual budget: not available Weekly giving: not available

ngelica San Pablo

deliver
Liturgy .....
Music
congregat.
choir .....

Snacks...... Flowers...... Architecture

Good ...... Very good ... Excellent .....

folks at San Pablo play
more of it, and play it
louder. San Pablo also has girls who dance
with beribboned tambourines before the altar.
This sort of emphatic outgoing worship
requires a certain self-confidence, of which San
Pablo has a great deal. Thirty-one stained glass
windows fill the sanctuary's walls, including one
of the Ten Commandments in Hebrew letters.

of the Ten Commandments in Hebres letters. The press are heavy, polished oad. Delicate wrought-iron lighting fixtures hang from the caulied wooden ceiling. None of this, however, belongs to San Pablo. Until 1992, all church property in Mexico belongs to the federal government of the control of the control

1:00 p.m., 6:00 p.m.

see as you enter Playas

from the east. Despite

its many spires and ornate stone moldings, San Pablo is a nonde-nominational, evan-gelical church — some-thing along the lines of San Diego's Horizon

Christian Fellowship

A half-dozen orange

jacketed young men

blow whistles and direct traffic into and out of the church's parking lot. A long row of tables in the church's court-yard offers tamales, bur-

ritos, nachos, pastries

coffee, and soft drinks Around 2000 people attend San Pablo's four Sunday services. Mexican evangel-icalism is like Ameri-

can evangelicalism, only more so. If American

evangelicals like to sing the folks at San Pablo the folks at San Pablo sing for an entire hour before each service. If American evangelicals like Christian rock, the folks at San Pablo play

everywhetine by Children. Foundities are everywhere. Herds of teenagers crowd the halls. Every woman, it seems, holds a baby.

San Pablo is the neogothic church you

"That's what being a discripte means. It's not something passive. It's not just a matter of following Jesus and hearing what He says. God wants nothing less than a total commitment from you. An absolute and total change in the way you live your life. When Jesus said, 'Give away all you own and follow me,' He meant more than material things. He meant your desire for material things. He wants you to sive Him wour entire heart. Singles program: yes Diversity: Hispanic Dress: dressy Services: Sunday worship 9:00 a.m., 11:00 a.m., The majority of Mexicans are under 17 years old. When Sunday school ends at Iglesia Evan-gelica San Pablo, it feels as though Mexico to give Him your entire heart. vere overwhelmed by children. Toddlers are

San Pablo has an upstairs office dedi san Pablo has an upstairs office dedi-cated to the design and planning of a 25-acre complex south of downtown Tijuana. Accord-ing to assistant pastor Carlos Perea, San Pablo plans to begin con-

struction in three years. The complex will consist of, among other things, a university. And a church that can accommodate 5000

as a stockbroker before becoming a full-time pastor at San Pablo, told ne that Mexico's recen me that Mexico's recent presidential election represented a change for Mexican evangelicals. "I'm not saying that all evangelicals voted for Fox, but a

voted for Fox, but a large part did. In the past, we'd been associ-ated, usually, with the PRI, whose middle-of-the-road policies, we felt, were in line with our beliefs. Although Fox is a devout Roman Fox is a devout Roman Catholic, and openly identifies as such, we felt that the Christian values, the religious val-ues, he represents were very close to our own. Also, he openly respects

Also, he openly respects and supports the idea of religious pluralism and tolerance, which for us, as a religious minority, was important." Standing in San Pablo's parking lot, it's impossible not to notice the number of SUVs and other shiny cars — the emblems of Mexico's embattled, emergent middle class. When I asked Pastor Perea about his San Pablo's proselytization, he was very open.
"We attract the middle and upper-mid-

"We attract the middle and upper-mid-dle class — business women, business managers, school principals, print and television jour-nalists. The Mexican managerial class. We don't advertise. We rely on word of mouth. Peo-ple in Mexico are tired of religion. I'm not speaking only about Roman Catholicism, but also about other Protestant denominations. Religion offers tradition, ritual, customs. But the Gospel isn't about tradition, ritual, or cus-toms. It's about God in the real world of dayto-day life. The Gospel isn't about religion. The Gospel is about an immediate relationship to God."

- Abe Opincar



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Ophthalmology, the International Society of Refractive Surgery, and the American Medical Association. His commitment to LASIK includes being personally involved in all aspects of pre-operative and post-operative care, something that is almost completely lacking in most refractive surgery centers today.



#### Dear Aunt Trudy,

I am a non-dog person who has agreed to dog sit for some friends this weekend. I've been given all the names, numbers, instructions, and idiosyncrasies, but I'm still worried: will they tear the house apart? Will they eat poison? Will I accidentally leave the back door open? I'm especially concerned because I work downtown and my friends live up in North County; even without traffic, I won't get home until 7:00. Will the dog hold out or can I expect a mess on my recently refinished

#### Dear T.,

Very generous of you to agree to be the hounds-keeper. Try to dog-proof your house before the furry duo arrives. Dispose of or lock away any "poisons." Lay in a supply of dog toys and chew sticks to keep them busy. Dig up some old blankets for them to lie on. Remove any toothsome shoes, neckties. throw rugs, etc., from the floor. Some dogs like the radio or TV left on if you are going to be gone for long periods of time. If you get a neighborhood kid to take the dogs for a spin around the block while you're at work, that might do wonders for preserving the parquet floors. Most dogs are charming, admirable characters who just want to be scratched behind the ears, talked to nicely, and fed. Take them outside to ramble a bit so they can read the novels written especially for them in the smells of the world and they'll be happy.

#### Dear Aunt Trudy,

In relation to the violence being acted out like fantasy theater by our 21st Century high school students, I look at my own untamed nephews who're in second and third grade, and I hold my breath. In their lives I am cast as the playful uncle. I toss them around, wrestle, shoot hoops in the driveway. I do whatever they want, but two things hap pen every time. One of the two boys becomes furi ous with the other, uncontrollably so, and he declares with balled-up fists that he wants to kill his brother. Soon both boys stop, game over, no explanation. They retreat to their mother, my sis ter, and claim that I was too rough with them, that I hurt them, which I would never do. When it's time for me to leave, the boys won't look at me My sister always says that they're just tired and ready for bed, but this same pattern is repeated visit after visit, and I'm tired of it. It hurts my feelings, and I hate always ending on a had note. It's a creepy cycle. Also, I'm worried about my nephews. They both have very short fuses, at least at this age What will they grow up into? There are no guns in the house, but that never stopped a wild child. Fast-forward six or seven years - what kind of

young men-will they be? Please advise. UNCLE BEAU OF MISSION VALLEY

#### Dear Uncle Beau, Where did these whippers

get the idea that whenever they're losing or annoyed with the way the game is going, the proper way to express this is to threaten the opponent with murder? Set some ground rules for these games. explain them very clearly to the boys and stick to them. Uninitiated as I am into the manly, sweaty world of athletics I know that in basketball, for instance, technical fouls are called on players who mouth off or act like thugs during the game. Call fouls on the nephews. Misbehavior, verbal or otherwise, means sitting out a few minutes of the game. They can get benched for acting like jerks, just like in the pros. Keep talking to them calmly and with good humor about sportsmanship, telling your opponent "good shot" when he excels, etc. Show them these behaviors by example. We all need to learn to express and channel our anger constructively. Teach them to put that energy where it belongs: into playing intelligently and well. As for the meltdowns that occur when they're tired and spent: have a talk with them and your sister and explain that you don't want this to happen anymore. Enlist her help. Rather than making excuses for them, she could help them see that this kind of tantrum won't wash. Even though they're tired and cranky, she should insist that they say goodbye to you civilly and cut the nonsense about being hurt or you won't want to play with them anymore. Also, if there's a pattern established that after an hour of play they turn into little monsters. quit after an hour, even if they complain. These boys are still young enough that there's hope they can learn to be sensitive and civilized men. Keep trying.

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



planted basil in a new raised bed when the radio announced cheese would kill me. A nutritionist, her voice tinny and nasal on my cheap radio, explained how cheese lined arteries with "gluelike" cholesterol, leading to "premature aging and death." She talked about "growth hormones." She talked about insecticides in cattle feed. She said

Americans had to "pay attention to what they ate or face the consequences." I turned off the radio and watered my basil.

Before dawn on the full-moon day of the Hindu month Ashwini, women in rural India offer camphor, water, rice, and flowers to the basil plant in their courtyards. The women prostrate themselves before the plant. They sing hymns. In Hindi this particular species, Ocimum sanctum, is called Tulsi, the name of a goddess, wife to Vishnu, the Creator. To the devout Hindu, basil doesn't merely symbolize Tulsi but is the goddess in

"O Goddess Tulsi," the women pray, "You who are the most precious of Vishnu,

of my family and the spirits of those who by MAX NASH have died. Hear me, O Goddess."

At ritual's end, the women eat a few great mercy, what she promises - loyalty, protection, righteousness. Throughout India, a basil leaf is placed in the mouths of the dying to insure safe conduct to the afterlife.

I've been told that in Iran mothers mourning. Today's Iranians in part descend from the Arvans, the same nomadic neople who invaded the Indian subcontinent gods and hymns that evolved into Hinduism.

The Iranian mother who plants basil on her son's grave may be indulging an old ritual that she, as a Muslim, might otherwise consciously

I like this family - mint, lavender, oregano thyme, sage, basil - not only because

Blue Bells.

they're related. I imagine their lineage leaves, linking basil's flavor with Tulsi, her stretching back thousands of years to a common ancestor, the Mother of All Basil, the Matriarch of Mint, a bushy hardy plant that smelled like heaven.

As I work my garden, I listen to my radio, to call-in shows that often as not concern health and longevity. Each week brings new plant basil on graves of sons, a symbol of revelation. Leafy green vegetables, it turns out, don't protect against breast cancer. Soybean products, it turns out, may cause cancer. Or maybe not. The jury's still out. 3500 years ago, bringing with them the At any rate, honey and garlic nourish beneficent bacteria in the gut. "I've been eating tofu to prevent meno

pause," a caller tells the talk-show doctor "But it gives me indigestion." The talkshow doctor replies, 'If tofu makes you sick, don't eat it.'

Basil is a favorite of newspaper food columnists. Every spring they recite the

quaint lore: ancient Greeks believed basil bred scorpions; ancient Romans fed basil to livestock to increase fertility; Medieval gardeners thought sniffing basil caused worms "like scorpions" to grow in the brain; basil symbolized wantonness; basil symbolized chastity; Italians cursed basil seed to make sure it grew well.

The woman who sells me herb seedlings is, like most plant professionals I know, thin and strange and practical. Mention Hindu basil rites to her, or Greek scorpions, and she doesn't feign interest for long. I call and tell her I've tried to grow Ocimum sanctum from seed and have had no luck. She says she has three young plants she'd be happy to sell me. But I'd better come soon because dark clouds are moving into her part of the county. "You can come up here and stand around in the rain if you want," she says. "But I'm sure as hell not."

I make the drive north to her nursery, 45 minutes from my home. Lightning rakes the afternoon sky. Hail hits my windshield. A "Closed" sign stands in the herb nursery's driveway, but I drive past it. I find the herb woman in one of her greenhouses, pulling aphids from mint with her fingernails. She sells me her three Tulsi's basils. Marble-size hail strike the greenhouse's roof. Hundreds of little round shadows bounce off its translucent white surface. The sound deafens. We shout at each other. We are inside a drum







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you already miss the '90s? How can we direct hat nostalgia?

that nostalgas!
First, what shall we say most marked the decade: the Internett Coffeehouses? Hip-hop?
Orenthal? Pulp Ficion't Collapalooza?
I think the zeitgeist of the '90s was the mainstreaming of the alternative. Not only did we standardize the word "alternative," but we normalized

and commodified everything that was suppos alternative — herbal medicine, punk, clogs, snuff films (see Cops). My Oxford English Dictionary claims that "alternative" used to mean something. That is, something "purporting to represent a preferable or equally acceptable alternative to that in general use or sanctioned by the establishment, as alternative (i.e., nonnuclear) energy, medicine, radio, etc.; alter native society: see society 3 e. Cf. fringe n. 2 b, underground."

Using the word alternative to mean countercultural became popular in the '70s. In 1970, for instance, a British journalist pointed out, "Cyclops has died. Strange Days has died. Grass Eye and Zig Zag ail. The alternative press is in trouble all round. In 1975, the Sunday Times insisted, "There are all the signs of Alternative Energy burgeoning into a big business." And in 1978, Peace News reported, "The Lucas workers have produced an 'Alternative Corporate Plan' demanding the right to work on socially useful products as an alternative to redundancy and to the production of armaments."

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In 1996, two ex-editors of Spin - which is not alternative - made a bundle with their book Alt Culture: An A-to-Z Guide to the '90s - Underground, Online, and Over-the-Counter. The authors, Steven Daly and Nathaniel Wice, both reported on and prompted the death of the original alternative. Wice told Peo-ple, "One of the guidelines we had in writing this was that my mother had to understand the entries." And vet they saw the writing on the wall. In the book they wrote, "The conformity of nonconformity looks like it will set the tone for the rest of the decade" and 'Join us and become unique' - it's the paradoxical cry of an over-the-counter culture in which corporate advertisers pass as alternative." Think Miller Brewing Company

\$45 for 1 Year

Point is, a website spun off from the book naking even more money for Wice and Daly, who knew enough to maintain rights to the site - and if. like Tony Soprano, you must face your demons, this is an okay place to do it. Altculture.com (www.altculture.com) purports to be an "online encyclopedia of contemporary culture spanning the worlds of art, film, music, print media, sports, style, technology, and belief. Altculture is both a tour guide and a compass, a project that both documents and defines the nexus of popular culture and digital media through

guidelines we

had was...mv

mother had to

understand the

entries."

the use of text, images, and hyperlinks." They've divided the site into cat gories - alt.art, alt.belief, alt.body, alt.consumer alt film, alt lang, alt music. alt.politics, alt.print, alt.society, alt.sports, alt.style, alt.tech, and alt.tv — and into an A-through-Z index. At the Ms, for example, read smart-alecky entries on Macintosh, Madonna

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(and Madonna Studies), Magnetic Poetry, Manchurian mushrooms, mandatory minimums, Matador Records, Mentos, militias, morphing, Mortal Kombat, mullets, and the Museum of Jurassic Technology. See: what distinguishes pop culture from alternative culture anymore? I prefer hitting the "random" button over and

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over, which haphazardly searches through the site's database of articles, bringing like the record label Sub Por declared. "I think amateur adult videos are very positive because people are not letting the priests, the feminists, the therapists tell them what sex should be"). On this subject, check out the entry on the "peripatetic" Julie Doucet, of Lift Your Leg, My Fish Is Dead!

mories and tidbits of the 90s does Altculture.com store? Kate Spade was born Katy Brosnahan in 1962. The forat Mademoiselle married Andy David Spade, and started her eponymous handbag-design ompany in 1991. She paired "classic handbag shapes with witty details like peacoat buttons and whimsical fabrics such as raffia, as well as her

signature patent leather." An "exotic by-product" of British club culture is what we call "jungle" or "drum 'n' bass" music. "The foundation for jungle was laid by dance producers who cranked up hip-hop drum samples to the breakneck pace of hardcore techno; jungle added raw, booming bass lines and dancehall 'ragamuffin' chants to the mix. (The term jungle, accordfrom the Tivoli section of Kingston, Jamaica, known locally as 'the jungle.') Village 1995 that jungle 'conjured up Blade Runner remade with a Masai cast."

The site has an entry for "alternative." It uses the past tense: "For those who wrangled with the question 'what is alternative?' there was no satisfactory answer — the term was now in the public domain, stream was rewarded within a fragmenting mass culture.

I don't miss much about the '90s yet. What I do miss are those days, for me around 1993, when I was discovering alternative music. I had epipha nies every day. I bought really the music was private and discrete. Maybe I'm being reactionary, but I miss that. I went to Lou's Records last weekend to find it again. I ended up with a CD I had lost several years ago: Low's I Could Live in Hope.

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# One Good Idea

You can hardly swing a lariat in the Southwest without hitting one of Luis Jimenez's largerthan-life sculptures. They're in barrio parks, in front of public buildings, on college campuses, on museum lawns. Visitors to the National Museum of American Art in Washington, D.C., are greeted by Jimenez's 17-foot-tall Vaquero. A shiny, royal-blue horse lowers its head and flings

> its hind legs at the sky as the Mexican cowboy leans back in the saddle, grasps the reins with one hand, and exuberantly waves a pistol with the other. The Pop Art take on a Wild West cliché is the artist's salute to the original American cowboy.

The 60-year-old, El Paso-born, New Mexico-based artist has made his national reputation by drawing on typical Southwestern images and the everyday population — the soulful or rowdy or joyous or pitiable figures, human and animal, of his border home. He works principally in molded fiberglass, spray-painted with automobile and industrial paints in lowrider colors and sealed with high-gloss ure-

thane. Jimenez's father was a neonsign maker, and light is sometimes an element in his works. He exaggerates colors and undulations of flesh. muscle, and bone with the freedom of a cartoonist, though his subjects are treated respectfully. His audience, he says, is the ordinary man on the street, not art analysts or historians or critics.

San Diego County is home to two of limenez's sculptures. Fiesta-Jarabe, a pair of Mexican folk dancers, is installed on the patio of the U.S. Customs Office at the Otay Mesa border crossing. In 1985 limenez was tapped by the U.S. General Services Administration to create a piece of art for the checkpoint; one percent

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of the cost of the building project was directed to be spent on art. At \$57,000, it was a bargain by the usual Jimenez standards.

The Fiesta - Jarabe dancers glisten in the sun on the customs house patio, east of the checkpoint. Drivers waiting to cross from Mexico have a clear view of the nine-foot-tall duo. Even surrounded by governmentissue concrete, they don't look so out of place as they dance behind the stacks of vendors' gaudy border kitsch. The woman wears a Spanish flamenco dancer's red, orange, blue, and violet flounced dress with a plunging neckline. The man is in a green bolero jacket and skin-tight pants; the pants,



Fiesta-Jarabe, Luis Jimenes

in fact, are just painted onto the fiberglass mold of his body. Their faces are rendered in a rich brown.

At the installation in 1991, Jimenez told a reporter from the Los Angeles Times that Fiesta was simply a celebration of a familiar Mexican folk dance, not a piece of social commentary. Naturally, as with so much public art, some people had other ideas. Members of the South Bay Hispanic community circulated a petition to have the piece removed. The dark skin tone, the man's tight pants too low on his hips, the "Spanish flamenco" costuming, the exaggerated physical features, the petitioners said, were insulting and "offensive to the

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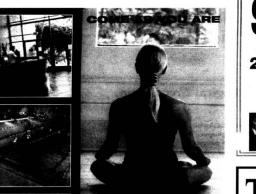
very people it purports to greet." Letters of objection were sent to the county human rights commission, the GSA. the end. limenez's Fiesta remains.

The more familiar Jimenez work in San Diego is the towering blue obelisk fountain on the northwest edge of Horton Plaza. It was a commission from the Centre City Development Corporation, paid with funds from a hotel developer. Five artists were invited to submit proposals, and, according to the CCDC, their arts advisory committee, assisted by a curator from the Whitnev Museum in New York. felt Jimenez's obelisk best suited the space, enclosed as it is and surrounded by tall

works slowly. Fiesta took five For this urban site. years to deliver. Denver International Airport has been limenez abandoned his usual inspirations. Instead, he waiting eight years for its 30-foot-high, wild-eyed musapplied his sense of humor and vigorous artistic style to clastang.) He even sent the arts sical forms - basically, an committee monthly photographs of his progress. Did interpretation of a famous 17th-century Roman Nepanyone secretly want to halt tune fountain by Bernini, the project when the executhick with allegorical figures. tion didn't match the promise of the original concept? No In their place, Jimenez used sea creatures emblematic of one can fault an artist for a coastal town: dolphins, killer expanding his or her vision. but sometimes that means whales, ocean fish, starfish, kelp. The result, the strange, someone will be stuck with the glowing blue obelisk and musfailed experiment. In the case cular cetaceans, never aroused of the obelisk fountain, San Diego is stuck with an imposorganized civic outrage. It's been more an object of curiosing work by a nationally recity, an unfortunate combiognized artist and a grand nation of inspiration and failed experiment. artistic style. The obelisk was

— Linda Nevin

built in only one year. (limenez



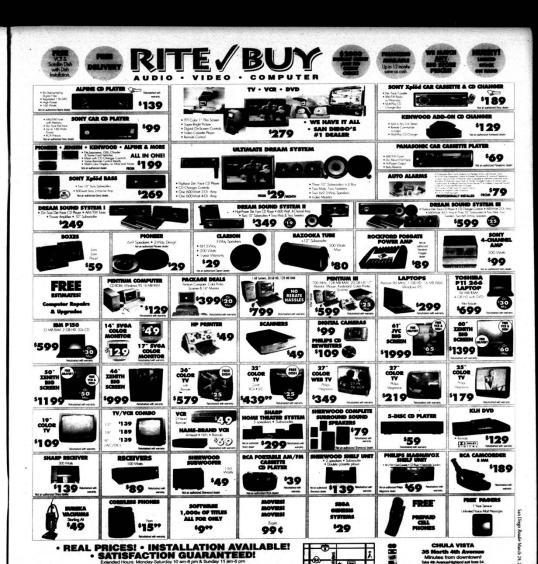




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I sat at the bar next to a dusty ranchero and his wife with ten empty cans of Tecate in front of them.

#### The Border Between Love and Loneliness

John Brizzolara's 1987 novel, Wirecutter, introduces Nathaniel York, a bouncer at the Low Down, a San Diego. topless bar. York's met a beautiful ung Mexican stripper, Juana, part nocent, part seductress, whose brother Herman has disappeared during an illegal border crossing. Juana's the best thing that's happened to York in a long time; smitten, he agrees to breeze wn to Tijuana to check out the trail.

#### **CHAPTER FIVE**

Getting across the Tijuana border takes less time and is less trouble than entering Disneyland on a weekday morning during the off-season. Coming out can be a little more of a headache, but nothing like the way it would be for Herman Villez. On an impulse I stopped and converted my money to pesos, though it wasn't strictly necessary. I took the highway turnoff for downtown and within a few minutes I was choking on exhaust fumes from vintage buses, dust from the side streets that would be rivers of mud in a few

wrong. Tijuana is less than a few miles from the shopping malls and Bob's Big Boys and the Best Western Motels of suburban America but it might as well be light-years away; they have all those things in TJ, but they are graftedon features that never quite took. There is no mistaking the fact that you have left the gaudy California dream o sun-bright promises behind you once you've crossed the border: in Baja the sun is just

something that burns through the dust, scorching things

Lignored the small army of guys hawking body and upholstery work along Third Avenue and parked at Tijuana Tillie's — 260 pesos, or about \$1.75, all day. Walking north along



figurines of everything from Darth Vader to the Virgin of Guadalupe, mass-produced blankets in Day-Glo colors, velvet paintings of crying Elvises and billiard-playing dogs, suede rifle late afternoon, but the discos were

Sailors from North Island and trainees from Miramar were already drunk outside the Long Bar. Marines from Camp Pendleton were smoking "Horse-shit" cigarettes and leaning against taxicabs or having their pictures taken in madcap poses on zebra-striped bur ros. Families from Phoenix or Duluth

and down the street with gag Γ-shirts, Japanese cameras, ing now and then to ask a ndor how much his wares were in "real money.

The heat from the day still lay over the street, congealing the smells of carbon onoxide, frying carnitas and American sunscreen oil into an odor that resembled none of those things, but omething else, something foreign and smoldering I stopped at the Hotel

Nelson for a cold Corona and listened to a tourist sing along with a mariachi trio for a ren dition of "Spanish Eyes. When they finished, he pulled out a dollar bill from his wallet and waved it drunkenly at the guitar player. The gui tar player grinned as if this were the most fun he'd ever had with his pants on or as if he were thinking of 88 silent ways to kill when the drunken gringo ran out of folding money or maybe it was just a grin. They struck it up again. I wondered how long they'd

Two blocks later, and I was valking downhill into

find much that's quaint or little village." It lies between Revolución, Constitución, and the bottom of the hill where the overflow from backed-up sewers silts up This is the section of town where all the myths about TJ originate. Like the one about bars where you can see a girl screw a donkey, or the one about every little kid's sister being available for a price, or the one about how you can get anything you want in the way of drugs, stolen goods, and weapons from some sloe eyed pirate. Myself, I'd never

seen a girl screw a donkey -I suspected that that partic ular show closed somewhere back in the '40s - but the rest were no myths.

I ordered an El Presidente con agua y lima at a place called simply Delicias Bar. To get in you had to step up onto an old crate, duck a dripping air conditioner, and push aside a set of greasy red eatherette curtains. If you could do this without falling onto the dirt floor, you were

ten empty cans of Tecate in front of them. They swayed to some secret inner music years ago and watched Roots in English on a grainy blackbat," his father advised him.

and-white set over the cash reg ister. Behind me, a boy who sold paper flowers and Chiclets to the tourists sat on a rickety table eating a churro and commenting on the movie work contained some fun-

";Bueno? ;Bastante lima? was saving, "he runs away and gets his foot cut off. I saw Okay?" and cleaning ashtrays that part before on a colo with the grim disapproval of a respiratory therapist. Into my "Fat your churro, little second drink I presented him with the photograph and asked

The bartender was tall. him if he had seen the young thin, and not young by anyman in it. "¿Policia?" He lifted his nose, skewed his head to the one's standards. He looked like a scholar who had discovered too late that his life's side as if he really didn't believe

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it but had to ask anyway "No. I'm a friend. He's missing, I'm worried,'

"Yo no se Lo siento" I asked him if he knew man named Morelos with a bad complexion. He seemed

duarro scurried off his table and called after him but let him "I'm old," the bartender said, "I don't know. So many faces." His eyes moved up

and down the bar suddenly looking for new customers or drinks to refill "Morelos Morelos. Yo no se. "He looked over at the boy's father behind me and started washing glasses that he had already washed. I drank my brandy and

Figurines in Tijuana laid out about a thousand pesos on the bar before I ordered another one. The bartender looked at the money then looked at the man behind me. He leaned forward and said softly. "Come back tomorrow, maybe I will remember.

"Gracias." I got up and left without the drink I had ordered. I left the money on

Outside I saw the boy A large man wearing a tailored suit was handing him a soda he had just bought from a vendor with a pushcart. The boy looked at me and turned

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to the man, saving something I walked across the street to La Charrita.

I looked too much like an American, my Spanish wasn't as good as Juana said it was, and I just showed too much money to blend in with the woodwork, but I had a buzz and considered it a calculated risk. I was playing I sat and burned Marl detective.

Inside La Charrita I bought one of the bookers a beer and shared my Marlboros with her. She'd never seen Herman Villez. She'd never seen anyone with pock-marks either, didn't even know what they were. One of the girls said she knew him and would tell me where he lived for \$15. Another one said she knew a lot of other boys I would

like better for only \$10. I could see that cash spent on infor-mation was probably down the toilet. You could buy any fair tale you liked for a few bucks and to hell with the sales tax I had enough money to keep me hanging around the neigh-borhood for a day or so with my eyes open. That was plan A

boros with the hooker - he name was Reina - and watched the other girls lead down-and-out street boys who couldn't afford them practice It was Saturday night but that didn't make any dif ference. In Tijuana's Zona Norte or Coahuila there are so many people out of work that weekends just blur into the sameness of torpid days

.Vans Expel

and shabby neon nights

The big man in the suit who had bought the soda for the boy outside came in and self next to another man at a shadowed table near the door. The other man was thinner and shorter but also wore a jacket and tie. I figured them for pimps. I figured the boy eating the durm must have made me for a client and tipped off the stablemaster. I figured wrong.

Reina was a big-boned girl with long wavy black hair to her waist. She didn't wea much makeup, and she had a soft, tired laugh that I liked. She chain-smoked my cigarettes and drank the beers I bought her as fast as I could get the money on the bar. At 50 pesos a bottle I could be

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Diamond Daddy all night "Why are you looking

"Why does anybody lool for anything? He's missing "He's a wirecutter? A

I drank my beer "Then he's dead. Otay Mesa is full of unmarked graves. Look for him there "Why do you say that?"

She laughed and rugged. "That's the best nation you'll get here. I won't charge you for it.' We took the air and

found ourselves at the Copacabana around the corner. We listened to a rock group singing Blondie songs half in Span ish and half in English. The place smelled like old leather and urine. Sagging balloons hung from dusty rafters still paper streamers from last New Year's Eve or maybe the one before that. Mutilated piñatas turned slowly in the colored lights like surreal

Up until now I seemed to have been in the wrong places. I had seen nothing that might have been coyo activity in either the Delicias Bar or La Charrita. Here wer three tables occupied by men, women, and children carrying small bundles and bags They had no drinks in from of them except for a few Cokes for the children. The tableau had the feel of strangers wait ing in a bus station.

Reina got bored with me after a few dances and decided

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**News**Notes

I wasn't going to spring for a night of pasión insaciable. When I returned from the men's room, she was gone. I staved for two hours getting way to do it. beery and tired, but not as

beery and tired as the hand It was a little after 12:00 when a man wearing a new white cowboy hat and a windreaker with the collar turned up stuck his head in the door. He gestured to the people seated around the tables tions to a driver cradling their sleeping children.

filing outside slowly. I couldn't make out the coyote's face because of the hat, the windbreaker, and the lighting in the club. I needed to see if it was Morelos - nobody's that lucky, but what the hell, I didn't think it would be the slickest possible move to get up and show any interest in things, but I had to check it

When the band finished whatever they were trying to play and the sound of a distant siren died. Loudd hear several car doors slamming outside, low voices, and the someone saying, "La avenida," which I took to be instruc-I got up, patted my pock-

ets as if I were looking for a cigarette. I walked to the front door. There was a cigarette machine next to it. While I fished for change, I looked outside Across the street the guy in the cowboy hat was getting into the driver's side of a Datsun pickup truck. In the back were four adults and two kids. A minute ago they had been sitting in the Copacabana. The dome light in the cab of the truck came on when the driver opened the door

of his face. No pockmarks. I went back to the barstool with my pack of Fiestas. I heard the sound of three small car engines starting up outside. I wondered about the other drivers.

and I could see the lower half

The Fiestas tasted like smoldering dung and brown paper bags

On Sunday morning I woke up with a headache and watched a cockroach crawl around three of the base boards in my room at the Azteca de Oro hotel before I tried to sit up.

It was nine o'clock in the morning and it was already hot. The fan over my bed turned sluggishly and wobbled steadily working its way out of the plaster in the ceiling. It was only a matter of time before the thing fell, crushing or impaling whoever was

I got out of bed and threw ome water on my face, brushed my teeth, and shaved. I went downstairs to the café to try some coffee. The place was too hot and too full of flies. The coffee burned my tongue and made my headache worse. I left it unfin ished on the counter and walked across the road to the Delicias Bar

The father of the boy was still in the same booth he was in the night before, only he was sitting up now and drinking coffee from a water glass. His face was perfectly chubby rather than fat. His eyes

disappeared beneath his brow into the flesh of his cheeks as if they were puncture wounds. He grimaced into his coffee and gave me an uninterested look as I came in.

Three middle-aged men with dapper haircuts and guayabera shirts studied the Sunday paper and placed bets on today's jai alai, the dog races, and the bullfight. The were drinking sangria with salt. It seemed like a good idea.

The old woman behind the bar had to be the wife of the scholarly looking cantinero I had talked to the night before. The lines of her face were set into a permanent defiant frown; no matter how bac the news was, she was ready

I ordered a sangria, some salt, and a beer. I asked her about the gentleman behind the bar last night. "He's at Mass." She jerked

her head toward the door and up the street, "It's Sunday she explained I tossed off the sangria.

chased it with the salt and the beer, and felt my head shrink. "I was talking to him last night about this boy." I showed her the picture. "Do you know him?

"No." She barely glanced at it before shoving it back at

"A man with a bad com plexion, holes in his face like from smallpox? His name is Morelos, maybe. You know where I can find him?" I put a 500-peso note on the bar and finished my beer.

I noticed her eyes shift momentarily from mine to the money and then over my shoulder to the round-faced man in the booth just as he husband had done the night

"No," she repeated, and turned her back to me. She began to take cans of Tecate out of a case and place them inside a cooler.

I wrote down my room number across the street or a matchbook cover. "In case you remember. Or your husband." I placed the matchbook cover on the money. She ignored it.

his wife had checked out the kid's father with their eyes as soon as I had started asking stions. That bothered me



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olución to Tijuana Tillie's and paid to park my car another

leaning on the hood of my Maverick with a half-dozen carnitas from a street vendo and a quart of orange juice. I couldn't decide whether to stay and keep my eyes peeled for another day, pack it in der, or go to the bullfights. The chances of getting anywhere doing what I was doing weren't as bad as the Padres winning the pennant that year, but almost.

I threw the napkins and the orange-juice container into my car and walked back downtown to Coahuila, where the elite meet.

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playing out all their bad seasons, but I was in it for True Love. Fuck it. I sat outside the Hotel

As I sat there sipping coffee and sangria, I thought about what it means to be on the Nelson for a while in the sideborder. The border between one thing and another: the walk café, watching the happy United States and Mexico, tourists on one side of the street and the cripples, winos, IRA accounts and just getting dope dealers, junkies, and through the day, being human tential desperadoes on and being something else, the

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Optimist's Club and the Heart of Darkness, the few miles between going out for Chinese food on an impulse at 1:00 in the morning and a whole church congregation praying out loud that the government doesn't raise the price of tortillas another peso. I watched Ed and Evelyn Mastercard take pictures of Yaqui mothers in colorful native garb and their artfully dirty faced beggar children against the backdrop of Mariachi Square. That was on one side of the street. On the other side, out in front of the Dragon Rojo Bar, were pensioners from the federales, deserters from the Sandinistas missing

I thought about Herman Villez and the unmarked graves in Otay Mesa. Reina was probably right about that, but I wasn't going to tell that to Juana unless I was sure.

After sitting there for an hour I got up and walked back toward the Delicias Bar. Ten o'clock Mass was over by now. and there was a chance I could intercept the old bartender and talk to him without an audience.

The old woman was still there. The place had filled up a little, but there was no sign of the scholar, the kid, or the kid's father. The old woman gave me a steely look and jerked her head toward the door. Several regulars followed her gaze and gave me

York had 86ed himself with his Sergeant Friday routine and his pile of pesos. I nodded and left.

I decided to check out of the hotel, get my toothbrush and my jacket, and just walk. Later I would go back to La Charrita or to the Conacabana or somewhere This time I would just keep my eyes open and my mouth

It was a little too late for

When I turned the key in my hotel-room door. I discovered it was no longer locked. I tried to swing it open but something was blocking it about halfway. I stepped back from the door and to the left as the cops do in movies

Don't Miss This BRO parts of themselves, and illegal migrant farmers too old and too tired to make the run anymore, drinking their dis Find us at ability compensation out of bottles of bad mescal. the end of On the border. Highway 78! I thought about Juana and I thought about myself. Love and loneliness.



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hen they pull their .38s and yell, "Police!"

I didn't have a .38, and all I could think of to yell was, The silence was some

thing I could feel high in my chest and on the back of my neck. After a full ten seconds had passed. I knelt on the floor of the hallway and craned

my neck around the bottom of the dooriamb. I was looking at the sole of a size-ter shoe, toe pointed downward. Beyond that I could see a liverspotted hand stretched palm upward toward the bedpost on the floor. A silver cufflink glistened against a patch of starched white shirt. The shoes were polished wing tips, the pants were charcoal gray with permanent polyester creases.

nday best. I stood up and shifted position so that I could see that the room was empty except for the old man. I got up and stepped over him. I elt and put a finger against the scholar's neck and saw where he had been hit in the back of the head. There was no blood, just an ugly mark that looked like a bruise on a grapefruit. His skin was colder n a San Francisco summer

His other hand was closed over a matchbook cover from La Charrita. In pencil I had written "Azteca de Oro #4."

I picked up the phone next to the bed. It was as dead as the bartender, but that didn't mean anything. It was just a telephone in Tijuana.

I went out and closed the door after me. When I looked down the hall. I saw someone peering around the corner of the stairwell at me. He was wearing a white cowboy hat. He turned and launched himself down the

I ran after him. As I passed the desk I shouted at the clerk, "Call the police!" But the desk clerk was taking an early siesta.

I lost him almost immediately in a sea of cowboy hats on Constitución. I chased two of them down, but they were the wrong cowboy hats. When I thought to look

for a Datsun pickup, I saw one. It peeled out of the parking lot of Silva's Auto Body and headed down Constitución gọing the wrong way.

I thought I had let the old man's murderer get away and then realized that I hadn't. really. I was wearing his clothes, and I was going to wake up with him tomorrow and shave him in my mirror.

The police were there only 45 minutes after I called from the desk. The derk woke up when they arrived and seemed worried. The cops probably came around only once a week to pick up their envelopes, and this wasn't the

One of them was motorcycle cop, a flabby kid of about 23 in an imitation CHiPs outfit. He stood around outside striking poses of macho authority and saving, "Stand back," to anyone who happened to walk by.

I showed his partner the room and the dead man The partner was from the judiciales, or felony police, ayabera shirt, white slacks and huaraches. With one hand he played pocket pool with himself and with the other he examined my ID.

"So, you're a play cop," he said, handing me back my wallet, still looking at the Wolf Security Systems card. "I hope you weren't playing cop around here." "I'm looking for a kid."

"You were playing cop around here." He shook his head sadly and sat down on the edge of the hotel bed. He pointed at the body with his foot, "What about him?" "He runs the bar

across -"I know who he is. Why is he dead?" "He had some information for me, I think, about the guy I'm looking for. That's my writing on the matchbody decided to kill him before he could tell me anything. but I don't think so. I think it was an accident."

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"An accident," he repeated, nodding somberly in an exaggerated way. He lifted the few gray strands of hair away from the large discoloration on the back of the corpse's neck. "Why didn't I think of that?"

"He must have decided to wait for me and had the clerk let him in for ... a small consideration, but somebody had beat him to the idea of waiting for me. When he walked in, whoever was in here thought it was me returning and caved in his skull. My







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The cop laughed as if at

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to work. He announced himself as Detective Bevilaqua and asked for the other con whose name was Manosa. He told him to send for a car from the morgue. As an afterthought he told him to send up the desk clerk.

shaking his head again and

picked up the phone. It seemed

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From the beginning? I'm just an ignorant Third World lawenforcement officer, and I word you just said. Try hard to make me understand. Think about a long sentence in a Mexican jail and make it clear to me how you didn't kill this

Bevilaqua didn't think I

fied him that there wasn't something going on in his territory that he should be on top of, he could put me away indefinitely. He didn't wan to be embarrassed, and he didn't want to be insulted with bullshit, so I didn't give him any. I told him about Juana and her brother. I told him about "Morelos" and his pockmarks. I told him about the bartender and the kid and the kid's father. I told him about the pollers in the white cowboy hat and his Datsun pickup truck. He took all this in with an unhappy expres sion. He showed a brief flash

> but went back to looking like a tired father listening to his daughter tell him she was pregnant. "You know," he said peering at me as if I were far

of interest at the mention of

way, "you don't look so fuckin' stupid. What's the matter with you?" "I'm in love."

'What?" He looked at me as if I had just stood or my head and started singing "Embraceable You."

"I'm in love with the gir

FREE SEAT BAG!

"Yeah."

Bevilaqua looked at the body, touched the part of its head that had been crushed by a blackjack or the butt of a gun. "He was hit sometime in the last couple of hours, say between 10:00 and now. It still just looks like a bruise. It won't in a little while."

The desk clerk showed up and Bevilaqua asked him if I was in my room this morning between 10:00 and noon. He said no. "Who else did you let in

here besides him?" He indicated the body.

"You're lying." He spoke very quietly. "I'll find out if I have to arrest you and every whore in this roach farm. When someone is murdered in our 'little village' without my permission, I want to know who did it. You'll tell me here or you will tell me in

"He wore a hat," the clerk said, "a cowboy hat. He had bad teeth. I see him around sometimes, but I don't know him." The words came slowly as if each one cost him a lot They probably did.

That was good enough.

our way before you get them roboration on my story or ed the description of

We walked downstairs and Wild Bill Tooth Decay or stood around in front of the hotel for a while smoking "Get out of here," he said arettes and not saying any to the clerk. The clerk got out thing to each other. of there. "He wasn't robbed," When the station wagor he said. It was a statement.

not a question. Neither of us

had checked, but it was a safe

make it look good." I said.

Bevilaqua reached into the

dead man's pants pockets and

produced a few crumpled

peso notes. He pointed to the

cufflinks, a turquoise ring,

and a Timex watch. All of it

might have been worth \$30.

but people have been killed

dent, Mr. Play Detective York?

Let me tell you something

You know what you're fuck ing around with here? You

know how much money there

is on the border waiting to

get across? You think the loca

businessmen wouldn't kill

you or him" — he jerked his

head at the body — "over a

few stupid questions? People

as stupid as you should wear

a bell around their neck so

"You think it was an acci-

"If he was, it was just to

from the morgue arrived and old scholar I saw his wife She watched the attendants put the body into the car and then walked over to where I was standing next to Bevilaqua's car. Her expression hadn't hanged; her eyes were drier than a Mormon wedding

She spat at the ground between my feet and walked back across the street.

Bevilagua came out and got in the driver's seat. "Get "Where to?"

"Just get in. You got a

"Tijuana Tillie's." "It figures." I watched the morgue

wagon pull out ahead of us and said, "I didn't even know his

"His name was Caruso, like the singer, you know. He started out very young running booze during Prohibi tion when they had the tun nel. When Prohibition ended he would run the alambrista but that was still in the days when it wasn't work for ani mals. When they started the

bracero program, he retired and opened a bar. He didn't like the new blood in the con ote business, and he never shut up about it. He didn't have any friends left on the street. He was ripe for some asshol like you to get him killed."

"His wife didn't seem surprised."

"Am I under arrest?" I asked as we pulled into the parking lot at Tijuana Tillie's I noticed that Manosa fol ed us on his motorcycle.

"Get in your car." I got in the Maverick The carnita wrappers had been frying in the sun, and it

smelled like a charnel house. Bevilaqua walked over

"We're going to escort you to the border. You will never show your face here again. Not while I'm here. If I see you in Tijuana I will just have to figure that you are going to get someone else killed. I'll put you in a cage, and you will die there. The pope couldn't get you out o my jail. You understand?"

I didn't say anything just nodded "The quiet American.

he said. "You come back here, you die. Got it?" "It's a nice switch from

'Don't leave town.'

It took 10 minutes to the

to my window. I rolled it

minutes in line for the inspec tion station. It was Sunday afternoon and all the tourist were heading back for cocktail hour, barbecued burgers the Disney Channel for the kids, a little Playboy Chan nel for the grownups, and inched their way up in line long with me. Bevilaqua hehind me and Manosa righ

San Diego turnoff and 40

When I got to the U.S. inspection station, a girl with a red ponytail and a custo uniform asked me if I had

– John Brizzolara Next week: The Low Down changes Juana

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

ything to declare

"Memories," I told her

She waved me through.

waved good-bye to the cops,

but they didn't wave good-

bye to me.











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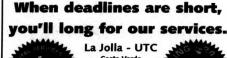
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# Mother Tongue

Leisorek and her husband Elias belong to a local community of 600 or so Mexico City families who were educated primarily in Yiddish. They are the largest community of Mexican Jews in the United States. Their experience of the New World began in the mid-1920s, after the United States decided it no longer wanted Eastern Europe's Jews. Mexico was glad to take them in. Seven years of revolution had ruined the nation's economy, and Mexico actively recruited Jewish immigrants, hoping they might stimulate commerce and trade. While many of these immigrants knew nothing about Mexico, considered it a stopover on their way to New York, once their boats docked in Veracruz, they apprehended the country's potential.

"Compared to Russia and Poland, there was little anti-Semitism in Mexico. We were such a small minority, but we were safe. They called us "los rusos," the Russians.' Nobody knew what Jews were. My parents' generation realized they could make a living in Mexico. They started out as rag peddlers, door-to-door salesmen. The first thing these early immigrants did was to buy a plot of land for a cemetery. The next thing they did was to start renting buildings so they could have Yiddish schools, the first of which opened, I think, in 1930."

Leisorek's parents belonged to a generation especially proud of Yiddish, their mama loshen, "mother tongue." But Yiddish pride was a recent phenomenon. More than 1100 years ago, France began a centuries-long effort to rid itself of lews. Driven from their homes, they moved eastward, settling along the left bank of the Rhine, between Cologne and Speyer. They brought with them Hebrew, and Jewish dialects of Old French and Old Italian. These languages, intermarrying with several medieval German dialects and, later, several forms of Slavic, produced Yiddish, a name that literally means "Jewish."

As these lews migrated beyond the Rhine Valley, into middle Europe, the Baltie, into The Baltie, into Mede Europe, the Baltie, into Addish developed into the lewish lingua franca. Although dialects evolved over time, a tailor from Cologne could make himself understood to a rabbi misself understood to a rabb published in Venice could be easily read by lews in Vilna. Yiddish books in Vilna. Yiddish was "common" in both senses of the word: it served to unite a dispersed population, and it was also the language of the masses, of the common workaday lew with little lews with little lews of the common workaday lew with little lews with little lews.

learning. Hebrew was used by religious scholars, the Jewish world's elite. Hebrew was loshen kodesh, the holy language of Torah, prayer, ritual, and blessing. Hebrew was so sacred it couldn't be uttered in unclean places. Yiddish you could speak in a latrine.

"Something revolting." "A semi-animal language." "An example of poor taste." High-minded German-speaking Jews in the 18th Century had little nice to say about Yiddish. It was "jargon" spoken by "wretched peddlers who roamed about at fairs." The high-minded urged their fellow Jews to speak "pure German," or, lacking that, "pure Polish," or "the pure, beautiful, and rich Russian tongue." Their nagging grew fainter, however, in the late 1700s as Hasidism, a mystical movement, caught the common Jewish imagination. Hasidism introduced an ecstatic faith to the Jewish masses. Jew needn't master Hebrew, or spend a lifetime studying Talmud, to access the Divine. Purity of spirit, kindness, charity, and love were sufficient to bring a Jew close to God. The heart is what counted. And Yiddish, the language closes to the common Jewish heart, became the language of Hasidis literature. Secular and religious elites opposed to Hasidism realized they had to something fast. They set aside their disdain and wrote their anti-Hasidism propaganda in Yiddish

As a weapon, Yiddish gained prestige. By the 19th Century, there were still many

# There were still many Jews who hated Yiddish.

Jews who hated Yiddish, but the rise of nationalism and socialism made it a language that could no longer be dismissed. The Jewish masses had begun to develop an idea of themselves as a political entity, as citizens with specific rights. Yiddish, they said, wasn't 'gragon. "English, too, was a Germanic language rich in foreign elements, yet no one called English 'jargon." Yiddish was a national language like any other and as such deserved legal recognition.

Socialists became aware of Yiddish's struggle for acceptance. They realized Yiddish was the best means of enlisting lewish workers in the revolutionary cause. But then a strange thing happened. In order for the Jewish masses to become good socialists, they first, of course, had to be educated enough to understand socialism. In order to become educated, they had to be literate in their mother tongue. In order for the masses to become literate in Yiddish, the language itself needed discipline — a formalized grammar, a universally agreed-upon spelling system, a dictionary, In the end, it was difficult to tell whether Yiddish was socialism's servant or vice versa. This intermingling of politics and linguistics produced the secularist movement Yiddishism's

In October 1897, 13 Jewish workers met in Vilna to establish the lewish Labor Bund of Russia and Poland. The Bund fift that Zionists, who hoped to revive Hebrew as a modern spoken language and establish a lewish homedand in Palestine, were starry-eyed utopians. Bundists believed the cure for Jewish sorrows lay neither in Israel nor in the God of Israel but in building socialism in Russia and Poland. The Bund established secular Yiddish schools for the poorest Jewish children. Through Yiddish, the Bund opened their minds to a world beyond the poverty and the shtells, or small villages, in which they lived. By the 1920s, Yiddish



Rabbi Yonah Fradkir

munist and lifelong atheist told me. "Sometimes when I listen to him, I think all I'd need is a little show to become religious." While early-20th-century Yiddishism was aggres-

FUTURE TENSE

Rabbi Yonah Fradkin at

Chabad speaks such beautiful Yiddish," a former Com-

sively secular, Orthodox Jews like Rabbi Fradkin will carry the language into the 21st

Century. Studies show that after decades of steady decline, the number of Yiddish speakers in America will soon show positive growth.

continued on page 44



culture was in full bloom. Fourteen million lews spoke Yiddish as their first language. A Jew could choose from a dozen daily and weekly Yiddish newspapers. Poets, novelists, and play wrights produced a rich secular Yiddish literature The Russians and Poles who immigrated to Mexico came of age in this culturally selfconfident atmosphere. When they left Eastern Europe Yiddish was ascendant and remained so until June 22 1941, and the events that

"Yiddish isn't dead, says Leisorek. "It's still alive in Mexico. Maybe not as strong as it once was. We worked hard to preserve it There in Mexico City, we even wrote and published our own Yiddish textbooks.

She points to a stack sitting on her coffee table. Their covers are worn with use. Sentences have been underlined. Notes jotted in

Now, of course, in Sar Diego, it's more difficult. There are no Yiddish schools. The children aren't raised in that environment. There are some families who send their children to Mexico City so they can get at least some Yiddish education. And even in San Diego there are people who are inter ested in learning Yiddish There are more than you'd think. You'd be surprised.

When Yale Strom, who graduated from Crawford High School, class of '76

took Yiddish lessons from Leisorek, he was starting to find his way into klezmer, the metimes wild sometimes sad music that lews have played since the 12th

Although secular klezmer drew its sound and feel from the ancient Jewish liturgy — much in the way that 20th-century soul music took its strength from gospel. Hasidic lews, whose mystic faith dignified Yiddish were naturally partial to klezmer. Singing and dancing, Hasidim believed, could make a Jew closer to God. Klezmer made Yale Strom famous in the world, and Yiddish changed the course of his life

"My family moved to San Diego from Detroit when I was 11 years old. My father's side of the family were from Byelorussia and the Ukraine. My grandpar ents spoke Yiddish. We had a very Jewish home. I was bar mitzyahed at Beth Tefilah. but we usually used to pray at this little Orthodox syn agogue up on El Cajon Boulevard. It was what you'd call a shtieble, just a small little place, no rabbi, where people got together to pray. My father preferred that sor of thing. It was less organized, less formal, more spontaneous. No long

winded sermons. Later on

we also went to pray at

Chabad, the Hasidic syna-

gogue on Montezuma. We felt very comfortable there

too. Part of my father's fam

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nervous, tense, and worried?

We have Hasidism in our

of music. In our house or shabbos, the Sabbath, we'd sit around the table and sing zmiros, 'traditional songs.' I also studied violin from the time I was eight, mostly clas-

"Orthodox Jews have more children," says Rabbi Fradkin from his office near San Diego State. "The more observant a Jewish family is, the more children it will produce. And Yid dish still remains the primary language of Orthodox education not only among Hasidic movements like Chabad, but among other branches of Orthodoxy as well."

Secular Yiddish speakers are now so determined to see the language survive that they've made peace with the religious world and are encouraging Orthodox schools to adopt a formal, grammar-oriented approach to teaching Yiddish. Rabbi Frad kin takes the irony in stride.

"Listen," he says, "as long as there are Jews, there'll be Yiddish. For Orthodox Jews, the argument for Yiddish isn't so ideological. It isn't so much an issue of the preservation of a culture. The idea is more that a Jew has a language of his own. For centuries in Europe a Jew would say, 'I speak Yiddish, and I speak goyish.' A Jew spoke the Jewish language and at least one gentile language. Yiddish is simply the best language for expressing certain aspects of the Jewish experience. Yiddish, for example, is very nuanced and flavorful when it comes to talking about Judaism. Even for stories and jokes, you can't get a real feel for them unless they're told in Yiddish.

"Also, in the Orthodox world, Yiddish is still the lingua franca. I was born and raised in Montreal, and I went to yeshiva in New York. We had students from all over the world, many of whom didn't speak English. The one language we all had in ommon was Yiddish.

"I started learning it when I was four years old. I studied Yiddish for about half an hour a day for two years. I still remember the book we used, Unzer Buch. It had a story I loved. A story about a little cat in the snow. Growing up in Montreal, a story about a cat playing in snow was something a child could relate to.

"Many lews have memories like that. Yiddish is tied to their childhoods, their families. The language brings it back to them I get calls all the time from people who aren't looking for religious advice but who just want to speak Yiddish. People who haven't spoken Yiddish for 50 or 60 years. They'll call and say 'Rabbi, please speak to me for a little bit in Yiddish.'

RESEARCH STUDIES

ily were from Stolin, in Byelorussia, which was an important Hasidic center.

"I was raised with a lot

Youth Symphony. When I was in high school, I listened to a lot of folk music -Theodore Bikel, Pete Seeger, Paul Robeson, While I was going to Crawford, I started oing to this annual folk festival they had at San Diego State. What I heard there

sical stuff. I played in the

influenced me too. "In 1981 I heard UCSD's Big Iewish Band play at the Sushi Gallery downtown. and the music klezmer music, really resonated with me. It wasn't just folk music. I had a deeper connection to it, something fundamental. I had an epiphany. I thought, I've gotta learn about klezmer. I've gotta play it.' I figured there was room for two klezmer bands in San Diego. That's how my band Zmiros was born. I got together with a couple of old friends from high school We started playing wed-dings, bar mitzvahs. All the usual occasions where klezmer's been performed for centuries. We started to become noticed. We started to become popular. All the while I was determined to do whatever was necessary to learn more about klezmer. I decided to go to Eastern Europe to study klezmer at its source. Klezmer's development paralleled Yiddish's development. You can trace the two histories from the Rhine Valley into Eastern Europe and beyond. Yid dish and kleamer are very much linked. I bought a one-way ticket to Vienna, I had \$800 and my violin with me. From Vienna, I took a train to Zagreb, Yugoslavia and arrived there on a rainy "I had no place to go, no place to stay. What was

I doing? What was I thinking? You know, I was young. Liust had this strong deter mination to learn about klezmer. I somehow found my way in Zagreb to a Jewremember it had a big Star of David over the front door. I knocked and knocked, and finally this old man came out and told me to go away, that it was late. I persisted He ended up letting me in and giving me a room. I lived at the rest home for a week, talking to the old people about songs they remembered, about klezmer musi I ended up going to Poland and Romania. In Buchares there was a fantastic folkculture library that had all this klezmer sheet music. went there every day for a week and copied 20 pieces of music by hand. The librar ians must have thought 'What's that crazy Jew doing Why is he interested in that

"When I came back to the States I went to New York and enrolled in the summer Yiddish program held by the YIVO Institute for Jewish Research in con-University The Yiddish I'd learned at home and from Raquel Leisorek had helped

me during my first trip to Eastern Europe, but I needed more to get deeper into pursuing a master's in Yid dish studies at NYU. I was on a partial scholarship. To make ends meet I played my violin at Times Square Station, On slow days I made \$12 to \$15 an hour. On good days I could make as much as \$25. I played in the subway five to six days a week And all the while I was keep-

ing Zmiros, my klezmer band, alive back in San Diego. "In the winter of 1984 I made my second trip to Eastern Europe. I took a friend with me, and we staved for eight months. We took ameras with us and film Politically, this was an exciting time in the Eastern Bloc We had many hassles with Havel We were developing film in bathtubs. We liked

being in that cauldron, that excitement. We weren't doing it for the bucks. We were trying to document what was left of Jewish life in all Eastern Bloc countries. We came back to Amer-ica with 8000 photographs." The photographs ended

up as a major exhibition at the Spertus Institute in Chicago. The exhibition led to the first of six books Strom has written about Jewish history, immigrants, and klezmer music. When no authoring books, Strom has produced two plays, three documentaries, one feature film, and eight klezmer CDs. He's finishing The Book of Klezmer, a 350-page work. due to be published in the spring of 2002, that details and history. In mid-June of this year, his play The Rebbe's Gypsy Song will be work shopped at the La Jolla Jew-



ish Community Center's Streisand Festival.

"Yiddish opened this entire world to me. I could be in these small out-of-theway towns in Romania o Poland, and I'd bring out my violin and play and peo ple would start to laugh and cry and talk about their mories, their lives, the music. Those were pinnacle moments. Nothing can replace them. These people

spoke in Yiddish, the language closest to their hearts. Without Yiddish I could never have gotten so deep inside these amazing little pockets of this culture, this civilization that managed

to survive despite Hitler and Stalin. Without Yiddish, I could never have gotten so deen."

Far from Bucharest and Zagreb, an amazing little pocket of Yiddish culture survives two Monday evenings each month in Lucy Goldman's home in Banker's

"My family came to San Diego on the day Eisenhower was inaugurated in 1953. Why do I remember the day? Because I've always been interested in politics Always. Even as a little girl. an interest in politics. What happened to us in Eastern Europe happened because w had no political power. We have a stake in democracy That's what we learned."

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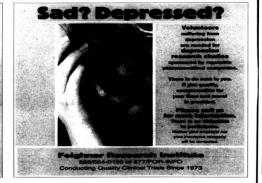
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worked in shmattes, the gar ment and fabric busine He even found a way to make living, enough money to keep us alive in Samarkand Of course we spoke Yiddish My parents were of that gen eration, secular Yiddishists. They did a lot of contrar ian things in Poland, like Yom Kippur to cat pork

in San Diego, and when we

got here we rented a little partment at 4485 Illinois Street in North Park. That was the lewish neighbor hood back then. Most of the refugees, when they came to San Diego, settled there. I was this 15-year-old girl and my family didn't even have a phone and I felt very inadequate. I was this lew ish girl from Poland, and San Diego was like a completely different planet. An alien world. It was a very un-Jewish city. Even the lews here were all-American. My family spoke Yiddish at home. I felt very estranged. It was tough. ent to Hoover High School

us just sort of held on to each other. We had something in common. There was also a Jewish commu nity center near 33rd and El Cajon where they had dances for teenagers. I went every week and met other lewish kids. It helped me feel less isolated.

"Of course our parents

vanted us to hurry and learn English and become American as fast as possible. They promoted their children's assimilation. They were proud that their children assimilated. Of course, a lot was lost along the way. Gradually, we started to speak Yiddish less and less. Finally, decades passed without my speaking Yiddish at all.

What Goldman did

was to marry, divorce, raise three children on her own; start working at Yardage Town her father's fabric store, which grew to 15 loca tions throughout the county; and ultimately assert her self in local and national politics. In 1971, she helped run Pete Chacon's cam paign. In 1972, she was a McGovern delegate to the Democratic convention. In 1974, she was at the conin Kansas City. Later, with Fred Schnaubelt she opposed San Diego's convention cen ter. ("So Fred and I had di ferent politics. It didn't matter. We were both opposed

during her Yiddish-free years

where people made a reeffort to speak good Yio dish. It had to be every wee a real commitmen to that monster.") In 1981 Bernardo knew people he from Mexico City. I knew she ran against Dick Mur few people from aroun phy for a city council seat and lost. She went on to serve town. That's how the grou on the board of the Centre

City Development Corporation, where she made John Davies's life a living hell. "Along the way I also Golding's undving enmity But, hey, I love politics

"So, three years ago, I ent to this seminar on Yid dish culture at UCLA and this professor gave a lecture, in Yiddish, on the partisans of Vilna. What happened in the Vilna Ghetto isn't as well known as the Warsaw Ghetto uprising. This lecture was fascinating. Hearing something of substance discussed in Yiddish, I was

in heaven. I enjoyed it much I came back to Sar Diego wanting more than speaking a few Yiddish sen tences every now and ther

His food always has to b

better than mine. Or you.

least have to say Bernardo

food is better than mine.

Yiddish, a textbook pul

lished by the YIVO Institu

for lewish Research, admire

by Yiddish speakers in ger

eral and by Raquel Leisore

sense. Goldman greets Juli

Galper from Peru, Mauric

Rubenstein from Belgiun

Al Salzberg from Canada

Fanny Krasne from Latvia

Ruth Mannis from Cor

necticut, and the large cor

tingent born and raised in

Mexico City. A fire crackle

in the fireplace. Goldma

brings out white wine. "Tha

Jews don't drink," she says

"is a myth." Bernardo thr

his hands in the air. "Wha

are you talking? In Mexic

City, when there was a wee

their lives, the room grow

If you bought Colle

savs Ruth Mannis, "The Workmen's Circle, Der Arbeter Ring, was related to "I'd been introduce the Bund in Poland and Rus to Bernardo Grezemkovsk sia. Workmen's Circle was and I knew he spoke Yic what the Bund was called dish. I had this idea for here. At my school, we of weekly Yiddish gatherin course got a Yiddishist edua salon. A lot of Yiddis cation. No religion. But after groups don't really do muc studying all that Yiddish, I speaking in Yiddish. The didn't have much of ar talk about Yiddish. Or the opportunity to practice it. speak 'Yinglish,' a mixtur of Yiddish and English. out here. In the 1950s, how wanted something more ever, we were driving with serious. I wanted a group my mother near Lake Elsi nore, and there in the middle of nowhere, I saw this big banner in Yiddish for a orkmen's Circle picnic We stopped the car and let my mother get out so she could speak to those people in Yiddish. Who would started. One week it's at n have thought there'd be a house, another week it's Workmen's Circle picnic at

Bernardo's place in La Jol Lake Elsinore, of all places? Sometimes we decide on Off to one side of the topic, like Yiddish poetr om, near the front door Other times we just let the sits Goldman's cousin Pear conversation flow. There Recht, a quiet woman. Pearl always something to tal doesn't say much about her about. Also, there's fooself. She instead launches And there's this compet tion about food. Actuall it's Bernardo's competition

still. Other lives are simpler

'I went to a Workmen's Cir

cle school in Connecticut

into a long Yiddish joke about circumcision and two stubborn Jews. When Pear reaches the punch line, everyone roars — Julie Galper guffaws, Ruth Mannis clamps hand over her mouth Maurice Rubenstein slaps his thighs. Sophie, Maurice's very pretty wife from Mexico City, and one of the group's finest Yiddish speakers, chokes on her wine. "Pearl knows literally

hundreds of Yiddish jokes. Goldman tells the group's newcomers. "She's got an incredible memory. A few days later in her

home near San Diego State. Pearl says, "For a long time in my life, I didn't remem ber Yiddish at all.' Unlike Goldman's fam

ily, who fled to Samarkand, Pearl's parents stayed in Poland. "There came the day my father was sent to a labor camp. And we never saw him again.

"My mother was a remarkable woman. For two years she managed to protect me and my little sister. We moved from place to place. At one point we were

out in the country, in rural attic to see if any Jews were Poland, hiding in this farmhouse. German soldiers were coming, we knew, to look for Jews. They knew that some Poles were hiding lews. We were hiding in the attic. You know, during the war, there was no food. A thin slice of

RESEARCH STUDIES

bread was one meal. We

were hiding in the attic when

the German soldiers came.

They thrust their bayonets

through the ceiling into the

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hiding there. We saw the blades come up right near where we were. My mother and sister and I didn't make a sound. The soldiers left. I was so scared I couldn't eat my little slice of bread.

"I don't know how my mother did what she did. How she kept on going. Where she found the strength. How she kept us safe. The Germans started

rounding up all the lews. moving them from villages into ghettos in the larger Polish cities. There were fewer and fewer places to hide. My father had been a watchmaker, and somehow a Polish-watchmaker who had worked with my fathe found my mother. He told that might be able to help us

"My mother took me and my sister to this family

They were simple people, good people, religious Catholics. For them, helping Jews was simply the right thing to do. My mother took ily and she explained the situation to them. But my sister, who had been so traumatized by our running from place to place and hiding had nightmares. She would wake up in the middle of the night and scream. My mother took me by the arms and told me, 'If the neighbors hear your sister, they might tell the Germans, and this whole family would be in danger.' I was a little girl, but at that time in history. a child was like an adult. I already had an adult's under standing of the world. I understood what she was saving. She said, 'I can leave only you here.' She had some gold coins, and she tried to give them to the family. But they said, 'No. If at the end of the war any of us survive. and if you didn't need the gold, you can come back and give it to us. Take it with you now. You'll need it.

And my mother hugged me



lew had nothing to do with "We had distant cousins

#### RESEARCH STUDIES

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ding, at dinner we put a bo tle of tequila in front of each Goldman's guests intro duce themselves. When th SCRIPPS CLINIC Eastern Europeans talk abou

#### in particular, you woul earn in Lesson One tha "Yiddish faravnikt vidn fu aleh lander,"Yiddish unit lews from every land. Who Lucy Goldman's doorbe rings, Lesson One make

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She hugged me and she walked out the door with my little sister, and as far as I understand she went to a ghetto that was nearby and not long after she and my sister were sent to Auschwitz.

"This Polish family was good to me. For six months I stayed in a wardrobe, you know like a closet Sitting all day on a little chair. The problem was that I spoke Polish with a Yiddish accent. I spoke Polish with that into nation, like a lew. I couldn't help it. This family had created this story that I was the husband's niece. That his brother in Warsaw had been in the resistance against the Germans and had been killed and had left behind a wife and six children. So the story was that I was one of the brother's children and this family had taken me in as a the wardrobe, they taught

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me how to speak Polish like a Polish girl from Warsaw. When I had learned to speak vell enough, I could go out side. But there was always this fear that I might run into someone from Warsaw who

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would start asking questions. There was only one close call. I was outside our apartment building and a woman saw me and she told my Polish mother, 'That little girl looks like a Gypsy or

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a Jew. She walks around with her mouth closed.' So I had to learn to always walk around with my mouth a little bit open.

"This family was so kind. They had two little

HEALTH AND BEAUT

boys of their own, but if they had a cookie or a bit of cake, they always shared it with me as if I was one of their own children. They never forced me to go to church with them. On Sundays when they went to Mass. they would leave me in the woods near their apartment where I would play until they came back from church. 'After the war, Lucy's

to Poland to see who had survived. All her mother's family had been murdered. All her father's family had been murdered except me. Lucy's parents found out where I was and they came to get me. So much time had passed. Six years had passed. This Polish family vas my family. I was 14 years old I recognized Lucy's mother only a little bit. had only a vague memory of who she was. She wanted

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ents made their way back

me to go with her and her family to Germany. They were going to try to go to leave. I didn't remember Yiddish. My Polish mother took me and said to me. 'Look, I want you to know that I love you and someday you will understand what I'm going to do. You are very young. Someday you're going to grow up and want to marry and have a family of your own. You are a Jewish girl. There are no Jews left in this town. No one will marry you. You have to go. I'm not going to let you stay.

"I left with Lucy's mother, to Germany, to wait to go to America. Once I was with Lucy and her family, I started speaking Yiddish again. It all came back. After so many years, it was all there in my mind. For a long time I kept in touch with my Polish family. After

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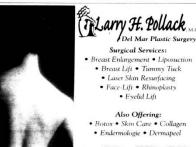
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often to Lucy's Yiddish evenings. The core group is relatively small, 20 people at most. Others come and go. There's always someone new The meetings at Bernardo's home attract more Mexicans, and Bernardo makes a point of serving Mexican food. At the end of a Monday evening at Bernardo's, everyone gath ers around his dining room table to eat enchiladas chicken tarnales, cactus salad,

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bullfighting fan. ("I was the

first Jew in Mexico to own

a bullfighting ring!") In his

upstairs office, he keeps a ife-size bust of Manuelito,

Mexico's most famous

Mexican candies. Entire con versations about Mexican politics and Mexican hisry are conducted in Yiddish. Bernardo mostly listens and makes sure every one is eating enough.

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He very much resem bles the actor George Segal, and the ladies in the Yiddish group say, with a wink, that in Mexico City he was a well-known tango aficionado. Bernardo is also a

"I had to go to work hen I was very young. I didn't have a chance to be educated in Yiddish. But the language is very important to me because when I was starting out in life, going door-to-door selling shmattes, Yiddish was the language I did business in. The people who helped me, who bought from me, spoke Yiddish. So I have very warm feelings about this language. In bookcases and clos

ets surrounding Manuelito's bust, Bernardo keeps Yiddish magazines, Yiddish textbooks. Yiddish videotapes. recordings of Yiddish songs. One of the more unusual items in Bernardo's collec tion is a Yiddish-Spanish dictionary, compiled by Marcus Grinstein and published in Mexico City in 1993. In specifically thanks Daniel

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oper who now lives in San ardo's And along with attorney Zack Chayet, Ajzen periodically shows up at Bernardo's house for lunch.

tute an informal brain trust

of Jewish life and history in Mexico. As they sit around Bernardo's table, humningbirds zip past the dining room windows. The morning's rain shines on the orange and lemon trees Bernardo has planted around his house. ("Just a little reminder of the way we lived in Mexico.") The three men discuss the misdeeds committed 60 years ago by a member of the Mexico City community. The gentleman in question did something unforgivable to his wife.

Chayet leans across the table and wags a finger in the air. "The Mexico City

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community has a very strong institutional memory. The community is so small. We remember what he did. No one in the community would do business with him. Never. Of course, we didn't punish his children. They had nothing to do with it. But by him. it's another matter.

Aizen nods, "You can't get away with much. Everybody knows everybody else's business.

Bernardo sets on the table a bowl of guacamole, and beside it, a bowl of herring in sour cream.

Between bites, the three men talk in Yiddish and Spanish about Jewish life in Mexico City. It was never like Brooklyn, they say, where a Jew could conduct his entire life in Yiddish. There were, of course, two Yiddish newspapers and, for several decades at least, a weekly radio program, Die Yiddishe Sha (The Yiddish Hour), that broadcast Yiddish songs and news. What kept the language alive in Mexico City was, they say, that 90 percent of Jewish families sent their children

"It provided a very fine education," says Chayet, "Inthe morning, we had the curriculum mandated by the Mexican government Spanish language, Mexican mathematics and science. In he afternoon we had a full Yiddish education: Yiddish ture, Jewish history, Mexican culture and history are very rich. Jewish culture and history are very rich. You can imagine. We learned a Aizen forks a bit of her-

ring onto a cracker. "In some of our families, we admired Mexico even before we got there. On my mother's side, my grandfather had served in Leon Blum's government in France. He read the Mexican constitution and saw all it guaranteed. He said, "This is a lot better than what we have in Europe. The Mexican constitution has everything we want.' Going to

Mexico made sense." Bernardo, Ajzen, and Chayet agree that each of the lewish schools generated a different kind of person. The Yiddishe Shul, the city's oldest Jewish school produced businessmen entrepreneurs, "multimillionaires." The Peretz Shul. which Raquel Leisorek helped establish, produced professionals, sociologists urnalists, ecologists. And Tarbut, the Zionist school, which emphasized modern Hebrew, produced artists.

"the Yiddish influence on all of us was very strong, especially in creating a social

"We felt we were Mexicans in Mexico," says Chayet, "We had a sense of responsibility to Mexican

But in early October Diaz Ordaz ordered Mexi-

#### YIDDISH RESOURCES

For information about Lucy Goldman's Yiddish group,

For the past 14 years, Raquel Leisorek has held a Yiddish group on the first Monday of every month at the Jewish Community Center of San Diego. For information, e-mail

Information about Yale Strom's books, films, and klezmen CDs can be found at www.homepage.col.com/vitztyco.

For information about Chabad, call Rabbi Yonah Fradkin

The Workmen's Circle/Arbeter Ring in Los Angeles spon sors a full calendar of Yiddish activities and classes. For information, call 310-552-2007, or write to 1525 S. Robertson Blvd., Los Angeles CA 90035

Der Bay is a monthly newsletter with information about Yiddish activities in California and throughout the United States. For information, visit www.derbay.org, or call 650-

Yiddishkayt LA is a newsletter that offers information about Yiddish activities in Los Angeles and Southern California. For information, e-mail yiddishkayt@earthlink.net, or call

Pakn Treger, a monthly magazine published by the National Yiddish Book Center in Amherst, Massachusetts, offers articles about Yiddish history, art, and culture. For information, e-mail PT@bikher.org, or call 413-256-4900.

The League for Yiddish can be reached via e-mail at YidLeague@aol.com, or by calling 212-787-6675.

HEALTH AND BEAUTY

can troops to fire on demonstrators in Tlatelolco, Mexico City's most famous plaza. Three hundred people died. among them a number of lewish students. In mid-November 1975, President Luis Echeverría supported the United Nation's infamous "Zionism is racism declaration Echeverria's wife also fancied herself as something of a revolutionary. She started dropping hints that her husband's government might expro-

priate businesses and indus tries "for the people." "When Echeverría was

president, we started hearing 'Ustedes' in Mexico, says Chavet. "The plural form of 'you.' People started using it when they talked to you, meaning, 'you Jews.' You weren't just a Mexican anymore. You belonged to a specific group. 'You Jews.' No matter how well you spoke Spanish, how much you knew about Mexican history and literature, no matter how concerned you were about Mexican politics, no matter how much you had contributed to Mexcan society, you were always going to be 'Ustedes,' You guys. Meaning 'not us.' Jews vere never going to belong 100 percent.

So, we started look-

ing around, considering our options. There had always been some lews who left Mexico City for the border towns in Mexico and the U.S. In the 1950s, people went to Tijuana if their busi nesses failed. In Tijuana, ou could make a fresh start. But as time went on, the sit ation in Mexico City became more unstable. In the early 1980s, there was the big devaluation of the peso. in very bad shape. That's when crime became a big problem in Mexico City Kidnappings, People no longer felt safe."

"Many of us knew San Diego very well," explains Bernardo, "We'd been here often. We came here or for our annual physical a Scripps and then went to spend a few days in La Vegas. We felt comfortabl here. And so, when we started thinking about leaving Mex ico City, San Diego was very natural choice.

"We felt at home he but it was still a big change says Chayet. "Our tradition of Yiddish education w. very strong, and it wa impossible to continue th. education in San Diego, Not long ago I was speaking with a certain rabbi here in chare of a certain Jewish school and I was trying to encou age him to offer just a littl Yiddish in the curriculun Just so the kids could go some sense of it. A tast And this rabbi said to m Why would we want to teac Yiddish? It's not even a wr ten language.

Bernardo and Ajzo shake their heads and sigh Chayet waves his hands the air.

"Can you believe it? rabbi saying that? A rabb doesn't know that Yiddis is a wriften language? Th. Yiddish has literature, poetr history? So, this is where find ourselves now. Bernardo shrugs.

what can you do." Ajzen is trying to pro

serve the Yiddish culture grew up with. His so Roman, is studying Yiddis at Stanford. Aizen himsel working to establish a unusual Yiddish presen

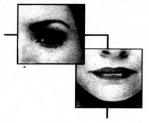
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HEALTH AND BEAUTY



Ajzen was educated at the Peretz Shul, Before coming to San Diego he served as an intern at the BBC in London, wrote freelance pieces for a dozen Mexico City papers, published a muckraking political magazine, organized the city's first cable television system established Mexico's first educational radio station, and produced a seven-part documentary about German war criminals living in Latin America. "For the documentary

I managed to get an inter-view with Nazi hunter Simon Wiesenthal, who never ever gave interviews because he felt he was always misquoted. I happened to find out he was in Vienna, and I had a phone number where he could be reached. I was extremely lucky because he answered the phone when I called. I immediately began speaking to him in Yiddish. He said I was the first person who had ever called him and asked in He said he'd talk to me, but I'd have to meet him in Vienna. The next day, I bought a ticket, put it on

#### "In Mexico, Jews were never going to belong 100 percent."

my credit card, and flew to Austria. I ended up doing two parts of the documen tary on how we found Wiesenthal and interviewed him. The documentary was a big success all over Latin America. In Brazil it was front-page news for an entire week. So. you see. Yiddish can be very useful

"The language has given so much to me in terms o culture and identity that I feel an obligation to do something in return. This sense of obligation, of needing to do something for a cause, was truly taught to us at the Peretz Shul. What I'm try-

wake up with makeup.

would be available to everyone in the world. We'd like to be able to offer many versions of a single song. Right now we have ten versions of 'My Yiddishe Mameh,' for example. Eventually, we'll probably have even more. Lucy Goldman and Bernardo have donated some money, so we've been able to recruit an international network of volunteer zammlers or collectors, who go out and rescue old Yiddish records. We have zammlers in L.A., Toronto, New York,

Miami, Mexico City, Buenos

Aires, Amsterdam, and Paris.

People find these old records

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ing to do now is launch a

website, www.savethemu-

sic.com, to preserve Yiddish

music Myson Roman came

up with the idea as a high

chool project and it's grown

from there. We want to cre-

ate an on-line library of Yid-

dish song lyrics, sheet music

and digitized recordings that

ments in attics Some times people die and leave behind record collections, and their children don't know what to do with them. Our zammlers go out and pick the records up and send them to us. So far, we've got more than 500. We have 150 us in New York but we have no place to store them. We don't have enough money.

is going to take even more money and lots of time. Basically, it takes a technician four hours to clean up a single song. We're just starting to digitize 600 songs, which will cost about \$20,000. I feel a kind of urgency about this project because I know so much Yiddish music is sitting out there in the world. People are getting older. People are dving. These are the songs my parents sang. Many o these records were made at the height of Yiddish culture. I don't want any of it to disappear.

Some of the songs Ajzen would like to preserve are sung every week by Libby Taylor at Seacrest Village, a Rancho Bernardo senio

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staff is courteous. At meal times pretty young wait resses offer a menu of main dishes and desserts. ("Try the sugar-free rugalach. "They're not bad for a sugar free dessert. Me, I've never cared for sweets. Maybe that's why I'm so healthy Maybe that's why I've lived so long.") Taylor is barely five "I may be short, but I've known what I wanted

citizens' home that seems

like a hotel. There are fresh

flowers in the lobby. The

in life. "My life, I could write

a book. I should write a book. "I was born in Pinsk in 1917. My father, well, my

father left my mother and we were very poor. Extremely poor. There were seven chil dren. Four girls, three boys. I went to a Bundist school which gave me a marvelous learned good Yiddish, we learned Jewish history, world history literature math science, politics. We learned about socialism. The Bund education gave us hope for what we called a shenere ur besserer velt, a more beautiful and better world.

"As a young girl I was very serious. I was the kind of young girl interested in politics. I didn't dance much. But I think I was a young girl who was interested in the world, and I liked to make the world interesting

"After I graduated I went to a Jewish trade school where I learned to sew. In those days, it was a wonderful thing to learn a trade. I was very fortunate. In September 1938, I left for America on one of the very last ships to leave Gdansl I didn't come to America for religious freedom. I came to better my life. My plan was to work hard and make enough money to bring my family to America. One year after I left Gdansk, Germany invaded Poland.

"I got a job in New York, sewing lace onto ladies slips. I was a pieceworker. I of course joined the ILGWU — the International Ladies' Garment Workers' Union. I was proud to be a union member. Trade unions, the rights of the worker, were things the Bund had taught me to respect. stayed in the union unti 1950 and have remained





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"I was determined to learn to speak English beautifully, and I was determined to learn about America. One thing that struck me when I got to New York was the black people, the prejudice against black people. I was from Pinsk. I'd never seen a black person before in my

life, So, in 1940 I went to Cooper Union College in Manhattan and enrolled in a course on the history of the Negro people. My education had given me this idea of fighting for justice, social justice. At that time is the world, you can imagine how hard the struggle for instice was.

"It must have been in 1941 that the Yiddish press began with the first stories about what was happening in Eastern Europe, in Poland When I read one of those first articles. I was again in the subway. I fainted right

"Of my family, I'm the only one who survived. There HEALTH AND BEAUTY

in Pinsk, two of my brothers were shot. Everyone else died of starvation

"So, you don't lose hope. You can't lose hope. I staved interested in politics. I canvassed in Harlem.

#### "I said, 'To hell with socialism. To hell with all that leftist crap."

him, 'So you've got a job

for me?' He said he needed

a receptionist and I started

working at the clinic a few

days later. The nurses there

taught me how to be an EKG

technician, and I became a

darned good one. When my

husband and I moved out to

Los Angeles, I was the first

lewish woman that St. Vin-

cent's Hospital ever hired.

Yiddish in Los Angeles as

But my husband and I were

there had been in Ne

"There wasn't as much

I stayed working in the garment business until 1950 when I went to the union clinic for a checkup. The doctor said, 'Libby, what are you doing sewing? You've got an education.' I said to ist movement. We went to the Yiddish Culture Club over on Vermont Street to hear speakers from Israel, from New York. We also went to the Workmen's Circle, which was still very active in Los Angeles. There was even a Workmen's Circle group in San Diego. They and people from Los Angeles would go out to Lake Elsinore in the summer. I don't know what happened to the San Diego group, I know that up until the early 1990s, they were still meet ing. Where are they now? All of them are probably dead. But the Workmen's Circle is still alive. It's pro-Yiddish, but no longer anti Zionist. The war changed all that. How could they remain anti-Zionist? Israe

has to exist so a Jew can have

"In 1980, after I retired, e moved to Palm Springs. We moved to San Marco We moved to Oceanside. I had time to devote to Yiddish. At all those places I lectured on Yiddish, gave classes in Yiddish. There was a real dred people would show up to learn a little something. I still get phone calls from p ple who heard me speak in Palm Springs. Here at Seacrest Village, I give a weekly Yiddish class, and on Friday nights I sing and teach Yiddish songs. I also give a monthly lecture on Yiddish at the Chabad synagogue in Rancho Bernardo

"Why do I do all this? Because Yiddish gave me an education. Yiddish gave me a life. Yiddish is my passion, my all-consuming interest When I speak it, Yiddish is still alive. This is what I tell people. This is what I believe. When I speak Yiddish, my hometown Pinsk is still alive The great intellectual vitality of Pinsk is still alive when



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I speak Yiddish. I know it sounds like I'm being dramatic, like I'm being sentimental But it's true When I speak Yiddish, my brothers, ny sisters, my mother, ev my father, are still alive. Yiddish is the only thing I took with me from Europe. It's the only thing I'll take with me when I die. The people at the New Life Club understand what I mean. Although its purpose

isn't Yiddish preservation, the New Life Club happens to be the county's oldest and largest group of Yiddish speak

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ers that meets on a regular basis. The club gets together one Sunday each month in San Carlos at Tifereth Israe Synagogue.

Rose Schindler, New Life's current president, puts the finishing touches on a banquet table set at the far end

HEALTH AND BEAUTY

She studies a tray of noodle pudding and shakes her head. "I don't think we have enough food. But who knows? We never know how many are going to show up. We have 200 members. Sometimes 100 come. Sometimes 50."

of the synagogue's social hall

She tidies up a bowl of eam cheese and smoked salmon, tosses a big salad. checks to make sure a platter of potato pancakes is still warm, "Every year, I'm sad

younger. None of us are spring

The New Life Club is ide up of people who have stories similar to Schindler's On the first day after Passover to say, we lose more memin 1944, when she was 14 bers. What can you expect? years old, her mother sent None of us are getting any her to buy bread.









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ous. Before the war, we had a beautiful community. There were always children play-

"The reason the man was banging the drum was that we were all being ordered to leave our homes imme diately, taking only what we could carry, and meet down by the train station. There were eight children in my family, six girls, two boys.

HEALTH AND BEAUTY



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You can imagine how difficult it was to get all of us together, to try to decide what should take. What you should remember is that this was happening in the spring of 1944. Some parts of Europe had already been liberated

"All the lewish families went to the train station. It was kind of a camp. We were guarded by police. We stayed there maybe for ten days. We had no food, no water, other than what we had brought with us. My parents knew what was happening. Every day, more families' names

would be called. Every day ere there waiting at the train another train came to take station, they must have been them away to Poland. We frightened. But they neve had just had a very nice let us kids know that they Passover. The whole comwere frightened. Finally, the munity was still intact Our day came when the soldiers called my family's name, and families were still together The Germans liked to use we lined up and got into the Passover. During the war, boxcar. There was just straw on the floor. No water. All they did many things specifof us packed together. Poland ically on Passover. They knew the Jews would be together wasn't so far away. Maybe with their families. On we were on the train one day. Passover, the Jews would be maybe two days. The adult easier to find knew what was going to hap "I often think about how pen. There were men in our

ing During the entire trip to Auschwitz, they prayed. And you know what they were praying for? They were pray ing that the Messiah would come. And you know what The Messiah didn't come.

Club has entertainment, othe times people just play cards and talk, mostly in Yiddish. Schindler, Pearl Recht, Gussie Zaks, and Jacqueline Hevman have played mahjong together since the late 1950s. They set up a card table in the synagogue's social hall, rat-

Sometimes the New Life

mahjong. tle their mahjong tiles. Pear

Recht tells jokes Gussie Zaks says, "After the war, when I ot to New York, you had to learn how to play mahiong or you couldn't make any friends. A person has to have do? So I learned to play

One Sunday not long ago, the afternoon's special Grosmark who, in a form-fitting gown, took the stage to sing old favorites and a selection of show tunes. Eighty or so New Lifers, settled at his round tables, immediatel cut short their conversation They shush the people who keep talking. "It's an honor to be here," says Grosmark and she launches into a lush rendition of "Memory

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RETAIL

says Max Schindler, Rose's husband, tapping his fingers on the tabletop "My father and I made

the death march from Dres. den to Theresienstadt. It was about Passover time when we got there. We were stary ing, we were sick. During the march, non-lews stood on the side of the road, watching us walk past. They could see how hungry we were. No one offered us a crumb. Those of us that made it to Theresienstadt were barely alive. We were too tired to move We just lay down in the dirt the mud, the filth. There was no sign of Passover.

"There was typhus Everyone was sick. My father died shortly after liberation

A New Lifer wags a finger at Max and whispers, Shush! We're trying to listen.

Max waves at him and smiles. "Yeah, yeah." Many of New Life's members have known each other since the

things specifically

Save hundreds of dollars at

on Passover."

club began meeting in 1951.

They belong to the same syn-

agogues. Their kids have gone

exactly who started the club,'

says Rose. "I think the peo-

"I don't remember

to the same schools.

ple who founded the club are already dead. The man who started it was, I believe Dr. Walter Ornstein, an osteopath. I don't think he was a survivor. I don't remember

and I didn't really start get

ting active in the club until

1957. We used to have a lot

of dances. We were younger

We used to meet at the old

Jewish Community Center

over on 40th and University.

"C'mon, people, get up I was busy raising kids. Max and dance. You know you want to." she says. "During the war, the Germans did many

"Rose and I met in England after liberation." Max says. "England's Jewish com-1000 boys and girls who'd They couldn't find 1000. They found around 730. A whole book was written about us the kids they brought over. So, Rose and I met there in England. We were the first of that group to get married."

We'd dance. We had a won-

into "It Had to Be You," and

the club lets out a collective

Robin Grosmark segue

derful time "

Around Max, wives are

goading them out to the social half's dance floor. A little stiffly at first, the couples begin to dance, holding each

other tight, cheek to cheek. Soon, women all over the room are pulling mer from their seats. At one table two women grab the same man by the shoulders.

"Zei fozechdich!" some one laughs and vells. "Opreiser die hant fun der man!" ("Be careful! You're going to tear the man's arms off!")

"It had to be you..." Robin Grosmark croons.

All around the room more people rise to dance, and you hear the words repeated, "Lomir tansen. omir tansen!" Let's dance Let's dance!

— Abe Opincar

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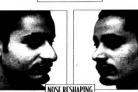
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"most people" go to the movies for? The fact that he does not find philosophical meaning at the cinema can only signify his inability or unwillingness to examine his own life: its milestones, sins, joys, excesses, and ennui. Worse, to suggest the Reader employ a "main-stream" reviewer to simply assess "entertainment value" is to not understand that film i art. To say Shepherd is "only interested in films that suit a very narrow-minded taste" is absurd. Shepherd is clearly

There's a new voice in town prepared to take up pen against any who would blaspheme against our Reader's stalwart, pithy cinemaphile. Norman Dean Plum

#### Depp Deserves Better

(highly entertaining) bashing of Brad Pitt (Movie Review, March 15), if he knew that Pitt

following Coen brothers movie, To the White Sea. Considering what they did for George Clooney, there is a possibility of a miracle, however slight that may be. But to clump Johnny Depp

with the rest of your deservedly bashable, I do not agree with. In the Burton movies alone, and especially Ed Wood, he

I enjoyed Duncan Shepherd's thoughts on the emergence of

a new Mekas to defend DV (Movie Review, March 1). As some in the old vanguard (Movie Review, March 1). As chance would have it, last weekend I attended a panel discussion where Mekas, Andrew Sarris, and P. Adams Sitney talked about their days

ren't too impressed.

Jed Freeland

#### Dollar-Saver Duncan

I've developed a simple system to keep both the Duncan Shepherd bashers and advocates happy. For those of us who appreciate his column as it urrently stands, change noth

There are multitudes that every review is glowing re gardless of content or cine natic merit. For them, Mr Shepherd can simply employ a few pertinent acronyms to a few pertinent acronyms to go with the requisite and revered black dot, thereby keeping his integrity intac and informing them of the important aspects of the films they like to attend. A few sug-

NP — Nonexistent Plot; VWC — Violence Without

Context; HBC — High Body Count; HBBC — High Bloodless

BFI — Bodily Function Jokes; BAQ — Bad Acting Quo-

ient; DS — Deplorable Script,

or Screenplay; And, the most important element of any "entertaining" movie, BBTG — Bare-Breasted

Teenage Girls.

My wife and I extend our thanks and gratitude to Mr. Shepherd for saving us thousands of dollars over the

years. Anthony Jennaway

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■ EXTENSION IOI2 ■
MEDICAL MALPRACTICE LAW

Alan P. Dove, Ess Attorney at Law 2555 Camino del Rio S. Suite 200 San Dies

at Film Culture. When I was at Film Culture. When I was leaving I passed by Sitney as a student was asking him what he thought about video. "I hate it..." I think he went on

hate it..." I think he went on to qualify the statement, but I

was no longer in earshot so I'm not sure how. Sitney seems

a bit of a blowhard and I'm no

of others like Mekas, but it is

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# Calendar

## **Road to Hell**

**Building State Route 125** 

ou know, there are nine million stories in the naked city. And there's always a whole bunch when you're building a big road," says Helen Ofield, president of the Lemon Grove Historical Society. She refers to the impact of the six-lane, 5.2-mile extension of State Route 125, due to be completed in 2003, according to the California Department of

report contains a wonderful line. something about the 'heartbreak' and

phraseology in

'anguish' of people who are 'mourning for a lost home,' "Ofield says. "It was LOCAL EVENTS quite stirring

otherwise a dry governmental

whose planning began nearly 25 years ago. The money came from \$88 million

et aside for property acquisition, says

Edward J. Cartagena, construction information officer for SR-125, as its

page 61 Classical Music page 75 Approximately 120 Lemon Grove houses have been bought and demolished by Caltrans for the project

**Local Events** 

Art Museums & Galleries page 78

> Theate page 79 Pop Music

page 84 page 112

Restaurant

society's own sites. One is a Tudor revival from the 1920s, currently up on rollers, waiting to be moved to the corner of Church and Olive, across the street from the society' are Museum "It's frail and because of the rainy winter, they had to wrap it in plastic. It's sitting in lonely splendor not far from the

construction site. Cartagena, for his part, knows many Lemon Grove residents are angry. He speaks with them "on a daily basis," and tries to keep them informed, if not appeased. "A lot of people will always be against a freeway being built if they're used to a rural feel," they re used to a rural feel, he lays by mobile phone as he traverses the area. But while tot denying anyone's pain, he is obviously proud of the project's scope,

"The amount of earth moved in Lemon Grove alone would fill the Seattle King Dome," he saws. To where did the earth get moved? He says it's often used on site rather than arted information officer for SR-125, as its known. Some people felt lucky to leave Lemon Grove, considering the alternative: years of noise, dust, and ultimately derangement. Those who were left behind have tried to cope. away. Right now, some excess sit Many spared structures were alongside Routes 54 and 52. It will be damaged, Ofield says. Worse, from her offered to municipalities, just as the point of view, the greatest upheaval occurred in the oldest and most historic part of tiny (3.75-square-mile) Lemon Grove. Affected were some of the

recycled concrete was. "It often works that, if they can move it, it's theirs." Eighty-year-old Rosemary Putnam, the society's program chair, lives in a

House being moved during construction

including the 47 support columns for the six freeway interchanges.



Tudor-revival-style house on property damaged and diminished by SR-125.

For six years, she has been negotiating

sullying her deal this close to the end, she won't speak on the record. She doesn't mind if Ofield speaks for her,

back" with Caltrans, says Ofield, who

Rosemary has been to hell and

has been a winess for her innumerable times at Califans meetings, "She lost her

th, v're not again, because

footprint of the freeway to

obligation of Caltrans is to

save the topless bar. The

promised things by Caltrans, says Ofield,

promised her a rose garden, too. Her prope is adjacent to the famou

old nursery that has taken such a hit." This is a

"And, hmm, they

including a citrus orchard.

they have moved the

husband in '93. Before that, he had been

with Caltrans, and since she fears

eference to Hunter's Nursery. "The Hunters were here before the turn of the last century — growing lemon trees, of course," says Ofield. "And they will course, says Offeld. And they will continue, but land of theirs was taken for the big feet that hold up the freeway — the pylons." To some other Lemon Grove

residents Caltrans has offered a Plexiglas sight-and-sound wall; it's meant to be less oppressive than a solid one. All but one — another widow ("This little bitty lady," as Ofield describes her) — said okay. The widow's preference was for a shield of trees. "Even if they carried the sound, she felt it would be better psychologically." Trees were not to be. So the woman found herself in the odd position of talking to Caltrans about putting a door in this wall." The wall, it putting a door in this wall." The wall, it seems, will cut across the properties—otherwise, it won't work correctly, says Ofield, so the door will enable the widow to get at the rest of her property. Cartagena is a brave man. He will meet with Lemon Grove residents next

obligation of Caltrans is to protect businesses — any businesses, I guess. It's a bit like the neutron bomb. The people go and you save the buildings. At the other end of Sweetwater Thursday to answer questions other end of Sweetwater Road, in Spring Valley, there's an adult bookstore Both businesses were, ironically, saved. Putnam has been Refreshments and a drawing of winners for door prizes will follow his

Discussion of State Route 125 Construction with Caltrans sored by Lemon Grove Historical Society
Thursday, April 5, 1:30 p.m.
Lemon Grove Library
8073 Broadway, Lemon Grove
Free Info: 619-466-5270

HDIEGOREADER.CO

Mexican Folkloric Dancing is promised at the Tijuana Cultural Center on Saturday, March 31, with performances beginning at 4 and 7 p.m. Admission is \$6.50 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. (TJUANA)

Pop Music may be heard when OV7 performs at 8:30 p.m. on Saturday, March 31, at the Downtown Bullring (on Boulevard Agua Caliente). For tickets and other information, call 011-52-66-88-2378. (TUANNA)

**Bulls Hailing from Valparaiso** meet up with matadors including Jorge Gutiérrez, Antonio Barrera, and Javier "El Cachorro" Aguirre in Ti-

"Three-D Mania" screens at the Om Center Tuesdays through Fridays at 3, 5, 7, and 9 p.m., as well as at 11 a.m. and 1 p.m. on weekends. Amazonas

GETAWAYS

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 Zona Rio. For more information, call 011-52-66-87-9600. (TUUANA)

#### OUTDOORS

Orchid Trees, now at their flamboy, ant best in front yards and public spaces throughout the city, are showing off their large, orchid-like flowers in shades of pink, purple, and maroon. Orchid trees thrive in area with a mild winter climate, hence their popularity in Hawaii, Southern California, and Arizona.

The Sticky-Sweet Odor of citrus blos

Free. (BALBOA PARK) The Sticky-Sweet Odor of citrus blos-soms is wafting on the spring breezes this year, as it has in every year since the 1870s, when the county's first commercially planted orange and lemon groves began to produce fruit. From early plantings in areas like Na-tional City and Lemon Grove, citrus groves spread east and north as ur-banization encrosched. Today, a car or biswise trustwash B pachs Santa Where Is Corral Mountain? Take a Where Is Corral Mountain? Take a one-to two-mile tour of this recently acquired 200-acre parcel near Lake Sutherland with Chris Khoury, pres-ident of the San Dieguito River Val-ley Land Conservancy, on Saturday, March 31, from 11 am. to 2 p.m. Call 858-674-2275 x5 to make the mandator, secreptions and obtain mandatory reservations and obtain directions. Free. (RAMONA) or bicycle trip through Rancho Santa Fe, Pauma Valley, and the outskirts of Escondido, Vista, and Fallbrook in-Rescuing Wild Animals in Trouble duces a pleasant reminiscence of San Diego County's agricultural past.

the end of Otay Mesa Road (at Al Road; four-wheel drive recor

outing starts at the park's visitors' center. Dial 619-235-1121 for details.

teers, with an orientation planned at

Vista Nature Center hosts a birding pants will travel up the Otay Truck Trail to enjoy the spring bloom and views of southwestern San Diego vista Nature Center nosts a birding skills workshop on Saturday, March 31, from 1 to 4:30 p.m. The fee is \$15; call 619-409-5903 to regis-ter. Be prepared to drive during the event. (CHULA VISTA) shoes, water, snacks. (OTAY MESA Tour del Dia, Offshoot Tours offers its hour-long guided stroll highlight-ing a unique area of Balboa Park on Saturday, March 31, at 10 a.m. The

Learn to Enjoy Migrating Birds

Take a Dusk Frog Hike through Penasquitos Canyon Preserve on Sat-urday, March 31, from 5 to 6:30 p.m. Around dusk, the male tree frogs begin to gather in semi-circles around pools and puddles to sing their mating calls the females arrive when it's dark Learn about the frogs and toads of the county and why they're important to the overall ecological scheme of things. Bring a flashlight, shoes that can get

Pacific Davlight Time, or "davlight reache Daylight Time, or "daylight savings time," starts on Sunday morning, April 1, at 2 a.m. No time is "saved" by advancing our clocks by one hour. This sneaky trick in civil

2 p.m. on Saturday, March 31, at the Escondido Public Library (239 South Kalmia Street). Participants are in-volved in all aspects of the work. Free. Call 619-921-6044 for infor-Nature Hike, local naturalist Clint Powell leads nature hikes around Lake Cuyamaca the first Sunday of ever month, including April 1, at 1 p.m. With over 30 years of study in the area. With over 30 years of study in the area. He Explain the lake's history and the mountain ecosystem, including birds, plants, and animals. The three summaries covers about 3.5 miles. Bring binoculars if you have them.

The hike is free, but there is a 50-year and years fee. The Lake Courter is at 15027 Highway 79. Call 280-581 19904 or 619-447-8123 for

You May See Blue and Finback You May See Blue and Flinback Whalsa when Renée Owens and Margie Stimon lead a day-long trip to the Coronado Islands to view marine wildlife on Sunday, April I, Postible sightings gray whales, dolphinis, sa lions, dephant seals, harbor seals, and pelagic birds, among others. The other particular department of the state of the st To reserve a spot, dial 619-659-5871

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DESERTS

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**Borrego Springs** 

of afternoon extreme lows we've been having since last October. Hit the tidepools at 1:56 p.m. on Wednesday, April 4, or at 2:36 p.m. on Thursday, April 5, for the best views of marine life in the lower in-tertidal zones.

#### DANCE

San Diego Dancer and Choreogra-pher Lily Cattaneo presents "her most intimate show yet" March 29-April 1 at Sushi Performance and Vi-April I at Sushi Performance and Vi sual Art. "Bridges" includes My Cru cifix, The Good Listener, Kings, Whit Chocolate Kisses, Pair in Three, and Letting It Go. Tickets are \$10 in advance, or \$12 at the door. Sushi is lo cated in the ReinCarnation Building, at 320 11th Avenue. For reservations and information, call 619-822-3175. (DOWNTOWN)

Faculty and Student Choreography is showcased in the "Spring into Faculty and Student Choreography is showcased in the "Spring into Dance" concerts planned Thursday through Saturday, March 29-31, in Mayan Hall at Southwestern College. Guests will see dance in a variety styles. Tickets are \$10 general. Find he campus at 900 Otay Lakes Road nation, call 619-421-6700 x5658; for reservations, dial 619-421-6700 x5895. (CHULA VISTA)

on: \$6. Wear soft-soled sh 760-436-4030. (NORTH PARK)

The 19th-Century Classic Sleeping The 19th-Century Classic Sleeping Beauty is being mounted by the Cali-fornia Ballet Company on March 31 and April 1, at the California Center for the Arts, Escondido. Staged by company director Maxine Mahon after the origi-inal by Marius Petipa, the ballet is based on the Charles Perrault fairy tale. Sets and costumes for the production are on on the Charles Pernault fairy tale. Sets and costumes for the production are on loan from the Eugene Ballet in Oregon. Performances begin at 2:30 and 8 p.m. on Saturday and at 2:30 p.m.

on Sunday. Tickets range from \$19.50 to \$39. The center is located at 340 North Escondido Boulevard (at Valley Parkway). Call 800-988-4253 or 858-569-6741 for reservations.

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

Looking for Sweet Cajun Tunes or a rollicking zydeco beat? Enjoy the

Zydeco Tuesdays at Tio Lio's "Zydeco Roadhouse" (5302 Napa Street, between Morena Boulevard and Linda Vista Road). Beginning dance lessons start at 7 p.m., with open dancing to recorded tunes from 8 to 10:30 p.m. No partners needed. Fees: 52 for lessons, \$3 cover for dance. 858-496-6655. (LNDA VISTA)

Big Changes for Festival, the San Diego International Film Festival, sponsored by UCSD, runs March 30 through April 12, at Mann's Hazard Center Theater (7510 Hazard Center Drive). Opening night, Friday March 30, promises the Cannes favorite With a Friend Like Harry, a film from France (7 p.m.). On Saturday, March 31, enjoy the Julian

You want more? Happy Funeral Director from South Korea screens n Wednesday, April 4, 7 p.m., a on Wednesday, April 4, 7 p.m., as will Felice, Felice. . from the Netherlands (9-30 p.m.). Born in Ab-sundistan will be shown near Thurs-day, April 5, at 7 p.m., followed by Thailand's Nang Nak at 9-30 p.m. Festival passes to all 22 film are \$80; pay \$8 for general admission to individual screenings. For more

to individual screenings. For more MISSION VALLEY)

"Postwar Years, Cold War Fears "Postwar Years, Cold War Fears: American Culture and Politics, 1945-1960" — the film and discussion ser-ries concludes on Sunday, April 1, with Awakenings (1934-1956) and Fighting Back (1957-1962), from the series Eyes on the Prize. The following discussion will be moderated by SDSUs Henry lanseen. The screening begins at 2 p.m. at the San Diego Public Library (820 E Street). Free 619-236-5800, (DOWNTOWN)

Celebrate César! Award-wi films on César Châvez and the strug-gle of the Mexican-American worker are featured in the César Châvez Film Festival, in conjunction with the new Châvez state holiday (March 31). In-dependent filmmaker Paul Espinosa will introduce the films and speaker

at each screening.
The festival begins with The Fight The festival begins with The Fight in the Fieldic César Chaivez and the Farmworkers Struggle, by Rick Teiada-Flores and Ray Telles, on Monday, April 2. The film portrays events that inspired the Chicano activism of the 1960s and 1970s and the Latino civil rights movement. The guest speaker is SDSU ChicanoChicana Studies pro-fessor Richard Griswold del Castillo.

Screenings begin at 7 p.m. in the Price Center Theatre at UCSD, and admission is free. For more informa-tion, call 619-284-9811. (LA JOLLA)

The Brave Documentary Fight in the Fields, chronicling Cesar Chavez's struggle to build a farmworkers' unioh, screens for the Film Forum at 6 p.m. on Monday, April 2, at the San 6 p.m. on Monday, April 2, at the San Diego Public Library (820 E Steet). The stories are told by participants, allies, and a combination of histori-cal film flootage, television footage, and still photographs. A discussion will follow the screening. 619-236-5800. Free. (DOWNTOWN)

The Classic Silent German Expressionist Film The Golem, set to live music by the quartet Davka, will be shown at 7:30 p.m. on Monday, shown at 7:30 p.m. on Monday, April 2, at the Lawrence Family Jew-ish Community Center (4126 Exec-utive Drive). The Golem is based on the legend of the soulless clay giant brought to life by a mystical rabbi to protect the Jews of 16th-Century

Get Juzzed, the film series co-hosted by CSU-San Marcos and the Califor-nia Center for the Arts, Escondido begins with Bertrand Tavernier's 1986 film Round Midnight, with sax-ophonist Dexter Gordon portraying n American musician of the 1950s Discussions are led by history pro

"Frame by Frame: Building Com-munities Through Cinema" is the theme for an ongoing film and dis-cussion series hosted by the San Diego Public Libraries. The series continues with Drauming Filipinos, directed by Manny Reyes, on Wednesday, April 4, at 6 p.m. The sattric comedy explores cultural imperialism and identity. The discussion. 619-236-5821. Free

"In the Midst of Water: Origin and Destiny of Life" is the theme for an ongoing film series hosted by Mins-Costa College. See Smilla's Sense of Snow at 7 p.m. next Wednesday. April 4. Organizers promise that a "knowledgeable speaker will intro-duce each film." The screening be-gins at 7 p.m. in room 3601; find the campus at One Barnard Drive 760-795-6878. (OCEANSIDE)

Epic Footage Promised! The surf

Reuben H. Fleet Science Center, didja know there are 50,000 known caves in the U.S., and every state has at least one! Journey into Amazing Caves squeezes into some of the earth's alien, hidden realms, guided by two cavers seeking these often un-explored frontiers. The latest MacGillivray Freeman Films offer-(700 Prospect Street). The film in-cludes footage from the Gotcha Pro Tahiti 2000, as well as Tahiti, Cali-fornia, Mexico, and elsewhere. fornia, Mexico, and elsewhere. Screenings begin at 7 and 9 p.m. Tickets are \$7 (available one hour prior to showtime). For information, call 858-454-0267. (LA JOLLA)

GETAWAYS





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Figenerical Continues in a group of breats, busined on the same to plat the series have said the 11 travels free or everyone or your group gots 10% off. Prices are land only and do not include airfly.

ing follows "extreme scientists

ing follows "extreme scientists" Hazel Barton and Nancy Aulenbach as they seek organisms that might hold new medical applications. Soar into space and experience life aboard the first long-term space station when Mission to Mir screens. Filmed in space by attronauts, this 40-minute tour of Russia's (cranti) space station gives viewers a unique look inside the weightless home in

space that has been occupied by in-ternational teams of scientists since 1986. The film blends historical footage with live-action shots; see it through March.

GETAWAYS



Journey to exotic places in Wild

beauty and the majesty of the state's wild places help inspire our culture wild places help inspire our culture and adventuresome spirit. Shooting locations include Sam Diego, Big Sur, Death Valley, Yosemite National Park, Monterey Bay, Lake Tahoe, and in the drink at Maverick's Cali-fornia continues through March. For ticket prices and showtimes, call 619-238-1233. (BALBOA PARN)

tions, call 619-388-3512. (DOMNOW)
"Stepf Save That Old Coekbook!"
It's the subject when booksellers Lee
and Bill Gutgesell focus on finding
and selling cookbooks and other
memorabilis on the Internet for the
Senior Savy class on Friday,
March 30, at 1 p.m., at Elderhelp
(4069-30th Street). Free. Call
619-284-9281 x55 for additional information. 30cottle PARKI

hand-held percussion instruments

Free. To make the suggested reserva-tions, call 619-388-3512. (DOWNTOWN)

LECTURES

formation. (NORTH PARK) formation. (NORTH PARK)

Anza-Borrego Month Continues,
and the visitors' center at Anza-Borrego Desert State Park offers "Looking for Sheba" on Friday, March 30.
Nicholas Clapp, author of The Road
to Ubar, will present a slide-illustrated
tecture in search of the reality of
Sheba on Friday, March 30, at 7 p.m.
Admission is \$15. for nonembers. Admission is \$15 for nonmember 760-767-0446. (BORREGO SPRINGS)

Etiquette Is Timeless, according to Lady Jane, who will host afternoon

Hotel (326 Broadway). The fee is \$39 for adults (\$29 for children under 12) and includes tea and parking valida-tion for three hours. To reserve a Master Drummer, Singer, and Composer Afia Walking Tree pre-sents "FunDRUMentals" at noon to-day, Thursday, March 29, in room C-227 at San Diego Gity College (1913). 12th Avenue). Expect a "nontradi-tional approach to learning drum-pscific techniques of congas, djem-bes, djun djun, ashikos, and other spot, call 619-464-0611, (DOWNTO)

spot, all 619-46-40:11, iconvertows SIM Alive and Well? Three authorities on American still-life painting will present an in-depth look at the genre and practitioners during a sympo-sium sponsored by the Timske Museum of American SILL fee Painting 11:4. En Painting 11:4. Lutting Edge\* will focus on the silinga-informat trends, artists, and painting in American SILL feething the SILL feething the American SILL feething the SILL feething the Museum SILL feething the SILL feething the SILL feething the Museum SILL feething the SILL feething the SILL feething the Museum SILL feething the SILL feething the SILL feething the Museum SILL feething the SILL feething the SILL feething the Museum SILL feething the SILL fe rie Rebora Barratt (curator of American art at the Metropolitan Museum of Art in New York City), Alex Nemerow (from the art history department at Yale University), and Cecile Whiting (UCLA professor of art).

The symposium convenes from 8:30 a.m. to noon at the Manchester Conference Center at the University of the Center Center at the University of the Center Center Center at the University of the Center C

of San Diego (5998 Alcalá Park). Gen-eral admission is \$10. For information, call 619-531-9636. (LINDA VISTA)

Own Your Own, learn the facts of home ownership when the San Diego Neighborhood Housing Services of-fers a program to educate potential first-time homebuyers on Saturday, first-time homebuyers on Saturday, March 31, at 10 a.m., at 4336 54th Street. Participants learn about good credit, budgeting, maintaining a home, and more during the orientation. Free. For reservations, call 619-229-2370. (EAST SAN DIEGO)

Saving Water in Our Semi-Arid Cli-mate is the subject for the Protector

del Agua residential landscape training series, continuing with "Landscape Water and Fertilizers" on Saturday, March 31, from 8 a.m. to noon, at Coyamaca College's Water Conserva-tion Garden (12122 Cuyamaca Col-lege Drive West). Free. For reserva-tions, call 619-884-1841. (B. CAJON)

Explore Your Chakras when "vi-brational healer" Elivia Melodey leads a workshop on Saturday, March 31, from 9 a.m. to noon, at the Philosophical Library (121 East Grand Avenue). Dress comfortably. The fee is \$25. For information, call 760-745-2724. (ESCONDIDO)

760-745-7274. (ESCONDIO)

"Vernacular Art of the San
Diego/Tijusana Border" is being explored during lectures planned
March 31-Appl 1 at San Diego State
University, Subjects! Community and
art, women and border art, and contemporary border art, examined by a
vierseg group offecturers. For details,
dial 619-594-1103 or 1104. (5050)

Who Was Primo Levil Find out when Who Was Primo Levil Find out when the Reverend Jerry D. Lawritson gives a lecture on this chemist/Auschwitz survivor/Nobel Prize-nominee at 7 p.m. on Sunday, April 1, at the Community Congregational Church of Pacific Beach (2088 Beryl Street). Admission is by donation. 858-274-6600, @ACPIC BEACH

"The Signs of the Times and the In-"The Signs of the Hanes and the in-formation Society" provide the sub-ject when Hogie McMurttrie speaks for the local Institute of Noetic Sci-ences and its monthly "Dialogues Leading to Action" on Sunday, April 1,

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at 3 p.m., at the Powerhouse (165 Coast Boulevard), Free. For informa-tion, call 858-461-3998. (DEL MAR)

tion, call 838-481-3998. (DEL MM)

"The Art of the Early Christian and
Byzantine World" will be explored by
Tim Adams during a lecture series beginning on Tuesday, April 3, at
7:30 p.m., at the Athenaeum Musicand Arts Labrary. This week covers the
development of early Christian art, including the ancient Greek and Roman
monotoness and the catacombs. Pay prototypes and the catacombs. Pay \$44 for the whole series, or \$12 at the door. Find the Athenaeum at 100 Wall Street. Call 858-454-5872 to re serve a spot. (LA JOLLA)

The Impact of Large Carnivores— such as cheetah, leopard, lion, wild, dog, and brown hyena— on com-mercial and communal farmland in mercial and communal farmland in Namibia will be discussed by Lise Hanssen on Tuesday, April 3, at the San Diego Zoo's Otto Center. Hanssen is the director of the AfriCat Foundation, established to cons large carnivores. Doors open at 11 a.m., followed by the presentation

Cultural Coffees, the series continues with an in-depth discussion of "Winslow Homer" by American art curator D. Scott Atkinson at the San Diego Museum of Art on Wednesday. April 4, 10 a.m. The \$15 tickets (for breakfast, 619-696-1966, (BALBOA PARE

Tour the Night Sky when Fleet Center resident astronomer Dennis Mammana presents "The Sky Tonight" planetarium show at the

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Reuben H. Fleet Science Center at 7 p.m. on Wednesday, April 4. After the show, view the real sky through telescopes set up by Fleet Center staff and the San Diego Astronomy Asso-ciation. For more information, call 619-238-1233. Admission is \$5 gen-eral. (BALBOA PARK)

A Portrait in Pastel will be created by Donna Clhak when she presents a demonstration for the Foothills Art Association next Thursday, April 5, at 7:30 p.m., in the Lamplighters Comenue), 619-464-7167, Free, GA MESA

What's Up with Route 125? Find out when Ed Cartagena of the Cali-fornia Department of Transportation speaks for the Lemon Grove Histor-ical Society next Thursday, April 5, at



1:30 p.m. at the Lemon Grove Li-brary (8073 Broadway). Cartagena will describe the progress to date on the six-mile freeway extension, pre-sent the Cal Trans construction time-

Sun!

"Nurses from the Revolutionary War to the Korean War" provide the topic when the Daughters of the American Revolution gather for a luncheon meeting at 10:30 a.m. on Thursday. April 5, at the Handlery Hotel (950

Call 858-279-2677 for reservations and

Call 619-388-3512 for info

information, MMSSON VALLEY)
Watercalorist Joan McKasson is the
featured demonstrator when the San
Dieguito Art Guild meets next
Thursday, April 5, at 1:30 p.m., in the
Ecke Room at Quail Botanical Gardens (230 Quail Gardens Drive).
Free, 760-942-3636. (ENCINITAS)

music series at the Mus Criminal Psychologist Edward Dunbar will discuss "Hate Crime Profiling and Victimology" at 10:30 a.m. next Thursday, April 5, in temporary Art, La Jolla led by artistic director Quincy Troupe continues tonight, Thursday, March 29, with appearances by saxophonist Cal Ben-nett, author Elizabeth Nunez, and poet W.S. Merwin. the San Diego City College Theater (1450 C Street, at 14th Street). Free.

Next Thursday, April 5, enjoy rformances by saxophonist Bobby yant, author Anchee Min, and poet

Bryant, author Anchee Min, and port CK. Williams. \textsuperscript{\textsu IN PERSON Artists on the Cutting Edge IX. the

"Garcia Lorca and the Gypey Soul of Spain" is the theme at Mostezuma

Books tonight, Thursday, March 29. The bookshop and the Hispack The-stre of San Diego present the event, which promines poetry readings in Godoy, Nicolas Peters, Christian Bush, and Saul Sanchers old Spanish songs sung by Syrisa Aguilera, and a "Lady Macbeth monologue" in Spanish by Siva Torres. Intervened Pseria Begin at 7 pm. at 29 3rd Avenue. Admission

GETAWAYS























The World Music Series at Congre-The World Music Series at Congre-gation Beth Am gets underway with a concert by the Latin Jazz band Toli tonight, Thursday, March 29. The band features Peruvian-born drum-mer Alex Acuns and Colombian-born scoppionis Justo Almario, along with seven other musicians. General ad-mission is \$25. Find the revascousmission is \$25. Find the synagogue at 5050 Black Mountain Road; call 858-481-8454. (CARMEL VALLEY)

RSH-481-4854. (CARMEL VALLEY)
PART Memority, Part Worksout Regimen, Dave Draper's Brother Iron, Suter Steel's the book he's long dreamed
of writing. The former Mr. America,
Mr. World, and Mr. Universe —
known as the Blond Bomber — will
be in town giving free two-hour fitness seminars March 30-Aprel I.

Interested? The first seminar is set
for Exicus. Soil on an at Elizane Mr.

for Friday, 5:30 p.m., at Fitness War house (4313 La Jolla Village Drive, suite K-1; 877-395-8585). How bout suite N-1; 877-393-8085). How bout Saturday? Meet Draper at 1 p.m. at the Vitamin Center (810 Vallecitos, suite 207; 760-510-9388). Finally, he'll ap-pear at 2 p.m. on Sunday at Bay Books (1029 Orange Avenue; 619-435-0070). (IA JOLLA, SAN MARCOS, CORONADO)

Acclaimed "Movement Perform ate a humorous portrait of da Vinci
"Measuring Man (The Leonardo
Project)." The duo, co-presenting
with the karus Puppet Gompany,
performs March 30-April 1at the San
Diego Museum of Art.
These Mum Puppettheatre performances begin at 7:30 p.m. on Friday and Saturday and at 2 p.m. on

Laugh It Up when Jamie Kaehler and headliner Rocky LaPorte perform at Stage 1 Cornedy Club on Friday and Saturday, March 30 and 31, 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)

Homegrown Musical Talents are gathering for the seventh annual An-drea O'Donnell Women's Music Fes-tival on Saturday, March 31. The ros-ter of performers includes Peggy Watson, Dani Carroll, Joy Eden Harrison, the Good China, and the Laura Preble Band; raffles and door prizes

Preble Band; raffles and door prizes are included too.

Events run from noon till 5 p.m. at the Hole, 2820 Lytton Street. Ad-mission to this 21-and-older show is 55, benefiting the Andrea O'Donnell Memorial Scholarship fund. For more information, call 619-594-5430, (OMA PORTAL)

Comedy, Acrobatics, Aerial Dance, and live music are all part of the show when "Do Jump Theatre" performs on Saturday, March 31, at the Powse Center for Performing, Arts. (1949). Espola Road). The cast includes 17 performers. The outrian rises at 18 p.m. Tickets are \$28 for adults, \$15 for children. For reservations, call 858-748-0955, powany

Improv Based on True-Life Stories is presented by San Diego Playback The-atre on Saturday, March 31, at 8 p.m., at the Christ United Methodist Church (3295 Meade, at 33rd). Audience members' stories are brought to life through improv comedy and drama. Admission is \$8. For information, call 619-298-1207, (NORMAL HEIGHTS)

"Celtic Illuminary Music for Heal-ing and the Ancient Celtic Massage

Technique with Aromatherapy" will be presented by Rodney Schwan, Christina Tourin, and William Jackson (on flutes, harps, and heyboards) from 1 to 5:30 p.m. on Saturday, March 31, at 8 an Diego Hospice (4311 Third Avenue), Tickets are \$30, For information, call 619-296-9920, 0HLCREST)

9920, ORLOREST)

A "Beasilian Servarial" is being presented by guitaria Eric Foster and
he group Brazilian Wave, along with
the Mira Costa College Chamber,
Chorale, on Soundey, April I. This
Chorale, on Soundey, April I. This
described as "Brazilian poet of the
guitar." The music starts at 2 pm. in
the MiraCosta College Theater (One
Barnard Drive). Tickets 37 general.
For more information, call 760-795dis Coccament.

6815. (OCEANSIDE)

Yearnaing for the "Maple Leaf Rag"?

There's a Scott loplin Celebration planned by Peter Gach on Sunday, April 1, in Howard Brubck: Theatre at Palomar College, Gach presents this lecture/recital on the 95th anniversary of the composer's death. Soprano Ann Chase will sing the

Soprano Ann Chase will sing the drorementioned "Maple Leaf," along with the "Pineapple Rag" and other seldom-heard lopkin vocal works.

The concert begins at 2 p.m. Find the campus at 1140 west Mission Road. Tickets are \$10 general. For more information, call 760-744-1150 32453, (saw MMCOS) Poetry Knows No Borders, Taller

Del Mar was born in 1996 when po-ets along the coast joined up for a monthly workshop dedicated to po-

Legendary Hot Rodder and artist Robert Williams will be on hand to

sign books and prints at the California Center for the Arts, Escondido on Sin-day, April 1, in conjunction with "Cas-tomisciel: Art Inspired by Host Rods, Lowrideen, and American Car Cal-cian Castonia (Castonia Car-Calo of San Dippos will abrovate inter-table of San Dippos will abrovate inter-table of San Dippos will abrovate inter-table of San Dippos will abrovate in San Francis (Castonia Castonia Castonia Castonia San Castonia Castonia Castonia Castonia Marchael Castonia Castonia Castonia Castonia (Castonia Castonia Castonia Castonia Castonia Castonia Castonia (Castonia Castonia Castonia Castonia Castonia Castonia Castonia Castonia Castonia (Castonia Castonia Castonia Castonia Castonia Castonia Castonia Castonia Castonia Castonia (Castonia Castonia (Castonia Castonia Castonia

760-839-4120. (ESCONDIO)

"Procelain the Vision" is the theme
for the 38th annual Religious Art Festival hosted by St. Mark's Methodist
Church. A poetry reading in conjunction with the exhibit is slated for
Sunday, April 1, at 2 p.m. (registration starts at 1:45 p.m.). Free. Find
St. Mark's at 3502 Chiermont Drive;
858-273-1480. (CLAREMONT)

Ripped from Today's Deadlinest See William Mastrosimone's play Bang! Bang! You're Dead (based on the high school shooting in Spring-field, Oregon), when students from the Coronado School of the Arts pre-

the Comondo School of the Arts pre-sent the play on Monday, April 2. The evening includes the 5-minet play, followed by a dis-cense. Kelly Bryson from the Center for Nonvident Communication will demonstrate examples of empubera-tions are welcomen. The play starts at 7-30 p.m. at the North Cosst Repertory Theaster 1997. D Lomas Santa Fel. For Information, call 48-86-77.

Montage Monday, Bluestocking Books & Bindery hosts open-mike events hosted by Davey Smith each Monday from 7 to 9 p.m. Find the shop at 817 Fifth Avenue and by call-ing 619-296-1424. Free. IMILCREST)

Folk Music of Europe and America is showcased during programs be-ginning at 6 and 7:30 p.m. on Mon-

day, April 2, in Smith Recital Hall at San Diego State University. Tickets are \$10 general. Call 619-594-6031 or 619-594-6020 for further infor-

mation. (2050)

"All-Round Swell Gay" and host of Orange County's "Thee Word Thing" LOB reads for Poetic Brew on Tuesday, April 3, at Claire de Lune (2906 University Avenue). Reading sigmpt start at 7 pm. (chosen by lottery), and the featured reader starts at 8 p.m. Free. 619-688-9845. (NORIN PARK)

A Tale of Two Cities, the series con-

Southern California Singer/Song-writers Sherri Lee and Friends take the stage at 7:15 p.m. when the San Diego North County Bluegrass and Folk Club meets on Tuesday, April 3. The second

Jazz in the Park, the series continues with a "Blues Summit 3" boasting down-home blues by Bill Magee. Chill Boy, Jonny Viau's All Stars, Sue Palmer, and others. When? Or Wednesday, April 4, at 5:30 p.m., in the Sculpture Garden Court at the San Diego Museum of Art. Tickets are \$10 general. For reservations, dial 619-696-1966, (BALBOA PARK)

A Finely Nuanced Portrait of one of the most fascinating (and fright-ening) women of the 20th Century is presented by California author Anthee Min in Becoming Madame Ma Min signs and discusses the book at

CSS-703-20V for dectass. ICRL MAND Pleasure and Peda, organizers promise "an evening of Isughter and social critique" when the scaldingly-entertaining David Sedaris performs on Wednesday, April 4, st 7 part on the East County Performing Arts. Center, Sedaris is author of books including Barrel Fever and Natact, frequent contributor to This American Life on KPBS; and an essayist in the New Yorker and Essuire.

New Yorker and Esquire.

Tickets are \$21. Find the center
at 210 East Main Street. For reservations, call 619-440-2277. (EL CAJON)

tions, call 619-440-2277. (E. CAUON)
"Together Agabla," Tim Convay and
Harvey Korman, along with guest
Louise DuArt, perform some of their
favorite skiss from The Carol Burnett
Show next Thursday, April 5, at
7:30 p.m., at the East County Performing Arts Center (210 East Main
Street). Tickst are 561, 571, and \$81.
Call 619-440-2277 for reservations: etmaster (619-220-TIXS), (EL CAJON

ctmaster (619-220-11XS), (IL CADON)
The Juzz Rasemble #1 at 5 an Diego
State University plans a concert, with
jazz trumpeter guest artist Conte
Candoli, at 7 p.m. next Thursday,
April S, in Smith Recital Hall. Tickets
are \$10. For details, call 619-5946031 or 619-594-6020. (SDSU)

#### SPORTS

Spring Training continues for the San Diego Padres in Arizona with matches against the Scattle Marinet today, Thursday, March 29. The Pad-meet up with the Lake Elsinore Storm in Elsinore at 705 pm. on Fri-day, March 30, Pre-season games conclude with a trip to Sac





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LYLE LOVETT 7/22 & 7/23 MOODY BLUES 8/7 LONESTAR 9/6 KENNY G 9/14 RICK SPRINGFIELD 9/1 CHICAGO 9/18 & 9/19 LION KING LA NATALIE COLE 6/29

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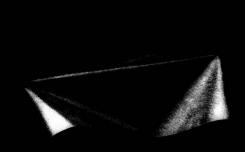
TUESDAY: Argentine Tango • Ballroom Dance • Hustle (\*70s dancing)\* Hustle (706 danong)\*
WEDNISDAY: Interbug & Swing.
THURSDAY: Disco Hustle Team \* Swing Team
FEIDAY: Sala\*\* "Wext Coast Swing.
SATURDAY: Rolero \* Argentine Tango
Quicktep \* Lindy Hop

LST & 34D SATURDAYS: Rallroom Dance.

4TH SATURDAY: Latin/Salsa

DANCES = 4 Saturday dances monthly . litterhole /Swing dance every Sunday PATTIE WELLS' DANCETIME CENTER





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SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight. Francisco against the Giants on Monday, Wednesday, and Thursday, April 2, 4, and 5, at 1:05, 7:15, and

7:15 p.m., respectively. The games are broadcast in En-glish on KOGO-AM (600) and in Spanish on station KURS-AM 1040). For details, dial 619-280-

in the Oceanside Harbor. See the powerful boats up close and out of the water at the Boat Review planned or Friday, at 4 p.m., down Coast High way and back to the harbor.

Spectators may view the race boats, meet the drivers and their teams, and watch the high-speed

teams, and watch the high-speed practice runs on Saturday. The gentlemen will "start their engines" and begin racing at noon on Sunday. The racers will parade out of the harbor to the racecourse, located along the coastline of Ocean-side. The best viewing will be on a video display in the harbor. There will be kids' events, food, and enter-tainment. For information, call 760-966-7114. (OCEANSIDE)

760-966-7114.(OCEA/SECE)
Pro Hoops! The San Diego WildFire
hosts the Memphis Houn Davogs on
Friday, March 30, and the Kamasa
City Knights on Monday, April 2.
The basketball games begin at 7 p.m.
at the San Diego Sports Arena. Tickets are 56 to 58 general admission,
with 525 lone seats and 550 courtwith \$25 loge seats and \$50 court-side. Call 619-542-1400 for informa-tion. (SPORTS ARENA)

Skinny Tires and No Brakes! The makes its debut at the San Diego Velodrome March 31-April L Many of the country's best bicycle race of the country's best bacycle racers are expected to compete in the excit-ing events, which include sprinting, pursuit, repechage, keirin, en-durance, and more.

**Planning Tips** 

Clergy Consultants Dance Lessons Decorations Disc Jockeys Florists Formal Wear Gift Registries Health & Beauty

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Photographer

Session one begins at 9:15 a.m., and session two starts at 3 p.m. on and session two starts at 3 p.m. on Saturday; with the final session be-ginning at 11 a.m. on Sunday. Find the velodrome at 2221 Morley Field Drive. Call 619-296-3345 for infor-

Vrrooom — The Season Starts! Ca-jon Speedway and Sid's Auto Body present the USAC Sprint Cars and WRA on Saturday, March 31. The first race starts at 6:45 p.m., with qualifying runs starting at 5:15 p.m The 3/8-mile track is located

The 3/8-mile track is located next to Gilespie Field. Take 1-8 to Highway 67, and use the Bradley exit. Drive left for two blocks to Wing Street, then right one block to the track entrance. Adult admission: 88 (west side) and 59 (east side): 53 for those 6 to 12; free for kids under 6 with an adult. For information, call 619-448-8900. (E. CAJON)

Bicycling to Points of Interest! join Bicycling to Points of Interest! Join the Knickerbikers on Saturday, March 31, for a scenic ride hitting Rancho Santa Fe, Solana Beach, and other spots. Bring money for lunch at Fidel's. The 35-mile ride for intermediates starts at 9 a.m. at the Ross shopping center (on Lomas Santa Fe, cust east of 1.5), For information, call 619-235-2890 or 760-754-1443. SOLANA BEACH)

Flat, Fast, and Fun, the 16th an Flat, Fast, and Fun, the 16th amiversary Carlshad 5000 is slated for Sunday. April 1, boasting "the world's fastest invitational 5k road race," wheekhair invitational, and a series of "people's races. Race-day registration starts at 6:15 a.m. on Harding Street. For details, call 858-450-6510, (CARLSBAD)

Galls Hockey, the regular season ends for the Gulls with a game against the lakersfield Condors on Sunday, April 1, at 605 p.m., at the San Diego Sports Arena, Tickets range from \$5 to \$15, available by calling 619 224 4625. The games are broadcast on KSDO (AM 1130). (SPORTS ARENA)

SPECIAL

The Student Artists at the San Diego Arts are exhibiting work March 29

All Cakes Made From Scratch For All Occasions!

Are You Too Busy To Plan Your Wedding? Call Us!

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Del Mar area. A unique site, with all your needs taken care of Create

With Art & Nature!

31. The show opens with a reception at 7 p.m. tonight, Thursday; viewing continues from 7 to 8:30 p.m. on Fri-day and 2 to 3:30 p.m. on Saturday. Find the campus at 2425 Dusk Drive; call 619-470-0555 for information. (PARADISE MILLS)

An Auspicious Occasion, celebrate singer Frankie Laine's 88th birthday at the Museum of Music Making or Friday, March 30, Artifacts fro Laine's career will be on display at the museum (including his gold record from Lucky Old Son) and a brief do

from Lucky Old Son) and a brief doc-umentary from Dick Clark Produc-tions. Laine will sign CDs from 1 to 2 p.m., with a tribute from 2 to 3 p.m. Admission is \$5 general. Find the museum in the corporate headquar-ters of the NAMM — International Music Products Association, at 5790 Armada Drive. For information, call 760–438-5996. (CARLSBAD)

The (Easter) Lilies Are in Bloom The (Laster) Lilles Are in Bloom Again, over 200 Easter lilles are on exhibit in the Botanical Building from Saturday, March 31, through Wednesday, April 18. The building is open from 10 a.m. to 4 p.m. Friday through Wednesday, Free. 619-239-0512. (BALBOA PARK) Explore Judaism and Its Many

Explore Judaism and Its Many Facets through the world of art when the Jewish Student Union at San Diego State University hosts an "art gala and silent tzedakah austion" on Saturday, March 31, at 8 p.m., at the SDSU International Student Center. Artwork by (Jewish) SDSU students, local professional (Jewish) artists, and a United Jewish Communities photo exhibition will be displayed. Admission: the donation of a canned good. For information, call 619-583-6080. (SDSU)

Book Sale, all manner of used books and magazines will be offered at the Lemon Grove Library's book sale on Saturday, March 31, from 9 a.m. to 3 p.m. The library is found at 8073 Broadway; 619-463-9819. Free. (LEMON GROVE)

Go With the Flow, a community Go With the Flow, a community drum and fluct circle "celebration for community and personal well-being" is planned on Saturday, March 31, at 1 p.m., at the Hilltop Center [33] East Elder Street). This open music gathering is for all skill levels, and ad-mission is free. Bring your own in-

Wedding Guide To place your add to Medding Guide Afree, 24 bour line for planning your working. Call 619-233-9797 (on the Web at San Diego Reader.com/wedding)

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Bridal Bazaar Show Sunday, July 15, 2001

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you need at your fingertips. www.WeddingConnections.com. . . 5307

760-723-1899, (FALIROON)

Go Fly a Kite when the new Kite Depot hosts a professional kite-flying exhibition on the beach on Saturday, March 31, from 11 a.m. to 3 p.m.
Some of the latest and most unusual kite designs will be flown. Find the Depot at 325 Carlsbad Village Driver, 760-729-1405. (CARLSBAD) The Ancient Nevajo Art of sand

The Ancient Navajo Art of sand painting will be on display when the Red Rock Trading Company presents its fourth annual Navajo Sand Painting Show on Saturday, March 31, from 10 a.m. to 5 p.m., at he JC Penney in the Fashion Valley shopping center. Traditional designs and contemporary paintings will be on offer for sale. For information. call 602-369-1145. (MISSION VALLEY) Dyed Eggs Par Excellence! Easter

Dyed Eggs Par Excellencel Easter gg season fast approaches, and the House of the Ukraine is hosting its annual pysanky workshops from 9 a.m. to noon on Saturday, are created using the dyer-resist method with tools called *lysta* and beswax and a wealth of ancient and lovely the control of t

Fool's Fair, an "1890» Vistoran Day, in the Park" is shated for Sunday. April 1, from 10 a.m. to 5 p.m., in Heritage Park. Organizers promise "1890s contests for kids and adults," including longest hair, best mouve tacks best burper, buly-bugger axing for dolls), pudding eating, and relay racing, among others. There will be a bake sale, storytelling, antique cars and trains, book fair, and much more Admission is free, For information. Admission is free. For information, call 619-491-0099. (OLD TOWN)

Living History in San Pasqual, can-non-firing drills, demonstrations of crafts and skills from the 1800s, his-tory lectures, entertainment, voluners in period attire, and authenti food for sale will all be part of San Pasqual History Days, taking place from 11 a.m. to 2\ls>p.m. on April 1 (and on each first Sunday from Oc-(and on each first Sunday from Oc-tober through June) at San Pasqual Battlefield State Historic Park. The museum is found at 15808 San Pasqual Valley Road; 760-737-2201.

Don't Let The "French" In French Gourmet Scare You! We Offer Delicious Values!

we unter butterous values: Fram simple hors d'euvres and calces to elaborate butfets or sit down receptions our esperienced staff will plan a menu that will please your guests and someone's vallet. Visit wow thefrenchgaurmet com or consult us at 1-800-929-1984, x125. Free calce tasting, 960 Turquoise, PB

Board a Double-Decker Bus at Hoover High School (4474 El Cajon Boulevard) to take part in the sixth an-nual Taste of City Heights, stated for Sunday, April I, from noon to 4 p.m. Participants will travel to over 20 dif-ferent restaurants to sample various cuisines, and guides aboard the buses will relate takes of local lore and his-ton. Tickist are 50 children under win relate tales of local love and his-tory. Tickets are \$9; children under seven free. Questions? Call 619-563-0671 for answers. (CITY HEIGHTS)

0671 for answers, (GTYMEGHTS)
Hungery for a Good Bookt Sushi
Performance and Visual Art and San Diego Book Arts present the annual Edible Book Tee on Sunday, April I. Edible books created by artists and book lovers will be on view begin-ning at 1 p.m. at 2 pm. the books are alsiced and tea is served (bring your own teacupi). Free, Sushi, 320 11th Avenue, For details, dial 858-274-7810. (DOWNTOWN)

858-274-7810, (DOWNTOWN)

"Planning in Tijuana 1998-2001" is
the theme for an exhibition hosted by
IMPlan (Tijuana's Municipal Planning Institute in the lobby of the City
of San Diego Administration Building (202 C Street). The plans include
comprehensive proiects, strategic projects, and pilot projects, IMPlans
certand in 1998 for promoting long.

The plans of the proposity of the plans of the plans

term urban and regional planned for the municipality of Tijuana.

The exhibit opens with a recep-tion on Monday, April 2, at 3:30 p.m.

Main Street Re-Opens with a party on Wednesday, April 4, at 5:45 p.m., at Prescott Promenade and East Main Street. The Main Street Classic Car Show and Cruise — "Cruz'n Ca-jon" — runs from 6 to 9 p.m. Free. For information, call 619-401-8858.

Under the Big Top, Circus Vargas hits the county for performan hits the county for performances at a variety of locations through Sunday April 15. Expect acrobats, death-de ring motorcyclists, high-wire and erialist performances, exotic ani-

acriaist performances, exone ani-mals, clowns, and more. Find the circus at the Valley Drive-In (at Mission Avenue and Highway 76) through Sunday, April I. Then it's off to Balboa Park at Presidents Way and Park Boule-

the Wedding Guide

Michael's Flower Girl Fresh Floral Bridal Package \$59.50! Bridal Bouquet, 2 Bridesmaid Bouquets, 5 Boutonnieres, 2 Corsages.

Your 1-stop wedding shop for all your wedding needs! Bridal gown purchase or rental. Veils \$39.96 & up. Tuxedos \$49.99 & up. Bridal flower preservation. Cakes \$1.96/

up. Inxectos \$49.99 & up. Bridal flower preservation. Cakes \$1.95 person. Invitations \$49.99 per 100 & up. Photography \$595. Limos \$59thour (3-hr. min). Wedding videographer: Balloons 68e/up. Disc jockey \$399 for 4 hours.

www.michaelsflowergirl.com/ 619-428-5644 or 877-257-1027.... \$156

Locking For The Perfect Robertsal Dinner Venue? Hit Rock Bottom! Dine under stars in our open-air loft or reserve our banquet room for your private party. Rock Bottom, 619-231-7006 . . . . 5236

vard) for performances April 2-1: For showtimes and tickets, ca 619-295-1381. Tickets are also avai able through Ticketmaster (619-220 TIXS). (OCEANSIDE, BALBOA PARK)

"Samoan Style in Oceanside" is cu Public Library (330 North Coa Highway). The documentary pho-lography exhibition "Sulv O Le Tay-tuar. A Tribute to American Samoan Art and Cultural Traditions" features 51 prints by Samoan youth from the area and 12 black-and-white images created by artist Leland Foerster. View the exhibition through April. 760-721-2787. (OCEANSIDE)

Pinot Envy is promised when t Plant Eavy is promised when the WineBrats of San Diego meet ness Thursday, April 5, e30 to 8:30 p.m. at Arul (1250 Prospect Street). Ex-pect to sample wines of Oregon's e-teremed King Estates and sample the restaurant's wares. The fee is \$22 in advance, \$25 at the door, For infor-mation and space availability, cal 858-272-8600. (IA KOLA)

Ranunculus Rainbows, the 50 ac blooming at the Flower Field through early May. New this year Gatten, the want of rame csartent the Color Project, and theme gar dens. Visitors may stroll on pathway through the fields from 10 a.m. to one hour before dusk daily. A Strawberry Festival and arts and crafts fair runs from 9 a.m. to 6 p.m. on Saturday and Sundar.

March 31 and April 1. Exp musical entertainment.

musical entertainment.
Admission is \$5 general, \$4 to
seniors, \$3 for children 6 to 12, and
free for those five and younger. Fin
the fields by taking the Palomar Air
port Road exit from 1-5, head east for
two blocks, and turn left on Pasce
del Norte Road. For information, cal
760-930-9123. (CARLSBAD)

FOR KIDS

ALL SCREENINGS BEGIN AT 6 PM



TASTE # ARTS # BAY

The

W

**Visual & Performing Arts Festival** SATURDAY, APRIL 7 • 9 AM-5 PM MARINA VIEW PARK, CHULA VISTA FREE ADMISSIONI FREE PARKINGI

Artist Vendors • Ethnic Food Salsa [Hot Sauce] Competition • Children's Hands-on Art Fal Silent Art Auction • Juried Art Exhibition

CONTINUOUS ENTERTAINMENT ON 3 STAGES! Star\* Stage featuring Diva Soul and Native Vibe • 12:30 CHILDREN'S WORKSHOPS

Icarus Puppet Theater • San Diego Children's Museum
San Diego Museum of Art • Sandcastle International

MAJOR DANCE COMPANIES — PERFORMING AND TEACHING:

Jean Isaacs Dance • Eveoke Dance Theater John Malashock Dance Company • Lula Washington Dance

CHILDREN'S SUPERSONIC SAMBA ART PARADE

For more information, contact:
Chula Vista Office of Cultural Arts
619-585-5627
Sponsore by The Chy of Chak Vita - Leouad E. Andrew Foundation
(type: Industry sum: The San Delega United Port District - 19 (SMT) Vita
- California Accretity of Load An Agendes - Star News - Americans in the Arts
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pet Theater, Next up: Hickory, Dick-oy, Duck! presented by Tom lensen's Puppets. Performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday. Find the theater near the Accordance Center; 619-685-5045. Regular admission is 33 for adults, 22 for children (11-2), five for those under two, [IMSOR Phillips]

under two. (BALBOA PARIS)
Expect a Gold Medal when you par-ticipate in the 12th annual lunior
Carlbad, Sturdey, March 31; 4's a unning event for loka aged 12 au under, when the "empais 12 au under, when the "empais" 12 au under, when the "empais" 12 au under, when the "empais" 12 au under the "empais" 12 au u

Know a Certain Crimson Canine? Enjoy Norman Bridwell's Clifford the Big Red Dogduring story time on Sat-urday, March 31, 11:30 a.m., at Barnes and Noble Bookstore (10755 Westview Parkway). Free. For inform call 858-684-3166. (MIRA MESA)

Call 805-806-3100, (MBLM) (Call 805-806-3100), the Museums of Contemporary Art offer Free-for-All First Sunday activities on April 1. Sun Diego designer Michael Soriano will lead workshop participants in an exploration of the fine art of the photocopier — reducing, relapsing, copying, and cropping designs to add to a museive collaborative project in the lobby of the museum. These

the lobby of the museum. These "Copy Cats" may also build 3-D sculptures in the galleries out of thousands of wooden blocks, all at MCA La Jolla (700 Prospect Street). Celebrate April Fool's Day with treasure hunts, puzzles, and stories at MCA Downtown (1001 Kettner Bouleward). Participants may un-cover secrets of "Artwork of the Month" and build foam sculptures in the galleries. Events run from 2 in in the galleries. Events run from 2 to 5 p.m. at both locations; the galleries e open free of charge from 11 a.r to 5 p.m. For information, call 858-454-3541. (DOWNTOWN)

How Was Raggedy Ann Creat The tale is revealed when author Pa-tricia Hall and illustrator Joni Gruelle Wannamaker discuss and sign their newest book, The Real-For-Sure Story of Raggedy Ann, at 3 p.m. on Sunday. April 1, at White Rabbit Children's Books (7755 Girard Avenue). Wan namaker is the granddaughter of the doll's original creator. Free, Call 858-454-3518 for details. (LA JOLLA)

"A Little Bird Told Me..."by John Lorge is on the program when Ka-marada Kidz present a program on' Sunday, April 1. Narrator Ken Bell will be joined by flutist Beth Ross-Buckley, harpist Elena Mashkovtseva, and percussionist pat Pfiffner in this production.

in this production.

Performances begin at 2 and
4 p.m. at the Francis Parker Lower
School (4201 Randolph Street). Tickets are \$5 for those under 16, \$10 for
everyone else. Call 619-699-8789 for
information. (MISSION HILLS)

A Musical Winnie the Pook Birthday Tail is being presented March 30 through April 1 by the Patio Play-house Youtheater. Just one day-before his birthday, the residents of the 100 Acre Wood organize a hunt for Egyore's lost tail. This production is based on the stories by A.A. Milne, with book, music, and lyrics by proferomaton begin at 7 pm. on Fridgy and Saturday and at 2 pm. on Fridgy and Saturday and at 2 pm. on Sunday. Tickes are \$8 for adults, \$5 A Musical Winnie the Pooh Birthda

Sunday. Tickets are \$8 for adults, \$5 for those under 16. Find the theater at 201 East Grand Avenue, suite 1-D. Call 760-746-6669 for reservations.

Seaside Stories, listen to Suzanne Tate's Stevie B. Seahorse: A Tale of a Proud Pape during an event for kids four through kindergarten at 9:30 a.m. on Sunday, April 1, at the

The Gaslamp's Hottest New Stand-Up Comedy Club

Come have dinner and a lot of laughs...



March 29.

cors open at 8 pm

March 30. Doors open at 8 pm "San Diego's **Funniest Comics** Hurt You with Laughter!

Friday Right,

Free Admission for Two This Friday only, 3/30/01. 21+ with ID. Doors open at 8 pm. \$20 value. No cash value.



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Coming in April: Hot Licks Fiery Food Festival April 21 & 22

Live Entertainment . Hot Sauce Comp Fiery Food Tasting

75 waterfront shops and restaurants downtown at W. Harbor Dr. a Kettner Blvd. 2 hours FREE parking with any purchase. Open daily 10 am-9 pm.



pants will make a craft and learn how seahouses are born and how they eat, rowins, and hide from enemies. The fee is \$18 (with adult free). The aquarium is located at 2300 Expedition Way off North Torrey Pines Road, south of Le Jolla Shores Drive). For the required reservations, call 858-534-7336, (IA ROLLA)

Follow the Trail to Quall, head to Quail Botanical Gardens on Tuesday Quail Botanical Gardens on Tuesday, April 3, at 10:30 a.m., for a general tour of the gardens oriented for kids (aged three to six). Meet at the visi-tors' center located directly north of the parking lot, at 230 Quail Gardens Drive; 760-436-3036. Free. (ENCHITAS)

The Happy Purple Dinosaur Re-turnal Barney and his friends set out turnal Barney and his friends set out on a quest that takes them through an enchanted forest and ends up at a real castle in Barney's Musical Castle. The production runs April 4-8 at the San Diego Sports Arena. Performances begin at 7 p.m. on Wednesday, Thursday, and Friday, at 11 a.m. at 2:30 p.m. on Saturday; and at 1:30 and 5 p.m. on Suturday; and at range from \$10 to \$25, available through Ticketmaster (619-220-TIXS). (SPORTS ARENA)

TIXS), (SPONTS ANEAU).

Learn About the Critters that thrive in the harsh conditions of tidepools at Seaside Beach when the Birch Aquarium hosts Tidepooling for Tots on Wednesday, April 4, at p.m. The few is \$12 per adult, \$8 per child (four through kindergarten). To make the required reservations, call 619-534-7336. (CARDEP)

A Writer's Workshop for Kids is planned by Larry Brimner, author of The Official McM's Brand Book of the Millennium and other books, at 10:30 a.m. next Thursday, April 5, at Bookstar Costa Verde (8650 Genesee Avenue). Brimner will sign his books as well. Call 858-457-7561 for information. Free. (LA JOLLA)

Children's Museum of San Diego, Native American culture and art is be-ing celebrated at the museum through April. The artist of the month in March is Robert Freeman, a member March is Robert Freeman, a member of the Luiseño/Sioux tribe. His an work, created in a variety of media. work, created in a variety of media-generally reflects his appreciation for the daily life of today's Indian people. In April, the focus is on conceptual artist James Luna, who combines his

#### THREE GREEN POEMS BY WOMEN

like these that stand upright togethe in the rich, green world of daylight.

At night, they are a darkened forest of sisters who grow quickly in moving water and talk in the clattering breeze as if each is an open throat, rising

I tell a man about this beautiful, creaking world, how it flowers all at once. He has been to war. He says boo they do terrible things to men and women.

I look at this bamboo. I look at this bamboo.
It did not give permission to soldiers.
It is imprisoned in its own skin.
The stalks are restless about this.
They have lived too long in the world of men.
They are hollow inside.

Lord, are you listening to this? Plants are climbing to heaven to talk to you.

— Linda Hogan

ure of This Flower Is to Bloom

The Nature of This Flower is Rebellious. Living Against the Elemental Crush. A Song of Color Blooming For Deserving Eyes. Blooming Gloriously For its self.

Mulch A mulch is a layer of organic matter used to control weeds, preserve moisture, and improve the fertility of the soil. You will not find naked soil

I started cautiously: newspapers. hay, a few magazines; Robert Redford stared up

Then one day, cleaning shelves, I found some old love letters. I've always burned them, for the symbolism. But the ashes, gray and dusty as old passions

would blow about the yard for days

So I mulched them: gave undying love to the tomatoes, the memory of your gentle hands to the squash. It seemed to do them good, and it taught me a whole new style of gardening.

Now my garden is the best in the wilderness, and I mulch everything bills, check stubs; dead kittens and baby chicks. I seldom answer letters! mulch them with the plans I made for children of my own, photographs of places I've been and a husband I had once; as well as old bouquets and an occasional unsatisfactory lover.

Nothing is wasted.

Strange plants push up among the corn, leaves heavy with dark water, but there are no weeds.

— Linda Hasselstror

heritage as an Indian from the Luiseño/Diegueño tribe and his pres-ence in American culture to drive his installation and performance art. Create a print in the style of the

Prints/Impress Chippenss' in for those four and older.

The theme for the museum in 2001 is "One Puzzle, Many Pieces: Building Community Through Cultural Awareness. Continuing exhibits include "The Book Stop," Improv Theater," and "Cora's West Island Avenue. Dial 619-233-8792 for additional details. (DOWNTOWN)

#### MUSEUMS

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

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in

the area and is run by the Spring Val-ley Historical Society. The home, built in 1863, was registered as a Na-tional Historic Landmark in 1962 and is on a spot where Kumeyasy In-dians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane; call 619-469-1480 for more information.

CHIMPON SMALEN

California Surfriders, 1960-1940<sup>th</sup>
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780-721-8476, (GLAMSEG)

Challe Yisin Nature Center, an in Text.

Challe Yisin Nature Center, an in Text.

Chula Vista Nature Center, an in-

the endangered Southern California coastal wetlands, is located in the the endagered southern. Camerus constal wettached, is located in the contal wettached, is located in the time of wettached with the time of wettached with the loom to fish and invertebrates that shabit the mud flass and marshes of San Diego Bay, Visitors, can use scopically, use a Wentacope for views of microscopic organisms found in the "Sweetwater Sony," and interast with computerated videos exploring how wide affect the bay in Diego Bay" eshabit. At other chabits, visitors can pet tharks and ersy, see barrowing owls and migratory brick, and enjoy the sreeybylic gardens. Bayroue E Stevet Tolley Station or at the center's parking for at the foot of E Street and Bay Boulevand. For more details, call 619-422-2481. (IGRAM WIRM.)

Computer Museum of America, the museum includes an educa-tional exhibit covering the history of data processing and the contri-butions of pioneers and history-makers in the computer industry. Some of the over 200 historic computing machines and calculators date back to the 1890s.

- Alice Walke

Interested in restoring and pro-Interested in restoring and pro-gramming historic computer equip-ment? The museum hosts workshops for volunteers on Saturdays from 10 a.m. to 2 p.m. (at 6156 Mission Gorge Road, suite H, in Mission Val-ley). Call for registration and space availability.

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

Drives 191-468-2826, LA MASS, LEETING WITH MEMORIA QUILING is one of America's oldest and most belowed are form. An enablist of a dequal to adequate tierus so on exhibit show features quitte series so one chibit show features quitte series between 1880 and the present, with a large number from the 1925 and 1930s, construct Victorian House, the city's original Satus E-Train Depot, are alreaded are with model train, working blackmith shop, and a low. First and 231 North Broadways, 760-743-8027.

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

ump Museum of Historic San Gestamp Museum of Historic San Diego, glimpes San Diego's colorful past at the museum, where displays highlight Wyatt Earp's San Diego days, the Peg Leg Gold Legend, the first maps and photographs of Old Town and "New Town," early mili-tary history, the naval disaster in 1923 at Point Honda, and more, Find the museum at 413 Market Street (between Fourth and Fifth Avenues). 619-237-1492. (GASLAMP QUARTER)

Heritage of the Americas Museum the museum features art and artifact from South and North America, con centrating on the utilitarian and dec orative artistry of crafts workers from



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#### April 1 - May 5, 2001 Calendar of Events 7 Passover begins SAFETY DAY: SURVIVAL TACTICS FOR LAND, SPORTS AND WATER 11 A.M.-3 P.M. COMEDY 5 ... FIREWORKS 7:45 P.M. PORT TOUR / NORTH BAY 10 A.M. 11 PET RESCUE DAY 8 a.m.-6 p.m. THE GREAT EGG HUNT AIRPORT EXPERIENCE LITES OUT JAZZ NIGHT 15 Easter 16 17 19 THINK BAY DAY MOVIES BEFORE THE MAST AIRPORT EXPERIENCE TOUR at 10 a.m. 6TH ANNUAL HOT LICKS FESTIVAL 11 A.M. 10 A.M.-5 P.M. PORT TOUR SOUTH BAY 10 A.M. MOVIES BEFORE THE MAST 7 P.M. 27 CHARITY ART AUCTION 5:30-7:30 p.m. 24 TOUR OF NEWEST CRUISE SHIP, "RADIANCE OF THE SEAS" 22 Earth Day KISS YOUR MATE DAY 6TH ANNUAL HOT LICKS FESTIVAL 10 a.m.-5 p.m. BAYFAIR RACES ON SAN DIEGO BAY AIRPORT EXPERIENCE PORT TOUR NORTH BAY MAY 1 5 Cinco de Mayo DAY AT THE DOCKS 9 A.M.-5 P.M. BEN & JERRY'S FREE CONE DAY 10 A.M.-9 P.M PORT TOUR CHILDREN'S DAY WITH JEAN-MICHEL COUSTEAU JEAN-MICHEL COUSTEAU, "VOICE OF THE OCEAN" BEHIND-THE-SCENES CRUISE SHIP TOUR BAYFAIR RACES ON SAN DIEGO BAY FIREWORKS AIRPORT EXPERIENCE TOUR at 10 A.M. BAY DAYS FINALE 8 P.M.















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CENTER FOR THE ARTS

#### The Sweet Breathing of Plants: **Women Writing** on the Green World

Edited by Linda Hogan and Brenda Peterson; North Point Press, 2001; 288 pages; \$24

ABOUT THE BOOK: The Sweet Breathing of Plants offers 39 poems, essays, articles, and mini-biographies. The contributors, all women, are variously scientists, poets, essayists, novelists, biogall women, are variously scientists, poets, essaysts, noveitists, piog-raphers. Mary Crow Dog writes about peyord. Sharon Bertsch McCrayne explains how the Nobel Prize-winning scientist Bar-bara McClintock (1902–1992) made her way in what until recently was a man's world. Alice Walker slips in a poem, "The Nature of This Flower Is to Bloom" (see page 70), as does Linda Hogan (see page 70), and poet Molly Peacock contributes an essay about the page 70), and poet Molly Peacock contributes an essay about memorrance of paying attention to flowers ("Orange poppies," writee Peacock," loided in a grean pride, like flooresses, beside the more particular of the properties of

in its days of glory is now on exhibit, resulting from the artist's extensive study of this ancient "City of the Gods" that was once home to 200,000 people in central Mexico. The museum also features wings delicated to natural history, archaeology, education, anthropology, and line art.

maca College campus, 12110 Cuya-maca College Drive West, 619-670-5194. (RANCHO SAN DIEGO)

Find the museum on the Cuya-

tise on the structure and habits of fleat. Among the most intrigu-ing of the essays is Sharman Apt Russell's "Smelling Like a Rose." Russell explains why humans, park-Luhy female humans, will gend small fortunes so to smell like howers when most forwers, writes Russell, "want to smell like food." Russell goes on to write. "Some flowers want to smell like a rotting corpes. Some flowers want to

ABOUT THE EDITORS: LINDA HOGAN is a poet, novelist, and essayist. Her book Se-ing Through the Sun received an American Book Award from the Before Columbus Foundation. Mean Spirit won the Oklahoma Book Award as well as the Mountains and Plains Booksellers Award and was a finalist for the Pulitzer Prize. Book of Medicine was a recipient of the Colorado Book Award and as finalist for the

National Book Critics Circle Award. She is a professor at the Uni

BRENDA PETERSON, daughter of a forest ranger, was born in 1950 on a forest lookout station in the High Sierras, Peterson's similylived in many towns and cities across the United States, includ-ing San Diego. Peterson graduated from the University of California at Davis. She lived in New York City for five years where

she was an editorial assistant at The New Yorker. She is the author

of three novels and two collections of essays and a recently pub

spoke with me from her home in Seattle. She explained that this newest volume is the second in Hogan and Peterson's trilogy on

women and the natural world; Volume One was Intimate Nature

A CONVERSATION WITH REFNDA PETERSON: Peter

lished memoir, Build Me an Ark: A Life with Animals.

sell, "want to smell like food." Russell goes on to write, "Some vers want to smell like a rotting corpse. Some flowers want to !!l like excrement. Some flowers want to smell like fungus. wers have their own agenda."

the LEO to remotely control all the sounds his organs produced from a single instrument.

The museum's five major exhibits span 100 years of music making in America, with more than 450 younge instruments, samplings of popular music from each era, historic photographs and paintings, and trends and innovations in the music industry. Find the museum in the

Products Association, at 5790 Ar-mada Drive. For hours and other in-formation, call 877-551-9976. (CARLSBAD)

Poway Museum, an intervall, replicas of the early post office and general store, and a school room and general store, and a school room are part of the newly renovated mu-seum. A mural painted by Michael Strong depicts sax periods of Poway's past. Find the museum in Old Poway Park, at 14134 Midland Road;

a complex of historical buildings, in cluding the Verlaque House (th only Western adobe home of French provincial design still in existence wagons, antique exhibits, and arti-facts. There is a cowboy bunk house a ranch blacksmith shop and tack room. The Casey Tibbs Memoria

amona Pioneer Historica and Guy B. Woodward Mu



"I know, I know," she said. "But I think I'm claiming myself as a plant person more. I don't have the green thumb that some of the contributors to this book ave But now as I look around have. But now as I look around my studio, there's a Norfolk pine and an aloe vera, so I think I'm doing okay. They aren't dead. I've also got a 30-year-old bonsai tree that's covering an entire file cabinet. All my friends look at it and

einet. All my friends fook at it and Swy, Trim that bonsal!" I say, No!" Peterson, in her essay "Killing Our Elders, "writes thought-fully about trees. I told her how much I like die piece and how much I'd learned. For instance, I did not know that the General Sherman Tree in the Sequoin National Park is estimated to be 3800 years old and that it would have germinated sometime about 1832 B.C. Peterson laments the clear-cutting of old trees Asking why these trees are cut down, she realizes that the rea son we can slash our old-growth forests is the same reason we deny our own human elders a place in our tribe. "If an old tree, like our old people, is not perceived as *productive*, it might as

One of Peterson's and my favorite essays was that on cytogeneticist Barbara McClintock who specialized in corn genetis. Her work with mobile genetic elements, or "jumping genes," won her the Nobel Prize in 1983. We talked about McClintock in the way that neighbors will talk over the fence about an admired mutual friend. "When she first started off," said Peter-son, "people laughed at her. She thought of plants as sentient beings and learned their secrets by knowing each plant inti-mately, by developing what Sharon Bertsch McGrayne called a 'feeling for the organism.' That kind of style McClintock used in her work was ridiculed. One thing Linda and I found as we read for the collection is that women don't like downs. Was read for this collection is that women don't like dogma. We are

read for this collection is that women don't like dogma. We are very wary of institutions and dogma. There's possessiveness about male knowledge and a competition that I think women "More like what?" a laked. "More like what?" a laked. "Bonobos. The primate that they discovered that is also wry much like our chimpaneres." Peterson, laughed, added, "Bonobos get rid of all the aggressive tensions in their troop by making love. Instead of killing each other."

making love. Instead of killing each other."
(After my conversation with Peterson, I looked up the bonobo. A National Review article noted: "A bonobo chimp troop resembles an omnisexual commune run by Madonna and Little Richard: Everybody has sex with everybody else all day long. Lesbian crotch-tor-crotch grinding is a particular favorite, while males practice 'penis-fencing.' [Bonobos can couple dozens of times per day, because each session typically lasts only 13 seconds.] Bonobos are said to be 'peace-loving.' Males remain mama's hove their entire lives, 'heing denender Males remain mama's boys their entire lives, 'being dependent on [their mothers] for protection' in the words of primatolo-gist Frans de Waal."

And, in the notes for de Waal's book Bonobo: The Forgot-ten Ape, I found this: "The bonobo, least known of the great

apes, is a female-centered, egalitarian species that has been dubbed the make-love-not-war primate by specialists. In bonobo society, females form alliances to intimidate males, sexual behav-

and serves many social functions, and unrelated groups mingle instead of fighting. The species' most striking achievement is not tool use oy warfare but sensitivity to others." I asked how Peterson and Hogan chose contributors. They put out the word through friends and acquaintance and by contacting authors whose work they admired. "We wanted a wled, diverse book," said Peterson." We wanted women of all a wide, diverse book, "asid Peterson." We wanted women of au cultures. Not just the usual suspects: Linda wanted us to have what she called native daughters. Some of the submissions were expectable. But others were these little surprises that were like bouquets. That's the only way I can describe it. They were like ususual bouquets. Like, you take flowers that you do never think of putting together and put them together. And that was part of the pleasure of doing this:

Essay collections like Peterson and Hogan's can be quite expen Easy collections like Peterson and Flogan's can be quite expen-sive to put together. Not only do the editors of the collection need some recompense for their work, but the contributors or their estates must be paid. Since Hogan lives in Colorado and Peter-son in Seattle, the two women arranged to speak at the same con-ferences. "And then," said Peterson." we'd bring the manuscripts for the book with us. We'd go out to the conference and do ou speeches, or whatever we were doing. And then we'd run back to the hotel room, raid the mini-bar, and begin work on the to the hotel room, rad the min-par, and begin work on the book. We ended by simply, carrying pieces we were considering for this book everythere we went. Our suitcases would be heavy with manuscripts. We had so many good pieces. There was so much both out there. We had to narrow down the number. We had to whittle down the book."

"So," I said, "that it wasn't the size of a phone book." "Yes. So that it wouldn't be so heavy that you couldn't carry it around."

- Indith Moore

dian artifacts from the Kingery fam-ily. The museum is open on the last Saturday and Sunday of every month from 2 to 4 p.m., at 2116 Tavern Road. For information, call 619-659-8740. (ALPINE)

exhibit of modern inventions repre-senting innovations in music mak-ing during the 1970s and 1980s. The LEO is composed of a wide array of synthesizer and organ technology and encased in a clear plexiglass frame. Innovator and musician Don Lewis, a pioneer of MIDI (musical instrument digital interface, created

ABOUT THE EDITORS:

San Diego Aerospace Museum, fre-quently referred to as "the forgotten war," the Korean War was fought be-tween 1950 and 1953, with 39,000 Exhibit is dedicated to Tibbs, a local resident who was a world-champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are also on display. The Bancroff Memoral Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex. Find it all are 450 Main Street, For Find it all at 465 Main Street, For 7644, (BAMOM). Exhibit is dedicated to Tibbs, a local tween 1950 and 1953, with 39,000 Americans losing their lives in the effort. The permanent exhibit "Air War Korea: Return to MiG Alley" features the MiG-15 and F-86 Sabre fighters, a J-24 reggine, plott images, war artifacts, war-era model airplanes, period films, and other historical information.

Pasifis Southwest Airlines (198A), the airline San Diego one called its own. Former PSA employee have donated terms for the show, including the fa-mous orange with pink trim miniskir flight attendant's uniform, and other memorabilia. The museum offers exhibits of over 65 aircraft — including a replica Scourge for Fokker Endocker (E-III). a World War 1 Spad VII, the flight deck of the USS Yorktown, and a Pacific Southwest Airlines (PSA), the

Lockheed Blackbird spy plane Lockheed Blackbird spr plane — 1400 scale models, 10,000 avartion-related items, and memorabilia from the Montgolfier hot-air-balloon at to the Space Age, along with an in-ternational Aerospace Hall of Fame. The museum is located in the Ford Building in the Palisades area. For additional information, call 619-234-8291. (BABOA PARI)

San Diego Model Railroad Mu-

ican railroads with "the largest peradmission and museum hours, call manent operating model railroad and toy train exhibit." The museum includes five scale-model railroads of San Dieguito Heritage Museum the museum offers informative dis plays on the unique history of th San Dieguito area at 561 South Via can Avenue. For more information call 760-632-9711. (ENCINITAS) includes five scale-model railroads of the Southwest, an interactive toy train, and a refurbished toy train gallery with a Lionel O gauge exhibit. There is a multimedia presentation on railroading, an operating railroad semaphore signal, and interpretive displays on railroads and model rail-

Serra Museum, "Treasures Uncov-ered: Trade and Exchange at the San

Museum of Contemporary Art, San Diego, presents

# Artists On The Cutting Edge IX

exceptions Bobby Bryant is the Anches Min was born in Shanghai Poet C.K. Williams won the under of the Jazz Poetry Collective in 1957 and, at seventeen, was sent. Pulitzer Prize in 2000 for Repair and a former featured solaist with to a labor collective, where she was which also won a Las Angeles Tim and a former featured solver with to be labor collective, where to were

All compositions the contractive for a feature flat features. Here's

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the ninth season of Artists on the Cutting Edge Cross Fertilizations, an outstanding literature and music series conceived by Quincy Troupe. This year's program includes many of today's most innovative artists and is expected to sell out, s be sure to buy you

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cketMaster outes EFCRO (THAN SEPT 1619/220 TIXS) skets will be sold at the door I space is available. Toker holders are invited to low MCAs selects feel of charge each evening before the performance finder a deleta.

VCA Members, Students & Seniors \$12: General \$17.

TICKET INFORMATION: All performances are at the Museum of Contemporary Art, Sa Deac. 700 Prospect Street, to Jolla. For more information, call the Museum at (858) 454:3541 x4446 aspect Street, La Jolla. For more information, call the Museum at (858) 454-3541 x444 e-purchased in advance at the MCA Bookstore in La Jolla and Downtown, and at al

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



The Twelfth Annual USD Social Issues Conference

The Bond Between Women and Animals (1997). The idea came to

Ine some Between Women and Animata (1997). In escence came to the two women when they were together in the Everglades. "Linds," said Peterson, "was doing work for her novel, Power, which is set in the Everglades. She was doing research on the Seminole tribe and tribal chants. I was there doing more of my research on marine mannals, So there we were, doing two different books. I suddenly turned to Linda and I said, You know, I am so tired of having

the natural world interpreted to us by males.' And she said, yes

hat she agreed.
"Men," I suggested, "in safari suits."
"Yes, Kind of the old version of the crocodile hunter." Peteron went on to say that Hogan suggested the book about plants.
I kind of resisted the plant book. I didn't think of myself as much

I said that I was surprised Peterson did not think of herself

#### "Restoring Hope" Dr. Cornel West

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# LOCAL EVENTS

logical site, dating to the first European settlement in California (in 1769) when Father Junipero Serra es-tablished the Basilica San Diego de tablished the Basilica San Diego de Acada. Treasures' in the form of ce-ramics, religious, and personal goods representing just a fraction of the more than one-half million excavated to date at the Presidion site are on view. See the show through summer. The museum interprets the Na-tive American. Spanish, and Mexi-can periods of San Diego Shistori-rian and the Control of the Control of the Control of the Control in the Control of th

ated at the site of the West Coast's first European settlement, found at 2727 Presidio Drive. 619-297-3258.

Stephen Birch Aquarlum-Museum, celebrate the season of the gray whale with educational whale activities, ex-hibits, and a variety of whale-watching experiences during "WhaleFes 2001," continuing through April The aquarium's tidepool plaza boasting a panoramic view of the La Jolla shoreline and the Pacific Ocean. is a great spot for informal whale

is a great spot on the watching.

"Sea Touch" offers a computer display consisting of five interactive modules through which visitors can learn a variety of ways that scientists study the oceans from space using

satellites, including monitoring cur-erits and ocean temperatures, inves-tigating natural phenomena such as upwelling and red tides, and track-ing the migration of fish. The exhibit provides a way to interpret the inter-disciplinary nature of research at Scripps Institution of Oceanography. An aquarium and museum under-ter conf. the Collect is an observational

one roof, the facility is an educational one roof, the facility is an educational component of the Scrippe Institution of Oceanography at UCSD. Look for 33 stanks containing martine life of the Pacific Northwest, the California coastine. Mexico's Sea of Correr, and the South Pacific. One highlight's in the alolla Keft Tank, a tree-story-high tank with gaint kelp plants and nearly the stanks of the stanks

Pines Road, south of La Jolla Shore Drive). For more information, call 619-534-FISH. (LA JOLLA) Wells Fargo Bank History Mu

Wells Fergo Bank History Museum, the museum features a well-sing agents office staffed by guides in weeking the staffed by guides in weeking telegraph for values to seed and receive messages. There's an authors well and the staffed by the staffed by the staffed by the staffed agent agent Samuel Dorsey at the end of collection assembled by Wells Fargo agent Samuel Dorsey at the end of Couch #251, a restored stagroscoth built in 1867, and the Davies watch, The museum is located in the reconstructed Color and Foundation 12 273 Son Theppe News (Int. 1970).

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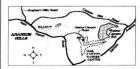
#### A Guide to Unexpected San Diego and Beyond By Jerry Schad

of eastern Anaheim, offers small kids (and their interested parents) pienty of room to roam on its tightly nested the miles' worth come to its tightly nested the miles' worth comes to get servicely look, and the price is right—infer. For adults, this is a park to saver slowly, habitats include a trickling stream shaded by coast the coast and the saver slowly. Abattats include a trickling stream shaded by coast the coast a robust of the coast and the price is rightly and the spectration. On the helps of wet weather (as Anaheim has had of lately, wildflower displays can be spectroular here. Principal paril and May, the most profite bloomer will likely adopted the paints the slopes a brilliant yellow.

Roam-O-Rama

slopes a brilliant yellow.

Environmental education is Oak
Canyon Nature Center's primary mission. A



Oak Caryon Nature Center, a 60-acre natu-ral park tucked amid the hilly housing tracts of eastern Anaheim, offers small kids (and

siew of workshops and hikes for families and individuals (primarly, Anaheim resistant in the control of the con

The Stream Trail meanders through the thick of the ripar ian and oak woodland habitats, while the Roadrunner Ridge and Bluebird trails



slopes overlooking the ravine bottom. During most of the year you'll find less of interest high on the shadeless, scrub-cov-ered slopes, down amid the oaks. Right now, though, with the area at its vernal and floral peak, you'll want to gravitate toward the slopes on the south side, where bloom ing native plants stand shoulder to shoulde as in an English garden gone wild.

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## A Rock, Not a Fish

#### Everything seemed unbearably long.

ianist Radu Lupu gave a recital in the La Jolla Chamber Music Society's Celebrity Series." In the music world, Lupu certainly must be accounted a celebrity. Since the beginning of his career (around 1970) he has had an international reputation, with weeping more proposed to the control of t

utation, with special eminence in the great 19th-century piano litreature. His distinctive playing style may be studied on numer-

style may be studied on numer-ous recordings, and it could be heard in ripe consistency at Copley Symphony Hall. Lupu, nevertheless, is a controversial artist. His admirers (of whom there were a great many at this recent cornert) are extravagant in their praise. His detractors (I am sorry to say, I have praise. His detractors (I am sorry to say, I have become one) are confronted with the difficult task of explaining why they don't enjoy the per-formances of an artist so richly endowed with incontrovertible planistic talents. No one can ig-nore the glorious fullness of Lupu's sound. His facility in fast passages is indisputable: every note in place, the line perfectly even, and seemingly no in place, the line perfectly even, and seemingly no limitation on the speed his fingers are capable of. There is no display for its own sake, however. This is a musician profoundly espectful of the scores he plays, fervently devoted to realizing the composer's intentions as faithfully as possible.

Furthermore, he has produced some superb recordings in collaboration with other artists for example, the Franck Sonata with violinist Kyung-Wha Chung, the fabulous complete Mozart Violin Sonatas with Szymon Goldberg, or the lovely rendering of the Grieg Concerto under André Previn. His playing in the company of der Andre Frevin. His playing in the company of others is forthright, brilliant, sensitive, and char-acterized by consummate musicianship. When he is left to himself, however, a deeper layer of his musical personality tends to rise to the surface, and his artistry becomes more id-

REVIEW iosyncratic, his rather strange individual signature more recognizable. Yet even in solo recital,

National Programmers of the Brahms Opus 79 Rhapsodies and Opus 117 Internezzos, or of the Schubert D. 894 Sonata, are breathtaking in their fusion of expressiveness and

It is significant that these recordings date from It is significant that these recordings date from 1971 and 1974, respectively. As the decades rolled by, Lupu gradually was overtaken by impulses scarcely evident in those early years. More and more, he began to linger over passages, to sink into them, to lose himself in some deeper or higher world of inner experience. As the almost mystical inwardness increased, the sense of forward propulsion lessened. His performances became more of a series of exquisite static visions, connected almost unwillingly, as though the pianist were reluctant to accept the role of temporal movement in music.

At the same time, Lupu's sense of loud-and-

At the same time, Lupus series of ioduc-and-soft shadings underwent a transformation. He had begun as a pianist of big dynamic phrases, dra-matically arched, with everywhere a sense of large, bold, passionate changes of volume. But gradu-ally the arches became shallower, the dramatic

sometimes scarcely perceptible. The lovely tone remained unaltered; the soft passages were still wonderfully floated; the loud passages were still grand and powerful; but within each of these separated terraces of sound there was a dynamic level approaching flatness, with little more than a minuscule flickering whose expressive

him, I felt myself unquestionably in the presence of a great pianist His sincerity and intelligence were never in doubt. His technical com-mand was awesome. The sound of the Steinway was ravishing. And yet, again and again throughout the evening, I found my attention drifting. Instead of being gripped by the music, I was fulled by it, almost numbed. Without any

most numbed. Without any unusually slow tempos, everything seemed unbearably long. Instead of being caught up in the progress of each work. I felt my conscious-ness embedded in something akin

to the Dream Time of the Australian aborigines. And while that is in itself an inspiring experience. I cannot believe that it is what any of these com

And that was the Radu Lupu who played a program of Janacek, Beethoven, and Schubert in San Diego. Listening to

Copley Symphony Hall (La Jolla Chamber Music Society)

Janáček, On the Overgrown Path (selections): Beethoven, Sonata in C

Opus 53 "Waldstein"; Schubert, Sonata in A. D. 959.

The brief, evocative, nostalgic selections from Janáček's On the Overgrown Path are, admittedly, not the most dynamic music in the world. They aim at reflection, recollection in tranquillity,

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pastel portrait of a past retriev-able only in memory (the life of rustic youth in the composer's native village of Hukvaldy). But each of them has moven within it, and they are detectably differentiated from each other in mood. Lupu's performance, though full of tenderness and nuance, underplayed the movement and blended all the individual pieces in a single reverie without contours. His performance was beautiful but oring. (By the way, the printed boring. (By the way, the printed program omitted "Our Evenings," with which Lupu opened the Janáček group.) Beethoven's "Waldstein" Sonata has such a motoric

thrust in the first and last movements that there is no resisting the dynamism. But although Lupu yielded to it, his acquies-cence seemed to go against the grain, and whenever the pulse of the music relaxed he took advantage of the occasion to retir into one of his trances. The Ada gio is in itself rather trancelike premature example of the late manner. But for all its tentative and exploratory character, it does go somewhere, and it does make sense as a structure of thought and feeling. When Lupu played it, the whole unirse came to a standstill, with

purposes enigmatic, their in-

Lupu has always been known, before anything else, as an exponent of Schubert. At times in the past he has illumi-nated this unfathomable composer - so light and mel-lifluous, so dark and dramatic, volatile, so beyond all preso volatile, so beyond all pre-dictable logic — with a radiant and mysterious poetry uncan-nily like Schubert's own. But his performance of the great A Major Sonata, D. 959, carefully detailed as it was, failed to cohere as a whole. Neither the structure of the music's ideas nor the world of emotions from nor the world of emotions from which it receives its meaning emerged with sufficient clarity or vitality. What was most lack-ing at the heart of this playing was pulse, the force that through the green fuse drives

through the green fuse drives the flower—a pulse of thought and feeling that one perceives at every moment in the read-ings of the same work by Alfred Brendel, Richard Goode, Imo-gen Cooper, Andras Schiff, Anton Kuerti, Wilhelm Kenniff Maurizio Pallini or Kempff, Maurizio Pollini, or Artur Schnabel. The performance also failed to cope with the extremity of irrational passion that erupts like a bombshell in the middle of the gentle, melancholy slow movement. This unexplained flash of hysterical violence is

certainly the most shocking moment in all Schubert, per-haps in all music. But Lupu unaccountably diminished its enect by not making it sudden enough or loud enough; instead of plunging into the abyss, he kept well back from the brink. There was plenty of inwardness in the performance, but in Roanist at this point - or, for tha

matter, throughout the concert?

To provide some balance for these negative views of mine, and to answer the question I have just posed, I will conclude by mentioning an Italian griff who calls Padu. Italian critic who calls Radi Lupu one of the great leading figures in music history — "ar artist who marked a turning point...like a rock that deflects the flow of the current as op-posed to a fish that becomes a part of it" — and who finds the inspiration for Lupu's radical originality in the psychoanaly is of Freud and the epic theate of Brecht. If those of you who heard Lupu's recital prefer these insights to mine, be my guest. CLASSICAL

LISTINGS HOW TO SEND US YOUR

ISTING: Contributions must be ceived by 5 p.m. Friday the week complete description of the even including the date, time, cost, the precise address where it is to be (including neighborhood), a con phone number (including area and a phone number public information to READER CLASSICAL MUSIC, Box 85803.

San Diego CA 92186-5803. Or fax to 619-881-2401. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

dicking on the events section.
"Mootty Italian Masters," promising Italian Renaissance music and more is the theme for upcoming concerts by the Pacific Camerata, directed by Daniel Ratelle. Listen for early Italian laude, motets by Palestrina and di Lasso, madrigals by Monteverdi and Marenzio, and several selections from the "Moralia" of Jacob Handl

When and where, you ask? Enjoy the concert on Friday, March 30, at 7:30 p.m., at St. Andrews By-the-Sea 7:30 p.m., at St. Andrews By-the-Sea (1050 Thomas Avenue) and again on Sunday, April 1, 3 p.m., at the Blessed Sacament Catholic Church (4540 Cerrito Drive). Admission is \$10 general. Call 619-527-4457 for infor-mation.

Set in a Small Georgia Town at the turn of the 20th Century, Cold Sassy Tree centers on the town's mos sminent citizen and his decision to take a young wife following the death of his first wife. This is the first death of his first wife. This is the first comedy by American composer Carlisle Floyd, and it's the current production for the San Diego Opera. The cast includes soprano Patricia Racette, bass-baritone Dean Peterson, and tenor John McVeigh. The opera is sung in English with text projected above the stage.

Enjoy the production — cor ducted by Karen Keltner, with Ga ducted by Karen Keltner, with Gar-nett Bruce directing this new produc-tion created by film director Bruce Bereaford — at 8 p.m. on Friday, March 30, and at 2 p.m. on Sunday, April I. Tickets range from \$12 to \$33. See the opera at San Diego Civic The-atre, 202 C Street. For reservations, dial 619-232-7636. (DOWNTOWN)

Benjamin Britten's One-Act Opera

der the direction of Stephen Sturk on Friday and Saturday, March 30 and 31, 7 pm., at Saint Paul's Cathedral. Costumed child performers will join with a large orchestra and profes-sional singers (including soprano Martha Jane Weaver) for this story based on Nosh. based on Noah. Tickets are \$15 general; \$12 for

students, seniors, and military; free for those under 13. Find St. Paul's at 2728 Sixth Avenue (at Fifth and Nut-meg). Call 619-298-7261 for addi-tional information. (MDTOWN)

Pastoral-Themed Duets for obor Pastoral-Themed Duets for obose and English horn that minic bird calls are on tap when Scott Paulson and Orion Rapp perform for the Short Ac-tention Span Chamber Music Series offered by the staff of the music li-brary on Friday, March 30. The Geisel Library Toy Piano Duo (Paulson and Linda Kernohan) will present some special bird-themed tunes, and there will be a quick survey of famous po-ems that mention specific birds. Au-dience members will be invited to purticipate by performing on some of th otic birdcalls currently on display

The 15-minute chamber m the 15-minute chamber music program begins at 12:35 p.m., among the music stacks on the lower level of the Geisel Library. The concert is free, parking is not. No food or bev-erages allowed in the library. 858-534-8074. (IA JOLIA) A Baroque Concert with flute, harp

day, March 30, at 7 p.m., in Smith Recital Hall at San Diego State Un

The Rich, Varied Music and Art of Italian culture is featured when the Light Bulb Series hosted by the San urday, March 31, Jung-Ho Pak will

concert, with performances by Carlo Scibelli, the Pacific Cam Contest, with general contest, and contest,

and cellist Martha Lippi. 0804. (DOWNTOWN) Masks, Formal Wear, and Period

The Biber "Requiem" will be per-formed on period instruments whe formed on period instruments when the USD Choral Scholars and the Lo Angeles Baroque Orchestra joir forces for a concert on Sunday April 1. The music begins a 7:30 p.m. in the Immaculata Churc at the University of San Diego (USD is found at 5998 Alcalá Park). Tickets are \$8 general. Call 619-260-2280 for information. (UNDA VISTA)

price — \$30 per person, or \$55 per couple. For information, cal 619-445-5284. (BALBOA PARK) 858-454-0713 x321. Free. (LA JOLLA

The Pier View Way Concert Serie The Pier View Way Copnert Series presents pianist Nicolas Reveles in recital on Sunday, April 1. The program boasts Beethovern' "Sonata in @ Minor" (better known as "The Pa hetique"). Mozarti "Sonata in C Major," the "Partasietticke" but Schumann, and works by Bach and Debusy. The concert begins at 4 p.m. at the Saist Mary, Sare sists Mary, Sare sists Mary, Sare of the Sea Church (609 Pier View Way). An offering will be received for defining the received for defining the control of the sea Church (609 Pier View Way). An offering will be received for defining the control of the sea Church (609 Pier View Way). An offering will be received for defining the second for defining the processor of the sea of the s

Masks, Formal Wear, and Period Attire are optional when the San Diego Young Artists Symphony Or-chestra presents a Viennese Ball on Saturday, March 31. The orchestra, directed by Louis Campiglia, will present waitzes and polkas by Strauss, Suppel, Lehkar and others starting at 8 pm. at the Balbo artisting at 8 pm. at 8

are included in the admi

Seagate Connolaziones, the series closes with a concer by the California Quartet on Sunday, April 1, at 7 p.m. The program boats Prokofee's "Quartet No. 2." the Barber "Quartet (which includes the well-loved "Adagio" as the slow movement, and Betheven's "Quartet No. 3." Ensemble members include violinists Bridget Oblias and Alice Wrate, Krista Haulim on viola, and reliable Markhall. International Control of the Control of

Tickets are \$14 general. The per

Mendelssohn's "Psalm 42" and are on the program when the Chan cel Choir and the Masterwork Chorale of the First United Methodist Church of San Diego per-

music by the quartet Davka, will be shown at 7:30 p.m. on Monday, April 2, at the Lawrence Family Jew-sh Community Center (4126 Execu-tive Drive). The Golem is based on the legend of the soulless clay giant brought to life by a mystical rabbi to protect the Jews of 16th-Century Prague from persecution. Admission for nonnembers is \$22, Call 858-457. Soprano Camila Arnold and pianis

Soprano Camila Arnold and pianist Ramón Araiza plana concert of clas-sical and popular selections on Sun-day, April 1. at the Unitarian Uni-versalist Fellowship of San Dieguito (1036 Solana Drive). The music be-gins at 6:30 p.m., with refreshments at 7:30 p.m. The requested donation is \$10. For reservations, call 858-755-7353. (SOLANA BEACH)

Guest Organist Ty Woodward pre-sents a concert in the Spreckels Organ Pavilion on Sunday, April 1, at 2 p.m. Call 619-702-8138 for additional details. Free. (BALBOA PARK

In Full Period Costume, the Rossin Wind Quartet performs instrumental works enhanced by stories and anec-dotes about the life and times of the renowned opera composer for a mini-concert on Monday, April 2, at noon. at the Athenaeum Music and Arts Li erary (1008 Wall Street). Free, Call 858-454-5872 for details. (LA JOLIA)

The Classic Silent German Expres-sionist Film The Golem, set to live

THIS WEEKEND!

seum of Contemporary Art, La Jolla (700 Prospect Street). Tickets are \$30 and \$50. For reservations, call 858-459-3728. (LA JOLLA)

A Graduate Contrabase Recital is planned by Joscha Oetz on Tuesday,

planned by Joscha Oetz on Tuesday, April 3, at 8 p.m., in the Recital Hall at UCSD's Mandeville Center. Call

Masterpleces of the Renaissance are the special bailiwick of the Sixteen, one of the "jewels in the musical crown of Britain" for over two decades. The Sixteen plan a recital— highlighting Byrd's "Mass for Four Voices" interspersed with settings of

Voices" interspersed with settings of the "Song of Songs" by Palestrina and Victoria — on Wednesday, April 4,

for the San Diego Early Music Society. The concert begins at 8 p.m. at

858-534-4830 for more inform

Free. (LA JOLLA)

St. James by-the-Sea, 743 Prospect Street. Tickets are \$25 general. Dial 619-291-8246 for reservations. (IA XXIA)

Sax for Lunch, the Spectrum Saxo-phone Quartet performs at noon on Wednesday, April 4, in Smith Recital Hall at San Diego State University. For information, call 619-594-6060.

Concert Planiat Solon Pierce — who holds a master's degree from the Juliard School of Music and is currently completing doctoral work at the University of Minnesota — performs for the Escondiod Library's First Thursday concert at 7 p.m. next Thursday. April 5, in the Turrentine Room of the library (229 South Kalmia Street).

Free, 760-839-4329, (ESCONDIDO)

A Music Recital Series is underway

Free (SOSU)

spring preview choral concert in Mayan Hall Theatre next Thursday, April 5, at 11 a.m. Find the cappus at 900 Otay Lakes Road, 619-421-6700 x5895. Free. (CHULA VISTA)

"Music of the Saxophone Family' may be heard when Jay Easton pre-sents a faculty recital next Thursday

April 5. at 7:30 p.m., in French Parlo

located in Founders Hall at the Uni

versity of San Diego. Free. USD is found at 5998 Alcalá Park. Call 619-260-2280 for details. (UNDA VISTA)

Piano Recital Series, head to the Sar Diego Museum of Art for a concer by Katherine Chi, the "Esther Ho

nens First Laureate," at 7 p.m. next Thursday, April 5. Tickets are \$20

general. For reservation: 619-696-1966. (BALBOA PARK)

VIVA ITALIA! MARCH 31 · 8PM

3030 x 1348 for reservations. (LA JOLLA

Revelle Series, this La Jolla Chamber

Music Society series draws to a close on Tuesday, April 3t when cellist Gary Hoffman and pianist Philippe Bian-coni perform together at 8 p.m. The program features Jansček's "Pohadka (A Tale)." the "Sonata in D Minor"

The music begins at 8 p.m. in

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APRIL 8 · 2PM Jung-Ho Pak, conductor Felix Fan, cello

Cho-Liang Lin, violin

Chin Formosa Season Death & Transfiguration Strauss Brahams Concerto for Violin and Cello

APRIL 27 & 28 · 8PM Maximiano Valdes, conductor

Cynthia Phelps, viola Kodály Dances of Galánta Concerto for Viola

Mendelssohn Symphony No. 3 ("Scottish"

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# ART

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ception set for Sunday, April 1, at 3 p.m. Regular gallery hours are noon to 4:30 p.m. daily. Call 858-459-3001 for details. (IA JOLIA)

the Road, from the Trail, from the

Sky" continues through Friday, April 20.

\$35.00

**PER HOUR** 

Call for details.

888-459-3001 for details. (IA JOLIA)
You're No Bunny... the artists of the
Many Hands Cooperative Gallery are
hosting their annual 'Some Bunny
to Love 2001: The Rabbit in Art'
show beginning with a reception
from 1 to 4 p.m. on Sunday, April I.
During the party, live nabbits will be
available for adoption from the
House Rabbit Society. Admission is
fees althoush the donation of a free, although the donation of a stuffed bunny for the Polinsky Children's Center is appreciated. The Lit-tle Gallery features "Rabbits and

The gallery is found at 302 Island Avenue, suite 101. Hours are 11:30 a.m. to 4 p.m. Sunday through Tuesday, 11 a.m. to 6 p.m. Wednes-day through Saturday, 619-557-8303. (GASLAMP DISTRICT) Three Distinct Modes of Perspec-Three Distinct Modes of Perspec-tive from three methods of travel— driving, thying, and walking — are revealed in the color- and light-filled landscapes of the Midwestern prairie scenes portrayed in Harold Gregor's paintings and watercolors. An open-ing honoring Gregor is set for Tues-day, April 3, at 7 p.m., in the Hyde Gallery at Grossmont College. "From

Light, Shadow, and Light-Sensitive Media are explored by the 15 con-temporary artists included in "This 15 Not a Photograph," opening with a reception at 6 p.m. next Thursday, a reception at 6 p.m. next Thursday, April 5, at the University Art Gallery at UCSD. The exhibit features works 'that dispense conventional assump-tions about the photographic image, it's appearance and production. The 5th appearance and production. The 5th pearance is found in Mandes-ille Center on the UCSD campus and is open 11 a.m. to 4 p.m. Tuesday through Saturday, On campus park-

ing permits are required; they can be purchased at the information pavilons at the Gilman and Northview Drive entrances to the campus 858-534-2107, (LA JOLLA)

to 8 p.m. Thursday, and 10 a.m. to 2 p.m. on Friday. For inform call 619-644-7299. (EL CAJON)

call 619-644-7299, (it. CADON)
"Effigles in Flesh" opens on Monday, April 2, at the Flor y Canto
Callery (5500 Campanile Drive). The
work of 13 students from Art 500 is
said to "explore the themes of human struggle in the social context."
Meet the artists during a reception
planned on Tuesday, April 3, from
11 a.m. to 4 p.m. See the exhibit from 10 a.m. to 4 p.m. through Thursday, April 5. For more information, call 619-594-6511. (SDSu)

619-394-6511, 19804)

"Peace Is an Osald Japa ze un vasia" features 20 original works by
Alan Kapuler and opens with a reception and artist sids at 7 pm. next
Thrundsy, April, s. at Moctenum
found Seeds of Change, described as
the country first national originic
seed company." See the work
through Tuesday, May 15.
Find the shop at 209 3rd Avenue,
69-428-128. Oslery hours are
for 428-128. Oslery hours are
found for the shop at 1985 and 1985
Saturday, OsleA APSIA).

#### ART MUSEUMS

California Center for the Arts Museum, the artists who have defined the imagery and utitude of American car culture as well as the contempo-rary artists who have drawn upon hot rod and lowrider culture for inspira-tion are examined in "Customized: Art Inspired by Hot Rods, Lower'dhe et al., and American Car Culture." He 14 featured artists use a variety of media to interpret America's on-ing love affair with the automobile. on view in the exhibition, which con-tinues through Sunday, May 27.
Find the center at 340 North Es-condido Boulevard (at Valley Park-way); 760-738-4120. (ESCONDIDO)

way); 760-738-4120 (ESCONDIO)

Mingel International Museum of

Folk Art, objects of daily use, ritual,
and ceremony from the many cultures of India — textiles, terra cottas
and bronzes, adornment, toys, and kites — are included in "Village In kite. — are included in "Village In-dia — Art of Compassion and De-votion — Selections from the Per-mannert Collection," on two through May, Saris suspended from the cell-ing share part of the gallery with a larger-than-life-ineed clay Aiyanua hore, along with life-sized papier-makh figures created by the people of Mithiak (in the sate of Bihar). Crowning Glow, "Contemporary Paper Hast by Moses," on display through Sunday, Apil 29. Moses cer-life and the contemporary of the properties of the con-temporary paper Hast by Moses," on display through Sunday, Apil 29. Moses cer-

rough Sunday, April 29. Moses cre ated more than 250 hats from pape bags contributed by merchants in his Hawaiian neighborhood in a room of his local library during the 1980s. Although all of the hats are fashioned

Attnough and or the nats are fashioned from brown paper bags, the chapenux range in texture from a flannel-like appearance to a smooth, slick look. The Mingel is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0003, (BALBOA PARK

Museum of Contemporary Art, Downtown, an overview of some of the current tendencies defining art are offered in "Eureka. Pose Art from the Bay Area." The broad cultural and stylistic diversity of the Bay Area's artistic talent is reflected in the exhibit's small- and large scale works, as well as its site specific in stallations. All of the featured artist stallations. All of the featured artists are recipients of Eureka Fellowships, awarded annually by the Fleish hacker Foundation. The show promises paintings, photographs, drawings, installations, and video works by 11 artists and a collabora.

r group. "Books, Bytes, and Mortar" is an nderings for the new main library and four upcoming branch library

BALBOA PARK day, June 19. Find the museum at 1001 Kettner Boulevard (at Broad-

Museum of Contemporary Art, La Jolla, the growing practice among artists to investigate the built environment and create artwork that does not fit into the clearly defined categories of art and design is demonstrated in "Against Design," a traveling exhibition on view through Sundry, May 20, The "agains" in the exhibit's title means "alongside," not John Havnes selected "50 provoc John Haynes selected "50 provoca-tive works of art" for inclusion in the show, which may be seen through Sunday, April 8, at 704 Pier View Way. For additional details, dial 760-721-2787. (OCEANSIDE)

opposition to: it is art that is di

the included pieces invite viewer in

teraction and draw on significant de

porary art, potably minimalism and

porary art, potably minimatism and formalism. Contemporary Collectors XVI\* is an exhibition showcasing the selection of works that may be chosen for the group's 2001 acquisition. The Contemporary Collectors have purchased nearly 40 works for the museum since 1985—which piece will make the cut this year? The year's harvest includes pieces by Solomon Huerta, Martin Kersels, and Cindy Huerta Martin Kersels, and Cindy

Sherman. Check the possibilities through Sunday, May 20. Find the museum at 700 Prospect Street. 858-454-3541. (LA JOLLA)

Museum of Photographic Arts, shot in a voyeuristic, gritty style, "Daido Moriyama: Stray Dog" is a personifi-cation of the artist, who likens him-

self to the stray dogs populating many of his photographs. Each of the 150 photographs included in this ex-

hibition captures the rapidly chang-ing cultural climate of post-World War II Japan, a juxtaposition of age-old tradition and contemporary

practice. Also on exhibit: "Beatrice Helg

truct spaces that seem visible from

many perspectives but are "ulti-mately captured on film from the

ingular viewpoint of the camera eye." Helg uses her knowledge

nusic, an acute sense of light, and ther elements to stretch her work eyond the two-dimensional layout f a photograph. Both shows conclude on Sunday.

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.

San Diego Museum of Art, a overview of the development o American Impressionism from the late 1880s to the early 20th Century i late 1890s to the early 200h Century is offered in "American Impressionists Abroad and at Home: Paintings from the Collection of the Metropolitan Museum of Art." The exhibition, on Highsts the vibrant interpretations of modern life in Europe and the United States created by American artists who embraced French Im-pressionism, featuring 39 canvases by 28 artists, including Mary Cassatt. 1485-1589. Albert Belleroche (1864-1944

was at the forefront of the renaiwas at the forefront of the renais-sance of lithography, when artists be-gan to stretch the medium beyond the limits of creativity and technical production as defined by commerce. Working in Paris, Belleroche wa-well acquainted with the latest artis-tic techniques and styles. See "The Bral of Painting. The Lithographs of Albert Belleroche," with, 40 lithographs drawn from the museum's permanent collection through Sunday, May 27.

through Sunday, May 27.

The museum's permanent collection of Asian art has been re-installed in the Asian Court. "Asia
Crossroads: Selections from the Permanent Collection." continuing
through June, draws from a broad
range of the 4000 piece collection
camining the exchange of art and
ideas among Asian cultures. The ligion and trade and were made way of the "silk routes" and t sealanes connecting East Asia, Sout east Asia, and South Asia.

The museum's permanent of lection includes Italian Renaissan paintings, Spanish old masters pair-ings, American art, 19th Centure E-ropean paintings and sculpture, at the Weisman Gallery of Contemp ary California Art. 619-232-793

Timken Museum of Art, the m seum's permanent collection in cludes European masters, 19th-Cen tury American paintings, and



Heckle her and risk excommunication.

Sister sidles onstage, hunched over in a nun's habit. She takes her time — and it is her time — then assalus a woman in the front row. You chewing gum! The people seated next to me, both sides, siammed the backs of their chairs aum, but then pritter was in the

as if shot. Nettner was cnewing the present. They were back in the present in

Sister then tells a man and woman they're sitting too close together. She demands they sit farther apart and "leave room for the Holy

It's Father Murphy's night off (i.e., his poker night). Sister substitutes his adult catechism class and has her own ideas about teaching. For two hours she takes us, her students, on a guided tour of her faith and, for many, a road-rage ride down memory lane.
It's easy to see why Late Nite Catechism wins

It's easy to see why Late Nite Catechism wins awards wherever it goes. Jane Norris, who plays Sister, has a remarkable rapport with audiences (heckle her and risk excommunication) and an encyclopedic knowledge of Catholicism. At one point she says ask her anything about her faith. Be it doctrinal fine print or obscure saints, she's got a full answer. Norris is at once a drill got a full answer. Norris is at once a drill sergeant—you half expect people to reply "sir, yes SIR!" — and a compassionate being, sensi-tive to suffering and injustices, including her draconian teaching methods. She's also a riot. She assures everyone it's better to be here than in the dreaded "publics," the public school system, where kids go because "their parents

don't care about them.

She compares Purgatory to being grounded, "only instead of losing phone privileges, you're

She asks people in the audience to define theological terms, such as the "Immaculate Con ception." If they get one wrong, you'd think Hell's about to be harrowed.

In Act Two, Sister pulled out a ruler, tapped it softly on her palm, then her knuckles, and

reacted. Like a confession in reverse, they told reacted. Like a consession in reverse, they total horror stories of strict punishments for mild in-fractions (one woman recalled being bopped on the knuckles, then hung in the coat-room by her pigtails). Some, however, expressed nos-talgia for education by the

REVIEW
JEFF SMITH

s shuddered says said one.
The other was good at wading across rivers. S. George! No such thing as dragons. That's why their torches go man they?

sunan they?

But Sister proselytizes as well as pans. She says Mother Teresa should move "to the front" of the canonization line and gives a moving tribute to the woman who cared for the term tribute to the woman who cared for the terminally ill of India. And that's what separates this show from, say. Christopher Durang's Sister Mary Ignatius Explains It All for You. Both are very funny. Both reveal the manic vice of control behavior. Sister, however, emerges not as a Durangian psychopath but as an ardent, un-

First things first: there was no Sweeney Todd, no trick chair, no pie shop baking meat from a demon butcher upstairs. Todd came from a best-selling 1830s novel. Around that time, London had a host of "blood tubs," theaters where only the grisly survived. In 1847, George Dibdin-Pitt adapted the novel for the stage, nothin-Pitt adapted the novel for the stage, orrowing heavily from Dumas's Count of lone Cristo, and the play, A String of Pearls, oured England for years.

Okay, there was a barber who slit customers'

throats during the French Revolution; and a Scottish highwayman named Sawney Bean who, with his cohorts, allegedly ate his adversaries. with his cohorts, allegedly ate his adversaries. Stephen Sondheim wrote much of Sweeney Todd in 1977, during the "Summer of Sam." And, given today's horrific headlines, any atrocity is possible, even a tonsorial parlor on Fleet Street and a vengeful barber adept with matching

Last year, Duane Daniels played a memorable Sweeney at the Fritz Theater, with a thousand-yard stare and resonant voice.

Daniels's Sweeney is back, his post-human single-mindedness even more ingrained. And — some of the best news in some time — the Fritz Theater is back! Their opening-night performance had cues missed, cumbersome pac-

skeleton of a city with lay ers and levels. The Fritz's set — catwalks, stairs, and a large, boxlike center piece — gives the show size

lulls during scene changes The set and lighting (somber-squared) detract, but the cast is stellar. Melinda Gilb shines onc again as ditsy Mrs. Lovett, pie baker extraordinaire, with an unretained love for the guy upstairs. Ruff Yeager's Judge Turpin, at once repressed and sadistic, ves that evil resides or both sides of the law. Steve ian barber, and gaunt Tobias.

Kevin Browning and Rebecca Spear do an in-teresting thing: In this age of seen it all and done it thrice, they play the young romantic leads, Anthony and Johanna, as attitudefree, young romantic leads. Anthony's an innocent, and Spear makes Johanna a giddy ingénue years from maturity. What a daring choice. And it works! They become com-ical and, given the antics of the adults around them, quite fragile.

Daniels's Sweeney is back, missed, cumbersome pac-ing, but sent a clear signal of the company's resurgence. For the original Sweeney, Eugene Lee de-signed one of Broadway's largest sets, almost the



Late Nite Catechism, by Vicki Quade and Maripat Donovan California Center for the Arts, Escondulo Directed by Peter Webb; cast, Jane Norris; scenic design, Mark Silvia Playing through April 1; Thursday through Sauraday at 800 p.m. Sundo at 720 p.m. Malinee Saturday and Sanday at 200 p.m. For information call

Sweeney Todd: The Demon Barber of Fleet Street, music and

Sweeney Todd: The Demon Barber of Fleet Street, muss an hyrics by Stephen Sondlenin, book by High Wheeler 5t. Cecilla's Playhouse, 1620 Saxh Avenue (at Cedar), downtown Directed by Bob R. Patherson; cast, Duane Daniels, Melinda Gilb, Rebeca Spear, Kevin Browning, Lee Lampard, Matt Boden, Derek Travis Collard, Stree Gorvein, Ruff Yoager, Andy Collins, scene design, David We costumes, Anna Klein; lighting, Michael Gilbon; sound, Joe Payne; musical director/accompaniis. Mark Damosoitis. Mark Tomosoitis.

director/accompanist, Mark Danisovszky

Playing through April 24; Thursday through Saturday at 8:00 p.m.
Sunday at 5:00 p.m. For information call 619-231-8384, or







"AN EXPERIENCE ALL

AND ICARUS PUPPET COMPANY PRESENT

**Mum Puppettheatre** MEASURING

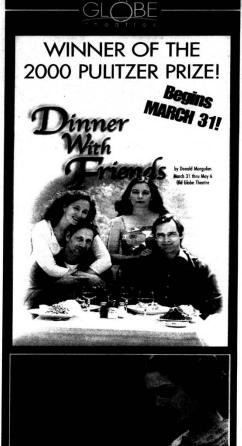
MARCH 30 & 31 = 7:30PM = \$15

APRIL 1 = 2:00PM THIS DROGBIAN IS MADE DOSSIDLE WITH SURPORT FROM

THE NATIONAL ENDOWMENT FOR THE ARTS AND FROM THE WESTERN STATES ARTS FOUNDATION

SAN DIEGO MUSEUM OF ART

JAMES S. COPLEY AUDITORIUM IN BALBOA PARK



CALL TODAY! 619/239-2255

utor: Croig Schwartz Too: Berburn Wohls, Robert Pasceritz, Isobel Keeting, Kart Khoods Bottom shots: Emms Roberts

Calendar THEATER

#### THEATER LISTINGS

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

Abducting Diana

Abducting Diana
SDSU's department of theater offers a new adaptation of Dario Fo's
drama about a kidnapping and the
imbalance of power that follows.
CDPGRMENTAL THEATHE, SAN DEED
STATE UNIVERSITY, FROMY, MARICH 30,
THROUGH APPEL 8; THURSDAY
THROUGH APPEL 8; THURSDAY
THROUGH STURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Breaking the Code

If you didn't know who Alan Turing was—and England didn't—
you would type him as an absent
minded professor, head full of cosmix girmos, evanescent grasp on
reality. You'd never guess that you'd
reality. You'd never guess that you
handedly invented the computer
and cracked Nazi Germany's
reality for the Code of the Code of Nazi Germany's
to Enigma Code. He was a bero who Enigma Code. He was a bero who, for security reasons, had to remini anonymous. And in an irony so big you could sail the Bitmark through it. Turing's private life forever tarmished his public image. He way and charged with "gross indecency" (Osar Wilde's "crime"), thus breaking England's hypocritical code of "appropriate" sexual behavior. Hugh Whitemore's drama (1984) is provided to the provided of the code of "appropriate" sexual behavior. Hugh Whitemore's drama (1984) is provided to the code of "appropriate" sexual behavior. ior. Hugh Whitemore's drama (1986) is important, but not that great. Turing was an ellitst. Whitemore writes like one, parsing out meanings, single-file, in drawn-out scenes. Though whitemore writes generic people, the Diversionary production, ably directed by Rosina Reynolds, leavens the test by refusing to streetype the characters. The script's a bit of a slog, but Ron Choulterno's mushim-perfects. 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 dazele us or, one of the craft's bravest moves, even make Turing sympathetic. He roars inside, conflicted, impatient, almost inept socially. He just want them, and us, to leave him alohe. Worth a try.

WARY THEATRE, THROUGH APRIL 14: THURSDAY THRO DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Chalk It Up to Murder In HIT Productions newest mys-tery dinner-theater show, Texas Ranger Slate Montana must find the truth. Did Butch Spikehorn k Hank Anderson, as people have long believed, or was it someone

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.

Close as Pages in a Book The Forever in their Prime Time

The Forever in their Prime Time Players present an original "mem-ory journey through a musical photo album." LEMON GROVE UNITED METHODIST CHURCH, 3205 WASHINGTON STREET, LEMON GROVE, SATURDAY, MARCH 31. AT 220 P.M. FOR INFORMATION CALL

Breaking the Co. Comedy Codependents
The Improv comedy troupe per-forms the first Friday of every month at the Creativity Centre in Normal Heights. CREATIVITY CENTRE, 4716 32ND and painter John Everett Millais. Brendon Fox directed. CASSIUS CARTER CENTRE STAGE, SI MON EDISON CENTRE FOR THE PER FORMING ARTS, SATURDAY, MARCH

STREET (BUST NORTH OF ADAMS AV

ENUE), NORMAL HEIGHTS: FIRST OF

8:00 P.M. FOR INFORMATION CALL

ComedySportz Improvisational comedy, making up funny stuff on the spot, is diffi-cult enough. Years ago, however, Keith Johnstone thought it'd be

more exciting if done competi-tively. He got the idea from pro-wrestling ("where Terrible Turks mangled defrocked Priests, but and grannies waved their handbags"). ComedySportz, an offshoot of Johnstone's TheatreSports (artistic director Gary Kramer says the two compare like "rugby with American football"), resembles more an habitation of the proper such as the second of the

athletic event than an improv.

athletic event than an improv. Teams wear uniforms and compete on AstroTurf. The night I caught the show, three San Diego comedi-aspainst players from the San Jose franchise. Using suggestions from the audience, they played "Emo-tional Sympathy," "Shakespeare," "Blind Line," and "Freeze Tag."

with judges awarding points to the best scenes. San Jose won 27 to 22

best scenes. San Jose won 27 to 22 in. as jock pundits say, a game closer than the score would indicate. Klunker and grouners got booed, quick wit, rewarded (one of the most refleching aspects of the most refleching aspects of the most serfeching aspects of the most serfeching aspects of the most serfeching aspects of the most processes.) It made for a levely, often quite tump evening. And Gary Kramer, who refered the match, wearing black and white-striped shirt and blowing a whistle, so one latented come-Worths at Py.

Worths at Py.

Worths at Py.

WORTH & IPY.

MARQUIS THEATER, 3717 INDIA
STREET, MISSION HILLS, OPEN-ENDED
RUN; PRIDAY AT 8:00 P.M. SATURDAY
AT 7:30 P.M. AND 9:45 P.M. FOR INFORMATION CALL 619 295-4999.

Contract: Death! Murder Mystery Players, Inc., pre-

about a weasely dusiness exected.

whose reign of sleaze is about to end. Frances Palmer directed.

DAVE & BUSTER'S, 2931 CAMINO DEL. RIO SOUTH, SAN DIEGO, THROUGH APRIL 28: SATURDAY AT 8:00 P.M.

gory Murphy's drama about a "true-life love triangle" involving art critic John Ruskin, wife Effie,

sent a dinner theater/myster about a weasely business exe

The Countess The Globe Theatres present Gre-

more exciting if done compet

619-280-5177

ECOND FRIDAY OF EVERY MONTH AT

HROUGH MAY 6: TUESDAY THRO SATURDAY AT 8:00 P.M. SUNDAY A 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M. Death Plays the Market

Murder Mystery Players, Inc., pro sents a "killer comedy" about Alouicious Snee, When he tells h nyestors they're flat broke, th market crashes, "all over his dead

DAVE & BUSTERS, 2931 CAMINO DEI RIO NORTH, SAN DIEGO, THROUGH APRIL 28: SATURDAY AT 8:00 P.M. F INFORMATION CALL 619-280-7115.

Death Rides the Stage
HIT Productions new interactive
council-marker, written by Belt
and Scott McNellen, is set in Teas
"You survived a stampede, Lucy
Tyler is looking for your underwear... and there's a dead body in
the next room."
PLIFST IAST OF IEMS, 7000 ELG.
ROD ROUGHARD, UN MESA, 0000
BOTOMMATON CALL, 619 061 6673.

Don't Touch That Dial II, The Sequel The Clairemont Community Play ers present Jef Olson's drama abou "the golden days of radio of old and new." "Hitch" Hitchcox di-

IOLMES FLEMENTARY SCHOOL 4902 THROUGH APRIL 8: FRIDAY AND SATUR DAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. FOR INFORMATION CALL 858:273:7343 OR 858:560-5114.

Durga 2001: The Women's Per-formance Festival of San Diego Durga presents a week of perfo nance events, dialogues, and workshops designed to nurture as piring women's voices in San Diego. Theatrical are listed below. For other events call 858-831-1626

Durga Festival: Diapers, Draw-

Durgs Festivali Diapers, Draw-ers, and Depends
Durgs presents a "theatrical explo-ration of the journey of life, from youthful indignation, through the trials of adulthood, to the accep-tance of growing old."
DIVERSIONARY THEATER, MORDAY, APRIL 2, A 18 00 PM. FOR INFORMA-TION CALL 858-831-1626.

Durga Festival: Images
The Woman's Performance Festival of San Diego presents an evening of eight short plays exping diverse aspects of women's lives. Natalie Sentz directed.

CENTER, THURSDAY, APRIL 5, AT 7:00 P.M. FOR INFORMATION CALL

Durgs Festival: Mujeres en Ritual
Durgs presents a "theater/dance piece and ritual" that invokes "the lost present haunted by the déjà vu of everyday life."
QUENTIN CRISP THEATRE, SUNDAY, APRIL 8, AT 7:00 P.M. FOR INFORMA TION CALL 858-831-1626.

Durga Festival: Possibilities Durga presents an original perfor-mance, generated by women par-ticipating in the Durga workshops and directed by Theresa "T" Ford. Admission is free HOLE" AMPHITHEATRE, BALBOA PARK

Durgs Festival: The Taming of the Shrew

Durga presents Shakespeare's sexist comedy but asks, "What if Kate and Petruchio's roles were witched?" Delicia Turner directed EVECKE DANCE THEATRE, FRIDAY PRIL 6. AT 8:00 P.M. FOR INFORMA TION CALL 858-831-1626

Fault Line One-Acts
The Fault Line Theatre presents
Smythe & lones and the Road to
Zenith by Ted Falagan, I'm Fat, Middle-Aged, & Tired by Debora Fabiano, and A Hard Night's Work by Reina Menasche FAULT LINE THEATRE, FRIDAY,

Fit to Be Tied

ENUE, SAN DIEGO, THURSDAY, MARCH 29, AT 7:00 P.M. FOR INFORMA TION CALL 619-426-1226. Fit to Be Tied
'I'm your mother,' the spectacu
larly disfunctional News abouts at
her son, Adoc, 'T have the papers
and everything!' Affice to one of
state of the special special special special
angel — make that a narcoleptic
Radio City Christmas angel — wisk
own't reciprocate. When the angel
does, Arlos can't (because he's
arriad to learn recent test results). His mother, "the Picasso of self The Gondoliers delusion," moves in after leaving the most passive-aggressive mar-riage in the tri-state area. Nicky Silrrage in the tri-state area. Nicky silver knows how to enjamb and coa-lesce, devising new unions from seemingly antithetical possibilities. As his collected works have begun to reveal, however, he also relies or two formulas: toying with taboos and having parents and children reverse roles, both of which have

Grace and Glorie
Pine Hills Lodge & Dinner Theater
stages Tom Ziegler's "sentimental
odd-couple" comedy about
90-year-old Grace and her young ecome predictable. His Fit to Bo Tied also lacks the craft of his ea Tied also lacks the craft of his ear-lier works. It's at it best as a stand-up comedy. As an unfolding story, it's far too cut-and-paste. On open-ing night, the Quentin Crisp The-atte's production was quite funny and a mite sluggish (having a 25-minute intermission dind't help momentum). Director Gayle Feld-Joey and Maria's Comedy Italian Wedding The Culy Theater hosts "not-so-orman battled Silver's textual no

quitus and coaxed intrepid work, especially from jill Drealer, whose deadpan deliveries as Nessa are a riot (the jill Drealer Fan Club can form its line behind me), and from Dale Morris, as Nessa's ex., who's such a control freak he can't even have an unimibited breakdown. Worth a try.

Forever Plaid

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), lospeb Campbell urged everyone to "follow your bliss." Even if the tight harmonies of '506 "gouy groups" aren't your particular bliss (1

needed a quick fix of Otis and Hen-drix after hearing them), you've got to admit the Plaids follow theirs with verve. They dare to be square. They croon in lieu of having a life but put life into the greatest hits of Your Hir Parade (which crowned the most propuler some of the 'SO until Elsie popular songs of the '50s until Elvis drove it off the airwaves). Stuart Ross, who conceived, directed, and popular longs of the 300 stratt loval clove it of the sirvavers). Strat chore 10 of the sirvavers of the chore opphylate the original New York version, directed the Old Town production with the aim of endear ing everything increased the Old Town production with the aim of endear ing everything to everyone. Terry O'Dornell plays an indefatigable pin-no and permits himself the occa-sional piece of always family busi-noses. The set a purgutory where the himself is produced to the produced to the produced of the produced to the long of the produced to t such a perky show, though Jane Reisman's savey lighting knows when to tweak the brighteners. [Note: the Plaids have moved downtown, to Backstage at the Aubergine, which offers brunch, lunch and dinner packages], Perting Worth a try, BACHSTAGE AT THE AUBERGANE. AUBERGANE ESTAURANT, 500 FOURTH AVENUE (FOURTH AND ISLAND), DOWN-THROUGH FRIDAY AT 8:00 P.M. SATUE DAY AT 5:00 P.M. AND 8:00 P.M. SUN DAY AT 2:00 P.M. AND 7:30 P.M. MAT NEE THURSDAY AT 2:00 P.M.

Garcia Lorca and the Gypsy Soul of Spain The Hispanic Theatre of San Diego

presents an evening of songs and poetry dedicated to the work of Federico Garcia Lorca, Admission CASA DEL LIBRO, 1735 UNIVERSITY AV

Godspell
Noir Productions stages "the Jesus show of the '70s" in its new performing space in South Park.
Obaloc Phillips directed.

San Diego Comic Opera opens its 22nd season with Gilbert and Sulli van's journey to the mythical king dom of Barataria. Leon Natker di-rected. CASA DEL PRADO THEATER, THROUGH

DAY AT 8:00 P.M. MATINEE SATURDA AND SUNDAY AT 2:00 P.M.

PINE HILLS LODGE & DINNER THEATER. DAY, DINNER AT 6:30 P.M., CURTAIN AT 8:00 P.M.

s loey and Maria tie the knot CULY THEATER, 338 WEST SEVENTH AV

Joey and Maria's
25th Anniversary Party
Dillstar Productions presents a sequel to its interactive dinner thester show Jeey and Maria's Comedy
Italian Wesling.
CULY THEATER, 338 WEST SEVENTH,
DOWNTOWN, OPEN ENDED RUN, FRIDAY AT 7:30 P M FOR INFORMATION CALL



science-in-theatre by Carl Djerassi and Roald Hoffmann Directed by Bryan Bevell A STEAMY, INTELLECTUAL COMEDY

April 2-7\*

The REP presents an exclusive world premiere written by Priestley Medalist Carl Djerassi and Nobel Prize winner, Roald Hoffmann.

OXYGEN alternates between 1777 and 2001 as the Nobel Committee plans to award the first "retro-Nobel" to the discoverer of oxygen. This simple assignment quickly reveals that science has been forever entangled with politics, controversy and hype — and ultimately that the human element is the most exciting discovery of all.

\*April 6 performance sold out



call 619-231-3586 x617 groups save big

The Lonesome West South Coast Repertory Theatre presents Martin McDonagh's dour

nedy about battling brot and the efforts of a parish priest to save their souls. Martin Benson di

#### Lepinsky Family San Diego Jewish Arts Festival: The Mad

Dancers As part of the Jewish Arts Festival As part of the Festion Arts Festion the San Diego Repertory Theatre presents the world premiere of Yehuda Hyman's comedy, based on the Chassidic tale "The Seven Beggars." Todd Salovey directed, SAN DIEGO REPERTORY THEATRE, FRI DAY, MARCH 30, THROUGH APRIL 22 TUESDAY AND SUNDAY AT 7:00 P.M.



Shoat Madnes

Lipinsky Family San Diego Jewish Arts Featival: Shylock For one evening only, as part of the Jewish Arts Festival, Ron Campbell (i.e., Bucky Fuller) performs a staged reading of a new play about an actor playing Shylock. SAN DEGO REPRITORY INCATE. LYCEUM SPACE, MONDAY, APRIL 23, AT

The Man of La Mancha

When was the last time you sat, a o directors Sean Murray and Kathy Brombacher put Dale Wasserman's musical, based on Cervantes' *Don Quixote*, in NCRT's small, shallow space. This intimate approach — an "acoustic" staging! — in an age of pyrotech-nics and Madonna-miked per-formers, comes as a revelation. Tal-ent runs deep through cast and designers. When lit by Karin Filliian's masterful illuminations, for

> rific, but Murray is miraculous Critic's Pick NORTH COAST REPERTORY THEATRE.

The North Coast Rep should cancel its season. They've mounted their best show ever, and it could run till all the Forever Espressos come home. When was the last time you heard a musical that wasn't miked? Acts Benjamin probably couldn't have been happier. He had a wallet full of pay and ten-year-old son Li nus by his side. When an un-marked police car, on the lookout for two African-American adults. old Acts to balt, be didn't. Con killed Linus, Aishah Rahman drama is far more compelling in summary than practice: a wrongfu 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 forg 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 ian's masterful illuminations, for example, the stage pictures recall the great painters (El Greco, Ve-laequer, Murillo, and Zurbaran) of Spain's 'Centure of gold.' I saw Richard Kiley, the original Man of La Mancha, bask when, But Sean Murray, NCRT's artistic director, brings more to a role he was born to play (think you're impervious to the schmalte of "The Impossible Decem?' Heart him, and weep). tors, nowever, 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 ece, but Rhys Green, as Act made it a star vehicle. He shouted everyone else down and threw evtanding performances I've eve ery scene out of balance. The good een in San Diego. Kiley was te ews is the San Diego Black En semble Theatre has a new space, at the MMPAC. But they should — and can — do much better work than this. HIROSHI MCDONALD MORE PERFORM-

THROUGH SATURDAY AT 8:00 P.M. SUN-DAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M. ING ARTS CENTER (MMPAC), THROU APRIL 8; FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

The 'I dinner theatre in the nation!

Joey & comedy ITALIAN Maria's wedding

Be a guest at the show everyone is raving about! by the food and fun of a traditional hallan wording with the wack bridal party and craziest two families you'll ever meet! Saturday evening performances 7:30 pm

Joey & Maria's 25th Anniversary Party

See what happened to this wacky couple after 25 years of marriage... If you loved the wedding, then you had better not mis the 25th anniversary!

For reservations and information call: 800-944-JOEY

The Welk Resort Theatre presents rodges and Hammerstein's (and Agnes de Mille's) first Collaboration. Songs include "Old What a Beautiful Morning," "The Surrey with the Fringe on Top," and "People Will Say We're in Love." WELK BESOR THEATE, THROUGH SATE UNDAY AT BOOK MARCH 31; THURSDAY THROUGH SATE UNDAY AT BOOK MARTHER THROUGH SATE UNDAY AT BOOK MARTHER THROUGH SATE UNDAY AT BOOK MARTHER THURSDAY THOUGH SATE UNDAY AT SATE OF MARTHER THURSDAY THOUGH SATE UNDAY AT 1:45 P.M. Oklahoma!

Much Ado About Nothing SOUTH COAST REPERTORY PRESENTS SHAKESPEARE'S COMEDY ABOUT BEAT RICE AND BENEDICK, WHOSE OBYHOUS LOVE FOR EACH OTHER IS IN DEEP DE NALL MARK RUCKER DIRECTED. SOUTH COAST REPERTORY THEATRE,

8:00 P.M. SUNDAY AT 7:00 P.M. MATI

The Welk Resort Theatre present

MAIN STAGE, THROUGH APRIL 1.

Looking Glass Mobile Theatre pre sents Rodgers and Hammerstein's popular musical, set in the Okla-homa territory in the early 1900s. FIRST UNITARIAN UNIVERSALIST
CHURCH OF SAN DIEGO, 4190 FRONT
STREET (ACROSS FROM UCSD MEDICAI
CENTER; HILLCREST, SATURDAY,
MARCH 31, THROUGH APRIL 8; SATUR
DAY AND SUNDAY AT 7:30 P.M. FOR IN RMATION CALL 619:281:4423

One Flew Over the Cuckoo's

The lewish Community Center and the Polinsky Children's Center, in conjunction with Lynx Perfor-mance, present a dramatization of Ken Kesey's novel, performed by 18 mental health professionals and directed by Al Germani. AVID AND DOROTHEA GARFIELD THE DAY, APRIL 1, AT 7:00 P.M. FOR INFORMATION CALL 858-362-1348

Shadowlands Vanguard Productions presents William Nicholson's cornedydrama about the time when C.S. Lewis, confirmed bachelor and elo uent writer about love, met a quent writer about love, met a young woman from America over tea. Mikel Taxer directed. WESTMINSTER THEATRE, THROUGH APRIL 8: FRIDAY AND SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Our Country's Good bacher's drama about the first the ater in Australia, performed by convicts, directed by a young offi-

SHILEY THEATRE, CAMINO HALL, UNI VERSITY OF SAN DIEGO, WEDNESDAY, APRIL 4, THROUGH APRIL 8; WEDNES-DAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

Oxygen
The San Diego Repertory Theatrepresents the world premiere of Carl
Djerassi and Roald Hoffmann's

Lify Cättaneo presents a modern dance concert

Bridges

March 29-April 1 · 8 pm

- Jennifer de Pouen, Dance Critic, S.D. Union-Tribune

"Cattaneo displayed a fresh choreographic voice."

\$10 with reservation - \$12 at the door

SUSHI COMMUNITY SPACE

For tickets/info: 619-822-3175

drama about the discovery of oxy-gen: who discovered it and "why is it so important to be first?" Bryan Bevell directed. SAN DEGO REPERTORY, LYCEUM

SAN DIEGO REPERTORY, LYCEL STAGE, MONDAY, APRIL 2, THR APRIL 7: MONDAY THROUGH SA AT 8:00 P.M. ALSO TUESDAY, WEDNES DAY, AND THURSDAY AT 5:00 P.M.

DOW, MO THUMBERY AT 5 00 P. M.

Sheer Maddines
Mystery dinner theseter minus the
meal. The longest-running nonnusical in American theater history is
set in a unisee shari sade in Mission Hills. In an upstain spart
sion Hills. In an upstain spart
sint days laseled Cerency with
clipping shears. Whodwarft Up to
this point the cast — performing as
if on second base, unmiked, at
if on second base, unmiked, at
if on second base, unmiked, at
certy word, getture, and joke. Then
in a work piece, the house lights
come up, and the audience becomes the detective. The show's
to core, and obviously the cause of its
core, and obviously the cause of its
between cast and audience. During
the interrogation the actors betime treater on the actors betime treater on the actors betime the interrogation the actors bethe interrogation the actors be-come re-actors. They ad fib and trounce hecklers. Although many ad libs sound scripted ("You don't have a butler? How do you eat?"), the cast, especially Rick Measts so top cop Nick O'Brien, is at its best in this format. Sheur Mauhers began in 1978. Along with physical comedy and malaprops (one character gets labeled a "genital liar"), the play derives humor from the play derives humor from the control of the play derives humor from the control of the play derives humor from the control of the con topical references need updating (when was the last time you equated Sandy Duncan with Wheat equated Sandy Duncan with Wheat Thins?). The show bills itself as mindless fun. Much of it is, and no more. But some local references— negative remarks about I alexside and Paradise Hills, for example— raise nagging questions about the anything-for-a-laugh mindset be-hind the production.

Worth a try

THEATRE IN OLD TOWN, OPEN ENDED RUN: TUESDAY THROUGH SATURDAY A 8-00 P.M. SUNDAY AT 7:00 P.M. SATUR

Shotgun Wedding Anniversary, or, Who Wants to Murder a Multimillionaire? Let's get this straight: Basil and Petals Wilcox-Smythe will renew their wedding yows on their 25th anniversary? Hey, call me daft, but do they even like each other? And who invited Brenda Socrates, cosmetic amount and Bershi'c words.

metics mogul and Petals's wors

metics mogal and Petals's worst enemy (or is she!), to the festivi-ties? And Basil and Petals's strange son and his gal Marticella...what is that all about? Not to mention lof-frey and Sperus, behive-bouffanted event-coordinators (Petals likes theme events, like "Grief A Fur-just ten kinds of whacko. The

phones are down, a storm a mul-side, and they're suspects in a mul-

tiple homicide. Each has enough

DAY AND SUNDAY AT 5:00 P.M

show rolling, even when the script lulls. Worth a try.

name should be "Talent") keep the MYSTERY CAFE, OPEN-ENDED RUN; FRI DAY AND SATURDAY AT 8:00 P.M. FOR

not who — but who didn't — dur

not who — but who didn't — du nit. Mystery Cafe Dinner Theatre latest has a relatively loose script and a cast adept at comedy and zinging ad-libs. James Pascarella, one of the funniest people in San

muttiple roles (audiences be warned: Think you're witty! This guy's all-pro). Her hair an orangish red not found in nature— maybe on Mars—Diane Thrasher's a scream as Petals, who never met a situation she didn't yearn to con-trol. Gerry MacKinnon, William Feetals's Menn McLend —

Fredrick, Megan McLeod, and Crystal Verdon (whose middle

Diego, again reigns supremo multiple roles (audiences be

Tales from Love Scorned Heart Throbs presents "dinner, comedy, love, and romance." Candelas Restaurant, 416 Third Avenué (between Island and 1), downtown, Saturday, March 31, dinner at 7:00 p.m., curtain at 8:00 p.m. For information call 619-248-5400.

A Texas Romance

Octad-One Productions stages a comic drama, by Ellsworth Schave, out the time Garland Stein

Theatresports' "game show" is a hoot. The 90-minute evening uses various formats. The show I caught

hoot. The 90-minute evening uses various forms. The show I caught had "Team Sports" — two pairs of payers competed, taking suggestions from the audience: and "Go-late Team Sports" — five "directors" invented scenes, using the other four a actors. The winner got a banana, the loser a "forfeit." Some attempts went nowhere (I repeat improv is tough; I did it in my, as hindsight reveals, callow youth).

Others made amazing twists and

enough (and know when to black

frequent than the misses. Their guru, Keith Johnstone, has written one of the few brilliant books (Impro) I've ever read about making

turns. The group is talented

Theatreaports
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 winning team. Purists might balk at the odiousness of comparisons, but

INFORMATION CALL 619-544-1600 Somewhere in Between OnState Playhouse presents Craig Pospisil's romantic cornedy abou how Holly and Jasper find love," spite of a broken foot, wayward tourists, and farcical advice from friends." Anette Spadafore directed ONSTAGE PLAYHOUSE, THROUGH APRIL 7: THURSDAY THROUGH SATUR DAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Sweeney Todd: The Demon Barber of Fleet Street Reviewed this issue. ST. CECILIA'S PLAYHOUSE, THROUGH

PRIL 23: MONDAY AT 7:30 P.M. 8:00 P.M. SUNDAY AT 5:00 P.M.

ber, when it's not funny, it's art. Worth a try. DAY AT 8:00 P.M. FOR INFO

mers. Hugh Butte done his lounge act at the Triple Espresso Coffeehouse 20 years to Espresso Coffeehouse 20 years to the day. While patrons sip one of the house blends — "Grape," "Scandinavism Blizzard," or "Mokoko Cocoa Mocha" — Hugh plays 70s tunes on the piano. He and his companions, here to cele-brate Hugh's anniversary, got stuck

in the '70s. The trio used to be Maxwell, Butternutt, and Bear comedy group that never went far They're "losers," they admit, but

They're "losers," they admit, but not "ordinary" ones. And hey, their reunion could help them face sear-ing issues from their medicore pasts. A formulais story line? Vep. Straight from Forever Plaid. Forever Plaid problem: the three comedians are far too tal-ented to play inept characters. One's a whit at the piano. Another's a first-rate mines, and the third's a crackeriack magician. The third's a crackerjack magician. The trio's so talented, when the plot has them complain of difficulties to overcome, you wish they'd quit trumping up the pseudo-drama and get on with this entertaining lightweight show (note: the origi nal cast members have been re-placed; current performers are

Dane Stauffer, Scott Cervine, and Duane Daniels). Worth a try.

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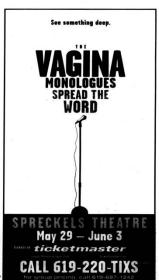
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May 29 — June 3 ticketmaster



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"They were afraid that the Mastyman would get too nasty." A local employee of Clear Channel, the

# the inside track

owns 13 local stations, said things got real nasty with a DJ known as Nastyman, After a year Nastyman. After a year doing morning drive at Channel 9-3-3, Charles "Nastyman" Naste was told March 15 that he was no longer welcome at the hit music station.

Naste showed up at the reaste snowed up at the station's Coast Highway studios that afternoon and a confrontation ensued. He was told he had to leave. Station management issued

a memo telling employees that if the Nastyman showed up again, they should call the police. Nastyman, who liked to tell his listeners that he was from Guam, worked afternoon drive at top-rated IJIS-FW in La. until that station fired him in 1996. He joined Chandle 9-3-3 in 1999. joined Channel 9-3-3 in 1999

stations for Clear Channel

San Diego. Richards said Channel

wait until that time." On the same day that done well in the Arbitron Nastyman was told he was no longer needed at Channel ratings overall, its morning show numbers did not keep 9-3-3, one local radio veteran pace with the rest of the day was also told by Clear "Sometimes you need to make a change to try and better your market position," said Jim Richards, who oversees the FM Channel that his live DI shift was being eliminated.
Rick Lawrence has been at Rock 105 longer than any other DJ. He joined the

station in the '80s when it was known as Rock 102. He started off as a full-time Monday-through-Friday rock jock. In recent years Clear Channel used Lawrence's DJ talents just on

wanted to make it as comfortable as possib said Richards. "He didn't

> "We were thinking about ripping off their lame wigs..." said Bryce Fraser, wanting to get even with Teacher's Pet because Fraser claims they

him to focus on giving weekday traffic reports for the Howard Stern show.

- Ken Leighton

stole the idea of having onstage cheerleaders from him and his four-year-old frat-punk band Mercury Legion.
"I thought about turning

around and copying their shag hairdo," said Fraser. "But that's so fruity. I don't want people thinking I'm some kind of a tinkerbell. That whole Rod Stewart look died with the '70s Singer Fraser said he hates it that Teacher's Pet hates it that Teacher's Pet seems to be exploiting his idea of pom-pom rock. Fraser says he works 16-hour shifts as a security guard just so he can help finance his band's follow-up to their

band's follow-up to their second album, Beauty Is in the Eye of the Beerholder. Mercury Legion's first CD, Rap Sucks, had the cheerleader concept before Teacher's Pet, said Fraser. "We have the cheerleader

photos right there. We got it copyrighted. These guys have a serious lack of creativity if they have to rip us off. What's next? Are they

Fraser said he has learned the hard way about

learned the hard way ab-trademarks.

"Originally we were called X Minus One. We had to change it because there was a radio show from the '50s that had the same name. Then we were Fraternity Row. But we got a whore call from got a phone call from Warner Brothers, who told us they had a movie by the same name. They made us change it. Finally I found Mercury Legion. We have a copyright for that. Nobody can

touch that."

"If I'm not mistaken, the Tubes had cheerleaders onstage with them many, many years ago," said local attorney David Branfman about the theatrical Bay Area band who arrived in 1975 with the to claim any rights to the concept of mixing live rock with cheerleaders.

"I'm having a hard time seeing how that band can claim that the idea of having cheerleaders onstage is trademarkable. Concepts are clearly excusable from copyright law. Copyright law



BEAUTY IS IN THE EYE OF THE

only protects the expression

only protects the expression of the concept and not the concept itself."

Teachers Pet singer (Noah with no last name) said his band is not the first to use cheerleaders. "So did





the Bay City Rollers. So did many groups. I don't see why he is getting so upset. I had no idea their band even existed. We have nothing to do with them and they have nothing to do with us. We're watching a totally different

In a similar vein, one music insider wonders if the music insider wonders if the image of San Diego's most famous warbler is becoming a TV character without her approval or knowledge. Jewel, whose "Hands"

was recently named by VH1 as one of the 20 worst m videos of all time, has become the pop star of choice on HBO's smash

series The Sopranos.
"She has been mentioned n two or three episodes. It's like they have made her a character, not unlike the guy on the other side of the fence

on the other side of the fence that you never saw in Home Improvement."

In one episode on The Sopranos, Christopher plans to rob the box office at a fundraising concert where Jewel is performing. Another character jokes that they

ould also nab Jewel's

panties.

Does Jewel mind the use

Does Jewei mind the use
of her name and image?
Manager/mom Nedra
Carroll did not respond.
Mercury Legion and
cheerleaders appear April 8
at Brick by Brick. - Ken Leighton

"Yeah, right. That's what they said a year ago." That's what Sean Threlfall, 18, said when he was told that Slipknot's

manager promised the band would fulfill its promise to a stage a free-admission makeup show for local fans who were shortchanged 11

who were shortchanged 11 months ago. The make-good Slipknot show still hasn't happened. But it's going to, manager Steve Richards

Electric snafus plagued Electric snafus plague Slipknot's last show at the Del Mar Fairground's Activity Center April 28,

"They did three songs | of what was to be an hour show]," said Threlfall. "I thought there was gonna be

ot. In lieu of a refund, the band promised a makeup show. "They told us that everyone who had a ticket stub to that show would ge in free next time they came

nths later at SDSU's Cox Arena never happened.

"They canceled it because

they had a show in Europe said Threlfall.

Slipknot agent Dave Kirby said his band does not hose its fans. He said fans in Las Vegas who had tickets to a canceled show there were eventually treated to a free show. "The band is know for living up to its word and making things up to their

They are recording their album right now," said manager Steve Richards. "I have no idea when (the

have no idea when [the makeup show] will be, but it will definitely be this year." Those who want Slipknot sooner than later can see them at the Ozzfest 2001, which arrives at Glen Helen Blockbuster Pavilion near San Bernardino June 30. San Bernardino June 30.
Slipknot appears on themain Ozzfest stage just before Ozzy Osbourne and Marilyn Manson.

"It's ridiculous," said

Threlfall, "The best seats are \$136.75. For the first-level orchestra pit, it's \$78.75. General-admission lawn is \$33.25." Threlfall wonders if

Slipknot will ever honor its promise to local fans. "It's probably not a big deal to Maria Gonzales

spokeswoman for Slipknot's Roadrunner label, disagrees. She said the makeup Sar

Diego show will happen by the end of this year. "Probably as part of their own headlining tour, which will be after Ozzfest."

— Ken Leighton

"Here I have the end title song of the biggest comedy of the year, and I'm not even on the soundtrack."

That's how
Danielle LoPresti
describes her rude awakening to the business. Her sons used as the end when The Nutty Professor soundtrack came soundtrack came out, her music wasn't on it. "People do not

know that you can go buy a soundtrack to a movie and maybe one sixth of the songs on it were actually in the movie if that. Sometimes none of the songs on the [CD] soundtrack were actually in the film. If you look closely at many [CD] soundtracks, it will say

the music is 'inspired' by the valedictorian at Chula Vista

High in the late '80s and at USIU in Scripps Ranch, where she got a degree in theater. She now divides her drain. But the same musi supervisor, Danny Bramson called me back to write and to sing for Nutty Professor." LoPresti said six of her theater. She now divides her time between San Diego and L.A. A former singer with local oldies band the Mar Dels, LoPresti said, "After a year with the Mar Dels, my tolerance for fluff began to

ongs were accepted for tha

"About two weeks before "About two weeks before everything was signed, Def Jam Records bought out the rights to the soundtrack. I got a call from [Bramson] saying they lost the rights to the soundtrack.... I totally panicked.... He called me back and said he salvaged two songs and that one of them would actually be the end title to the movie end title to the movie...[but Def Jam only wanted to have their own artists on the CD...they wouldn't use my song unless they signed me and they weren't interested in signing me."

"I had just been

nated for the I. A Music Awards for female singer/songwriter of the year for '99. I was referred to this prominent music attorney who shall remain nameless He had listened to my demo He said, 'Danielle, you ar writing adult music for which there is no market Teenagers are the ones who Teenagers are the ones who move units. Let me make this clear, music is about money.... Let me do you a favor and tell you what no one else will — You are not Sade. You are not Britney Spears....' I got off the phone. My Sicilian temper was raising its nely head. I was raising its ugly head. I

LESS FLUFF, DANIELLE GETS TOUG

she makes her living in

to have gone down the

"I worked on Ace

Ventura 2 for a year. I even got James Brown to sing the theme song. They ended up passing on my stuff. It was a

asked myself what I was gonna do with this information. I decided to write him a thank-you note. The first line I wrote down was 'Dear Mr. Penishead.'"

"Mr. Penishead" is the title track of LoPresti's just released CD. Danielle LoPresti and the Masses headline the Second Annua Durga Festival celebrating women in art in San Diego Tuesday at the Casbah . - Ken Leighton

## URL watching — San Diego Dive Bars

http://www.come.to/divebars "Please come along," the main page invites, "on a journey filled with sleaze and glamour, roach pits and unexplored gems, your basic safari into San Diego's

underbelly."

The criteria for a dive to be listed is "It has to be cheap...at least in the clientele."

The "List" page connects to reviews of local establishments, linked by clicking on a bar's name. Write-ups cover everything from drink prices and customer profiles to notable decor, jukebox selections, munchies, and anecdotal war stories. Maps make it easy to find the more easy to find the more Brigadoon-like hideaways, and Zach posts input from other dive barflies. The site's hono

include Kelly's on San Diego

Avenue, Peter D's in Clairemont, Van Winkle's in Santee, the Kensington Club, and over a dozen other businesses whose owner may or may not conside an honor to be included.

Nunu's on Fifth Avenue is described as a "swanky dive" with scarce parking but great hamburgers. "If but great hamburgers. "If you're going on a date, try to get there a little early and get the table by the fireplace.

Bring your liver, they serve up a pretty powerful drink.' The Aero Club on India Street is commended because "the bartenders are really knowledgeable about." really knowledgeable about the beer selections. [They make) true snakebites and Irish-style black and tans

At the Red Fox Room near the foot of El Cajon Boulevard, "Shirley plays piano and her sons play the clarinet and drums.... You never know who will pop in to sing a song. One night I was in there and a local was in there and a local opera singer sang 'Besame Mucho.' "
"One thing about dive

bars that makes them unique," Zach explains, "is when you're there, it feels like you've walked into something hidden and something hidden and personal, something not everyone knows about. It's what the Viper Room in L.A. was before River Phoenix died there." Several review links are

are now closed. Write-ups are not dated, and some of the information is likely too old to be useful. Another irritating factor is the

OVERHEARD IN SAN DIEGO: TJ BORDER

recurring "Yahoo Geocities" sponsor ad that invades with nearly every mouse click, requiring endless window closing just to view the Aside from the main

list, other pages include "Notes," with Zach's journal entries and rants 'Iacor Ate My Radio" and "Some Ugly Crap No One Wants to See" (an accurate appraisal judging from the pic of some guy blowing a olcanic flood of milk from his nose). (Those with or who know of sites created in San Diego or that focus

on local music are encouraged to forward info/URL links to as2669@aol.com) — Jay Allen Sanford

CD review: Lou Ford, Alan Freed's Radio Headhunter/Cargo Music HFD-093

Lou Ford is the name of the band, but unless they're lying, there's no one named Lou Ford in it. Or Lou anything. Alan Freed was easily

Alan Freed was easily the greatest rock-roll DJ of them all, or if not easily, or not necessarily all, certainly the very best in N.Y.C. in the mid-to-late 1950s. In addition to the usual fare of the time, the stuff everybody played, he would

þ

play screaming beauties NOBODY ELSE played, like "Long Legged Linda" by the Kids From Texas. "Long legged Linda, man she really sends ya" - fucking

dig it Lou Ford makes wellintentioned hybrid music

never straying very far from country, uh, whatsit... country-rock? *That* hybrid. "Rural-pop" they themselves call it... whatever. If such is your meat, you're in luck - 15 cuts, 54 minutes of the shit It ain't mine but that's what nakes life so um varied, y'know, multifarious. (We'll both live, I reckon.)

there is really NOTHING here that Alan Freed would

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Quiet Storm

his shows, even the post-downfall playlist gigs he took to stay alive, physica at least. Payola or no, he only played what he loved and he didn't love country Charlie Feathers, sure rockabilly, natch - but ever rockabilly, natch — but eve if he'd lived so long, he'd never have touched Gram Parsons (for inst). Which is no big deal, honest — he

ever have played on any of

JAY ALLEN SANFORD

B) (6

LEST

- Richard Meltze

wouldn't have played

cither.

Stockhausen or Albert Ayler



U2

B-52's May 17 & 18

David Gray May 19

Vince Gill May 24

Mark Knoofler May 21

Kenny Loggins June 5 & 6

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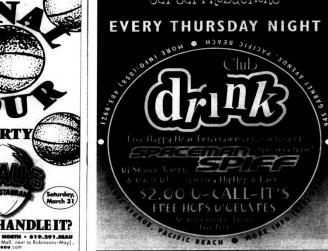
Chicago September 18 & 19 "Barney" April 4-8

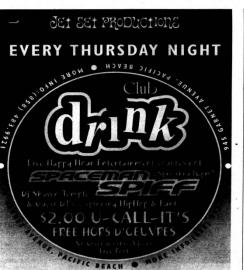
> "Lion King" Los Angele. Jimmy

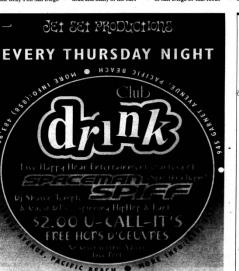
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The show — which debuts.

EDD.

or the Run, II is 15-episode, reality-based television. SCENE

on the Run. It is a 15-episode, reality-based televi-sion series that pits four unsigned rock bands (Harlow A.D., the Josh Dodes Band, Flickerstick,

(Harlow A.D., the Josh Dodes Band, Flickerstick, and Soulcracker) against each other on a national road tour. It is the Surviver of rock and roll. The competition is decided by whichever band sells the most tickets and merchandise. The winning combo not only receives \$50.000 and prizes but draws national attention to their group. Celebrity comes at a price — each phone conversation, drunken soliloquy, and band blowup are fodder for the camera.

versation, drunken soliloquy, and band blowup are fodder for the camera. "We don't ever want to be "TV's Soulcracker," says Ulery over eggs and coffee at the Old Town House restaurant in Ocean Beach. "And it is risky for a band to be judged by their persons rather than the music. Take Marilyn Manson. People judge the music. Lake warryin Manson. People judge him by his music and his image. But they never see him taking a shower or brushing his teeth.... They see exactly what he wants them to." "Are you worried about what your mama will think when she sees you on VH1 acting like a dopey

think when she sees you on VHI acting like a dopey rock starf "Last lings I do onstage and songs my morn takes officies to, "he replied." But she knows I'm a good person.... If she sees me grabbing a girl's soods, she won't like watching I, but she's not go-ing to change her feelings about me. To insure the suspense of the competition, VHI required all participants to sign confidentially age-neurs. Soulcarkee can neither confilm nor deny

whether they won the grand prize. In the pilot episode, they look good though. They are shown waking up early and working the San Francisco streets: slapping on bumper stickers, talking to strip-pers, singing for karaoke crowds, playing on a city

sidewalk, calling radio stations.

The other bands resort to abotage in the pilotFlickerstick strips a Soulcracker flyer from a telephone pole, Harlow A.D. barges into the studio to
screw up a Flickerstick performance (though they
screw up a Flickerstick performance (though they
will be a first the strip of the strip of the strip
When one of the Harlow A.D.
Gernale band members suggests that
there is a flaw in the content rule,
sician, pick up a megaphone and abouts, "Go and
eat some bables, you sick witch."

"People really want to think it's sex, drugs, and
ook and roll," say Ulery, "flow on the show] it's

"People really want to think it's sex, drugs, and rock and roll," say Ulery, "Blot on the showly it's exactly what we do in real life... trawd around and play in crappy bars."

The filming ran from November 1 to December 24 of last year. The cameras were on from the ber 24 of last year. The cameras were on from the out the lights before bed. Often the crew would come in and film them before they solve up. The only breaks they got were when the crew had lunch. The bands had one day of a week, although on that day they each still had to do a two-hour interview—alone." It sucked if you were the last got had to wait until the other guys were done before you could begin. you could begin."

Ulery remembers. "There are times you are just cutely aware of the camera. For instance, you're sitting in the hotel room, not doing anything, and a camera walks in... Suddenly you feel a need to perform; you feel compelled to have a discussion. Not that we're not going to discuss things the way we normally would, but that we are going to force

"The whole thing was so surreal. Like, one day, The whole thing was so surreal. Like, one day, I was walking down the street to use the pay phone, the camera chased me.... I remember cracking up because, it's just little old me using this little old

"We got cocky and started telling the camera crew how to set up shots

The waitress arrived with our check. The bill was \$12.34. Ulery removed a handful of nickels and



Event: Soulcracker Venue: Winston's in Ocean Beach, 1921 Bacon Street

dimes from his pocket.
"Yup, I'm a big-time TV star." He started coun

"There is this technique the band uses frequently when we're doing interviews or talking about busi-ness opportunities. We call it LAMA. It stands for ness opportunities. We call it LAMA. It stands for Listen. Acknowledge. Make a statement. Ask a question. I learned it in a sales training presenta-tion for some corporate job. It's a great way to conduct yourself, even if it did come from corpo-rate America.... I LAMA chicks all the time." "Did the band crack under the pressure?"

"Did the band crack under the pressure"
"I remember getting annoyed with a certain member of Soulcracker] because of the way he was promoting the band. He was pushier than liked...
I think you should invite someone to your show rather than demand they be there. I look some pot shots at him, and I fed terrible because we're supposed to be in this together. So when we got back home it was, like, "Thank God, we're back to nore."

mal.' Now we get along just like we did before we left."
"Was there tension between Soulcracker and

the other bands?"

the other bands?"
"There was an incident where I insulted one of
the other bands," he answered. "I said to a group
of hard rock fans that this particular band was a
light-rock,' corporatery'-sounding band... One
night three members of their group...knocked on
my hotel door. They asked if they could talk to me
outside... Had I not done my best to discuss it ra-

outside.... Had I not done my best to discuss it ra-tionally, it probably would have become violent." Commercials for Bands on the Run are frequent, but Ulery explains, "We've already met plenty of im-portant people in the record industry, [they say]... Sorry, we don't hear a single..." They still don't care that we have a television show. They don't care that that we have a television show. They don't care that millions of dollars are being spent on our promo-tion—that's millions of dollars a record company won't have to spend if they sign us. They're wait-ing to see the public's reaction before anyone signs us. Record labels don't like risks. ... You just hear how great you are all the time, and I still can't pay how great you are all the time, and I still can't pay how great the property of the property of the pro-toner. The property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the property of the property of the pro-toner of the protoner of the protoner of the pro-toner of the protoner of the protoner of the protoner of the pro-toner of the protoner of the pro-toner of the protoner of the protoner



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## **Sound Seduction**

The pleasure of these detective expeditions is fueled, at least in part, by ignorance.

fell head over heels the other day - for a tell head over heels the other day — for a sound. It came from an 18th-century pianoforte designed by Gottfried Silbermann. The instrument, played by Uri Caine, was employed in the first two sections of Bach's Goldberg Variations, the famous "Aria" and "Variatio 21." At least I think that's

it; Caine, an enthusiasm of mine makes a wholesale botch of his makes a wholesale botch of his interpretation" of the Bach mas-terwork, giving the variations jazz and even gospel treatments, which were just flat awful. Caine is a brilliant, inventive musician, but invention for the sake of invention quickly became an irritant and a bore. His Mahler

irritant and a bore. His Mahler interpretations are a bit more successful than his Bach: both contain instances of real brilliance and inspired playing. In fact, one might want to buy his Mahler and Bach and tape the parts that work best

Of course, having fallen hard, the job at hand was to pick myself up, walk down to the music emporium, and see if I could find a disc (or sevemporium, and see it I could find a disc (or sev-eral) that reproduced that delicious sound or something close. As to the nature of the deli-ciousness, I would place it somewhere between the harpsi-chord and modern piano, with

elements of both: a transition keyboard instrument, probably fron the early 18th Century. The hunt was on.

the early 18th Century. The hunt was on.

The pleasure of these detective expeditions is fueled, at least in part, by ignorance. Were my knowledge consummate in these matters, my curiosity would never have been piqued, and my search would be over before it had begun. If, as search would be over before it had begun. If, as the saying goes, "a little knowledge is a danger-ous thing," well, then, a little ignorance can sometimes be fun. I decided to go Baroque. I got lucky. I tried the Scarlatti section and found the Sonate Per Cembalo 1742 played on

I got lucky. I tried the Scarlatti section and found the Sonate Per Cembalo 1742 played on something called the gravecembalo col piano e forte, original keyboard instruments, by an Ital-ian performer, Laura Alvini. The instrument was the invention of another Italian, Bartolomeo

Cristofori of Padua, in 1700, entrusted by Ferdi constitution of radius, in 1700, entrusized by Perunando de Medici to make an instrument that could "realize the speech of the heart, now with the delicate touch of an angel, now with the violent entries of the passions."

of the passions."
What the prince and the mu-sical culture around him put in more temperate language was a keyboard instrument that was ca-pable, unlike the harpsichord, of dynamics — soft and loud, piano

cristofori wouldn't have been the first to have explored al-ternative keyboard actions in the search for a fuller sounding, more expressive instrument, but it is from Cristofori that the lineage

from Cristofori that the lineage of the modern piano can be traced. The details of how the instrument works are mechanically complex, and this is not the place for elaborate technical details. When the second control of the place for elaborate technical details. nical details. What is the most important difference between the harpsichord (or clavichord and other early keyboard instruments)

and the piano is that the strings of the former are plucked and the latter struck by a REVIEW AUGUST KLEINZAHLER hammer. Not the sort of hammer one drives nails with, naturally enough, but, in the case of the Cristofori p

but, in the case of the Cristofori pi-ano, little paper mallets covered in chamois. The result is a delicate sound that retains the crisp bright-ness of the harpsichord with some of the resonance and depth of the piano.

and depth of the piano.

The Cristofor piano and its successors, most notably the Silbermann fortepiano (loud/soft) in Germany, were not easy to play, J.S. Bach tried out the Silbermann model and stalked away dissatisfied, only to have Silbermann design an improved model that pleased him thoroughly. I can't find them, if they exist, but how much I'd love to have an entire Goldberg Variations or In-

ventions or Toccatas or Art of Fugue played on the Silbermann. Perhaps one day someone of talent will play the solo keyboard literature of Bach all the way through on an early fortepiano.

In the meanwhile, I found a host of goodies to keep me amused, among them a series of recording by Bach's own bash boy, C.P.E. Bach, on an instrument called

C.P. Lings, by noan incrument colly of the collection of the langer piano, which would have made its first appearance as early as the 1798, and that C.P.E. Bach (1714–1788) would almost certainly have encountered, presumably in Hamburg, probably the work of the German tangent piano builder Franz Joseph Späth. Again, the mechanical details are a bit convoluted, but the principal difference between the tangent and footrepiano is that the latter than the convenient of the convoluted of the latter than the convoluted of the latter than the convolute of the convolute of the latter than the convolute of the convolute of the latter than the convolute of the convolute of the latter than the convolute of the convolute of the latter than the convolute of the convolute of the latter than the la

on a vertical plane. "Otherwise, the tangent pi-ano shares the same construction of fortepianos from Germany and Austria during the second half of the 18th Century. As for the sound, prob-ably because of the uncushioned wooden tangents, it has more of that bright, tinkly coloration of the harpsichord than the other early planos. Also,

it's a light sound — too forceful striking of the keys only serves to distort the sound of the instrument — and it blends wonderfully. and it blends wonderfully, to my ear, with strings or wind or both. I love the younger Bach, which is to say C.P.E., not J.C. (1735–1782), his

not J.C. (1735–1782), his younger brother whose style has already slipped over to the Classical mode. C.P.E., like Haydn (1732–1809), is a transitional figure in whom one can still find elements of the with it, a feecinating area.

Baroque and, along with it, a Sacinating argu-ment or convenzation between the Baroque and the emerging Classical style that would achieve its apogee in the mature works of Mozart (1786–1791).

As good luck would have it, I found a smash-ing collection of Haydin's Bossler Sonatus, probably composed between 1770 and 1789, performed by the Dutch keyboard arist Ronald Brautigan

Franz Josef Haydn

designed by Anton Gabriel Wolter. This instru-ment is far closer to the modern piano than the tangent or Cristofin models but still retains some of their delightful colorations and lightness; also, the sonatas themselves are marvelous creations, and Brautigan and Mozart fans would do well to

zart fans would do well to check this out in the Schwann catalogue or at 1-800-CALL-TOWER. 1-800-CALL-TOWER.
Yet another excellent collection: The Portuguese Fortepiano, a selection of pieces played on a 1767 Antunes.
Manuel Antunes of Lisbon in 1760 had obtained the exclusive sight tender of the property of the

obtained the exclusive right to make "harpsichords with hammers"

Johann Schartlan Back

It is one of the dozen or searliset extant grand pianos, very close to the Cristofori in action and with a more ifferent course!

with a magnificent sound. The 18th-century com-posers include not only Iberian artists but Italian-like Domenico Scarlatti and Lodovico Giustini o collection.

But I never did find a version of J.S. Bach's solo

keyboard works for fortepiano. Perhaps one of you erudite readers can recommend a disc. I would love to know. But I did find a curious, delightful love to Know. But I did Ind a currous, detignitud version of Bach's Goldberg Variations played on two cimbaloms, which, like the fortepiano (though not a keyboard instrument), involves strings struckby a kind of hammer. The colorations provided by twin cimbaloms, though quite different from "harpsichords with hammers," make for excellent literative. Benestable, I havanyb the last from "harpsichords with hammers," make for scedlent listening, Regretably, I bought the last copy in the store, and the salesperson told me the disc is now out of print. But I'll bety out can find it at a used record store or on the Internet. And incidentally, if any of you find a used copy of Battok's Mikrokomos transcribed for two harp-side left, the tone will be a lotted? In the battom of the control of the control of the production of the control of the production of the description of the production of the production of the production of the production of producti

sold, let me know, willya, please? Laura Alvini, Scarlatti (Frame CD FR9829-2) Laura Alvini, Scarlari (Frame CD FR9829-2) Spanyl Concerto Armonico, C.P.E. Bach: Keyboard Concertos, Vol. 9 (Bis CD 868) Vol. 2. Bealer Somuta (Bis CD 1998). Edward Parmentier, The Portuguese Fortepiano (Antunes, 1767) (WILDBOAR WILBF9401) Johants Sebastian Bach: Goldberg Variations (Hungarton Classic HCD 31764).







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houre [361], Goudlighter, and the Chine Clipners: The Cashah, toxight, Thursday, March 29, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-732-4355.

Whitey Commell (965): Rock Better tonight, Thursday, March 29, 401 G Street, Gaslamp. 619-231-7000.

Durse Wakaling and Mo Groom: Bely Up livens, Friday, March 30, 9:15 p.m., 143 South Cadess Avenue, Solane Beach. 858-481-8140 or 619-220-8497. Guttermeath (295), Deeth on Wednesday, and the Classified: Canes Bar and Giff, Sunday, April 1, 3105 Ocean Frant Wolf, Mission Beach. 858-488-1780.

The Deviants (318), the Loons, Toucher's Pet, and the Evaporators: The Casher, Friday, March 30, 8:30 p.m., 2501 Eather Boulevard, midrows. 619-232-4355.

"The Audiese O'Dommell Womens's filtrack Fostbeat" lockstop Lourus Proble (814), Juny Edom Harrison (791), Pangay Watson (841), the Good Chine (227), and Deat Carrolli: the Hole, Satuday, March 31, noon to 5 p.m., 619-726-9019. The Rules, Upsilon Acrex, the Free Sters, and the Preparation the Cashch, Wednesday, April 4, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Zobrahood /5211 Ghodsoon /3461

SATURDAY

Skytiver, Smile /3821, the Solby Tigors, and Vertibird: the Castel, Saturday, March 31, 8:30 p.m., 2501 Ketteer Boulevard, midtown. 619-232-4355.

John Gerker: Jova Joe's Coffeehouse, Sunday, April 1, 9 p.m., 1956 Bacon Street, Ocean Beach. 619-523-0356.

The Dropkick Marphys (481), the Swinger Utters (291), Reach the Sky (477), and Fred Fredrickson & the Besterds: Cones Boy and Gril, Wednesday, April 4, 3105 Ocean Front Wolk, Missier-Booch, 858-488-1780.

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"Buckfast Superboo CD
Ralessa," (719) the Chomp Leis, on Gilleter Mind 9: The Cashoh, Thursdoy, April S. 830 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Michael Martin Marphay and the Sams of the Sam Josephic Colfornia Center for the Arts, Friday, April 6, 8 p.m., 340 North Escandido Boulevard, Escandido 800-988 4253 or 760-839 4100.

Big Samdy & His Fly-Rite
Boys (343), Ressell Scott & His
Red Hets, and the Satellites: The
Casbab, Friday, April 6, 8:30 p.m., 2501
Ketner Baukward, midtown.
619-2324355.

Aterdopoleulos: "Canes Bor and Grill, Friday, April 6, 3105 Ocean Front Walk, Mission Beach, 858-488-1780 or 619-220-8497.

The Psychodelic Fers and Tinfed: Cannibel Box, Saturday, April 7, 9 p.m.,

Catamoran Resort Hotel, 3999 Mission Boulevard, Pacific Beach. Information, 858-539-8661: tickets. 619-220-8497

Jackpet, Billy Midnight, and Ten Peend Brown: The Casbah, Sotunday, April 7, 8:30 p.m., 2501 Kettner Boxlevard, midtown. 619-732-4355.

Guided by Yeices /120/ ond Creaper Lagues /469/: Bick by Bick, Saturday, April 7, 1130 Buenos Avenue, Bey Park. 619-220-8497 or 619-275-5483.

Paraphress featuring Tim Berne, Tem Relivey, and Dreve Gress; Space State Featur, Saturday, April 7, 8 p.m., 301 Space Street, Banker's Hill. 619-295-0301.

Michael McDermett: Iava Joe's Coffeehouse, Saturday, April 7, 9 p.m., 1956 Bozon Street, Ocean Beach. 619-523-Q356. Jeffrey Siegel: East County Performing Arts Center, Sunday, April 8, 2 p.m., 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497.

"Athenousus Juzz" with the Checke Valdés Quartet: The Neurosciences institute, Sundey, April 8, 8 p.m., 10640 John Joy Hopkins Drive, La Jolia. 858-454-5872.

The Asylum Street Spankers: The Castell, Tuesday, April 10, 8:30 p.m.,

2501 Kettner Boulevard, midtown. 619-232-4355.

The Autumns and Sayahtealc: The Casbah, Wednesday, April 11, 8:30 p.m., 2501 Kettoer Boulevard, midtown. 619-232-4355.

Venice (432) and Jeremy Key: Belly Up Teren, Thursdey, April 12, 8 p.m., 143 South Cedies Avenue, Solane Beach. 858-481-8140 or 619-220-8497.

Compose: The Castoh, Thursday, April 12, 8:30 p.m., 2501 Kettner Boolevard, midtown. 619-232-4355.

Bole Flock and the Flocktones (665): Spreckels Thome, Friday, April 13, 121 Broodway, downtown. 619-235-9500 or 619-220-8497.

Jee Walsh (491): Belly Up Tovern, Friday, April 13, 9 p.m., 143 South Cedros Avenue, Solone Beach, 858-481-8140 or 619-220-8497.

Sir Mix-A-Let: Club Ritmo, Friday, April 13, UCSD compus, La Jolia. 619-220-8497.

The Melvins (305) and the Fells Implication: Birks by Brick, Friday, April 13, 1130 Bunnes Avenue, Bey Park. 619-220-8497 or 619-275-5483.

Mary Dolan (859): Java Joe's Coffeehouse, Friday, April 13, 1956 Bocon Street, Ocean Booch, 619-523-0356.

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Supersuckers /367/t The Castoli, Friday, April 13, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-232-4355.

Cace Meateys and James Harmon (970): Belly Up Tovern, Saturday, April 14, 9:15 p.m., 143 South Cedes Annau, Solane Beach, 858-481-8140 or 619-220-8497,

Grandaddy /227): The Casboh, Saturday, April 14, 8:30 p.m., 2501 Kettner Boulevold, midtown. 619-232-4355. Mett Nethbesen and Stew (of the Megra Problem): love lon's (offeehouse, Seturby, April 14, 1956 Bocon Street, Ocean Beach, 619-523-0356.

"The Music of Charles Ives" with Thomas Buckner and Joseph Kuberer: Space Sneet Forum, Saturday, April 14, 8 p.m., 301 Space Street, Banker's Hill. 619-295-0301.

Joe Jackson: 4th & B, Sunday, April 15, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

U2 /468/ and P.J. Hervey /476/: Son Diago Sports Arena, Tuesday, April 17, 3500 Sports Arena Boulevard, Son Diago. 619-220-8497.

Shiner (219) and Glory of Champions: The Cestoh, Tuesdry, April 17, 8:30 p.m., 2501 Eather Bouleverd, midtown. 619-232-4355. Boy Hits Car, Simon Says (265), ond Soularadae (366): Cones Bor and Gell, Tuesday, April 17, 3105 Ocean Front Walk, Mission Booch, 858-488-1780.

Repture and GoGoGo Airheant / 136): The Casbah, Wednasday, April 18, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-232-4355.

The Teadles (320), Enem, and Different 'Cones Bar and Gall, Thursday, April 19, 3105 Ocean Front Walls, Mission Beach. 858-488-1780. Proce de Lecles: College Communication of the Arts, Thursday, April 197, 8 p.m., 340 North Escandido Boulevard, Escandido. 800-988 4253 or 760-839 4100.

James Van Sant: Combal Bor, Hardey, April 19, 7:30 p.m., Catomorus Resort Hest, 3999 Missian Boulevard, Pacific Beach, Information, 858-539-8661, tickets, 619-220-8497.

Deke Dickerson & His Ecco-Feeics: The Cesboh, Thursday, April 19, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619:232-4355.

Sprung Monkey (513): 'Cones Bor and Grill, Friday, April 20, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

Eric Sardines and Walter Troot & the Free Rediculs: 4th & B, Friday, April 20, 345 B Street, downtown. 619-220-8497 or 619-231-4343. The Fucking Champs, Drunk Horse, and Aspects of Physics: The Embal, Friday, April 20, 8:30 p.m., 2501 Kettler Boulevard, midtown. 619-232-4355.

LP1 Bow Wow: Spreckels Theoree, Friday, April 20, 121 Broodway, downtown. 619-235-9500 or 619-220-8497. 619-220-6497.
Little Feet and Dirty Knebt Combol Bur, Saturday, April 21, Catamanan Resort Hotel, 3999 Messon Boulevard, Pocific Beech, Information, 858-539-8661; tickets, 619-220-8497.

Lucy Kaplanski: Iova loe's Coffeehouse, Saturdoy, April 21, 9 p.m., 1956 Bocon Struet, Ocean Beach. 619-523-0356.

Low /553/ and Danielson Fallillo: The Cosbah, Schurdoy, April 21, 8:30 p.m., 2501 Ketther Boulevard, midtown. 619:232-4355.

Train /555): 'Corves Ber and Grill, Saturday, April 21, 3105 Ocean Front Walk, Mission Beach, 858-488-1780. Was, Messon booth, 639-450 / 760.

Kenny Wayno Shepherd and Double
Trouble: 4th & B, Sunday, April 22, 345
B Street, downtown. 619-220-8497 α
619-231-4343.

Aly Bala and Phill Countinghous: Holy Trinity Episcopol Church, Sunday, April 22, 7:30 p.m., 2083 Sunset Cliffs Boulevard, Ocean Beach, 858-689-2266.

Heet Chish of Countermer: the Carboth, Sunday, April 22, 8:30 p.m., 2501 Keitner Boulevard, midtown: 619-232-4355. Ymgradio Madimistration (515) and Libzay Bordiner: "Conter that and Grill, Tuesday, April 24, 3105 Ocean Front Work, Microin Booch. 856-488-1780. Jets to Brezili: "Cones Bor and Grill, Thursday, April 26, 3105 Ocean Front Wolk, Mission Beach. 858-488-1780 or 619-220-8497.

Tristezu (300) ord Smille (382): Belly Up Tovern, Thursday, April 26, 143 South Cedros Avenue, Solana Beach. 858-481-8140 or 619-220-8497.

Iggy Popc 4th & B, Friday, April 27, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Pedro the Lies: The Ceshoh, Friday, April 27, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355. "The Incredible Moses Lorey CD Release" /1022 The Castell, Seturda

April 28, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355. Alvin Current: Spruce Street Forum, Schurday, April 28, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

98 Degrees (615): Son Diego Sports Areno, Sunday, April 29, 3500 Sports Areno Boulevard, Son Diego. 619-220-8497. The Roots: Belly Up Tovern, Sunday, April 29, 9:15 p.m., 143 South Cedros Avenue, Solono Beach, 858-481-8140 or 619-220-8497.

Putti Page and the Four Freshmen: East County Performing Arts Center, Wednesday, May 2, 7:30 p.m., 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497.

Digital Underground (148): Club Etmo, Friday, May 4, UCSD compus, La Jollo. 619-220-8497.

Rocket from the Crypt (237), Intermetional Roise Conspiracy, on the Explosion: "Cross for and Sell, Friday, May 4, 3105 Doom Front Work, Mission Book, 858-488-1780 α 619-220-8497.

Matellie MacRester: East County Performing Arts Center, Friday, May 4, 7:30 p.m., 210 East Main Street, El Cajon 619-440-2277 or 619-220-8497. "Cince de Maye with the B-Side Players" [649]: The Ceshoh, Schurley May S, 8:30 p.m., 2501 Kettoe Boulevard, midtown. 619-232-4355.

Hems Fjallested /988): Spruce Stree Forum, Schielley, May 5, 8 p.m., 301 Spruce Street, Bunker's Hill. 619-295-0301.

Gary Nomen (537): 4th & B, Sonday, May 6, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

"Athenacoum Jazz" with Sphere: The Neurosciences institute, Monday, May 7, 8 p.m., 10640 John Jay Hopkins Drive, La Jolia. 858-454-5872. Living Colour: 4th & B, Wednesda May 9, 345 B Street, downtown. 619-720-8497 or 619-731-4343.



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Peter White/
Steve Cole
Sunday, July 8 - 7:30

Emmylou Harris with special guest Joe Henry Monday, July 9 + 700

The Chieftains

Cheap Trick with guest TBA Thursday, July 12 + 7:30

Guitars & Saxes

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Craig Chaquico,

Jeff Kashiwa

Marren Hill

Fidey, July 13 - 800

John Tesh Buena Vista Social Club

**Young Dubliners** Diana Krall

Daryl Hall & John Oates

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Dan Fogelberg

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Strunz & Farah Was special guests Wille & Lobo Tuesday, August 7 • 7:30 Michael Franks/ David Benoit Thusday, August 9 • 7:00

**Brad Paisley** Boz Scaggs Tues. & Wed., August 14 & 15 • 7:30

Rippingtons/ Keiko Matsui

Olivia Newton-John Paula Poundstone

Lee Ritenour & Jonathan Butler
win Gerald Albright &
Patti Austin
A Tribute to Bob Marley

George Carlin

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Ray Charles David Sanborn/ Joe Sample Wednesday, August 99 • 7:00

Trisha Yearwood Sergio Mendes & Brasil 2001 with guest TIA Friday, September 7 • 7:30

Righteous Brothers Smokey Robinson

Judy Collins' Wildflower Festiva Judy Collins, Roger McGuinn, Richie Havens Janis lan

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with special guest Onts to
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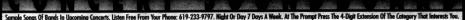
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Gene Loves Jezebel: Dream Street, Friday, May 11, 2228 Bacon Street, Ocean Beach, 619-222-8131.

Tommy Costro /938 t 4th & B, Friday, May 11, 345 B Street, downtown 619-220-8497 or 619-231-4343.

Marcus Roberts Trio: Colfornio Cente for the Arts, Fridoy, Moy 11, 8 p.m., 340 North Excendido Boulevard, Excendido. 800-988 4253 or 760-839 4100.

Alejandro Sanz /619): Cox Areno, Saturday, May 12, 505U compus, College Area, 619-220-8497.

luliana Snapper and Sean Griffin: price Street Farum, Saturday, May 12 8 p.m., 301 Spruce Street, Books 619-295-0301

Brooks and Denn [781]: Coors Amphitheetre, Sunday, May 13, 2050 Entertainment Girde, Chulo Vista. 619-220-8497.

"Athenoown Jazz" with the Chick Corea New Trio: the Neurosciences Institute, Tuesday, May 15, two shows, 6 p.m. and 8:30 p.m., 10640 John Jay Hopkins Drive, La Jolla. 858-454-5872.

Big Bad Voodoo Daddy (677): Vejas Cosne Concerts in the Park, Wednesday, May 16, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Henk Williams III /775 th 4th & 8, Wednesday, May 16, 345 B Street, downtown. 619-220-8497 or 619-231-4343. David Gray (440): Open Air Theothe, Saturday, May 19, 8 p.m., SDSU compus, College Area. 619-220-8497.

Blues Traveler: 4th & 8, Monday, May 21, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Mark Knopfler /533): Copley Symphony Hall, Monday, May 21, 750 B Street, downtown. 619-720-8497.

Jimmy Buffett: Coos Amphitheatre, Thursday, May 24, 2050 Entertainment Circle, Chula Visto. 619-220-8497.

Fronk Black & the Catholics (554) and David Lovering (from the Pixies): Bick by Bick, Soturbay, May 26, 1130 Boens Avenue, Bay Park. 619-220-8497 or 619-275-5483.

Stefano Scodanibbio: Spruce Street Forum, Saturday, May 26, 8 p.m., 301



Keller Williams, March 29, Belly Up Toyer

Spruce Street, Bonker's Hill. 619-295-0301.

School Days featuring Ken
Vendermark, Job Bishop, Ingebrigt
Helder-Flatee, Poul Misser-Love,
ond Kjell Merdeson: Sprice Street
Foom, Sunday, May 27, 301 Sprice
Street, Borker's Hil. 619-295-0301.

Tom Petty & the Hourthreakers Open Air Theotre, Wednesday, May 30, SDSU compus, College Area. 619-220-8497.

Wednesday, June 6, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

The Beach Boys (560): Del Mar Fairgrounds Activity Center, Friday, June 15, 2260 Jimmy Durante Boulevant, Del Mar. 858-793-5555 or 858-755-1161. Afro-Cubon All Stors: East County Performing Arts Center, Fiddley, June 15, 7:30 p.m., 210 East Main Street, B Coion. 619-440-2277 or 619-220-8497.

Loe Ann Womack: Del Mar Foisgrounds Activity Center, Mandoy, June 18, 2260 Immy Duronte Boulevard, Del Mar. 858-793-5555 or 858-755-1161.

"Brian Sotzer's '68 Comeback Special": Del Mar Feirgrounds Activity Center, Tuesday, June 19, 2260 Jimmy Durante Boulevard, Del Mar. 858-793-5555 or 858-755-1161.

536-743-555 or 859-75-1161.

Total Jones (561): Del Mor Fairgrounds. Activity Center, Thursday, June 21, 2260 immry Quante Booleved, Del Mar. 858-793-5555 or 859-755-1161.

REO Speedwagon /562½ Viojas Cosino Concerts in the York, Wednesday, June 27, 8 p.m., 5005 Willows Road, Alpine. 619-229-8497 or 619-445-5400.

LeArm Rimes (784): Yejos Cosno Concerts in the Pork, Friday, July 13, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400. \*NSYNC: Quelcomm Stadium, Mondo July 16, 3500 Sports Arena Baulevard, San Diego. 619-220-8497.

Lyle Lavett 4. His Large Band /785 t Veips Cosino Concerts in the Park, Sunday, July 22, and Manday, July 23, 8 p.m., 5005 Willows Road, Alpine, 619-220-8497 or 619-445-5400.

The Moody Blees (566): Viejos Cosino Concerts in the Pork, Tuesday, August 7, 8 p.m.; 5005 Willows Rood, Alpine. 619-220-8497 or 619-445-5400.

SEPTEMBER Lonester (786): Viejas Casino Con in the Park, Thursday, September 6, 8 p.m., 5005 Willows Road, Agine, 619-220-8497 or 619-445-5400.

Pat Benatur /567): Viejas Casino Concerts in the Park, Thursday, Septembe 13, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Kenny G /662/: Viejos Casino Corcerts in the Park, Friday, September 14, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Rick Springfield (579): Vejos Cosion Concerts in the Pork, Sunday, September 16, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Chicago (618): Veigo Cosino Concerts in the Park, Tuesday, September 18, and Wednesday, September 19, 8 p.m., 5005 Willows Rood, Algane. 619-220-8497 or 619-445-5400.

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Carol Ames: The Rhythm (afe Atomic Groove: Jimmy Love's B Hatural: Baha Belle Cruise Diamond in the Rough: The Rointree .
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Jack Pollack: Shostes Bar and

The Rhythm Dogs: The Alay 622 .... Robberecht the Pianomen: Roger's on 5th Rose Royea: (contbol Bor Shake It Up: Jammy Love's 602 .... The Smooth Hounds: Bird

Christopher Adler Trio: Golola Agen Delce: (noe's Jezz Bor The Rey Berrie Big Bond: The German-American Societies Leaf Bell: The Sea Ledge Hetel The Boogle Woogle Dee: Coyte Bor and Gell John Caler: Heat del Corondo Camille's Co-Motton: The Nore

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Rick Ross: The Beach House
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EXTENSION 4007

Calico Ridge: The Del Dios Country Stone Cabblestone: The Field Emerald River: Magnola



Joe Byrnes: Blomey Stone Pub Dani Carroll: Borders Books and

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730 ... The Revolutions: Winstons, Buffalo for's
747 ... Senials and Felabotic: The Booch House, Madeisine's Youther Sales Fye: Vecto's Restournal & Bor

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Son of Sofie: Neimans Bar and Gril The Vibe Tribe Chronicles: Blind Melons Deve Wakeling: Belly Up Tovern





Larry Bigel: Borders Books and Music (Mission Valley) ... The Booky Band: The Field Steve Brewer: Blamey Stone Pub, McP's Irish Pub and Grill Rich Buquet: Macha Market

Dani Carroll: Bodes Books and Music, the Hold The Celtic Ensemble: Twiggs Tee and Celfee Company Leaf Cerey; Chib Bombay Teery Communist: The Ould Sod Evanus: Kelly's Pub Feew Way Street: McI's Inish Pub and Grill Jeery Heartis: Coyole Bor and Grill

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Till \_\_ Joy Eden Harrison: The Hole
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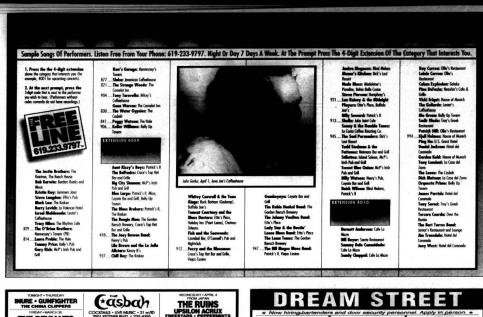


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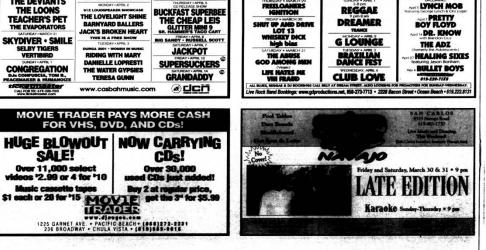
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One and the Gasoline family plus a
weekly guest spin trance, house,
backbeat, and techno; 21 and up.
Midnight to 4 a.m., Brick By Brick.
1130 Buenos Avenue, Bay Park.
619-687-5779.

619-087-5779.
Club Lanu: Tuesdays, dance to rotating world-famous guest DIs and resident DI Dolleau, synchronized to be pulsing sounds, hundreds of beautifully colored later beams, liquid cellings, later escore date floor, 21 and 10, 29-30 p.m., Neimans, 300 Carlabad Village Drive, Carlabad, Otto, 22 and 23 p.m., Neimans, 300 Carlabad Village Drive, Carlabad, Otto, 22 and 23 p.m., Neimans, 300 Carlabad Cutto, 23 p.m., Neimans, 300 Carlabad Cutto, 23 p.m., 24 p.m., 24 p.m., 24 p.m., 25 p.m., 25

Club Max: Wednesdays, Dance Party with DJ Kenny. Thursdays, the Hot Spot presented by the Union, DJs Gil,



the Good Dr. Brian Foxworth, and K.J. Rockwell. Saturdays, DJ Chris and Ron with dance and techno. Doubletree Mission Valley, 7450 Hazard Center Drive. 619-297-5466, x4139.

X4139.

Club 911: Fridays and Saturdays, top
40, hip-hop, house, and trance. 2000+
capacity multi-level venue; 18 and up.
Red Mill Entertainment Complex.
1340 Broadway, El Cajon.
619-441-1800.

Club Rio Nilo: Saturdays, on first dance floor, DJ Mikee and Junior spin hip-hop, old school, and more; second dance floor, banda cumbia

Great news! Down is up and up is down, green is red and red is green, dogs are geese and geese are copper pennies in a urinal at the Sports Arena, and the Swingsin' Utters are the greatest band in

But what land is that, exactly? Not This Land, which used to once be Your Land (and also My Land)...that land belongs to the rich folks now — sorry.

Not the Land of 1000 Dances — nobody

music with DJ Petersen alternating with live band. All ages. 4945 Home Avenue, San Diego. 619-264-8297 or 619-903-7480.

619-903-7480.

Club Tropkica Dis Stiffy, Dizzy D, and Kool T spin dirty South, West CoastFast Coast hip-hop, reggae, and R&B. Fridays, Jammin '290 night with BBJB Blast and TI. Saturdays, North County's Party Epicenter. Sunday, May 27, Jammin '200 night Memorial May 27, Jammin '200 night Memorial May 27, Jammin '200 night Memorial Road, San Marcos. 760-737-9402.

Club Xanth: Fridays (beginning in April), Technocality, local and national Dls will spin the best of all genres of

Nor the Land of Lin-colon of the Land of Goshen, No — this is simply a matter of LAND VS. SEA. The Swingin' Utters are the greatest band ON LAND...not off it. (Subject to change w/out notice.) The Dropktch Mur-phys, Roads the Sky, and Fred Prederlokses

Nor the Land of Lin-

& the Bastards also

perform.
(To hear a sample of the Swingin' Utters, call 619-233-9797, wait for the prompt, then punch in ext. 4291.)

electronic and digital dance music. Lincup changes weekly; call info line. Monday's (Veglining April 16), Rare Wars, two rooms of opera table 17 was two rooms of opera table 17 crowd response. Locals only, no resident DJs allowed. Tuesdays legislangs April 17; Cab 84, No night. DJs Komiser and Fixe spin the covers. 31 off 19; were born in the Nos. All events 18 and up. Cub Xanth, 423: Soft Sixer (14 El Cajon Boulevard, North Park, Info line. 61:548-720.

Darkwave Gerden: Wednesdays and fourth Saturday of every month, DIs Dragon, Todd, and Jyler spin gothic, pop, and darkwave; 21 and up. 9 p.m. to 2 a.m., The Hole, 2820 Lytton Street, Point Loma. 619-465-5827; www.kiubs.com.

The Flamer Mondays, Spin Out, amateur night, all DIs welcome. 9 p.m., no cover. Sundays, Fiesta Latina Night, DI Frost spins bamba, merengue, salsa, and cumbia. 3780 Park Boulevard, San Diego. 619-295-4163.





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8

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Roots

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Montoya

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4/11 Madcap Otis • 4/20 Joey Bowen Band • 4/21 Lost at Last

\*

A STATE

loe Walsh

9:00pm

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ticketmaster Up after 12noon:858/481-8140. All shows are available OUR GREAT 619-220-TIXS ticketmaster from Belly Up or Ticketmaster:619/220-TIXS BEFORE TH

## MUSIC SCENE

Iouse Call: DJ Chad Fortin. Mondays, Blind Melons, 710 Garnet Ivenue, Pacific Beach. 858-483-7844

Ice House Young Adult Dance Club: DJ Johnny Johnson and Monique spin hip-hop, R&B, and booty bass. Dance to trance, progressive house, and to trance, progressive house, and jungle on the patio. Fridays, Jammin'. 290 night with Shawm B. Saturdays, the Saturday Night Bomb. Sunday, April 8, Jammin' 290 Spring Break Jam 2001. All ages, high school ID required for admittance, 755 Metcalf Street, Escondido. 760-741-1271.

Liquid: DJs spin deep house, trance, and hip-hop. Fridays, E-Street Alley, 919 Fourth Avenue, downtown. 619-979-9999; www.metropolisproductions.com.

www.metr8polisproductions.com.

Live Wire: Tuesdays, Two-Wheel
Tuesdays, Dis spin vintage pursk,
glam, and primitive rock in roll. Sci-fi
bleef filcks on two screen. Flenty of
cycle- and scooter-only parking,
Wednesdays, DI Ratstar cuts up funk,
hip-hop, and isare grooves. Kung fu
and anime wide on two screens. Both
events no cover. 2103 El Cajon
Boulevard, North Park, 619-291-7450.

Luminal: Tuesdays, DJs Torn King. Brendan Cahill, and Cybian spin industrial and gothic. Kickers, 308 University Avenue, Hilkrest. 619-491-0400.

events, 959 Hornblen Beach, 858-272-2780.

Beach. 838-272-2780. Medium: Saturdays, DJs Ex Machina and gueits, plus live electro acts, spinning power electro, rhythmic noise, fettih, darbwave, indie pop, and cult classic. Starts at 9 p.m. inside Studio 54 (Rio Ria) next to Club 69, Revolución Avenue between 3rd and 4th Street, downtown Tijuane, Mexico. Information/booking, e-mail respekt@groups.com.

respektivgroups.com.
Metal Works: DJN Mannan MacLit
and Tyler Viscerine. All realms of
metal. Military and college IDs free
before ID p.m.; 21 and up. Mondays,
Brick ID Brick, L10B Buenos Avel,
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L20P Mark, 619-225-5845, every first
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Olé Madrid: Fridays, Club Aura, DJs Matt Spencer, Tasya, Scooter, and

Commowth 619-307-0146.

Onyx Beomic Call club for nightly information. 852 Fifth Avenue, downtown. 619-235-6699.

Over the Border: Saturdays, DI Luis Armas spins Latin pop house alternating with rock en español by rock band Liquido. 3008 Main Street, Chula Vista. 619-427-5889.

events 21 and up. 2511 Sweetwate Road, Bonita. 619-475-7313.

Project Cathedral: Fourth Sunday of each month, 6 p.m. to 11 p.m., 5t. Paul's Cathedral, Fifth Avenue at Nutmeg, Banker's Hill. Info line, 619-220-4944; www.mergelifeandmusic.com.

The Rhythm Lounge: Wednesdays Jiw, downtempo and house. Thursdays, Deep, drum 'n' bass. Saturdays, Steez, Dis spin hip-hop, rare groove, roots reggae, and soul. 3048 Midway Drive, Sports Arena. 619-224-485.

Rich's: 1051 University Avenue. Hillcrest. Call club for nightly information, 619-497-4588.

Dark electro, gothic, darkwave, industrial, and fetish. Shooterz, 3815 30th Street, San Diego. 619-574-0744.

30th Street, San Diego. 619-374-0744.
Sevilla: Tuesdays, Wednesdays, and Thursdays, Club Salsa. Sundays, Club Brazil. 555 Fourth Avenue, downtown. 619-233-5979.

The Silver Room: Wednesdays, Mr.
T's Cafe, R&B, hip-hop, and reggae.
Thursdays, DJ Kam, trance. Fridays,
Noble and Darkside productions: first
and third Fridays, downtempo hiphop; second and fourth Fridays, drum p; second and fourth Fridays, dru bass. Saturdays, DJs Bille Knight and Orlando spin hip-hop, regga-and R&B. 756 Fifth Avenue, downtown. 619-233-2830.

Galeka

Priday March 30

CUBAN EXPLOSION

unce Lessons 8:30 9:30 pm Live Music 9:30 pm

TRUE ROOTS LIVE REGGAE

THE MICHAEL

**VLATKOVICH** 

QUI ASSO OU INTET

8-10 pm

Tuesday, April 3 (4)

aurant & Gallery

Studio 64: Fridays, hard and progressive house music with a separate hip-hop room. Three floo

Local blues is about as healthy as it's ever been, but I can remember a time when there was no blues scene, black or white. Fans drank to whoever was playing at the Mandolin Wind in Hillcrest (usually. Kenry Shoppmeyer and King Biscuit) or the Club Zebra

**SN**TE

enced his musical inter-ests with her big record collection. He says he got messed up on drugs, got clean, got religion, and dis-covered the blues, in that

Conwell learned the Conwell learned the trade by emulating blues-men like Otis Spann, Junior Parker, and Lightnin' Hop-kins. As a result, Conwell and his band, the Tone-kings, bring a lot of ordi-nary licks to the dance, but then, so does everybody else. Such is the burden of plastiff for the public; the

wind in Hildrest (usually, Kenny Shoppmeyer and King Bisscuit) or the Cibb Zebra downtown.

I was a special of the Cibb Zebra downtown.

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I was a special of the Cibb Zebra downtown of the Cibb



sweat and grind, and worthy of any juke. (To hear a sample of **Waltey Conwe** call 619-233-9797, wait for the prompt, the punch in ext. 4965.)

WHITEY CONWELL, Rock Bottom, Thursday, March 29, 9:30 p.m. 619-231-7000. No cover.

five rooms with three separate smoking patios. International guest \* D) superstars weekly. 9 p.m. to 4 a.m. Club Montage, 2028 Hancock Street, midtown. 858-658-0412, ext. 402; www.sh.com.

Techno Tuesday, Live, full-color laser show synchronized to the newest in European and erotic techno featuring world famous Nu. Dl. Tuesdays, Neimans, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131.

Carbbad. 760-729-4131.

"Therapp 105 Bryan Pollard, DMNR, and special weekly guests spin industrial, EBM, fettish, gothic, and darkwave. First Friday of every month at Chub Vortex, 5215 Adobe Falls 11-8, exis Waring Road), 619-858-8888; remaining Fridays at the Flame, 3780 Park Boulevard, San Diego, 619-295-4163. General information, 619-465-5827, www.klubs.com.

Trenchtown: Fridays, DJs Bob One and Dash Eye spin dancehall reggae and hip-hop, two separate rooms. Neimans, 300 Carlsbad Village Drive. Carlsbad. 760-729-4131.

hip-hop dance, disco, and techno. Tsunami Beach Club, 802 Sixth Avenue, downtown. 619-231-9981

Overnue, downtown. 619-231-9981.

Ultra Saturdaya: Superstar guest DJs, balcony seating, smoking terrace, laser light show, 33,000 watts of sound and a "mastodnie" 7000 square foot dance floor. Saturdays, 4th & B, 345 B Street, downtown. 619-231-4343, www.wfhandb.com.

The Underground Lounge: Thursdays, DJ Sachamo and international guests spin deep h music. The Juke Joint Cafe, 327 Fourth Avenue, San Diego. 619-998-5993; 619-232-SOUL

619-998-5993; 619-232-SOUL.
Underweeld Sundays, DB Bryan
Pollard, Cybian, DeKay, and
Louffudge, Alternative, industrial,
noise, EBM, feitih, and darkwave.
Military and college IDs free before
10 p.m., 21 and up. Club Vortex, 3215
Adobe Falls (1-8, -cit Warring Road),
619-838-8888; general information,
619-845-8887; uwws.lithes.com.

Venus: 18 and up. DJs spin trance, techno, house, hip-hop, party mix, and jungle. Open Wednesday thro Sunday, 9 p.m. to 2 a.m. 7200 El

Cajon Boulevard, College Area. For nightly information, 619-501-VENUS, www.venusparty.com.

LOCAL MUSIC If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by 5 pm Friday, the week prior to publication. To send weekly or monthly schedules, fax to Lynne Houts at 760-788-0329 or mail to Reader Music Scene, P.O. Box 85803. San Diego CA

Scene, P.O. Box 805003, San engo C.
92186-5803. Upcoming concerts,
underground club listings, or
performances that are not at a club
should be directed to 619-235-3000, ext.
261; e-mailed to scotte@adnc.com; or

**North County** 

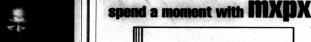
The Alley, 421 Grand Avenue, Carlsbad. 760-434-1173. Performances are from 9 pm to 1:30 am. Thursday and Friday, the Rhythm Dogs, pop. jazz. Saturday and Wednesday, the New Breed, pop.

The Asylum Niteclub, 680 West San Marcos Boulevard, San Marcos. 760-744-4120. Call club for

The Beach House, 25:30 South Highway 101, Cardiff 760-753-1321. Performance begin at 7 pm, except Sunday, 5:00 pm, Thursday, Rick Ross, jazz, Friday, Trie ds Jeur, jazz. Sturday, Rick Ross. Wednesday, Semisi and Fuldbulk, registe.

and Fishbula, reggae.
Belly Up Terem, 14) South Cedros
Avenus, Solana Beach, 858-481-9022.
Thursday, 9 pm, Keller Williams.
Friday, 5:30 pm to 8 pm, Ribe I args,
blues, 91:5 pm, Dear Waleting, da.,
better, 15 pm, Dear Waleting, da.,
s pm, the Tomi Thomas Big Band,
wing, 91:5 pm, Common Sense with
Jones, reggae. Sunday, Orquesta Frime,
Tursday, Samarday (Child, Happy
Hour, and Formula. Wednesday, the
Drift Kneba and Commy.

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Friday, 8 pm. Bob Karwin, folk. Saturday, 8 pm. Dani Carroll, folk.





You saw them live last week. Now you can take MXPX home with their new relea "The Ever Passing Memont". It's on sale at Lou's for just \$13.38 on CD. Be one of the first to seize the "Moment" and you'll also get a free copy of "The Broken Bones" 4-track EP while supplies last



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FORWARD FUNK 4079 Adams Ave. next to the Ken Theatre 284-2848 858.551.8610



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619-284-8802 4746 EI Cajon Blvd. San Diege Bookings: 619-267-8222 Mon.-fri. 10 am-10 pm



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Bub's Whiskey Dive, 301 Pier View Way, Oceanside. 760-757-BUBS. Friday, Kemosabe, rock and roll. Carvers, 11940 Bernardo Plaza Driv Rancho Bernardo. 858-566-2400. Friday, Power House, rock. Saturday. Night Hawk, classic rock.

Night Howk, classic rock.

Copyet Bar and Gelll, 300 Carlebad
Village Drive, Carlebad, 760-729.

George Drive, Carlebad, 760-729.

Bondersown, rock and blues. Saturday,
3 prin to 5-30 prin to 10 prin.

Bondersown, rock and blues. Saturday,
6 prin to 10 prin. Boyer Harris, acoustic,
6 prin to 10 prin. Genelhoysin, funk,
6 prin 10 prin. Boyer Harris, acoustic,
6 prin. Boyer, 10 prin. Boyer, 10 prin.

Reggie Smith and Pressed for Time,
1822. Monday, 6 prin to 10 prin. Billy
Watson, blues. Wednesday, call club
for information.

for information.

Epicentre, 8450 Mira Mess
Boulevard, Mira Mess, 858-271-4000.
Thursday, Lucky Boys Confusion.
Borgiumston, & Ferrianes, Stippiesk, and
Course of Both Friedry, Horo Style.
Escher Sturdey, Loyewood, Pound
Footbo, Off the Record, Noise Ratcher,
and Mentone Tomes Sunday, the
Ziggens and the Applicators.

@bold:Fogerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Friday, and Saturday, Liquid Blue, pop rock.

Henifin's Irish Pub, 13314 Poway Road, Poway. 858-486-0764. Friday, Heel Stone, Irish/Celtic folk. Hennessey's Tavern, 2777 Roosevelt Street, Carlsbad. 760-729-6951. Friday, Ron's Garage, acoustic Saturday, the Chris Torres Band, tock.

Jammers Java, 218 A North El Camino Real (in the Wiegand Plaza next to AMC Theaters), Encinitas, 760-942-JAVA. Thursday, Kristin Kay, folk. Saturday, the Sean Rose Jazz Quartet.

Quartet.

Jolt'n Joe's, 717 North Escondido

Boulevard, Escondido. 760-743-7665.

Thursday, call club for information.

Friday, Big Toe. Saturday, Slump

Busters and Scotch Greens.

piano, vocais.

La Costa Coffee Roasting Co., 6965

El Camino Real, Suite 208, La Costa.
760-438-8160. Music hours are from 7 pm to 10 pm. Friday. Sonny & the Rumble Tones, blues. Saturday, Mike Cea, jazz.

La Costa Tournament of Champion Lounge, La Costa Resort and Spa, Costa Del Mar Rosd, Carlabad. 760-438-9111. Friday and Saturday, live pop music.

Madeleine's Paradise, 1416 Encinitas Boulevard, Encinitas, 760-943-9997. Thursday, 8 pm to 11 pm, Nude Blues, Friday, 9 pm to midnight, Semisi and Fulabula, reggae.

Pulabula, reggae.

Martini Ranch, 485 South Coast
Highway (at "D" Street), Encinitas.
760-943-9101. Thursday, Earth Ride
Tuesday, 8 pm, the David Patrone
Quartet, Jazz. Wednesday, the
Chadwicks.

Chadwicks.

Mecha Marketplace, 1020 West San
Marcos Boulevard, San Marcos.
760-744-2112. Thursday, 6:30 pm to
8:30 pm, Tony Lasley, South American
jazz. Friday, 7:30 pm to 10:30 pm.
Rich Buquet, soft rock.

Rhythm Cafe, 4321C Occanside Boulevard, Occanside. 760-631-4466. Thursday, Wayne Johnson. Friday, Carol Ames, pop rock. Saturday, Tracy Niles, acoustic pop rock. Nethonson Ber and Gelll, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131. Thursday, in the carousel, 6-30 pm, the Cradit Union, big band, Friday, Son Spie and the One Love Band, reggae. Saturday, call club for information. Suuday, El Jardin Tuesday and Wednesday, call club for information. Solana Beach Coffee Company, 437 South Highway 101, Solana Beach. 858-792-1553. Sunday, 11 am to 1 pm, In4Rhythm, folk. 1 pm, IndRhythm, folk.
Surf N'Saddle, 123 West Plaza Street
(Lomas Santa Fe and Highway 101),
Solana Beach. 858-755-9474. Friday,
Citrus and B.C. Front, rock. Saturday,
Lucky Strikes, rock.

Mooshin's Cafe & Grille, 996 North Coast Highway 101, Leucadia. 760-436-5558. Thursday, Pino DeFazio, European music. The Raintree, 755 Raintree Drive, Carlsbad. 760-931-1122. Friday, 6 pm to 10 pm, the Justin Brothers, acoustic.

**TROY'S** 

**GREEK RESTAURANT** 

Greek & International Vocalist Fridays & Saturdays, 8 pm-?

Belly Dancing Show & Da

Tony Soraci

& Sadir Hiedo

La Case del Zorro, 3845 Yaqui Pass Road, Borrego Springs. 760-767-5323. Fox Den: Thursday through Saturday, also, Tuesday and Wednedday, 7 pm to 11 pm, Tony Lencioni. Sunday and Monday, 7 pm to 11 pm, Dick Matson, piano, vocals.

Saturday, 5:30 pm to 8:30 pm, Diamond in the Rough, contemporary.

Twins, 937 South Coast Highway 101, Encinitas. 760-635-1962. Saturday. 7 pm to 10 pm, Art Johnson, jazz.

Valentino's 11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Friday, 6:30 pm and Saturday,

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**SN**TE BY WILLIAM CRAIN

The English Beat's "Mirror in the Bathroom" may be a staple of today's radio programing — at least during the typical "80s Flashback" hour — but the band never really broke through in the United States until after it had broken up. And Bave Wakselling, the

themselves out. Wakeing and covacials flamking Roger left to the covacials flamking Roger left to the covacial cannot be covacial to the covacial cannot be covacial to the co It had broken up. And Daves Wahaelling, the band's founder and singer, is nowhere near as famous as he should be 1979, the Beach (the "English" be 1979, the Beach (the "English" was added in the U.S. to avoid confusion with a Los Ange-ties power-pol pand) combined forces with some policy of the sound of the power-policy band, were great, Selector. Although those bands were great, the Beat was the most professional-counding of the three and soon caught the ear of influ-red areas presented your heet. By the turn of

6 pm, Donnie Finnelle and Company East, jazz.

Woody's Sports Bar & Grill, 2329 South Centre City Parkway, Escondido. 760-735-8599. Priday and Saturday, the Black Out Brothers.

Beaches
Mind Molessa, 710 Garnet Avenue,
Pacific Beach, 858-488-7844.
Thursday, Five Star Degenerate with
Wick, rock, Fridays, Special Ed and
Superunloader, alternative rock.
Saturday, 4 pm to 7 pm, Ludwig,
B pm, Cnical with the Bredenic,
regges. Sunday, Janiva Magness.
Toroday, Bunk Wilson Bund.
Wednesday, Widebund and the
Smooth Henmal.

\*Cames Ber and Grill, 3105 Ocean Front Walk, Mission Beach. 858-488-1780. Music is rock/alternative. Thursday, G-13, Mindsize, Daemos, and ISI. Friday, Alice Dee Jay.

Beaches

the decade, the Beat had a hit single with a revvedup version of Smokey Robinson's Tears of a Clown." It would be the first of many Beat songs to hit the charts in Europe, but stateside radio programmers didn't know what to do with them. them.
Touring the U.S. to promote the album Special Beat Service, the band members wore themselves out. Wakel-

DAVE WAKELING

DAYE WAKELING, Bolly Up Tavorn, Friday, March 30, 9:15 p.m. 858-481-8140 or 619-220-8487. 38.

Saturday, Zebrahead, Ghoulipoon, Handsome Devil, and One Side Zero. Sunday, Guttermouth, Death on Wednesday, and the Classified. Wednesday, the Dropkick Murphys, the Swingin' Uters, Reach the Say, and Fred Fredrickson & the Bastards. Cannibel Bor, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 858-488-1081. Thursday, Pish and the Seaweeds, funk. Friday, Urban Gypsies. Saturday, Rose Royce. Tuesday, Hank Easton and Keni Yarbro, Jazz.

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday, Tomcat Courtney and the Blues Dusters, blues. The Crescent Shores Grill (atop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla, 858-459-0541, Friday and Saturday, 8 pm to 11 pm, the Mike Woffard/Holly Hofmann Jazz

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Hennessey's Tavers, 4650 Mission Boulevard, Pacific Beach. 858-483-8847. Friday, N'ocean, rock. Saturda the O'Brien Brothers, folk.

Quartet. Wednesday, 7 pm to 10 pm, Barbara Jamerson, jazz.

Darbaro Jamesson, jazz.

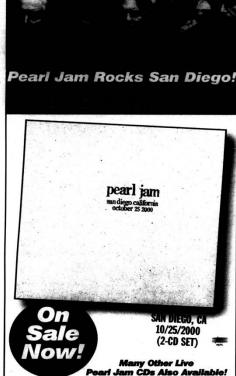
Dream Stevez, 2228 Bacon Street,
Ocean Beach, 619-222-8131, All
shows start at 8 pm. Thursday, the
Freeloamers and Ignition, rock. Friday,
Shut Up and Drive, Lot 13, Whilatey
Dick, and High Bias, punk. Saturday,
the Abuse, God Among Men, Life Hates
Me, and VIII Fraud, beavy/groove.
Sunday through Wednesday, call club
for information.

for information.

Galaka, 5662 La Jolla Boulevard, La
Jolla, 858-551-8610. Friday, Cuban
Explosion. Saturday, call dub for
information. Sunday, the Michael
Vlatkovich Quinter. Tuesday.
Christopher Adler Trio with Mark
Weaver. Wednesday, Forward Funk.

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La Valencia Hotel, 1132 Prospect Street, La Jolla. 858-454-0771. Thursday, and Sunday through Wednesday, 6 pm to 10 pm, Barry Levich, piano variety. Friday and Saturday, 7:30 pm, Leviticus.

Winstons, 1921 Bacon Street, Ocean Beach, 619-222-6822. Thursday, the Travel Agents, alternative. Friday, Psydecar, regge, funk. Saturday, the Dempsey Project and the Revelations. Sunday, the Shelltown Horns and Hanuman. Monday, the PHID's.

San Diego Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Friday. 5:30 pm, the Jaime Valle-Bob Magnusson Duo, Brazilian-Latin jazz

Magnisson Diso, Brazinan-Latin jaz Auberglase Grille, 500 Fourth Ave. Gaslamp, 619-232-8100. Friday and Saturday, 10 pm to 1:30 am, Quier Storm, jazz and blues. Monday through Sunday, 7 pm, live piano/vocals.

The Bahia Belle Cruise, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 858-539-7779. Departs 6:30 pm. Friday, B Natural. Saturday. the Nucle Blues.

Rharney Stone Pub, 5617 Balboa Avenue, Clairemont. 858-279-2033. Thursday, Friday, and Saturday, Joe Byrnes, folk. Sunday, 8 pm. open mike. Tuesday, Irish jam session.

The Blue Agave, 6608 Mission Gorge Road, San Diego. 619-521-3194. Call Borders Books and Music, 1072 Camino del Rio North, Mission Valley. 619-295-2201. Friday, 8 pm, Larry Bigel, folk rock.

Larry fligol, folk rock.

Brick by Brick, 1130 Buenos Avenus
Bay Park, 619-275-LIVE. Music is
alternative/rock unless otherwise
noted. Thursday, After Black. Wither
Trip West, and Sign Off Friday, Love
Daria, Chrome Pony, Grye Egibten,
and Hybrid Soul. Saturday, the
Freefooladers and the Mix Mob.
Wednesday, G-13.

The Effin's Pub, 6164 El Cajon Boulevard, San Diego, 619, 229, 9800. Thursday and Saturday, Stere

Langdon, pop.

Etta's Place, p179 University Avenue
(at College and University), 619-5826730, Friday, 9 pm., Tomost Gourtney
and the Blans Dosters, blasse, Saturday,
9 pm., Lady State & the Boston'i Loose
Blans Bland and Trays Donath, blans,
Sunday, 4 pm to 8 pm., Len Rainey and
the Madnight Players, blans. ne Munight Players, blues. Nednesday, 8 pm, the Johnny Vool200

Four Points Hotel/Sheraton San Diego, 8110 Acro Drive, San Diego. 619-277-8888. Skies Lounge: Friday and Saturday, disco, funk, pop. and Latin music.

The Gordon Biersch Brewery, 5010 Mission Center Road, San Diego. 619-688-1120. Music is blues/swing unless otherwise noted. Friday, the Loma Tones. Saturday, the Boogie Men. Sunday, the Robin Henkel Band.

Henry's Pub, 618 Fifth Avenue, downtown, 619-238-2389. Thursd the Joey Bowen Band, blues. Friday Billy Watson, blues.

Billy Waton, blues.

Humphrey's, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island, 619-222-3577. The Backstage Lounge:
Thursday, 9-30 gm, Quino, Friday,
9-30 gm, Quiro Storm, jazz and blues.
Satuday, 3-90 gm, Store Prima.
blues. Satuday, 3-10 gm, Store Prima.
blues. Satuday, 1-10 gm, Store Prima.
Urban Copties.

The Imperial House, 505 Kalmia Street, San Diego, 619-234-3525. Wednesday through Saturday, Sean McVicker, dance music.

The Inn Suites, 2223 El Cajori Boulevard, San Diego. 858-296-2101. Wednesday, 8 pm to 10 pm. workshop/concert with the San Diego Concert Jazz Band.

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Friday and Saturday, Tony Soraci and
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yocals.

Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-597. 1188. Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle Bossa-Jazz Quartet.

surday, tive acounterious music sunday, 4 pm to 6 pm, the Celtic Ensemble. Wednesday, open mike

Mixx, 3671 Fifth Avenue, Hillcrest. 619-299-6499. All performances begin at 7 pm. Thursday, Cool Blue, blues and jazz. Friday, Romy Kaye. Saturday, Blue Largo, blues and jazz.

The Nose, 530 University Avenue (at Fifth Avenue & I-163), Hilkrest. 619-291-1717. Friday, 8 pm to 11 pm Camille's Ca-Motion, jazz, blues, &

O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park. 619-276-5637. Friday, Fish and the Seaweeds. Saturday, Bob.

Ollie's Restaurant, 10789 Tierrasa Boulevard, San Diego. 858-560-667 Thursday, Patrick Hill. Friday and Saturday, Ray and Lainie Corres. Wednesday, Ray Correa, solo piano

The Ould Sod, 3373 Adams Avenue, Normal Heights, 619-284-6594. Friday, Tony Cummins, Irish folk. Wednesday, the Hatchet Brothers,

Pal Joey's, 5147 Waring Road, Allied Gardens. 619-286-7873. Friday and Saturday, Stomp, classic rock, blues, swing.

The Playbouse, 4746 El Cajon Boulevard, San Diego. 619-501-2215. Call club for information.

Call club for information Poppy's Specific Res and Grill, 7986. Armour Street, San Diego, 858-571-0796. Friday, Highway Star, rock. Saturday, the Big Idea, rar, rock. Saturday, the Big Idea, Texton, Sobetter Island, 619-224-9478. Thursday, open misk before the start of the Charles of the Charles of the Bond, blues, pazz, Wednesday, jazz. Bond, blues, pazz, Wednesday, jazz.

Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, Dean Paul Ratzman, jazz. Friday and Saturday, Bill Beyer. Second Wind, 8515 Navajo Road, San Carlos, 619-465-1730. Music starts at 9 pm. Friday and Saturday, live rock and roll.

and roll.

Sham Rocks Shack, 7059 El Cajon
Boulevard (1/2 block east of 70th
Street), College Area. 619-463-2263.
Friday, Fur Ball. Saturday, Feng Shui

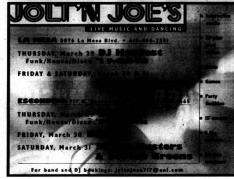
Tio Leo's Lounge, 3302 Napa Street (at Morena Boulevard), Bay Park. 619-542-1462. Thursday, Hot Rod Lincoln and the Sleepwalkers, rockabilly. Friday, Power Thud, rock and roll. Saturday, Lee Rocker and McPherson Struts, Wednesday, James Intvold.

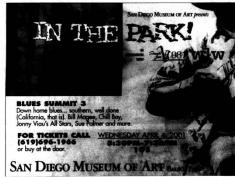
Top of the Cove, 1216 Prospect Avenue, La Jolla. 838-454-7779. Friday and Saturday, 7:30 pm, Marv Paymer, contemporary.

Twiggs Tea and Coffee Company, 4590 Park Boulevard, University Heights, 619-296-0616. Friday and Saturday, live acoustic/folk music.

Venus Rex, 7200 El Cajon Boulevard (near SDSU), San Diego. 619-501-8368. Thursday through Sunday, and









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The Sea Lodge Hotel, 8110 Camino Del Oro, La Jolla. 858-456-0600. The Shores. Friday, 7 pm to 10 pm. Lori Bell and Ron Satterfield, jazz duo, Saturday, Dirk K., smooth jazz.

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midtown. 619-232-HELL Muslic in ahermativ/rock unless otherwise noted. Thursday, the China Clippers. Immer, and Gunfghter. Peday, the and the Eugeniters. Statuday, Skydiver, Smile, the Selby Tjern, and Vertibiral. Monday, the Levelight Shine, Barnyurd Ballers, and Jack Flower. Hoeset. Tuesday, Kaling with Mary, Danielle Leprent, the West Oppies, and Teresa Guran. West Cristans, and Teresa Guran. West Cristans, and Teresa Guran. West Cristans, and the

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Croot's Jess Bar, 802 Fifth Avenue, downtown, 619-233-4355. Thursday the David Patrone Quartet, jazz. Friday, Primo, Latin jazz. Saturday, Agua Duke, Latin jazz. Sunday, Glen Fisher con Alma.

Dizzy's, 344 Seventh Avenue, downtown. 858-270-7467. Sunday. 7 pm, Wayne Johnson. The Field, 544 Fifth Avenue, downtown. 619-232-9840. Sur

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11:30 pm, Jerry Mednick, jazz and
contemporary piano.
4th & B, 345 B Street, downtown.
619-231-434. Wednesday, 8 pm.
Collective Seul with Fastball, rock.

Hard Rock Cafe, 801 Fourth Aver Gaslamp. 619-615-ROCK. Friday,

d.Frost, alternative.

Humay Lervis, co7 Fifth Avenue
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16)-959-023. Thursday, Shake It Up.
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NGG Sunday, 6 pm to 10 pm.

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Monday, 6 pm to 10 pm. Registe Smith

and Pressel for Time, jazz. Tuesday.

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funk, R&B. Wednesday, 730 pm.

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Juke Joint Cafe, 327 Fourth Avenue,
downtown, 619-232-50UL. Thursday
and Friday, the Gilbert Castellanos
Quartet, Latin jazz. Saturday, Black
Maembo, jazz. Sunday, Shelle, blues.
Wednesday, Cynthia Hammond, jazz.

Kenny B's, 624 E Street, Downtown. 619-235-6993. Saturday, 7:30 pm to 11:30 pm, Lila Brown and the La Jolla Allstars. Sunday, 1 pm to 3 pm, gospel music.

music.
The Laurel Restaurant and Bar, 505
Laurel Street (corner of Fifth and
Laurel), downtown, 619-239-2222.
Sunday and Monday, 7 pm to 9 pm,
Art Johnson, jazz.

Lilo's, 1125 Sixth Avenue, downtown 619-231-1969. Music is jazz. Sunday. 11 am to 2 pm, the Rob Thorsen Trio.

Martini Ranch, 528 F Street, downtown, 619-235-6100. Wednesday, 9 pm, the David Pan Overtet, iver

Quartet, jazz.

Patrick's II. 428 F Street, downtown.
619-233-3077. Thursday, Blue Lurgo.
Friday, Blily Seward. Saturday, Buik Wilson. Sunday, the Bill Magee Blues Band. Monday, Annit Kizzy'z Boyz.
blues. Tuesday, the Texas Twisters, rockabilly. Wednesday, the Blues Brokers.

Rock Bottom, 401 G Street, Gaslamp. 619-231-7000. Thursday, Whitey Conwell & the Tone Kings, blues. Friday, the Heroes, pop, dance. Saturday, the Brat Pack.

Roger's on 5th, 835 Fifth Avenue, downtown. 619-702-0444. Thursd and Saturday, 6 pm to 11 pm, also Friday and Wednesday, 7 pm to 11 pm, Robberecht the Pianoman.

Sevilla, 555 Fourth Avenue, downtown, 619-233-5979. Music is Latin. Thursday, Latin Fusion. Tuesday and Wednesday, call club for

information.

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Kvenue, Galamp. 619-231-WAVE.
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downtown. 619-222-3121. Grant

Grall: Friday and Sacurday, 5 pm.

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classical harpist and pianist. The Wyndham Enserald Plaza, 400 West Broadway, downtown, 619-239 4500, The Sidebar Lounger Thurdhay, and Wednesday, 5 pm to 7 pm, Joe Tarrantino, Jazz pianis Fréday, 5 pm to 9 pm, and Landesjaerd and Joe Tarrantino, contemporary.

South Bay/Coronado

The Butcher Shop, 556 Broadway, Chula Vista. 619-420-9440. Thursd: through Saturday, and Wednesday, 8 pm to midnight, Danny Lopez,

Cafe La Maze, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chappel, Sammy Canonizado, and Burnett Anderson. Di-mond Jim's Nightchub, 773 Third Avenue, Chula Vista. 619-585-7323. Friday and Saturday, 60019, rock and roll.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 619-435-6611. Babcock & Story: Thursday, Sunday, and Wednesday, 5 pm to 9 pm, also, Friday and Saturday, 4:10 pm to 8:15 pm, Jesus Bas, Flamenco guitari

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Also, Friday and Saturday, 8:30 pm to 12:30 am, Berberg Jamesen, jazz. 12:30 pm to 12:30 am, James Saturday, 3:50 pm to 12:30 am, James Parrisk Sunday through Wednesday, 5:30 pm to 11:30 pm, John Cale May 10:30 pm to 10:30 pm, John Cale Monday through Wednesday, 6:30 pm to 10:30 pm, James Jacobs, 6:30 pm to 10:30 pm, Janual Agents, 7:30 pm, Janual Agents, 7:30 pm, Janual Agents, 8:30 pm to 10:30 pm, Janual Agents, 9:30 pm to 10

The House of Munich, 230 Third Avenue, Chula Vista. 619-426-5172 Friday and Saturday, 6 pm, Gordon Kohl, Kjell Holmes, or Vicki Erigat, European and ethnic accordion.

Island Saloon, 104 Orange Avenus Coronado, 619-435-3456. Thursda blues jam. Friday, Stilettos, rock, bl Saturday, Rufus Rox, rock.

Janie's Cocktails, 656 E Street, Chula Vista. 619-420-9951. Friday, Uptown Groove. Saturday, Wallstreet, rock.

Saturday, 6:30 pm to 11 pm, Keman Kenyatta, solo piano.

Kenyatta, siolo piano.
McP's Jirish Pub and Grilli, 1107
Orange Avenue, Coronado. 619-4355280. Thurnday, Swer Blue Onion,
blues, Frajay, Jig Ciry Shaman, blues.
Saturday, Sulettos, rock, bluesand,
Saturday, Sulettos, rock, bluesand,
Monday and Tuesday, Stee Breeer,
folk. Wednesday, Gay Rich, folk.

**East County** Dirk's Nightclub, 7662 Broadway, Lemon Grove. 619-469-6344. Friday and Saturday, Serious Guise, classic rock.

Don's Cocktell Lounge, 13321 Business Highway, El Cajon. 619-443-2444. Friday and Saturday, Elmore Jennings, country.

Plina Springs Inn, 15505 Highway 80, El Cajon, 619-561-3015 Friday and Saturday, Hill Country,

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 619-448-8550. Friday, Saturday, and Sunday. Emerald River, country.

On the Rocks, 518 East Main Street El Cajon. 619-579-3537. Friday, Big Tor, rock and roll. Saturday, rock.

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Not since The Sixth Sense has a movie so cried out to be sat through a second time.

h. A good week. Two strong n. A good week. I wo strong recommendations.

Memento, a reverse-order revenge tale, takes some explaining. To say that the tale is told in reverse is REVIEW

To say that the tale is told in reverse is of course not to suggest that the movie goes literally in reverse motion, with people walking backwards and saying "Olleh" instead of "Hello," although that in fact is the method of the opening seems. It always a spanker jets. DUNCAN SHEPHERD

ing scene: a Polaroid snapshot gets sucked back into the camera, and a sucked back into the camera, and a spent cartridge jumps up into the chamber of a handgun. But this just gives the movie its initial push backwards in time. After that, the scenes (in normal forward motion) are arranged in opposite order of occurrence, a bit reminiscent, as everyone seems to mention, of the screen adaptation of Harold Pinter's stage play, Betrayal.

Or, as I pointed out when reviewing that one, reminiscent of a much earlier Elizabeth Jane Howard novel, The

ong view. One big difference between this and those is that Memento is a thriller, not a relationship thing. Knowing how it all turns out would appear to be crippling. But app

we all know, can be deceiving. Another big difference is that the action of Memento is squeezed into a tighter time frame, with many of the scenes ending at the precise point — with perhaps a second or two of repetitive

overlap — where the previous scene started. Events, in others words, have been broken up arbitrarily in mid-so that we join them in medias

res and must wait until the ensuing scene to find out how we reached that point. Still another difference, slightly point. Still another difference, signify soiling the purity of the concept, is that the scenes are separated by black-and-white interpolations (for explanatory purposes, mostly) of in-determinate chronology, and there's a heavy dose of out-of-order elucidation right before the finish.

This narrative technique proves to This narrative technique proves to be a true test of your powers of con-centration: a good thing in and of itself. You cannot afford to relax, to wool-gather, to think about what and where you'd like to eat after the movie, and still expect to pick up the thread as

MOVIES



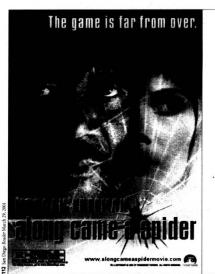
hero himself is unable to do: to re-

hero himself is unable to do: to re-member what came before.

The trick of the movie — the in-spiration and justification for the ass-backwards order of procedure — is the hero's peculiar "condition," as he refers to it, whereby he is incapable of forming new memories ever since the head injury he sustained while his

wife was getting raped and murdered. Think of it as a sort of inverted am-nesia: he can remember everything before the trauma but can retain noth-ing, for longer than a few minutes, in its wake. We've often enough on screen seen amnesiacs trying to solve mys-teries (Edward Dmytryk's Mirage is

standard amnesiac still has the ability to hold facts and clues in his head while working his way backwards to fill in the blanks. The hero here (the fill in the blanks. The hero here (the British-born actor Guy Pearce, with the wolfish look of a younger John Savage, but with a better deadpan, and nary a trace of his native accent) has



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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. 7:00 p.m. • Mann's Hazard Cente

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 bing 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
moving. 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

April 3 SONG OF TIBET

by Fei Xie (Girl from Hunan) • China by Fel Xie (Giri 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 from Hunan.

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. 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 something else entirely

9:30 p.m. • Mann's Hazard Center

April 6 YI YI

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 In this powerhouse of a war moviea remote Chinese village makes the mistake of try to negotiate with lapanese invaders. Stunning

9:30 p.m. • Mann's Hazard Center

by Yutaka Osawa & Akihiro Yonaiyama In the spirit of Shall We Dance, a deaf house-wife recruits for a deaf theater. Wonderful.

5:00 p.m. • Mann's Hazard Center WANTED

by Harald Sicheritz . Austria by Haraid Sicheritz - Austria
A gem of a wicked satire. A depressed surgeon loses
himself in his fantasies of our Wild West, much to the
chagrin of his colleagues.
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

SHADOW MAGIC

by Ann Hu • China/Germany
Baeutifully done true story about an American
trying to introduce silent films to Peking in 1902.
7:00 p.m. • Mann's Hazard Center

FOOLISH POMEGRANATE TREE

by Peter Mexaros • Hungary & Georgia A sweet surreal dream of a movie. It will either educe or infuriate you

9:30 p.m. • Mann's Hazard Center

A SHORT NIGHT!

A Night of Wonderful New Short Films! 7:00 p.m. • Mandeville Auditorium

HAPPY END by Christina Olofson • Sweden

with Harriet Andersson Bergman's favorite, returns to the screen as an irascible writer forced to share her island flat with

her landlord's teenage son.
7:00 p.m. • Mann's Hazard Center

**BOESMAN & LENA** 

by John Berry • France & South Africa Angela Bassett & Danny Glover turn in electrifying performances in this powerful adaptation of Fugard's classic play. 9:30 p.m. • Mann's Hazard Center

CELEBRATING ANIMATING! Best New International Animation!

7:00 p.m. • Mandeville Auditoriun April 12 • CLOSING NIGHT THE LUZHIN DEFENCE

by Marleen Gorris • France Starring John Tuturro and Emily Watson 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 at Mann's Hazard Center in Mission Valley.

There will be two different films a night:

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.

Single tickets Any Student \$6.00 . G.A. \$8.00 Available at Mann's Hazard Theatre & The UCSD Box Office: 858 534-4559 Call for Updates: 858 534-0497 Everything Subject to change!

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#### ANDIEGOREADER.COM Calendar MOVIES

perience, writing (as well as crossing out and amending) notes on the front out and amending) notes on the fronts and backs of the photos, writing notes on his skin, taping notes to his body, even tattooing the most vital information permanently on his body.

"John G. raped and murdered my

Finding the rapist-murderer, and getting even, has become his — like Dr. Richard "The Fugitive" Kimble's all-consuming quest, despite the im-portant fact that he will not be able to remember it once accomplished. Any-one who has advanced as far as I have into middle age is sure to identify with this condition, and the ways of copthis condition, and the ways of cop-ing with it, up to a point. (One learns, as an example, when going to the Hill-crest Cinemas where the movic opens on Friday, to keep one's parking ticket in one's hand until one gets it validated, rather than putting it in one's pocket and forgetting to get it vali-dated until after returning to one's dated until after returning to one's car.) But this movie goes far beyond that point to stake out a lonely new outpost for the generic existential hero: the man who can make no friends, who lives only in the moment, whose deeds are written on water.

Admittedly the movie is something of a stunt, a sleight of hand, and the

Two Thumbs Up!

Dazzling reverse-gear thriller

**EXCLUSIVE ENGAGEMENT** 

HILLCREST STARTS FRIDAY, MARCH 30

viewer could spend a good deal of time and energy trying to comprehend the ins and outs of the condition, trying to calculate the clinical validity of it, trying to catch the movie in any in-ternal inconsistencies. Not since The Sixth Sense has a movie so cried out to be sat through a second time: some-thing I've not yet done. On a first thing I've not yet done. On a first sitting, you (if you're like me) can only marvel at how much suspense and surprise lurk along the backward path: how and when did the hero get those scratches on his face? how and when did the helpful bartender (Carrie-Anne Moss, an actress equally queenly and Moss, an actress equally queenly and earthy) receive her split lip? how and when was the murderer identified as "John G." and nothing more? what was the earlier note that got crossed out on the bottom of the Polaroid? All such questions will be answered

n due time, and the answers tend to be more than you bargained for be more than you bargained for.

Tracing clues and evidence into
the past, to their source and significance, is the natural drift of any
conventional detective story. A mental, a psychological drift — here made literal. From my perspective, the po-tential for impatience is somewhat tential for impatience is somewhat magnified on the route of reverse chronology, and the pace seems pro-gressively to slow down as the plot regresses. If that makes sense, Yet the level of invention and ingenuity from writer-director Christopher Nolan, to say nothing of the level of sharpness and brightness from cinematographer Wally Pfister, never lets down, (I mber Nolan from the shoes remember Nolan from the snoestring black-and-white British thriller,

Following, but I do not honestly remember much about the movie: is it a question of weak memory or weak movie?) The reverse-order gimmick, it should go without saying, could only work in concert with the blank-memory gimmick: copyeats beware. This is a one-of-a-kind whatchamacallities of the control of th designed for one use only, one time only. (Though a reverse-order sequel, strange to say, is not unimaginable.) strange to say, is not unimaginable.)
It hangs together. It does its job. It can
have no further application. The
gimmickiness of the thing perhaps
cheapens its existential strivings. But
this is a work of fiction, not a kitchen implement, and in that department ingenuity counts much more than

The Taste of Others, a French com-edy about the common humanity of disparate types, marks the directorial debut of actress and author Agnès Jaoui, overseeing a calm and comfortable camera and a soft, sedate colo palette. She, in collaboration with her long-time partner Jean-Pierre Bacri, will be remembered most recently as the co-writer of Alain Resnais's Same Old Song. Both writers also played major roles in it: Jaoui was the part time tour guide and grad student who time tour guide and grad student who suffered from panic attacks; Bacri was the apartment-hunting out-of-towner and hypochondriac. (They cannot be so well remembered, in addition, for the script of Resnais's Smoking/No Smoking, as that hasn't appeared here.) The pair collaborated on the present script as well, and again take major on screen. Both films, it so hap pens, have a chauffeur as a principal

> HI ZONE MERI

character; and the chauffeur in this one, moonlighting as a flutist, rings down the curtain with a wind-band rendition of one of the quoted songs in the other film. Both films, come to in the other film. Both films, come to that, are rife with moonlighters — or more portentously, dual identities, double lives. (In Song the aforemen-tioned student and tour guide, the dissembling unemployed businessman and temporary chauffeur, the real-estate agent and radio playwright, the husband and adulterer; in Others, the aforementioned chauffeur and flutist, the bartender and dope dealer, the stage actress and language tutor, the housewife and frightful dilettante decorator.) But enough of parallels. You will kindly understand if I am inclined to see the Resnais luster as

rubbing off on Jaoui.

The focal figure in the present ensemble is the dyspeptic Bacri (an economically expressive actor), a married industrialist currently involved in tricky negotiations with unseen Iranians, forced to brush up on unseen Iranians, forced to brush up on his English for the purpose. And the focal relationship, the one that bridges the widest gulf, is his teenagerish crush on an aging stage actress (the dolor-ous Anne Alvaro, an actual stage actress unknown to American movi goers, and as such, a real revelation) who moonlights as the industrialist's English instructor. The mismatch of philistine and artiste—along with associated matters of personal taste, bias judgment, and the like — is not a subject which Hollywood would be afraid to make hay of. One can readily imag ine, or even recall, an equivalent to

the scene where the industrialist at-tempts to regale the theater folk with off-color jokes. But a Hollywood com-edy will inevitably feel obligated to entite the audience on one side of the other than the state of the other courage their in white one that the courage their in white of the other part of the other of the other of the You, opening this week, if you need fresh cample. Don't see it for any other reason.) Jooul, same as Remais in Old Song is by contrast even-handed, un-cristed, subtee, dispassionate, tolerant, Song, is by contrast even-nanced, un-derstated, subtle, dispassionate, tolerant broad-minded, truly sophisticated civilized, and adult. In a word, an artist And her jokes, what's more, are ter times funnier than the Hollywood average. (E.g., the rejected and humil-iated suitor buries his head in his uncomprehending wife's shoulder and fails to see that her next question is addressed not to him but to the fam-ily dog: "Want a cookie?") The film may be, for most tastes, rather mean-dering and dawdling, but the presiding sensibility makes it a pleasure all the ame. It runs, or meanders, for a week

In response to my roll call two

weeks ago of young actors with whom I do not look forward to spending an entire generation, two readers - one male, one female — wrote to protest mate, one temate — wrote to protest the inclusion of Johnny Depp. As no one else protested on behalf of any others, I take this as a groundswell. So, okay, maybe I got a little carried away. Maybe if I began to excuse peo-Wife Dead Man, Nick of Time, Don standoffishness, a something or other level of involvement.



#### MOVIE LISTINGS

Before Blight Falls — Julian Schnabel's second film is, like his Requisit, a second film is, like his Requisit, a second film is, like his Requisit, a second film is the homosexual Cuban author Reindol. Areas. We take up his story in his female-rease. We take up his story in his female-group of maccillar is the second film in the result of the film of the result is the second film of the result in the second film of the result is the second film of the result in the second film of the result is the second film of the result in the second film of the result is the second film of the result in the second film of the result is the second film of the result in the second film of the result is the second film of the result in the second film of the result is the second film of the result in the second film of the result is the second film of the result in the second film of the result in the second film of the result is the second film of the result in the second film of the result in the result is the result in t arrives in time for the AIDS plague. (His writing predicably has little place on screen only a couple of brief "readings.") lavier fordem acts he heart out, but it's not easy between the couple of brief predicable age, much loss to his younger prior ourseinthe age, much loss to his younger prior ourseinthe age, much loss to his younger prior ourseinthe age. The loss to his younger prior ourseinthe age. It has been briefly to understand his English. Sean Prem shows up foolishly in a straw-hatted, gold-to-tothed, greas-painted cames ("I hab sees brodders. Zee doe one, the younger and his to the next moment, a subsistic prisoner and, in the next moment, a subsistic prisoner and, in the next moment, as when the prisoner and, in the next moment, as when the comment of the prisoner prisoner and, in the next moment, as when the comment is a prisoner and the prisoner prisoner and, in the next moment, as when the prisoner and, in the next moment, as when the prisoner and, in the next moment, as when the prisoner and, in the next moment, as when the prisoner and, in the next moment, as when the prisoner and, in the next moment, as when the prisoner and, in the next moment, as when the prisoner and, in the next moment, as when the prisoner and, in the next moment, as when the prisoner and, in the next moment, as when the prisoner and in the next moment. The prisoner and in the next moment of the prisoner and th arrives in time for the AIDS plague. (His prison guard. The cinematic highlight is a lyrical escape attempt in a hot-air balloon. ★ (HILLCREST CINEMAS)

Billy Billed — Huffy and forgettable bit of upith about an unlikely lad in Margaret Thather's Tagania, who drops out of the local boxing club, drops in on the all-girl bodiet class that converses in the same gern. When the state of the state of the state of the every which might concode his potential as cop dancer, but rather to his chain-mass has good gancer, but rather to his chain-mass from the state of the state of the class of the state of the class of the state of the School, Thow nice. How ever, very nice. The Milk Janies Eds. It shally Mildles, and the Milk Janies Eds. It shally Mildles, and the

smoothness of Stephen Daldry's direction is stopped short of slickness with a sprinkling of coal-town grit. Julie Walters, Gary Lewis.

2000.

\*\* (GALAXY 6; UA HORTON PLAZA 14)

Chocolat — Another art-house food film: an agnostic chocolate-maker opens her Little Shop of Temptations during the Lenten fast. Director Lasse Hallstrom Lenten fast. Director Lase Fallstrom follows his discrete pro-choice prospanda (The Cider House Rules) with a smug, complacent, liberal-minded broadside against the smuggess, complacency, and provincial sillages for the size of the provincial sillage for 1939. The mother international cast adds to the air of unsteality, some do French accents, some don't; Inlient Binoche does one naturally; Indient Binoche does not be the size of the \* (CARMEL MOUNTAIN: DEL MAR HIGHLANDS FASHION VALLEY 18: GROSSMONT TROLLEY:
LA JOLLA VILLAGE: MISSION VALLEY 20:
OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16 TOWN SQUARE 14: UA HORTON PLAZA 14: WEGAND PLAZA)

Crouching Tigor, Hidden Dragon— Ang Lee's hommage to the martial-arts fair tales of his heritage, especially perhaps to t splendrous period pieces of King Hu, is a beautiful bore. The costumes, the sets, the scenery, the wide-screen photograp mature leading lady, the China-dol

uninflected unpunctuated narrative line—
bore. And although Ridd with the Dord may have proven that Lee can handle action, it did not prove the could make something which the combatants go at it like Peter Pau which the combatants go at it like Peter Pau hord does this one prove it. We might have hoped that the act of hommage, the ancient milieu, and the self-conscious mythicality would render the action more acceptable.

The provided in the provided provided in the provided burlesque. They only render it more r ourseque. They only render it more remote more effete, more affected and anemic. The effects of flying, spinning, dancing up walls, skipping across water, hovering in treetops, etc., are technically well done (yawn), and 

CINEMAS: GALAXY 6; GROSSMONT CENTER; OCEANSIDE 16: PALM PROMENADE 24: P PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9: TOWN SQUARE 14)

Down to Earth - Lifeless reincarnation of Down to Earth — Lifeless reincarnation of Here Comes Mr. Jordan (or, for a newer generation, 1978's Houven Can Wait). The gimmick is that the man we see as Chris Rock — the man temporarily installed in another man's body — is seen by everyone on screen as a portly, gray-haired, middle-aged white gay. Surely the lock would have been the other way around: a white gay will be the content of the content of the lock of the content of the content of the lock of the content of the lock of lock lock of talking and acting like Chris Rock. But this

is Rock's first starring vehicle, and he's no disposed to step aside. With Regina King and Charz Palminteri; directed by Chris Weitz and Paul Weitz. 2001. © (GASLAMP 15; ÖCEANSIDE 16; PALM

Enemy at the Gates — The Battle of Stalingsale, reduced ridicalously to a personal Stalingsale, reduced ridicalously to a personal Stalingsale, reduced ridicalously to a personal Stalingsale, reduced ridicalously continued to the stalingsale reduced redu gray photography for frigid grimness. Wit Jude Law, Joseph Fiennes, Ed Harris, and Rachel Weisz; directed by Jean-Jacques

Rachel Weisz; directed by Jean-Jacques
Annaud. 2001.

† (CARMEL MOUNTAIN 14; FASHION VALLEY 18;
FLOWER HILL CINEMAS: GROSSMONT CENTER: HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12: MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; TOWN SQUARE 14; UA HORTON PLAZA 14)

Exit Wounds — Steven Seagal fighting age, weight, and dirty Detroit cops. Putting up no resistance to wretched excess, mindlessness, and egomania. With DMX, Anthony Anderson, Isaiah Washington, and Tom Arnold; directed by Andrzej

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LA PRILLA 17 1-5 of Robot STANDON STAND

Bartkowiak 2001.

© (CINEMA STAR 13; CINERAMA 6; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER: LA JOLLA 12; MISSION VALLEY 20; CCEANSIDE 16; PALM PROMENADE 24; PARROWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14]

a Czech whose feverish swe glances unaccountably fail to set off any alarms at the IFK immigration checkpoint pick up a camcorder in Times Square ("Make Your Own Movies!"), to documer "Make Your Own Movies"), to document in their upcoming murder spree, and pick up a ready-made lawyerly defense ("low self-cettem") from the Rensumer talk show. (The camerama gets additional pilles by registering in botte under the alias of Frank Capra.) They also pick up a pursuing posse led by a media-frendly homistice open (flobert De Niro) and an above it-all, TV-de lawyer and the self-cetter and the self-cetter and the self-cetter and the self-cetter and striking Vera Farmiga: eyes by Jean striking Vera Farmiga: eyes by Jean Cocteau). The video "special effects" — paint-by-numbers Pop Art solor, etc. — give 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.





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## MOVIES

Similarly, in his penchant for formula. platitude, sensationalism, sentimentality, hyperbole, typocrisy, he proves himself to be no less crass than the fictitious tabloid show ("If it bleeds, it leads") he is ostensibly commenting on. Kelsey Grammer, Karel Roden, Oleg Taktarov, Melina Kanakaredes, work

(FASHION VALLEY 18: GROSSMONT TROLLEY R MISSION VALLEY 20: PALM PROMENADE 24 PARKWAY PLAZA 18; RANCHO DEL REY 16; UA HORTON PLAZA 14; WIEGAND PLAZA)

Finding Forrestor — 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 the scriffy surface) with the tall tale of another youthful givins, a black high school athlete and close literateur (difficient in a surface). The surface is the surface of the surface is concerned as the surface of the surface is close (concern) shat inside a Brown brownstone — the author of "the part 20th century novel" before he sank into premature silence. (The surface is surface) and the surface is surface in a surface is surface in the surface in the surface is surface in the surface is surface in the surface in the surface is surface in the surface in the surface in the surface is surface in the surface in

■ (GASLAMP 15: GROSSMONT TROLLEY)

Gladiator — Rome's greatest general. Maximus, reduced to a slave (Minimus Maximus, reduced to a stave (Milimus, the would be), then resurrected as a star of the sporting arena (not necessarily Circus Maximus). Throwback historical epic with Maximus). Throwback historical epic with all the modern amenities overampfified digital sound, computer-generated sets. blue-rinsed and butter-basted photography, herky-jerky hallucinatory slow-motion, time-lapse clouds, music-video-style dream seenes, Jackson Pollock dribbles and sprays of gore — and no narrative facility whatever.

Hannibal - Sequel to The Silence of the

James Medical — Sequel to The Science of the Lambes long, show correstably revolving less a fright fifth than an anguist fiftin; somber, oversindlared outgrowth, of the state All of a sudden we are informed that rude" people. A public service, practicall

vide people. A public service, practically, with Julianne Moore (taking over the part from Jodic Foster, who had the better sense to turn it down). Bay Lichta, Giancarlo Giannini, and an uncredited, unrecognizable Gary Oldman; directed by Ridley Sortt. 2001. ISION VALLEY 20: PALM PROMENADE 24: LIA

broken off a statue, twice, is another and another and another. Miles of cleavage (if that's how it's measured), though the fifty-one-year-old Sigourney Weaver can't keep pace with twenty-one and top-heavy lennifer Love Hewitt. Gene Hackman has the only amusing moments, in the part of a the only amusing moments, in the part of a tobacco tycoon who's his own best customs and worst advertisement. With Ray Liotta, Jason Lee, Anne Bancroft; directed by David

MIRIEN, 2001.

(ICARRIEL MOUNTAIN 14; CINERAMA 6; DEL MARA HORHANOS 8; FASHION NALLEY 18; GALAYY 6; GALLAW 9 15; GROSSMONT CENTER; HAZARO CENTER 7; LA COSTA 6; LA JOLLA 12; MESSION NALLEY 20; COEMSIS 6; E, PALM PROMENADE 24; PARRWAY PAZA 18; POWAY 10; RANCHO DEL REY 16: SWEETWATER 9: TOWN SOLIABE 14: WIEGAND PLAZA B)

The Man Who Fell to Earth - An The Mean Who Fell to Earth — An interplanetary traceller with pale shin and orange hair touches down in spooley New Mexico. "The Land of Enchantement," and on the strength of several electronics pattern be skyrockets to the very heights of high finance ("I want you to begin negotiations with Eartman Kodu immediately"). The elliptical narrative siyle tends to conceal the standard of the six of the standard of the six of the standard of the six of t process he becomes a sort of collaborator in the storytelling and hopefully becomes less the storytelling and hopefully becomes less indired to quibble over the results. Roeg imbues the rather cliched Americana with vague smister undertones, but he expresse none of his ideas as clearly as his evident conviction that the world is quite an opeful His images, unlike his sarrative, are sharp-resh, alluring, David Bowies in his movie debut, makes a sympathetis and even a believable extracteristial, with his a his

\* \* # (HILLCREST CINEMAS, FROM 3/30)

The Mandam — Trifling crime comedy slash road movie which for some reason, ou the truckloads of arripst dumped at their individual desertage, captured the fatty of the tright of the state other hand, can scarcely have been the opportunity to work with director Gore Verbinski, whose credits to date stretch only from *Mouse Harm* to the Budweiser frogs: one kind of cartoon to another kind of cartoon to another kind of cartoon. Still less can the attraction have been the opportunity to work with each other: the atorecast road almost immediately comes to a fork, one prong to Sin City, the other is South-ei-the Border. Even so, the proper complaint with the movie is not that Roberts and Pitt have but one scene together — she on the third-floor balcony, he on the street below — before bakcony, he on the street below — before they are split part for the next hour and a quarter. (When, to be precise, they again come within shouting distance over they compaint would be that when you're not looking at one of them, you're looking at the other, his or her ego, his or her vanity, his or the falsity. The stundy James Gandoffini, who might have brought some ballast if he hadn't been studier, east as a downnomosexual in addition to type-cast as a nob hitman, can't help. 2001

(CARMEL MOUNTAIN: CINERAMA 6; DEL MAR HIGHLANDS 8; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; LA JOLLA 12; MISSION

O Brother, Where Art Thou? — A road comedy, "based upon The Odyssey by Homes," about three chain-gang fugitives in Depression-era Mississippi, (The tells, Depression-era Mississippi, (The tells, Perston Sturges's Sulfirms' 17 ravies the proposed title for a "meaningful" film by a refractory Hollywood contract director, whose subsequent quest to get in much with the Common Man lands him on a Southern whose subsequent quest to jet in touch with a Common Mansh him on a Southern McCommon Mansh him Common Mansh him Ma metamorphosis of Tim Robbins therein, as the bocoming up and warming up of George Chooney into a fiecible and a platable actor, fourthings in the part of Ulysses (you see') Everett McGill, fond of the four dollar, as opposed to four-letter, word ("bitterated," "entotated," "amount have been a fine proposed to four letter, word ("bitterated," "entotated," "amount have been a fine proposed to four letter, word ("bitterated," "entotated," amount have been a fine proposed to be possible to be a fine proposed to be a fine propo

Big Lebowski. And his grooming routine with a tin of pomade (it has to be Dapper Dan brand, not Fop), getting a sort of razor stropping motion going with his comb; is a clucational as it is elegant. Turturro, as the second of the escapee, is of course an old reliable in a Corn movie. But the revelation is the care is the sairte. Hereary (if End. movie in seven years, shot in a mossy, moldy blue-green, is right in line with the culturally sanctioned crotica of his Herry and June and The Unbravable Lightness of Being, And as proof of his high-mindedness he holds back, the necrophilise fantasy — Kate Winslet supplying the body — as a last-minute reward for the viewer's commitment and reductance. I consider the production of the con-position with the conn the cast is the writer-director (of Fw of God) and sometime bit-player, Tim Blak (UA HORTON PLAZA 14)

God) and cometime bit-player. Tim Blade Melson, whose greenwises of open-mouthed and cross-yeed stupidity, as the slowest of the tiro, from the seldidest discussed of the tiro, from the seldidest previous preparation of the seldidest previous preponderance of the evidence (the Farrelly brothers, Adam Sandler, et al.), it is not mecosary for a condrel about stupiding to be stupid stelf. Not unless it is content to be unfunding and physicarcia in the bargain. The Gomes have become the keenest.

The Gomes have become the keenest. Retenteber — Oppressive vision of life in a Glaugow dum during a garbage strike in the Seventies, and particularly the life of a data of the seventies, and particularly the life of a data on the life of a data on the life of a data on the life of the life of a data on the life of t observers of American boobery since the departure — right around the time in which O Brother is set — of Ring Lardner. With John Goodman, Holly Hunter. 2000.

\*\*\*\*\*(FUNER HILL CHEAMS, GROSSMONT TROLLEY; OCEANSIDE 16; UA HORTON PLAZA 14)

Pollock — It seems a safe bet that Ed Harris would not have been interested it directing himself in the role of the leading

inotwinstanding his uncanny resemblance to him from the eyebrow up unless the painter were also a violent alcoholic who could be counted upon to pee in Peggy Guggenheim's fireplace, overturn the median a car wreak at age forty-four, in shorts another tormented artist. For the uninitiated, the movie can be educational about the living and working conditions of New York artist (the bathuta and shower

New York artist (the bathtub and shower curtain smack-dab in the kitchen of a Greenwich Village garret) circa 1941-56, and about the short span of years during which lackson Pollock produced the kinds of

lackson Pollock produced the kinds of paintings in everyone's mental slicition— in Action Painting, it does take some time to show the Action Painting, it does take some time to show the artist at work, albeit in montagers exquences accompanied by an orbeits of Aaron Copland-esque sewing machines. The women's time promoted replaymy when in the produced of the produced to the produced of the lack the Drinner's would rorboth know.

Quille - A middle-brow mulling of the

issues of free expression and censorship, with the Marquis de Sade as the bone of

with the Manquis de Sade as the bone of contention, Creenal of a pilotication warmly invited.) The movie does not try to over literature, be opened as a possible of the pilotication warmly invited.) The movie does not try to deep interest of the looser between the pilotic of the looser between the pilotic of the looser between the state of the looser between the pilotic of the looser between the looser

option, Caine the straight-faced.) And the case is rounded off with the facile revelation that our guardian of morality will be only too happy to set acide refer to the case.

oo happy to set aside principles in the nterest of profits. Philip Kaufman's fir

withstanding his uncanny resemblance

light of American Action Painting

# (MEN, THROUGH 3/29)

Requiem for a Dream — A grim-and-grimmer urban horror story, from a novel by Hubert Selby, Jr., about four drug dependents en route (in a final flurry of cross-cutting) to neath synchronized rack and ruin. The downward spiral of your dime-a-dozen junkie needs more than new systems of obvokcial disoutlingness — the extremes of physical disgustingness — gangrene, the two-way dildo — to rev it as a screen subject. (More, too, than old extremes: the vomit.) However, the circ v habit of the mother of one of the red-cent nes: the vomit.) However, the diet-pill junkies — added on to her raging TV addiction — opens up a new avenue of

investigation, with compelling new details, including most promisently a rundling, netfrigerator such as might have been imagined by Edgard Allan Pox. (Ellen Burstyn's all-stope-out performance is compelling as well.) The title correctly forecasts a streak of mawkishness, although the compelling as well. The title correctly forecasts a streak of mawkishness, although the compelling as well can be considered to a treat the compelling as well as the control of markets and the control of the control them to the limit. The split screens, the fas motion, the fisheye lens, the rhythmical editing rifts, the just-skiding fantasies and halbucinations, the Spike Lee-style tracking stots behind or in front of floating zombies — all this (and more) injects a playfulness that slightly lightens, without quite altering, the mood, Jared Leto, lennifer Connelly, Marlon Wayans. 2000.

\*\*(QASLAMP 15)

Say It Isn't So - Conformist bad-tast comedy (incest, stroke, roadkill, prosthetic limbs, and such), made with the stamp of limbs, and such), made with the stamp of approval, if no creative input, from the Farrelly brothers; producers only. Director 18. Rogers shares their negligence about the image, their sitisfaction with a pallid palent lones, Sally Field, 2001.

■ (CAMBEL MOUNTAN 14: 0.0E, MAR HEIGHLANGS 8, FASHON VALLEY 18: GASLANG 15: GROSSMORT TROLLEY. 18. A JOLA 12. MERON VALLEY 20.

OCEANSIDE 16: PALM PROMENADE 24: PARKWA PLAZA 18: POWAY 10: RANCHO DEL REY 16: SWEETWATER 9; TOWN SQUARE 14; WIEGAND PLAZA 8)

Bladdor of the Vessythe — A one-joke movie — a seeming this like — playing the form of the control to pill of the play to pill of the pill of originality and demotes him to a umentarist; and (d) he is played by John

commendable vampire in Andy Warhol's Druscula, is obliged 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 the period detail of the silent director talkin his actors through a take is highly credible, and the much-lauded performance of Willern Dafes as the bloodsucker is hatly as Willern Dafes as the bloodsucker is hatly as following a path cleared by both Schreck and, in Werner Herzog's skawh remake, Klaus Kinski. It should be he whose originality is in question. Written by Seven Katt directed by E. Elias Merhige. 2000. \*\*C(MASIAME\*! Elias Merhige.

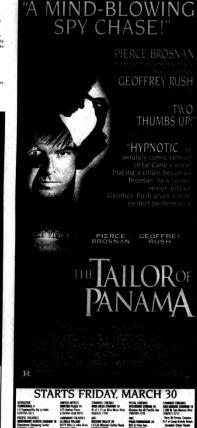
Silent Running - This ecologically











rehash of his Lock, Stock, and Two Smoking Barrels, the same collection of "colorful" characters (Bullet-Tooth Tony, Franky Four Fingers, Boris the Blade, et al.), the same het ic crisscross of underworld factions, the hectic crisscross of underworld factions, the same violent collision of these, and the same stylistic superficiality, flashiness, trendiness, and conformism that earmark this movie for e young. (Eternal pushovers for the perficial, the flashy, the trendy, the stretch when the director forgoes the tin saving device of crosscutting in favor of laboriously backing up and going over the



as an Irish gypsy (and, pursuing his calling in Fight Club, a bare-knuckle boxer) is a concession to the American market, it is a pretty fair joke to put in his mouth a dialect Someone Like You - Desperately cute more unintelligible than any of those of the native Brits — a common barrier. customarily, for British exports to the U.S. With Benicio Del Toro, Dennis Farina, Vinnie Iones, Jason Statham. 2001. . . ★ (GASLAMP 15)

romantic comedy revolving around an unlucky-in-love career girl (Ashley ludd: is she trying to be cute, too, when she twice mees "realtor" as "real-a-tor"?) who develops a "New Cow Theory," whereby men are posited to be like bulls in their

Kinnear, Hugh Jackman, Marisa Tomei Ellen Barkin; directed by Tony Goldwyn

Spy Kida — Family comedy-thriller with Antonio Banderas, Carla Gugino, Alexa Vega, and Daryl Sabara, written and directed by Robert Rodriguez. (CARMEL, MOUNTAIN 14; CINERAMA 6; DEL MAR

(CAMBLE MOUNTAIN 14; CHIETAMA 6; DEL MAR HOBILANDS E TASHON VALLEY 18; GALAYY 6; GASSAMOT TEATHOR TO CENTER; GROSSMONT TRULLEY 8; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; COCEANSIDE 16; PALM PROMENADE 2; PARRIWAY PLAZ 18; POWAY 10; RANCHO DEL REY 16; SANTEE DRIVE R; SOUTH BAY CRIPT IN: SWEETMATER 9; TOWN SQUARE 14; WIEGAND PLAZA 8; FROM 3/30)

Starman — Imagine the shock: a young Wisconsin widow, sleeping off an overdose of wine and home movies, wakes up to find the living room all aglow, and a naked infant on the floor, who metamorphoses before her very eyes into a simulacrum of her deal husband. She promptly passes out and wakes up again. Was it a dream? No. An Voyager II (to wit: "Please come and visit our planet Earth"), and has effected a not the main thrust of the movie, ar educational itinerary that's mostly dull

(learning how to eat with a fork, learning how to kins from the beach scene in From Here to Eliminy) and intermittently brightleff Bridges, in a performance that suggests either a borderlife morons or as unsoiled automaton, can be very funny when parroting the accents and idioms of American reduceks. With Karen Allen, Charles Martin Smith, Anti Richard Jackel; directed by John Carpenter. 1984.

Sweet November — An altruistic free spirit, dying of Hodgkin's, teaches an ad-agency workaholic how to live: no wristwatch, no TV, etc. Pat O'Connor's re-do of a 1968 comedy-drama (at the height of

do of a 1968 comedy-drama (at the height Flower Power) is equally embarrassing in either mood. With Charlize Theron in the Sandy Dennis role, Keanu Reeves in the Anthony Newley. 2001.

The Tailor of Passama — John Boorman's adaptation of a John le Carré espionage novel, starring Pierce Brosnan, Geoffrey Rush, and Jamie Lee Curris, (FASHON VALLEY 18: ROWER HILL CHEMAS: GROSSIMONT CENTRE, IA JOHN MILAGE: MESSION VALLEY 20: OCEANSIDE 16: PALM SOODMUNDED A LIE MORTINE IN 275 14: PROMENADE 24: UA HORTON PLAZA 14 FROM 3/30)

The Taste of Others — Reviewed this issue. With Jean-Pierre Bacri, Anne Alvaro,

Terminator 2: Indicated Bay—
Notwithstanding the nuclear holocaust of
1997 and the three billion body count, it is
hard to think of anything clae when
watching this movie than money: money
spent, and, more constantly, money crawed
And this, from a purely fictional standpoint
is a distraction. The symbolium of the control of the contro agent, and, more constantly, money crowed, And this, from a provip dictional randpoint. And this, from a provip dictional randpoint, And this, from a provip dictional randpoint, money spent is not at all that it is money aroundered. That would not be a problem it would not be a problem; it would not be morething you needed to think about. The problem is wery much the effects—and in particular those shapes changing liquid coloptures which director James Cameron must have felt that dieher not be supported to the control of the colopture ship of t black leather of a pool-hall biker, and the

and working upwards) with the strains of George Thorogood's "B-b-bad to the Bone." So much for Plashertian detachment. But it only gets worse as the Terminator gets "better." (Who, watching the 1984 original, would ever have imagined that the Terminator and his prey would one day play out a tearjerting farewell in the Shane-Terminator and his prey would one day pl out a tearjerking farewell in the Shane-don't-go modd?) Well, Godzilla, we might recall, became a good guy too, but we migi also recall he didn't become a better character in the process. With Linda Hamilton. 1991.

The Tormination — Ungrecentious and fint-moving actions fiction, not at all wreding or of aboved down by the Bibliod overtones to a substitution of the substitution o more than ever, is now. What could have been a repetitive situation (you can't keep a good cyborg down) has been worked out

with some deper variations and the paradoses that come with all time-towed sorted are, in this con, squarely faced up to sorted are, in this con, squarely faced up to the control are t

The Thing — Science fiction about a six-foot-six-inch frozen vegetable (James Arness) that is chopped out of the Arctic ice, thaws out underneath an electric blanket, and terrorizes a tiny Air-Force outpost until the smart-aleck woman on the scene suggests that the way to domesticate a wegetable is to cook it. Claustrophobic stroughers; close-packed images; some truly chilling effects. Of its kind, nearly perfect. Christian Nyby directed it, but Howard Hawks supervised it, and it unmistakably bears his stamp; group ortraits of people bonded together by their isolation in a hostile wilderness and by their mutual dependence on bulky clothing, coffee breaks, and wiseacre banter. With

ARTS, 4/3, 7 P.M.)

ARTS, 4/3, T.P.M.)
Thirteen Buys — Instructional,
illustrative TV style docudents on the
Cuban Missile Civil, septimately limited to
the point of view from the Cvul Office.
(What in God's name were those Rundset
thiritality) The documelay recently pushes
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thiritality of the centre of the control of the
kindler security of the events turns out not
to hold down suspense as much as holds
down durantic cences and rampass
down durantic cences and rampass
where the control of the centre of the
same time, though, it ties these events to the
trivializing province of nightchis
"impressionisms" and celebrity look-silike
contest. (There seems to be no way around
this, thort of solely dramatizing historical
thirty of the control of the control of the control
thirty of the c forelock atop their individual heads, are forelock atop their individual heads, are reasonable ficasimiles of FFX and RFX — more than can be said for, among others, byfan Baker 'Shotert McNamars, Michael Dyfan Baker 'Shotert McNamars, Michael brief, Stephanie Romanov's Jackie Still, to brief, Stephanie Romanov's Jackie Still, to notice again and again the reasonableness of the faccimile is to disrengage from the characters and their situation: the bubble of illusion springs a down and squeading leak. Nor does it belgs to entits at Presidential advisor Kenneth (Kenny) (Ken) O'Donnell an actor — Kevin Costner — whose wattag

### **MOVIE SHOWTIMES**

Coll 444-FII M or the theater for missing information. Bargain showtimes are in parentheses.

## CENTRAL

#### CLAIREMONT

Town Square 14 Town Square 1st (2007) e (858-274-1234) San (123) 513, rds, 950, Mon. Thu (125) Fin. Set (138) 622, rds, 150, ds, 150, ds,

#### DOWNTOWN

#### Fashion Valley 18

203: Frans Read (188-58-2.05)
Tomcats (R): Syp Kids (NC): Someone Like
You (PG-13): The Tailor of Panama (R):
Gladator (R): The Brothers (R: Say II Itsn't So (R): Heartbreakers (PG-13): Exit Wounds
(R): Enemy at the Gates (R): Get Over II
(PG-13): 15 Minutes (R): The Mexican (R):
See Spot Run (PG): Hannibal (R): Traffic
(R): Chocolat (PG-13)

# South Colon 200 4

9-15, 950

UA Horton Plaza 14

457 Heritor Plaza (49

4457 Heritor Plaza (49

4457 Heritor Plaza (49

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4457 Heritor Plaza (49

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#### LA JOLLA

Cove 77.30 Girard Avenue (858-459-5404) The Widow of Saint-Pierre (R) Fri. 4:35, 7:00, 9:25; Sat. Sun. 2:10, 4:35, 7:00, 9:25; Mon.-Thu. 4:35, 7:00, 9:25

## Garden Cabaret University Towne Centre Mall (619-295-4221) Closed for the season

## La Jolla 12 8657 Villa La Jella Drive (858-558-2234)

8657 Villa La Jolla Drive (858-558-2234)
Tomcats (8), Spy Kids (PG); Someone Like
You (PG-13); The Brothers (R); Say It Isn't
So (R); Heartbreakers (PG-13); Esit Wounds
(R); Enemy at the Gates (R); The Mexican
(R); Pollo

#### La Jolla Village Cinemas

La Jolla Village Cinemas 879 Villa La Isla Drive (858-453-7831) Chocolat (PC-13) Fri. (145) 43-0, 710, 95-0; 84-15sn. (110) 184, 430, 710, 95-0, Me. You Mon.-Thu. (145) 43-0, 710, 95-0, Me. You Sat-Sun. (113-20, 45-5, 72-0, 94-0). The Tailor Paname (R) Fri. (205) 44-0, 73-0, 1000, 54-15sn. (113-0) 269, 44-0, 73-0, 1000, 54-15sn. (113-0) 269, 44-0, 73-0, 1000, 64-15sn. (113-0) 240, 44-0, 73-0, 1000, Count on Me (R) Fri. (1:55) 4:20, 7:00, 9:30 Sat.-Sun. (11:20) 1:55, 4:20, 7:00, 9:30; Mon.-Thu. (1:55) 4:20, 7:00, 9:30;

#### MIRA MESA

Mira Mesa Stadium 18 10733 Westview Parkway (858-635-7700) Call theater for program information

#### MISSION VALLEY

Hazard Center Hazard Center
220 Blaund Center Drive (s) 247-2779.
2210 Blaund Center Drive (s) 243-2779.
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2210 Blaund Center Drive (s) 243-270.
2210 (413) 70.0, 945, 960.
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#### Mission Valley 20

Alisakon Valley 20
Intel Camino Dr Ro North (856-558-282)
Tomcats (R): Spy Kide (PO); Someone Like
Vou (PG-13); The Fatlor of Pannan (R);
Cladiator (R): The Brothers (R): Say R Isnr's
Cladiator (R): The Brothers (R): Tomeone (R): Tomeone

#### STATE UNIVERSITY

Cinorama 6 Theatres \$831 University Avenue (619-287-8990) The Brothers (R) Fri.-Sat. (2.15, 45907-45, 1005; Sun. (2.15, 459) 745, 953; Mon.-Thu. (2:15, 4-50) 745; Esit Wounds (R) Fri.-Sat. (2:09) 445, 715, 925; Sun. (200) 445, 715, 9:15; Mon.-Thu. (145, 4:30) 7:15; Heart-9:15; Mon. -Thu. (1:45, 4:30) 7:15; Heart-breakers (FG.-13) Fri.-Sa. (1:40) 4:20, 7:00, 9:45; Sun. (1:40) 4:20, 7:00, 9:35; Mon. -Thu. (1:50, 4:20) 7:00; The Mexican (R) Fri.-Sa. 7:10, 9:55; Sun. 7:10, 9:45; Mon. -Thu. 7:10; See Spot Run (PG) Fri.-Sun. (1:20) 5:00; Mon. -Thu. (2:20, 5:00); Spy Kids (PG) Fri.-Sa. (1:60, 3:10) 5:20, 7:30, 9:35; Sun. (1:00, 3:10) 5:20, 7:30, 9:25; Mon. -Thu. (2:00,

### 4:40) 7:30; Tomcats (R) Fri. -Sat. (1:30, 3:40) 3:30, 8:00, 10:15; Sun. (1:30, 3:40) 5:50, 8:00, 10:05; Mon.-Thu. (2:25, 5:15) 8:00

Ratcatcher, Thursday, The Taste of Others (Not Rated) Fri. 4:45, 7:15, 9:45; Sat. Sun. 2:15, 4:45, 7:15, 9:45; Mon. Thu, 4:45, 7:15,

#### UPTOWN

Sale-Sam, (11.10) 2006. 4857-710, 790.

Manuseum of Photographic Arts
1697 EP Padd, Rabes Part (1612-28 739)

Flash Gordon T yo to Marc Chapter 2

Freezing Torture and Madf Max, sought,
Amar, Chapter 3 — Walking Bombel and
Road Warriol, rought, Thurshay, 9 pm.;
Flash Gordon T — Walking Bombel and
Road Warriol, rought, Thurshay, 9 pm.;
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Chapter 4 — The Purple Death and
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Sleet Raunning, Tuoskay, 9 pm., Flash Gordon
Chapter 5 — The Place of Terrer (Flashing) Death and Terminator, Welnesday
and next Thurskay, 7 pm.; Flash Gordon
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9-20 p.m.

Reuben H. Fleet Science Center
1875 EP male, Justice Park (619-238-123)
Adventures in Will California (16 No Rated)
Fri.-Sci. 3500, 9-00, Sun.-Thu. 3500, Journey
1100 Amazing Cares (Nor Bated) Fri. 12500, 2-00,
4-00, 6-00, 8-00, 8-00, Sail 11-00, 12-00, 2-00,
Mon. 12-00, 2-00, 4-00, Tua. 11-00, 12-00, 2-00,
Mon. 12-00, 12-00, 12-00, 12-00, 12-00, 12-00, 12-00,
Mon. 12-00, 1

#### EAST COUNTY

#### EL CAJON Parkway Plaza 18

Tomcats (R) Fri. Thu. (12:00, 12:35, 2:35, 2:35, 2:55, 4:55, 5:25) 7:15, 7:45, 9:55, 10:30; Traffic (R) Fri. Thu. (12:20, 3:40) 7:05, 10:20

Rancho San Diego Stadium 15 2951 Jamacha Road (619-660-3460) Call theater for program information

#### LA MESA

Grossmort Trolley B Cinemas 8555 Fietcher Parkway (619-466-1401) 15 Minutes (R) Fri.-Sas. (2-20) 7:30; Sun.-Thu. (2-20) 7:15; Chocolat (PG-13) Fri.-Sun. (130) 4:20, 7:00, 9:25; Mon.-Thu. (140, 4:20) 7:00, 9:25; Finding Forrester

#### 2:45, 9:00; Thirteen Days (PG-13) Pri.-Thu.

South Bay Drive in 2170 Coronado (619-423-2727) Spy Klds (PG) and Get Over It (PG-13); Tomcats and The Mexican; The Brothers and Exit Wounds

# (PG 13) Fri. Sun. S 20, E 20, Mon. Thu. (3:20) 8:20. Goldstor (R) Fri. Sun. (2:20) 5:15, 8:20, Mon. Thu. (3:20) 5:15, 8:20, Mon. Mon. Thu. (2:20, 5:15) 8:30, Mon. Mon. Mon. Thu. (2:20, 5:15) 8:30, Mon. Mon. (3:21) 8:30, Mon. Thu. (2:20, 5:25) 8:30, Mon. Thu. (2:20, 5:25) 8:30, Mon. Thu. (3:20, 5:25) 8:30, Mon. Thu. (3:20, 5:25) 8:30, Mon. Thu. (4:20) 9:30, See Spec Blass (PG) 7:324, 5:30, Mon. Thu. (4:20) 9:30, See Spec Blass (PG) 7:324, 5:30, Mon. Thu. (3:20, 3:20, 3:30, 3:30), See Spec Mon. (FG) Mon. Thu. (3:20, 3:30, 3:30), See Spec Mon. Thu. (3:20, 3:30, 3:30), See Spec Blass (PG) Fri. Sun. (3:20, 3:31, 3:30, 7:40, See), Mon. Thu. (3:20, 3:30, 3:30), See Spec Blass (PG) Fri. Sun. (3:20, 3:31, 3:30, 7:40, See), Mon. Thu. (3:20, 4:31, 3:30,

SANTEE Santee Drive in 10990 Woodside Avenue (619-448-7447) Spy Kids and Get Over It; Exit Wounds and Tomcats

#### SOUTH BAY

#### CHULA VISTA

CHULA VISTA
Plain Promenade 24
79 Densey Rand, San Diego (188-558-2262)
70 Densey Rand, San Diego (188-558-2262)
70 Contacts (R); Spill (C)(C); Someone Like
Vou (FO-13); The Tailor of Pannans (R)
Goldator (R). The Bertheres (R); Spill IntiGoldator (R). The Bertheres (R); Spill IntiGoldator (R). The Bertheres (R); Spill IntiGoldator (R). The Bertheres (R); The Spill
Goldator (R); Spill
Goldator (R)

Compositive Links 

Compositive Li

Vogue 226 Third Avenue (619-425-1436) Recess: School's Out (G) Fri.-Thu. 1:00, 7:30: Sweet November (PG: 13) Pri.-Thu.

soundtrack greets this sartorial make-over (the camera starting on the toes of the boots

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## Harbor Drive In 32nd and D (619-477-1392) Recess: School's Out (G); Sweet No (PG-13)

(PG-13) Sweetwater 9 Theatres 1920 Sweetwater Road (619-474-8571) The Brothers (R) Fri.-Sat. (1:50) 4:30, 7:15, 9:25; Sun. (1:50) 4:30, 7:15, 9:15; Mon.-Thu. (1:40, 4:30) 7:15; Crouching Tiger, Hidden Dragon (PG-13) Fri.-Sat. (2:00) 4:50, 7:40,

(13:6, 13:0) 7:15 Crouching Taye, Hidden Diagon (PCL) 13:16 - 16:17 (20) 4:05, 7:40, 10:16 5.m. (200) 4:05, 8:10, 10:10 5.m. (200) 5:15, 8:10, 10:10 5.m. (200) 5:10, 7:20, 7:20 5.m. (200) 5:10, 7:20 5.m. (200) 5:10,

#### NORTH INLAND

#### CARLSRAD

#### **CARMEL MOUNTAIN**

#### RAMONA

CARMEL MOUNTAIN 12
1/30 Carmel Mountain Faul (1984-264-277)
1/30 Carmel Mountain Faul (1984-264-277)
1/30 Carmel Mountain Faul (1985-264-277)
1/30 Carmel Mountain Faul (1985-264-277)
1/30 Checolad (1965-18) (1965-26) (1965-26)
1/30 Checolad (1965-18) (1965-264-278)
1/30 Checolad (1965-264-2788)
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#### ESCONDIDO

Carousel Cinema 6 1868 East Valley Purkway (760-480-4666) Call theater for program information

#### POWAY

POWAY
POWEY TO Cinomas
13475 Powy Road (556-646-9423)
The Brothers (8) Pri. 12-50, 500; Sat.-Sun.
1015; 12-30, 500; Mon. -Thu. 12-50, 500; Chocolat (PG-13) Pri. 15-00, 7-65; Sat.-Sun.
1015; 500, 7-65; Mon.-Thu. 500, 7-65; Sat.-Sun.
1015; 500, 7-65; Mon.-Thu. 500, 7-65; Sat.-Sun.
1015; 500, 7-50; Mon.-Thu. 500, 7-65; Sat.-Sun.
1015; 115; 415, 7-50, 7-65; Sat. 1015; 115, 415,

SAN MARCOS

DEL MAR

NORTH COASTAL

Del Mar Highlands 8 12905 El Camine Real (858-646-9420) Chocolal (PG-13) Fri. 1:15, 4:00, 7:00, 9-45; Sat. 10:30, 1:15, 4:00, 7:00, 9-45; San. 10:30, 1:15, 4:00, 7:00, Mon. This. 1:15, 4:00, 7:00, Hearthreakers (PG-13) Fri. 1:15, 4:30, 7:30,

La Palorna 471 South Court Highway (760-436-7469) The Rocky Horror Picture Show (R) Fri. 12:00; Traffic (R) Sun.-Thu. 7:30 12:00; Traffic (R) Sun.-Thu. 7:30 Wlegand Plaza B 220 North El Camino Real (760-942-5544) Say It Int't 50 (R): Hearthrealers (PG-13) Exit Wounds (R): 15 Minutes (R); Chocol (PG-13); The Mexican (R): See Spot Run (PG); Down to Earth (PG-13)

**ENCINITAS** 

### Ramona Twin Cinemas 626 Main Street (760-789-3422) Call theater for program inform

OCEANSIDE San Marcos Stadium 18 Cinemas West San Marcos Boulevard at Old California Walk (760-471-3711) Call theater for program information Cinema Star Mission
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401 Mission Avenus (\*\*200 - 439- 1733)

Tomicats (R); Spy Kids (T(C); Someone Like
You (FC-13); The Taillor of Panamas (R); Sps

It isn't 50 (R); The Burdbures (R); Heartbreakers (FC-13); Exit Wounds (R); Emery

at the Galtes (R); Ged Over R (FC-13); Sp 

Advantas (R); The Atlanticus (R); See Spot

All (R); Chocolai (FC-13); Taillie (R); Chusching; Tiger, Hidden Dragon (FG-13); Ochoching; Tiger, Hidden (FG-13); Oc

Mon. Thu. 100, 615, 713
Flower HIII CHEMBERS
F400 W. A. P. L. Willer (1896-68-9423)
FOUNDING THE MEDIC (1896-68-9423)
F0. Chembers (1996-18)
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#### Calendar MOVIES

outpowers that of the rest of the cast put together. The imbalance in the casting unbalances the drama. Or more precisely it unbalances the scriptwriting, such that O'Donnell (who's this, again?) will forever O'Domell (who's this, again!) will foreer appear to be horizing in on others' moments of glory, offering pep talls, strategy tips, words of wisdom, mental support, etc., to the tottering, Addis Stevenson, for example, mental support, etc., to the tottering, Addis Stevenson, for example, mental period, and a strategy tips, which is constructed and a strategy of the \* \* (VOGUE)

3000 Miles to Graceland — Casino heisters disguised as Elvis impersonators (including Kurr Russell, who had pleaty of practice in John Carpenter's made-for-TV biopic on the King). Not the most logical

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starting point, this, for the slo-mo bloodbath that soon follows. The tone never does stabilize coolness, callousness, phony sentiment, ga-ga action scenes, sadism and marrypantsium, absurdities and stupidities. With Kevin Costner, Courtency Cox, Kevin Pollak, Christian Slater, David Arquette, and David Kaye directed by Demian Lich-tensein; 2001.

Tomcate — Sex comedy with Jerry O'Connell, Shannon Elizabeth, and Jake Busey, written and directed by Gregory

POINTS:
CARMEL MOUNTAIN 14; CHRIPAMA 6; DEL MARHIGHANDOS E; FASHION VALLEY 18; GALANY 6;
GROSSMONT CHETRE: RHAZANG CONTRETE 7;
LA DELA 12; MISSION VALLEY 20;
COLANGES E; RAJAM HOMERSHORE 24; PARSINAN
PIAZA 18; POWNY 10; MINOCHO DEL IREY 18;
SANTEE DEVIE N° SOUTH BAY DEVEN
SANTEE DEVEN ES SOUTH BAY DEVEN
SANTEE TOWN SOUTH BAY DEVEN
FAZA 14; WIGHAND FUAZA B; FROM SYJOO;

Traffic - Steven Soderbergh holds forth Traffic — Steven Soderbergh holds forth for two and a half hours on the illicit drug trade. One hears that the narrative is "complex," but only in the strictly numerica sense of "consisting of two or more related parts" (courtesy of Webster's New World Dictionery). Three parts, to be absolutely exact. The first deals with a morally armidgous Tilmans cop (Benicle Del Toro), and the morally armidgous Tilmans cop (Benicle Del Toro). Chealle, Lais Gazman, a couple of Chealle, Lais Gazman, a couple of the efforts to safeguard an unwilling witness against a socially prominent Sm Dego doeler, and the third with the newly Dego of the Chealle of the dealer, and the third with the newly appointed folderal drug care (Michael propinted folderal drug care (Michael propinted folderal drug care (Michael propinted folderal propinted fold level of a XY movie. Or old episode of Hawaii Five. O. Futher lessening the complexity of the design is Sochrebrigh's decorative design to color-tode each plot attends the card's section, whether one form that the card's section, which is one of Washington. Do Cas is three bluss: the Tijuana copy is all in yellow, and the DEA's is balacked in a whitshis-brovenish fogus smogay base. Or to asy it another way, instead of grips in he movies' a unifying "looks"—just what you might want for a "looks"—just what you might want for a cutting-edge postmodern glossy shabin

cutting-edge postmodern glossy fashior cutting-edge postremodern glossy Isamon magazine or hip, hot, new gossip show on the E channel, but not for a hard-hitting, no-holds-barred exposé on the drug racket. There is, throughout the movie, a didactic interest in laying out How Things Work and How Things Are. And it can best be recommended as a sort of freshman surv course — War on Drugs 101 — if still or the level of a TV movie. Catherine Zeta-Irving, 2000.

\* (CARMEL MOUNTAIN; DEL MAR HIGHLANDS 8:

W (COMBILL BECINTAIN; USI, MON HEMICALLO S: FASHION VALLEY 19; GROSSIMONT TROLLEY 8: HARARO CENTER 7: LA COSTA 6: LA JOLLA 12: LA PALOMA, FROM 47: IMSSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24: PARKWAY PLAZA 18; POWNY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14)

The Wedding Planner — Romantic-comic piffle in which the control-freak title character breaks the cardinal rule of her profession and tumbles for a would-be profession and tumbles for a would-be groom. In these circumstances, Jennifer Lopes is able to switch on all her charms and well-quistions when the is overlooked by men) or subotaging an overlooked by men) or subotaging an otherwise cohestive artistic conception. With Matthew McConsughes, Bridgette Wilsonsampes, Justin Chambers, and Alex Rocco directed by Adam Shankman. 2001.

\*\*QUALI PROSENDE 24: UN HOTTON FAZA 14|

The Widow of Saint-Pierre - Factbased historical nugget, set on a French-Canadian island off Newfoundland in the mid-19th Century, about the rehabilitation of a condemned murderer and the efforts of the islanders to save him from the guillotine the standers to save run from the guandine. Solemn, sandtimonious, and simplistic the almost universal change of heart toward the murderer is swift, undermotivated, and undramatized beyond a single-handed act of heroism to stop a runaway house-on-wheels — but he's already in good graces by Daniel Auteuil, and Yugoslav director En

You Can Count on No — A rarefied chamber piece for a small-town single mo her pensive little boy, her nomadic no-account brother (their parents, as we're shown in a childbood prologue, were kille in an auto accident, and there's no indication of who filled that role selectivated), her soft-mannered hard-sure boas at the bank, and archifolded indecisive lower. The complaint of the brother about his hometown — its smallness and natromese — could easily turned against the movie as a whole. But sured against the movie as a whole. But care a sured against the movie as a whole. But care a sured congraman— that however unimportant hilde may be in the overall scheme of things important at least to him and to those close to him — could be turned to the movie's deferned. We be viewers get close to marks the directing debut of plavwight carnet his Congram (and, in a lighter mood marks the directing debut of playwright. Kenneth Liferegram (and, in a lighter mood screenwriter on Analyse This and The Adventurer of Body and Ballerellike), who compose in fragments instead of in Scene and Acts, and who is prone to dump an unfair share of the worklood onto his whole heap of Store Earle. Laura Limey (linked on the soundtrack with Lorents Jensey (linked on the soundtrack with Lorents Jensey) of the property o thespian Annie Oakley, quick on the tri and a dead shot, challenging Meryl Stree and a dead shot, challenging Meryl Streep record for cramming the most acting into the smallest spaces. Mark Ruffalo, while well-versed in the ways of the slacker ("lik totally, man"), is less persuasive as the harberiande blother, held back by his this generation Brandoisms or second-generation Erk Estradaisms, and, through no fault of his own, by his complete physi-distimilarity to Linney; darkly Mediterranean to her Nordic frost. With

Matthew Broderick (dependably deft as

persnickety bank manager deficient in People Skills), Rory Culkin, Jon Tenney

## Thai Me Up

"The problem with most Thai restaurants in San Diego is that they all cook alike," my friend Artie lamented. "I was at a Thai restaurant in Clairemont last week, and I couldn't believe it; they had the same menu as Thai Foon in Hillcrest Not just the same as Thai Foon in Hillcrest. Not just the same dishes — the exact same menu! lasked if they were related. They weren't — but it looked like the printer had just changed the restaurant name on the cover." That got me to thinking — and to looking for a Thai restaurant offering dishes I hadn't encoun-tered dozens of times before. Boasting 18 "house

specialties" as well as a long list of more typical dishes. Lotus Thai certainly fit that bill. In business Opening" banners. But what first drew me close enough to read the menu was the enchanting view through the front window: A lovely fountain, sur-rounded by tall potted plants, welcomes guests into a gracious room that's bisected by a wooden divider pearing smallet plants. The left-side wall, lined with bearing smaller plants. The left-side wall, lined with booths, is of light wood; the right-side wall is mir-rored. Open your eyes, you're eating in Bangkok; close them, you're eating in Hillcrest. The cooking style, we soon discovered, tends to Thai-Chinese. Thailand and China have been

to Tina-Cunines: Inaliana and Culina nave con-exchanging people and recipes for millennia, actu-ally. Archaeologists have found remains of a Bronze Age Thai civilization even earlier than that of Sume-ria. For reasons unknown, the inhabitants evidently migrated north to China and then returned many centuries later when Kubbai Khan's Mongols pushed much of the population of Yunnan southward. Today, most Thais are at least part Chinese. Along with the original settlers, another large group of southern Chinese moved to Siam to work as laborres when the country started industrializing 150 years ago. They soon became such successful entrepreneurs that a current Thai saying goes, "The more Chinese blood, the more success." Most restaurants in Bangkok (where Lotus' proprietor, Ton Sangapon, comes from) are owned by the 12 per-cent of the population that is identifiably Chinese. Incidentally, the name "Thailand" (an English Incidentally, the name Thaliand (an Engish-Khmer hybrid meaning "land of the free") is recent, a subtle anti-Chinese slap stemming from the coun-try's self-preserving flirtation with lapan during World War II. Political liberals and Chinese-ethnic Thais would happily revert to the ancestral name of "Siam," which translates nonjudgmentally to "dark-



Our favorite dishes at Lotus were divided Our laworite disshes at Lotus were divided between Siames classics and the list of "Lotus Spe-cialties." The beef satay appetizer is distinguished by a very tender out (probably filet mignon) in a slightly sweet marinade, perfectly charbroiled and accom-panied by an unusual sweet peanut sauce based in

chinese plum sauce. We were also charmed by the "lotus flower" appetizer of tiny, daisy-shaped pastry cups holding a samosa-like filling of curried ground chicken, potatoes, and peas, accompanied by a chunky, rather sweet cucumber relish. And I'm partial to the deep-fried tofu cubes with plum dipping sauce — that crisp-and-melting marshmallow-roast texture gets me

Alas, most other appetizers prove less exotic than the menu makes them sound. The spring rolls would be more accurately described as small egg rolls, filled mainly with cabbage. "Lady fingers" are golden-brown, trompe-l'oeil cylinders that look like roast parsnips but are actually precooked shrimps, each swathed in a deep-fried eggroll wrapper. Duck rolls in thick, chewy "flour crepes" have the mouth-

feel of mini-burritos and include as much tofu as duck, but we enjoyed their fruity plum-sauce accom-paniment. "Heaven rolls" have fresh rice-paper wrappings around a pedestrian filling of iceberg let wrapping around a pedestrian filling of scherg left-dat and accommended and accommended by the control of the c

strongly in the two-dimensional rendition of green papaya salad. To please vegetar-ian customers, the kitchen has wholly forsaken Siam's "secret ingredient," nam pla, a subtle, salty fish sauce made from fermented anchovies. (It doeshas sauce made from termented anchoves. (It does not taste like anchovies — mixed with other ingredients, it tastes like Thai food.) We wished they'd put lit-tle bottles of it out as a table condiment, as more "ethnic" Thai restaurants often do, so those of us who love it could add it. The papaya shreds in the salad, emerging from lengthy maceration in a dress-ing dominated by lime juice and hot pepper sauce, were very spicy and very sour, only that and nothLotus Thai

3761 Sixth Avenue (at Robinson), Hillcrest,

HOURS: Daily, 11:00 a.m.-3:00 p.m.; 5-10 p.m. HOURS: (Daily, 11:300 a.m. –3:00 p.m.; 5-10 p.m. weekinghts; to 11:00 p.m. weekends. PRICES: Appetizers and soups, \$5–\$10; entrées \$7–\$15 (most under \$10). ATMOSPHERE: An offbeat Thai-Chinese menu

in a lovely tropical setting.

BEVERAGES: A short, serviceable wine list, but lacking fruity whites to complement spicy food; a small choice of Asian and American beers. Good Thai iced tea and excellent Thai

up a take-out menu as you enter, as the regular menu (black jnk on brown paper) can be difficult to read when lights are dim. Vegan-friendly, with at least 30 choices. Best dishes: soups, beef satay, and other char-grilled dishes, pineapple fried rice, three-flavors fish, "crazy duck."

WHAT THE STARS MEAN:

(None) Poor to satisfactory

★ Good

★★ Very Good

\*\*\* Excellent

\*\*\* Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are

Hundreds of past reviews are available online from the Reader at www.sdreader.com

subject to change.

ing more, with no herbs, no nuts, no earthy nam pla to lend relief. (The menu lists peanuts among the ingredients, so either the house ran out of them, or they've decided to stop using them for the sake of allergic customers.) Another version of the same of allergic customers.) Another version of the same ill fate befell a house special of ground chicken with a lettuce wrap, which really had no flavor at all. Soups, though, are wonderfully complex and balanced. You have a choice of garnishes — chicken,

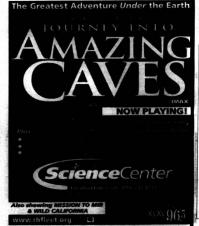


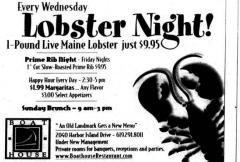
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vegetables, tofu, or in the case of *Tom Yum* (hot-sour soup), shrimps or mixed shellfish. The veggie version is always the best bet. *Tom Yum* sports a subtle bet. Tom Yum sports a subtle interplay of musky galanga root (a relative of turmeric and gin-ger) and tart kaffir lime leaves and lemongrass, applied to heaps of sliced mushrooms and whatever garnish you choose. We tried the shrimp version, which had a few bland shell-fish hiding in its depths, but fish hiding in its depths, but we found ourselves drinking

garnishes were gone. We ordered the vegetable version of *Tom Ka*, coconut soup, which sported another fine balance of flavors that leaned to the sour side, the rich coconut broth counter rich coconut broth counter-weighted again with galanga, lemongrass, and lime leaves. Baby corncobs, snow peas, mushroom slices, and cabbage made an elegant combination, more satisfying than their ani-mal-flesh counterparts.

mal-flesh counterparts.

The house specials are attached to specific proteins (scallops, shrimps, duck), while regular menu entrées are protein-generic, nearly all of them offering a choice of chicken, and the for severables (\$7) pork, beef, or vegetables (\$7), mock duck or chicken, squid or shrimp (\$8), or mixed seafood

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AUTHENTIC MOROCCAN

CUISINE

MARRAKESH

(\$9). You pick your base (a spe-cific sauce or vegetable combination) and then select combination) and then select its sidekick. From the regular menu, we sampled green curry with squid, which mingled with with squid, which mingled with bamboo shoots, green beans, and bell pepper. We asked for it "medium-spicy." What arrived was mild and suave, thick with coconut milk. The sound ninces was mild and suave, thick with coconut milk. The squid pieces were on the chewy side, the beans were on the mushy side, but the sauce was irresistible. On the list of special entrées,

On the list of special entries, pineapple fried rice is pure fun, closely resembling the "Singa-pore fried rice" of Hong Kong-style restaurants. Adorned by pineapple, raisins, cashews, shrimp, and sliced chicken breast (and, theoretically, Chinese nusage, although we didn't find onut milk and perhaps a waft of curry. It's an

excellent accompaniment for another dish we enjoyed, Three Flavors Fish (Pla Sam Ro). A ations on sweet-sour is a house specialty called "Messy Ribs." Big of barbecued pork ribs are Flavors Fish (Pla Sam Ro). A whole, sweet local bass is fried very crisp (if perhaps a minute too long for juiciness) in a fragrant seasoned-flour coating. It arrives festooned with fried fresh basil leaves and accompanied by a "garlic chile sauce" that really defies analysis — it's not a specialty of any Asian nation, certainly not Thailand. These, per the menu, boast "our own homemade marinade" as well as a "spicy Thai sauce." actually a garlic-chile-fruit jam, a luscious sweet-pungent sauce to spoon on the fish and the accompanying steamed rice. Another evening, we enjoyed "Crazy Duck," a melange of

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They're very tasty in a very familiar way. If they're Thai, the recipe ar way, it they re 1 hat, the recipe must come from the Johnny Love's outpost in the remote jungle village of Bur Bank or perhaps Lub Bock. Most Siamese cooks are mad for fresh seafood, since mad for fresh seafood, since their country has seacoasts on both sides and a crisscrossing of canals, rivers, and bayous inland. Unfortunately, this is a passion that Lotus' kitchen apparently doesn't share. They have two apparent problems with seafood: what they buy and how they "Crazy Duck," a melange of bone-in skinless duck pieces mixed with pineapple, onions, and cashews in a somewhat fierce sauce of chili paste and lime juice. Incidentally, although duck is featured in three dishes at Lotus, the menu doesn't offer treat it. For instance, the hous

special of "Sizzling Scallops" would be a splendid dish if the scallops were any good. The dish is a familiar zesty combi-nation of onion, fresh sweet nation of onion, fresh sweet peppers, and roasted chilis in a lively sauce, near-perfect except — in this year when even my neighborhood pizzeria has fine George's Bank sea scallops — Lotus' mushy specimens have all the flavor of National City tay water. When I reheated the left-overs at home, adding a few raw Thai-grown tiger prawns and a few leaves of fresh basil, the dish

a few leaves of tresh toests, the days really came alive. Then, too, in this vegan haven, the kitchen apparently doesn't believe in cooking ani-

mal life-forms along with their vegetable companions. (Is pol-luting the wok a problem: Couldn't they just use a sepa-rate wok for the treft) The flest rate wok for the tref?) The flec components, including fragi scafood, seem to have been pr cooked by poaching in pla water, then tossed into the fir ished dish at the last minut Hence, there's no interplay flavors between the protein and their sauces - they give and their sauces — they givenone, they get none. Their unique savors are dumped ou with their bathwater. For a better meal that includes flesh, loof for the char-grilled items.

Ironically, Lotus' dessert

Ironically, Lotus' dessert are generally less sweet that their appetizers. We loved the steamed rice pudding, the hosticky rice lightly perfumed with cardamom and topped with coconut cream. A firm, pitted mango-half rides shotgun. Smooth house-made mango Smooth house-made mango ic cream leaves a tangy mang afterglow. Very ripe banan pieces are deep-fried in littl envelopes of wonton-wrappe and come with light-texture coconut ice cream, hiding cache of chopped fruits an coconut chunks at the bottom of the dish.

of the dish.

To say that Lotus is a foot
path off the beaten Thai trai
is an understatement. It's clearl
heaven for vegans and vege tarians. For carnivores, certainly better than purgato but you have to order carefull indeed. And it just proves the old axiom, "Be careful whyou wish for..."

Hillcrest Gunga Din On the other hand, it's stuff, and I never turn down stuff.

FORK

immy Carter had a midlife crisis and opened a restaurant in San Diego. You didn't know? He's sitting right opposite me, his bright blue eyes watching while I chow down some of his vindaloo.

Ed Bedford: What made you decide to open a

restaurant?

Jimmy Carter: When I lived on Pennsylvania Avenue, my mom was often out manning polling booths. So I used to cook for the booths. So I used to cook for the family. Then, recently, in the job I had, I felt isolated from the people. I thought a restaurant would put me back in touch."

Bedford: The job you had?

Bedford: The job you had?
Carter: Yes, at the printing shop.
Carter is, at the printing shop.
In the printing shop with grad our mortgage and raised our kids. I was bored, Suddenly I realized it was simple: I love people. I love talking to people. Printing business doesn't give you that.

.. "You're crazy!" said his wife when Carter told her he wanted to start a restaurant. "But I found this run-down greasy spoon for sale, right here in my own neighborhood. We gutted the dining room, did things like designing the booth seats for bad backs — people love that — painted the

whole interior, and reopened. That was ten years

Looks like it worked. We're surrounded by -business types triangulating between cell phone, riends, and food. "This is nothing," Carter says.

friends, and food. 'This is nothing.' carter says.'

Weekends, it's crary.'

He gets up to help his

daughter, Betsy, and I go back to
my vegetarian vindaloo. Who'd

wow-home corner cafe in one of
the town's oldest neighborhoods'.

Came in looking for a burger. I came in looking for a burger, maybe a bowl of chili. It looked like that kind of place. Comfort-

like that kind of place. Comfort-ing Mother Hubbard decor, creamy, with lots of homey blond timber, wood chairs, marcon seat cushions. But the moment I saw the smart crowd, I wondered if I should turn right around. For staters the lunch menu's up-front dishes were in the seven- cight-dollar range. Things like Mon-golian bed (Chineise vegetables and bed in a hot chil sauce over rice or noodles) and chili verde (pork or chicken "simmered to perfection in our spicy tomatillo sauce").

spicy tomatillo sauce").

Then I noticed page two. Burgers — the Jimmy Burger ("five-ounce lean beef patty served with potato salad or carror salad"), \$3.60. Not bad for a third-of-a-pound patty, though if you want fries or soup for sides, it's \$5.10. Or a tuna rnelt, \$4.75. Or a BLT, \$4.25. This I can do, I

So I sat down. Noticed the big green forest through the window. Huge pines, palms. Balboa Park. Then I couldn't stoop myself from going back to the menu's first page. "International Entress." I lock on to "Vindaloo, a flery southern Indian curry with a subtle hint of vinegar." They also serve a medium-hot madras curry "with an onion and ginger base," and a "mild masala" curry. They're all \$6.95 vegetarian, 37.50 with chicken or pork, and \$8.50 with shrimp.

RESTAURANTS

tarian, 37.30 with chicken or pork, and \$8.50 with shrimp.
Here's the trouble. My dad used to read us boys Kipling stuff when we were tucked up in our bunks. "Gunga Din." Kim. The Jungle Book, Just-So Stories. And those poems. "Ship me iomewheres east of Suez..." "On the road to Mandalay, where the flyin"-fishes play..." Ever since, just the whiff of Indian curry and I'm fired up. It's a taste buds/imagination

I'm Irred up. It's a taste Obusyimagination, thing.

So, dammit, even though it's \$6.95, I order the vegetarian vindaloo. Megan the server says she can bring sour cream and spinach leaves if I can't handle the heat. They tamper it down, she says. I want to scoff. On the other hand, it's stuff, and I never turn down stuff

The plate arrives split with rice on the left

and the vindaloo curry on the right, a golden-brown mess popping up with things like potato, broccoli, and two kinds of squabs. I add the pot of sour cream and mix in the pile of spinach leaves, mainly to bulk the meal out, because it's not really a huge plate, and now I smell it. You consider the plate of the plate of the plate of the 'Ginger's the key to all Indian cooking,' says

seed."

If s hot, but not flame-thrower hot, and it's delicious, especially when you plonk down some of the three chuncys they bring, Only downer the gay behind me. He's hunkering into a giant chiliburger ("with cheese and onions, \$4.75"). Man, there's lots of that.

I'll be back for more Indian, though. This must be the only place west of Suez that serves Indian breafasts, like pessaran, a kind of mungbaan crèpe, and dhal, a lentil soup that you pour all over it (\$3.95 the serves Indian).

'Course I have to ask the dumb question be-Course I mave to ask ne aumo question be-fore I go. "Has the other Jimmy Carter ever been here?" "Well, no," says Carter. "Even though I voted for him. Maybe he heard I don't put peanuts in any of my dishes."

The Places Jimmy Carre's Cufe, 17:2 Fifth Avenue, at Sprace Street, 619-295-2070
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Type of Poods: American, Mexican, Italian, Orienda, Indian
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Dreiend, Indian Dreiend, Indian Dreiend, Indian Dreiend, Indian Dreiend, Indian Carry, Ass. Stepan Cripe
with onions, peppers, proges, shall, champs). 3, 539. with chicken curry, 37:59; Jimmy Burger (India-Josud Jatty
With Control of the Control of the

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### **Frankness**

"These wines have a major statement to make.... I might like a glass, but I can't see myself drinking a bottle."

Crush

MATTHEW LICKONA

magine this. That moment when your lofti-est expectations are more than met. They are exceeded. You are invited to join us for just such an experience as we introduce our finest wines." This rather extraordinary promise - my

Jackson, as they sought to stir up industry interest before the release of their newest (and highest) tiers: Great Estates and Stature. The in-

Great Estates and Stature. The invitation went on to promise a
somewhat exotic venue for the
tasting, Copley Symphony Hall (invitees in New
Orleans got the use of an abandoned convent's
lawn), to be followed by a reception and dinner in the University Club, 34 stories overhead

The move represented something of a depar ture for the brand. Ultrapremium wines are not ew territory for K-I; the Cardinale Meritage be new territory for K-J; the Cardinale Meritage be-gan its career as the top end of the brand's lineup before migrating over to K-J's sister company. Jess Jackson Family Farms, to take up a more in-dependent existence. The difference here was, to some extent, a matter of presentation. "They had some extent, a matter of presentation. Iney had very concise marketing concessly, explained Jim Caudill, K-J's vice president of public relations. "Satture would be our finest wines, we wouldn't make them if the vintage didn't live up to it, that sort of thing. Great Estates had a very specific marketing outlook— featuring appellations, both the blended wines from different vineyards wholk the blended wines from different vineyards wholk and the present the second section of the control of the present the pre the appellation as well as designated vineyards from time to time.

from time to time."
"Designated vineyard" is not a term com-monly associated with Kendall-Jackson, a company that achieved widespread success partly through the same strategy employed by chain ho-tels and restaurants: consistency. Variations of vintage and region provide a large part of wine's charm, but they also make it an unstable proc uct. Many customers are not so much interested nuances of place as they are in an approach able Cabernet that will be as good in 1995 as it was in 1994, 1993, and 1992. Kendall-Jackson

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kept those consumers happy through the judicious use of blending: "Jackson's j philosophy had been to always blend things for a variety of tactical reasons, ranging from the fact that he thought it tasted better to the fact that we could have a dependable kind of house style that we could crate for customers year

we could create for customers year after year. [We didn't have to] worry if it rained too much in one place or the other because we could deal with that. "[But] in the last two or three

years, we've opened new wineries in Oakville [in Napa], Monterey, and the Russian River Valley (in Sonoma). We fi

and the Russian River Valley in Sonomal. We th-nally had the wineries in place where we could produce true estate wines. Hence, Great Estates. All this wasn't why! wanted to attend, how-ever. Nor was my desire fueled by my understanding that the 1997 Stature Napa Caber-net Sauvignon would retail for around \$125 a bottle, though the number did widen my eyes a bit. Thanks to successes like Cardinale, Kendallbit. Thanks to successes like Cardinale, Kendall-lackson didn't have to fear people shying away from such a wine simply because it shared a brand with Vintner's Reserve Chardonnay. But it was still an amazing price for a first release, putting Stature in the economic realm of such esta superstars as Screaming Eagle, Colgin, and Dalla Valle's Maya.

I had heard stories about other wineries rais-

I had heard stories about other wineries raising their prices to 'keep up with the competition' and wondered if this was a factor. Caudill stressed the high expense of producing a wine like Statute but granted that 'one way to get left behind is to say, 'I'm only going to charge half as much as the next guy.' That doesn't work in the wine world. 'Too many consumers equal eprice with quality. And according to Caudill, the situation in't peculiar to wine.' There's a famous Mequality. And according to Caudill, the situation in 't peculiar to wine. "There's a famous McDonald's case called the McRib sandwich. They brought it out at something like \$1.49, and tidin't move at all. They tried it a little lower, a little higher, but it didn't start to finally sell until it was, like, \$3,49, because there was a perceived value."

\$2 OFF

because of the panel of ex-perts who would host the perts who would nost the tasting live via satellite from K-J's wine center in Sonoma. I was surprised to see the personalities — many of them wine writ-ers and judges — who had consented to offer public in the midst of a giant marketing event. Caudill told me that "we tried to pick people who had a rep-utation for integrity [and] we tried very hard to make sure that their integrity was not in any way bruised." I was inclined to believe him, but still— you're broadcasting from the belly of the beast. I wanted to see how the panel would respond.
(Personally, I would be
tempted to be overly
harsh, just to reassure myself that I wasn't being

compromised.)

As it turned out, they were diplomatic. The vast majority of their comments were positive Those dust seem 1, weem 1 easeth cutting Australian writerfulged James Hallday, speaking of two Great Estates Chardonnays, said, "These wines have a major statement to make... I might like a glass, but 1 can't see myself drinking a bottle." (This sounded like a nice way of saying. "These wines are alcoholic monsters that bludgeon the palate.") Anthony Dias Blue compared the Great Estates Zinfandel to an Italian wine, moting its "backbone, in spine of acid," to which that it's going to be difficult for people who are string there evaluating lit... I think a year from now, with pizza, it would be great."

The only red negative came from Diane Teit-Those that weren't, weren't exactly cutting: Aus

The only real negative came from Diane Teit-elbaum. Of the Alexander Valley Merlot, she admitted, "I have a little problem with this wine admitted, "I have a little problem with this wine.

It was a very difficult year, and I'm sure every effort was made to select the very best... It's got a delicious entry, but it's all up front. I find the middle palate [to be lacking]. There's a nice finish, but I just don't think that for the money it should be in the Great Estates this year.



not be afraid to argue with each other if they wanted to," explained Caudill when we spoke. "We wanted them — if they didn't like the wine — to say so very loudly and to say why. As it turns out, they liked the wine more than I think we anticipated. There wasn't a lot of heavy criticism. Diane is one of the foremost wine judges icism. Diane is one of the foremost wine judges in the country, so I knew she would come through at some point [with a criticism]. We were actu-ally quite grateful...we didn't want people to think that it was some kind of staged event. And I would have welcomed a little bit more frankness from some of the rest."

I liked that word, "frankness." I wouldn't ac-

I liked that word, transhess. I wouldn't ac-cuse anyone on the panel of anything more than an extra measure of enthusiasm, as expressed in statements like "Every restaurant should get this [Chardonnay]" and "That Napa Cabernet could be put up against any wine made from Caber-net in the world." But I thought the event illustrated the point that there is almost always something good to say about any decently made wine. Caudill told me that next year, the event wine. Caudill fold me that next year, the event may have an interactive aspect; some tasters may be able to send feedback and comments to the panel in Sonoma. It could make for some in-teresting viewing. 

—

"We wanted an interesting panel that would

#### RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by our reviewers (Ell Bedford, Ambrose Martin, Max Nash, Elsanor Widner, Naom' Wiee). Individual restaurants will appear once or twice a month. A complete searchable list is available online at SanDiegoReader, com.

Price estimates are based on the

latest information available for a mid-range entrée. Inexpensive: below \$10; moderate: \$10 to \$15 mil-range entre. Inexpensive: below \$10; moderate: \$10 to \$19; expensive: \$20 to \$24; very expensive: more than \$25. Please call restaurants in advance for

#### NORTH COASTAL

BULLY'S NORTH 1404 Caming

pecally during unmmer, this branch is because in the sporting crowd, which makes he place exciting. Food is the same as at other bady's but the high learning, can be the place exciting. Food is the same as at other bady's but the high learning, can be all the place of the bady in the high learning can be all the place of the bady. However, the bady is the place of the bady in the bady in

THE ENCINITAS CAFE 531 South Highway 101, Eachitas, 76-632-0919. This American cafe serves breakfast from opening to closing. Egg dishes are served with biscuits and gravy. Sandwiches and salade for lunch, American entrées for dinner, Fast, excellent service. Open daily, breakfast, lunch, and dinner, Low. — E.W. THE ENCINITAS CAPE 531 South

THE FISH MARKET (DEL MAR) 640 Via de la Valle, Del Mar, 858-755-2277. Via de la Valle, Del Mar, 858-755-2277.
From the moment it opens until closing, there's scarcely a lull. The reason: lots of fresh food, on-the-run service, and a choice of 15 to 20 fresh fish items, accompanied by sourdough bread, potatoes or rice, and coleslaw or cottage potatoes or rice, and coleslaw or cottage cheese. Fish is grilled over mesquite. Limited sushi menu available. Fine value, but not a place for the three C's: calm, conversation, and contempla-tion. Open daily, lunch and dinner. Continuous service. Moderate to expensive. — E.W.

Continuous trevies. Sociotaries to GROBERT'S 641 South Highwer (10). Encisitate, 760-942-9599. Inexpensive, breaddar and honolous, seven diversidate and honolous, seven diversidate and honolous, seven diversidate, and honolous, seven diversidate, and honolous, and a seven deliversidate and honolous cating area where you can catch the shock of the nearby train when it housed in though at 60 miles an "Encistate Earlingside" (dictor potatoes, harm, oniones, two eggs over carey. Omdet to never tow, made with six eggs, potatoes, nonions, munhrooms, cheeses, gener perper, tomation, plas in eggs, potatoes, onions, munhrooms. eggs, potatoes, onions, mushrooms, cheeses, green pepper, tomatoes, plus bacon or ham or sausage or avocado, is the champ. It comes in its own heavy black cast-iron skillet. Go ahead, have one apiece — for once you don't have to be ashamed of your peasant's ap-petite. — E.B.

petite. — E.B.

I. FORNAIO CUCINA ITALIANA
1535 Camino Del Mar, Del Mar Plaza,
S88-755-8876, Il Fornaio offers a stunning unobstructed view and its outdoor and indoor seating are gorgoous.
The grilled items tend to be uneven,
but the stuffed focaccia, angel hair
pasta, soups and salads are always, good.
Always crowded. Lunch and dinner
daily, Moderate to low expensive. —
E.W.

NOBU JAPANESE RESTAURANT 315 South Highway 101, Solana Beach, 858-755-0113. The menu at this gournet [squance restaurant offers 100 subh items, 20 stunning and unique appettaers, and a long list of entrées, including an eight-course feisst and box dinners. Two dining rooms are available, the livelier is at the suah bar. Especially on the weekends, arrive early to avoid waiting for a table. Open daily for lunch and dinner. Moderate to espenior. — E. W.

expensive. — E.W.
POTATO SHACK CAFE 120 West 1
Sorte (off South Highway 101), Encinina, 700-454: 202, "I you love posture,
you'll discover heaven at this heredized
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SAMURAI JAPANESE RESTAU-RANT 979 Lomas Santa Fe Drive, Lo-BAST 1973 Lomas Santa & Drives, Loss BAST 1973 Lomas Santa Plaza, Solana Beach, 858-481-0032. This restaurant boasts rick largest California sush bar," as well as a menu of over 100 items. The series as menu of over 100 items. The series of the series of the series of the cented, the sush uniformly fine. You can easily make a meal from the sush the sush bar, teppan room, or the cent-red diming area, which provides capa-rated diming area, which provides capa-rated diming area, which provides capa-rated may be a sush of the series of the SCALINE 1990 Via dels Valle. Dels Me-SCALINE 1990 Via dels Valle. Dels Me-

expensive. — E.W.

SCALINI 780 Via de la Valle, Del Mar.
858-259-9944. A handsome dining
from offers northern Italian specialties with at least ten pasta dishes. All
tients on menu, which included hersh
fish and seafood, are tempting and well
prepared. Imposing surroundings and
excellent service. One of the best Italian
treaturants in North County, Open
dinner nightly. High moderate to
capensive. — E.W. TOMIKO IAPANESE RESTAURANT

TOMIKO JAPANESE RESTAURANT SE Zencintas Boulevard, Encintas top of hill next to Best Western, 760-633-3587. Good sush bar, good service, some ocean view. Combination dinners popular here. Lunch, Monday through Friday; dinher nightly. Call for directions. Low to expensive. — E.W.

expensive. — E.W.

TRATTORIA POSTTANO (CARDIFFBY-TIHE-SEA) 217 S nn Bijo Arenue,
Cardiff-by-the-Sea, 786 0.82-011. If
you're tirred of Italian restaurants, you'll
be revitalized by this one. Original
recipes, 16 pastas wonderful fresh fish,
ingithy specials, excellent lamb. Very
lowing management. A treasure, Sume
menu lunch and dinner. Call for bours
and directions. Moderate to expensive.
— E.W.

—EW
WEN IN ROME 1106 South High-way 101, Escinitas, 760-944-1771. This elegant restaurant offers three dining areas and a menu with outstanding ap-petizers and parta dishes. There are many unusual preparations of chiaden, fish, and meat. Gergeous precentibles, the preview A winner, Open for dis-long service. A winner, Open for dis-long service. A winner, Open for dis-ceptibly, Moderate to expensive. — E.W.

#### NORTH INLAND

ANTHONY'S RANCHO BERNARDO 11666 Avena Place (off Bernardo Cen-11666 Avena Place (off Benrado Cener Drive). Rancho Bernardo, 826-451-2070. One of the best features of this handsome branch of Anthony's is that it accepts reservations. This relieves you of waiting around until your name is called. The dining room also media to be less frantic than the downtown branches. Good flish and chips, secriods sladels. Foreide flish, Past service. Open daily for lunch and dinner. Lowe to expensive. — E. W.

Low to expensive. — E.W.
ASHOKA. THE GRRAT 9474 Black
Mountaip. Road (off Mirmane Road),
858-959-949. Seek out this splendid
Indian restaurant. The setting is lovely,
the service accident, and the food first-rate. Don't overlook the tandoort idelses. Ten vegetable platters and six rice dishes are available for vegetarians.
An all-you-can-eat hunch buffet is served daily. It's worth the drive to get this excellent food. Open daily, bunch

BOLSA VIETNAMESE CUISINE RESTAURANT 9225 Mira Mess Boulevard, Suite 118, 585-693-5663. Try this fine Vietnamese cafe run by an energetic woman named Trang. Over 130 items on the menu. Especially John weekends. Open daily for breakfast, and the suite of the suite of

timuous service, Low. — E.W.

CRIEU-ANT VERTMARES CUISINE 15799 Bernardo Center Drive,
Suite 10, Ranche Bernardo,
1554-455-1231. Gourmet Vietnamese
Cood is available here. Menu offers of
Good bets are chicken crope, fresh in
with lemon grays, tangy—and—sour
soup, egg rolls, and filler mignon beet,
Chieu-Ann enhances the selection of
fine duing rocens in Bandon Bernardo.
day through Priday, dinner Tureslay
day through Priday, dinner Tureslay day through Friday; dinner Tuesday through Sunday. Low. — E.W.

FIRENZE TRATTORIA 162 South Rancho Santa Fe Road (exit Encinitas Boulevard, turn east to Rancho Santa Fe Road), 760-944-9000. This multire-responding to the control of th It also provides more food than any one person can finish. The 14 first courses, 14 pastas and rice, 10 fish dishes, and 10 meat and chicken dishes will give you plenty of choices. Select desserts made on premises. If you long for vast amounts of food, Firenze is for you. Lunch, Monday through Saturday, dinner nightly. Low to expensive. — E.W.

— E.W.
THE PRINCE MARKET GRILLE
13717 Bernardo Heights Parkwy at
15717 Bernardo Heights Parkwy at
15717 Bernardo Heights Parkwy at
15717 Bernardo Heights Parkwy at
15718 Bernardo Hernardo
15718 Bernardo Hernardo
15718 Bernardo
1571

ISLAND BOY GRILLE 10066 Pacific ISIAND BOY GRILLE 10066 Pacific Heights Boulevard, Sorrento Mesa, 858-452-7708. If you've been search-ing for Hawaiisn and South Pacific food, you'll love the cooking here. Best bets: Kalua pig, Kahuna shrimp, mahi mahi, lumpia. Open daily for lunch. Low. — E.W.

Low. — E.W.

LUNGREN BROTHER'S PIZZA AND

KARAOKE 29,000 Lilac Road, Valley

Center, Escondido, 760-749-2346. Inexpensive. This way-out-in-the-tulles

Italian restaurant is a great place to sing

karaoke because 1) nobody knows you izarasie because I I nebody known you and 21 this is country, but suck up your spaghetti and relax with the locals. Check out the Bay of Bayles rompe food, which owner Bob painted from a picture on a place mat. It's all so coay not be the cooler room of a turkey farm. The combo of paghetti with egglant parmigiana (around \$6) is excellent, The combo of paghetti with egglant parmigiana (around \$6) is excellent, output of the cooler room of a turkey farm. The combo of paghetti with egglant parmigiana (around \$6) is excellent, south, or said. Wash it down with the bouch gutty red wite. Other specialises with paghetti, and min jezzaa. — E.B.

TIP TOP MEATS 6118 Paseo Del Norte TIP TOP MEATS 6118 Paseo Del Norte, Carlibad, 760-418-2620. Inexpensive. This geranium-splashed blue-and-white Bavarian chalet is more than a butcher's shop. It's a combination butcher-deli-diner. Enter through the budging deli, listen for the shouts and clatter of serv-ing ladies. Look for the "Es ist Wunder-hart" sign over the counter. Try German ing takes. Look for the "Es sit Yunder-har" sign over the counter. Try German and American dishes like Big John's all-you-can-eat bacon, pork-link sausage, bratwurst, or ham breakfast with three eggs, home fries, and toast. Or the sausage plate: bratwurst, knackswurst, and smoked Poljish with German potato sausage plate: bratwurst, knackwurst, and smoked Poljah with German potato salad and traditional stuffed cabbage. Owner Big John is a heavyweight Olympic boxer from the former East Germany with an MA in meat sciences, so generous portions are second nature. And weekends after 4:00 p.m., he rousts

his famous prime rib dinner. — E.B. VALENTINO'S 11828 Rancho Bernardo Road, New Mercado, Ran-cho Bernardo Road, New Mercado, Ran-cho Bernardo, 888-451-3200. Located in a shopping center that will remind you of Beverly Hills, Valentino's has a lovely interior, good salads and pastas, and fine entries which include chicken Venuvio and bettiermade cannelloni. A resurate room holds a sizeria, Lunch.



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1044 Wall Street Suite F, 858-551-5550. Formerly Woodys, Aspen Mills has the same menu with additional items. If you are an early riser, you can eat here as early as 6:00 a.m. Beautiful room, Open daily, 6:30 a.m. to 3:30 p.m. — E.W.

COME ON IN! 1030 Torrey Pines COMB ON INI 1030 Torrey Pines Road, \$85.95-1063. Delightful 30-seat restaurant in mini-mall serves exedient Euro-bistro food. Open for break-fast, lunch, and dinner. The dinners are best best with first-rate soups, pasta dishes, fresh fish. Try the daily fresh fish or gnoech in Bolognew sauce. Or select nightly soup plus salid. Closed Monday, Open 750 a.m. to 930 p.m. Tuesday through Friedy. 800 z.m. to 930 p.m. Satorda's and Sindhay. Low

GEORGE'S AT THE COVE 1250

Terrace, which is romantic on balmy nights. The Café and Terrace offer identical menus. light meals for lunch, estensive menu for dinner. The Ocean View Room offers high quality California regional cuisine, with higher prices. Food is well prepared and their famous roasted chicken, bean, and broccoli soup is still on the menu. Incomparable services of the prepared of their control of the prepared of their famous roasted chicken, bean, and broccoli soup is still on the menu. Incomparable services.

HARRY'S COFFEE SHOP 7545 Girard Avenue, 858-454-7381. This landmark coffee shop is noted for its breakfasts, served from opening to closing. The buttermilk pancakes, varieties of wafbuttermilk pancakes, varieties of waf-les made from scratch, and egg com-binations are all generous and well pre-pared. One of the few places where you can still get hot oatmeal or cream of wheat. Harry's also serves freshly squeezed orange juice and entire cardes of freshly ground Kona coffee, as well as specialty coffee drinks. Open daily, breakfast and funch, from 5:30 a.m. to 2:30 p.m. Low. — E. W.

MEDITERRANEAN ROOM La Valencia Hotel, 1132 Prospect Street, 858-454-0771. The room has been re-decorated at a cost of \$1.2 million. It's \$26.00 — almost as steep as the Sky Room. Beautiful setting but the food preparation is uneven. Open daily, breakfast, lunch, dinner. Dinner, expensive. — E.W.

OCEAN KITCHEN 5525 La Jolla

rant contain no MSG, nor are there starches in the sauces. Very lively cooking with many unique recipes. The dinner menu is available from opening to closing. This remains one of our best natural Chinese food restaurants. Open daily. Low to moderate. — E.W.

dally, Low to moderate, — E.W.

P.F. CHANG'S CHINA BISTRO 4540
La Jolla Village Drive, 858-458-9007.
The decor and ambiance carry the weigh here. Chinese food is only average. This is a place to see and be seen.
Open daily, lunch and dinner. Dinner u available from opening to clos Low to moderate. — E.W.

ing. Low to moderate. — E.W. PATTI RESTORANTE 2 1822 Avenida de la Playa. La Jolla Shores. 858-454-1389. This country-style Italian retaurant serves admirable Italian dishes with light sauces and moderate prices. Not-to-be-missed items are the daily soups, rotisserie chicken and garlic mashed potatoes, vegetarian lasagne with zucchini, and ravioli svith lemon sauce. Saturday and ravioli with lemon sauce. Saturday and Sunday a la Carte brunch offers 11 items, including pizza. Patio dining for all meals. Superb service. Arrive early for more leisurely dining. Very crowded weekends. Open daily. Moderate to expensive. — E.W.

Moderate to expensive. — E.W. SHABU SHABU JIN SANG 7614 Fay Avenue, 858-456-4545. Shabu shabu is a style of Ispanes cuisine in which the and then dipped into sauces. The liquid becomes a soup, which you drink last. This gorgeous restaurant offers an excellent selection of shabu shabu ensured and an exotic appetizer list. Food is low control of the c

Torrey Pines, 10950 Torrey Pines Road, La Jolla, 858-450-4571. Best seafood buffet in city, served Friday nights, 6:00 to 10:00 p.m. At least 21 items, most of them fresh seafood and fish plus New

for one and a quarter pound fresh-Maine lobster steamed to order. Excel-lent value for the money. Friday night only. Expensive. — E.W.

THE WHALING BAR La Valencia Ho

#### KEARNY MESA

ANDRES PATIO RESTAURANT 1235 Morena Boulevard, Bay Park, 619-275-4114. This low-priced Cuban cafe provides authentic specialties, of which the best are shredded beef in wine sauce, roast pork with yucca and which the best are threshold over all more, chicken and rice, and top sit-licin, Caban style. Select the sum over the salak, and it is the salak style is the salak style. Select the sum over the main course instead of eating them sparsately, solls service, unpretention studies to the salak style is said to the salak style sparsately, solls service, unpretentions studies for the salak style is said style in studies of the salak style is said to the lands and dimner. Only Coloin saud-pred Fridays) in the Gry, Detensive for latting spectres need door at 1249 part Fridays in the Gry, Detensive for of Latin goocettes need door at 1249 Lands Mooder brings Startide, Disc.

BALBOA TOFU HOUSE 4646 Convoy, Clairemont, 619-576-6433. This stylish little Clairemont eatery is proof positive that our city has matured for its specialty ethnic foods. Balboa Tofu its specially ethnic foods. Balbea Toft House is a Korean retaurint serving up apecialty tofu dishes. Flavorful, builty foods. highly recommendable the sounds output beef, post, seafood, or mushroom), with raw egg drop you drop yourself, and side of tasty fresh with the seafood of tasty fresh with the seafood of tasty fresh with the seafood of tasty fresh foods of tasty fresh foods of tasty fresh foods. Tofal House serves vivid ethnic food. Open daily, Low. — M.N.

Open daily, Low. — M.N.

BISTRO YANG 4705-G Clairemont

Drive, Clairemont Town Square,

619-483-6893. A sister restaurant to

Fortune Cookie, this elegant bistro will

charm gourmet Chinese food lovers

with its curried salmon, sea bass, Yang's

Governor Drive, Vons shopping center, University City, 619-452-0661. Twenty pasta dishes are prepared here, all from scratch, as well as hot sandwiches and pizza. Fire place for families. Open daily. Low to moderate. — E.W.

NIJIYA MARKET 3860 Convoy, Kearny Mesa, 858-268-3821. If you're not willing to sacrifice quality for con-venience when eating fast food, try this Japanese market in Kearny Mesa. Nijiya Japanese market in Kearny Mesa. Nijiya Market offers prepared box lunches, or bonto, that are pretty to look at, appe-tizing, and a real bargain. I suggest, however, passing by Nijiya's steam trays and heat lamps and going straight to the coolers, where you'll find deli-cious chicken cutlets, fresh sushi, and

swere been paste. Inexpensive. — M.N.

\*\*THE OBEIGNAL PASCAKE HOUSE

\*\*Sold Convey, Kearny Meta.

\*\*Sold Sold Sold I have have a depth of the object of the

500 pm, low. — E.W.
PAMPAS ARGENTINE GRILL 8600
Arto Drive at Montgomery Fields,
588-278-5971. Argentine favories,
straks, parrillada or mixed grill,
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pandas, Italian-style Argentine terms,
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pandas, Italian-style Argentine terms
of Choice, Lively atmosphere and good
of Choice, Lively atmosphere and good
exvisce. Since the grill is very hot, order
all items cooked medium or rare, else
the beef, listed an organic without bormones; or pesticides, arrives overmones; or pesticides, arrives overmones or pesticides, arrives overmones or pesticides, arrives overmones or pesticides, arrives overmones and dinner, Monday through Saturday.

Low to moderate. — E.W. SEQUE RAS, 0.454 Convoy, Kearny Mesa, 619-503-6038. This Korean restaurant means sitting before a straining cast iron grill, spiping hot sake, tamell of grilled best grilled onion, and fresh garlic in the air. Try the "Korean B.R.D," mannead short risk originality of thick marbded discreo dividence of the companying dishes that make the meal, like crunchly searced aladia, radiables in

THE REACHES

THE BEGACHE?

THE BEGGAM LON 23:5 Secon Street is W. Point Lona Bookewash, Ocean Beach, 62:23-23:00. Evily expensive but not dreasy, Belowed of control of the control of the control of ten no roaring innovations that evolution to the control of ten no roaring innovations that evolution to the control of t

hearty Chimay. — N. W.
BLUE BAY CAFE 3780 Ingraham
Street, Pacific Beach, 858-581-0200.
The cuisine here tends to be somewhat
elaborate, so order the simplest items.
especially fish. Beautiful surroundings,
excellent service, and first-rate desserts.
Open nightly for dinner and Sunday
brunch. Low to moderate. — E. W.

CHINA INN 877 Hornblend Stree

(between Garnet and Grand streets), Pacific Beach, 858-483-6680. At least 118 items appear on the menu, which offers Mandarin and Szechuan special-

CUCINA FRESCA 1851 Bacon Street,

lasagne Florentine is especially good and so are the chicken dishes. At least ten dishes available. Open for lunch Tuesday through Friday. Dinner nightly. Low to moderate. — E.W.

nightly. Low to moderate. — E.W.

THE FISHERY 5040 Cass Street, Pa-cific Beach, 858-272-9985. Half fish market, half casual fish menu, it offers fine fish and chips, salads, and fish mathetiches. Same more live-

sandwiches. Same menu lunch and dinner. Open daily 11:00 a.m. to 10:00 p.m. Low. — E.W.

19:00 p.m. Low. — E.W.

FRENCH GOURMET 900 Turquoise

Street, Pacific Beach, 858-488-1725.

This pleasant, airy dining room serves

French food with California influences.

It's light, good-tasting, and easy on your purse. Breakfast items and lunch are served simultaneously. Ravishing desserts and bakers at one end of the reaching the company of the

KARINYA THAI RESTAURANT

ARINYA THAI RESTAURANT 4475 Mission Boulevard, Pacific Beach, 858-270-5950. The impressive menu boasts 80 items, of which 21 are appe-tizers. There's also a room with floor eating. Best bets here are fine-tracker strimp, spicy fish cakes, stuffed chicken wings, and any item from the list of house specialties. Stunning presenta-

LOTSA PASTA 1762 Garnet Avenue, Pacific Beach, 858-581-6777, This family Italian American restaurant seats 160 people. It offers a menu where you can select your own pasta and your own sauces (12 pastas, 18 sauces). Best bets: dinner specialities with dinner salad \$8.95. Only restaurant to offer timpano (from the movie Big Night). Open daily, lunch and dinner. Low to low moderate. — E.W.

THE MISSION CAPE AND COFFEE HOUSE 3795 Mission Boulevard at San HIS BISSION CAPE AND OFFER HOUSE 3799 Mission Boslevard at San Jose Place. Mission Beach 584–689-900. Gourmet and Latino breakfasts served in funly surround-ings. Outstanding are cinnamon French tosat, blackberry-bannan pan-chary pottsoend egge Choc Lutino-lunch items. All dishes plus fabulous bread, scones. muffins, available, for bread, scones. muffins, available, for bread, scones, muffins, available for take-out. Open daily 7:00 a.m. to 3:00 p.m. Low. — E.W.

MIDWAY, OLD TOWN & MISSION VALLEY

BERTA'S LATIN AMERICAN

like a culinary "pick hin" list of each country? best flavour, typically rencountry? best flavour, typically rencontrassiling dishes include sweet-savery Chileen passed de check (a caserleed of best, dishes, and core packted of best, dishes, and core packted of the chileen and subtle to the condens (citsus-flavour) lamb steel from press
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Bazil Artican-influenced shale coast.
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Vegettrain with find many meat and

SULEPIN (GRILLAY) thin socks one of the

SULEPIN (GRILLAY) thin coke some

food-free options. — E.W.

MUFFIN (MILL) 790 Harnock, norr

Kurtz, 919-962-1410. Integrenive.

Kurtz, 919-962-1410. Integrenive.

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Land-hime special: fish and chips and

Sadad. Grandina, who starred the like

Fin over 50 years ago, created the "se
CAMPPACHECA SIA! Sun Dego AVAL! S

cret" way of cooking them. — E.B.

CAFF PACIFICA 2141 Sam Diego Avenue, Old Town, 619-291-6666. Superior standards always prevail here. The cooking is clean to the palare and bursing with freshness. For appetizers:
Dungeness crab cakes or mussels seamed in chardonnay. For entréex, daily fresh fish, lamb chops, pasta. Evente des cookings of the cooking the cooking

LUNCHOR DINNER FOR TWO \$11.75 Includes: 12-Piece California Roll • 2 Fried Shrimp • 2-Piece Snapper

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erything is memorable. Not to be missed. Dinner nightly. Upper moderate to expensive. — E.W. HORSEAND COW BARAND GRILL 2734 Lytton, Loma Portal, 619-224-6409. This hard-to-spot place

619-224-6409. This hard-to-spot place "runs deep," like the customers it serves — submariners. Here is where the "Silent Service" lets off steam. Nois-ily. The H&C has probably the world's

otack. Stacks include mozzaretas stacks, fried mushrooms, onion frings, chicken nuggets, and wings. If you're hungry, the flop-over-the-edge steaks and burgers with fries are generous. Not that it matters. What you're really digesting is the atmosphere. Open daily. Inexpensive to moderate. — E.B.

pensive to moderate. — E.B. PREGO RISTORANTE 1370 Frazec Road, Hazard Center, Mission Valley, 1619-294-4200. The Italian menu offers about 50 dishes, some Italian-Californian -tyle, others are regional cooking. The dining room is glitzy with an open kitchen, lots of buzz and ex-citement. Interesting dishes here are

fettuccine with scampi, double pork chops, and chicken breast. Same menu from opening to closing. Open daily. Moderate to expensive. — E.W.

#### STATE COLLEGE

ANTHONY'S LA MESA 9530 Murray Drive, La Mesa, 619-463-0368. The renovated room holds about 300; the menu is the same from opening to clos-ing. Many of the traditional seafood

are still available. However, many new seafood salads as well as fish dishes have been added. Try eating early in the week at an early hour to avoid a long wait. Noisy and crowded but located on a natural take. Open daily, lunch and dinner. Continuous service. Low to expensive. — E.W.

INTONIO'S HACIENDA 700 N. Johnson (corner of Arnele), El Ca-AN Johnson (corner of Arnele), El Ca-jon, 619-442-9827. Fine place for chil-dren, parents, grandparents. The food is not regional or gourmet, but stan-dard items are fresh, generous in size, and inexpensive. Sopaipillas, a deep-

## Restaurant coupons and menus at SanDiegoReader.com

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Angelo's Free dinner O Anthony's Fish Grotto

Ashoka 50% off lunch or dinner Atoll at the Catamaran

Aubergine Grille Aunt Emma's Pancakes Free kids' meal Bahia Cafe Prime rib buffet \$12.95

O Big Jim's Bar-B-Q
Blue Crab \$10 off Sunday brunch for 2 The Boathouse 2 for 1 lunch or brunch

Bollicine Free dinner entrée Rombay Exotic Cuisine of India

Broken Yolk Cafe \$2 off breakfast or lunch Buffalo Joe's 2 for 1 dinner O Calypso Café 50% off dinner

'Canes \$1 Bloody Mary Casa Picante Free dessert Casa Sanchez Free appetizer
Chateau Orleans 2 for 1 Cajun/Creole entrée

Chiba Japanese Food & Sushi Cucina Fresca Free appetizer

DeLuca's Cucina Italiana \$10 off dinner Dick's Last Resort D'Lish Xpress 1/2 off dinner

Fifth & Hawthorn Free dessert Firehouse Beach Cafe 50% off dinner Forever Fondue

French Gourmet 50% off dinner Galoka Free dessert with dinner Ginza-Sushi Sushi dinner for two \$14.95

The Good Egg Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15 Grant Grill

O Greek Village Free saganaki Hajji Baba 50% off entrée Hard Rock Cafe Free dessert Henry's Pub

Hollywood Star Grille 50% off 2nd entrée Hornblower Cruises \$5 off dinner or brunch India Palace

Jamar Restaurant & Loung lapasta 50% off entrée wel Box Bar & Grill 2 for 1 menu item

Juke Joint Cafe Complimentary dessert
Karl Strauss Brewery Restaurants
Kenny's B's Memphis Style BBQ Khyber Pass

Lahaina Beach House \$1 off appetizer Las Cascadas Lips Restaurant 50% off dinner

Malonev's Tavern

Mandarin Plaza 2 dinners for \$12.95 OMarrakesh \$10 off Moroccan cuisine Mezzogiorno Free pizza entrée

@Mikko 50% off sushi Mirage Coffee Company 2 for 1 espresso Montanas

Moondoggies O Neimans

O New Wharf Bar & Restaurant 94th Aero Squadron Octopus Garden

Olé Madrid 50% off entrée Pacific Beach Bar & Grill Palomino Restaurant Rotisseria & Bar Free pizza

Pampas Argentine Grill Free appetizer The Parrot Grill

© Passage to India 50% off dinner Pasta Espresso \$4.50 pasta P.B. Thai Cafe 10% off entire bill O Pizza Nova \$2 off entrée

Raw Mana \$5 off sushi Rock Bottom Free appetizer ORoma Mia Lobster or steak for 2 \$49.95

O San Luis Rev Downs 2 for 1 dinner Sanfilippo's Pizza or lasagne for 2 \$10.49 Saska's Buy 1 dinner, get 1 free

Seau's Restaurant O Sevilla \$7 off Paella Valenciana

Shanghai Mongolian BBQ dinner \$8.50 Shelby's \$14 off dinner entrée O Star of India 50% off entrée The Surfside 1/2-price appetizer

O Taco Auctioneer Tamarindo O Taste of Europe O Taste of Thai

Thai Chada 50% off entrée

Thai Foon Free egg roll order Thai Orchid Cuisine 2 for 1 dinner Todai 20% discount for seniors

O Wild Note Cafe

O indicates at least one North County location.



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Fresh Seafood Dishes • Pastas • Salads Prime Angus Steaks • Hand-Tossed Pizzas egetarian Specialties · Decadent Desserts \$ 1095 Holdes I is over call legs, French the and cares pound Si. Lay 2 list per promotion.

Therefore 5:10 PM

CRAB FEAST
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(Formerly known as Kozak's) RESTAURANT & STEAKHOUSE featuring omelettes • burgers • steaks • chicken seafood salads • soups • and more!

With the purchase of any entries of \$5 or more.

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to moderate. — E.W.

JuS'S GREEF AGE 7:49 University
Avenue, La Mesa, 619-646-1915. This
Avenue, La Mesa, 619-646-1915. This
for tasp, fresh, home style Greek cooking. The marinated half chicken, the
moussaka, the partition, and the southe hummus and ground beef and
the half the first the sound beef and
moussaka, pairition, dothwate, grow,
lamb. A Feast, for two people, includes
moussaka, pairition, dothwate, grow,
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moussaka, pairition, dothwate, grow,
half the sound beef and coatard price — are
prepared on the premises. Takeoust resultable. Limbs and chance, Monday
available. Limbs and chance, Monday
available. Limbs and chance, Monday

IMMY'S 9635 Mission Gorge Road, Santre, 619-448-8994. Inexpensive, open there much, seven days. We're at the end of the line here, the trolley's Varage Line. Feels the a salari. You vite to Island to the control of the con-streets of Santre. Thank goodness for this Earthy, Friendly restaurant with good old-fashioned American food. Their six-page plastis menu tells all read pudding with sultanas and

JOHNNY B'S 4738 Fourth Street, La Mesa, 619-464-2465. Inexpensive. This "Burgers and Brew" bar is a real 1990s place, with burgers to die for and good bar snacks, including a zesty jalapeno dip. Play pool, watch West Wing, hide

PHO HOACALI 4126 University Avenue, City Heights, 619-284-2620. This place isn't glamorous, but there's an ease about it I like. And the kitchen is ear about it Tike. And the kitchen is dependable, consistently good. Try their complex, clean-tasting chicken noodle soup or the light, intricate burgie, a bowl of rice noodles and spring rolls with spicy dipping sauce. The chicken in lemon grass with hot pepper is also particularly good. Their menu lists 24 beverages, which are simple, but artifully made. I'm partial to their limende. Pho Hoacali is a lesson in how the chiarch incredients, intelligently halplainest ingredients, intelligently ba anced, can produce something unfor gettable. — M.N.

gettable. — M.N.

ROCKY MOUNTAIN FOOD JUNCTION 9330 Maine Avenue, Lakeside,
619-938-1511. Inexpensive: Hollywood
often uses this street as a location for its
westerns. The low buildings with the
high mountains behind make it perfect high mountains behind make it perfect for shoot-outs and stagecoach scenes. Funny thing is, a lot's for real Lakeside still has it sow bound of focal charac-ters, and you'll find some in this place. Sit down in one of the leatherette booths, check out the bider signs like 'Harley Parking Only, All Others Will Be Crusthed'. Order the "Macho Man Brackfast" (three eggs, two bacon strength of the country posterior or free, and toact, 'Chief-"Big Hornik' Omelet,' iss eggs.

get up to leave, you can by the "Lakeside SHMOOZERS KOSHER DAIRY

rified Kosher 100%" - which also certified Kosher 100% — which also makes it a wonderful place for vegetarians and vegans to seek worry-free meals. The pizza with olives, green peppers, mushrooms, onions, and tomatoes has so much flavor, even carnivores don't miss the pepperoni. Ditto the baked and breaded eggplant rarella, but for vegans who eat no ani-mal products, "tofutti" cheese can substitute. — E.B.

#### CENTRAL SAN DIEGO

A DONG 3874 Fairmount Avenue, East San Diego, 659-298-4420. Since the Vietnames enerur unat a proposition of the Control of th

IYOTI BIHANGA 3351 Adams Ave JYOTI BIHANGA 3351 Adams Aver-nue, Normal Heights, 619-282-4116. Low-cost, tasty, and fresh vegetarian dishes with international influences. The mildly Indian ones include a dif-ferent curry every other day. Soups, sal-ads, and mightly specials are good best. Simple dhining room. Saturday brunch all you can cat. I-bour change often, so phone before you go there. Open daily Low — E.W.

KENSINGTON GRILL 4055 Adams Avenue, Kensington, 619-281-4014. Avenue, Kensington, n 19-281-4014. This new addition to an old neighborhood proves change can be good, delivering intelligent, inventive cuisine. Salds are well prepared, as is the swory smoked duck appetizer with cheese-bread pudding. These preparations follow the convention of contrasts in solow the convention of contrasts in so-phisticated cuisine — sweet vs. sally, soft vs. crunchy, hot vs. cold — as do the entrees, From the complexity of grilled salmon over pea greens, baby lettuces, stake, rice, and jicama alaw, to the tradition of lamb loin. Kensington Grill proves a talented, hard working kitchen. Open for dinner nightly. Moderate — M.N.

TRIEU CHAU RESTAURANT 4653

**FAMOUS** 

LOBSTER IS BACK!

1%-lb. Steamed Lobster 12

Seafood & Dim Sum 3893 54th St., San Diego 619.229.8228

619-280-4204. Inexpensive. Open 8:00 am to 8:00 pm, seven days. This is as near as you'll come to eating breakfast in Phnom Penh or lunch in Vientiane. Cambodians come in the morning to talk politics and play Cambodian chesa. At lunch, laodians replace them. Maps of "Kampuchea" decorate the walls, as well as long-distance telephone das. The menu includes Chinese, Khmer, and Lao dishes. In the morning, ask for "Disk dishes. In the morning, ask for "Disk menu includes Chinese, Khmer, and Lao dishes. In the morning, ask for "Djak Kwai coffay dok ko" — fried bread with Cambodian coffee, the standard French-Khmer breakfast. Later in the day, you fried novelles with broc-("koitiow hahar sai kho"). If in douot, ass for Kathy, who speaks Chinese, Khmer, Lao — and English. — E.B.

VALENTINE'S #2 TACO SHOP 844 Market Street, 619-234-8256. Inexpensive. Three meals, open late, seven days. Valentine's is a safe, bright, late-night place to fill up, near the Gaslamp but without Gaslamp prices. Several newly-planted young maple trees could make this into a real live outdoor cafe in a few burrito al partor, jalapeño poppers, and chalupas, a sort of gordita with vegeta-bles on top. Late at night, musicians and students come by and make for great eavesdropping. — E.B.

eavesdropping. — E.B. VESUVIO GOURMET 3025 El Cajon Boulevard, North Park, 619-282-7040. Wonderful Southern and regional Italian food is served here. The interior is corgeous, the service swift, and the

1/2 off **ENTRÉE** When second entrée from regular dinner menu is puschased. Not valid with any other ofter. Expres 4/15/07. Happy Hour 4/30/0-6:30 pm Early Dining Menu

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Dungeness Crab
Steamed Fish Filet \$2 MADNESS MARGARITAS WELLS · DOMESTICS LUCKY STAR RESTAURANT

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entire bill of \$25 or more.

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\$1 OFF

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UPTOWN ADAMS AVENUE GRILL 2201 Adams

ADAMS AYENUE GRILL 201 Adams Avenue. University Heights, 619-298-8440. The chef-owner produces first-rate cusine at low prises with mammoth portions — it takes two people to finish one dish. Best bett: Thai salad or a walnut-teriyaki chicken salad or any dain from "Tempting Features"; salmon, pork, patta. Don't miss the port rosts with mashed potatoes.

Boulevard, 619-293-2244. Artistic two-level interior, lots of spicy Cajun/Cre-ole. Best bets, peel 'n' eat shrimp. New Orleans barbecue shrimp. New York strip steak, rainbow trout. Dinners only nightly. Low to expensive. — E.W. HAMBURGER MARY'S 308 Univer

GULF COAST GRILL 4130 Park Boulevard, 619-295-2244, Artistic two-

CALIFORNIA CUISINE 1027 University Avenue, Hillcrest,

CALIFORNIA CUISINE 10/2 (Indicated by Acquies). Hillcrest, 619-53-0-790. This Hillcrest restaurant has been around forever, has a durable reputation and an established cliented. Perhaps the flavelse waitstaff working their sleek, calm dining room is the reactions on why. The menu is sensible, but the preparations uneven. The appetitures are interesting, but don't live up to their promise, It is California Caisine's classic entries that endure despite their endure despite their

companied by one of their clever salads. If you appreciate life's finer things, Cal-ifornia Cuisine is a place for a good meal. Moderate to expensive. — M.N.

THE GATHERING 902 West Washington, Mission Hills, 619-260-0400. Inexpensive, open seven days, three meals. Be prepared for surprises: The owner-bartender is a professional matrice of the professional matrices of the professional matrices.

ers. This neighborhood favorite is com-fortable and the oblong bar at the center of the room seems straight out of Cheers. For Sunday brunch, it's a toss-up between the "Mission Hills Omelet" (snow crab sauted in butter, sherry, and tarragon, with dilled-Hol-landaise sauce) and the "Goldfinch

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> 3761-63 Sixth Avenue
> Hillcrest • 619-299-8272

Minimum \$15 purchase

brellas. Bougainvilles bursts out of ta-bles. Hamburger Mary's must come to ble the burst of the burst of the blue eyes, and a plump bott. Basically it's a gar prenderous, but everybody's sections. The bursts are way-bu day, brunch and dinner. Low to moderate. — E.W. moderate. — E.W.
ANTICO TOSCANO 1288 University
Avenue, Hillcrest, 619-298-2768.
Home-style cooking from Tuscany,
unpretentious, filling, inexpensive.
Good soups, salads, pastas. Open daily,
lunch and dinner. Low to moderate. ARRIVEDERCI 3845 Fourth Avenu

Hillcrest, 619-299-6282. The chef has cooked at major European hotels and the food is outstanding. You won't go wrong with any of the pastas, and you may order small portions in combination. The appetiters and sladed are also excellent. Chicken and shrimp fare well here. Modest physical plant, but it delivers in flavor and light preparations. Open daily for lunch and dinner. Low to moderate. — E.W.

Moderne. — E.R.

HON NOB HILL 2271 First Avenue,
Bankers Hill, 619-239-8170. This
restaurant has above led a double life
peals to professionals who make deals
and exchange news over endies cuppe
coffee. An aught is serves old-slabioned
offee. Boy offee with dumplings,
coast pork and lamb, sauerbraten.
These specials are accompanied by
erables, mull individualized breads or
muffine. However, the old-fishioned
preparations are not low-calorie.
PresAfsel, lond, and dinner: Dinner Breakfast is served all day. Open daily, breakfast, lunch, and dinner. Dinner starts at 4:00 p.m. nightly. Low to moderate. — F.W.

moderate. — E.W.

IMPERIAL HOUSE 505 Kalmia Street,
619-234-3525. If you are close to Balboa Park, this is an excellent place for lunch. The special, which costs \$8.95, includes soup or salad plus hot entree. For dinner try steak, fresh fish, Anna potatoes. Talbeside service and a charming view of the park. In a sepa-ater room is the Mystery Dinner Theatre which includes dinner plus theat are which includes dinner plus meater on Friday and Saturday. (Call for prices.) Closed Sunday. Lunch, Mon-day through Friday; dinner, Tuesday through Saturday; dinner theater, Fri-day and Saturday; in separate room Moderate to expensive. — E.W.

Moderate to expensive, — E.W.

REMO SABE 3095 Fifth Avenue (off
University), Hillcrest, 619-220-6802;
www.kemosabesandiego, com.
Moderate, casual, and very noisyHeated patio. Reservations strongly advised, Audacity in Chef Deborah Scott's
culinary signature. In her cooking,
Southeast Asia meets the Southwest,
with Japanese touches and towering with Japanese touches and towering heaps of garnishes. All the edible frou-frou decorating the appetizers can wear you out, but most entrées are more fo-cused and friendly. Good choices in spicy, sweet-sour layered 'jerk' chicken or the signature 'Skirts On Fire,' a miraculously tender grilled skirt steak imbued with a picante marinade. Desserts by Sharon Bristol follow the housestyle — sky-high, ornate, com-plex. — N.W.

MISSION HILLS CAFE 808 West Washington, Mission Hills, 619-296-8010. Here's a good bargain restaurant for dinner. There are two dining rooms with the atmosphere of a casual neighborhood restaurant casual neighborhood restaurant othing fancy, but good value for the oney. Closed Monday. Open Tues-

MIXX RESTAURANT 3671 Fifth Ave and "selection solutions in the most of the home of a good well traveled cook. Felt, the dining room resembles a bomody of the selection of th

choices. Smoked or grilled items in-clude burbecue salmon, ribs, and skew-ered lamb. Veniston chili or steak sand-wich always a good bet. Pleasant atmosphere. Excellent service. Open daily. Lunch Monday through Friday. Dinners nightly Low to upper moderate. — E.W.

moderate. — E.W.

ONO SUSHI AND PACIFIC SPICE
1236 University Avenue, Hillcrest,
619-298-0616. If you are searching for
huge portions, fresh tasty food and rea-sonable prices, don't overlook this col-orful Japanese/Pacific Rim café. Excelorful Japanese/Pacific Rim cafe. Excel-lent specialty rolls, entrées, appetizers. Very crowded weekends; lively young crowd. Dinners nightly. Low to moderate. — E.W.

moderate. — EW. PARALLER 33 741 West Washington Street, Missions Hills, 619-200-2033. Otto: Mission Hills, 619-200-2033. Otto: Mission Hills are through the parallel. This never through the parallel. This never through the parallel. This never through the manage and shi appetitizer, one of the manage and the shift of t

TRATTORIA POSITANO 142 University Avenue, Hillcrest, 619-294-6995. Sure to be one of your favorite restaurants, not only for hearty Italian food but also for loving atmos-phere. Sixteen pasta dishes; many sal-ads and entrées. A treat. Try seabass, salmon, any pasta. Lunch Monday through Friday; dinner nightly. Moderate to expensive. — F.W.

Moderns to expensive — E.W.

THE VEGET RAILS NOWN 1996 iffiAvenue, 619-798-7902. Interpretation to in harmony
with the earth. '50, sorry — no meat, no bleached with flour, white or brown sagar, or scheep lettuce. Chit the
doct air. 'free from chemical preservatives or dyes.' Splinach mushroom
lasapan and exame mock chicken
are—surpret—great. Even docerts
can be yummy, including at hree layer current
atte and a coccomm pudding.

—E.B.

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DOWNTOWN

ACOUA AL 2 322 Fifth Avenue ACQUA AL 2 322 Fifth Avenue, Gaslamp, 619-230-0382; www.ac-quaal2.it. Moderate (pasta) to expensive. Despite its monicker, this isn't a seafood trattoria, but a near-fishless branch of a restaurant in Florence that won success by eschewing the stan-dard Florentine menu, while maindard Florentine menu, while main-taining Tuscan purity of style. Chef-owner Martin Gonzales trained there, and serves as charming host of the lo-cal outpost. Best bets are the two dozen cal outpost. Best bets are the two dozen regetarian pasts and rice dishes, particularly those made with fresh, arotucularly those made with fresh, aroquential tasting of five pastas (chef's choice). "Tastings" of salada, cheese and desserts are also offered. Mains are mainly rather pain, and need more flavorful meats to match their overseas cousins. — No.

cousins. — N. W.

ANTHONY'S FISH GROTTO 1360
North Harbor Drive (at Ash Street).
619-232-5103. For its fresh seafood sal-ash, its fish and chips, and its daily fresh fish specials. Anthony's still goes to the head of the class for stability of prod-ust, good-sized portions, time-honored preparation, and llow cost. Open daily, lunch through dinner. Low to expensive. — E.W. ATHENS MARKET 109 West F Street, 619-234-1955. Surely the finest Greek

619-234-1955. Surely the finest Greek restaurant in San Diego, and it's ideal before or after a cultural event. Lentil soup, Greek appetizers, salads, chicken, fish, and lamb dishes are first-rate and fish, and lamb dishes are first-rate and so are the desserts. It's festive for late-night dining. Open for lunch Monday through Friday; dinner nightly, to 10:00 p.m. Friday and Saturday. Sepa-rate dining rooms for parties. Moderate to expensive. — E.W.

825 Fourth Avenue, Gaslamp, 619-238-0101. The best Persian food in the city is prepared here. It's sensu-ous, low fat, and a blessing to the sight as well as the palate. Try stuffed grape leaves, yogurt, eggplant, charbroiled filet mignon, lamb, or chicken. Order all three kinds of rice. Enchanting in-

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terior, wonderful service. Not to be missed. Open daily, same menu lunch and dinner. Low to moderate. — E.W.

ATOU BAR AND GBILL 339 Market Christ Street, 619-608-617. Bryon has been not expanded from the control of the c

expensive. — N.W.

CANDELAS 416 Third Avenue.
Gaslamp. 619-702-4455. Expensive.
reservations advised, slightly dressy.
Don't look for tacos here: Chef Eduardo
Baeza specializes in "la nueva ocina.
Mexicana," a luxurious, inventive up-Mectowas, a hazurious, inventive up-date of traditional Mexican fare, con-bining French techniques and latin in-cluding the properties of the con-cusing that you've never tasted before but will want to taste again. In a con-mantic Spanish-syle during room with menu that emphasizes safeod, includ-ing jumbo prasms flamed with under the properties of the properties of the grantic parameter of the properties of the and a signature of the off to sixuous stuffed Maine bobter. Meat-lovers will also em-yor several dules, including at back veal

LA CASITA 1247 C Street (corner of 13th and C), 619-531-0044. Don't be fooled by the li'l old blue and white

terior, the pictures on the walls tell you who-all comes here for the good tacos and enchiladas, or the delicious pork burritos. Most delicious of all is watching Anglo City-Hallers trying valiantly to learn to love the house-madi-made (tripe soup). — E.B.

memude (tripe soup). — E.R.
DAKOTA GRILL AND SPRITTS 901
Fifth Avenue, 619-234-5554. Hy routerly abreased fibis, rottserier chicken, or resured garlie, you'll have a field day of the control of the con DOBSON'S 956 Broadway Circle.

DOBSON'S 956 Broadway Circle, 619-231-6771. This reputable down-town restaurant offers class and com-fort, geared for people who enjoy eat-ing well. The food is good, often very good, as with chicken liver mousse-pate, Mediterranean blue mussels, cu-joute steak, and, when available, the crude but virtuous soft-shell crab. Their sweets, nuch as brownies and ba-nanas Foster strudel, are hefty, louche, nanas Foster strudel, are hefty, louch and cheap. Bring a date to the upstain dining room. Dobson's is suave, it confidence infectious. Moderate t expensive. — M.N.

expensive. — M.N.

GRAND CERTRAL CAPE VMCA, 500
West Broadway, 619-234-2233. Inexpensive. Breaklast/lunch weckdays,
breakfast only weekends, A moc Broadtrad tries hard. The breakfasts are big
and filling, and the lunch chill with
salad and cheese toast is a tasty bargain.
So is the veggie-burger with fries.
colestian, soup, or salad. Plus you can
when your boos is returning to work. —

HARBOR HOUSE 831 W. Harbor Drive, Seaport Village, 619-232-1141. The two-level building and the view of the harbor are major attractions. Fish and scafood predominate but chicken, pasta, and steak are also available. The dining room seats 250, so don't expect intimacy. Preparations are wholesome.

but not original. Open daily. Moderate to expensive. — E.W.

to the original. Open cases, Nooberate Notice of Section 2018, 197 advised. No cover charge with d Moderate to expensive. — N.W

KENNY B'S 624 E Street, (Sixth Avenue), Gaslamp, 619-235-6993. Moderate; loud live music most nights. Moderate; loud live music most nights. No flash in the grill-pan backyard affair. Memphis-style barbecue is smoked "low and slow" until perme-ated with a sweet smell of hickory, then ated with a sweet smell of hiskory, then treated to a light, tangy sauce with a gentle kick. Kenny B's does it right, in-cluding the classic chopped pork sand-wich topped with tarr coleslaw, and wisket so tender it falls right to pieces. There's also non-Q' Southern cookin; Clinic and the control of the control port of the control of the control of the cut of the control of the control of the cut of the control of the control of the sunday google brunch and a mannerly atmosphere in a handsome historic building. A. W.

building.— N.W.

LEE'S CAPE 7.88. Fifth Avenue,
619-239-1621. Inexpensive. Open
600 a.m. to 7:00 p.m., seven days. This
beautiful place is a thorn between two
rows. Located mid-Gaslamp with lawto-the horio-peria slog gallet of
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the slog gies, rice, salad, bread and butter and macaroni and egg flower soup go for almost nothing. Breakfast's a bargain too, offering sausages, eggs, hash browns, and all the coffee you want. 'Uncle Lee started 40 years ago,' says Lily, who runs it. God bless Uncle Lee.

NAPA VALLEY GRILLE 502 Horton Plaza, downtown, 619-238-5440. This Plaza, downtown, 619-238-540. This new restaurant at the top of Horton Plaza is staffed by professionals, and the food is every very good. I suggest the culamari plate, and the rottsseries and delicious. Their monkfish is a deeply satisfying Southern delight. The airy, were goat these cheesecake for dessert. There is an elegant home-most to haps valley Griffle, a comforting, satisfying diving experience.

OSTERIA PANEVINO 222 Fifth Avenue (Fifth and G), 619-595-7959. At this Tuscany-style Italian restaurant, the appetizers and pastas are as close to heaven as you can get, particularly the spinach ravioli and potato gnocchi in a four-cheese sauce. The stuffed for in a four-cheese sauce. The stuffed fo-caccias are simply incredible, and the pizzas are well-nigh perfect. The ex-posed brick walls enhance the Euro-pean feeling. Open daily, lunch and dinner. Moderate to expensive, wines rather high. — E.W.

rather high. — E.W.
POLLO AND PAPAS 531 C Street.
619-235-8954. Inexpensive. Open for totracklast and lunch weedslay only, this cafe is a favorite pit stop for transit to the state of t

REDFISH 731 Fifth Avenue (at G), 619-234-7226, www.red-fishamerica com/sandieso html At this fishamerica com/sandiego.html. At this sprawling New Orleans-style restau-rant/nightclub (one of a small national chain), the varied music playing over the speakers before showtime is con-sistently tasty. Alas, one can't say the same for the cooking, so order with care. Best dishes include a rich, smoky

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1421 University Avenue, Hillcrest,
619-297-0722. At this Southwestern
American café you can easily make a
meal from the first courses plus one of
several salads. Pasta dishes are good

SALLY'S RESTAURANT One Market SALLY'S RESTAURANT One Market Place, rear of Hyatt Regnery Hotel, 619-687-6080. You'll get great fish here as well as free-range chicken, lobster, and beef. Try Arctic char, loin of tuna, swordfish. Side dishes tend to be elab-orate. Dinners for 6 to 12 served at chef's table in the kitchen. Open daily. Expensive. — E.W.

Expensive. — E.W.

SIXTH AVENUE BISTRO 1165 Sixth
Avenue (at B), 619-239-4194. This
charming, airy cafe offers some very
credible New Orleans-style cooking at
affordable prices. Among the sandwiches are an outstanding oyster po'
boy (with big juicy oysters, good light
batter) and a fine, full-packed approximation of a muffaletra, ableti with batter) and a fine, fully-packed ap-proximation of a muffaletta, albeit with a kaiser roll standing in for Central Grocery's big round Italian bread. The mix-it-yourself jambalaya is tasty, too. even if kielbasa proves a lame substitute for chaurice or andouille. Wine and

SPICE HOUSE CAFE 1401 Ninth SPICE BOUSE CAFE 1401 Ninth Street (at Ah), 502-798-8510. Inter-prenive: Breakfast and lumb, several persive: Breakfast and lumb, several persive: Breakfast and lumb, several persive: Breakfast and lumb, several persive distribution broak." (to quote Kipling). Spice House's answer in hier Hang Over toga, chilles or lick cheese or super tage, chilles or lick cheese or super tage while or lick cheese or super tage while or lick cheese or super tage while or lick cheese or super tage to the super large to

TRATTORIA PORTOBELLO 715
Fourth Avenue (at G), Gaslamp,
619-232-4440. The owners of Panevino

hunch and dinner. Expensive. — E.W. UNICLES CREDIES SOUL CAFEB15C
Street (at Eighth), 619-238-FOOD. This tiny blue and white cafe with a small street-patio in front offers a healthier version of Louisiana Creole and soul food, with port products replaced by lean beef sausage. There are just a few entrées — a thin, tasty gumbo, well-balanced jamblays, fried gumbo, well-balanced jambalaya, fired chicken wings in a savory batter, bar-becued brisket sandwiches, and Creoie repaghetti, plus Southern sied dishes and a delicious cobbler for dessert. Lunches and early dinners (before 7:00 p.m. weeknights), no aktohol, no reserva-may vary unexpectedly, so call before you go. Inexpensive. — N.W.

#### CORONADO

ANTHONY'S CHULA VISTA 215
West Bay Boulevard, Chula Vista,
619-425-4200. The only Ambour's to
cocktail lounge. Regular Anthony's
menu plus fresh fish market. Open
daily, lunch and dinner. No reservations. Low to expensive. — E.W.

CHEZ LOMA 1132 Loma Avenue (at Orange). Coronado; 619-435-0661. Fairly expensive but not dressy. The historic aura of this cute period bun-galow remains seductive, but the "French" menu is mired in the more recent past, circa 1970. Lately, chef French "menu in mired in the most cover feet Times tools like he better dan his kichen is ulumping into carchicute the state of the cart y 1980; may put understooked white bean with overfield of the cart y 1980; may put understooked white bean with overfield of the cart y 1980; may put understooked white bean with overfield of the cart y 1980; may put understooked white bean with overfield of the state of

THE FAMILY HOUSE OF PAN-THE RAMILY MOUSE OF PAN-CAKES 56: Breadway Chall Witte, 619-425-133. Breakstaffunch only, 600 ann to 200 pm. seven dept. In-expensive. This is great place from the properties. The istance of the Great of the properties. The restaurant is famous for the Great of the Company of the thomas—person pancake, and its house-person pancake, and its house-person pancake, and its and topped with cream and pondered upgs. Inst try and survive their 8-12 egg moulet Other good bets include a detase burger with fresh fries, toma-turn sandwich with fires. — 8. CALLEY AT ITH MARINA 350 Mar.

trun aundwich with fries. — E.R.
GALIEY AT TIEB MARINA. S90 Marins Parkway, Chula Vista,
191-422-5714. Inceprentive. This is a
great place to relax, take in the view and
ducide which yacht you're gonna buy
when you win the lottu. It's runby Fran
Muncey, widow of Bill Muncey, San
Diego's greatest speedboat-racing
dampion, killed in a boast thig in 1981.
The tasty, bargain-priced happy hour
peculal. Copt to 6000 m., Monarch
proceals. Copt to 6000 m., Monarch The tasty, bargan-priced nappy hour specials (3-20 to 6:00 p.m., Monday through Saturday) make a visit worth the trip west of 1-5; try a 1/2-pound steerburger with French fries, chicken Caeaar salad with sourdough toust, or a filet mignon steak plate with steak frees. Next morning, catch the breakfast favorihe biccutt and sausage gravy with egge. — E.B.

Figs. — E.B.

SIAMD PASTA 1202 Orange Avenue,
Coronado, 619-435-4545. Casual
atmosphere and fine pizzas, pasta
dishes, and daily specials at low cost.
Same menu lunch and dinner. Remember this café if you're visiting
Coronado. Arrive early to avoid wait.
Open daily. Lunch and dinner. Low.
— E.W.

L'ESCALE Coronado Island Marriott L'ESCALE Coronado Island Mariott Resort, 2000 Second Street, Coronado, 619-435-3000. This is the casual dining groom that faces the pool at this first-rate hotel. Menus are constantly chang-ing so call to discover what type of cui-sine is available. Jazz night on Frigoria cids. Open daily, breakfast, lunch, and dinner. Moderate to expensive. — EW PEIMAYERA 93; Oranse Avenue.

PRIMAVERA 932 Orange Avenue, Coronado, 619-435-0454. This stand-out in Coronado's culinary scene of-fers courtly charm and an impressive

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ménu. Try their saffron risotto, clams boïdelaise, or the delicious soubuco, of which every detail is accomplished, admirable. For dessert, have one of heir excellent espressos and the tiramiss or lemon ricotta cake. Primavera's accomplished staff takes unpretentious pride in their kitchen, the food and wine they serve, and rightfully so. Open daily. Expensive. — M.N.

M.N.

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bit your spirits. — ER

SPROS-GROSE Fory Landing, 1201
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1201
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STRETCH'S CAFE 943 Orange Avenue, Coronado, 619-435-8886. Inexnue, Coronado, 619-435-8886. Inex-pensive. Stretch got his name in World War II when he was 6'1" and 135 pounds. Now he wants to get back to that — and he wants you to, too, so he that — and he wants you to, too, so he serves strictly nuts and twigs. His menu includes veggie salad, chicken breast and beans over brown rice, or a plate frankly named "Steamed Veggies," fea-turing carrots, zucchini, broccoli, mushrooms, and melted cheese on brown rice. You'll come out feeling so proud that you resisted the greasy Slamburger at Danny's bar next door. — E.B.

— E.B.
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BISTRO 4346 Bonita Road, Bonita,
619-479-8494, Here's a low-cost California-cuisine restaurant with very
friendly atmosphere, very good preparations for the money, and a menu that rations for the money, and a menu that offers 15 entre saleds, 15 pasts entrees, and nightly specials. You can make a meal from chill or homemade soup served in a bouf made from bread, or arrive with soup or saled. The homestyle soup is a knockout. Nonfat or low-fat oils used in cooking, Great fun. Open daily, breakfast, lunch, and dinner. Low. — E.W.

#### TIJUANA

(The prefix for all Tijuana numbers is 011-526. From the United States use the prefix 011-526 when calling Ti-juana; when calling in Tijuana use only the restaurant's seven-digit num-ber.)

EL FARO DE MAZATLAN 9542 SIL PARO DE MAZATLAN 95-12 Doublewed Sancher Taboda, Plans 1 mediands, Plans 1 media

icc. Moderate. — E.W.

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seeds, two preparations of chicken, a

half dozen of steak, Don't mis Aller dozen of steak, Don't mis annuall, so two propel may order three

canall, so two propel may order three

the way to Agua Caliente Blvd. At Cal-

imax, make a right; go up two blocks and make a left. After one block, make another left. Roberto's is in the motel just after the road weers right. Closed Monday. Open Tuesday through Sun-day 9:00 a.m. to 10 p.m. Low to moderate. — E.W.

country club. Moderate. — E.W.

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University of Baja California cafeteria,
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Tonka). Inexpensive. This cafeteria on Tonka). Inexpensive. This cafeteria on the new campun near Tijuana's airport is always advazz — the students set it alight. The difference from, say, SDSU/ Everyone's well-dreased, with lots of ites and careful make-up (not on the same person, of course). Several con-cessions, including Tortas y Burritos Tonka, Armando's, and Panaderia Diego deliver cheap, standard Amero-Mexican, But come for the sound of 6000 morale like you. all, chattine like

600 people lake you, all theiring lise VALLATEA MATURAL 122 Roubervard Agas Calenter, Tijusan, 606 1560. Vallarra Naturdi makes travel to Tabulatheat, freshest ingerdeinst. The lacitheat, freshest ingerdeinst. The lichten makes it now broad and rolls, the commented are gubbets of fresh juice, called Tallpetes soup; angular jamans food hose of Tallpetes soup; pagasing jamans food hose fresh juice, called Tallpetes soup; pagasing jamans food hose plantanes to the south of the second state of the second

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21

CLASSIFIED ADS

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BUSINESSES include paid services or functions, rentals, and profit-making enterprises. For rates and discounts call (619-235-8200) or in person (1703 India Street, Downtown). Hours are sum-5pm, Monday through Friday, and until the pm Tuesday.

DEADLINES: Business classifieds are accepted until 6pm PLEASE NOTE: The Reader will not be financially responsible for failure to run an ad or for errors in an ad, except, if at placement discounts. Ads may be placed by phone using a credit failure to run an ador for errors in an ad, except, if at failure to run and a for ferrors in an ad, except, if a failure to run and a for ferrors in an ad, except, if a failure to run and a for ferrors in an ad, except, if a failure to run and a for ferrors in an ad, except, if a failure to run and a for ferrors in an ad, except, if a failure to run and a for ferrors in an ad, except, if a failure to run and a for ferrors in an ad, except, if a failure to run and a for ferrors in an ad, except, if a failure to run and a for ferrors in an ad, except, if a failure to run and a for ferrors in an ad, except, if a failure to run and a for ferrors in an ad, except, if a failure to run and a failure run

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\*\*Reader\*\* Free Classifieds, PO Box 85803, San Diego CA 92186.

and nonprotit organizations that do not charge for their services.

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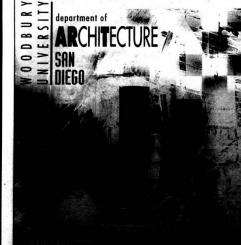
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1. Zebras, to Shaquille O'Neal

"A Doll's House" heroine

32. [not my error] 33. Frijoles holders, sor 34. Holding 35. They'll exploit you 37. Time past

38. Begin to wake up

39. Precious eggs 44. Walks up the stairs loudly

48. Matter 49. French mathematician

51. Blues singer Howlin' 53. Gridiron scores: Abbr.

54. Basic rights org. 54. Delta rival 57. Theatrical showoff 58. "Moesha" channel 59. European astronaut org.

RULES OF THE GAME

23. \_\_\_\_ limit (orbital distance) 25. Summit

THE READER PUZZLE

Zebras, to Shaquille C
 Actor Nathan
 "\_\_\_\_ boy!"
 Radio booth sign
 Molecule component
 Ax, to Paul Bunyan
 Applied here, a
 self-referential claim

19. Bancroft who played Mrs. Robin 20. Brown v. Board of Ed

30. Wok, for one
31. Make a move
32. Hospital fluids
33. Greek letter
36. Applied here, a
self-referential claim
40. "Just a \_\_\_\_,"
41. Org. in which Colin Powell
once served

42. Buggy partner 43. Swiss canton 44. More saccharine

46. Say again 50. The "I" in T.G.L.F. 50. The 'l in Lo.L.r. 51. TV and film actor J.T.

51. TV and film actor J.T.
52. Large doorway
55. Vegas numbers
56. Applied here, a
self-referential claim
60. In \_\_\_\_ of
61. "Star Trek" speed
62. Does more than just say
"Snap out of it!"
63. "I'm about to hit my shot!"

- RULES OF THE CAME.

1. The prize for solving the Reader
Puzzle will be a Reader - Twhet.

2. All entries in the Reader Puzzle
contest must be received by the Reader
defensed to Reader Puzzle, P.O. Box
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defensed to Reader Puzzle, P.O. Box
9-00 a.m., Wednesday, six days
following the issue date.

3. All entries must be accompanied by
your name and address.

4. All entries must be accompanied by
your name and address.

5. In the event of dispute or ties.

5. In the event of disputes or ties.

64. Actresses Brenneman and

Down
1. Spoil VSW
2. Opp. of VSW
2. Opp. of VSW
2. Opp. of VSW
4. Farm edifice
5. Potato pancakes, on the
Lower East Side
6. Starters recoder?
7. Eastern Spa
9. Sega prefectors
10. Gin partner
11. Muscle qualities
12. Stein fillers
12. Stein fillers
14. G.O.D. voter

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immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery.
6. All answers must be entered in the space allowed on the parale page. And professes, no phone calls or trips to our office.
7. One entry per person. Confidential 619-579-7640.

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Solution to and winners of the Reader Puzzle for 3/22/01.

Bruce I. Benson, El Cajon
 Kek Choo, San Diego
 Nettie McQuay, San Diego
 Ron Knedler, El Cajon
 Rich Larrabee, San Diego

Of the 65 entrants, 63 were correct.

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1. 190tbs., golfer, new to Sar
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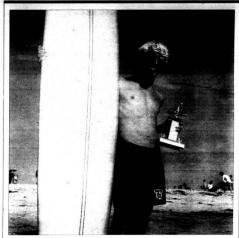
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The deadline for placing voice mail ads is Monday at 6 pm; however, print-only ads can be placed until Tuesday at 6 pm by calling (619) 235-8200. All voice mail ads will be placed on the Hotline within 24 hours. So call today! No cancellations accepted.

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4745, 619-235-2415, x12974

CAMESBAS, 5505. Fermile includes amazing ocean view. 4 bodroom horne: Unities, turnishings, las poor, horner-looper; gait-includes apport, horner-looper; gait-includes appearing; gait

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CLAIREMONT/BAY NO. \$420, 1/3 utili-ties Male seeking another nonsmoking female. Spacious 4 bedroom, 3 bail none Quet priviso, view lines, amen-tical priviso, view lines, amen-tical priviso, view lines, amen-cal privisors, and privisors and privisors. 2415, x26891

parking, gated, secure. Call David, 619-266-8226; 619-235-2415, 17440. collabor antia, 3413/morth, 1/2 utilities, \$200 deposit: Sheer 2 bedroom, 1 bath apartment. Near shopping, Nonstroking/ drugs, Cable, pool, laundry, own phone line, 619-01-7605, 619-235-2415, x27960.

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COLLEGE GROVE, 1 femals, \$235 plus 120 of temals, ref. plus, 2/15 plus 120 plus, ref. plus, 2/15 plus, 2/15 plus 120 plus, ref. plus, 2/15 plus, 2/15 plus, 2/15 plus 120 plus, 2/15 plus, 2/15 plus, 2/15 plus, 2/15 plus 120 plus, 2/15 plus,

DEL MAR, WEST, \$675 plus deposit, in chides cable/utilities. Great location. 2 cludes cable/utilities. Great location 2 bedroom, 2 bath apartment. Vegetarian kitchen. Nonsmoking/drugs. Have dog. 4/1/01. Nava. 858-481-4420, 619-235-2415, x24862

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preferred. Nonsmoking, dirinking, drugs,
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\*\*HALCREST, 3450, 172 utilities. Large master bedroom, private bathroom, wak-in closet, parking, Sefe, beautiful night-borhood, near all. No drugs. Cats welcome. Available 4/1, 619-296-4525.

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WIRA MESA, \$350/month, 1/4 utilities floom for rent. 4 bedroom, 2 bath house car garage, all appliances, patio, fire-lace, tenced yard, 858-459-6860.

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Available 4/1. 619-235-2415, x/21280. MISSIGN HELLS. 5562:50, 5750 deposit Female roommate needed 5/1 Large 2 bodroom in fourplex, downtown view, pa-lo, large backyard, laundry. No pets. Kristin, 619-291-0961; 702-419-9965.

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2871 Adams Avenue 563-1700

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OCEANSIDE/TRICTIES, \$400: share expenses. Quiet 4 bedroom. 2-1/2 bath house in risce neighborhood. No smoking, drugs, pets. Available 4/1. Leave message, 760-726-7003.

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PACIFIC SEACH, \$760. Share 3 bed-room, 2 beth condo with 2 males. Beach 1 block. Washingby at runt, Galdwaster. 1 block. Washingby at runt, Galdwaster. PACIFIC SEACH. \$400/month, 170 utili-ties, \$000 deposit. Room for thin 2 bed-room house. Room includes phone, dis-serted by the condition of the condi-tion of the condition of the condition of the condi-tion of the condition of the condition of the condi-tion of the condition of the condition of the condi-tion of the condition of the condition of the condi-tion of the condition of the condition of the condi-tion of the condition of

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Large redwood deck, 1-1/2 block ocean,
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"I asked him what he thought it was about orchids that seduced humans so completely that they were compelled to steal them and worship them and try to breed new and specific kinds of them and then be willing to wait for nearly a decade for one of them to flower.

bility, I suppose,' he said."

— The Orchid Thief by Susan Orlean

It was the coincidence of reading the above book about a passionate and fas-cinating nut named Laroche and his fetish for orchids, timed with the 55th San Diego County Orchid Society Orchid Show and Plant Sale at the Scottish Rite Temple in Mission Valley on a recent Friday night, that contrived to dictate this column. The two elements of the riday night, that contrived to dictate his column. The two elements of the coincidence also had in common a friend who was just seduced into the world of wno was just sectuced into the world of orchid growing and collecting, It seemed a promisingly wonky area of human folly in pursuit of leisure, status, money, and, in a way, spiritual gratification. I also wanted to see if I could be hooked. Ben Machado is the show chair-

man hosting this Friday night's tours of the show's exhibits. Commercial vendors have brought hundreds of plants to sell, and exhibitors, including Machado dors nave orought nundreds of plants to sell, and exhibitors, including Machado and his friends as well as the San Diego Zoo, have put together artful displays of their own efforts, "but most of these

plays and head directly to the vendor/sales area for a frenzy of orchid buying. This

I would never have supposed any of these plants were related to each other.

plays and head directity to the vendot/sales area for a frenzy of orcind buying. This proves to be precisely what happens.

Machado sees me examining various plants in an astounding variety of shapes and colors (I would never have supposed any of these plants were related to each other) and voices my question: "Where do these come from? Everywhere. It's kind of an international thing. People have contacts in Thailand and India...every-

where.

"Who judges the plants?" asks my friend lifting a blue ribbon away from multicolored flowers that resemble clamshells, camel hooves, and butterflies.

"We have two judgings. We have the American Orchid Society and the Cymbidium Society of America. The best of the best is set aside for their judging. Then outum society or America. In e best of the best set sease for their judging. Then we set up a little competition within the society, and anybody can bring in anything they think is interesting. Then we go through what we call a ribbon judging. We get American Orchid Society judges to help us out. We break everything down into categories. We have charts and sections and classes." On the program for the next seg. See we saw they are the next seg. for the next two days are workshops, lectures, seminars, a video on "P

for the next two days are workshops, lectures, eminars, a video on "Phalaenopsis Culture and Care," a talk given by Charlie Fouquet on "Cettley Culture and Care," a talk by Forest Robinson, and blockbuster movie titles like Potting and Mounting Orbidis. Cool Temperatures.

If the whole subject of orchids strikes you as bloodless, dull, and vaguely crey, as it must have struck Riymond Chandler when he wrote in The Big Sleep, crey, as it must have struck Riymond Chandler when he wrote in The Big Sleep, like the newly vashed fingers of dead men..." then you have failed to take into account the loony passion and behavior these blossoms inspire.

And Phillips, from Orchids on a Sitick in Encinitas, has been cultivating his green thumb for 30 years or more. "You know Adealdes is in La Jola on Girard? Adelaide was my grandmother. Selective members of our family inherited a green thumb." I mention that I'm reading The Orbid Thij' and ask him about orchids times." Lought him the fourth time."

"Who steak orchids?" "Who steals orchids?"

"Who steak orchide?"

"People take plants to enhance their displays for botanical gardens and things like that. Four-thirty in the morning I caught this guy, I recognized him. I didn't know him by name. He got away, in fac he's still a free man to this day, but his days are numbered. I know who he is. He left with a bunch of lumps on his head. Heat him with one of the stick. I fyou go to my subse booth you'll notice! have orchide on a stick. I told him, 'Don't move or I'll hit you with this stick.' And he reided haal!" of their own efforts, "but most of these displays are reader displays, are reader. It know who be is. He left with a bunch of lumps on his head, displays are the reader of the readers of the r



Checking out Phillips's booth, I see that he indeed has several varieties of extraor-dinary-looking flowers lashed to what looks like driftwood or limbs artfully worked over by termites. Of course, my knowledge of wood is matched only by my knowledge of orchids. But Phillips is re-creating an effect orchids themselves arrange for

ielves in nature. Thinking of Darwin's "Various Contrivances by Which Orchids Are Fertil Thinking of Dawinis "Various Contrivances by Which Orchids Are Fertil. Ized by Intests," which is mentioned in The Orchid Thing! I reflect that not only are orchids marter than bugs (they fool them into thinking they're feeding or copulating when in fact they are merely willess tools of the flora's master proliferation plan), but they are manipulative of humans as well. While! I find! I have no compulsion to buy, grow, nutrue, or steal orchids, I find! I have an idea for a science-fiction story. Intelligent orchids, mutated in space in a radiation sponge of a mettor (an actual theory about the origins of orchids and their propensity for adaptation and mutation), begin to enslave the humanoid population of Earth. All of civilization is reduced to the status of puppers of the orchid matters. The character puttering around the control of the control of the status of puppers of the orchid matters. The hothous, smoking will me all the return the pupper of character puttering around the local control of the control of the pupper of the control of the pupper of the control of the pupper of the proper of the pupper of the pupp

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nternetration/FREEZE, brand new condition, Hotpoint, only \$100. Washer/dryer, excellent condition. Roper, large capacity, heavy duly, \$110 each. Must sell, best offer, 858-909-0397. RUG, Indian, handmade 6x9 with blue, cream, rose Chinese design, 25 years old Appraised \$900, asking \$450, 858-273-268

RUG, Oriental, 10'x7'8', blue and off-white, excellent shape, paid \$1200, ask-ing \$350best 760-432-82'4. BAPE, UL rated, TL15, 30'Wx25'Dx32'H, in very good condition, \$1900/best, cash 656-279-5161. SOFA AND CHAIR, blue, art deco frame. Also, several tables and chairs, fans, small appliances, misceflancous. Moving soon 619-501-6065. SOFA AND LOVE SEAT, unused, green twill cotton, \$1750/best. Call 619-299-7348.

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is what is left behind.

Dorothea and Mr. Whiskers have shared a one-bedroom apartment for the past nine years. Dorothea discovered Mr. Whiskers, a golden tabby cat, slinking around her back-door stairs about a year after her husband had gone

**BestBuys** 

stairs about a year after her husband had gone on to his eternal reward. The cat gazed up at her, wiggled his whiskers, and that was it. She moved him right in.

I met Dorothea — a petite 70-something who always wears a hat on Sundays, whether she's going to church or to the grocery store— at a local bingo hall. She plays, I volunteer. We became fast friends through our shared interest in home decourties are altimused facilities. we became tast friends through our shared interest in home decorating and Hummel fig-urines. Last week, she called me in tears. "I think Mr. Whiskers is stiff and under the bed." It seemed he'd been missing for two days, and rothea had begun to notice an odd smell in her bedroom. I sped over to her apartment to do whatever dirty work needed to be done. She was right about Mr. Whisker and she asked me to handle the

disposal. I wrapped the cat in a blanket, brought him home, and got busy with

SHER/DRYER, Kenmore, white, 6

Typer super capacity, 2 speeds, 3 combi-liver, super capacity, 2 speeds, 3 combi-lations, 8 cycles. \$500 (was \$700 new) 58-458-5426.

washer, Post St. 18. Hosport heavy-duty as dryer and extra-large capacity and they are destro-large capacity and they are destro-large capacity and \$500, posts of \$500 \$604.61.560.

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Ir ang up the San
Diego Humane Society
in Linda Vista and spoke
with Alicia about my
options. "The disposal service is a \$10 fee if the individual brings the animal to us. Under certain circumstances - like if the ustomer is elderly, or the animal is too large customer is elderly, or the animal is too large for them to bring it in — we are able, at times, to go out and pick up the animal. However, it does take anywhere from a day or two for us to get out there, so a lot of times, that is not an option. The pick-up service is a \$25 fee on top of the \$10 disposal fee. If a person brings an animal to us to be euthanized, it's a \$25

fee, and that includes the disposal. We send them to a rendering plant up north." Dorothea and Mr. Whiskers had not spent

WASHER/DRYER, stackable, GE, works well, electric, ivory in color \$100/test 619-299-3624.

"Assemble for the control of the con

The skeletal portion of the body

a day apart in nine years. I suspected that she might want something a little more personal—a cremation perhaps, or even a burial. So, I headed out to the San Diego Pet Memorial Park in Miramar and spoke with fo Ann Pedek about what they had to offer. "A call service to pick up the body at a vet's office is \$44: if it's at a house, it's \$55. But a lot of people want to bring their pets in. They want that last moment with their pet. When people come through

Some people sit in our lit-tle living room area just grieving. We also have a little chapel here. Some-times we send people down there if they need

down there if they need a little more time to say goodbye or light candles. When they are ready, we go ahead and take their pet."

I asked about cremations. "We do cremations." We do cremations day and night. They're about four- to five-hour sessions, and the cremation gets metry, bot about. CUIDE DUG HAVEN crematory gets pretty hot, about 1600 degrees. The pets are placed

in the crematory, all separated by five-inch-high steel dividers. The skeletal portion of the body is what is left behind; as far as the organs and everything, that flies away through the smokestack. You get strictly you pet's remains. Then we [process] the mains into a fine consistency like broken seashells. We put the remains in a sealed, opaque bag and then place them in a decora-tive tin, which is complimentary with the cremation." Fees vary with poundage: 1-30 lbs., \$77; 31-50 lbs.,\$88, 51-70 lbs., \$110, 71-100 lbs., \$137,50. For 101 lbs. and up, there is a \$35

flat fee plus \$1 per lb. Birds and exotic pets Should you wish something a touch fancier than a decorative tin, the park also sells urns. Brushed copper urns range from \$40 to \$55, marble urns in a variety of styles and colors from \$60 to \$125. Cedar lock boxes are also available — \$25-\$30.

Jo Ann continued: "We do our cremations in the order we get the pets. It takes about three to five business days. A person has the option to have the remains shipped to them through UPS (\$13), back to their vet's office, or they can come pick them up. Other services, such as private cremation or viewing the pet being placed and taken out of the cremapet being placed and taken out of the crema-tory, are available for an extra charge. The pricier urns are usually purchased by people who want to display their pet's remains in their home. I wasn't sure that was Dorothea's speed, so I asked about

other possibilities. "Cremains can be buried, and because the

cremains container is se to purchase a one-foot plot (\$75 for the plot, \$50 open-and-close fee, \$100 one-time main-

\$100 one-time main-tenance fee). Cremains can also go in our indoor columbarium [a sort of vault] (\$100-\$150, \$50 open-and-close fee) or our outdoor colum-

2 barium (\$75-\$95, \$50 open-and-close fee) The more I thought about it, the more I thought about it, the more I thought about it, the more I thought that cremation might not jibe with Dorothea's old-fashioned sensibilities; Iknew that for herself, she wanted a rosewood casket with quilted stain lining—the works. I inquired about full burial and the services attendant about rull burial and the services attendant upon it. "We provide a light grooming on the pet. We warm them up, since we store them in a refrigerated unit, and nobody likes to touch a cold body. Then we brush them out and open the casket down in the chapel, We put fresh flowers in the casket. A lot of times, people want to bring their collar, toys, or pic tures that they want interred with the casket The customer actually has a viewing, a las-Inc customer actually has a viewing, a last goodbye. They can invite friends and family or be alone; it is entirely up to them. Once they're ready to go, we go to the plot and inter the casket. The customer is also given the option of putting in the first soil."

Full burial prices range from \$372.50 to

\$515.50, depending on the casket and plot size. (Horse and pony burial is \$2000. "We bury the horses standing up because of all the space they take; a crane lowers it in.") Casket space they take; a crane lowers it in. ) Casket and lining upgrades are available; Dorothea would be pleased. Markers are available from \$300 to \$1050, depending on size and whether or not you'd like them to have a photo. Fur-

ther, there is an annual maintenance fee that is sent out each January: \$25 for a two-foot plot. \$30 for a three-foot plot, and \$35 for a four

350 for a three-toot plot, and 355 for a four-foot plot.

I wanted to have all my bases covered with Dorothea, so I put in a call to Dr. Lorri Greene, a psychologist who works with the San Diego County Pet Bereavement Program. San Diego County Pet Bereavement 1 108 She told me "the organization basically proone told me 'the organization basically pro-vides pet-loss support groups, which meet the first Saturday of every month at the San Diego Humane Society. They're usually about an hour long. The fee is \$20 per individual. Peo-ple just talk; I think talking about

CHAPE, OF CHAPE, their loss in the group, and being able to cry in a group of people that understand is very secure and sup-portive. More impor-tantly, these people are

experiencing the same thing. They understand the person's pain, so they don't [make] comments

don't [make] comments like, 'For heaven's sake, it's only a dog!'
"A lot of people describe their pets as their children. If you lost a child, no one would expect you to be over it in three days, and they certainly wouldn't say, 'Go down to the orphar certainly wouldn't say. 'Go down to the orphan-age and get another child.' But people rou-tinely say, 'Why don't you just go down to the pound and get another one? What I try to do, in the groups and individually, is make this grief normal and legitimate. It's legitimate grief; it just happens to be over a cat, a dog, or an iguana instead of a human." Dr. Greene is also available for individual sessions - \$50 for an hour. She can be contacted

at 619-275-0728.

2. Io Ann Pezdek 3. Chapel at San Diego Pet Memorial Park

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BY ANNE ALBRIGHT

### He Descended Down the Long Grade

The phone rang last Tuesday around 5:30. I was in the kitchen cooking pasta for din-ner. Out in the living room, I could hear my husband Jack rehearsing with Rebecca and Angela. "Girls," Jack said, "we need to go over the song a few more times."

Rebecca and Angela, who

tinued. "The talent show's in less than two hours. Start at the

sound of my mother's voice what her next words

"Your father died this afternoon."
"Oh, Mommy. Oh, Mommy." I started to
cry. As I rounded the corner into the living room, I saw lack sitting on the couch holding baby Ben in his lap. Four-year-old Lucy and two-year-old Johnny sat on either side of Jack. Rebecca and Angela stood on the step that leads up to our front door.

"What is it?" Jack turned toward me.

"Mad del del 7"

My dad died.
Jack's face crumpled.
"Grandpa's dead?" Rebecca asked.
Angela started sobbing. Rebecca joined
her. I headed back into the kitchen while the girls

ran to Jack.
"When did it happen?" I asked.

When did it nappen: Easked.

This afternoon at ten minutes to three.

We had gone to the thriff store this morning to
drop some things off. We came home and had
lunch. He had his cigar. We were just vegging
out in front of the TV when he started to have
what looked to me like a seizure. I got up off
the couch and tried to. seek his not we file. the couch and tried to move him out of his chair, but he was already dead weight. I called 911. I explained what was happening and that we had a 'do not resuscitate' order. When the than two nours. Start at the beginning.

Hello:

"Anne, it's your mother.]

Jack home?

"Yes." I could tell from the

"Yes." I could tell from the

He's been slowing way down in the last couple of weeks. I think he was ready to go." My dad had been slowing down for a long time. He had his first heart attack when he was 52. We lived near Mammoth Lakes in California's Eastern Sierras. My dad worked as a baker at Schaff shakery in Bishop, 40 miles to the south. Every morning he rose in the icy darkness and drove to work. In the summers, he role his motorcycle part the decision was not rode his motorcycle past the glowing eyes of deer waiting alongside the deserted highway. He could smell the dusty sage and the creeks that crossed beneath the road and feel the air heat

crossed beneath the road and feel the air heat up as he descended down the long grade to Bishop.

One day, my mom came home to find my dad lying in bed. My father never got sick. "I think I have the flu," he said.

My mother looked at his gray face and My mother looked at his gray face and said, "Unless you throw up in the next five min-utes, I'm taking you to the hospital." The emer-gency-room doctor told us the heart attack hap-pened hours before, while my father was still at work. My dad had finished his shift, ridden his motorcycle home, and gone to bed. He had motorcycle home, and gone to bed. He had triple-bypass surgery that summer. He had triple-bypass surgery again seven years later. He retired from baking on disability, and he hand my mom moved back to San Diego, the town where they'd both grown up. As I got older, I liked having my parents in the same town where I lived. I moved back

in with my mom and dad for a couple of months when my first fiance committed suicide when

I was 27. My dad walked me down the aisle when I married Jack two years later. Both my parents saw all five of my babies on the days they were born. When Rebecca was six months old my father got down on his hands and knees in

to crawl.

After I'd gotten off the phone with my mom last Tuesday, I sat with Rebecca and Angela and Jack in our home office. We all cried real hard. "You guys made Grandpa really happy, I told the girls. "Uncle Jason told me that every time he talked to Grandpa on the phone, all he

talked about was you."

I looked at the clock. The talent show was I looked at the clock. The talent show was scheduled to start in about an hour, and we still had to eat dinner, change clothes, and get there. "Ill understand if you girls don't want to sing your song tonight," I said.

Rebecca looked at me with red, swollen eyes. "Of course we still want to sing," she said. "Ira's so practice one more time."

eyes. "Of course we still wan."
"Let's go practice one more time."
On the day my father died, I finished cooking dinner, helped the girls get ready, and drove the short half-mile to the church hall. I sat with the snort half-mile to the church half. I sat with baby Ben in my arms and made chitchat with the other parents sitting around Jack and me. Johnny sat in Jack's lap and dozed. Lucy whis-pered with one of her girlfriends. We watched Rebecca and Angela's schoolmates play piano, dance, recite poems, and perform magic tricks. When it came time for the girls to sing, I held my breath. I mouthed the words along with them. I thought they sounded like angels.

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