# We **Bleed**In Mexico Two sisters married brothers who were also wrestlers."

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LETTERS

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; fax them to 619-231-0489; or e-mail them to letters@sdreader.com via the Internet. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Desires

**Smoking Gun** Re your "One Team, Countless Corporations" in the May 3 edition ("City Lights"). Once again, you've attempted to make unfounded, groundless accuunfounded, groundless accu-sations against the owners of the Padres without the prereq-uisite smoking gun. Is it your opinion that there is something wrong with setting up a number of corporations? This article looks like a continuaarticle looks like a continua-tion of your smear of "mob-connections" again with no facts or evidence whatsoever. John Moores has been the best thing that's happened to this town since Ray Kroc saved base-ball here 25 years ago. Why don't you gusy get smart and begin to support his efforts in redeveloping downtown and keeping major-league base-ball in San Diego? Sid Schuman

Mirror Whine in the mirror

Loathes Albright

Re: Anne Albright's "Everybody Stop Whining" ("Kid Stuff," May 3). I can only hope that next year the Easter Bunny puts some birth control in her

Five kids under the age of ten? Your kids are probably starved for attention, Anne, not Easter chocolate. I found not Easter chocolate. I found it very telling that hubby Jack "left the house early" (ran for the hills is perhaps more like it) the day after Easter while you and your whiny brood slept. Can you blame the guy" I'll admit, Anne, I've had a desire to verbally belittle you ever since the column in which you described hauling your kids off to the abortion clinic for a prayer vigil.

Let's see where you are 17 years from now when it's time to ship Ben off to college. Some-thing tells me Jack may have thing tells me Jack may have tired by then of busting his ass to support six mouths (providing, of course, you can resist getting knocked up again) while you tinker around as a wanna-be columnist for a

mediocre free rag.

Do the world a favor and stop procreating, Anne, and I promise I'll stop whining. David Rizzuto

Losers Could Beautify La Jolla Sylvia Liwerant (Letters, May 3) thinks the Delancey Street treatment center would be good for Imperial Beach. She says the communities where says the communities where they are located are not only safer but more clean and beau-tiful. People from La Jolla are especially proud of the fact that their communities are safe and clean and beautiful. Why doesn't she try and get the treat-ment center moved there? I'm ment center moved there? I'm sure the upright and honor-able citizens of La Jolla would be happy to have recovering drunks and crackheads living in their neighborhoods. By her reasoning, La Jolla would become even more clean and beautiful. And safer too. Personally. I don't know how tak sonally, I don't know how tak-ing a bunch of people who "-can't manage to put their lives together" and locating them in cheap housing across the street from "the most southwesterly bar in the continental United States' is such a great idea. I've lived in Imperial Beach for over 20 years. This city, which is not a part of San Diego, thank you very much, is finally get-ting its act together. We are in the process of cleaning up this town. Little kids are safe in the streets. Families come and pay at the beach. Elderly couples walk unmolested. It's a pless walk unmolested. It's a pless. bar in the continental United

Mirror Whine
Regarding Anne Albright's
no whining indeed My
no
plain about her children's
whining when she has spent
endless weeks complaining to
the world in her column about
her self-imposed existence,
e.g. "I'm pregnant again," "I'm
so lat," "It's so difficult taking
care of all these children," etc.
sound terrific and she does
them a disservice by griping
about them in public. Perhaps she should look hard at
where they learned this particular whining behavior, i.e.,
in the mirror.

Marianne Manchester

Real Truth Shudder

walk unmolested. It's a nice walk unmofested. It's a nice beach community. Although I somehow doubt that Ms. Li-werant has ever been here. Tell you what, Ms. Liwerant, if you're so open-minded, informed,

and compassionate, take a couple of those Delancey Street

losers and move them in with

Imperial Beach

I am a resident of Imperial Beach, and I read with great interest your recent article about the Seaside Health about the Seaside Health Institute and the Delancey Street dilemma ("City Lights," April 19). First, let me say I am greatly intrigued by effective drug treatment and legal and ethically operated sober-living

On the issue of effective drug treatment, I can say that in San Diego and in America, it just, for the most part, does not exist. We have a hodge-podge of treatment centers offering harsh confrontational therapy (behavior modifica-tion/therapeutic commun-ties); work camps/religious centers where drug addicts continued my page 58 On the issue of effective

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Wrestling with the absurd. By Patrick Daugherty......

We Bleed in Mexico

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Messages . EXC

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Of race and riots Ex-San Diego city manager Sylvester Murray, who lost his job in 1986 after saying in a newspaper interview that "I get an orgasm just being a boss of police," has been hired by Cincinnati mayor police, has been hired by Cincinnati mayor.

Charles Luken to help calm that city's simmering racial turmoil. Murray, the only black city manager in San Diego's history, also holds the record for shortest tenure, having been appointed in the fall of 1985 by a city. council led by Roger Hedgecock, himself forced from office in early 1986 by campaign finance scandal. That lune, Murray, the prod

Syboter Murray
uct of a Miance scandal. That June, Murray, the prodsphere Murray
uct of a Mianing ighetto who had come to San
Diego after serving seven years as Cincinnati's city manager,
granted a wide-ranging interview to Los Angeles Times reporter
Ralph Frammalino. "I will be powerful," Murray told Frammalino. "I will be no more powerful than the law allows, but I
will assume all the powers of this office." He also chastised San will assume all the powers of this office." He also chastised San Dego Bales for being reticent about questioning authority in the wake of the Sugan Phan case, in which I betten had likel as copy and the state of the Sugan Phan case, in which I betten had likel as copy and the state of the know it would have generated in Cincinnati or every other place. Blacks in San Diego are just as conservative as whites. Blacks in San Diego are just as conservative as whites. Blacks in San Diego are just as concerned about not rocking the boat as whites do not want the boat to be rocked. Four months later, Murray was out, fired by a city council led by them-mayor Maureen O'Comoner. He returned to Ohio and became a professor of urban studies and director of Cleveland State University is publis: management programs. In September 1998, Murray made headlines in the Wishington Post-when the District of Columbis financial control board skeet the PSI to investigate columns of the programs of the pr know it would have generated in Cincinnati or every other

On the road again The controversial "Chancellor of Instruction" at San Diego's Unified School District has been raking in thousands of dollars from out-of-town speaking gigs. According to a recently filed disclosure, Anthony Alvarado has collected between \$1000 and \$10,000 from Wake Education Partnership in Raleigh, North Carolina; the National Staff De velopment Council in Oxford, Objo: the Achievement Council in Los Angeles; the Fund for Educational Excellence in Balti more; Mayerson Academy for Human Resource in Cincinnati and the L.A. Unified School Distric

to pay her sister the same \$69 per night you pay Days Inn.

Power shortage The First Call/Thomas Financia Insuler's Chronicles reporting that Padres owner, John Moores, along with fellow board members and executives of Moores's Peregine Systems, has been busy selling off his shares in the company, "Known for frequent and heavy selling in the past, Peregrine insulers had been inactive since they disposed of shares ahead of last year's sell-off," the publication says. "That shares shead of last year's sell-off; the publication says. That they are now parting with shares with the stock trading more than 60 percent off its highs hardly seems promising. And while see these kinds of reductions at Loddy's prices. Director John Mootes, Peregrine's former chairman and current owner for San Diego Paders, received more than 570 million in pro-ceeds by trimming his position by 50 percent." Meanwhile, Padres co-owner Larry Lucchine has been bashing his adop-Padres co-owner Larry Lucchine has been bashing his adoptive home state of California. In an op-ed piece for the *Denver* Rocky Mountain News, Lucchino opines. "It is harder to do a ballpark in California than any other place I know by a factor of ten because of the rules, regulations, challenges, etc., that are abundant in California

Contributor: Matt Potter

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and hit 'em hard. That way, they won't come back." None

of the residents at the meet

ing, however, griped about

the root cause of the prob-

lem. In passing, a patrolman

named Marco Perez men-

tioned that there are 167

liquor licenses in the two

beach communities. Still, no

## You Sell the Devil's Blood

By Justin Wolff

ape, gang fights, vandalism, vagrancy, drunk driving, drunk boating, and just plain drunkenness. Mission and Pacific

Beach residents and officers from the San Diego Police Department discussed these issues at a public meeting on the night of April 10. The police hosted the annual forum at the Santa Clara Recreation Center on Mission Bay to allay fears about the imminent onslaught of thirsty young people. Already in Pacific Beach you can detect the shift the revving engines, pro-

fane shrieks, and public urinaters that spice up the nightlife around here have become more common in recent weeks. And, as the 30

residents and 15 or so officers at the forum were aware. it will get worse. The April 17 action by the city council to impose a trial ban of alcohol on Mission Beach and parts of Pacific Beach won't help. It will lead to more arrest and drive revelers into the already crowded bars.

The police organized the meeting to explain to the public how they plan on proecting them. For an hour, the residents fidgeted in their hard, metal chairs while lieu tenants and sergeants talked about their commands, de-



constructed the penal code. and issued proclamations of sympathy. Though friendly and knowledgeable, the officers seemed tired and overworked. They never came right out and said it, but one could tell they aren't looking forward to summer. When they finished, the

residents peppered the officers with questions. For the most part, each person who spoke used the forum to air personal grievances. "Why do you let people speed on my street?""Why do you let that homeless guy sleep on my stairs?" "Why do you let the bar across from my apartment get away with being so loud?" One man stood up and said that many years ago he had briefly worked in law enforcement somewhere a long way from here. "I don't need to tell you guys how to do your jobs," he said, then quickly added, "but what you should do is it hit 'em once

one took the bait. Members of the San Diego Police Department, Councilman Byron Wear's office, and the Pacific Beach community told me in recent weeks that the town suffers from an extreme oversatura tion of liquor licenses and that the number exceeds quotas outlined in the California Business and Professions Code. The code states that any county in the state is permitted to have one liquor-store license per 2000 residents and one restaurant or bar license per 2500 resi-

dents Pacific Beach has clos

to 41,000 residents and 130



SDPD forum at Santa Clara Recreational Center, April 10, 2001

licenses, a little less than 100 more than called for

The day before the forum, I asked Lieutenant Michael Cash of the Northern Division, which includes the beach communities, if Pacific Beach was oversaturated. "Most definitely," he answered, "and the problems would lessen if there were fewer bars. I don't have a clue how it got that way, but we sure have enough." Peter Bryan, Councilman Byron Wear's press secretary, told me on April 11 that his office also believes the town has too many licenses. "Councilman Wear knows the area is way oversaturated," he said.

Prominent San Diego activist Donna Frve, who faces a June 5 runoff election against Steve Danon for the city council seat made vacant by Valerie Stallings's resignation, explained to me that this is a battle she fought two years ago, when she was on the Pacific Beach Community Planning Committee "The question I had," Frye said, "was, 'How did this happen? How come no one no ticed that we had more li-

censes than the population of the town called for?' There are guidelines at the state level that deal with this question of overconcentration One of the conditions is poplocal municipality will make







with whether there's a need whether the community needs another liquor license But that's a strange, vague term. What does it mean, necessity?" Sergeant Michael Davis of

CITYLIGHTS

the San Diego Police Department's vice unit told me recently that alcohol-related crime rates are high for Mission and Pacific Beach. "I can tell you that Mission Beach and Pacific Beach account for 34 percent of all alcohol-re-lated crimes in the entire City of San Diego," he said. "The Gaslamp only accounts for about 7 percent. These two areas account for a third of these crimes in the whole city. That's pretty dramatic. It is, considering that together Mission Beach and Pacific Beach account for less than 5 percent of the city's population. "The police de partment would like to see a moratorium on the issuance of licenses," Davis said.

But, as Frye pointed out the necessity argument made it possible for applicants to receive liquor licenses despite the crime statistics. I asked Steve Ernst, district adminis trator of the state Depart ment of Alcoholic Beverage Control about this problem "For liquor stores and bars but not for restaurants," he said, "the statute says that the





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the determination of public us and the applicant has to tell us how they're going to convenience or necessity. In be a convenience or necessity the case of the City of San to the community, and then Diego, the city has given that a determination is made on authority to the vice unit. If they determine that the lithat. For instance, in the cense should not be granted, Gaslamp, we're over that's it. The application mattrated down there, but there's ter is over. The applicant can been a determination that either withdraw or their apbecause of the conventions and the tourists that new liplication will be denied by censes can go in." the department. Several community lead-

"For restaurants, the determination of public conve nience and necessity lies with



ple in Pacific Beach. Karl laedtke, president of the Pacific Beach Town Council, agrees with Miller. "About ten years ago, this town was dead," he said. "Garnet was pretty empty. Now this town is vibrant and all of PB benefits from liquor licenses. Those businesses are successful, and they pay taxes. As a town council we've told Byron Wear we would like \$500,000 for more police and that we would like stiffer fines and a community court so

end day during the summer,

there are about 100,000 peo-



Down Under Bar, Garnet Avenue, during April notice of suspension

ve can enforce the laws. The city has designated PB and the Gaslamp as areas of the city where people can drink. and that makes sense, considering the number of

tourists we get here." But such arguments won't appease Bill Allen, owner of the Crystal Pier Hotel and Cottages, who has been vocal at town and city council meetings about his frustration with "degeneracy" in Pa-

cific Beach. Allen lobbied for the plan to ban alcohol on the beaches and has focused most of his anger about liquor licenses at Blind Melons, a nightclub at the end of

Garnet, near Crystal Pier. I asked Allen if he believed that liquor licenses have helped revitalize Pacific Beach. "That's bullshit," he said. "There's no questioning the crime statistics and the cost of the health services and

problems related to alcohol.

You know, these people who

peacefully and mind their

own business, they don't un-

derstand because they're not

here 24 hours a day. They

come here, do what they do

here to see what the after-

the urine. These smart-ass

kids that think that we sit up

on our deck and look down

math is - all the trash and

and then leave. They aren't

want to turn around and

and laugh at people are insane. All we want to do is take care of our guests. Our whole ends on people having a good time and hav ing a good impression of Pa-cific Beach and having a good impression of San Diego. It's

easy getting people to Crystal Pier the first time; the hardest thing is getting them to come back. If families are driving down Garnet and see a bunch of drunk hooligans in bars everywhere and all of

leave before they even get to our gate." Allen said that the Department of Alcoholic Beverage Control "can't do any-

thing. There's only three peo

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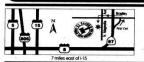
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up. Knock it off.

"Pacific Beach and Mission Beach have always been kind of a rat's nest." Allen added. "You go down there behind the promenade, to Lahaina's and that Banana Bungalow Hostel, to all those little nooks and crannies in Mission Beach, and it's a mess." Allen said that liquor licenses either need to be revoked or come with many more restrictions, "Blind Melons should not have a license to operate the way it does," he said, "especially con sidering their location. Those poor folks who live nearby in the See the Sea condominiums always have problems

gonna come clean this mess

mention getting to sleep. Scott [Slaga, owner of Blind Melons] just doesn't get it. Just a few months ago, h started this rave thing so kids on ecstasy can wind down. It brings in this whole elemen that we've worked so hard to keep out of Pacific Beach. All these 17- to 25-year-olds jus want to abuse you and figh with you. There's so much disrespect. Why in the hell don't we reinstate the draft and clean this place up? The parents don't discipline them. the schools can't do it, or they'll get sued. The only place kids can get a little discipline and direction in their life is by serving a little sting

new licenses and come up with a plan to reduce the number of them."

The ongoing skirmish be tween Allen and Slaga has become a symbol for the problems in Pacific Beach. Slaga, though, who also owns Winston's in Ocean Beach, doesn't buy it. He believes already been addressed and that liquor-license opponents like Frye and Allen abuse the topic. "When I was president of the merchant's association in PB," Slaga said, "Bill would tell us that we had to 'eradi cate' the burns in town. He spoke like he was referring to the Holocaust. Poor Bill; he's had such a tough life. Look, Bill and I don't go at it any-more. We used to butt heads munity politics, but nobody

when I was involved in comshould waste their time or Bill Allen. Why? He's out there; he's a silver-spoon guy. You know what, I don't dislike Bill Allen. I almost get a kick out of the guy. He's a little bit off the page and it's not his fault, really. It's just the way he was raised. When you get a hangar and flying planes a reference to Allen's interest in vintage aircraft] for your 21st birthday, what do expect? The point is, Bill and I go at it only because of the location of my bar. He wants no noise at all on that corner; he wants it stagnant,

sights by the Department of Alcoholic Beverage Control and the fanaticism of Frye and Allen for the current ad versarial atmosphere in Pacific Beach. "The long and the short of it," he said, "is that the crux of the problem is that when bar owners went to buy a business in Pacific Beach, there was nobody at the department saying things to them like, 'By the way, you realize that there are some problems in PB? By the way, there are too many liquor licenses there, and there's a big public front trying to eradicate licenses.' In other words, never once when you're spending the hundreds of

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you ever hear from anybod

say it's not true, and they'll bring up the statistics - you know, the DUIs. Jesus Christ

CITY LIGHTS

just sit there. I mean, my

in the department that there's Owner, like myself, who buys Garnet Avenue right near the God, if the town council is beach in a busy spot, and I can't open my doors, I can't open my windows, and I ve to be worried about customers speaking too loudly this almost Ku Klux Klan type of effort to eradicate the

bars What the hell is that all about? You pay dearly for the license, and then you pay in the community. It's a double standard. You give to everybody, and yet you're always the bad guy. Why? Because you sell the devil's blood"

Slaga said that seven or eight years ago, it was the agenda of every bureaucratic and enforcement agency in the city - "the cops, vice, the beverage con trol, and the politicians" in Pacific Beach, "So," Slaga said, "as president of the merchant's association, I did my homework, and we formed these hospitality panels and got the bar owners together and sort of unionized. In my opinion, we took what the police department called a war zone talized it. We enacted many plans to basically change the operation of the bars specifically, the way we marketed ourselves and the way we policed ourselves. You ask anybody who was around seven years ago, and they'll tell you today is nothing like it used to be: there is none of the crazi ness that used to be here. Underage drinking and fighting in the bars is way

dress the problems." Lieutenant Cash agrees with Slaga on this point, "We have a great working relationship with the bars in Pacific Beach," he said. "As summer approaches, the police and the liquor establis meet to head off problems before they arise. Enforcelast straw. Prevention should

down. It's very well man-

aged right now, and that's

because today we work

closely with the police to ad-

However, Slaga said, "People like Frye and Allen will there's only one way into Pa one way out, and the cops

officers who get the most arrests, then they're going to be sitting there in wait to trap the drivers. And let's not for get that it's not just the bars in PB that get people drunk. We have college kids who live

here: they party at the beach they party in hotels; they party at home. It's a party town, for Christ's sake."

CITYLIGHTS

Slaga added that he would like to see some figures that calculate the positive impacts of bars in Pacific Beach -

community in the form of employment, fund-raising. and tax revenue. "But," he said "none of the Bill Allens and Donna Fryes want to hear anything about what good alcohol does. There's

cohol is a disease, it's the devil's blood, get rid of it. Period. Donna Frye, you know, she's a very good champion of environmental issues, but when it comes to alcohol, she

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and money in the bar busi-Slaga said that it has gotten to the point where he must draw a line in the sand.

"Make no mistake about it," he cautioned, "the bars in Pacific Beach have gone as far as they're going to go. There are some people with power

ness in PB, and if these people think they can push us farther than we've already gone, they're going to have a war on their hands.

Slaga concluded that until Pacific Beach comes to terms with its identity, the continue. "Pacific Beach is very divided over what it wants to be," he said. "There ple fighting for a direction. You've got old people who want this to be Santa Barbara, you've got middle-aged

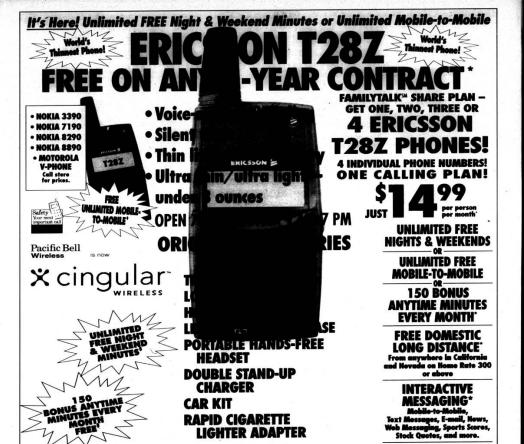
liquor-license debate will

folks who want a little Santa Barbara with a few places to get a drink, and you've got young kids who want nothing other than to party. You can't service just one of those needs to be a community that can compete with the

Gaslamp, And you know what? You're never going to hear criticism of the Gaslamp like you hear in PB. ness. I mean. PB has an ocean - a beach! How many people come here from all over the world?"







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Mattmister:

I was watching TV lust night and saw one of those scenes that we've all seen too many times. The scene showed a gunperson (PC) holding two (2) guns, shooting and doing a dandy job decimating the opposition. On TV most everybody his what they've aiming for, but the decimating the opposition of the position of the same position of the same position of the same grant of the green contained to the possible to train the right eye to the right gun and the left gree to the left gun simultaneously Matt. before you shoot you lip, be a menisch and take Gramy Alice and the elves on a long-deserved outing to the gun range and put this issue to rest.

Het-hee-heel Grandma selves signs well, let's just say we tried that once. Every range in town now has the Alize family photo tacked up with all their bounced checks and most wanted posters. Charlton Heston himself came to the house to have a few drinks and cut up Grandma's NRa-card. Elvest Gont Grandma with a Rugerf Yeah, were, Besides, as a condition of Ma Alic's parole, she can't be around firearms. But we checked in with the manager at Project 2000 range in El Cajon, and he agreed

But we checked in with the manager at Project 2000 range in El Cajon, and he agreed to help us, as long as we promised not to show up in person. First of all, Ioday's movie world is still suffering from the Tom Mix syndrome. It's not good enough to aim a gun and shoot aguy, you've got to do it hanging off the hood of a car or turning shoulder rolls or flipping your firearm in the air. Yesh, you might learn to shoot "accurately" with two bands, two guns, but not simultaneously, not with both eyes open, and only after plenty of practice. It would also help if you loosen up your definition of "accurately." Don't shoot at anything farther away than about 10 feet. Even Crandma Alice was pretty good at 10 feet; a better question is, what's your accuracy a 200 feet?

If you fire two gans simultaneously with both eyes open, you're not aiming either one

If you fire two guns simultaneously with both eyes open, you're not aiming either one of them well. Because of our binouclar vision, we can't see independing with each eye at the same time. So the best you can do is close your left eye, aim down the barrel with your right review, and shoot the guin in your right hand, close your right eye, aim and shoot on the left. And it would help if you lowered the arm that wan't in use at the time to eliminate the distraction. If mo turn that you lowered the arm that wan't in use at the time to eliminate the distraction. If mo sture that's the kind of thing Hollywood has in mind. If our here needs two guns, already we know he's a lousy shot with one. He can't get somebody with a clean, careful shot, so he makes up for it with volume. The Grandma Allee philosophy: Fire enough bullets, you're bound to hit something eventually. And if you're beginning to measure. Hollywood axisint the laws of obvision and look: our monivening days are numbered. Hollywood against the laws of physics and logic, your moviegoing days are numbered.

What kind of chemical is "sodium laureth sulfate"? It seems to be the main ingredient in

What kind? The cheap, popular, widely used kind, Joe. So popular, in fact, that it has its own urban legend that was all the rage with people who love forwarding those scary e-mail messages, the about how planam hat scause brain damage. Soluml naturels utilized and its macho sibling, sodium laural sulfate, create bubbles, cut grease, and provide a thick, rich (read "expensive") feel to a product. They began life as cocontut oil, but that was many, many chemical processes ago. Urban legendheads declared them carcinogens for reasons too boring to go into here. Sodium laurys utilate, in high concentrations and led on the skin for long periods, will cause irritation. Sodium laurels utilate is much milder. Both are used in low concentrations in toothpastes and bath products and are highly solubles, on they ritner away easily. Even the American Cancer Society says they're not carcinogens. So that's what they are and what they're not.

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After a run or a quick walk up Cowlets Mtn. I have a tendency to put my hands on my hips as I breathe deeply. This is the only situation in which I stand around with my hands on my hips. Does the hands-on-hips position help with the intake of oxygen! If so, howe!

Chin up, shoulders back, spine straight, Curt. Now when you put your hands on your hips, your back and shoulder muscles rise and expand your rib cage so your diaphragm and chest muscles don't have to work so hard to get a good lungful of that (hack! hack!) Cowles Mountain air.

Got a question you need answered! Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85003, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to hermatt@ct.com via the Internet.

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ris travels with three horses.

"And you trained them?" "Yeah, I broke them. A man breaks his own horses. "How long

apart."

Damn shame when a good mare falls apart. "I'd guess Lakeside is pretty low on the rodeo pole. It's a great place, but it's small."

This is a big one for California. It's two hundred [dollars] plus 3000 added — pretty good money. Steers here, they're decent. I

SportingBox By Patrick Daugherty

# **Damn Fine Piece of Horse You Got There**

Collows is one of those "Howdy," "I reckon," and "I guess I'll have me another beer conversations that are harder and harder to fifth ever since Americans dropped regional and ethnic dialects and began, all at once and and ethnic dialects and began, all at once and all together, speaking suburbia. The dialect found below is Good Ole Country Boy (West scentered Structure Implies a lack of formal book-learning, His demeanor is modest, proud, direct, honest, and exceptionally polite unless or until you insult the speaker's manhood, accent, lack of book-learning, mom, finantin which case, well, a man's got to do what a man's got to do what a man's got to do what a

in which case, well, a man's got to do what a man's got to diked these guys. This encounter occurred in a near-empty dirf field next to the lakeside Rodeo. I'm talk-ing with Charles Harris and his dad, Don. They arrived this morning, by truck and horse trailer, to set up camp for this weekend's

Charles is 23 years old, 5'10", and has redcharles is 29 years old, 5 10°, and has red-dish-brown hair and mustache. He's clean-shaven with a light, almost pink complexion and wears the increasingly rare blank white T-shirt plus blue jeans and boots. I ask if he rides

'No, I wrestle steers." And a damn fine job that is. "How many

and go to New Mexico and some rodeos in

Texas."

That's a damn fine circuit. "How many bones have you broken?"

"I haven't broke any bones. I've torn

most of the ligaments that run into my ankles."

Ain't nothing much to that. "Is it a pain in the ass to haul these horses around?" Har-

ris travels with three horses.
"It's more maintaining your animals that take care of you. That horse right there," Haris points to a chestunt-colored mare, "that's my main horse. Then the yeller horse with the saddle on next to her, he's the backup." I got another horse at home, my number B horse."

can the mare compete?"
"Well, she's 16, she's probably gonna have four years in her."
"Till 20?" Damn fine mare.

"All depends on how well you take care of them. If you take care of them good, they'll take care of you. If you don't, they'll just fall

mean, they're not the ones we like to run, but . . ."

"What makes a good steer?"
"Most of these steers here are bigger, but
t doesn't matter if they're big or little, just so long as they're not strong. If they're strong, they ain't any good. You can get a steer that will push you from here to that fence. You can still wipe

you from here to that fence. You can still wipe him out, but he ain't gonna pay."

"The stronger ones fight?"

"Uh-hmm. You wan to stay away from them. You go and run a steer and gel loose from him, and he slips that inside horn away from you. After a couple times doing that he! If igure, 'Well, if I ig my head this way, when he was the strength of the strength of

did you get started?"
"Well, I first started riding bulls when I

## The Vegas Line

NFL 2001 Season Week 1 [Home Team in CAPS]

Sunday, September	49 2001	
Favorite	Spread	Underdog
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SAN FRANCISCO	6 1/2	Atlanta
BALTIMORE	11 1/2	Chicago
GREEN BAY	5	Detroit
Indianapolis	1	N.Y. JETS
New England	2 1/2	CINCINNATI
BUFFALO	4	New Orleans
KANSAS CITY	Pick 'em	Oakland
JACKSONVILLE	6	Pittsburgh
St. Louis	3 1/2	PHILADELPHIA
Seattle	6	CLEVELAND
Tampa Bay	7	DALLAS
Washington	3	SAN DIEGO
TEMMESSEE		Adlamai

Monday, September 10, 2001 DENVER 6 1/2 N.Y. Giants

(Bye Week: Arizona)

was a freshman in high school." Charles was born, raised, and lives in Modesto, California. "And then I run into a guy named John Boski. He showed me how to rope calves. I threw

He showed me how to rope calves. I threw steers down on the ground for a year and a half before I went rodeoing." Damn fine background, if you don't mind me saying. "How do you do it, throw steers on the ground?" "Mainly, the deal is getting a good steer.

"Mainly, the deal is getting a good steer. There's some good ones, but there's also the ones that ain't very good. The main thing is your head catch. Like with me, I'm not one of the bigger guys. My friend, who's winning around here, he's 6's', weight veo and a half. He's a big kid. With him, he can just jerk the roye With me, I goo to catch the steer's head and place my feet right and then I can come around the corner. I mean, if I don't get a

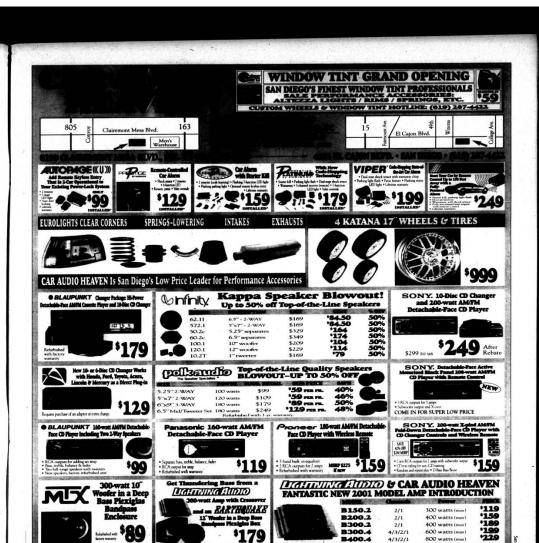
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# SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

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Liturgy

Address: 12335 World Trade Dr., Poway, 858-675-8777

Year founded: 1987

Staff: 5 Sunday school enrollment: 100 Annual budget: \$700,000 Weekly giving: \$11,300 Singles program: yes Diversity: predominately Chinese, some Anglo

rress: dressy-casual ervices: Sunday worship, Mandarin 9:00 a.m., nglish and Cantonese services, 10:45 a.m.

In late March of this year, China's National Bureau of Statistics announced that the country's population had reached 1.26 billion. Of that number, the China Christian Council estimates that more than 50 million are now Christian. The country's seminaries and churches are bursting with believers.

Last Sunday I went to Poway to visit Chinese Bible Church of San
Diego, which, with 600

Diego, which, with 600 members, is the largest of the city's 16 Chinese churches Chinese Bible's three Sunday-morning services are divided by language: Mandarin Cantonese, and English. The church meets in a complex of large and small rooms in an indus-trial park, which, as industrial parks go, is clean and bright and cheerful. People hang around the church and socialize after services. They crowd the church's lobby. They browse the modest, but computer-ized, lending library

They are, overall, a young	Music
group. Scores of giggling	con
toddlers and assorted	che
preschoolers zip around	Snack
at knee-level.	Flowe
Although nonde- nominational, Chinese	Archit
Bible is strongly evan- gelical. As soon as I walked through the front	Poor to Good_ Very goo
door for the English-lan-	Excellen
guage service, earnest fresh-scrubbed men and women in their 20s	Extraore

hand, and introduced themselves. One fellow in particular took an interest in me. He explained that he'd grown up in Japan, in Okinawa, and had worked in Tokyo for a number of years before coming to the U.S.

"It didn't matter that I spoke Japanese like a Japanese," he said. "I was still a foreigner. I felt this especially strongly in the workplace, where I think I was sort of discriminated against. And n Japan, of course, as soon as they see your name, hey know you're Chinese. The Japanese like to hink they can tell by the way someone looks, but

think they can tell by the way someone looks, but they really can the people who attend the Englan service were born abroad and came to the States as children. The other 50 percent or so came as students. Almost 50 percent were already Chris-tian when they arrived. Their faith could be described as contemporary Carbinist. A big deci-dent property of the contemporary Carbinist. A big deci-tive as the companied by deciric guitar, base winter as ecompanied by deciric guitar, base winter as ecompanied by deciric guitar, base

When the hymns get funky, the congregation claps, surprisingly, on the down-beat. I've associated Protestant ardor with Kore-

I've associated Protestant ardor with Kore-ans, so it was interesting to witness gung- ho Chi-nese evangelicalism. By the time Reverend Luke Chen began his sermon, however, I remembered that long before Communism, religion had been a passion in mainland China, that the mid-19th Century's Taiping Rebellion, world history's largest rebellion, had in fact been inspired by Protestantine

Reverend Chen talked about the "work of

Reverend Chen talked about the 'work or the Holy Spirit in the believer's life."
"We haven't been left alone by God. We know that God is present. But where is the Holy Spirit? In us. Within each and every believer. This isn't just a metaphor, a prosaic way of speaking about a kind of feeling. The Holy Spirit literally dwells within us. 1 Corinthians tells us that 'he who within us. I Corintinans tells us that 'he who sins sexually sins against his own body.' Don't commit sexual immorality. Why? Because the Holy Spirit is within your body. Wherever the human body goes, the Holy Spirit goes with it. "When you make decisions about the kind

of movies you watch, the of movies you watch, the sort of parties you'll attend, the sorts of things you talk about, you must be conscious of this. Whateveryou do or don't do, you take the Holy Spirit with you."

In closing, Rev-erend Chen asked us to remember and pray for an Encinitas family that an Encinitas family that belongs to the church. Seven weeks ago, the mother delivered a baby girl, Charlotte, who'd been born with "only a brain stem." The fam-ily's dream of having a new daughter had turned, Reverend Chen said,

me that she'd found peace. In the face of her peace. In the tace of her daughter's suffering, the family's suffering, she'd found peace. And I con-sider this to be a gift of the inclwelling Hoty Spirit. Peace in the presence of great pain and difficulty. True peace like that does not come from medita-

tion, or doing yoga, or reading poetry, or achievtion, or doing yoga, or reading poetry, or achiev-ing one's career goals, or doing charity. True peace comes from the Holy Spirit within the believer."

we talked about religion's prospects in China after Communism's demise. The remarkable

after Communism's denies. The remarkable thing is, given the country's poquidion, that if even, say, 10 percent of the country became Christian, Chain would be one of the largest Christian nations on earth.

Christian of the country of the country became Reversed Chen of the state of the same of the largest Christian nations on earth.

Reversed Chen add. "But the government, flow fair it will go to suppress religion. How the public reacts. How the Chinese people search for meaning, But I think Chinese Christians everywhere are sware of that potential, of the country's religious potential. Of what the growth of the world. What is if One out of every four or five people in the world. What is if One out of every four or five people in the world. What this if One out of every four or five people in the world. What this in Choe out of every four or five people in the world is Chinese. China could potentially become a significant Christian presidents." ecome a significant Christian pres

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### Dear Aunt Trudy,

My sister is a mother of four and an extremely loving parent. The issue is that she cannot keep her house clean to save her life. I'm not talking about not tidving the kitchen directly after dinner. Sometimes it takes her three to five days to clean up after a meal. She's such a poor housekeeper that I find it embarrassing to take friends over to her house and cannot get my husband to step into her home because he is so disturbed by the mess. If she goes out of town for the weekend, she will leave things like bowls of leftover cereal on the table till she returns. She will run out of the house without bringing coats for herself or her children, not realizing that since they'll be gone all day, it will be quite cold by nightfall. Or she'll let her kids dress in shorts in freezing weather. My entire family has spoken to her about these issues. I've even written her a letter, trying to be as caring and loving as possible. My mother has begged her to improve her cleanliness. She will try for a little while, but she will then just let herself and her family go again. My mother thinks that my sister has ADD, as she cannot finish what she starts. We are worried about her children's well-being. One of her daughters is overweight and consequently gets made fun of at school. My sister lets her children eat whatever they want and as much as they want. Her other girls have dark circles under their eyes, which I think indicates some type of malnutrition. My family and I are at a loss at this point about how to help. My sister is in denial, claiming that "If my sisters and family cannot love me for who I am. then that is their problem. God loves me for who I am." She does not have a supportive huhand. He makes over \$100 1000 a year but cannot seem to assist my sister with the children. the cleaning, or even the hirring of a maid. We do not know if it is right to cill her doctor to discuss the issue. We are really worried that Children's Services will come and take the chil dren away. Should we talk to her priest? Maybe he can give some type of sermon regarding children and how to properly care for them as well as love them. Her children are probably the most loved children I have ever seen in my life. DESPERATE IN DEL CERRO

Dear Desperate,

First, let me commend you for having the courage to write this letter. I am not a doctor or psychologist, but I think your sister has serious problems that need to be addressed immediately, for her welfare as well as for the safety of her brood. I am famous among my friends for being a slob, letting my dogs lie all over the furniture, not dusting often enough, etc., but your

household goes beyond mere slovenliness and enters the realm of child endangerment. Her housekeeping and child-care habits are a disaster waiting to happen. If she really loves her children, she will consent to doing what's necessary to solve these problems so her children's bodies, as well as their spirits, are well cared for. It is a plain fact that very young children cannot be allowed to eat whatever they want - live on Mars bars, jelly beans, and Coke - or they will become ill and/or damage their health for life, and, unfortunately, no amount of love can make up for that. Whether your sister has ADD (which, from what I understand, is both common and often quite treatable), or whether she has other kinds of problems, I'm not qualified to say, but she needs to get help right now. Start your research by making an appointment with your own doctor, and/or find a reputable clinical psychologist or psychiatrist to consult, or both. Then convince her to get whatev er kind of help is recommended and makes sense. You are right to be alarmed. Since your siste and her husband are doing well financially, and he is unwilling to share any of the domestic duties, perhaps you and your mother could speak to him about hiring a cleaning person. Make a bargain with him: you'll interview and hire the cleaning person if he'll pay them to come in once a week and swab the decks so the health department doesn't raid the place. And where did your sister get the idea that if you make a suggestion that some one do things differently, this means you don't love them? That's absurd. Clearly, you are questioning what's going on in her household out of love.

description of your sister's

Write to Aunt Trudy c/o the San Diego Reader, P.O. Box 85803, San Diego CA 92186-5803; call her at (619) 235-3000 ext. 413; fax her at (619) 881-2401; or e-mail to trudy@drander.com It's the way we make you feel.

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# Phil Who?

"'Scuse me. Do you have any idea where the Phil Swing Memorial is?"

Two latte sippers and two coffee-cart baristas look blank, hoping one of the others will field the question.

"The Phil Swing Memorial.

It's supposed to be here somewhere, at the Community

Concourse"

Behind us, sculptor Malcolm Leland's imposing *Bow Wave* splashes through its granite sea.

"Who's Phil Swing?" The four at the coffee cart admit though they work at the concourse they have no idea where the memorial is. A dozen more inquiries around the plaza yield the same. Not even the security guard knows.

The acid test for the neglected congressman should be the concurse information desk. The woman smiles, thinks a moment, then ventures, "It's a fountain, sin't? The one in the plaza is Bow Waw, so it must be that one there."

She points through the glass doors on the east end of the building, to the corner of Third and C, to a towering slab of concrete and a foot-deep pool behind a cluster of trees. The Phil Swing Memorial

Fountain.

Newspaper photos of Swing from the 1920s and '30s show a devilishly handsome, amiable-looking man, just the kind to catch the public's eye. He was a Stanford graduate and a local lawyer who served six terms in Washington representing the 11th U.S. Congressional District. At the time, the 11th included San Diego, Imperial, Riverside, San Bernardino, Orange, Mono, and Inyo Counties. Growth was the current issue, and growth requires water. How to

get it from the Colorado River to homes and farms to the west was the problem.

The Swing-Johnson Bill, authorized by Congress in 1926, reded Boulder (now Hoover) Dam and the All-American Canal through the Imperial Valley. Swing went on to shepherd legislation for San Diego's link to the California Aqueduct and helped organize the Metropolitan Water District and the San Diego County Water Authority. He was known variously as "Mr. Water" and "The Father of Boulder Dam," about the best honorifics a man could have at that time. When Swing died in 1963, he was culogized as aswy legislator and consensus-builder, a guarantor of San Diego's



Phil Swing Memor

future, and a heck of a nice guy. Early in 1964, Union and Tri-

bune publisher James Copley orga-nized a committee of local businessmen to honor Swing with a memorial in the concourse. They hoped to raise \$75,000 for the project and to complete it in six months, to coincide with the ribbon-cutting for the adjacent Civic Theatre. But honoring the memory of someone whose accomplishments were 30 years in the past and were taken for granted by most citizens proved difficult even for Copley. In the end, the fundraising would take three years. Between '64 and '67, 30 articles in the Union detailed progress and praised major donors. The final bill was \$50,000, paid mostly with private funds. The city

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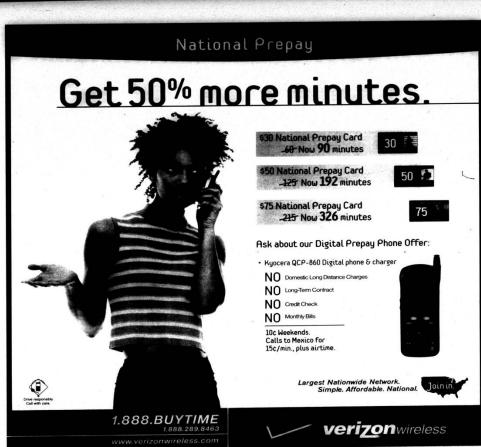
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of San Diego gave \$12,500; county supervisors, asked to match the city's contribution, reluctantly appro priated \$5000. At the dedication on July 1, 1967, Copley poured into the pool a gallon of water dipped from the old Mission Dam.

The Swing fountain consists of 26 tubular and fan-shaped copper water iets mounted in a 22-foot. long, wedge-shaped pool. Three huge pumps in the concourse basement circulate the water, which forms a 10-foot bubbling white geyser when the fountain is fully operational. Behind the pool is a bland concrete wall made in a series of convex vertical ribs, reflecting the unique design of Boulder Dam.

When the theater season opened in 1967, concourse officials noted one unanticipated problem with Swing's memorial. The pumps had been installed under the stage of the Civic Theatre. The fountain was in operation 24 hours a day in its early years, and the noise from the motors overwhelmed the acting. For the first year, the fountain was turned off during per formances. In 1968 another \$6000 was spent on the memorial to install soundproofing around the pumps, remount the motor on pads and springs, and isolate the plumbing from the walls. In one of the fountain

nmittee's fundraising brochures, Swing is quoted is saying, "We in Southern California always have been water seekers, and the end is not yet in sight." Was he anticipating the ensuing water wars, even among some of his own pet pro jects (most notably, San Diego vs. the Metropoli tan Water District)? Or per haps the electricity wars?

Water rationing has turned Swing's memorial into little more than a civic wading pool. No one familiar with it can recall the last time the fountain was fully operational. In response to the state's power crisis, the city manager has even had to limit the hours the small circulating pumps can be turned on. And until very recently, the memorial plaque was fully obscured by an overgrowth of tree branches. •

— Linda Nevi









He moved some books out of the way on his shelf and produced a small black gun.

# The Hate Hardened

Our hard-luck hero recovers in stages: first his body starts to hurt, then to heal. And his heard? That may take a while. After the booze binge, the sex soup, and the chariot race between his messed-up Mawerick and a relentiess Renegade, it's a wonder York's still with us. Half of him wishes he weren't. Then he wouldn't have to look at his life on the lam in buddy Dick's apartment, one step ahead of Walters's goons, and now then's word Juana's been asking about him. Be careful what you wish for...

# CHAPTER THIRTEEN It was three days before I felt like any-

thing but an extra for Dawn of the Dead. I ate and slept, lay in the sun out on the apartment-complex patio, staring at the bank of mailboxes, the smail-infested bird-of-paradise, and a dying banana tree. Overripe peaches fell at slow intervals from a neighbor's roof. I drank iced tea, Diet 7-Up, and lots of tap water and listened to Dick's jazz records. I read

one of Dick's books - it was by Nathaneal West, about the Trojan horse and a flea named St. Puce that lived in the armpit of Jesus Christwhile I waited for a blood clot to kill me. I had shaved off my beard, left a long Fu Manchu mustache. covered myself with Hawaiian Formula suntan oil, and did the knee exercises from the sheet of diagrams I got from the hospital. My knee hurt, and I thought more than once about sending Dick back to my apartment for the codeine there. It ould have helped the headaches too, which came and went with the ferocity of rattlesnakes on amphetamines. Instead, I made friends with the pain, it reminded me of what I had

Coming off a marathon liquor binge, two weeks of heavy cocaine, and recuperating from a car wreck were nothing compared to the withdrawal I experienced from a much more powerful drug. Hate. It takes a lot out of you to go around hating something even for a day or two. I had developed a bad jones, hating myself and the world, and at I say in the sun in front of that shabby pink building for the painfully sober days, I felt it all go out of me. My muscles uncoiled, my nerves downshifted, my nerves downshifted, the brackish metallic taste passed from the back of my mouth and all the hate seemed to harden into a specific pinpoint of diamond-bright resolves.

Dick and I discussed how I should get in touch with Juana. It didn't seem like a good idea for me to just show up at Liz's on Tuesday night. Dick

on Tuesday night. Dick told me that Maynard had passed the word that if I were to appear at the Low Down I was to be detained — it seemed that I had stolen money from the club when



I was fired, and Mr. Walters was eager to recuperate the funds and settle the matter without proffering formal charges, if possible. Neither of us knew how Liz would react









-

to this, but if I showed up at her place, she would know that Dick had a line to me, and she might just say so to Maynard or, if not, to one of the other girls who would. In the end, we decided that Dick would talk to her and ask her to call at a number belonging to a pay phone on Market Street in front of an Irish bar Dick was partial to but couldn't be connected with if Walters's Vegas people thought the number looked suspicious on their phone

It went down as

planned. He said he wanted to talk to her about something very important but the fact that Juana was makdidn't say what. He also made it clear that she should ing these calls behind someplace the call without anyone's back anyway. But if it one on her end knowing about it. If anyone was lis just say that he had found tening in at that point, it the money that I had told would already be too late. him about a long time ago but Dick didn't seem worwhen he dropped by my ried. He was counting on trashed apartment and



in a big way.

wanted to get it back to Juana discreetly. If he did run afoul of Walters, that story probably wouldn't do him any good. I owed Dick

I stood in front of Delaney's on Wednesday night feeling a stray, cool breeze from omewhere east of the city. I watched the sun sink behind the Imperial Bank building and didn't lean on my cane too much. The knee was coming along. Dick was inside drinking

Harp's lager at the bar, not

flirting with the waitre or chewing the fat with the bartender, but chomping nachos and stolidly drinking his beer as if it were damned serious business. I looked at my watch too much and tried to pace with a stiff leg in front of the phone booth and thought about Irish bars that served nachos and jalapeños. At five minutes past eight the phone rang. I picked it up

from his barstool. "Hello." "Dick?"

"No. It's not Dick." "Nathaniel?" Soft, sur-

and saw Dick squint at me

prised, without an accent. She said it the way she had that night. It had seemed like such a long time ago, until now.

"Yes," I said, never at a loss. "Oh...are you all right?"

"I'm fine."

"You are at Dick's? I

"No. I'm not at Dick's. Does anyone know you're calling?

"No. They are next door at a party. There are so many parties, it's wonderful. I get tired of them sometin though. Lately I have been

"luana, where are you?" "Didn't Liz tell you? I'm in Las Vegas. Oh, York, it's wonderful. I have a good job dancing at a place called...well, I'd better not tell you. I have a lot of friends. I miss you, though, and Liz and Suzy and Dick. Oh, I have a car, York, I paid for it myself. It's a Pinto." She called it a "peento." It was the only heavily accented word I had heard so far Her English had come a long way over the summer.

"Why can't you tell me? I'd like to see you, Juana." "York Nathaniel I'm

has forbidden me to see you

# PAGE

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or talk to you. If he knew I was talking to you now, he would send me back to Mexico. He hates you, because you've caused him trouble I don't want to go back, I'm sorry. He told me you had a girlfriend, an old woman

"He's a liar, Juana. He hates me because I've tried to find your brother. A man got killed because I was asking too many questions about the coyote he recommended to you. I screwed it up, but I got people that work for him nervous enough so that he had me fired. I went up to his house and he threatened me and had his one-man goon squad work me over I gave it un and forgot about it when I didn't hear from you for so long. But then I ran into his was with him at the hotel when he first talked to you They're both running ille gals, and they're doing it damned strangely. I stum bled onto it and almost got killed five days ago, again

wants me dead, Juana, and he's already got blood on his hands, some of it is probably your brother's." I was shouting, the little diamond of hatred was running its charge up through my neck and into the phone.

"York, stop it. I don't know what you're talking about. I don't believe you! Her voice had risen too. It sounded stupid and shrill. "Mr. Walters did find what happened to Herman when couldn't! Herman is dead. He was killed in a fight always like that. He carried knives and he drank too much and always lost his temper. I know. Mr. Walters took the trouble and the time to make inquiries among his friends with the judiciales in Mexico. Herman is dead and buried in Tijuana, Mr. Walters paid ers every week and money to my family. He will take me to visit the grave him-self soon. He has been very kind to me and you have

trouble. How can you say h had anything to do with Herman's death? Why would he do such a thing?"

"How was the body identified, Juana? You know what your brother might have been carrying. Was any

"He had his father's Bracero card." She was almost hissing, with grief or anger or both. "I have to now. I am looking at it. It was given to him for good

would come north and fill vicemen while they were otherwise occupied. The cards still turned up in the Border Patrol roundups. usually among old men who were proud of the cards and understand that the pro gram had been dead for over 30 years. It was just the kind of thing a Mexican father would give to his son for good luck before com-

## I pretended to study the racks of Springfields, Remingtons, Colts and Mannlichers.

luck before he left to come north. I told Liz to tell you, don't look for Herman

The card she was talking about was issued to immigrant workers during the '40s as part of the Bracero Program under FDR. The idea was a kind of sanction or amnesty to registered Mexican nationals who

nake his fortune. "I'm sorry, Juana."

ing to the United States to

"I am sorry too. Things are not so bad, though, for me. They are very good. I have a good job, money, a swimming pool, and friends. I am going to be in a movie. Life is very bad for a long time, and then it can become good. When it does, you

must take it and enjoy it. She began to cry. "I don't want trouble. York. Not now. Herman is dead. That is the way it is. It can do no on any good to make trouble.

"Sure." My voice was distant and dry in my ears. I really didn't want to talk to Juana anymore, but maybe because my goodbve hadn't come off the way I wanted it to, I found myself saying, "Could you call

"No. I'm sorry." Her voice sounded flat like the last echo of someone who had already hung up on a bad phone connection.

"All right, then.. Goodbye, Juana." "Goodbye, York."

The phone went back in its cradle with a plastic snick. I felt nothing at all except that icy little hardness I woke up with in the hos pital room. My little diamond

In Dick's car we smoked cigarettes and drove back up to his apartment. We watched television without seeing it or talking to each

other. Eventually I told him what she had said about Herman and the Bracero card. He grunted and mas saged his eyes. He moved some books out of the way on his shelf and produce a small black gun. It was the his only comment on any thing. After a while he turned out the lights and went to

I stayed up burning tobacco and wondering wh Juana had said "his father" gave him the card and not "our father." It probably didn't matter, but it's funny what you think about in a quiet room full of shadows when your life has turned o something like the spaces in between stars.

CHAPTER FOURTEEN

By noon the next day I h gathered a few things I would need from a thrift shop on El Cajon Boulevard I laid them out on Dick's couch and inventoried my haul, trying to think of anything I might have missed. One brown-and-red plaid West

ern shirt worn through at the elbows and with phony mother-of-pearl buttor snaps, one faded flanne jacket — again Western style and a reddish plaid — and a down-at-the-heels pair of dust colored, size 91/2 con boy boots, soles intact, with oner might have used to pick his teeth. One pair of faded Wrangler jeans and a pair of baggy black cotton

pants that would fit over them. The last item of haberdashery was a straw co boy hat curved at just the right angles on the sides. A block from the thrift shop was a darling little boutique called GUNSI GUNS GUNS! Inside it I found the accessories I needed for my outfit: an ankle holster.

With everything on both shirts, both pair of pants, the holster, gun, and hat, I checked myself out in the mirror over the fireplace. To get the whole picture I had to stand on Dick's coffee table. My three-day tan provided the right fin

an extra clip for the little

black .32 Dick had given

ing touch. I looked like I had just gotten busted out a green card in Impe In the mirror, I saw

Dick coming out of his bed room scratching his balls. He squinted up at me and said

"I'm standing on the

He ignored that and walked into the kitchen to get some coffee. I stepped wn and took everything off again. He leaned agains the kitchen doorjamb and said "You're too tall to pas vourself off as Mexican. Also tion of border Chicano and New York Puerto Ricar You'd hang yourself the minute you opened you mouth, even if you weren't too tall. You can change you walk so you don't seem tall, but you can't change your talk. I'd suggest you keep your mouth shut as much as possible."

"Not all Mexicans are short, Dick. That's bullshit.

The ice

got nothing

I was thinking about Conan. prise me that Dick hadn't asked me what I was doing. He had tumbled to it as soon as he had seen the getup. I think maybe it was because in my place, Dick ould have do

some of it, and said, "You walk like a man with a hot foot, in a hurry all of the time, even with your limp

"I prefer to think of it as my purposeful stride.

"Mexicans don't walk Try to walk...shorter. I'd I took my backpack across the street to the Pemex station and completed my transformation

like they're late for an appointment on Madison Avenue. Slow down, swa ger a little, shoulders back. Macho, you know. They're in no hurry. They walk like they've got life dicked. Sometimes the walk is all they have, so it's important.

into Iosé Gato.

Besides, I think you're talk ing about the Logan Heights, East Los Angeles boys who have been here, legal or othget some heavy-framed glasses too. You don't want to be recognized by that cop down there or the guy who

erwise, for a while, not some

body who is turning his

back on everything he

knows, risking his life and the livelihood of his fam-

ily by dodging bandits and

border cops. Those men don't have life dicked, they're

scared and they move the

way scared men do, which

is any way they can."
"Maybe you're right.

You're still too tall, though.

distinctive." "Aw shucks, Dick. You

really think so? Dick looked at me from various angles as he drank

broke your nose or God or even Mexicali would be better, but I don't have the knows who else you adversed yourself to. Yeah, glasses "I'll drive you because Your eyes have to be scram-I know you're going any-way, but you shouldn't. You

are you

need more rest. You've got a concussion, remember "Thanks, but you've done enough. Like you said,

get billing myself as Mex-ican altogether if I were you. Try Nicaraguan or

Guatemalan, Chilean, any

thing. South of Chiapas

the average Mexican will

believe anything about a

person. But like I said. don't

talk any more than you have

you're making too much of

'the average Mexican,' but you're probably right about

the bus station down in

Ensenada The idea is I'll

be getting off the bus in T.J.

Hopefully someone will

the other way around. Ense-

nada will have to do; Nogales

mewhere south

"Okay," I said. "I think

to, you'll blow it."

I'm here. The concus fine." I didn't tell him about what happened to me in pp. It was frightening and weird. For a ful to study the racks of Springfields, Remingtons, Col and Mannlichers I didn't know where the hell I was, what I was doing there, or even who I was. It pass though, and when it all cam back to me, I almost wished

keeping quiet mostly." You're not just going "I'll take you." Dick to walk into T.I. like that "No I need a ride to dressed.

> The drive south took a little over two hours. We stopped at a department store in Imperial Beach where I bought a pair of thick-framed reading glasses I could see through, some underwear, socks, and a oothbrush. I changed \$500 into pesos at a casa de camin San Ysidro. We had lunch at McDonald's and soaked up the strange bor der atmosphere, where, it seems, anything at all can happen. Hopeful Mexicans

in a promising and plenti









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looking for a patch of paradise, had found his own psychological frontier and massacred 20-some men, women, and children with an Uzi and a shotgun because there was nowhe else to go, nothing else to do. It was the border. The last McDonald's.

We were waved through the gate by the Mexicans and drove the toll road as it wound its way along the rocky, barren coast that had grown condos and hotels

Dick didn't talk much, but I tried to draw him out He was something of a mystery to me. A guy who was that into guns, that alone, and, from where I sat, looking forward to civilization that he could live his life the way he wanted to was not the kind of character I generally found myself calling

full of canned peaches on the block. Somehow, none of that quite fit, even if the name did, with Dick Holster When I asked him why he read that stuff, he said. "There's a lot of information in those magazines you can't get anywhere else. Tips on low-tech farming, fishing, the way things work and how to repair them without metric tools or replacement parts from Salt Lake City, how to cure hides,

preserve meat, herbal es...you know. It's not all 'How to repel the commie hordes under fallout conditions' or whatever.

The conversation came back around to My Mexi-can Holiday. "I don't know what you expect to prove or what you can do about it. Do you?" he asked.

"I have a very vague idea about what I expect to rove and I don't know if I'll be able to do anything about it at all," I said.

"You're crazy. I know ou already know that, and I'm just saying it because I'd feel...remiss if I didn't." "Okay, you said it."

The fact that he didn't try to talk me out of it somehow made me feel even better about giving that cab driver his address. It meant he already understood something about me that I couldn't have explained if I tried.

"Ensenada's just past these hills here. We'll have to ask directions to the bus

On reflection and general principles I had ditched the canvas valise I had received as a door prize at Rachel Cole's Instead I had borrowed a ratty old green khaki backpack of Dick's and tore out the Montgomery Ward's label. Inside were the clothes and the gun. I fondled the bag as we drove through Ensenada and tried to wipe the sweat on my palms onto the shoul-

Dick asked directions and too soon we were parked in front of a taco stand across the street from the Tres Estrella de Oro bus station. "You got a name?" he

"What, oh...I don't know. José. What difference

does it make?" "José what?" I looked across a vacant

parking lot that was being torn up to provide a four dation for something else that would be torn down in ten years. I watched a "CAT" written on the vellow plate above the engine ing rake dirt and brick from one place to another. "Gato," I said, "José

I took his hand and clasped it without actually shaking it. With his other

cotton pants ride over it so that I could get to it quickly. Most illegals coming north for work wear two sets of clothes. After running through canyons in the mid dle of the night dodging la migra, piling into the trunks of cars with a half-dozen other people for hours on

of paper. It reminded me

of what he had done the

day I was fired from the

Low Down, "What's this, a

vacht club in Rosarito that's

hiring in case I fail as a

tomato picker?" I looked at

it. It said "Audie Murphy

in handwriting, his phone

number at the apartment,

and the address of his place

in Iamul. "Sometimes the

polleros want the address of

will pay for your delivery. It

might buy your way out of

rest of that grand along, I'd

tape it to my nuts if I were

rest is in the Star Trek glass

"Also, if you've got the

"I've got half of it, the

'It'll be waiting for you."

"Use it if you need it."

oing on as soon as you can.

I nodded and turned

Keep your ass down and

Rehind me I heard his Pon-

tiac rumble up the street.

The Tres Estrella de Oro

bus station was a shabby,

square, cinder-block build

ing replete with broken plas

tic chairs, a bank of video

games against one wall, a

snack bar offering papas,

tortas, churros, jugo de piña

tamarind and soda a news

stand full of newspapers

like Ciencia Ficción or :Delito!

and titles like ¡Mi Esposa es

fiti covered the walls, and

sexomaniaca! Angular graf-

the smell of jury-rigged

plumbing permeated the

room. No one looked

excited, hopeful, longing,

happy, or sad the way they do in airports. It looked like

a bus station anywhere full

of people who were being shuffled from one place to

another on a low budget; it

iust happened to be in

too small, had no partitions

between the stalls, and looked

to be a blow-job factory

judging by the henna-haire

hand-towel concession. I

the street to the Pemex sta-

tion and completed my

transformation into Jose

Gato. I strapped the ankle holster over the right pant

leg of the jeans, pulled on the boot, and let the black

s who ran the soap-and-

and comic books with

your mouth shut."

"Let me know what's

something...maybe.

"Okay"

in your cabinet."

omeone in the States who

end, and sleeping in drainpipes or dumpsters, they shed the outer layer to look as presentable as possible to an employer. With the rancher's hat on my head, I walked back across the street and bought a ticket to Tijuana. I had 40 minutes

Ciencia Ficción while I did.

The bus took me back over the same toll road I had come down on with Dick. I tried to sleep away the redundant two hours, but I couldn't. My unconscious kept asking my conscious mind what the hell it thought

it was doing. There was no good answer. The question ust kept bounding around along with the rest of me on the bus that needed new shocks new brakes and a

new transmission. It was late afternoon when I arrived in T.J. . - John Brizzolara

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

lournalism.

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a friend. Of course, I don't

find myself calling anyone

that very often. I don't really

know why I gave the cab

driver his address that day

or even why I had remem-

bered it - but I was glad that

I had. The magazines he

subscribed to were the stuff

of macho fantasies, of would-

be tough guys getting their

rocks off to images of them-selves in camouflage fatigues,

bandoliers full of bullets

and the only fallout shelter

Alan P. Dove, Fac Attorney at Law 2555 Camino del Rio S Suite 209, San Diear 19-298-8922

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peaking is a man I'll call Earl Elkin, 53, who, in the maturity of his life, found a career in the cattle yards of professional wrestling. Elkin does not wrestle or manage wrestlers or promote wrestling cards. What he, camcorder on shoulder, does is videotape female wrestlers. Said tapes are roughly edited, ads are placed in wrestling magazines, and, through the ancient auction of I Got/You Want, buyer and seller are brought into communion. I've asked Elkin to tell me about his first taping session.

"We had a little money problem. The girls wanted \$100 each. And we had a problem with the ring ropes. They were wrestling in what was supposed to be a standard wrestling ring, but we didn't have real ring ropes — what we had looked like limp clotheslines.

"The girls were veteran wrestlers. They had plenty of fake ropes made them look stupid. When one of them fell back, she pretended to fall against real ropes. Still, compared to what else was on the market, it was a very sellable tape" A flick of mem-

ory lights Elkin's face. Where did you find

female wrestlers?" "I went to one of the Tijuana wrestling schools. The guy who was the trainer had girls. I needed a quick

tape, and it was easier to go that way." Elkin's tapes, at least the ones I've seen, are minimalist reproductions of a profes sional wrestling match. Two

women, clothed in high-topped boots and bathing suits (one-piece, two-piece, or bikini), grapple, grunt, moan, fall, slap canvas, endure body slams and hammerlocks, inflict forearm smashes, leg scissors, step-over toe holds, wrist locks, and repeat and repeat and repeat and repeat.

There is no audience, no announcer, no color com mentator, no past, present, or future. We don't know if it's day or night. We don't know why these women are wrestling, where they're wrestling, how they got there, where they're going, who they are or claim to be. The relentless anonymity of the participants gives a pornographic feel to the tapes, which, in a perverse way, is reinforced by the absence of ordinary sexual acts.

"The first time I taped was bizarre. I bought a camcorder a day or so before I lined up wrestlers. A real good-looking girl, one of the wrestlers, got all upset because it was taking a long time to shoot. It took a long time to shoot because I was reading the instruction booklet. She said stuff like, 'You brought me here to tape and you're still learning how to use the camera?' "Elkin smiles. "But it worked out. I had no idea what I had until I took it home, and then I was amazed how bright the picture was and how good the quality was."

Earl Elkin is tall, four inches over six feet, but several inches of that height are concealed by a pronounced slouch. He has a full head of thick brown hair that is swept back from his forehead. He is clean-shaven, has a wide nose, dull brown eyes that are normally half-closed, and thick lips that rarely touch. He is plump and soft around his face and torso. The first small ring of fat circles his neck.

We are seated in the living room of his four-bedroom, three-bathroom house located on a ridgetop across the gully from SDSU. One notices furniture. All the couches, chairs, lamps, and tables belong to another generation. It's as if Elkin moved into his mother's house and changed noth-

ing, not a plate, towel, throw rug, bedspread, or curtain.
"When was this?" I'm referring to Elkin's first

wrestling tape.

"Nineteen eighty-eight. That was the year I found three girls who were the best athletes at a high school. Not going to say which one. They wanted to give wrestling a shot.

"Why would teenage girls want to give wrestling a shot?" Teenage girls. Wrestling. Nineteen eighty-eight. Does

"I had gotten to know Mildred Burke. She was a women's

shows, including the Groucho Marx show. I played a tape of that for the girls. Plus, at the time, there was a movie out called All the Marbles with Peter Falk. There were a couple actresses playing pro wrestlers in the movie. I showed that to the girls and said, 'After you graduate from high school, maybe you'll be lucky enough to be in some college sport maybe not. Maybe you won't go to college. What are you

"I took them to Tijuana," Elkin laughs, His is not a heartless laugh or an ironic laugh or an empty laugh. Rather, it's a soft, understated, aw-shucks laugh, which, when associated with teenage girls, Tijuana, and wrestling, seems wildly out of synch. "It was bizarre. One of the girls was the homecoming queen of her high school. Anyway, I took them down to the auditorium in Tijuana where Mexicar pro wrestlers train.

"Just a second. The girls were high school students in San Diego?

"You took them to Tijuana?"

"I told them, 'If you want to learn pro wrestling, there is no way to learn it here; there is nothing in San Diego.' So I took them down to Tijuana and they saw 30 guys getting knocked around, falling down, getting back up. The girls were bug-eyed. They said, 'We can't do this! We're just high

"But the trainer was very good. They called him 'Pro-

usually a top wrestler, usually a veteran, and usually past his peak. So Professor tells the girls, 'A young woman is like a gentle flower with many petals. I'd never do anything to hurt

"He got one of his woman wrestlers in the ring with a man. They started demonstrating moves. Within 40 min-utes my girls were doing victory rolls and flying head scissors. They couldn't wait to go back. They were so jazzed."

"What's a victory roll?

"A victory roll is when you run up to your opponent, step on his knee, and wind up sitting on his shoulders. You both roll over and then you've got him pinned. A flying head scissors, same thing; you run up, step on his knee, and put a head scissors on him. In both cases the opponent does the work — he acts like you dragged him down, he does the roll. And then he's flat on the mat, looking like he was taken down with your flying head scissors. The trick is to be athletic, acrobatic, and able to do handstands.

"The girls got it down in less than an hour. That's when I called Mildred. I said, 'I got these girls who know a few things already.' So I drove them up to Encino and we built

Big jump over big puddle. "Girls and Tijuana. Mildred and Encino. What's the connection?"

"I used to go to the Coliseum [15th and E Street], that cigar/popcorn-smelling place where they had boxing once a week and wrestling once or twice a week. I went, occasionally, from my early 20s on. Wrestling, for me, was never

on the level of football or boxing. Still, I've watched a lot of old-time wrestlers. Technically, they weren't great, athletic wrestlers, but they had their shtick. They had a way of get cople in the door.

Anyway, I'd go to the Coliseum occasionally, and one night in '83, I saw this woman, Mildred Burke. She was in her 70s. She was an old-time women's pro wrestling champion [1936–1956]. She wrestled, a lot of times, in carnivals and for real. Sometimes if a woman opponent didn't show

"Mildred was introduced to the crowd. It was like introducing Willie Mays to baseball fans, that's what she meant to women's pro wrestling. Later I went up to her and we talked. She had a ring in Encino and was filming women wrestlers. There weren't VCRs or camcorders then. She made 8-millimeter and Super 8 millimeter films. She said she made more money in one year filming than she did during her entire career as a wrestler."

"How?" Step right up. One peek for a dollar

"She advertised in wrestling magazines. She told me she sold \$200,000 worth of those stupid little 12-minute films. She filmed overweight Mexican women wrestlers," Elkin

IT'S A SOFT, understated. aw-shucks laugh, which, when associated with teenage girls, Tijuana, and wrestling, seems wildly out of synch.

chuckles, "not even beauties. Later she got some bikini girls,

but in the beginning, she filmed whoever was available."
"And you said to yourself, 'Eureka, I've found a calling.'"

"I said, "What the hell am I doing?" You never know, when you have a store [Elkin once owned a clothing store], what the hell is going to happen. You got to pay rent, you got to fill your store with merchandise, then hope people come in and buy. Mildred puts a little ad in a magaz send her money, she sends them film." Elkin takes a moment to enjoy the transaction's elegant simplicity.

"Okay. So after the Tijuana trip, you drove the high school girls to Mildred's in Encino?

"Yeah. Me and five girls."

"To Mildred's house? Five girls?"

"Mildred had a warehouse but better than a ware house - it was in a nice area of Encino, had a big parking lot and a high ceiling."

"Do you remember what Mildred said when you arrived?" I'm ten steps behind his story.

"She was excited because these were good-looking girls and she saw they were athletic. But they weren't trained. You know like a head lock leads to a head scissors which leads to a toe hold. Veteran wrestlers know one hold automati cally leads to the next. They can do it in their sleep.

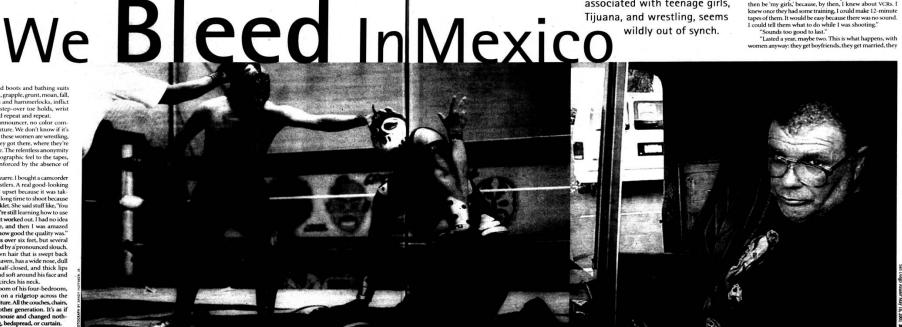
Were the girls paid?" Still ten paces back.

"From me. Mildred didn't pay much, even for seasoned pros. Mildred's attitude is very common in wrestling. It's 'I

trained you, you owe me something." "And you figured there was money in it for you

"Sure. The point was for these girls to be trained and then be 'my girls,' because, by then, I knew about VCRs. I knew once they had some training, I could make 12-minute tapes of them. It would be easy because there was no sound I could tell them what to do while I was shooting.

"Sounds too good to last." "Lasted a year, maybe two. This is what happens, with



"Disloyalty is an ugly thing. How did it end?"

"Mildred had a girl working for her who was kind of sleazy. Her name was Reverley Cortex Maybe if a high roller had enough money she'd do it, maybe if she was jazzed on the guy and he had enough muscles, she'd do it. You know what I mean? Okay, Beverley began working for Mildred and brought in some

of her friends. "Beverley wasn't a great wrestler, but she had a beach look, blond and tanned. Pretty soon guys were buy ing Beverley's tapes rather than tapes of talented pro women wrestlers.

"Beverley had a mefirst attitude, 100 percent me-first. Apparently, she found out she was pretty popular. So she got a sugar daddy to give her \$50,000

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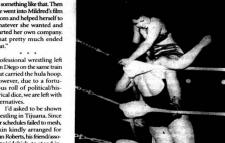
SWIMSUIT

or something like that. Then she went into Mildred's film room and helped herself to whatever she wanted and started her own company. That pretty much ended

Professional wrestling left San Diego on the same train that carried the hula hoop However, due to a fortuitous roll of political/historical dice, we are left with

wrestling in Tijuana. Since our schedules failed to mesh. Elkin kindly arranged for John Roberts, his friend/associate/sidekick, to stand in. Roberts, Elkin said, knew Tijuana wrestlers and Tijuana wrestling schools Which brings us to 6:00

o'clock on a Sunday night. Roberts and I are riding in his swamp-brown-and cream-colored 1979 Chevy conversion van, traveling south on I-5, at present pass



ing Palm Avenue, the Imperial Beach exit. I shout over engine roar, "Are there wrestling shows in Tijuana "Yeah, Fridays and Sun-

days." Roberts has 51 hard years ground into his face. He's small, five foot eight, with short — Marine Corps short — receding black hair. He wears glasses with big,

**AZTEC GRAPHICS** 

evepiece is fastened to a brown plastic lens frame with what looks to be a Band-Aid. This fashion state ment complements a layer of white stubble sprouting along his chin and under neath his nose. Roberts said the name Sheik Abdul, So far, everyone I've met in wrestling world has been leery of facts, starting with the year they were born, but I note Roberts has the remnants of an athlete's barrel chest and talks how I imagine a wrestler would talk Good enough for tonight.

big rims. One arm of his

"How many wrestling schools in Tijuana?" "Three that I know of. They're very good."

Traffic is gloriously light. so light it feels like Super Bowl Sunday, "Is Tijuana wrestling considered minor or major league?"

"It's like a farm club you see in baseball. When major-league wrestling comes to Tijuana they use a lot of guys out of the wrestling schools."

We arrive at the bor der. Roberts picks the east ernmost lane for entry. The rattling van shudder-stops then eases forward behind four, three, now two cars. Roberts touches his fore head with the index finger of his right hand, then, like wise, touches his right shoulder, then his left shoulde then quickly brings together both hands in prayer, then nods at a Mexican border guard and we are through In return for the tou

I offer to host dinner. Roberts makes his way to Los Albanilon, a neigh borhood restaurant located on the corner of Allende utes from downtown.

The south side of Lo Albanilon is open to the street and therefore open to smells of diesel, gasoline

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Conversation begins with wrestling. Roberts asserts, "Vince McMahon Senior was the best WWF [World Wrestling Federation] in the world. He had everything, but he died and his son took over and

"Hold it Junior is the one who made real money. He took the WWF to civic arenas, got it on pay-perview TV, cable TV, made it a brand name."

Roberts shakes his head. "Vince McMahon Senior was the one who got all the good wrestlers. He traveled



the world getting the best wrestlers, and then wher he died, his son destroyed the WWF by letting those guys go."

diminutive green plastic plates. Each plate holds three tiny tacos and a lettuce salad

"Do you know any wrestlers who made it to the bigs?"

"Psychosis. He went Triple-A. He was invited to wrestle for the ECW [Extreme Championship Wrestling People in Philadelphia and the whole ECW community, even the promoter.

Psychosis, all those guys are Mexican wrestlers I know very well. They made I try a bite of lettuce

were shocked. They'd never

seen Mexican wrestling the

way it was done that night.

Rey Misterio Jr., Konnan,

consumes the offering, "How about the business end wrestling card?

"Two years ago I did a show in Chula Vista right off Main Street. Okay, I didn't sell out, but I drew more than the guy who was promoting boxing. I drew 165 people. I had a dang good

w, a dang good show." "How many matches on your card?" I select the middle taco from my green plastic plate. Again, one bite

"Five. All top names too. I didn't have no first or second-match sleepers. I had guvs who wanted to work and wanted to wrestle.

"It was," Roberts pauses a full five beats, "Apocalypse and Cyclops against, what's-his-name, the Mexican kid," three beats pass, "I forget."

"What did you pay the

"I paid him decent, I aid him more than..."
"A hundred bucks?"

to 80 bucks. I paid them decent. I didn't disappoint them," three heats, "there were some guys from L.A. for 40 bucks."

"You can't live on that You can't buy gas on that Why do people do it, train that long and that hard for 40 bucks a match?

"Guys do it because they don't have anything else to do — they have fre time, so they train. They

I lean back, peek into e adjoining room, observe Hulkster bitch-slapping a bearded villain. "There's no pro wrestling in San Diego How come?

"San Diego can be a market if we get the right make it big. I can make the WWF out of town, knock the WCW [World Championship Wrestling] out of town. I can bring in big names. I just need a coupl of sponsors, that's all.

"I worked with this guy, he did a promotion a couple of years ago. He wants me to do a show, a big 'Mex-ico versus U.S.A.' show. It will work — nobody has ever done a show like that."

Tonight's main event is for the championship De Las Americas, Thunderbird of Tijuana versus the Imposter of the U.S.A. "Think back to when you were wrestling. How would Sheik Abdul describe pro wresting?

"You do things you're not supposed to do. When the commissioner comes in and says 'Don't use no foreign objects,' we did anyvay and got suspended Like, I've put a guy on the puddle of blood. I got sus-

pended and a \$200 fine. The eree was supposed to stop it. He didn't, and he go blackballed from wrestling

The Hulkster confronts a new villain, one of those oriental martial-arts guys. Hulkster hurls martial-arts guy through warehouse window. Martial-arts guy falls five stories, lands on asphalt parking lot, does not bounce. What was your biggest payday?"
"Seven hundred dol-

lars. That was a lot." "And how often did you wrestle?

"You work four days a week. You start in San Diego, then go to L.A., and from L.A. you go to San Jose. Sacramento from San Jose. After Sacramento, that's when everybody splits up. Some go up to Oregon, some

"How did you work out the script?'

"It depends on the individual. I don't have a script

go back home."

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Candy Devine (right)

"We're talking about I look left, then right: yes, he's talking to me. "John,

wrestling?"
"Yeah. If you really look at it closely, if you took a videotape and you looked at it, in slow motion, you got to wonder if it's...

"Please, John, I'm an

"No, seriously. They choreograph—that's the law on TV. But if you go to a real show you won't see choreograph. You only see that on TV because that's the law in the United States. They can't bleed on TV but they still do. I remember Hulk Hogan, when he started wrestling, he used

Dinner ends with a whimper. We return to Roberts's van and drive toward Teatro Zaragoza. As we near the venue. I notice wrestling posters hung on every other street pole. The posters picture two wrestlers in a deep crouch. Each man has his arms outstretched as if initiating a bear hug. The print says something about Luchamania. Roberts remarks, "That card is going

to be a good one. Hair ver

sus Hair."

to bleed all the time. No

anymore, not since this AIDS.

shit thing. But we bleed in

"What's that?"

"Hair versus Hair is vhere you humiliate the other guy. You win and you cut off the other guy's hair.

Roberts parks next to a cement-block building, originally a movie theat now a wrestling arena. We walk past a ticket booth toward a portly middle aged man whom I take to be the manager. Insinceri-ties are exchanged and we are waved into the lobby

The lobby looks like a 1950s small-town movie-theater lobby, which, in fact, this was. Along the far wall is a refreshment stand. A menu, handwritten on card board, states, "Tortas 10 pesos, sandwich 10 pesos, sodas 8. nachos 12. cueritos 10." Roberts introduces me to Stigma, a middleweight dressed, ankle to chest, in a black costume laced with red thunderbolts. The wrestler says,"I speak a little English."

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"If the other guy's going

get in the ring."





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"How long have you been at it?"

"I started my career since I was 17 years old. I've had about 1000 matches. all over Mexico and the United States, I work for the WWO [World Wrestling Organization], and I work for all the organizations in Los Angeles, like the WPW [World Power Wrestling], a lot of those." Mr. Tempest and La

Morgue join our circle. "What got you started in wrestling?

Stigma replies, "In the beginning I saw it in movies, vrestling from Mexico City So one day I decided I wanted to be in one of them and I began training. I've been a pro wrestler since I

"Do you use a different style in America?'

"There is a different style in America. You can see the difference. In Mexico it's really fast and really hard. In America it's slow Everything is heavyweights."

The wrestlers' dressing room must have been a rest room at one time, or, more precisely, an entry room to a rest room. It can be found



taken. I take everyone's pic ture. Roberts points out a man wearing a skeleton cos-tume. (Neck-to-toe black white horns.) I ask, "How many bouts have you had?

dressed in masks and I mingle, chit, and chat. translated.)

suit with a human skeletor outlined in white; black boots with appropriate bones outlined in white; topped off by a black mask enhanced by two white tusks and three

"One hundred fortyfive." (This is being "Is this a big match tonight or something you do every week?" "It's something we do

every week, but it's a big deal for us because we're working. We train all the time. Every fight is great wrestling. We have to do our best every day. We have to prove ourselves to get better and better."

I return to the lobby and enter the auditorium Imagine a Main Street movie theater in Winona, Kansas.

and seats removed. Now add 100 white plastic chairs.

haps 120 pounds, standing

as a Ĥalloween jack-o'-

lantern, climbs into the ring

rooster-strut to the edge of

the ring and an impassioned

oration/harangue/rant/dec-laration of principles

shrieked at the audience.

nent, Mr. Red-White-and

Blue Mask, slinks into the

ring and launches a sneak

attack by way of a flying tackle. Jack-O'-Lantern

counters by making a ver-tical jump of at least three

feet, spinning 180 degrees, and kicking RWB Mask in

Meanwhile, his oppo

as. Jack-O'-Lantern "helps" Like our theater in the dazed villain to his feet; Winona, this auditorium then, placing one arm has a narrow stage. On it is an elderly Mexican man sitbetween his legs and the other over his shoulders, ting behind a cafeteria table lifts the helpless gladiator high, drops him to the mat, with a hammer and brass looks to the referee, snarls, turns back to RWB Mask, bell at his side. In front of the timekeeper is a wrestling ring built so its floor is flush and kicks him in the ribs to the small stage, jutting outwards from the stage The audience expresses booming, thunderous, earsplitting approval.
Incidentally, this is a toward the audience. A young wrestler, per

family crowd. I count 65 customers, lots of moms and kids, fewer dads. Children settle on the edges of their chairs, clearly hypnotized. Their joyous shrieks reverberate off the walls and ceiling, bouncing back and forth, back and forth, back and forth, thus transform ing each eruption into one ng cascading howl of

RWB Mask falls to the can-

Wrestlers enter the auditorium as they do on American cable TV. First, a supermasculine voice, overstuffed with wonderment and enthusiasm, introduces the wrestler while a DJ plays, wrestler's entrance music. In

Mr Thunder Mask is introduced by Michael Jackson

singing "Billie Jean." Thun-der Mask prances down a theater aisle, slides under the lowest ring rope, highraised, fists clinched, swaggering like a German panzer

The announcer vowle a Mexican rap tune booms from auditorium speakers and Mr. Skeleton sprints the length of the auditorium's walkway, then dives headfirst, into the ring. This match is an hour into the evening, and as you would expect, both wrestlers are

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bigger, quicker, and better buffed-out than their

While Mr. Skeleton's entrance was in progress, a slender mid-20s male sit ting in the first row, dres as a civilian, but obviously a ringer, began hectoring Mr. Thunder Mask. Thunder Mask responds. We have

back-and-forth. We have additional back-and-forth. Meanwhile, Mr. Skeletor paces the ring, eager for

The bell sounds Mr. Skeleton rushes forward, and, first move, throws Thunder Mask out of the ring. Golly, Thunder Mask lands at the feet of Mr Ringer. Again, Ringer hed tors the fallen superstar. Little by ever so little, Thun der Mask struggles to his feet and slowly climbs back into the ring, just in time to receive a vicious kick to his skull. As one, the audience realizes thunderous

We endure another slow-motion recovery while Thunder Mask zombie-staggers to his feet. But wait the referee is lecturing Mr Skeleton about the impropriety of using an oppo nent's head as a clog-danc ing stage. Look here! It may be that the ref has unintentionally given Thunder

Mask time to recuperate! Hang on, there's more Mr. Ringer sneaks off his chair, slithers into the ring, jumps on Mr. Thunder Mask's shoulders, and pummels him with both fists WHAT'S THIS? Halloween, who wrestled in an earlie match, flies into the ring and joins Mr. Skeleton and Mr. Ringer in kicking the now defenseless, crumpledon-mat, last-gasping Mr Thunder Mask. WOW! We have four participants and a blizzard of kicks, grunts, punches, slaps, climbing or ropes, diving off ropes, flips back flips, arm drags, hand chops, and an outstanding clothesline. Mr. Thunder Mask wins.

skilled, athletic work, akin to ballet, except these men put in an extra 5000 hours lifting weights in addition to countless hours practic ing moves. And it's dangerous: wrestlers have died in the ring; every wrestler has been injured. Saying that, after two hours I'm bored to the bone. I find Roberts who is sitting in the last row, next to the DJ, and announce, "I'm ready to

Roberts replies, "I want to see who wins the belt." The main event of the

evening is for a belt that whose name is unknown



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-- 33 [1]



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opposite the refreshment

stand, down a cement stair-

case. There is a spooky, cat-acomb/bunker feel to the

space. The walls, floor, and

ceiling are concrete. The

There are no furnishings

benches, lockers, nothing

but a bare lightbulb and 15

adrenaline-soaked men

whatsoever; no rugs, chairs,



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sides of the border. Actually. Elkin told me it's Roberts's belt, picked up or made up somewhere along life's rough trail, currently on loan to the good folks at Zaragoza.

"John, it's wrestling, we



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My first meeting with John

Roberts occurred at Elkin's

rented warehouse in

National City. The space,

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in a new office park just off National City Boulevard. The purpose of this depos itory is to accommodate Elkin's wrestling ring.

The idea. Elkin told me, was to set up his own studio so he could video tape women wrestlers with out the considerable hassle of finding and renting someone else's ring. So far his studio has been used by a half-dozen wouldhe/unknown male wrestlers as a dirt cheap-to-free train-

One enters Elkin's warehouse through an unmarked front door. A narrow corridor opens into an oblong chamber that has a wrestling ring placed against its far wall. The ring is standard-

LIMITED TIME

sized, built three feet off the cement floor, and has four posts with appropriate turn buckles, three sets of ropes. and a thick canvas mat. Ele where, everywhere, are cardboard boxes, cardboard hoves, cardboard boxes, rags,

"In the WWF, it's six minutes

of work, and three minutes

of that is entrance."

plastic cups, folding tables, lamps — the collected dreck

Ryan Colberg and Antonio

Gomez train. I select a spot

10K

I am here to observe

of one man's fancy.

age boxes. John Roberts hovers a few feet behind me; Earl Elkin stands to my right. We watch the pair practice bumps, falls, slaps, leaps, pins, and drops, Very with the smell of sweat and

cries of "NO NO NO!" The

cries are meant to express

unbearable pain, shouted

when either man is in the

grips of a diabolical

toe/leg/arm/neck hold.

dark hair, and is clean shaven, "A nice young man, my mother would have said He is apprentice to the older. far more experienced Tony Comez Gomez looks like 15 years of six days a week in a gym. He looks like a pro

He's dressed in long black

pants, boots, and a black T-

shirt. Colberg is in his early

20s, six foot four, has short

wrestler. He has long black hair worn in a ponytail, black eyes, a Roman nose, constant smile, copper skin, and stands, maybe, five foot nine inches. But you don't notice any of that. At first, all you see is layer upor layer upon layer of muscle

neck, shoulders, legs, arms, wrists, and forearms. To put it simply. Gomez is huge

The pair break from training, lean against black ring ropes, and suck air. I asl

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wrestling on Mexican TV. They'll go six-man tag, 48-minute match. It's psy chology. You don't see psychology in the WWF any more. In the wwr, it's six minutes of work, and three minutes of that is entrance. After the wrestlers finally get in the ring, it's spot, spot, spot, high spot, high spot, finisher, done, out. In Mex ican wrestling, it's three falls. First fall he'll look like the master. He'll put me away. put me in many holds, and I'll be in pain and he's breaking me. I'll look like a retard.

Colberg to explain the dif-

and Mexican wrestling.

I'll look like some green loser. Second fall comes, but

as in, Gargoyle the Mag-nificent lifts you over his I've been scouting him -I might know some things head and slams you into You can really tell a story the canvas Taking a humr can also be taking a slap

"For the amount of money I paid, for the little training I was getting, it wasn't enough for me."

"What is the hardest part about wrestling for

"I still don't bump good." (I should explain that

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Gargoyle stand on a corne turnbuckle and do a one and-a-half gainer onto your chest. The idea in taking a bump is to make your opponent look good, which means making the bump look and sound real. The idea in giving a bump is to make the bump look and sound real while not injuring your opponent.) Colberg continues

punch, kick, gouge, being

thrown out of the ring o

struck by a chair or having

taking a bump is taking a fall

"Taking a bump is nothing you'd want to do on Sun day. The first day I was in a Tijuana wrestling school they told me to take a bump. I didn't have any elbow pads All the other guys were run ning around taking bumps I ran four steps and jumped in the air. Fireworks were going off in my head about how great this was going to be, and then I hit that mat and it was so damn hard. I hit it so wrong. I was up in ground with my elbows and quickly found the ground with my elbows. Seriously reconsidered my future in

wrestling." Gomez adds, "We have different bumps and they hurt. They're not fake, they hurt for real. I'll be hones with you. I slapped some guy. He told me wrestling was fake I said. 'You think so? Okay, here it comes' and I gave him a bump on the chest. His face got all twisted and purple. I said, 'That's right, it hurts.'

Antonio Gomez is 33 years old and lives in Poway with

"I was born in Acapulco, Guerrero, Mexico. I came to San Diego when I was five years old. I have



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his wife Cathleen and daughter Samantha. Follows is his story, as told to me during five hours of interviews conducted in Pepper Park, Poway, and National City.

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"I've wanted to be a vrestler ever since I was born. I saw Mexican wrestling on TV when I was a kid. I watched it every Sat urday morning and Friday night Hoved it I went crazy The thrill, the fantasy, the sport, I'd say, 'Wow, look at these guys! What is this? This is so cool! How do they do that? Look at that move! Oh, my God!'

"I told everybody, 'I want to be a wrestler! I want to be a bad guy! I can do it. All my friends backed me up, Yeah, you should. You can be a rudo.' Rudo, that's what they call the bad guy in

I was 13 years old, I competed in professional body

building. You have some-thing in your head, 'Wow, I have my degree. I want to be a lawyer. I want to be a that I can be.' So you decide

"Wrestling came to my head ever since I was a kid To be a professional wrestler, you have to have some guts. Only the strongest survive. That's for real. That's the truth.
"My family was saying

I should finish my school because I dropped out of Sweetwater High School. They were telling me to go to school and get a career. A high school diploma and a college degree mean a lot in this life. I'm an immigrant - I immigrated to the United States of Amer-

ica. It's a great country. My aunt told me, Look, this is you to get a career.' My sisthey're all engineers or

I started as a dishwasher.

From there, I climbed the ladder like everybody else.

Ramada hotel. I worked for real nice places in La Jolla.

"I stand on top of the ropes, make a flip in the air, and land on my back. Ever since that happened, my back has hurt so bad."

"But, like I said, I dropped out of high school. And then, to make my living, I went looking for a job.
I first started work at Sizzler, I was a breakfast cook, a lunch cook, and then I became a dinner cook. I started making money and looked for an opportunity

to get into a wrestling school.

In San Diego, there are not

a lot of wrestling schools

Pacific Beach and I met this lady. She's a beautiful, nice woman. She was working at someplace up in Sorrento Valley. Computer business. She's from New Hampshire. I fell in love with her and she became my girlfriend. I always told her, this [wrestling] is what I want to do. I kept working out in the gym, never mi even when I was sick.

"I told her, 'I'm going to wrestle. This is my life. I want to do this.' When you have something set up in your mind, if you believe in that, something very good will happen to you.

"She became my fiancée. We flew back to New Hampshire and got married. We went to Cancún for my honeymoon. It was pretty wonderful. "Then she got a job

with IBM back in White 'Well, let's go back.' I did like New York a lot, it's really nice, it's a lot of money. Peo ple have attitude, big-time, but you see that everywhere, not just in New York. They have this saying, 'If you can make it in New York, you can make it anywhere.' And that is very true.
"I was a line supervi-

I spoke both languages. making hell of a lot of 'Do you still think about your wrestling?' I said, 'You know what? I will never give

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(858) 554-9611 SCRIPPS CLINIC can wrestling.' I said, 'That's great.' That was in the summer of 1997.

"As soon as I got back here. I saw an article about a wrestling training school in San Diego. I went over to check it out. It cost \$3000. You had to pay \$500 on the spot. One of the guys said, 'I don't think you're going to like it.' I said, 'Oh, I'll give it a shot.' So I did. I paid \$500 up front.

"When I first started training, I weighed 262

pounds. I was big. There was an African-American training with us, he was 390 pounds. I was the only on who could pick him up and

"I remember the day was Thursday and there was a guy in the gym named Rich Frisk, He's well known in the Mexican wrestling style. He's a trainer who sed to be a referee in the NWA | National Wrestling Alliance]. He's a real nice

"I was getting trained didn't complain at all, man.' I said, 'Well, you know, I three days a week only feel pain, but I keep it to Sometimes only two days a week. I was mad. For the "Frisk got into a disamount of money I paid. for the little training I was

getting, it wasn't enough for me. I have to be trained

for that amount of money

determined. I was taking

bumps left and right and

ple were complaining, 'Oh,

my back hurts. Oh, my neck.

I kept going. Frisk said, 'You

"I think Frisk saw I was

ing up while other peo-

greement with the gym. He was going to train somewanted to come along. He made an appointment with me to meet him in Chula Vista. We had a cup of coffee and a little chat. He kept telling me, 'You're a pro face, your body, that tells me you're for real.' This was

"Mr. Frisk taught me how to do bumps, how to land so I don't get hurt, how to do flips in the air. Then he started teaching moves and collisions. We were train ing three or four days a week. He put the example for everybody else. We just watched him and did the same thing he was doing.

trainer, but I don't know, I guess he had personal prob lems. He told us he couldn' continue with the school But he's a real nice man. I still talk to him

"After that there was ebody else. One of Frisk's row?' I said, 'Yeah, no

"On Sunday morning we woke up and went to church. I prayed and prayed. The next Wednesday morning I talked to this guy, he used to train in Mexico He wrestles on the American circuits now. He's Mexican American.

"He called me on the phone, 'Hi, how are you oing?' and stuff. I said, 'Man, do you know the school closed?' Wow, what happened?' I told him. He said, 'Listen, are you interested in training for Mexican wrestling?' I shouted,

"He said, 'I know this

guy who is a trainer in Tijuana. I'm not going to be able to make it tonight, but I'll give you the address. Tell him I sent you.

"So he gave me an address and I went over to Tijuana, I wās so excited. met everybody in the school. They were so nice. The pro fessor said to me, 'Let's see what you got.' So I got in the ring with one of his trainers. The guy told me, 'Don't worry. If you mess up, I'll make you look good.' They help you so much!

"I was leaving my house in Poway at 4:00, 4:30 in the afternoon. It's an hour drive to Tijuana. I was going every single day. I'd get to the

school, change clothes, start warming up, do sit-ups, bumps, go around the cir-cle and do flips. You have to arm drag 15, 20 people. You have to do it to every body. You get in the middle

"Every night there was a block of three or four shows and Mike Smith would host in between programs."

RESEARCH STUDIES

"A guy gets on his knees

You have to run from the

corner to him. He will push

you up in the air and you land on your back. Trust

bad. I was purple a couple

times. They have a move

where they throw people

out of the ring. There is no

rope to hold on to, you have

of the ring and a guy comes flying in from the corner. You have to flip in the air. after another. It happens

to go out on your own. It's

"Mexican wrestlers are so intense. They're real ing in America I never saw any of that. When you stepped into that school down there, they don't teach you what they know right away. You have to climb the

"The first thing was bumps, how to take bumps, nothing but bumps. After that I had to learn how to get on the ropes, do flips in the air, land on my back inside the ring. You had to practice over, over, over, and ver until you get it.

"If you mess up in a

real match you can get hurt and there is no doubt about it. You can break your neck so easy, so easy. You see me doing a flip from the ring to the arena floor. That hurts

"When they see that you're done with your oumps, your flips, your arm drags, and they see you're still strong, they'll teach you more. After two months they told me, 'Here comes the submission holds.' That was even more exciting for me. Those people are real technicians with submission holds. You can hurt somebody with a submission hold. You can damage somebody permanently, for

RESEARCH STUDIES

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know that.

"He is an excellent

"Frankie D taught me

a couple of moves, really good, devastating moves. I stand on top of the ropes. land on my back. Ever since that happened, my back has hurt so bad, but I kept training. I have a big body can take big punishment. I

friends came in from the

L.A. circuit of professional

wrestling. His name is

Frankie D. This kid is a real

determined kid. He does

moves you've never seen

before. He used to train in

Tijuana with a big Mexican

superstar by the name of

"This went on through the summer of 1998. Then Mr. D got a job with the post office and said he would get back to us. I thought, 'Man, where do I go from here?' I got my broken heart. I was, 'What should I do now?

"I came home pretty upset and my wife said. What's wrong?' I'll be honest with you. I was with tears in my eyes. I couldn't believe this happened to me. She said, 'You know what, why don't we go to church tomor

**ARE YOU TOO SHY?** 



Do You Or A Loved One Have Endometriosis?

Women's Health Care is conducting a research study using a new investigational drug for the treatment of endometriosis. Qualified patients will receive study-related examinations and laboratory testing at no cost, and will be compensated for their time and travel.

If you have endometriosis and are: Berween the

ages of 18 and 40

Have had a laparoscopy or laparotomy within the

past 5 years confirming endometriosis

Have regular menstrual cycles

and are interested in participating, please contact: Peter Dietze, M.D. \*WOMEN'S HEALTH CARE

8010 Frost Street, Suite 301, San Diego, CA 92123 Phone: 858-505-8672 • Fax: 858-505-8684

UCSD

A 2 year pharmaceutical research study is underway to evaluate an investigational contraceptive,

# Depo-Provera.

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• Females, 18-35 years old.

 Sexually active, at risk for pregnancy (no tubal ligation, hysterectomy, or sterile partner).

 Off birth control pills for 2 months. No previous Depo-Provera use.

Having regular periods for the past 3 months.

### QUALIFIED PARTICIPANTS WILL RECEIVE.

Study related consultation and examination with a board-certified OB/GYN.

◆ Pan smear, thorough laboratory evaluation mammography, and bone scans.

• 2 years of Depo-Provera contraceptive injection either intramuscular or subcutaneous.

For moré information, contact The Medical Center for Clinical Research 619-299-3861

Endometr Painful Period Pelvic Pain Painful Interd

An 18 month investigational research study to compare 6 months of treatment with an investigational formulation of Depo-Provera or Lupron for the possible reduction of pain, is underway. Symptomatic women previously diagnosed with endometriosis in the past 3.5 years or undiagnosed women who undergo

laparoscopy, may be eligible to receive either of the two 6 month treatment drugs and 12 months of follow-up.

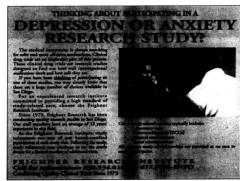


newly diagnosed surgically or previously diagnosed with recurrence of symptoms for at least 3 months. 2) Must have symptoms of endometriosis including: painful menstrual cramps, painful intercourse, and generalized pelvic pain. ing to undergo outpatient laparoscopy if no

PARTICIPANTS WILL RECEIVE AT NO COST:

1) Examination and consultation with a board-certified OB/GYN and pelvic pain expert. 2) Pap smear, laboratory and hormonal analysis, pelvic ultrasound, 5 bone mineral density scans, and mammography. 3) All study

tion call: Karen Wilborn 619-299-3704 THE MEDICAL CENTER FOR CLINICAL RESEARCH





"After I was there for a while, my master went to wrestle in Mexico City. I gave him money to buy my wrestling equipment. He came back with a costume, mask, everything I needed. He said, 'I think you're ready.' Then he gave me a name Centurion. It was a really good name. People liked it

"I was so excited. He paired me against a veteran so I'd have someone to direct me in case I forgot a move. The bout was in Tecate. I got \$70. There were six matches on the card, 12 wrestlers. I was in the second match. The auditorium

was small, but it was full,

When I was dressing in the dressing room wit the other guys, I was crying. It was, like, 'I can't beli this is happening to me!' I was thinking, 'I'm pursuing my dream. It's happen ing to me!' Somebody asked re you okay? You're going to do so good, man.

myself and played my song. it was really exciting. I went in the ring and warmed up. I was nervous. I had never been before a crowd where they can watch me perform. After the match, as soon as I got back to the dressing room, every single wrestler slapped me on the chest. It made me feel good. It was like, 'Now you're part of the

Earl Elkin and I are sitting in a corner booth at the

Kopper Kettle in Lakeside.

e of my favorite breakfast joints. This is a country bacon and fried eggs, a place where the waitresses are middle-aged and take no guff from customers. The fare is a vegetarian's night-

remote relative, "not even a cousin." This fortuitous intervention allowed the Elkins to book passage, by boat and then by train, to "The guys who buy these

Elkin Senior was a tai-

lor and quickly found work

ado. The position proved

temporary, a brief layover

on the corner of 41st and El

Cajon Boulevard, Mr. Elkin,

before opening his own shop

at a men's store in Coron-

Luck — I suppose one could

call it back-

things are anxious as hell. All they want to know is, 'When am I going to get my tape?" "

mare. The count is big and the coffee strong. I order side order of bacon Elkin has a cheese omelet and whole wheat toast.

Earl Elkin was born in a relocation camp in Germany. His parents were PolElkin family in the form of an American sponsor, a

graduated from Crawford High School and enrolled into San Diego State. "I got a B.A. in speech, the equivalent of a B.A. in Eng although I don't have the I don't have the paper. I hav the equ degree in English. I took to, but I didn't do the pro ject. That's what stopped me. I'd take courses and before I could finish the last one that was required, the first one would expire and the game would start over

"But what are you going to do with a master's degree in English anyway? Best you and I was already making

ingly prosperous, added a leather factory to his hold-Earl joined the fam iness. "I wasn't involved

ings during the 1970s. until leather coats became a big deal. Then I got into The younger Elkin ember Wilson's? [Wil son's House of Suede.] Three brothers owned it. They made lousy TV commer cials. They looked like the Three Stooges of the leather guys could do it, and I had a B.A. in speech, I could "In those days commercials were cheap. Chan-

nel 39 had just come on the cials that came on late, real late, 12:30 at night. Remember Mike Smith? He was Mr. Channel 39 from eight "They had shows like

The Virginian. Every night there was a block of three or four shows and Mike Smith would host in between programs. The most I was spending was \$30 a com-mercial for a package deal of ten commercials. In those sell five to ten coats.

We were doing pretty good. The error I made was not understanding that nothing stays the same. The sun keeps going up and down couldn't adjust to Korea and leather coats in very complicated styles, so many stitches, and those poor peo ple over there were working 12-hour shifts, being paid practically nothing. All that

royed the market. 'The end came in '87. '88. That's when the girls showed up in my store and I'd take them over to Tijuana and tane wrestling

piece of thick bacon from my plate and push it around shallow pool of maple syrup. "Think about a stling match you taped and tell me about it."

"First, the women get in the ring and say whether they're a baby face [goo guy/gal] or a heel [bad guy/gal], the bell rings, and wrestle. The whole bout is about timing. I call it wasting time.' Wrestlers can fly around and do a real good quick match with all the high points and you go 'Wow!' They can do all tha in two minutes: high points, somebody does a submi

"But what's two min utes on an hour tape?" Elkin smiles. "So they've got to spend a lot of time on the macing like they're locked in painful holds. It will take ever to get out of that with the referee She'll throw the other girl out of the rins and keep pushing her back every time the poor woman tries to get back into the ring. Then she gets into another argument with the referee, who tells her, again to quit doing what she was

ine, if there is one." "Did you direct wrestlers?" Marge arrives with another round of coffee "Veterans know that stuff but weah if they missed a drop, and it was really bad,

and they started laughing

doing or he's going to dis-

qualify her. That's the story

I'd stop the camera and say 'Let's go back and do it

"Did you tape in front of an audience? "When I taped in the

Fifth Avenue Boxing Club I didn't have a choice. I had all these stupid boxers hang ing around. I'm' trying to e women wrestlers and I'd be recording the sound of heavy bags being hit and guys laughing and whistling and music blasting in the background. There was nothing I could do about it, because it was their time to train. I'd pull down the

didn't go all the way down side and laid down on the sidewalk to see what they could see, On Fifth Avenue. Elkin laughs again, "with

And yet, so many

men complain abou men. "You made a lot of "Fasily 50 or 60 and there are remnants. If I put

everything together, I'd prob ably have 80, maybe 100 "Let's say I've sent \$40

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RESEARCH STUDIES

restling tape. How does the program begin? What would I see?" A view of earth from close orbit, the camera zooms down, do down onto a dilapidated El Centro farmho elderly man and his wife, retired cantaloupe packers, relax on a front-porch swing

mighty after-dinner yawn. I know, let's kill the dog." Elkin's cough drags me ack to the Kopper Kettle. "The tape starts with names and copyrights. I will bo

The woman stretches her

an hour tape and see two see rotations, everybody tried to have six different

"That's part of what you're selling. The customer is thinking, With this company I'm going to spend see two or three or four different people. With this guy, I'm going to spend \$35 or \$39 and I'm going to see six different wrestlers

"Did you always tape

### RESEARCH STUDIES

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girl-wrestling videos. Women's wrestling, that was "And you make money

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magazine, even though it

was good, had limited cir-

culation. Eventually, the

same old guys were seeing my ads. Their first ques-

tion, after they'd bought

from me, always was, What

"By the second year I alized what I was doing was not going to be enough The real sickos," Elkin pause to enjoy the vision, "the 15 percent who buy everything u have, are your back bone and you've got to have something new for them. The guys who buy these things are anxious as hell. All they want to know is 'When am I going to get my ad and they're living in St.

do you got that's new?'

Louis and they can order from a local address and not have to wait on the mail from California, they'll do

"If I'd only known that the first year! By the second year, well, let me put it this way. Originally, I was Crest Video, that was my first company. My sister was liv ing in Minnesota, I became Mars Video in Minnesota Elkin grins, "Now, all those guys living in the Midwest are saving to themselves, 'I

can't believe somebody in the Midwest is doing this.' box. Okay, that's pretty good. Now I'm in L.A. all the time. Wilshire Boulevard is a nice These are the same guys who are buying from me, but area. So, Celebrity Video. they want to try something Now I've got four, but what about San Diego? I've only new, so they buy from Mars got Crest Video: So I started "Same product?"

"Yeah, but a different Tiger Video in La Mesa. Then I went to Lemon Grow

Then in Coronado I

and made Cypress Video.

did Palm Video, in La Iolla two or three times a week. Elkin chortles, "I'd start in La Mesa," chortle, "and drive

to Spring Valley," chortle, "and then Coronado," chortle, "and there would be \$200 here, \$150 there, \$175 there," chortle, gurgle, chortle. "If I had done that the first year when I was the only one videotaping women's wrestling, oh shit,

then you're talking \$300,000 or \$400,000." "How often did you

tape?" How many hours are there in the day? "When you have six or

even compánies, you have to tape constantly. I was taping every week in Tijuana.

I was taping at the Fifth Avenue Boxing Club two, Candy Devine and Bambi. three times a week." "Did you give your

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"I never gave them names, except, maybe, in the beginning. Usually, I flew in professionals like

They were known in them for relatively low being paid what top men were, except for one, Wendi

Richter.

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schools for \$40 and it cost her \$15 to drive there and

looking, with almost as

much skill, the pay drop was huge. Wendi Richter

was probably making

\$500,000 a year. Candy

made maybe \$25,000. She

was doing matches in high

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"What did you pay?" The phrase "next to nothing" comes to mind.

"I would tell them that if they stayed three or four days in San Diego and did

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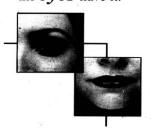
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look, not the exact same

tape." Elkin hurries to the

good part. "Okay, that started

o work. So I have to go to

Las Vegas. Las Vegas is hot.

it's desert, so Sahara Video.

That was another post office

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this and that, they could expect to leave with this unt of money."

"Next to nothing" stays in mind. "Devine flew in especially for you?"

Sometimes yes, some times Candy told me she had matches in L.A. and I'd

HEALTH AND BEAUTY

West Coast and you want to

And sometimes I would

flat-out pay to bring her here." Elkin frowns, looks



down at his empty break-fast plate. "I was doing so say, 'Well, tell the promoter you hardly ever come to the stay over a couple of days and "I assume everybody go to the beach. Have him book your tickets that way.

"They didn't unless

they happened to look at wrestling magazines. But what did happen, guys who were, I don't know about X-rated, but who were making other types of videos saw my magazine ads and thought, 'God, he must be filthy rich — he's got ads all over the place.' They didn't know the magazine was giv-ing me a good deal for those ads because I was the original guy. Most of those guys had one-dimensional ideas about the business. They thought they could throw out pictures of girls in biki-

nis and they'd become millionaires. "It does not work that way. It might be some guy's fantasy to see a size 10 Charlie's Angels kind of girl

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MEL MTN. RANCH

wrestling in a bikini. Another guy's fantasy might be to a-six-foot, 200-pound woman crush some little guy." Elkin makes a sweet chuckle.

sip a mouthful of coffee. "I flew in professionals like Candy Devine and Bambi. They were known in wrestling magazines."

there's no porn in this, right?" A voice in my head kicks in. Gads, it's a lawyer's voice. Objection, your honor The witness has not defined what porn is. Is he talking about oral, genital, foot,

"Earl, let me back up. By porn, I mean everyday humping, bumping, grind ing, licking, slurping, you know, the traditional, aginative stuff you see on TV during family hour. Well, that's up to the

animal or alien nor

between sexual expre

phy? And in each instance,

what is the difference

and pornography? Move to strike." I slowly lift my cup,

company. Competition causes people to think they've got to keep coming up with something the other guy doesn't have. So pretty soon guys with less or no scruples are doing topless tapes, they're doing nudes, they're doing things like having the girl win by," our table becomes silent, "sitting on the other girl's face. If some guy has a fetish for boots, they make sure girls in biki nis are wearing high-top boots. If a guy wants them wrestling in brown panties, he can get it with custommade videos. Like anything else, competition causes

rd things. "A lot of these guys have their own fetish to begin with, and this is a busines where the bikini girls -





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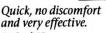
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they're not bookers, but they'll wrestle guys for \$100, \$150. So guys were paying that and doing that and all of a sudden a light came on in their heads. They don't have any character any way - what do they care if people see pictures of them. So they started taping themselves wrestling women." "Makes you want to reach for a whiskey bottle."

"There are, actually, guys buying tapes of me. Elkin laughs, sort of. "I'm get-ting my head squeezed by

"Don't bother with ice,

just bring me the bottle." "There's this classic. notorious guy. He goes to all the bodybuilder shows. Bodybuilders, what do they win in a competition, a tro phy? They can't get a decent job. So this guy pays body-builders \$300 and then makes tapes of them squeez ing his head. A half hour of head scissors. He can't get out of it. His veins are popping." Elkin explodes in laughter, tears spill from his eyes. "And then he sells the tape!" Elkin is laughing so hard as to be helpless.

What else is there to say? Show business is my life. "You mentioned that \$60,000 was your best year. Was that your only good

"I had more than one, but then a couple things happened. Camcorders ame popular and a lot cheaper. Every jerk with a camcorder got into the busi-ness. I don't care how lousy he was, he still took away some of my business. The pie kept getting smaller From being the only guy with ads in wrestling mag-azines, I became one of 3 or 4 and then one of 30 or

"I was competing against independent-film-maker types, who already owned all the fancy equip ment and knew how to get model-type girls. One or two of their taping sessions cost what my budget was

for a couple of years. "The American Angels a husband-and-wife movie making team, shook up wrestling magazines for a year or two, but they vanished. That kept happen ing, people with more money than me getting into it. There was a guy who did







didn't last very long because he wanted huge profits and wanted them right now." I note that Marge has

treated to a counter seat and picked up People magzine. I take this as a hint "Have you ever worked with anyone who made it to the Yeah. Three guys who

worked for me — they just happened to be around. They were \$50 event guys. Now they're big shots in the

"Konnan, they call him K-Dog. Rey Misterio Jr., he can fly. He can run to the corner post, grab the post with his hand, and do a 360. And

Psychosis. His brother, Phobia..."

"Love the names." "These guys, they don't

them?" Marge puts down People, picks up the morning paper. "When I taped pro

"How did you run into

wrestlers in Tijuana, I told

the guy who was handling things for me that I needed

a few men for a women

versus-men tape. He brought

"Wrestling, back in the '60s, maybe you didn't see great physical performances, but it was a weekly show with characters."

names, Jose and Juan. When they talk to each other, it's 'Good morning, Psychosis,' or 'Psicodélico,' or 'El Monstruo,' or 'Phobia,' whatever

those guys. That was in the early '90s. Misterio was a kid then. He's still wrestling

but the WWF has writers. the WCW has writers. Flair did whatever the story line

HEALTH AND BEAUTY



told him to do."

"Yeah, they got writ-ers," Elkin says, "they all do.





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But here's my question, why is the story line so lousy when they got writers?'

"Why are most books had? Why are most movies bad?" Elkin's face is blank. "Many are called, few are chosen." Nothing. "All right, how about this? Where stands San Diego in the world of professional wrestling?"

"To work in San Diego, wrestlers almost have to be They need to sign autographs before the show, get to know the fans on a first name basis. Asking a guy to spend 8 to 10 bucks and if he brings his family, 35 to 50 bucks — is a lot of money for something he knows, in the back of his mind, is not real.

"Wrestling attracts a lot of nuts, guys who think they're wrestlers, guys who think they're promoters. I've been around two or three of these nuts. They spend their last penny book ing a place and renting a ring which costs \$400 to \$500 for the day. They get in a bunch of wrestlers, but they don't know a thing about promoting. They wind up with a crowd of 5 people, or, if they get 50 peo ple. 40 are related to the wrestlers and didn't pay to get in. The 'promoter' loses his shirt but goes around telling everybody he's a wrestling promoter." Elkin sighs. "If you're a wrestler booked into San Diego, you're not being paid much. I would say anywhere from 20 to 80 bucks, more likely 20 to 30."

Marge stands up from her stool, walks to the end of the counter, and begins refilling cream containers She's smiling. "Do wannabe wrestlers have anything in common?

"They were five years old and saw it on TV. Wrestling, back in the '60s maybe you didn't see great physical performances, but it was a weekly show with characters. Good characters and bad characters, just like cops and robbers. You wanted to see Freddie Blassic get beat every week. It never happened. Why? Because they wanted you to come back next week - maybe he would get beat then. I riders. They're willing to take the pain and accept

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some of these wrestlers are weird. They'll walk around talking about their matches like it was real. The match is long over and they'll say, 'That referee! I could have won.' They knew what was going to happen an hour before the match started, yet they go around talking Elkin and I walk out

side and stroll along a gravel driveway toward my truck My companion says, "There were three guys from a Sports Arena WWF show. They were going to train local wanna-bes. They wanted a

Roberts | comes running to organization is startin Maybe they'll need a video guy.' I said, 'John, I got one camcorder. They don't want me, they'll want a three camera system.'

"And they start talking

HEALTH AND BEAUTY

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lot of money, like \$1500 me and says, 'Hey, this big gets me to go. I see a dozen

guys standing around, look ing to be trained. None of them has the size to be a wrestler. Now these three guys - one was a wrestler get in the middle of the ring and start lecturing these 12 so-called potential wrestlers

about how these prospect need discipline. The guys 'Mister,' Behind the

Ask us why

goes up to a room with a desk. That's their office. Students need permission to go up and talk to any of the three guys. And each guy has a specific job, so wha ever a student's complaint the student will have to talk to the guy who's in charge of that area. Everything will be first-class: 'Ever if we bring in Hulk Hogan. and he will come, he cannot make fun of you. Eventually, we're going to have action figures and video games made. They'll be in vour likeness and you'll get a percentage of that. They're talking to kids who can't do

ring is a little stairway that

forward rolls. "So within a couple weeks to a month, the guy who used to be a wrestler see this has played out as far as it can go and steals the ring. lust steals it and takes of to Northern California."

We board my big green Dodge truck. I turn over its

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big V-8 engine, glide down the driveway, make a right onto Woodside Avenue, wave good-bye to Marge, make another right, and ease onto Highway 67, "If I said, 'All right, Earl, I've got

money, go make a wrestling tape, what would you do? "I'd probably go to a uthern city like Atlanta or Memphis or Tampa, a place where there are five, Then I'd rent a ring and buy a better camcorder

"How would you know where to find women "I'd have to get the

number of the girl who trained the other girls, some-one who's considered a veteran by the other girls, She's the one who would tell everybody: 'This is on the level. You don't have to worry about the guy being some weirdo. You don't have to worry about being paid. I've worked with this guy before.

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"You want the place you're going to use to look half decent. It's probably going to cost \$75 to \$100 a day in rent. And then, if you want to have a real good reputation, you take those ls out to lunch every day and dinner every night. That way, the word really spreads re are a lot of jerks they'll tape and then say. You know what, it was so

you take half?' There are a lot of guys like that." I put foot to accelerator and move big green truck over to the passing lane. Funny, the engine seems to be making a lot of noise 'Will you have an audience?'

dark in there I haven't got

anything I can use. Can't

Some of each. You look more legitimate with an audience, but then there's this personal thing — a lot of guys love having two wellknown pro wrestlers wrestling with nobody

"Just for them?" as well say, 'Hi, lack, we're doing this for you.

Have I ever changed the oil in this rig? "What's the story line?"

"I take a look at them. The girl in charge will tell me who's the best and who's just starting. The pros will win their matches. It's a nono in wrestling — you don't have a beginner beating a ten-year veteran. Besides. rookies don't know enou and it looks stupid if they "I'll shoot, depending

on their ability, stamina, all that stuff, three or four 10to 12-minute matches. Matches can be two out of three falls. I like those, because you really want to stretch the time. You can have the camera running while they rest between falls That gives you a couple minutes right there. Then you

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can have a tag team fol where five of them are throwing each other out of the ring and the last two wrestle for the champi onship of the Battle Royal. That would fill an hour

Come to think of it. I don't believe I've ever changed the oil. "Okay, you're back in San Diego. I'm out \$10,000. Now what happens?"

"Now you've got to find all kinds of ways to advertise. I've got my customer lists. There are some guys on there who will buy. You send a tape to a wrestling mag azine. You call your wrestling organization, the UWA or whatever. Then the magazine will do a story on that for free, because they're always looking for new information.

"Okay, now you've go a legitimate magazine and you didn't spend anything for that three-page story. Sometimes the magazine will even print your address, you know: You can see products of the UWA by writing to...'The really top wrestling video productions contact Entertainment Tonight or one of those TV shows. I've seen that more than once Usually, they'll have very good-looking girls in the tape, you know, out-of-work

I wonder if gas stations still do oil changes. "I'm still waiting for payback. Maybe we get a mention in wrestling magazine, maybe list, but where's my \$10,000? "Internet."

Three months after this con ersation, I found the following message on my answering machine. "Hello, this is Earl Elkin. I was the one that had that wrestling ring in the warehouse in called was, I applied for a job and I needed some refer ences and I happened to have your card in my wal let. So I hope it's okay - I wrote down your name. If they call you, if you would just do me a favor and tell them you knew me for a year or two or whatever. It would just help me. I didn't have any other, too many other names to use at the time. I hope that's okay. Thank you, Bye."

- Patrick Daugherty

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for beds filled, not for effective drug treatment; and a

of Delancey Street, I just shudder knowing the real truth — that no treatment centers are allowing researchers to drug-test their clients at 6, 12, 18, 24 months post-treat-The real truth is very simple.

In San Diego County, no valid drug-testing research is being done to verify effective drug and alcohol treatment post-treatment. The present and past directors of Drug and Alcohol Services have continued to allow our treatment centers (providers of services, good old boys) for over a decade to receive funds for beds filled, failure of such providers services. In the private sectors of hospitals, it is the same — there is no unbiased, verifithere is no unbiased, verifi-able, third-party research post-treatment. It is common practice in hospital treatment programs to bill an office visit for a pat on the back in the hallway or to bill a \$135-an hallway or to bill a \$135-an-hour session with a psychol-ogist that never occurred. Even more interesting, abso-lutely no outcome studies are done on specific credential

counselors to find out if

counselor A or counselor B or

counselor C is effective or

inv clinical issue such as drug

dependence, depression, or whatever. So counselors may keep getting richer and people with drug problems or de-

pression may just be getting

sicker.

Most drug and alcohol treatment modalities are divided in two camps. The first is that only a recovering addict can help another addict, and most providers of services hire at the two-year cleanand-sober mark. And second is that someone with an eduis that someone with an eduexperience, as a recovering addict and while working with other addicts in this profession, that most recov-ering addicts remain very impaired (emotionally, insight, 5 to 15 years after getting clean and sober. The second camp scares me even more. This is the camp of the creden-tialed (L.C.S.W., M.F.C.C., Ph.D., M.D.). Here, I can remember taking training for two days, where I was told to attend one 12-step meeting and write a brief paper after l had graduated as an M.S.W had graduated as an M.S.W., prior to taking a licenser test. It scares me the many myths I was taught about drug addic-tion in college and how I

in the field by attending a

12-step meeting.
In closing, as I read the U-T and Jim Gogek, who is often so clueless on a subject he observable when the such a great passion. viously has such a great passion for, or if I read the Reader and I sense the same passion and I hear the notion that the best treatment center in the world Furthermore, these readings often quote — "according to Sam the judge" or "so-and-so the public defender," as if they are Ph.D.'s in social research. Sadly, I am always gripped by the truth. Drug and alcohol treatment is run by the same dynamics and forces as the Firestone Tire Company, Ford, the Padres, or SDG&E (money), and they (businessmen/women) are (businessmen/women) are going to sell you a good story about themselves. The real truth can only come from unbiased third-party effectiveness studies conducted by researchers with the knowledge to set up such studies. These are the that the CEO of SDG&E make

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schoolteachers and 15 homicide

ne teacher.
As for Delancey Street and please leave Imperial Beach until you have the expertise, the ethics, and a loving spirit to deal with drug and alcohol dependence in a responsible manner that is client-centered and third-party verified. Furthermore, when bragging writings. Today, it's way past time for the public to act and reign in the out-of-control treatment industry by holding them accountable by verifying the truth.

Patrick Keith Imperial Beach

### I Never Worked In San Francisco

San Diego, I was disheartened by Naomi Wise's April 19 review of Tupelo in the Gaslamp. I appreciate an honest disagreement when it comes disagreement when it comes to culinary opinion, but I would expect more fact-checking and knowledge from a professional restaurant reviewer. In the majority of her reviewer, she appears to have had a discussion with the restaurant; executive chef. I restaurant's executive chef. would have appreciated the opportunity to educate Ms. Wise and clear up the fol-

ing misinformation: 1. I never worked in San Francisco.

2. I did not use hamachi in

place of vellowfin tuna in the tartare. Yellowfin tuna tends to vary in shade from very bright vary in shade from very bright, deep red to light red. The shade does not affect the flavor of the tuna. You should also know that hamachi is more expen-

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sive than yellowfin. True ahi is yellowfin as well as bigeye tuna. Bluefin tuna is not true

3. You may not like the coating on our crab cakes, but we do not treat them like "trash fish." We use extremely high quality, fresh, peekytoe

4. Our duck is served on mustard greens, not spinach, and the sauce is star anise, not

a Bing cherry reduction.

5. The pork is served with

6 There is no flour coating on the opaka, and the menu clearly states that the salad includes hearts of palm.

7. Our cheese platter almost always has a soft-ripened

always has a soft-ripened cheese on it unless I can't obtain the quality I insist upon at Tupelo. There was a goat cheese on the cheese board as well. The wine-mari-nated cheese you described is Cabra al Vine, which trans-lates into "drunken goat." The remainder of cheese which you referred to as mile which you reterred to as mid include a very high quality three-year-old cheddar from Grafton Vermont and a raw, cow's milk white cheddar from a California boutique producer, Bravo Farghs. These two ched-

dars are anything but mild.

 There is no orange flavor of any kind in the soufflé. 9. Our Paco let ice cream is not a brand; it's a technique. All of our ice cream is made in-house. A Paco Jet is an expensive machine that proces each portion to order insuring our guests receive the freshest, smoothest ice the freshest, smoothest ice cream. This piece of equip-ment is currently the rage among pastry chefs nationwide. And finally, the coffee flavor in our ice cream that you couldn't quite put your finger on was indeed coffee.

Nathan Slovatizk Tupelo Executive Chef

Naomi Wise responds: 1. I'm terribly sorry that you've never worked in San Francisco. My information Francisco. My information came from a source in the Cohn camp — the publicity release announcing your arrival, the restaurant manager (or whoever answered the phone when I called and annonymously requested information), or the website — which, suspiciously, was down't for updating the viery day that your message arrived. One of these sources of the control of the control of the course of the control of the c

(Las Vegas) proviso.

2. California restaurants 2. California restaurants and supermarkets have taken to calling every tuns darker than albacore (from bonito up to bluefin) "ahi," causing a lot of confusion. But you're right, confusion. But you're right, called "foro" (albhough some local sushib arts list it as "toor olal'). And I was plain wrong to call yellowin" hamachi. My only excuse is that a construction crew and their noisy power equipment were all ower my house the week! wroth week! wroth

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richer belly-cut used for the entrée fillet? 3. I know you used high-

quality peekytoe in your crab cakes. I wish you hadn't. I think Trey Foshee at George's has a better idea for showing off this very fragile, delicate-

flavored species — crab salad. 4 and 5. My first visit to Tupelo was made about two weeks after your arrival there, roughly seven weeks before the second visit. I took home a menu, which listed Bing cherry as an ingredient in the duck sauce. As for the pork, caramelized wine and balsamic come down to the same thing when the deglaze is done —

juice and sugar.

6. I blew it on the opaka-

paka, guessing that its crisp-ness had to come from a nearr of paim, the server took the menu away after we or-dered, and we'd all forgotten what was supposed to be on the plate. It's a journalistic thing to talk about what we talked about as we ate, it livens things up—and we talked about "what's this white stuff with no taste?"

7. That goat cheese sure

7. That goat cheese sure didn't taste goaty — maybe getting pickled makes goats lose their nature. As for the

cheddar, at her first taste of it, Deirdre called it "glortfied Velveeta." But I did say that sed with the port flight.

Got a problem?

8. I didn't write there was flavor, I said "pres-8. I didn't write there was an orange flavor, I said "pres-ence." It smelled like orange peel. Now that I think of it (with no power saws buzzing in my ear), that would have been the bergamot aroma from the Earl Gray tea. 9. We asked our waitress what Paco Jet is. She went back and asked someone else.

returned to the table and said, "I don't know where we buy

three other journalists as my witnesses — we all looked at each other and shrugged. You might give your floor staff a heads up on the kitchen

Why The Tirade?

We need your help! San Diego is no longer a sleepy Navy town, and many of us in the restaurant the restaurant commu doing everything we can to raise the local and national profile of our culinary scene. This past week a national culinary conference was held in San Diego to discuss menu

trends and culinary creativity. Conferens had a chance to enjoy various restaurants throughout San Diego County. They were impressed with what we had to offer and amazed that we had not re-ceived more national recog-

nition.

We need the help of our restaurant reviewers, including Naomi Wise. Ms. Wise recently reviewed (April 19) one of our family of restaurants, Tupelo in the Gaslamp. Al-though I disagree with many of her subjective comments, I of her subjective comments, respect an honest difference of opinion. I do, however, have little confidence in a reviewer

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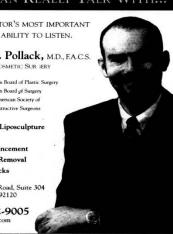
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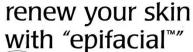
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**FACE BEAUTIFUL** 

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who can't get the basic facts right. Our executive chef, Nathan Slovatizki, sent a etter to the editor to correct Ms. Wise's culinary misin-formation. I would like to add formation. I would like to add the following to the list of incorrect information con-tained in the review. Ms. Wise states that we

'intended...to specialize in Southern regional cuisine" with a "1 eep South tilt." ' his

with a "l eep South tilt." his was never the direction we took. I have no idea where she got her information. he fact is: the menu at 'upelo has een a regional American fusion from day one. Ms. Wise reports that "the floors are bare and shiny" and the heated patio has "metal tables." The facts are the floors are carpeted with a distinct pattern of gold stars to com-plement the star in our logo. plement the star in our logo, and the patio tables are granite. If Ms. Wise chooses to review decor as well as food, why not

Ms. Wise also finds it nec-essary to make condescending remarks toward the city that now supports her. She de scri es 'upelo's menu as "regionless, almost nationless "regionless, almost nationless upper-middle-California-Mediterranean-Pacific istro genre that one encounters all over the West — especially in ski resorts and San I iego." Why the tirade? What's the point? Great American cuisine has always een and always will e influenced v various will e influenced y various nations and regions. Chefs are culinary explorers. "Tradi-tional" menus will always have their place in American restaurants, ut our guests are well-traveled and well-read well-traveled and well-read and many of them are looking for adventurous dining. San I iego restaurants are meeting that challenge. We need our reviewers to support our journey, not tear up the road efore us.

Cohn Restaurant Group

Naomi Wise responds: ' he source for my information about 'upelo's formerly Southern orientation was a year-old upelo menu (the miniature version distri uted at last year's Bal oa Park tasting event). And if the South wasn't on your mind, why in the world did you name the

the world did you name the restaurant 'upelo?

Okay, if you want to nit-pick a out decor, the carpet isn't wall-to-wall. I remem er traversing a shiny, well-waxed wooden floor to reach the table, with the very loud hand, which was the control off the band-music ouncing off the hard surfaces. But if you say hard surfaces. But if you say the patio ta les aren't metal, you're undoubtedly right. I was there at night, it was dark, I didn't try hefting around any ta les to see what they were really made of. Some hard stuff, was all I could see. Not eiderdown. Not tofu. ' here is indeed some fa

Diego, and the ranks of inter-esting chefs are-expanding

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Fast

"adventurous dining" you cite is precisely what I found lacking at Tupelo. The chef is lacking at Tupelo. The chef is good, there's nothing really wrong with the food, but the menu is just another of the familiar Spago-oid American-bistro bills of fare that I've eaten all over town, and in Tahoe, Telluride, Mammoth, tance, Telluride, Mammoth, etc. (There are even a few in San Francisco, but they tend to die young.) My review merely described the cooking, so people will know what to expect if they decide to eat

there.
When I go to a restaurant,
I want nothing more than to

Wise Got What She
Or lere I
Naomi Wise's review of Tupelo
(April 19) is confusing. In the
first place, "ahi" is a Hawaiian
word for all-off the tuna species
fished there, the most common
of which is the yellowfin tuna.
That is "true ahi." The
Hawaiian word "ahi" is also
used to denote other species. used to denote other species, including bigeye tuna. Hamachi is a Japanese word

and it customarily refers to a superior grade of yellowtail, a species of jack, not tuna. If Naomi ordered ahi and got yellowfin tuna, she got

Wise's Inaccura :ies Before one is to critique sea-food, one must know what they are talking about.

I'm sure Naomi Wise might I'm sure Naomi Wise might be familiar with certain types of food; however, she needs to know what she is referring to before commenting on seafood.
In her typical annoying

tuna. As long as it is red and not the white albacore or manner, she tried to explain the dish that is enjoyed at Tupelo (April 19). This is the bonito, it is called "abi "

preparation including "ahi" na. The "hamachi" she refers to

family. It is not a lesser subfamily. It is not a lesser sub-stitute; in fact, I papanese yellowtail is quite a delicacy. The "true ahi" being "red bluefin" she refers to is equally nonsense. "Ahi" is Hawaiian for red-meat tuna. "Ahi" can be yellowfin, bluefin, or bigeye

because they generally do not know the kind of tuna they the hamach she reters to is actually Japanese for yellow-tail. Yellowtail is not "pink tuna" and has nothing to do with tuna, other than they are both part of the mackerel know the kind of tuna they are referring to. "Ah" is the U.S. marketing name for a variety of red-meat tuna. With inaccuracies such as this, I would hardly trust her opinion regarding whether I should patronize a restaurant

should patronize a restaurant not. If I were making the decisions, I would be looking for a replacement for Naomi. David Ferbrache

HEALTH AND BEAUTY

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love it. Like any paying cus-tomer, I hope I'll adore the food; as a reviewer, my great-est wish is to make some

terrific discovery that I can share with the readers. I'd rather rave than pan; in fact,

every couple of months I decide every couple of months I decide not to review a restaurant I've tried when I can't find any-thing good to say about it. But not every review can be a rave, or it would cheapen any assessment of the really thrilling creativity coming from the kitchens of, say, EI Rizcocho, 150 Grand or the

Bizcocho, 150 Grand, or the

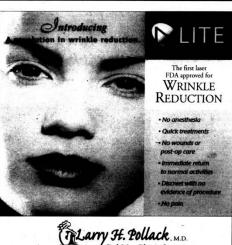
Marine Room. I keep hoping that a Cohn restaurant will

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# Calendar

# **Damp Wings at Dairy Mart Ponds**

Birding with the Audubon Society

ast fall, Bill McCausland was so ast fall, Bill McCausland was so upset over how Dairy Mart Ponds has deteriorated that he didn't include it on the field-trip schedule for the San Diego Audubon Society. McCausland, the organization's field-trip chairman, said last week, "They're not chairman, said last week, "They're not maintaining it," meaning the California Department of Fish and Game isn't. "It's discouraging. The state bought it with special funds, which was good, because it will be pre-tured. LOCAL they've let the

EVENTS

anymore."

Asked if birds liked the vegetation, he allowed that migratory ones might and that his perspective was "kind of

spring Dairy Mart Ponds field trip. Even though the area's birding opportunities have diminished, it's still one of the

have diminished, it's still one of the liveliest briding places in close proximity to downtown San Diego, where new birds are continually being spotted. "We have had magpie jays from Mexico," said the retired St. Paul, Minnesota, health inspector. "Their

The Tijuana River Valley was formerly dominated by agriculture. Then the farms disappeared and it became a popular passageway for undocumented workers. When the Border Patrol began to monitor it mercilessly, placing flood lights at the boundary, those workers lights at the boundary, those workers began crossing elsewhere. "We used to see dozens [at Dairy Mart Ponds] in past years," McCausland observed. "They've all moved west, over toward Tecate."

This weekend, despite the displeasure the place causes him, McCausland has scheduled his usual metal part of the place for the place of the place when the place were the place when the place are the pl

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Theater

**Local Events** 

Classical Music page 75

Art Museums

& Galleries page 78

Restaurants page 118

> Movies page 131



How does the water affect the birds? Maybe they like it, it's ventured.

water birds at Dairy Mart Ponds in the past, and now there are. There used to be land birds." Among the missing or near-missing, he names verdins, common ground doves, and roadrunners. Of the years ago they were on the rare side. Not Guy McCaskie of Imperial Beach newcomers, he names nesting least bitterns and common Moore hens.

Guy McCaskie of Imperial Beach supplies the reason for these changes water. A well-respected member of the San Diego Field Ornithologist. McCaskie has been birding in the Dairy Mart Ponds area since the 1960s, when he moved to San Diego from his native Scotland to study evil engineering at 5DSU. The southern Pacific coast's Social section of the Morth Residence Social and to stock of Morth Residence Residual Social Is this exchange bad: "I don't know whether it's bad or good. Personally, I liked it how it used to be. It was a big, much more open space that supported raptors — hawks and eagles. It's being reduced because housing just keeps coming into it from all directions. It's a regional editor for North American Birds, the quarterly journal of the American Birding Association, he is described on

live very close to it. I can be there in two

live very close to it. I can be there in two minutes. I was there yesterdy. When it was agricultural, McCaskie recalled, the place was arid. Farmers pumped water out of the ground. The water table is fairly close to the surface, so they could irrigate. Recently, there have been major floods, but the real reason for the new conditions is "The continuing paying of all ground, particularly with the development of Tipuach, which the channeling of the river. The water no

"It has certainly changed their habitat. I mean, clearly, there weren't

Is this exchange bad? "I don't know

different place."

McCaskie, like his Audubon McCadic, like his Andubon counterpart, mentioned uncontrolled vegetation. There used not to be a huge mass of riparian growth. So there weren't nesting Bell's vircos. There are now." But briders can't see them easily, he regetted, echoing McCausland. "There used to be some isolated little clumps of trees that were magnets to migratory land birds. All we had to do was go to three or four spots, and we found everything! We could survey it totally in an hour, and if the could survey it totally in an hour, and if the presented. Now if you've got one bird in five milles of riparian forest, do you think you can find it, as far as

birdwatchers go, they're never going to find all the stuff we used to find." watchers go, they re never going to all the stuff we used to find." But do the birds like the vegetation? "I don't know. I've never talked to

McCaskie is equally sardonic on the changes that the border activity has brought. "Well, yeah, that's one more thing that used not to be there. We used

thing that used not to be there. We used to encounter aliens in fair numbers down there. They'd just walk by. Now you don't see aliens as much, but you have to deal with high-speed vehicles that are white with green stripes — you know — and they hurtle from one spot to the next to see who's tripped some sort of a gadget, and then you're standing there saying, Well, I just walked through there

San Diego Audubon Society field trip to Dairy Mart Ponds Saturday, May 12, 8:00 a.m.-noon 1-5 south past Imperial Beach. Exit Dairy Mart Road. Turn right, go about 100 yards. Meet just past the concrete bridge, beside the concrete bridge, but the concrete br Free Info: 619-692-3246 or

### **EVENTS** LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must b eceived by 5 p.m. Friday the week prior to public prior to publication for consideration. Do not phone. Send a consplete description of the event, including the date, time, cost, the precise address where it is to be held including neighborhood), a contact phone number, and a phone number (including necode) for public information to READER EVENTS. Box 85803. San Diego CA 92186 5803. Or fax to 619-881-2401. You may also submit information onlin at www.SanDiegoReader.com by clicking on the events section.

### RAIA

A Mother's Day Celebration is A. Cetto, with a concert by La Can LA. Cetto, win concert by La Can-tante Cecilia Defis y Su Trio begin-ning at 8 p.m. Tickets are \$32.50 U.S. For reservations, call 011-52-66-84-3031 x128. (TIJUAMA)

The Spring Montaña Grande 10-and 20-mile mountain bike rides are of 20-mile mountain bike no at 8 a.m. For details, dial 011-52-66 12-2525. (ROSARITO BEACH)

nia Juárez). Call 011-52-66-21 8596 for more information. (TUUANA) Busy on Saturday? The Tijuana

Youth Symphonic Orchestra, con-ducted by Pavel Getman, plans a concert of classical music on Sunday, May 13, at noon, at the Tijuana Cul-tural Center, Find the center at Paseo de los Héroes and Mina Street in the ona Rio, For more information, call 011-52-66-87-9600. (TIJUANA)

Yee-Haw! The 2001 Tecate Rodeo is slated for Sunday, May 13, beginning at noon, at Cortijo San José. To obtain additional information, call 011-52-60-82-4968. (PLAYAS DE TIJUANA)

Carlos Niebla's Drama Overn of Her

\*

\*

\* \* \* \* \*

The Silk Oak Tree, a fast-growing import from Australia, comes into short-lived glory this month. Golden flower clusters decorate the silveryreen branches, an effect that is par ticularly stunning when seen in con-trast to the blue-blossoming

and Tuesday, May 14 and 15, at 8 p.m. each night, at the Casa de la Cultura (Avenida Paris #5, in Colonia Altamira). For additional details (in Spanish), dial 011-52-66-17-76-3005, Admission is \$6 U.S. (TIJUANA)

JAMPS Admission is S6 U.S. (TRUMAN)
Langosta for Lunch? Head to Puerto
Nuevo for a "Lunch in Lobster Village"
when Baja California Tours hosts an
outing on Wednesday, May 16. The \$52
fee includes transportation, lobster
lunch at EI Patio de la Langosta in
Puerto Nuevo, and tours of Tijuana and
Rosarito Beach mel time for exhousing. Rosarito Beach and time for shopping, For reservations, call 858-454-7166. (PUERTO NUEVO, ROSARITO BEACH, TULIANA)

"Kalevala" is the title for an exhibit of photographs of "people from Fin-land in the world of literature," on exhibit through May at the Tijuana Cultural Center (Passe de los Héroes and Mina Street, Zona Rio). The exand Mina Street, Zona Rio). In exhibition features an opening reception at 7 p.m. on Wednesday, May 16. For more information, call 011-52-66-87-9600, (TUUANA)

Oll 32-66-87-9600. (TIUMAN)

"Dolphia" is now being shown

Tuesdays through Fridays at 2, 4, 6,
and 8 p.m., with additional screenings it noon on Saturday and Sunday, at the Omnimax Theater in the

Tijiuana Cultural Center, Join in the

Tirico D Maria Tuesdays through

Fridays at 3, 5, 7, and 9 p.m., as well

set 1, 1, a.m. and 1 n. 2, 9 moselved. Visit the Dairy Mart Ponds to see the summer resident birds with Audubon Society birders on Satur-day, May 12, from 8 a.m. to noon. To reach the spot, take 1-5 to the Dairy Mart Road exit: turn right as at 11 a.m. and 1 p.m. on week

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) \* water available, so bring water, along with a field guide and scope. Free. 619-692-3246. (TIJUANA RIVER VALLEY) "Nature's Secrets" will be revealed when naturalist Barbara Iones leads a OUTDOORS leisurely 2.5-mile interpretive walk alone changeral and oak-lined trail

The Catalina Riddy, a meteorological condition responsible for days-long episodes of drary, overcast weather over San Diego, is most likely to occur in May and June. This weather pattern, which intensifies our late spring June gloom. Thappers when most marine air, drawn inland from the condenses in the form of low clouds along San Diego County's coastline.

party, that is, to tend Califorma na-tives, weed native plant gardens, and help remove invasive plants with the Friends of Famosa Slough around Friends of Famosa Slough around the treatment ponds at this urban wetland on Saturday, May 12, from 9 a.m. to noon. Meet at the corner of West Point Loma Boulevard and Famosa Boulevard. 619-224-4591. Wear work clothes, and bring work gloves and tools if you have them. (POINT LOMA)

Don't Run Aroun — Stay Found! Young children will learn backcoun-try safety and what to do if they get lost on the trail or in the city during

Wildflowers of San Diego County's highest mountains are in full bloom this week. Take a walk along any trail above 4500 feet in the Laguna, Cuyathe program planned on Saturday, May 12, at 2 p.m., at Felicita Park (742 Clarence Lane). Live search dogs from the San Diego Count maca, or Palomar Mountains and en-Sheriff's Search and Rescue K-9 unit will be on hand. Free. 858-694-3049. (ESCONDIDO) maca, or Palomar Mountains and enjoy a palette of colors ranging from crimson red to indigo blue. Among the most common varieties are lupine (blue. occasionally yellow), wallhower (yellow), painthunk (blue), scarlet bugler (red.), beard tongue; blue-purple, checker (lavendy-yoody) blue cutifs (violet.), forget menot (white), wild hyscinth (purple), and yarrow (yellow and white).

Clemente Canyon are favored by both birds and birdwatchers.

(south) on Dairy Mart Road, and

proceed about 100 yards to the meet

in Daley Ranch on Saturday, May 12. The hike starts at 6 p.m. at the main

You're Invited to a Party, a work party, that is, to tend California na-

Storytelling at Hellhole, tales will be told in Hellhole Canyon Open-Space Preserve on Saturday, May 12. Teacher and storyteller Linda Vhiteside presents a kids' program at 4 p.m., followed by a guided hike into the park. Adults are treated to into the park. Adults are treated to stories at 5 p.m. by the light of the setting sun. Bring lawn chairs and blankets. Light refreshments will be served. The requested donation is \$2 for adults, \$1 for those 12 and un-der. Find the carryon at 19324 Santee Lane, To reserve a spot, call 619-475-3896. (VALLEY CENTER) and yarrow (yellow and white).

Land Bird Migration is in full swing
this month in San Diego County,
with wathlers and flyatchers among
those most commonly seen. Warblers crawl along trees limbs and
branches to dine on their favorite insects, while flyatchers, as the name
suggests, catch their meals on the
wing, Riparian areas such as the San
wing, Riparian areas such as the San
wing, Riparian areas such as the San
and Marian Bear Park in San
Clemente Camon are favored by

Palm Walk, Offshoot Tours offers its othly hour-long guided stroll exmonthly hour-long guided stroll ex-ploring the structure, growth habits, and landscape value of palm trees in the park on Saturday, May 12, at 10 a.m., beginning at the visitors' cen-ter. Call 619-235-1121 for more in-formation. Free. (BALBOA PARK)

Second Saturday Nature Walks at servancy at 9 a.m. on Saturday, May 12. For directions, call 760-436-3944. Free. (CARDIF BY THE SEA)

Nature Walk, a docent-led nature walk is planned at the Tijuana River National Estuarine Reserve at 9 a.m. on Saturday, May 12, starting at 5th and Iris. Bring biroculars if you have them. Free. Call 619-575-3613 to reg-ister. (IMPERIAL BEACH)

Hike Back in Time with docents Sally Snipes and Toni Marquette in the Volcan Mountain Wilderness Preserve on Saturday, May 12, at 9:30 a.m. Participants will learn about the Kumeyay Indian's use of native plants and their way of life. The hike to midsummit is 2.5 miles

The hike to midsummit is 2.5 miles round trip.

To reach the trailhead, drive to Julian, and then take Farmer Road 2.2 miles, turn right on Wynola Road and drive 100 yards. Turn left, back onto the continuation of Farmer Road: proceed 100 yards and park on the shoulder of the paved road by the preserve sign on the right, 858-694-3049. Free, (JULIAN)

What Are You Waiting For? Take a five-mile round-trip trek up Volcan Mountain with Mike from the San Dieguito River Park on Saturday, May 12, from 10 a.m. to 2 p.m. Hikand archaeology of the area. Bring lunch or snack if desired. Dial 858-674-2275 x5 to make the

Coastal Birds and Their Habitats are described by ranger Laura Naas when she leads walks for beginning ach month, including May 12, a each month, including May 12, at 11 a.m., along the southern wildlife preserve (a.k.a. the flood-control channel). Bring your binoculars and drinking water to the kiosk along the bike path on the south side of Sea World Drive. Free. 858-581-7603.

For the Birds, head out to Tecolote Canyon Open-Space Park on the sec-ond Sunday of each month, including May 13, for a one- to two-hour bird walk starting at 3:30 p.m. at the Tecolote Nature Center (5180 Te-Tecolote Nature Center (5180 Te-colote Road). Bring water and bino-ulars and wear comfortable shoes. Commonly seen species: red-tailed and Cooper's hawks, Cassin's king-birds, and common yellowthroats. Free. For information, call 858-581-9961. (CLAIREMONT)

DANCE

Tis the Season of the Spring Dance Concert, and the dance department at Grossmort College hosts concerts May 10-12 onstage at the Bast County Performing Arts Center (210 East Main Street), Again, a wide variety of dance styles will be showcased. Tick-

dance styles will be showcased. Tickets are \$10 general. For reservations and information, call 619-644-7766 or 619-440-2277, (iii. CADOW)

The tyros at the San Diego School of Creative and Performing Arts present concerts at 7 p.m. on 11. Find the campus at 2425 Dusk Drive. Tickets range from \$4 to \$6. For information and reservations, call

619-470-0588, (PARADISE HILLS) Not to be outdone, the dancers Not to be outdone, the dancers at San Diego State University Dance Company jump on the bandwagon with concerts Finday through Sunday, May 11-13, at 8 p.m. in Dance Studio Theatre (ENS-200) at SISU. The program includes Size Witness, Suite Agrentine, Tengo Tango, Apparature Agrentine, Tengo Tango, Apparature Agrenation, Call Studios Conference, For information, call 619-594-6824, SISSU, The "Jancer Feast" known as the

The "dance feast" known as the Palomar Dance Fest takes place

May 11-13 in Howard Brubeck The May 11-13 in Howard Brubeck The-stre at Palora College (140 West Mission Road). Expect to see "the finest of the years' chorsography in ballet, ethnic, modern, jazz, tap, and theater." Performances begin at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday. Tickets are \$10 general. For information, call 760-744-1150 x2453. (SAN MARK

Cinder Girl Meets Fairy Godmothe Clader Girl Meets Fairy Godmother in Cinderella, the next production for over 100 dancers of the San Diego Civic Youth allet. The curtain rises at 7 pm. on Friday, May 11, and at 2 p.m. on Saturday-and Sunday, May 12 and 13, in the Casa del Paydo Theater, Tickets are \$8 for children, \$12 for adults. Call 619-233-3060 for information, (BALDOA PARK)

Contradance, Erik Hoffman calls and Jump Fingers provide the tunes for the contradance on Friday. May 11, at Trinity United Methodist Church (3030 Thorn Street) at Church (3000 Thorn Street) at 8 p.m., following beginners' instruc-tion at 7:45 p.m. Admission: 86. Wear soft-soled shoes. 760–436-4030. (NORTH 1875) Berders between Dance Compa-nies Are Dissolving (for one night, anyway), when a tribute to the lary-prima ballerina Dame Sonia Arova.

prima ballerina Dame Sonia Arova is presented on Saturday, May 12, at 8 p.m., at the Lawrence Family Jewich Community Center (4126 Executive Drive). The program boasts paid educ from ballets including Sleeping Boauty. Sown Lake, Don Quixote, and others danced by "a gathering of Sam Diego's best professional Diego's best professional ers." Tickets are \$15, \$20, and \$25. For reservations, call 858-362-1348. (LA JOLLA)

1348. (M. JOLLA)

Zydeco Dance, boogie with the Bon

Temps Social Club during a dance
boasting music by TLou and His Zy

deco and on Sturday, May 12, at

the Recital Hall. Doors open at

6 p.m. beginners' and intermediate
lessons start at 6:20 p.m., followed by

dancing from Zeo (1-2) or The cover is \$10. Call 858-496-6655 for

ginners' and advanced tessors. Co fered. All ages are welcome. Co \$5. For information, call 619-287 9036. (SAN DIEGO)

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Basic Beginners' Square Dancing classes are being offered by the Sun-down Squares Dance Club on Sunday. May 13, at 5 p.m., at the La Mes oulevard), Caller is Wil Eades. The fee is \$4. For information, cal 858-467-9093 or 760-941-1099

FILM

The Italian-Turkish-Spanish Pro-

day, May 10, at 6 p.m., at the UCSD Women's Center. The film "explores the redefinition of sexuality and mas-culinity through travel." A panel dis-cussion with Rosemary George, Pasquale Verdicchio, Clarissa Cho, Hellen Lee, and Chong Smith-Chong follows the film. Free. 858-822-0074. (LA JOLLA)

(IA OLU)

Dance on Camera, this film festival, promising "the best experimental dance films in the world" — takes place today, Thurnday, May 10, reogram A — beginning at noon in the San Diego City College Theater, 1450 C Street — includes A Very Danger to San Place for the College Theater, 1450 C Street — includes A Very Danger to San Passim, R.P. Linesman, and Treasures of the Cinematique de la Dance (Douglette).

Danse. (DOWNTOWN)
See all the above films (except for Treasures of the Cinematique) and Bella Figura tonight in UCSD's Dance Facility Studio 3 at 7:30 p.m. Admission is free for both of these presentations. (LA JOLLA)

The festival moves to the Museum of Photographic Arts for screenings at 2 and 4 p.m. on Sun-day, May 13. General admission is \$5. For more information on any of these screenings, call 619-469-9255. (BALBOA PARK) This Is the End, My Priend, animated

This to the food, My Prémod, animated does the films from a resourd the word in active thin film on a resourd the word in active the films of the fi

858-454-0267. (LA JOLLA)

Up for a "Cheeky Bhutanese Charmer" Enjoy-Phora (The Cup) when it's screened for the Film Fo-rum at 6 p.m. on Monday, May 14, at the San Diego Public Library (820 E Street). Based on real events,

Bhutanese monk Khyentse Norbu used members of his own monastery to tell the story of soccer world cup fever hitting the monastery thanks to two young Thetan refugees. For more details, dial 619-236-5800. Free. In Bhutanese with English sub-titles. (DOWNTOWN)

for the World Cinema film series at the San Diego Museum of Art on Monday, May 14, at 7 p.m. Tickets are \$7 general. For information, call 619-696-1966. (BALBOA PARK)

Reuben H. Fleet Science Center, did you 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 allen, hidden realms, guided by two cavers secking these often un-

by two cavers seeking these often un-explored frontiers. The latest MacGillivray Freeman Films offer-ing follows "extreme scientists" Hazel Barton and Nancy Aulenbach

as they seek organisms that might-hold new medical applications. He down't know how to not more ire data, but Michael bredan has often ire data, but Michael bredan has often in the seek of the seek of the seek of the Shift Cantury. The "not life itstory" of Michael foodan is preminted in Michael Jordan in the Mac Expect a "larger-than-life tribute to a larger-than-life figure." See the first flowed parameter. California, illustrating how the beauty and the majery of the state's juild places help inspire our culture and adventuremone spirt. Shooting locations include San Diego, Big Soz. Park, Monterey Br., Lake Tahoe. titles. (DOWNTOWN)
The Reighan Pillm La Promese, made in 1997 by Luc and Jean-Pierre Dardenne, explores the deteriorating relationship between a father and son who smuggle illegal allents as part of a modern day slave trade. Sound interesting See the film when its screens for the World Cinema film series at the San Diesen, Museum of Ares on.

ey Bay, Lake Tahoe, and in the drink at Maverick's. For ticket prices and showtin call 619-238-1233. (BALBOA PARK)

LECTURES

"The Intimate Conversations and Confessions of Pamous Classical Composers" are being divulged by Jacquelyne Silver in a lecture series at day, May 17, at 7:30 p.m. Participan will find out about the intrigues an intimacies of famous composers an Evening with the Experts, the series hosted by Miramar College contin-

how their ideas, ideals, and idiosyr crasies reflect in their music, and Si ues on Friday, May 11, with a discus-sion of "Love's Revolution: Interracial ver will play their repertoire.

The fee for the three-talk series Marriages and Relationships" by psy-chologist Maria P. Root. The talk is in \$45 for nonmembers, og pay \$17 pc lecture. Find the Athenaeum at 100 Wall Street. Call 858-454-5872 for th conjunction with Asian Pacific American Heritage Month. Free. The program starts at 6:30 p.m. in lecture hall 1-101; the campus is found at 10440 Black Mountain Road. Call 8:58-388-7564 for information. (MIRA MESA)

A Redwood Tree Named Luna Wa Her Home for two years, and no Julia "Butterfly" Hill will speak abouther experiences to stop logging is virgin redwood forests. The talk is slated for Friday, May 11, a stated for Friday, May 11, 6 639 p.m., in Montesuma Hall at San Diego State University. Hill will pre-sent a one-hour talk and then sign her book. The Legacy of Luna: The Story of a Tree, a Woman, and the Struggle to Save the Radwood. Ticket-are \$7.50 general. Call 619-299-1741 for information. (SOSU) Artist Jan Steen for the Docent Lec-ture series at the San Diego Museum of Art on Friday, May 11, at 10 a.m. Admission is \$10. For tickets, call 619-465-8084. (BALBOA PARK)

Create a "Seascape in Olla" when local artist, educator, and author lack Jordan presents a demonstra-tion for the Clairemont Art Guild or Friday, May 11, 9:30 a.m., at the

"Living the Culture Concept" is the in-triguing topic when UCLA history pro-fessor Joyce Appleby presents the 20th annual Andrew Bell Appleby Memorial annual Andrew Bell Appletty Meritorial Lecture in History on Friday, May 11, at 3:30 p.m., at SDSU's International Stu-dent Center. For more information, dial 619-594-5262. Free. (SDSU) What's a Pinniped? What qualifies as a marine mammal? Learn about these creatures and La Jolla's harbor seal colony during the naturalist and docent trainings planned by the La Jolla Friends of the Seals from 9 a.m. tona Friends of the Seals from 9 a.m. to 3:30 p.m. on Saturday, May 12, at the La Jolla Recreation Center (615 Prospect Street). Training includes slide shows, videos, lectures, and

slide shows, videos, lectures, and on-site training. Free. To register, call 619-687-3588. (LA JOLLA) Ellis Island — Online, the immigra-tion records of Ellis Island have reently been put online, and thou of people each day are said to be look-If You Ain't Dutch...art historian Ronald Steen focuses on "The Dutch Artist Ian Steen" for the Docent Lec

of people each day are said to be look-ing for their immigrant ancestors. Ted Gostin presents two lectures on the subject for the San Diego Genealogi-al Society on Saturday, May 12. At noon, the subject is "Finding Your Immigrant Ancestor. An Overview of American Passenger Arrival Records". "They Became Citizers — An Overview of American Nationalization Records" is the focus at 1 p.m.

The group meets in the St. Dun-stan's Episcopal Church Parish Hall, 6556 Park Ridge Boulevard. Call

"Irrigation Do's and Don'ts" will be divulged when "certified irrigation auditor" Don Shultz speal Saturday, May 12, at 9:30 a.m. at Cuyamaca College's Water Con-

Towards a Solid Partnership, edi-tor Laurie Gibson or and an annual con-Towards a Solid Partnership, edi-tor Laurie Gibson presents "Writers and Editors: Tips for Connecting" on Saturday, May 12, at 2 p.m., at the Book Garden (4496 Park Boulevard). Gibson will share ideas on how writers and editors can work together to create solid partnerships. Free 858-539-0508. (UNIVERSITY HEIGHTS)

Local Artist Reed Cardwell presents a demonstration of his a demonstration of his acrylic tech-niques for the El Cajon Art Associa-tion at 10 a.m. on Monday, May 14. at the Fl Caion Art Association Gallery (1246 Main Street, suite 113). Free, 619-588-8875, (EL CAJON)

cussion. Free, 858-454-5872, (LA JOLLA)

Learn About Our Legal System and your rights and responsibilities within the system when the Earl B. Gilliam Bar Association sponsors its tenth annual Neighborhood Law School classes on Mondays through June 25 (except May 28). On May 1he focus is on "Family Law: Chile Support/Alimony Matters." Talks start at 7 p.m. at the Chris

Talks start at 7 p.m. at the Chris-tian Fellowship Congregational Church (1601 Kelton Road). There is a one-time \$10 fee, which covers all of the classes. For registration and more information, call 619-441-4406 or 619-531-4294, (SOUTH SAN DIEGO)

The Guy in Red Suspenders, gar dener Roger Swain, from the PBS tele vision show The Victory Garden speaks for the San Diego H speaks for the San Diego Horticultural Society on Monday, May 14. During "The Acc of Shovels," Swain will pre-sent "a tour through the evolution of familiar gardening tools, emphasizing the importance of matching," the tool to the task and the user's hand. Admission to this special meet-ing is \$15 for nonmembers. The meeting taskes place at 6.30 p.m. in



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"Talking About Tough Subjects: Communication Skills" provide the topic when the "Be a Better Parent" series continues with a talk by Brad Strawn on Tuesday, May 15, 7 p.m Strawn on Tuesday, May 15, 7 p.m., at the Atonement Lutheran Church (7250 Eckstrom Avenue). Child care is available by reservation (at least 24 hours in advance). Free. 858-278-5556. (CLAREMONT)

Art Institute on Wednesday, May 16, at 7 p.m. Wallen was the juror for the current "Endangered Spaces" exhibi-tion. For information, call 619-236-0011. Admission is \$3. (BALBOA PARK) "Legal Issues in Cyberspace" will be discussed by attorney Mark L. Miller during a seminar planned on Tues-day, May 15, at 6 p.m., at the San You'll Be Catapulted into New Be-Hef Systems! You'll have the tools to create a "new vibrant and dynamic life"! How? Spend "An Evening with life" How? Spend 'An Evening with Don Miguel Ruiz," author of Living the Four Agreements: A Practical Guide to Toltec Wisdom, when he presents a lecture and booksigning on Wednesday, May 16, at 6:30 p.m., at the Center for Creative Learning (3505 Camino del Rio South #160). The fee is \$25 at the door. To register, call 619-521-4800, (MISSION VALLEY) Diego Public Library (820 E Street). Free. For information, call 619-238-6630. (DOWNTOWN)

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\*\*Insect Gardening Butterflies and Friends\*\* is the theme for an adult program planned on Tuesday, May 15, 7 p.m., at the San Diego Nat-ural History Museum. Participants will learn how to attract butterflies and other insect to their yards by us and other insect to their yards by us-ing proper nectar sources, and about host plants for their caterpillars. Ad-mission is \$15 for nonmembers. Call 619-232-3821 x203 to reserve a spot. (BALBOA PARK)

GETAWAYS

Inspiration, Ideas, and storytelling techniques are on offer when Karen Kenyon leads "Autobiography and Memoir: Writing Your Own Per-sonal Story" at the Book Works. The Wednesday, May 16, at 6 p.m., at Backyard Tourist (12061 Wildcat Canyon Road). The fee is \$15, Call 619-443-2399 to register. (LAKESIDE) sonal story at the Book works. The three-week class begins Wednesday, May 16, at 7 p.m. The fee is \$40. The bookstore is located in Flower Hill Mall, at 2670 Vig de la Valle. Call 858-755-3735 for the required reser-vations. (DEL MAR)

Environmental and Boological Art and contemporary artists working in the U.S. provide the fodder when Ruth Wallen speaks at the San Diego Art Institute on Wednesday, May 16,

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619-443-2399 to register. (LAMESIOC) "The Art of Bant: Globalization and the Commodification of Culture" is the weighty topic when City Univer-sity of New York professor David Harvey presents a lecture at 7:30 p.m. next Thursday, May 17, in UCSD's Garren Auditorium (1105 Basic Sci-nece Building). Free. For information, call 858-534-4618. (LA JOLLA)

tion, call 858-534-6618. (IA JOLIA). "Exploring the Himadayan" is the sub-ject for a slide-illustrated lecture planned by Beeky Hartison, owner of Adventurous Trekker, at 6:30 p.m. next Thursday, May 17, at Carefore Ac

Dem Bones, Arizona State Univer-Dem Bones, Arizona State Univer-sity anthropology professor Charles F. Merbs will examine "The Human Skelton: Symbol of Death and Life" next Thursday, May 17, at 7 p.m., in conjunction with the ex-hibit "The Bones Don't Lie: Stories from the Grave," at the San Diego Museum of Man. 57. Call 619-239-

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students and graduates of the Cen-ters of Learning by the Sea.

See the shows at the Church of His Kingdom, 950 Garland Drive. Tickets are \$5 general, \$3 for chil-dren under 12. For reservations, call 619-575-1688. (SOUTH SAN PREGO)

The Comedic Murder Mystery Tapioca, Jake Skelly's second one-ac-play, will be presented on Thursday play, will be presented on Thursday and Friday, May 10 and 11, and Friday, May 10 and 47, 7:30 p.m., in MiraCosta College's Lit-tle Theatre (One Barnard Drive). Ad-mission is \$3. For more information, call 760-757-2121. (OCEANSIDE)

The Gospel Stage Play He Called Me Son, written by Pastor Darrell Allbrit-ton, is being presented on Friday, May 11, at 7:30 p.m., at Visions of God (8783 Jamacha Road), Admission is free. Call 619-217-2946 for information. (SAN DIEGO)

Science Fiction Author Connic Willis signs and discusses Passage at 7 p.m. on Friday, May 11, at Mysteri-ous Galaxy Books (7051 Clairemont Mesa Boulevard). For information, dial 858-268-4747. Free, (CLAIREMONT)

A Latino Protagonist and Latino culture are featured in SDSU biology professor Vernon Avala's first novel, Smokeszren: A Novel of Medical Intigue. Avila will host a discussion and sign books on Saturday, May 12, at 11 a.m., at the Bonita-Sunnyside Library (5047 Central Avenue). Free. 619-475-4642, (BONITA

"China Perview Charal Concents" are planned by the 100 singers of the North Court Conner Chorals, and the San Eight Character Charals, and the San Eight Character Charals, and the San Eight Character Charals, and the San Eight Character 5:50 p.m., at the Mount Carmel High School Performing Arts Center (9550 Carmel Mountain Road). The pro-gram features "Compositional Di-versities" by Nirmala Sundararajan and Subhashini Parthasarthy, and "Nritya Karnataka" by dance artists Lalitha Srinnivasan and company.

Oceanside Summer Sounds (lab-Spring), this park concert series be-gins with son jarecho music per-formed by Conjunto Jardin on Sat-urday, May 12, at 5 pm., at Libby Lake Park (424 Calle Montecito, off is said to have Spanish. African, and indigenous roots. Free. 760-435-5570. (OCEANSIDE)

The Vanishing Rituals that "have given Africa so much of its spiritual wealth" are documented in African Ceremonies, by Angela Fisher and Carol Beckwith. Meet the duo when Carol Beckwith. Meet the duo when the authors/photographers sign books and display photographs on-Saturday. May 12, at 3 p.m., at Africa & Beyond (1250 Prospect Street). Free. Call 858-454-9983 to RSVP. (LA JOLLA)

Fresh Sounds, take in two chamber operas when soprano Juliana Snap-per and harpist/composer Sean Grif-

\$49 per person night for 2

fin present two premiere performances — of Sister Benedetta and Orusphrise for the Fresh Sound Music Series at the Spruce Street Forum on Saturday, May 12, at 8 p.m. Tickets are \$10 general. Find the Forum at 301 Spruce Street. For reservations, call 619-295-0301, (MILCREST) Indian Classical Music and Dance are promised when a concert bene-fiting Indian earthquake relief efforts is held on Saturday, May 12, at 5:30 p.m., at the Mount Carmel Hig

> 619-298-7261, (MIDTOWN) Put Another Candle on the Cake

"In Her Orw Words: An Evening with Julia Tutwiler" is promised when the Storytellers of San Diego gather for a concert on Saturday, May 12. Storyteller and author Kathryn Windham dons a bounet and high-necked dress to bring the educator, reformer, and humanitarian back to life.

Lalitha Srinnivasan and company. Tickets are \$25 per family, or \$15 for adults, \$10 for students, free for those 12 and under. Questions? Call 760-233-2006 or 760-945-1210 for

Life and Adventures With the Wild Animals of South Africa are chroni-cled in Kobie Kruger's Wilderness Family, which the author will sign and discuss at 3 p.m. on Saturday, May 12, at Borders Books and Music

619-295-2201. (MISSION VALLEY)

no del Rio North). Free

answers, (RANCHO PENASOUITOS)

The concert begins at 7:30 p.m. is the Manchester Conference Center or the campus of the University of Sar Diego (5998 Alcalá Park). The pro gram is suitable for adults and children





Send the Pinnish to Raskkyla! The Suddenly Finnish ensemble is "ded-Suddenly Finnish ensemble is "stell-izated to performing the robust and louching music of Finnish heritage," combining voice, samete, and other instruments to sing the melodies of Soom. The group has been invited as "the second-largest folk music feetived Finland," Help fund the trip and enjoy a concert on Sattrady, May 17, at 7, pm., at Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and Naturag). The suggested donation is 412–248 Tells, MORTON

Put Another Candle on the Cake when Mysterious Galaxy Books cele-brates its eighth birthday with a bash on Saturday, May 12. Fifteen au-thors — among them T. Jefferson Parker, Howard Hendrix, Dan Bar-ton, Tamara Thorne, Gayle Lynds, and many others — will sign books between noon and 3 p.m. Find the Galaxy at 7051 Clairemont Mesa Boulevard. For schedule specifics and other information, call 858-268-

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tralia, for the 14th annual World Veterant' Athletics Championships — on Saturday, May 12, from 10 am. to 1 p.m., at the Juke Joint Cafe (327 Fourth Avenue). The featured speaker is Sydney Ethridge, and the Blessed Assurance Men's Chorus will perform. Tickets are \$33.5 per informa-

Calling All Bookweens and Lovers of Literature, authors including Taffy Cannon, Dave Carey, Debra Ginsberg, Judith Hand, Martha C. Lawrence, Richard Lederer, Sylvia Mendoza, and Jerry Williamson will take part in "Cover to Cover: A Day for Readers and Writer." The ceroit take part in "Cover to Cover: A Day for Readers and Writers." The event is slated for Saturday, May 12, from \$30 a.m. to 3 p.m., at Scripps Ranch Library (10301 Scripps Lake Drive). The \$30 fee includes the authors speaking and signing, lunch, and book sales. For information, call 858-484-1949, (SCRIPPS RANCH)

Practical Advice for both the novice Learn About "Engaged Buddhism" when Vietnamese Zen Buddhist when Vietnamese Zen Buddhist mater, scholar, and author Thich Nhat Hanh focuses on "Cultivating Peace in Outnevers and Our Com-munities" on Saturday, May 12, at 3 p.m., at the San Diego Civic Canter Cancourse (202 B Street). Hanh has lived in France since his ceils from Vietnam in 1966. Ticketts are \$20 general, available by calling 619-220-100 or Tickettmatter (619-220-UC Berkeley Professor, Mathe cian, and author Elwyn R.

Berlekamp will discuss and play the The "Master Athlete of the Year" is 63-year-old track man Harold Tol-son. There's a fundraiser planned— to help send Tolson to Brisbane, AusThe bookstore is found in the Price Center on the UCSD campus; 858-534-3149, (IA JOLIA)

The Off-Night Series at North Coast Repertory Theatre continues with a The Off-Night Series at North Coast Repertory Theatre continues with a performance of musical theater by students in the San Diego State Uni-versity's Musical Theater program on Monday, May 14, at 7309 p.m. The program includes works by Jerome Kern, Irving Berlin, Cole Porter, Rodgers and Hammerstein, and form. Tickets are \$35. For informa-tion, call 619-809-1074. (DOWNTOWN) Same As It Ever Was, head to the open poetry reading planned on Sunday, May 13, at 6:30 p.m., at Rendezvous Caffe (4644 College Avenue). 619-265-7287. Free. (SDSU)

Tickets are \$15. Find the theater at 987-D Lomas Santa Fe; reach the box office at 858-481-1055. (SOLANA BEACH)

office at 858–481-1005, (GOAM BEACH)
Spice Up Your Peasant Butter and
Jelly when Brown Bag concerts are
offered at May 14-17, at noon, on the
outdoor stage at CSU-San Marcos.
Aus Tanch the Bill Mager Blues Band
performs on Tuesday, on Wednesday, there's music on didgerious band
performs on Tuesday, on Wednesday, there's music on didgerious band
performs on Tuesday on Wednespromises Jaime Valle and Equinox,
south Thuris Oxake Valley Road;
260-250-450, (SSM MAMOSO)

Music and Dance of Java is high-lighted during programs beginning at 6 and 7:30 p.m. on Monday, May 14, in Smith Recital Hall at San Diego State University. Tickets are 510 general. Call 619-594-6031 or 619-994-6020 for further informa-

Share in an Intimate Atmospherel Poets, performers, and musicians are invited to share work when Bridge Way Books hosts an open-mike Way Books hosts an open-mike event on Tuesday, May 15 (and the third Thursday of every month), from 7 to 9 p.m. Find the shop at 162 South Rancho Santa Fe Road, suite A-30, Call 858-720-0050 for infor-

The Salon Series hosted by the li-braries at the University of San Diego present "An Evening with Shelly

Mecum," author of God's Photo Alburn: How We Looked for God and Saved Our School, on Tuesday, May 15. The reading, followed by a booksigning and reception, starts at 7 p.m. in Shiley Theatre. Find USD at 5998 Alcalé Park. Free, but call 619-260-6890 for the required reser-

True-Life Tales of a cosmopolitar family's adoption of rural life in South family's adoption of rural life in South America are told in Chris Stewart's Driving Over Lemons. Stewart will dis-cuss and sign his book at 7:30 p.m. on Tuesday, May 15, at Warwick's Book-store (7812 Girard Avenue). Free. 858-454-0347. (IA JOLIA)

Celebrate Talwanese-American Heritage Week with events on May 15 and 16 sponsored by the Taiwanese-American Community

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bolo Dancing Art Group performs on Wednesday. Wednesday. Both performances begin at

What Is Canor's Gift? Find out when

Donna L. Breen signs her book at noon on Saturday, May 12, at Barnes

What Is the CRCA? The Center for Research in Computing and the Arts (CRCA) is an arts research center on s of UCSD. Eddo Stern the campus of UCSD. Eddo Stern presents "Hack and Slash" at 7 p.m. on Wednesday, May 16. The Tel Aviv

on Wednesday, May 16. The 1et Aviv native will discuss a "found-object approach to digital media produc-tion" and present current projects. Find the CRCA in the main event hall in building #408 on the campus of UCSD. Free. Call 858-534-4383 for further informan and directions (IA IOLIA)

Military Suspense Thriller author James W. Huston reads from and discusses his work at 7 p.m. on Wednesday, May 16, at the Torrey Pines High School Library Media Center (3710 Del Mar Heights Road). Huston's novels include Balnation, dial 858-755-0125 x2246.

Theatre (987-D Lomas Santa Fe). Members include Deborah Davis (vocals), Robert Zelickmus (clar-inet). George Svoboda (guitar). Bertram Tuerstry (bass), and Bob Weller (percussion). Tickets are \$15 general. For reservations, call 858-481-1055. (SCAMA REACH)

838-481-1033, (SGLAMA BEACH)

Over 590 Continuous are employed in the course of a performance by the Tamburitzans of Duquesse University, hitting the stage at 7.30 p.m. on Wednesday, May 16, at the East County Performing Arts Center (210 East Main Street). The folk ensemble overeint music, some, and dances bast Main Street). The lost ensemble presents music, songs, and dances from Eastern Europe and neighboring cultures. Tickets are \$16 and \$18. For reservations, call 619-440-2277.

Where the Sidewalks Meet, a the-ater collaboration project between ater collaboration project between San Diego State University and Hoover High School Students, cul-

Hoover High School Students, cul-nimates with performances of the original Priceless on May 16 and 18. The play boasts original score and choreography, dramatizing the world high school students in a center-city neighborhood. Performances (for mature audi-ences only) are planned on Wedne-ting School auditoristim (4474 El Cajon Boulevard) and at 7 pm. on Friday, May 18, in the Don Powell

Celebrate the 100th Birthday of jazz. when the Palomar Jazz Ensemble and the Palomar Repertory Jazz Ensem-ble present a "Jazztime Concert" on Wednesday, May 16, at 8 p.m., in the Howard Brubeck Theatre at Palomar College (1140 West Mission Rodu Works by Duke Ellington will be fea-tured. Tickets are \$10 general. For reservations, call 760-744-1150 x2453. (SAN MARCOS)

Underground Chicaso Music is cel-ebrated in Aztlan Fest 2001, hitting the county next Thursday, May 17, at 3 p.m., at Fiesta Hall (1770 Palm Av-

Tickets are \$20. For information, call 619-575-0937, (MPERAL BEACH)

Local Television Reporter And Lecal Television Reporter Amuro-Naversen visits Emeralda Books and Coffee next Thursday, May 17, at 7 p.m., to "celebrate the publication" of the newly revised Beautiful Amer-ica's Sam Diego. Find the shop at 1555 Camino del Mar, suite 307; 858-755-2707. Free. (DEL MAP)

SPORTS

host the Atlanta Braves today, Thurs-day, May 10, at 2:05 p.m., at Qual-comm Stadium. The Florida Marlins arrive for games Friday through Sun-day, May 11-13, at 7:05, 7:05, and

day, May 11-13, at 793, 7.05, and 2 pun, respectively. The next road trip starts with a series in New York against the Meta Tuesday through Thursday, May 15-17, at 4:10 pm. each day. Tickets range from \$5 to \$26, available by calling 619-229-2373 and through Ticketmaster (e1)-220-TISS). The games are broadcast in 1783. The games are broadcast in 5 particles on station KURS-AM (1000). For additional details, disi (e1)-220-INFO, MSSSON-VALITY)

619-280 FNFC, MISSION VALETY)

Versound The range of Cajon Speed-way on Saturday, May 12, includes sportstama, street, bombers, and start at 645 p.m., with qualifying mus starting at 1515 p.m.

The 348-mile track is located Highway 67, and see the Briefley exist. Drive left for two blocks to Wing Street, their path one block to the Street, their path one blocks to the Street, their path one block to the Street, their path one blocks to the Street, their path one block to the Street, the Street, the Street, S

"Visions from Our Youth" is the "Visions from Our Youth" is the theme for the seventh annual Run-ning the Red Road event, sponsored by the Native Americans Council. Expect a 10k (7:35 a.m.), 5k fun univals (7:30 a.m.), and k chil-dern's run (8:80 a.m.). The opening certmony stata 2 1715 a.m. at Pres-idents Way and Park Boulevard. For more information, call 619-298-7400. (BALBOA PARN)

Bring Your Pour-Lagged Priess to the San Diego Humane Society's ser-enth annual San Diego's Animal Walk, slated for Saturday, May 12, on Fiest Jaland. This year, cepts a "Per Adventure Island" theme, re-plete with "Human-animal chal-lenges" including a canine reward mare, along with the 28 walk. For mare, along with the 28 walk. For mare priess of the priess of the 20 pt 20 pt 20 218, (MSSSON BAY) Take a (Paddling) Tour of the La

Take a (Paddling) Tour of the La Jolla sea caves and kelp beds when the San Diego Natural History Mu-seum hosts kayaking trips for those 14 and older on Saturday and Sun-day, May 12 and 13, from 9 a.m. to noon. Participants will look for seal, sea lion, leoperd shark, garbaldi, and pelican in this underwater marine re-teres. The commender for its 575. To ember fee is \$75. To erve a spot, call 619-232-382

x203. (A AOLA)

Recon Fitness Competition, this multi-event competition — boasting a five-mile timed run, maximum repetitions of pull-ups, push-ups, crunches, and an obstack-legility course timed run — is slated for Saturday, May 12, at Lake Hodges. For hours, fees, and other information. call 858-672-9101. (ESCONDIDO)

A New Loop showing off Highland Valley Road is in store for Knicker-bikers and friends gathering on Sun-day, May 13. This 29-mile bike ride for intermediates starts at 9 a.m. at Old Poway Park (14134 Midland Road), and includes some up- and downhill portions. Bring money for lunch at the Hamburger Factory. For information, call 858-270-7354.

Cross an "Official Ironman Finish Line" when Camp Pendleton hosts the Janus Ironman 5k fun run/walk (6:15 p.m.) and IronKids Dash (5:30 p.m.) on Wednesday, May 16. For more details, call 760-757-0599.

How's the Wind? Learn to use those gusts when the San Diego Windsurf-ing Association hosts an event pro-viding free lessons and equipment. Next Thursday, May 17, at 6-30 p.m., see the video Principles of Sailing at Windsport (844 West Mission Bay). On Saturday, May 19, there's time the Sailing Center (1010 Santa Clara Point). To reserve a spot, call 858-449-0357. (MISSION BAY)

### SPECIAL

The Annual Spring Art Show hosted by the Julian Art Guild runs

Book Sale, all manner of used books es will be offered at the May 11 and 12, in conjunction with ties. Hours are 2 to 6 p.m. on Friday, 7 a.m. to 5 p.m. on Saturday. The li-brary is found at 8073 Broadway; 619-463-9819. Free. (LEMON GROVE)

Where Is the Longest Fishing Pier in the Country? The award goes to suring in at 1971 feet. Celebrate the music by Big Time Operator and the Ravens, along with dinner, beverages, and cake. For information, call 619-224-4906. (OCEAN BEACH)

Old-Time Days are celebrated in on Friday and Satur day, May 11 and 12, with entertain ment, arts and crafts, and 100d. Hours are 4 to 10 p.m. on Friday, 10 a.m. to 10 p.m. on Saturday, with fireworks at 9 p.m. on Saturday. The parade starts at 10 a.m. on Saturday. Find the fun at School Lane and Cen-tral; 619-825-3815. Admission is free. (LEMON GROVE)

Buds 'n Blooms, the annual floral fi month of May, celebrating the botanical wealth and beauty of the

botanical wealth and beauty of the park. Each weekend promises lec-tures and plant shows.

This weekend, Kids' Day eventa-run from 11 a.m. to 3 p.m., with loads of "floral-themed fun." Throughout the park, there will be hi-tech flower making, paper flower making, origami flowers, sketching, presentations of Cinderella by the

the Wedding Guide,

call 619-235-8200.

13. On Saturday, there will be enter-tainment, live music, and special tours of Quail Botanical Gardens. An English high tea will be offered be-ginning at 10:30 a.m. (\$18 per per-

San Diego Civic Youth Ballet, and more, Free.

The finets includes guided towns of the Sin Diego Zoo's gardens. At 10 am. on Saturday, May 12, partic-ipants will explore "Ancient Cycodic," the subject is "Arborred Ambasadors the required reservations, May 13, For the required reservations, and (8) 2713-1515 x 2598, From 9 am. to 10 no. on May 12 and 13, visitors. 619-231-1513 x42/8. From 19 a.m. to 3 p.m. on May 12 and 13, visitors may take in the "Orchid Odyssey Open House." Tours are included in regular admission to the zoo. For general information, call 619-239-0512. (BALBOA PARK)

Art in the the Carmel Valley Artists host their 38th annual spring show and sale from 10 a.m. to 4 p.m. on

Books to Good Homes, the Friends of the Encinitas Library Spring Book Sale is slatted for Saturday, May 12, from 9 a.m. to 1 p.m. Find lots of "gently used books" in a variety of categories. Find the library at 540 Cor-nish Drive; 760-753-7376. (ENCINITAS)

ing afternoon tea at 2 p.m. on Satur-day, May 12, at the U.S. Grant Hotel (326 Broadway). The fee is \$39 for adults (\$29 for children under 12) and includes tea and parking valid spot, call 619-464-0611. (DOWNTO

spot, call 619-464-0611, @Ownflowin PB Partyf The 26th annual Pacific Beach Block Party is scheduled for Staturday, May 12, from 9 a.m. to 6 p.m., on Garnet Avenue (from Mission Boulevard to Ingraham Street). There will be nine live music stages, street performing artists are groups, a kids fun zone, and lots of stages, street performing artists an groups, a kids' fun zone, and lots of food and libations. Admission is fro For more information, call 619-641 5823. (PACIFIC BEACH)

Make Merry by the Sea when the San Diego Renaissance Festival and International Jousting Tournament takes place Saturday and Sunday May 12 and 13, at the Del Mar Fair grounds. Revelers, minstrels, and troubadours will entertain, and there will be swordplay, knights in armor

Festival hours are 10 a.m. to 6:30 p.m. both days. General admis-sion is \$13; with discounts for se-niors, military, and children. Weekniors, military, and children. Week-end passes are \$20. For more information, call 760-722-8687. The festival repeats on May 19 and 20

"Stars on Parade," it's time for the Doll Collectors of North Park to sponsor their annual doll show and sale on Saturday, May 12, from sale on Saturday, May 12, from 10 a.m. to 3 p.m., at the North Park Recreation Center gymnasium (4044 Idaho Street). Admission is free. Call 619-444-3529 for details, #00FITH PWING

619-44-3529 for details, #007H1 PW80
What's Growting Ont Head to the
115-acre Bell Gardens on Saturday
and Sunday, May 12 and 13, when
Farm Days are celebrated with par-ticipation by the Antique Gass and
Steam Engine Museum. There will
be tractor parades and plowing
demonstrations, satique fame coulo-

be tractor parades and plowing demonstrations, snituge fam equip-ment and agricultural-displays, en-tertainment, hay wagon rides, tours of the farm, and food (for sale). Admission is free. Find Bell Ga-dens at 30841 Cole Grade Road; 760-749-6297. Houri: 8 a.m. to dusk. (VALLEY CENTER)

door design spaces in this 1912 two-level home, working in "a stylistically correct color polette."

The showcase is open through Monday, May 28. Hours are 10 a.m. to 3 p.m. Tuesday through Thurs-day, with hours estended to 8 m. no. Thursday-10-sm. 10 4 p.m. on Sturday and Sunday. Telects are \$20. For more information, call 408-533-735.

der eight years old will be admitted, no photographs may be taken, and your shoes must be flat. (LA JOLLA)

Tour takes place on Saturday May 12. Tour guests will also be able to view the show and sale of old and

ety of organizations. Questions? Call 619-282-1049 for answers. Creation hours: 10 a.m. to 9 p.m. (BALBOA PARK) Listen and Learn, radio station KFSD-FM (92.1) brings back San Diego Opera director Ian Campbell for his popular discussions of the art form. He plays selections and gene ally enlightens every Sunday, includ-ing May 13, at 6 p.m. For informa-tion, call 619-232-7636. Broadcast continue through May 27.

call 760-436-9236 or 760-942-3636

Tensily Free and Northing Will Be Seld! It's time for the second annual, Chaston Festival, dated for Sunday, May 13, at the corner of Freiderin Way and Park Boulevard. What will be on offer Expect electronic music with Dh, drum circles and acoustic music, fire twirlers, massage thera-pists, face painting, and "an interac-tive art circle for the kids."

Organizers request the donation of canned goods, blankets, clothing, or new toys for distribution to a vari-

"Slice of Life," enjoy wines from Ko-rbel and Heck Estates and "some ca-sual eats" when the Wine Brats of San Diego gather on Tuesday, May 15, at 6:30 p.m., at the Torrey May 15, at 6:30 p.m., at the forrey Pines Café (2334 Carmel Valley Road). The fee \$22 at the door. For information and space availability, call 858-272-8600. (DEL MAR)

"Animal Whimsy: A Wildlife Gar-den" is the theme for the third an-nual exhibit at the Carlsbad Sculp-ture Garden. Among the nine participating artists are Italo Scanga. DeLoss McGraw, Ron Tatro, James DeLoss McGraw, Kon Latro, James Watts, and Lisa Schirmer. Find the garden behind the Carlsbad Arts Office (2955 Elmwood Avenue, next to the Cole Library). 760-434-2920. Viewing hours are 9 a.m. to 5 p.m. Monday through Friday through November. Free. (CARLSBAD)

The Restored 1945 Victory Ship 5.5 Lanv Victory, a 500-foot-long ship-that saw action in World Waf II, Kores, and Vietnam, visits San Diego May 17-20 to Celebrate National Maritime Day and Armed Forces Day, Starting nest Thursday, May 17, at 12:09 p.m., head to the Oceanside Pier to observe a 1941 warplane a 1941 warplane and down the coastline. A flotilla of local boats will come to her rescue. Vi-

Later the same day, the Lane Vic 

itime Museum (1306 North Harbor tume Museum (1306 North Harbor Drive). Tour hours are 9 a.m. to 5:30 p.m. on Friday, 9 a.m. to 5 p.m. on Saturday and Sunday. Regular ad-mission to the museum (56 general) includes tours of the Victory. For in-formation, call 760-434-9573. (DOWNTOWN) A French Riviers-Influenced 1812

A French Riviers-Influenced 1812 Home was chosen for this year's San Diego Historical Society's 28th an-nual Showcase. The home was the first house designed by architect william Templeton Johnson after studying at the Ecole des Beaux Arts in Paris. Fourteen designers have transformed the 15 indoor and out-

Now for the rules: No people un

Seven Historic Homes in Chula Vista — circa 1910 to 1929 with styles including Craftsman, Mission Revival, Dutch Colonial Revival, and Spanish Eclectic — may be toured when the Chula Vista Historic Home

### FOR KIDS

"Kete's Bloomin' Dreams — The Roots of Balboa Park" is being pre-sented by the Puppet Theater Players through Sunday, May 13, at the Marie Hitchcock Puppet Theater. "Ritty Rosey and Bitty Blossom Tum Over a New Leaf" when ventriloquist Lym Trimble performs May 16-20. Lynn Trimble performs May 16-2

Lynn Trimble performs May 16-20. Performances begin at 10 and 11:30 a.m. Wednesday through Fri-day and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday. In celebration of Kid's Day on Saturday, May 12, there will be free cupper shows, an exhibit focusing on Kate Sessions' life, puppet making workshors, and more.

workshops, and more. Find the theater near the Aerospace Center; 619-685-5045. Regular admission is \$3 for adults, \$2 for children under 12. (BALBOA PARK) Do Lobsters Walk in Their Sleep? Do sharks snore? Find out at Birch Aquarium-Museum's slumber party for adults and children (8-12), running from 6:30 p.m. on Friday. May 11, through 8 a.m. on Saturday. May 12. Before bedding down May 12. Before bedding down among the aquarium's fishes, participants may take part in activities including bioluminescence experiments, fish printing on T-shirts, and ours of the aquarium and tide pool before and after dark.

The fee for "Asleep in the Deep: Sleepers and Creepers" is \$15 per

Creepers and Creepers is \$35 per child, \$30 per adult. The aquarium is located at 2300 Expedition Way To make reservations, dial 858-534-7336. (LA JOLLA)

Nanny Brit Story Hour is scheduled to begin at 11 a.m. on Saturday, May 12, at Bookstar Costa Verde (8650 Genesee Avenue). Expect sto-(8000 Genesee Avenue). Expect sto-ries, songs, and fun. Free. 858-457-7561. (LA JOLLA)

A Mother's Day Celebration promised when the San Diego Actors Theatre present "Children's Classica" at L'Auberge Del Mar Garden Am-phitheater on Saturday, May 12, at 11 a.m. The program includes The Giving Tree, Love You Forever, an in-teractive Snow White and the Seven Dwarves, and Mother's Day poetry formation. Find L'Auberge at 1546 Camino Del Mar. Admission is \$4 per person. (DEL MAR)

Celebrate Kid's Day when the San Diego Museum of Art hosts a Re-naissance Festival on Saturday, May 12, from noon to 4 p.m. Activ

naissance art; the Fresno-based naissance art; the Fresno-based troupe of armored horsemen known as the Knights of Avalon will perform, and there will be Renaissance singers, musicians, dancers, jugglers and other costumed performers. There will be hands-on art projects. Free. For more information, call 619-696-1996. (BALBOA PARO)

A Spring Festival With a Renale A Spring Feettval With a Renals-nance Flavor is promised when is promised when May Faire takes place on Saturday, May 12, from 11 a.m. to 2 p.m. at the Waldorf School of San Diego (3547 Altadena Avenue). Organizers plan "real maypole dancing," juggiers, live music, crafts and games, pony rides, stoytelling, puppet shows, and more. Admission is \$5 for adults, free for folidren Oueselmond 2.dl (19-20). children. Questions? Call 619-280 8016 for information. (CITY HEIGHTS)

8016 for information, CITY HEIGHTS)
"Anaimals of the World Series:
Africa," meet and touch lewel the
uromastys and his cousin, and learn
how these lizards spend their entire
lives in the African desert without
ever drinkling water during a family
program planned by the San Diego
Natural History Museum on Saturday, May 12, at the Tecolote Nature 619-232-3821 x203. (CLAIREM

619-232-3821 x203. (CLMREMONT)
Vanished! Meet many endangered
wild animals up close and learn
about "simple ways to keep them
from vanishing forever" when the
San Diego Natural History Museum
housts a family program on Saturday,
May 12, at noon. Featured animals
include an American hald easte. Cal-

Storyteller Alvce Smith Cooper tells May 12, at 1 p.m., at the San Diego Art Institute (1439 El Prado). Free. Call 619-236-0011 for information.

Give the Gift of Music to Mom when the La Jolla Chamber Music Society hosts a recital featuring so-prano Jennifer Bates and pianist Caren Levine on Sunday, May 13. For this Discovery Series concert, the duo will perform Poulenc's "Fi-ançailles pour rire," Clara Schuduo will perform Poulenc's "Fiançailles pour rice," Clara Schumann's "Four Songs," "Four Songs" by Franz Schubert, and George Crumb's "Apparition" (on texts from Walk Whitman's "When Lilaes Last in the Dooryard Bloom'd").

The concert begins at 3 p.m. in Sherwood Auditorium at the Museum of Commerce of the Label.

Sherwood Auditorium at the Museum of Contemporary Art, La Jolia (700 Prospect Street). In honor of Mother's Day, all mothers and grandmothers will be admitted for free when accompanied by children or grandchildren. Otherwise, tickets are \$15 for adults, \$5 for students 6 to 18. For reservations, call 858-459-3728. (IA JOLIA)

Why Do Rabbits Hop Instead of WalkingF Find out when the First Friends classes (for those two to four years old) to meet bunnies and furry pigs at the Helen Woodward Animal Center (6525 Calle del Nido) at 10 a.m. Tuesday through Friday, May 15-18. The fee is \$10. Call 858-756-4117 x318

to register, (BANCHO SMATA FE)
The Meaning of Pamilly Love is conveyed in A Sailor Returns, which author Theodore Taylor will sign and discuss at 4 p.m. on Tuesday, May 15, at White Rabbit Children's Books (7755 Girard Avenue). Taylor has written over 20 books for children over 30 books for

Children's Museum of San Diego, "The Children of Light" features vi-brant paintings on glass exploring "the rich realm of color" by artist Stephen Wagner. During the recep-



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Art, Tea, Gardens — What More Could Mean Want? The annual Mother's Day Artists' Studio and Garden Tour hosted by the San Die-guito Art Guild and Quail Botanical Gardens are slatted for May 12 and



Norris was born in 1947 in Washington, D.C., to a schoolteacher Ington, D.C., to a schoolteacher and Navy musician, trumpet player John Norris. The family moved from place to place, settling dur-ing Norris's junior high and high school years in Honolulu. "A sheltered adolescent from the provinces," as Norris describes herself, she had

Kathleen Norrii

Kathleen Norrii

interests as her own. She spent hours reading in the library, attended choir practices and symphony rehearasls. In 1965, Norris found herself as a freshman student at Bennington College in Vermont, a school known then for its somewhat avant-garde curriculum and relaxed relations between faculty and students. So "easy" were Bennington's female students thought to be that the colwere tennington's ternate students thought to be that the col-lege sometimes was referred to as "the little red whorehouse on the hill. Norris felt, she writes, like "Alice down the rabbit hole, without bearings in a world which had seemed familiar, yet sud-denly proved to be unaccountably strange." For most of her col-lege career, Norris remained the "Virigin of Bennington" or "Nor-logical transport of the properties of the properties of the col-lege career, Norris remained the "Virigin of Bennington" or "Nor-

ris the Nun," a tag that she would lose when she began an affair with a married Bennington professor. Norris graduated from Bennington in 1989 and moved to New York, where she went to work as a program assistant for Academy of American Poets' director Elizabeth Kray, a pioner in arts administration. Norris's first book, Failing Off, a collection of poems, was published in 1971. In 1974 Norris and her husband, poor Daydo Dayer, moved to Norris's ascertaf larm in Lemmon, South Dakota, on Sistem, more recently dividing their time between Hawaii and South Dakota. On the morning that we talked, Ms. Norris was in Hawaii. Riverhead Books, 2001; 256 pages; \$24.95 ABOUT THE AUTHOR: Kathleen

Norris is the author of three poetry collections and editor fand contributor to numerous anthologies. She is author of four onfiction titles, including the best-selling *The Cloister Walk* and

ABOUT THE BOOK: The Virgin of Bennington is both an account of Norris's experiences at Bennington and Manhattan and a graceful tribute to Norris's mentor, Elizabeth Kray. Through the Academy and Kray, Norris met and often became close friends of Jim Carroll, Denise Levertov, Gerard Malanga, Erica Jong of Jim Carroll, Denise Levertov, Gerard Malanga, Erica Jong, James Merrill, James Wright, Galway Kinnell, and Stanley Kunitz. It was at the Academy, with Kray's help, that Norris learned to work. At night, at parties and clubs, socializing with Andy Warhol pals, Norris learned to play. But she was not happy, nor was she pleased with herself. "My life." she writes. That Decome bifurcated. Part of me still wanted to be the good kid I had been brought up to be, the Sunday-school girl formed in the Protestant work ethic.
But I had grown attracted to what was forbidden, all the things
the good girl had been denicd." Sustained in part by Kray's interest in her, the good girl prevailed and Norris survived.

A CONVERSATION WITH THE AUTHOR: The photograph of Norris on the back of the dust jacket was taken in the winter

"It never struck me that way," she answered. "I've had that picture for years. I was actually having a good day on the day he took that. But when I saw it on the book jacket, I went, "Wow, took that. But when I saw it on the book jacket, I went, Wow, that's really something. That shows what was really going on with my life that year. That's really, in some ways, what this book is about, how to surrive being a poor dumb good girl. My younger sister, when she saw the photograph, asid, Oh, you look like Morticia Adams. I laughed, and said, I wished I looked as

Norris went on to say, about her younger self, "I have a lot of empathy for myself at that age and for anyone that age. In your early 20s, you're sort of out on your own in the world and trying to figure out what you're about. I have nicees and nephews now in their early 20s, and I look at them and think they're so much more sane than I was. And I think they have a much better chance of surviving their 20s."

of surviving their 20s.

I said that I thought the teens and 20s perhaps were even more difficult for people who want to write.

I said that I thought the teens and 20s perhaps were were the surviving to the perhaps who was to expand to the perhaps the surviving to the perhaps the surviving to the perhaps the surviving to the surviving the have that experience." That a professor would seduce someone as innocent as Nor-

That a professor would seduce someone as mone-that Spor-ris had been at that age, I said, had outraged me.

Norris sighed. "That was almost the norm at Bennington then.

I'm still in touch with the college, and I like the college. I still know people there. And a few years ago, they finally prosecuted a teacher for having an affair with a student. I remember being stunned and amazed and so grateful that finally they were taking

this seriously. It took a long time. I never thought that I would see that. But I think in the culture of that. But I think in the culture of the 1960s, Bennington wasn't alone in ignoring what a lot of faculty men were doing. And I was just too naive at that age to realize that I was one of a string of girls who were seduced by this man."

Norris's boss, Betty Kray, had known that this professor was hav-ing an affair with Norris. What, I asked, did Kray make of the affai

mig. al., did Kary make of the efficient states and the constitution of the constituti little ways of talking to me about it. He was an old friend of hers. And she didn't condone that sort of behavior, but I think she was inderstanding of how he was, understanding of his less-attraunderstanding of how he was, understanding of his less-attrac-tive aspects. But shall liked him and liked his writing and was his friend. That made sense to me at the time. I wasn't trying to do that teenage thing and say to her, 'Okay, if you like me you can't like him.' I was old enough to realize that was silly. I remember kind of respecting her attitude about him. He wasn't going to change his ways, and she was going to remain

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friends with us both. But I remember when I began dating a boy my own age, she was pleased. Because she'd seen other young women in that office and seen that they could get involved. I wasn't doing that. My one mistake sort of cured me." I said that I'd wondered if for some members of the gener-

ation of male poets born in the 1920s and 1930s, a young girl wa

ation of male poets born in the 1920s and 1930s, a young girl was not one of the prequisites of being a poet.

"Well, it was, but to be honest about it, there were women who really fed no that. I remember once being out with a whole bunch of young writers after a meeting. And one young woman poet, a very good poet, had let her sights on this poet from out of town. I remember hearing about the young woman poet and the poet from out of town going back to her apartment and all this great stuff. And you could see that happening. I mena, they have the professional to the professionaly

picked hum up. He wasn't married. He was quite available. But it kind of worked both ways."

Norris talked then about how wonderful it was for her to work for the Academy. One of the Academy's primary activities was and is sponsoring poetry readings. I asked Norris about those

"I'd been to a few poetry readings in high school and some in college. Bennington promotes that sort of learning. But it wasn't until I worked for Betty that I understood how oral an art wasn't until I worked for Betty that I understood now oral an ar-poetry really is. There were poets that I would have tried to read and tried to understand in college. And then, later, I would hea them read their poems, and all of a sudden I would understand their work in a way that I'd never understood it before. Somehow that exchange with the listener and the reader had a really pro found effect on the way I understood poetry. And that was really fun. More than anything, that was the greatest part of the job and probably the thing I missed the most when I did leave New York."

I asked if Norris believed that Dylan Thomas's reading tours dring the 1950s, tours that took him to campuses across the United States, had ignited in America an interest in hearing poetry read aloud.

"Dylan Thomas, I think, broke a lot of barriers. His reading tours were among the first big nationwide tours. And then when Betty brought Yevgeny Yevtushenko over in the mid-1960s, that was a big event. And Robert Frost liked to give readings. e.e. cum-mings enjoyed doing readings also. Betty and cummings worked

was a big event. And Robert Frost liked to give readings, e.c. cummings enjoyed doing readings also. Betty and cummings worked very closely together.

I mentioned that soon after I finished Norris's The Virgin of Bennington, I began reading The Unabridged Journals of Sorbia Follows and the Sorbia Sorbi

Kathleen Norris will read from her book and sign copies at Esmer

alda Books in Del Mar on Friday, May 18, at 7:30 p.m.

and the arist will talk about his work. The exhibit, on view through fully, provides experiences for children to learn about color and its uses. A traveling exhibit of children's artwork from Sri Lanka is on exhibit through lune. "Rice and Honey" was mounted to raise awareness of the decade-long civil war that rages in their country and includes over 60 poscess of art and a documentary film of the contract of the contract of the contract of process of art and a documentary film and the contract of the

"Van Gogh Living," designed and created by students in Seonald McArthur's class at Mesa College, is a life-sized, three-dimensional replica of Vincent Van Gogh's painting of his bedroom in Arles, France. The exhibit includes interactive activities focusing on color, mood, perspec-tive, and art history. Visitors are ensed to paint on the walls! Enjoy the exhibit through August.

The theme for the museum in 2001 is "One Puzzle, Many Pieces: Building Community Through Cul-

include "The Book Stop," "Impro Theater," and "Cora's Rainhouse. Find the museum at 200 West Island Avenue. Dial 619-233-8792 for additional details. (DOWNTOWN)

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\$15 p.m. The free program takes place
at the reserve's visitors' center (30).
Carpian Way for kids, 7 p. 11, were, Caspian Way) for kids 7 to 11 years old. 619-575-3613. (IMPERIAL BEACH)

### 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 Kum dians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane; call 619-469-1480 for more information. (SPRING VALLEY)

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

The museum features surfing ar-tifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.J."

Richards, and Peter Johnson, and

760-721-6876. (OCLW-SIGN)
Chola Vitas Nature Center, an interactive living museum devoted to
the endangered Southern California
coastal wetlands, is located in the
middle of Sweetwater Marsh National Wildlife Refuge. The facility is
home to fish and invertebrates that
inhabit the mud flats and marshes of
San Diego Bay. Visitors can use a
Biocsanner to view animals macroviews of microcopic organisms
found in the "Sweetwater Soup," and
interact with computerized videos
interact with computerized videos found in the "Sweetwater Soup," and interact with computerized videos exploring how tides affect the bay in the "Moons. Tides, and the San Diego Bay" exhibit. At other exhibits, visitors can pets sharks and rays, see burrowing owls and migratory birds, and enjoy the xerophytic gardens. Visitors meet a shuttle bus at the

Bayfront E Street Trolley Station o at the center's parking lot at the foot of E Street and Bay Boulevard. For re details, call 619-422-2481 (CHULA VISTA)

neers and history-makers in the uter industry. Some of the over

calculators date back to the 1890s. Interested in restoring and pro-gramming historic computer equip-ment? The muscum hosts workshops for volunteers on Saturdays from located at 223 North Coast Highway 760-721-6876. (OCEANSIDE)

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)

Heritage Walk Museum, the mu-seum includes the restored Victorian House, the city's original Santa Fe Train Depot, a railroad car with model train, working blacksmith shop, and a barn. Find Heritage Walk in Grape Day Park, at 321 North Broadway, 760-743-8207. (ESCONDIO) Flying Leatherneck Museum, the museum is dedicated to the Marine

Corps who provided air support, from the propeller-driven fighters and bombers of the 1940s to the in use. Static displays of a variety of aircraft are included, along with tion, call 858-693-1723. (MIRAMAR

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Geslamp Museum of Historic San Diego, glimpse 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 navel disease; in 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 artifacts from South and North America, concentrating on the utilitarian and dec orative artistry of crafts workers from ancient cultures. A mural by Mona Mills depicting ancient Teothuscan 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 dedicated to natural history, archaeology, education anthrosphore and fice ut

tion, anthropology, and fine art. Find the museum on the Cuya maca College campus, 12110 Cuya maca College Drive West. 619-670 5194. (RANCHO SAN DIEGO)

John DeWitt Historic Muse Library, operated by the Al-1897 home/office of Dr. Sophronia

frame. Innovator and musician Don Lewis, a pioneer of MIDI (musical instrument digital interface), created the LEO to remotely control all the sounds his organs produced from a ing during the 1970s and 1980s. The LEO is composed of a wide array of

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in America, with more than 450 vin tage instruments, samplings of popular music from each era, historic pho lar music from each era, historic pho-tographs and paintings, and trends and innovations in the music indus-try. Find the museum in the corpo-rate headquarters of the NAMM— International Music Products Asso-ciation, at 5790 Armada Drive. For

The museum's five major ex-

at 14134 Midland Road; 619-748 hours and other information, call

3700 or 619-486-3064. (PO) Ramona Pioneer Historical Soc and Guy B. Woodward Museu provincial design still in existence wagons, antique exhibits, and arti

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

One of L.A. County's most attractive water-falls, Fish Canyon Falls in the San Gabriel Mountains, lies today in a canyon whose mouth has been ripped apart by large-scale quarrying operations. Once beyond the canyon's gaping, barren mouth, however, is a sylvan scene so enchanting it must be

a sylvan scene so enchanting it must be seen to be believed. During the 1990s and most of the '90s, public access to the caryon was made difficult or impossible by operations at the quarry. Access was restored in 1999 when the city of Duarte opened a new trall bypassing the quarry on the carryon's steep west wall. Unfortunately, the dwellen climb and descent on this trail 8.8-mile round trip to and from the fa



To mach the Risk Carpon trainbeard, other north on the 605 Freeway to its end in Durant-lead eater on the 605 Freeway to its end in Durant-lead east on Humitington Orber to Encanto Portreas, 'Tum felt and feltow Circular control to the quarry entrance. A helpful brochure with topographic map can be bound at an information to the control of the feltow of the feltow of the feltow the feltow of nearly the entire San Gabriel Valley Next, the trail sides up along the quar-

Next, the trail sides up along the quar-yfenceine for a while. Then it weers left, fol-lowing an old firebreak. Next comes a sharp right turn up a ridge. At nearly two miles from the start, you start descending a series of knex-braiging switchbook segments, nearly as steep as those you climbed, down along an east facing slope liber-ally sprinkled with poison oak. At 3.0 miles you reach bottom, and the main

and the second s trees-of-heaven, agaves, and orna



bigleaf maples, and bay laurels cling tena-

bigleaf mapies, and bay laurels cling tena-ciously to the carryon's precipious walls. After 1.1 miles in the carryon itself, the trail crosses over the creek to the east bank. A final 0.3-mile stretch leads to a point offer-ing a fine but not intimately close view of Fish Carryon Falls. The water tumbles nearly 100 feet down a cliff with four separate tiers, slides through ripartan vegetation a short way, and makes a final, small elap into a crystalline pool just below the trail

On the return, you must retrace your steps exactly and refrain from taking a shortcut through the quarry.

Koree Return to MiG Alley' features to MiG-15 and P-86 Sabre fighters, a J-47 engine, pilot images, war artifacts, war-era model airplanes, period films, and other historical information.

One permanent exhibit honors Pacific Southwest Airlines (PSA), the airline San Diego once called its own. Former PSA employees have donated items for the show, including the famous of the property of the prope

items for the show, including the fa-mons orange with pink trim miniskir flight attendant's uniform, and other memorabilia.

The museum offers exhibits of over 65 aircraft — including a replica of the Spirit of St. Louis, a Fokker Scourge (or Fokker Eindecker E-III), a World War I Spad VII, the flight deck of the USS Yorkrown, and a Lockheed Bischbird on a Lockheed Blackbird spy plane -1400 scale models, 10,000 aviation related items, and memorabilia from the Montgolfier hot-air-balloon era

the Montgolfier hot-air-balloon era to the Space Age, along with an In-ternational Acrospace Hall of Fame. The museum is located in the Ford Building in the Palisades area. For additional information, call 619-234-8291.

San Diego Model Railroad Muican railroads with "the largest per-manent operating model railroad and toy train exhibit." The museum and toy train exhibit. "The museum includes five sale-model railroads of the Southwest, an interactive toy train, and a refurbished toy train gallery with a Lionel O gauge exhibit. There is a multimodal presenting railroad ernaphore signal, and interpretive displays on railroads and model rail-roading. The museum is downstairs in the Cass de Balbou building. For admission and museum hours, call 619-696-0199. (BALBOA PARK)

San Diego Natural History Museum, the new, expanded facilities reopen with the traveling exhibition "Epi-demic! The Natural History of Dis-ease," which continues through Sunease." which continues through Sun-day, August 12. The etablist examines one of the most critical issues facing humankind in the 21st Century: how to best control the worldwide spread of infectious disease. Through diora-mas, models, videos, and interactive computer stations. Epidemic!" ex-plores the biological, ecological, and cultural factors that influence the cultural factors that influence the control of the control of infec-tions agreed, and control of infec-tions. 21 (2) 12.3. S21, IMBIDA PROS.

call 619-232-3821, (BALBOA PARK) San Dieguito Heritage Museum, the museum offers informative dis-plays on the unique history of the San Dieguito area at 561 South Vul-can Avenue. For more information, call 760-632-9711. (ENCINITAS)

Serra Museum, "Treasures Uncov-ered: Trade and Exchange at the San Diego Presidio" features artifacts re-

cowerd from the Presidio archaeological pite, during to the first European settlement in California (in Toll) when Pather Inalpero Serra established the Basilius San Diego de California (in Toll) when Pather Inalpero Serra established the Basilius San Diego de California (in Toll) when Pather Inalpero Serra established the Basilius San Diego de California (in Toll) of the California (in Toll

Stephen Blech Aquarkum-Muserian, colorful oil paintings by local artist pak Jordan Jak Jordan are collected in 'Down to the Sea Near Scripps," on view through May. The featured seacages 'portray the many moods of the ocean and coastiline' and many include La Jolla's senside bluffs and core beaches. "Sea Touch' offens a computer display consisting of five interactive module through which visition van learn a destination of the contractive module through which visition van learn a

rariety of ways that scientists study th variety of ways that scientists study the oceans from space using satellites, in-cluding monitoring currents and ocean temperatures, investigating natural phenomena such as upwelling and red tides, and tracking the migration of fish. The exhibit provides as way to interpret the interdisciplinary nature of research at Scripps Institution of Oceanography. An aquarium and museum under

An aquarium and museum under one roof, the facility is an educational component of the Scripps Institution of Oceanography at UCSD. Look for 33 tanks containing marine life of the Pacific Northwest, the California Pacific Northwest, the California coastline, Rusico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high tank with giant kelp plants and nearly 30 species of local marine life. 30 species of local marine life. The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive). For more information, call

619-534-FISH. (LA JOLLA)

Wells Fargo Bank History Mu Wells Fargo Bank History Mu-seum, the museum features a work-ing agents' office staffed by guides in period costumes and contains a working telegraph for visitors to send and receive messages. There's an au-dio-visual theater presenting short films on California and Wells Fargo history; a gold display, part of the collection assembled by Wells Fargo consent Savania Decrea vi the gold of agent Samuel Dorsey at the end of the 1800s; an exhibit of Concord the 1800s; an exhibit of Concord Coach #251, a restored stagecoach built in 1867; and the Davies watch. The museum is located in the recon-structed Colorado House, at 2733 San Diego Avenue. (OLD TOWN)

CLASSICAL MUSIC **Obsolete Composer** 

Musicians Another wasted evening at Sherwood Auditorium!

abe Kempf Piano Trio appeared at Sherwood Auditorium in the La Jolla Chamber Music Society's Revelle Series. This membera-pianist Freddy Kempf, violinist Pierre Bensiak, cellists Alezander Chaushjam — are in their mid-20s, and the Trio is only a few years old; but the group's music-making here was mature, sophisticated, and wonderful.

and Primitive

The program consisted of mas-terpieces at the very core of the trio literature: Beethoven's "Archduke" (and, as an encore, the slow movement of his "Ghost" Trio); the Schubert Notturno; and the Brahms C Major. From the bert Nortumex and the Brahms C Major. From the very beginning, the Kempf Trio established its own distinctive musical personality. The open-ing of the "Archduke" was not significantly slower than what one is used to, but it had a rare spa-ciousness, as though Beethower's seeren and genial themes were proceeding with the utmost un-hourried confidence through their noble life history. The entire work had this quality of grand

history. The entitie work had this quality of grand optimism and self-assurance, which is the pervasive spirit of the "Archduke," realized by the Kempf Trio with luminous truth.

In contrast, the slow movement of the "Ghost," which was played with great restraint, projected as in a dream that music's uncanny atmosphere. The Schubert Noturno's currently the music angels in heaven listen to) floated into the audience's consciousness in all its unearthly purity; the reconsciousness in all its unearthly purity, the re-turn to the radiant opening after the relative agitation of the central section came like a uni-versal balm to the spirit, the negation of all suffering from the beginning of time. In playing the Brahms Trio with a warm, burnished, flow-ing lyncism that uninterruptedly held the mind and pulled at the heart, the three musicians seemed and putted at the neart, the unter musicians seemed to be making a point of the work's inner resem-blance to the "Archduke" — along with its own characteristic episodes of melancholy and strug-gle, ultimately transcended.

gle, ultimately transcended.

This was, in short, a concert about Beethoven
Schubert, and Brahms, and the humane 19th-

century tradition they shared, rather than a con-cert about the Kempf Piano Trio. The players were self-effacing, devoted to the exploration and communication of the music, and avoiding any brilliant displays of virtuosity — although, in fact, their technical skills were at the

their technical skills were at the very highest level, and their playing throughout was lawless. Their mutual rapport, and the unanimity of their approach to each work, suggested a group that had performed together for decades. In his constant visual attention to his collaborators, paintix Kermpf invariably re-REVIEW JONATHAN SAVILLE

minded veteran concertgoers of the venerable Menahem Pressler of the Beaux Arts Trio, the binding force of that half-century-old institution

Some members of the audience felt that Some members of the audience feit that Kempf's playing was a bit underpowered, that he seemed unable to reach the full volume and res-onance the Steinway is capable of. Let me assure everyone that there is nothing the least underpowered about Freddy Kempf. He is a big, forceful, powered about Freddy Kempf. He is a big, forceful, Komantic pianist, and — I am convinced — one of the major pianists of our era, in spite of his youth. If you want to hear him letting go, listen to his BIS recordings of Schumann (Carnava) Arabesque. Humoresque, and the Toccata) and Rachmaninov (the Opus 39 Endles Tableaux and Arabesque. However. Kempf. you making of the Schumann of the Schumann of the Arabesque. However. Kempf. you making the schumann of the schumann of the Arabesque. However. Kempf. you making the schumann of s

At Sherwood, however, Kempf was making much use of the soft pedal in order not to over-whelm the sound of the violin and cello, and by whelm the sound of the violin and cello, and by that device he diped the group achieve a balance one does not always hear in this repertione. Blend-ing rather than contrast was the aim, and Kempf's intention not to overemphasize the piano part was fundamental in giving the group its special sonority. There is nothing weak about the play-ing of violinist Bensaul and cellist Chaushian (the cellist, in particular, has a mesmerizing concen ceitst, in particular, nas a mesmerizing concen-tration), but a modern Steinway open at full stick can be a very loud instrument indeed, and it was certainly not the instrument imagined by Beethoven and Schubert when they wrote their

to read the description by contem-porary composer David Lang of his newly recorded composition, *The Pass*-

I think one of the reasons our commercial cul-ture likes all music to be fast and snappy is because in fast music it is much harder to

an issue of the piece. Four percussionists scrape pieces of junk metal from start to finish, as if to ac

After perusing this profound aesthetic statement, I realized that I had been bamboozled by the I realized that I nad been banks of the Kempf Trio and their old-fashioned program. I Kemp! I no and their old-tashioned program. I now saw that the Beethoven, Schubert, and Brahms works had not been about the struggle to create beauty (which is a new 21st-century dis-covery), and that, unlike The Passing Measures, they had not allowed for an experience that could not happen in our everyday lives. With all those not happen in our everyday lives. With all those tunes and catchy phrases, with all that stirring, optimistic vision of human existence, the three 19th-century composers were actually trying to get me to buy things or do things, or — even worse — to think things. And instead of allow-

music for keyboard. It was notable how Kempf opened up the piano sound for the Brahms, to match his colleagues' more ve-hement playing, and to respond appropriately to the composer's writing (which presupposes the modern

instrument).

Altogether a magnificent concert: great music, played with superb musicianship — or at least so it appeared to me until, the next day, I happened ing Measures. This is what he wrote:

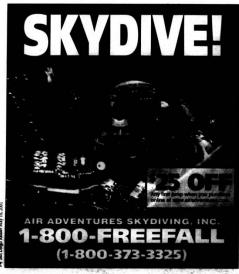
ture lites all musics to be fish and usageys in Because turn lites all musics. The litest to the tunes, to the catchy phrases, but you are not allowed to feel just how time slips away. Fast musics is stirring, optimized the properties of the prop



Freddy Kemp

empf Piano Trio nerwood Auditorium (La Jolla Chamber

ing virtually nothing to happen over the course of 40 minutes and so enabling me to recognize the passing of the time, these pieces — 45 min-utes for the "Archduke," 30 for the Brahms, 13 utes for the "Archduke," 30 for the Brahms, 13 for the Norturno — were absolutely crare full of incidents, contrasts, developments, changes, problems, solutions, now fast, now slow, in continual flux, always moving ahead, always building up to something, and keeping the listener's mind so occupied with a wide variety of ideas and moods and emotions that the time spent listening to each piece seemed disgustingly rich with vital energy and interest. And every one of these works reso-lutely excluded sounds of dirt and decay, as though





San Diego Aerospace Museum, fre-quently referred to as "the forgotten war," the Korean War was fought between 1950 and 1953, with 39,000

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(2)

## CLASSICAL MUSIC

the purpose of music (I am ashamed even to utter the words) were to help us to live

HOW TO SEND US YOUR LISTING: Contributions must be received by Sp.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code).

The Rich Sounds of 14th-Century The Rich Sounds of 14th-Century France are brought to life when For-tune's Wheel presents "Pastourelle: The Art of Machaut and the Trou-veres" on Friday, May 11, for the San Diego Early Musis Society. The en-semble combines voices, vielle, and harp to "recall the springtime of French medieval music."

The concert begins at 8 p.m. at

St. James by-the-Sea, 743 Prospect Street. Tickets are \$18 general. Dial 619-291-8246 for reservations. (IA JOLIA)

(4690 Palm Avenue). An offering will be collected. Dial 619-466-4163 for information. (LA MESA)

rected by Andrew Sinclair — at 8 p.m. on Friday, May 11; at 2 p.m. on Sunday, May 13; and at 7 p.m. on Tuesday, May 15. Tickets range from \$33 to \$124. See the opera at \$an Diego Civic Theatre, 202 C Street. For reservations, dial 619-232-7636. As for the performers, my enlightened intellect now un-derstood how little talent they Hailing from St. Petersburg, Russia. pianist Stella Simakova visits the area to present the final Visiting Artist Series concert in Smith Recital Hall at San had actually demonstrated. In had actually demonstrated. In-stead of playing as quietly as possible, which requires real control, they were all over the place, sometimes strong and loud, sometimes delicate and soft, and constantly shaping phrases with subtle gradations of loud and soft; and such restraint concert in Smith Rectal Hall at San Diego State University on Friday, May 11, at 7 p.m. Simakova will per-form Beethoven's 'Sonata in E-Hat Ma-jor," "Vier Klavierstucke" by Brahms, the "Sonata in B Minor" by Lister, and Schurmann's "Arabesque" and "Papil-lons." Tickets are \$15 general. Simakova will conduct a master. oud and soft; and such restrain as they had was not an "issue of class at noon on the same day in Mu the piece" but a strategy for atic 113. Admission to this maste taining a harmonious balance class is free and open to the public Call 619-594-6060 for information and reservations. (SDSU)

rected by Andrew Sinclair

of instruments and a commu-nication of meanings; and not a single sound they made had the benefit of electronic amplifica-Sounds of Nature, the elements of carth, air, fire, and water are explored when the Light Bulb Series hosted by the San Diego Symphony continues on Saturday, May 12. Jung-Ho Pak will be tion or the scraping of junk metal, so that the poor primi-tives had to make do with trying joined by Exequiel Excurra from the San Diego Natural History Museum and the Birch Aquarium's Deborah to evoke a vast range of beauti-ful and expressive sounds from complex instruments con-structed by skilled craftsmen. How could a professional orga-nization like the La Jolla and the Birch Aquarum's Deboran Zmarzly presenting images and video. Musically, get set for "Aqua (Hom-mage a Jacques-Yves Cousteau)" by See Heitzeg and "Cantus Arcticus: A Concerto for Birds and Orchestra" by Einojuhani Rautavaara, and works by Chamber Music Society even allow such bumblers onstage

Einojuhani Rautavara, and works by Vivaldi, Debussy, and Handel. The music begins at 8 p.m. in Copley, Symphony Hall (750 B Street). Tickets range from \$15 to \$55. For reservations, call 619-235-0804. (DOWNTOWN) at Sherwood Auditorium! CLASSICAL LISTINGS

Talented Musicians 7 to 25 Years Old participate in the San Diego Youth Symphony. The group marks its 55th season with a commentar-tive event on Saturday, May 12, 7 p.m., at the California Center for the Arts. at the California Center for the Arts. Escondido. The program features Mussorgsky's "Pictures at an Exhibi-tion" and the "Slavonic Dance No. 7" by Dvořák. Italian conductor Edoardo Müller will conduct the group in Rossini's "William Tell Overture."

Tickets are \$35. Find the c (at Valley Parkway). Call 619-233-3232 for reservations. (ESCONDIDO)

"Love Songs and Dances, Then and Now: From Brahms to Ballads" is the

me when the USD Choral Schol projected in English above the stage.
Enjoy the production — conducted by Edoardo Müller and diars present a concert on Saturday, May 12. Selections include works om the Romantic Era such as "Neu-

from the Romantic Era such as "Neue Liebeslider, "Waltzer" by Brahms, as well as jazz and modern pop tunes. The music begins at 8 p.m. in Shiley Theatre at the University of San Diego (5998 Alcalá Park). Tickets are 58 general. Call 619-260-2280 for additional information. (LINDA VISTA) An "Invitational Showcase of

area teenagers in a concert on Satur-day. May 12, begins at 3:30 p.m. at

the Palomar Unitarian Universalist Fellowship of Vista (1600 Buena Vista Drive). Admission is a sug-gested \$5 donation for adults, \$3 for students. 760-631-7055. (VISTA)

Hayda's "London Symphony" may be heard along with other selections when the Young Artist's Symphony performs at San Carlos United Methodist Church at 4 p.m. on Sun-day, May 13. Find the church at 6554 Cowles Mountain Boulevard (at Navasio): 619,464,4311. An offering Navajo); 619-464-4331. An offering will be received; child care is avail-able. (SAN CARLOS)





"Second Sundays at Seven," tries presented by the San Die Performing Arts Association cludes for the season with baroonale by the Millennia Conso-May 13, at 7 p.m. Ensemble member

include Alyson Luedecke (harpsi-chord), Beth Ross-Buckley (flute), Jenny Holson (cello), Stephanie Sabin (soprano), and John Wild (trumpet). Enjoy the concert in Shuliman Au-ditorium at the Carlsbad City Library (1775 Dove Lane). Tickets are \$15 general, \$12 for seniors, \$8 for those 18 years and under. Dial 760–752-5078 for information. (CANLSBAD)

Graduate Contrabassist Sharon Rosner plans a solo recital at 8 p.m. on Sunday, May 13, in the Recital Hall at UCSD's Mandeville Center. Call 858-534-4830 for more infor-mation. Free. (LA JOLLA)

Give the Gift of Music to Mom when the La Jolla Chamber Music Society hosts a recital featuring so-prano Jennifer Bates and pianist to 18. For reserve aren Levine on Sunday, May 13

Caren Levine on Sunday, May 13. For this Discovery Series concert, the duo will perform Poulenc's "Financialles pour rine," Clara Schumann's Tour Songs, "Four Songs," Tour Songs, "Tour So

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including Aqua, a tribute to the late undersea explorer, Jacques Cousteau a Cantus Arcticus, a concerto for best

Light Bulb

MEDIA COX

Winners of the ninth annual rr Winners of the ninth annual musical competition hosted by the Chula Vista Cultural Arts Committee will present an awards recital on Sunday, May 13, at 2 p.m., at the Chula Vista Civic Center Library (365 F Street). All of the participating competitors were required to reside in the South Bay. Free. 619-691-5069, CRIAA VISTA)

The Tenor and the Organ, Tijuana The Tenor and the Organ, Tijuana native and tenor Marcos Labastida joins Robert Plimpton for a concert in the Spreckels Organ Pavilion on Sunday, May 13, at 2 p.m. For more information, call 619-702-8138. Free. (BALBOA PARK) Sex in Smith, the Saxophone Choir

at San Diego State University plans a concert on Sunday, May 13, at

**IOHN LITHGOW'S** 

MAY 19 - 2PM & 4PM

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John Lithgow, Oscar nominee, Tony® award-

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MAY 27 - 2PM Jung-Ho Pak, cond La Jolly Symphony Chorus

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6031. (5050)
The Mayor's Connect, in recognition of Juror Appreciation Week, is set for Monday, May 14, and it's also the final San Diego Mini-Concert of the season. Attenders will be treated to a performance by the 60-member Maire Band San Diego. The free concert begins at noon (bring your lunch) and lasts approximately 50 ton Plaza. 858-587-8979, (DOWNTOWN)

Music 201B, George E. Lewis coor dinates the graduate student impro visation workshop performance planned on Tuesday, May 15, a 8 p.m., in the Recital Hall at UCSD' Mandeville Center. 858-534-4830 Free, (LA JOLLA)



Miles

A two-day festival honoring Miles Davis' 75" birthday

From Minds Rive to Bitches Brow Friday, June 1

Miles Davis multimedia perspective with Ouincy Troupe and special guests.

Miles Beyond: An Alumni Concert Saturday, June 2 Featuring Artistic

Director and trumpeter Wallace Roney, with Gary Bartz, Buster Williams, Adam Holzman, Lenny White, Benny Maupin and Patrice Rushen.

ALSO: Miles memorabilia from the Museum of Making Music on display June 1 & 2

Weekend "Jazz Pass" Available!



### Marcus Roberts Trio

Marcus Roberts, piano Jason Marsalis, drums Roland Guerrin, bass

Friday, May 11

### Dianne Reeves

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Saturday, June 9



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# Saved by Wit and Melancholy

Installation art, I must confess, bores me when it's concept-heavy or smug.

when the new San Francisco Museum of Modern Ari opened several years ago, when he moved to New York in 1959, the traditiated by the meager representation of artists active in the 1950 and early 1965 loosely grouped Lobelli. as the Bay Area Figurative painters.

In the smallish gallery reserved for In the smallish gallerly reserved for paintings by David Park, Richard Diebenkorn, Joan Brown, Elmer Bischoff, and Nathan Oliveira, there was only one Bischoff, a lovely picture time.

tled Orange Sweater. It has all of Bischoff's strengths: bold, smoky color; a continuous, languid surface wristy with small enthusiasms; and cozy moodiness. But Bischoff, like Diebenkorn.

a cozy moodiness, But Bischoff, Ike Izhebenkorn, began and ended his career as an abstractionist. The story of Bay Area figuration, in fact, be-gins in abstraction. In the 1940s, local artists were quite aware of what was happening in New York. A 1941 Arshile Gorky show in San Francisco caused a stir. In 1945, there was a Pollock show and in 1946 a Rothko. The high priest of abstraction in San Francisco in the late 1940s was Clyfford Still (then teaching at the California Cityford Still (then teaching at the Cathorna School of Fine Arts) whose signature style con-sisted of fields of shrieky colors split or stained with high-keyed wounds, rips, and flames. As a teacher, Still preached the dissolution of the hori-zon line and of Mondrian-esque geometries, and

I offer this as background for REVIEW an exhibition now at the Museum of Contemporary Art downtown, Eureka: New Art From the Bay W.S. DI PIERO

Area, which in many ways derives from and builds on Bay Area painting of the 1950s. Nearly all the work in the show was made in the past three or four years. Instead of traditional painterly materials, most of these youngish artists (none of whom was born in the Bay Area) artists (none of whom was born in the Bay Area) use mixed media, make installations, or manip-ulate photography. But there's a line of descent from Clyfford Still to an artist like Young Kim, represented here by a series of blue and white ab-stractions that are "about" the shifting relationships between a textured drywall ground and smooth blue acrylic plateaus. These pictures weren't modeled on nature, but they nonethe less look very much like desiccate marine paintings. Jim Campbell, whose training was in electrical engineering and mathematics, practices his own idiom of color field art using electronics that play light behind Plexiglas and other mate-rials. Ambiguous Icon 2 is hard to look away from

Celestial blue and pinkish hues pulse and roll across a sheet of Ples-iglas. Although this work isn't derived from natural forms, it looks very much like a display of northern lights. Frederick Hayes, on the other

hand, very much in the tradition of Bay Area figuration, makes large charcoal and pastel por traits of African-American faces traits of African-American faces in distress. These passionate drawings are almost an anti-ab-straction statement. Hayes knows how to create and fill pic-torial space with the limited flexibility that charcoal allows, and his brash, big-gestured style owes something to David Park, though his vision is an urban. though his vision is an urban, socioeconomic one. He's not the only strong figurative artist in Eureka. Jason Jägel's unframed pictures — cartoonish, daffy, pictures — cartoonish, daffy, ancedotal — occupy a completely different pictorial world. His fragmented narratives and images of agonized teenagers, anguished adults, and space aliens are a turbulent blend of Phillip Guston, George Herriman's "Krazy Kat," and Jean-Michael Bysquiat. Like Hay Cat, liggl is broad genured hay consection to complete the control of the

If the California School of Fine Arts was the garden where 1950s Bay Area art grew, recent innovative art is thriving at the California College of Arts and Crafts in Oakland.

"Eureka: New Art From the Bay Area" Museum of Contemporary Art, 1001 Kettner Boulevard (at Broadway), adjacent to the America Plaza trolley transfer stat (619-234-1001)

This reflects the growing popularity of media other than painting. If something works, it doesn't matter if it's made of dirt, fabric, styrofoam, fiber-

employs a computer-control page turner, and other things, is certainly spooky, but the completion of its emotional efcompletion of its emotional ef-fects requires knowledge of the story that occasioned it, too de-tailed to rehearse here. But if it works, it works. Fif-

teen years ago I saw an installation by the (now famous) French artist Christian Boltanski that consisted of hundreds of heavily worn overcoats, jackets, and shirts hanging like shaggy tapestry across a wall. It's one of the most mournful images I've ever seen, and though it was satu-rated with the reality of genocide it didn't project or il-lustrate it. I was reminded of Boltanski, who has also made elegaic installations involving photos of young people, by the most plentifully represented artist in the show (and a CCAC graduate) Lisa Kokin

yearbooks, professional brochures, and family albums, stitched together with heavy-gauge black thread. The handcraft is amthread. The handcraft is am-biguous because it suggests the "womanly" work of sewing and the predominantly male work of suturing. The ends stick out and, depending on the content of the pictures, create disturbing or comic effects. The homely images may look trapped in barbed wire, or crowned by thorns, or as if they're having a bad hair day or sprouting ten-

**III** 

Call for Entries

10. Annual

Juried Exhibition

Don Bocigolupi, Director, SDMA Hugh Davies, Director, MCA, SD

Submission deadline June 1. Exhibition on view July 29-Sept. For a prospectus, please call 858-454-5872.



los. Some of Kokin's pieces are oblivion. Her gender politics and social criticism — of conguilted, others are shaped like boxes, architectural models, home samplers, hats, antiand social criticism — of con-formity, corporate life, public institutions — never tip Kokin's work into visual screed. She is saved by wit and melancholy. The raspy humor of Chain of macassars, totem poles, hanging moss, mistletoe. Each is an ad hoc community of (usually) to tal strangers. They share only the fact that their subjects by Command, a tower constructed of 1950s business types sitting the fact that their subjects by now are dead. Kokin's titles are loaded. Specimens is a quilt, sheathed in transparent vinyl, of pictures of body parts of foot-ball collegians circa 1930. Most of 1950s business types sitting atop or straddling one another, made me wince. I loved Balls, a tree-shaped (nature again!) ag-glomerate of bowling balls and women, happy or pensive or proud, looking snappy in their Likely to Succeed laces together yearbook photos so densely that

Visit MCA Downtown at

least to see Kokin's remarkable work, which dominates the eith work done by sixth graders in with work done by sixth graders in Encinitas.

Meet the participating artists during a reception planned for all on Friday, May 11, at 6 p.m., at the San Diego Art Institute. View all the shows through Sunday, May 27.

Gallery hours are 10 a.m. to show, but you'll find other provocative pleasures, such as Todd Hido's muted color pho-tographs of the backs and sides blandness. There are no people in the pictures. Hido gives absence a solidity and makes

the stucco and stone seem lit

ART

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week

complete description of the event, including the date, time, cost, the

www.SanDiegoReader.com by clicking on the events section.

GALLERIES

Outreach through Exhibition, the

of En. initas Commission for the Arts present "Endangered Spaces," a show offering critical commentary on the important environmental and co-logical issues endangering natural beauty. The juror was Ruth Wallen, The exhibit runs consurrently with "Endangered Spaces.—A Youth Per-spective," curated by Philipp Ritter man, and "Art in Our Environment,"

precise address where it is to be held luding neighborhood), a contact ic number, and a phone numbe

ideration. Do not phone. Send a

noon to 4 p.m. on Sunday. For more information, call 619-236-0011. Ad-mission is \$3. (BALBOA PARK) "Two Forward...and One Back," new works by Peter Mitten and Brett Stokes are on view through Saturday. May 26, at the Fallbrook Art and Cultural Center (103 South Mair Street). Meet the artists when the

Street). Meet the artists when the center hosts an opening reception on Saturday, May 12, at 6 p.m. Gallery hours are noon to 4 p.m. Tuesday through Wednesday, noon to 8 p.m. Friday through Sunday. For information, call 760-728-1414 or 800-919-1159. (FALIBROOK)

"Palawan...1944 (First Part)" this memorial series of paintings by Don Schloat commemorates those who died in the Palawan Massacre of

Find the gallery at 451 North Hale Avenue Regular viewing hours are 1 to 5 p.m. Thursday through Saturday, and by appointment. Call 760-738-8337 for details. (ESCONDIDO)

Take "A Walk Through the Gar-

10 a.m. to 6 p.m. Tuesday through Saturday. To RSVP for the recep tions, call 760-480-9434, (ESCONDIDO

"Is This Freedom Delicious?" Ex "Is This Freedom Delicious" Ex-plore "your om darker side" when artist Steven Verriest exhibits work through Saturday, June 2, at the North Park Studio Gallery (1803 Bay Street). Meet Verriest on Saturday, May 12, during a recoption beginning 47 p.m. For information, call 619-295-7346. Hours are 10 a.m. to 6 p.m. Cast through Friday, 10 a.m. to 3 p.m. Sat-trate. NORTH PARIS

Members Only Nah, members and nonmembers of the Ramona Art Guild are participating in the Ra-mona Art Guild Show continuing through Wednesday, May 30, at the Olde Ramona Hotel Gallery. The nonjuried show includes work in a variety of media. Meet the artists during a reception set for Saturday, May 12, at 3 p.m.

Find the gallery at 845 Main Find the gallery at 843 Main Street, Gallery hours are 10 a.m. to 4 p.m. Wednesday through Saturday, 11 a.m. to 3 p.m. on Sunday. Dial 760-789-3682 for information. (RAMONA)

Hmmm...Isn't Saturday the 12th of May? Yes, it's time for Second Sat-urday Escondido events for culture crawlers. The Second Saturday hap are monthly, sell guided tours through Escondido's expanding cul-tural district. Visitors may visit open galleries and studios, and watch demonstrations. Maps and brochures are available at the Escon-dido Municipal Gallery, 142 West Grand Avenue, 760-480-4101. Free.



Also evailable: Brooks & Dunn 5/13 = Alejandro Senz 5/12 = Tom Jones 6/25 = Styx 6/5 = Depeche Mode 8/11
Alon Jockson 7/27 = Dido 6/17 = Juan Gobrel 5/13 (Anahem), 5/27 (SD.) = Bill Cody 6/15
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amines the diversity of expression found in nature and in natural objects. The exhibition opens with a reception at 5 p.m. on Saturday, May 12. in the William D. Cannon Art Gallery.

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"The Martyrdoms of San Diego/Los nartirios de San Diego," an exhibit of etchings by Derli Romero, opens with a reception next Thursday, May 17.7 p.m.at Mosteuma Books and Gallery. A poerry reading by Ed-uardo Arellano is planned during the party. See Romero's work through Saturday, June 30. Find the shop at 289 3rd Avenue; 619 426-1283. Gallery hours are 10 a.m. to 5 p.m. Monday through Saturday, CHULA VISTA! ith a reception next Thurs

#### ART MUSEUMS

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rary artists who have drawn upon hot rod and lowrider culture for inspira-tion are examined in "Customized: Art Inspired by Hot Rods, Lowrids, and American Car Culture." The 14 featured artists use a variety of media to interpret America's ongoing love affair with the automobile ing love affair with the automobile. Examples of customized cars are also 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)

horse, along with life-sized papier-mache figures created by the people

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Also on view, through Sunday,

619-238-7559, (BALBOA PARK) Oceanside Museum of Art, the

of the exhibition houses a series of book of the Brecht poem The Chil dren's Crusade, chronicling the

San Diego Museum of Art, Albert Belleroche (1864-1944) was at the

The inuseum's collection of South Assan miniature paintings is showcased in "The Child Krishna. Love and Play: on display through Sunday, July 8. This show presents the story of the mis hircous antics of the child god Krishna and introduces the Indian religious concept of Idia (play). The exhibit is the first in a se-ries of rotations introducing visitors to the cast of characters in South o the cast of characters

Timken Museum of Art, the first American exhibition focusing on the Italian view painter who created im-ages of the grandest public spaces in the control of the co

forefront of the renaissance of litho raphy, when artists began to stretch he Lithographs of Albert new-oche," with 40 lithographs drawn from the museum's permanent lection, through Sunday, May 2

Asian literary and religious



Bowen: "His father's bitterness made a deep

impression on Eugene. He told himself he would never sell out and that he would never stay put

never seil out and nathe would never stay put at any one successful stage of his career." MARY [to Edmund]: "It's wrong to blame your brother. He can't help being what the past has made him any more than your father can. Or you. Or I." Jamies "Dielli (1878—1923) was O'Neill's older brother by ten years. After show-

Cottage, New London, Connecticut, in August, 1912. At the time, Jamie, 34, was detoxing at a sanitarium. In the index to Louis Shaeffer's O'Neill, Son and Playwright, Jamie's section lists page references for 'drinking and dissipation: 59, 75, 85, 96–99, 113, 214–215, 219, 268–270, 405–406.

424-426, 441-442. EDMUND [to his father]: "...all the rotten

stuff I've pulled. I've treated you rottenly, in my ry, more than once."

In his introduction to O'Neill's Selected Let-

In his introduction to O'Neill's Selected Let-ters, Travis Bogard calls James O'Neill "a man who stood in relation to his children much as King Lear stood to his." Since Jamie was unem-ployable, James made him an actor in the Monte

## **Fog People**

"Home" is one of the two most repeated words in Long Day's Journey. The other is "blame."

bled his newest yet of one day, to of a family of one day, to of a family of ones—back in cut that evok

PREVIEW

BEF SMITH

Begene O'Neill (1846–1920), says biographer Conswell Blowen, 'was the John Barrymore of his day.' He played Edmond Dantes. The Count of day.' He played Edmond Dantes. The Count of Smother Circus, over 6000 times. Looking back, he Monter Circus, over 6000 times. Looking back, he Monter Circus, over 6000 times. Looking back, he Monter Circus, over 6000 times. Looking back, he because it made him money (an estimated \$500,000) but prevented him from fulfilling his promise. "Bay success in fookih roles." Easy success in fookih roles. The Zays success in the Zays success in fookin roles. The Zays success in fookin roles in the Zays success in th n 1940, Eugene O'Neill described his newest play to a friend. It's "the story of one day, 8 am. to midnight, in the life of a family of four — father, mother, and two sons — back in 1912 — a day in which things occur that evoke the whole past of the far

the whole past of the family and reveal every aspect of its interre-lationships... At the final curtain, there they still are, trapped within each other by the past, each guilty and at the same time innocent, scorning, loving, pitying each other, understanding and yet not understanding at all, forgiving but still doomed never to... forget. But, hell, 'Ill tell you about it when I see you.

That's the most O'Neill ever said about Long That's the most O'Neill ever said about Long Day's Journey into Night. The play was so per-sonal, he sealed the manuscript in a vault. He said Random House could publish it 25 years af-ter he died but that he never wanted it produced. Long Day's Journey is the most autobio-

graphical drama ever written. The play, which opens this week at the Lyceum Theatre, requires no preview to make it clear. O'Neill describes his father (James), mother (Mary), older brother father (James), mother (Mary), older brother (Jamie), and himself (called Edmund) in ago-nizing detail. "We were a very close family," he wrote, "foo close." If you plan on seeing the Re-naissance Theatre Company's production, please, don't read this first. It's a postiview, for those cu-rious about the facts behind the play, who, as at a website, could click on lines of dialogue for a website, could click on lines of dialogue for

EDMUND: "Please, Mama! I'm trying to help. Secause it's bad for you to forget. The right way is

to remember.

His most recent biographer, Stephen A. Black, says O'Neill may have had "nearly total recall." He could sit in a room full of people, oblivious to his surroundings, and later recite every speech. For his character, Edmund, and his family, how-For his character, Edmund, and his family, how-ever, memory is a curse. True "fog people," they obliterate the past with alcohol and drugs. When James yells at his wife to forget, Mary replies, "The past is the present, isn't it? It's the future, too. We all try to lie out of that, but life won't let

JAMES: "I've never missed a performance in

Cristo company. For a short while, Eugene, who called himself the world worst actor, played a bit part. The two often sabotaged their father's efforts. During one of the Count's dramatic flourishes, Jamie passed out, grabbing Eugene, who fell down too.

The brothers spent a weekend at a Derwer bordels (when Eugene returned

to his hotel, he was wearing the madam's red satin kimono). They came to the theater so drunk their father had to cantheater so drunk their fisher had to can-cit be performance. Biographer Arthur and Barbara Gelb believe it was "the blackent day of his professional life." MARY: "Yen new! for lat shome in the theater. Even though Mr. Tyrone has made me go with him on all his tours. "The had little to swit the people in his company..... Then't fife is not my life." light fade from your eyes, so you never see what you love." All the O'Neills fell it, though nome more than Mary Ellen

it, though none more than Mary Ellen "Ella" Quinlan O'Neill (1857-1922). As a youth in Cleveland, Ohio, she had a vision: a statue of the Virgin Mary came alive and "smiled on her." She de-cided to become a nun and enrolled in a convent in 1872. Gelbs: "She leaned toward a mystic view of life, was re-served, a little spoiled, romantic, and

Ella came from a refined, middleclass family and married James O'Neill. dashing actor, June 14, 1877. She was 18;

O'Neill's older brother by ten years. After showing early promise as a student, and a shortstop, he abandoned ambition. "He drank more than anyone! ever knew," said Levis Kalonyme. "Re-ally a drunk and a slob." said Maibelle Scott. "and he had a nasty awy of looking at people."
Young Eugene worshipped his brother. "Gene learned sim more assily than other people. I made it easy for him," boasted Jamie, who believed whores were 'infinitely superior to naice people where were 'infinitely superior to naice people. Of the control of the people of the state of the , 30. Gelbs: "Ella could never forgive James for exposing her to his rough-and-tumble world; and he could not forgive her for the pride with which she held aloof from that world." They were "deeply in love" and "irrevocably em-battled.... Each satisfied in the other a perverse need to torment and pardon.

Bowen: "The tragedy of the O'Neill family was not the lack of love, but the lack of communication of their love."

MARY: "The Chatfields and people like them stand for something. I mean, they have decent, presentable homes they don't have to be ashamed of. They have friends who entertain them and whom they entertain. They're not cut off from

On the road, James and Ella stayed

THE LIVES AND LETTERS OF EUGENE O'NEILL THE LIVES AND LETTERS OF BUGGINE O'NEILL BUGGINED HE B

rrett H. Clark, Eugene O'Neill: The Man and His Plays Dover, 1967) Arthur and Barbara Gelb, O'Neill (Harper & Row, 1973)

Louis Schaeffer, O'Neill, Son and Playwright (Little Brown, 1968); O'Neill, Son and Artist (Little Brown, 1973)

Letters: Dorothy Commins, "Love and Admiration and Respect": The

O'Neill-Commins Correspondence (Duke, 1986)

Travis Bogard, Ed., Selected Letters of Eugene O'Neill (Yale, 1988)

Eugene O'Neill to Kenneth Augene (New Yorked For: Letters of Lagene O'Neill to Kenneth Augeneum (Yule, 1982).

Nancy L. Roberts, Ed., Jos Ever, Gene: The Correspondence of Eugene O'Neill and George Jean Nathan (Fairleigh-Dickenson University Press, 1987).



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in cheap hotels (quality hotels were off limits to actors; when plays closed early, unpaid performers would akip town). James and Ellis's home was just as alienating. New London's illy in particular, anubbed the O'Neills as "shanty Irish" and "not far above riffraff."

Mary Jabels the Chaffields (i.e., Chappells), who cruise by in a small puddle." O'Neill, who called New London a "hick burg," confessed to a friend, "You know, Jaways wanted to make money...to be able, and fill it with painted whores, load each whore with a bushed of dimes, and fill it with painted whores, load each whore with a bushed of dimes, and let them throw the money to the rabble on a Saturday affernoon, we'd ride Saturday afternoon; we'd ride down State Street and toss money to people like the Chappells."

MARY: "He thinks money

MARY: "He thinks money spent on a home is money wasted.... He doesn't under-stand a home. And yet, he wants a home. He's even proud of hav-ing this shabby place." The O'Neills lived at 325 Pe-

The O'Neuls Ived at 3.2 Pe-quot Avenue in New London (in Moby Dick, Ahab's boat was the Paquod; it's hard not to make a connection). Depending on who describes it, the house is either a dump or quite habit-



able. A "boxlike, white frame dwelling of cheap construction" (Bowen), it stood "halfway be-(Bowen), it stood "halfway be-tween the town proper and the lighthouse...on the firinge of the exclusive Pequot summer colony." Maples, elms, and pines shaded the yard. Before he directed the world premiere of Long Day's Jour-ney, Jose Quintero went to 325 Pequot and found it "full of ar-

requot and found it full of at-tractive possibilities and charmingly situated looking out on the sound." But for Ella, the place became the site for her passive-aggression against James.

Gelbs: She "often complained that the house was ill-constructed, shabbily furnished, and cheaply maintained" — James, for example, did the gardening and would not use the city's water supply (he said it was "impure") — "She and her sons accused James of frugality."

When W.C. Fields became famous, he was so a fraid

famous, he was so afraid of poverty he deposited money in banks all across the country oanks all across the country— under assumed names, which he later forgot. James O'Neill, who also grew up impover-ished, had a similar fear. He ventures and dreaded, says Stephen Black, "that his fam-ily would spend him into the poorhouse.... The more Ella defied James's penny-pinching, the more vividly he remem-bered the horrors of poverty

bered the horrors of poverty and the more tightly he grasped."

Black adds that "controlling the money meant to James the power to control the members of his family." Long Day's Jour-ney makes James a miser. Of all ney makes James a miser. Of all O'Neill's biographers, only Louis Schaeffer disagrees: "the evidence available to us is mixed — a result, it seems of opposed drives in his make-up. Undoubtedly he had a parsi-

monious side [but] could be generous to his family."

MARY: "I blame only myself. I swore after Eugene died I would never have another baby. I was to blame for his death."

"Home" is one of the two most repeated words in Long Day's Journey. The other is "blame."

"blame."

The characters, except
O'Neill, have their actual
names. O'Neill switched his
with an older brother, Edmund, with an older brother, Edmund, whom he never knew. In the spring of 1884, Ella and James went on the road, leaving Jamie, aged six, and Edmund, just over a year old, with her mother in Manhattan. Jamie contracted

measles. Edmund got ther from Jamie and died March Gelbe "Ella's dismay at he ing left Edmund grow anto a intolerable guilt, which sh spent the rest of has all trying to shift to her husband and shift

to shift to her husba. "a mid this dren." She became of young Jamie murdered his brothe James and Ella sent journed boarding school, while he remained for the next ring. Gelbs: "Jamie could, and by has failed to interpret his collar middle to the collar middle to the

No one knows now m times Ella saw The Count Monte Cristo, but at several reformances — when the Cour was about to murder a boy b

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-Los Angeles Times



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tion, call 760-721-2787, IOCAMSIGO; San Diego Museum of Art, Albert Belleroche (1864-1944) was at the forefront of the renaissance of lithog-raphy, when artists began to stretch the medium beyond the limits of cre-ativity and technical production as defined by commerce. Working in Paris, Belleroche was well acquainted from the museum's permanent coil lection, through Sunday, May 27. The museum's collection of South Asian miniature paintings is showcased in "The Child Krishna: Love and Play," on display through Sunday, July 8. This show presents the child-god Krishna and introduce

July 29, is "Decoding Photography: The Visual Classroom Exhibition Se-ries, Part II." Find the museum in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK) Oceanside Museum of Art, the whimsy and pathos of the circus en-vironment is interpreted with paint-ings, fabric, illustrations, and text in "DeLoss McGraw — The Circus

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Museum of Photographic Arts, the intertwining pursuits of collecting photography and collecting the world through the photographic and moving mage is examined in "Inside Out: 50 Years of Collecting — The Eastman House Collection." In its seven sections, the exhibition demonstrates how still and moving images have been informed by cul-tural and personal needs and aspira-

**Fog People** 

"Home" is one of the two most repeated words in Long Day's Journey. The other is "blame."

n 1940, Eugene O'Neill described his newest play to a friend. It's "the story of one day, it a ms. to midnight, in the life of a family of four — father, mother, and two sons — back in 1912. — a day in which things occur that evoke the whole past of the family and reveal ever apact of its interrelationships. ... At the final curtain, there they still are, trapped within each other by the past, each guilty and at the same time innocent, scorning, loving, and at the same time innocent, scorning, loving.

cach other by the past, each guilty and at the same time innoncent, scorning, loving, pitying each other, understanding and yet not understanding at all, forgiving but still doomed never to...forget. But, hell, I'll tell you about it when I see you.

That's the most O'Neill ever said about Long Day's Journey into Night. The play was so personal, he sealed the manuscript in a vault. He said Random House could publish it 25 years at Said Random H

ter he died but that he never wanted it produced

ter he died but that he never wanted it produced. Long Day's Journey is the most autobio-graphical drama ever written. The play, which opens this week at the Lyccum Theatre, requires no preview to make it clear. O'Neill describes his father (James), mother (Mary), older brother (Jamie), and himself (called Edmund) in ago-nizing detail. "We were a very close family," he (lamse), and himseir (cauted Edmid) in ago-nizing detail. "We were a very close family," he wrote, "too close." If you plan on seeing the Re-naissance Theatre Company's production, please, don't read this first. It's a postview, for those cu-rious about the facts behind the play, who, as at a website, could click on lines of dialogue for

background. EDMUND: "Please, Mama! I'm trying to help. Because it's bad for you to forget. The right way is

to remember."
His most recent biographer, Stephen A. Black, says O'Neill may have had "nearly total recall."
He could sit in a room full of people, oblivious to his surroundings, and later recite every speech. For his character, Edmund, and his family, however, memory is a curse. True "fog people," they obliterate the past with alcohol and drugs. When James yells at his wife to forget, Mary replies, "The past is the present, isn't it? It's the future, too. We all try to lie out of that, but life won't let

JAMES: "I've never missed a performance in

bed his newest ry of one day.

Fig. 2 Immes O'Neill (1846-1920), says biographer of a family of one stay.

Crowell Bowen, was the John Barrymore of his now that evoke the court that evoke of Memie Cristo, over 6000 times. Looking back, he called the role his good bedfuse.

FREVIEW JEFF SMITH

See O'Neill Works, was the fine from fulfilling his promise, in the first of the court o

late." Bowen: "His father's bitterness made a deep impression on Bugene. He told himself he would never sall out and that he would never sall out and that he would never stay but at any one successful stage of his career." MARY [to Edmund]: "It's worming to hame your brother. He can't help being what the past has made him any more than your father can. Or you. Or I." James "Jamie" O'Neill (1878—1923) was

James "Jamie" O'Neill (1878-1923) was O'Neill's older brother by ten years. After show-ing early promise as a student, and a shortstop, he abandoned ambition. "He drank more than anyone I ever knew," said Lewis Kalonyme. "Re-ally a drunk and a slob," said Maibelle Scott, "and

any a trunk and a sato, sate handere soot, and he had a nasty way of looking at people." Young Eugene worshipped his brother. "Gene learned sin more easily than other people. I made it easy for him," boasted Jamie, who believed

it easy for him, boasted Jamie, who believed
whores were "infinitely superior to nice people."

Long Day's Journey takes place at Monte Cristo
Cottage, New London, Connecticut, in August,
1912. At the time, Jamie, 34, was detoxing at a sanitarium. In the index to Louis Shaeffer's O'Neil, Son and Playwright, Jamie's section lists page ref-erences for "drinking and dissipation: 59, 75, 85, 96–99, 113, 214–215, 219, 268–270, 405–406,

96-99, 113, 214-215, 219, 268-270, 405-406, 424-426, 441-442. EDMUND [to his father]: "...all the rotten stuff I've pulled. I've treated you rottenly, in my way, more than once." In his introduction to O'Neill's Selected Let-

ters, Travis Bogard calls James O'Neill "a man who stood in relation to his children much as King Lear stood to his." Since Jamie was unem-slowable. Lames made him an actor in the Mante. e James made him an actor in the Monte

Cristo company. For a short while, Eugene, who called kinsuelf the world's worst actor, plaqued a bit part. The two often substaged their father's efforts. During one of the Count's dramatic flourishes, Jamie passed out, grabbing Eugene, who feld town too.

The brothers spent a weekend at a Denver bordfold (when Eugene strumed to his host, he was wearing the madam's red satia kinnois). They came to the theaters of drunk their father had to care death kinnois. Plagraphers Arthurch and the control of the performance, Biogniphers Arthurch and the control of the performance. Biogniphers Arthurch and the performance in Biogniphers Arthurch and the performance in Biogniphers Arthurch and the Biogniphers and the blackest day of his professional life.

MAXY: "The racer felt at home in the theater. Even though the T. Tyrone has made me go with him on all his tours.

the theater. Even though Mr. Tyrone has made me go with him on all his tours. I've had little to do with the people in his company.... Their life is not my life." There's an old Irish curse: "May the

light fade from your eyes, so you never see what you love." All the O'Neills felt it, though none more than Mary Ellen "Ella" Quinlan O'Neill (1857-1922). As a youth in Cleveland, Ohio, she had a vision: a statue of the Virgin Mary came alive and "smiled on her." She de-cided to become a nun and enrolled in cided to become a nun and enrolled in a convent in 1872. Gelbs: "She leaned toward a mystic view of life, was re-served, a little spoiled, romantic, and

innocent."

Ella came from a refined, middle-class family and married James O'Neill, dashing actor, June 14, 1877. She was 18;

James for exposing her to his rough-and-tumble world; and he could not forgive her for the pride with which she held aloof from that world." They were held aloof from that world. "They were
"deeply in love" and "irrevocably embattled.... Each satisfied in the other a
perverse need to torment and pardon."
Bowen: "The tragedy of the O'Neill
family was not the lack of love, but the

family was not the lack of love, but the lack of communication of their love."

MARY: "The Chatfields and people like them stand for something. I mean, they have decent, presentable homes they don't have to be ashamed of. They have friends who entertain them and whom they entertain. They're not cut off from warrows."

On the road, James and Ella stayed

THE LIVES AND LETTERS OF EUGENE O'NEILL

Biographics:
Doris Alexander, The Tempering of Eugene O'Neill, (Harcourt
Besse, 1962); Eugene O'Neill's Creative Struggle: The Decisive

Stephen A. Black, Eugen O'Neil, Beyond Noturing and Trength (Yak., 190). Curs of the Michigetters. A Tale of the House of O'Neil (Ballantine, 1999)

Barrett H. Clark, Eugene O'Neill: The Man and His Plays (Dover, 1967)

Arthur and Barbara Gelb, O'Neill (Harper & Row, 1973) Louis Schaeffer, O'Neil, Son and Playwright (Little Brown, 1974)

108), (O'Neil, Son and Artist (Little Brown, 1973)

1968); U Neill, Son and Artist (Little Brown, 1973) Letters: Dorothy Commins, "Love and Admiration and Respect": The O'Neill-Commins Correspondence (Duke, 1986) Travis Bogard, Ed., Selected Letters of Eugene O'Neill (Yale,

1988)
Jackson R. Bryer, Ed., The Theatre We Worked For: Letters of

Eugene O'Neille Kenneth Magowan (Yale, 1982)
Nancy L. Roberts, Ed., As Ever, Gene: The Correspondence of Eugene O'Neill and George Jean Nathan (Fairleigh-Dickenson University Pers, 1987)

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in cheap hote (quality hotels were off limits to actors; when plays closed early, unpaid perpendicular of the control of the c

MARY: "He thinks money spent on a home is money wasted... He doesn't under-stand a home. And yet, he wants a home. He's even proud of hav-ing this shabby place."

The O'Neills lived at 325 Pe-quot Avenue in New London (in Moby Dick, Ahab's boat was

the Pequod; it's hard not to make a connection). Depending on who describes it, the house is either a dump or quite habit-



able. A "boxlike, white frame dwelling of cheap construction" (Bowen), it stood "halfway be-tween the town proper and the lighthouse...on the fringe of the exclusive. Pequot summer colony." Maples, elms, and pines shaded the yard. Before he directed the world Gelbs: She "often complained that the house was ill-con-structed, shabbily furnished, and cheaply maintained" — James, for example, did the gardening and would not use the city's

and would not use the city's water supply (he said it was "impure") — "She and her sons accused James of frugality." When W.C. Fields became famous, he was so afraid of poverty he deposited money in banks all across the country—under assumed names, which he later forgot. James O'Neill, Before he directed the world premiere of Long Day's Journey, Jose Quintero went to 325 Pequot and found it 'full of artactive possibilities and charmingly situated looking out on the sound." But for Ella, the place became the site for her passive-aggression against James. who also grew up impover-ished, had a similar fear. He



· L to R: Eugene, Jamie, and James on the porch of Monte Cristo C.

ventures and dreaded, says Stephen Black, "that his fam-ily would spend him into the poorhouse.... The more Ella defied James's penny-pinching, the more vividly he remem-bered the horrors of poverty and the more tightly he grasped." grasped."

Black adds that "controlling

Black adds that "controlling the money meant to James the power to control the members of his family." Long Day's Jour-ney makes James a miser. Of all O'Neill's biographers, only Louis Schaeffer disagrees: "the evidence available to us is mixed — a result, it seems of opposed drives in his make-up. Undoubtedly he had a parsi-

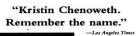
\* Lin & Bagens, lemis, and Jun monious side, bull ; could be generous to his family, "MARY: "I blaime only myself. I sower after Bugene died I would never have another bully. I was to blaime for his death." "Home" is no of the two most repeated words in Long Dyname. The characters, except O'Neill, have their actual names. O'Neill switched his with an older brother, Edmund, whom he nieves knew. In the west on the road, leaving lamis, aged six, and Edmund, just over a year old, with he mother in Manhattan. Jamie contracted

ne with growth of Monte Cines Com-measiles. Edimond got the from famite and died March. Gebre "Elist 'distingsy at he ing left Edmund grev into the intolerable guilt, which at spent the rest of her life tryit to shift to her hubband and ch drem." She became convinc. Jamie murdered his broth Jamie murdered his broth James and Ella sent Jamie Boarding alchoo, where he re mained for the next nine year field to interpret his calle punishment for a crime. No one knows how mar times Ella saw The Count

Monte Cristo, but at several per formances — when the Cou was about to murder a boy

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rose from her seat and moved. according to Gelbs, "like a according to Gelbs, "like a sleepwalker toward the stage. James was afraid that Ella might reach the stage one day, but someone always tapped her and brought her out of whatever reverie it was that this scene in-

reverie It was that this scene in-spired in her."

MARY: "That ignorant quack of a cheap doctor — All he knew was I was in pain. It was easy for him to stop the pain."

Eugene O'Neill was born at

Barrett House, a hostelry on 43rd and Broadway in New York. He weighed 11 pounds Fork. He weighed 11 pounds, Ella's pain and postpartum de-pression were so severe the hotel doctor, allegedly James's barroom crony, prescribed morphine. She became addicted. For the next two decades — a "dutiful shadow" (Gelbs) who wore veils whenever she went outside — Ella ever she went outside — Elfa retreated into a self-injected trance O'Neill described as "a kind of twilight zone." MARY: "You were born

afraid, because I was so afraid to bring you into the world...I to bring you into the world...! knew something terrible would happen. I should never have borne you. It would have been better for your sake."

O'Neill learned of his mother's addiction when he

was 14. "In an instant," writes Black, "Eugene lost both the world he had known and himself as he had believed himself

"Perhaps the most difficult thing...was that he could not avoid siding with his mother, father, and brother in blaming his own birth for Ella's addie tion - and hating himself for existing. It was a guilt he would carry the rest of his life." O'Neill carry the rest of his life." O'Neill became, Edmund says, "a stranger who never feels at home, who does not want and is not really wanted, who can never belong, who must always

be a little in love with death. EDMUND: "Yes, particu-larly the time I tried to commit

suicide at Jimmy the Priest's, and almost did."

TYRONE: "You weren't in your right mind. No son of mine ould ever — you were drunk." EDMUND: "I was stone cold

soher. That was the trouble. I'd

stopped to think too long."
Suicide plagues the O'Neills.
James's father may have killed himself, with rat poison, when he went home to Ireland. Louise Hawthorne, it was ru-mored, "killed herself for love of James O'Neill" (Black), Ella of James O'Neill" (Black). Ella tried to drown herself. Jamie, who "was inordinately attached to his mother and never mar-ried" (Bowen), drank himself to death shortly after she died. O'Neill's two sons, Eugene, Jr., and Shane, also took their lives. Eugene, Jr., ich a note: "Never let it be said of an O'Neill that he filled to a morter a bettle."

AVENUE, SAN DIEGO, THROUĞH MAY 13; MIGHTLY AT 7:30 P.M. FOR IN

midst of a divorce, O'Neill went "on the pace that kills along the road to ruin." Schaeffer: "In his eyes there was only one thing that could justify his existence, to become a great poet, and he despaired of ever achieving it."

Some time in February
1912, the 21-year-old O'Neill
swallowed an overdose of
veronal — a morphine-like
sedative — reclined on a cot,
and awaited his end. He passed out, he says, "without even hav-ing time to experience that glimpse of eternity or nothing-ness" he expected. About 24 hours later, he heard a knocking from across the universe inks from Jimmy the Priest's the door. They found empty pill bottles and took him to the alcoholic ward of a hospital where, O'Neill quipped years later, "I was the only sober per-

son there."

Black: "... surviving veronal poisoning marked the begin ning of a reversal in the way O'Neill lived his life. He would jectively accepted mortality." O'Neill: "If a person is to

get the meaning of life, he must learn to like the facts about himself — ugly as they seem to his sentimental vanity — be-fore he can lay hold of the truth behind the facts; and the truth is never ugly.

Long Day's Journey begins six months after O'Neill attempted suicide. His third wife, Carlotta Monterey, had the play pro-duced in 1956, in spite of her husband's wishes. O'Neill ded-icated it to her: this play "of old sorrow, written in tears and blood," in which he faced "my dead at last...with deep pity and understanding and forgiveness for all the four haunted Tyrones."

#### THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box

Actors Alliance of San Diego: 2001 Actor's Festival I want to plug this enterprise, sigh unseen. The I Ith Annual Actor's Festival offers local actors, direc-Come Back to the Five and Dime. Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean, San Diego Mesa College stages Ed Graczk's drama about the 20th re-union of the Disciples of James Dean, Juan Castro directed. MESA COLLEGE APOLIAD THEATHE, THROUGH MAY 12; FIRDAY AND SATUR-DAY AT 8:00 P.M. tors, and playwrights the chance to showcase themselves in new or showsase themselves in new or rarely produced work. The actors perform on a bare stage, or with few props, against a black back-ground. Costumes range from off-her-rack to off one's dothes hanger (or floor). The emphasis is on acting. Each evening has three or four one-acts. Not every one will be a showstopper. Some get chosen for juicy roles rather than for relling a sood story or making a drama-Comedy Codependents
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STREET (JUST NORTH OF ADMS AV.
NORTH, NORTH, HEIGHTS, 1885T OR
SECOND FRIDAY OF EVERY MORTH AT juicy roles rather than for telling a good story or making a dramatic point. But the percentage of quality work is usually high. And every now and then you'll find a jewel. Worth a try.

pros blackmail members, but trou-ble brews when a manican't afford his and his wife's payments. Frances Palmer directed. DAVE & BUSTERS. 2931 CAMIND DEL BO NORTH. SAN DEEO, THROUGH JUNE 16: SATURDAY AT 8:00 P.M. FOR

The Tempest

DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

OCTAD-ONE PRODUCTIONS, THROUGH In HIT Productions newest mys-tery dinner-theater show, Texas Ranger Slate Montana must find the truth. Did Butch Spikehorn kill JUNE 10: FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M. Hank Anderson, as people have long believed, or was it someone else?

TYLER'S TASTE OF TEXAS, 7868 EL CA-

As Bees in Honey Drown

stages Douglas Carter Beane's comedy, "set in the fast lane of high-style Manhattan." Evan, a wannab

Death Rides the Stage HIT Productions new interactive and Scott McNellen, is set in Texas weaf...and there = \_\_\_\_ the next room."
TYLER'S INSTE OF TEXAS, 7868 EL CA-JON BOULEVARD, LA MESA, OPEN-ENDED RUIS: RRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Don't Dress for Dinner
Scripps Ranch Theatre presents a
French farce about a married couple who "host an adventuresome
dinner party... and a devilish stewresults."
SCRIPPS RANCH THEATRE, THROUGH
MAY 19: FRIDAY AND SATURDAY AT

Porever Plaid
The four harmonizers in search of plaid sport coats are in their fourth year (they recently set a new record, with their 1500th consecutive performance). Joseph Campbell urged everyone to 'Token's how your bliss. Even if the tight.





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90-year-old Grace and her young
hospice-worker.
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THROUGH MAY 26; FRIDAY AND SATUR.

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Joey and Maria's Comedy Italian

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Joey and Maria's 25th Anniver-sary Party Dillstar Productions presents a se-quel to its interactive dinner thequel to its interactive dinner the-ater show loev and Maria's Comedy Italian Wedding.
CULY THEATER, 338 WEST SEVENTH,

Joined at the Head On-Stage Playhouse stages Cather-ine Butterfield's drama about

friendship and self-awakening. ON-STAGE PLAYHOUSE, THROUGH

Kimberly Akimbo

She's 16 going on 78. Literally. Kimberly Levaco has progeria, a rare condition that makes her age four and a half times faster than four and a half times faster than normal. But then again, what is "normal?" David Lindsay-Abaire's new comedy-drama questions the meaning (and the existence) of that word. Compared to her family, each wafting through zones uncharted. Kim's the most "normal" of all. Kimberly Akimbo falls into one of theater's toughest genres to pull off: absurdist realism, which shows that life could never be no it could; it is - like this. After no it could; it is—like this. After one of the funniest first scenes since Peter Barne's Ruling Class, the play's an uneven mix of inven-tion and predictability (Kimberly's os sane, for example, everyone else's a cartoon by comparison). In a program note, Lindsay-Abaire said be wrote Kim with Marylouise Burke in mind. She middle and Burke in mind. She's middle-aged, with a Leprechaun-like impi with a Leprechaun-like implahness and the open-faced honesty of an infant. It's such a delight to watch her perform that Lindays. Abaire could have complicated Kim a ton all Burk'e stall win the day. The script has such promise, its flaws it all the more. Other production pluses former San Diegga Robert Fill's set — flat, yellow-and-blue-checked walls and floor — establishes tone and moor benefits.

Jimmy Roberts, about "sex, love, dating, and marriage." Sam Wood-house directed.

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Long Day's Journey into Night The Renaissance Theatre Com-pany, which staged a great produc-tion of Waiting for Godot last year,

presents Eugene O'Neill's tortured. autobiographical masterpiece.
David Ellenstein directed.
LYCEUM SPACE THEATRE, FRIDAY,

The Merchant of Venice
Patio Playhouse stages an adapted
version of Shakespeare's drama, in
which "all that glitters is not gold"
and in which the Bard narrates and

plays a bit part.

PATIO PLAYHOUSE, THROUGH MAY 13;

FRIDAY AND SATURDAY AT 7:30 P.M. MATINEE SUNDAY AT 2:00 P.M.

National Consoft Thester
Connectifyports changed its name,
but its methods (and madness) reemain the same. Improvisational
connely, making up framy stuff on
ago, however, Keth Johnstone
thought it id be more exciting if
done competitively. He got the idea
from prot wentilen ("where Terms or
proving the work of the proving the property
proving the proving the proving the proving the
private while mums and dads
yelled insults and grannies waved
their handbugs"). National Comedy Theatra, an officiate of infloated of john. stone's TheatreSports (artistic di-rector Gary Kramer says the two rector Gary Kramer says the two compare like "rugby and American football"), resembles an athletic event more than an improv. Teams wear uniforms and compete on Ac-tro Turf. The night I caught the show, three San Diego comedians played a "challenge match" against players from the San Jose franchise Using suggestions from the audi-ence, they played "Emotional Sym-

pathy," "Shakespeare," "Blind Line," and "Freeze Tag," with

judges awarding points to the best judges awarding points to the best scenes. Klunkers and groaners got booed; quick wit, rewarded (one of the most refreshing parts of the contest: people acknowledged fail-ure, abundantly, then forgot it). It made for a lively, often quite funny, evening. And Gary Kramer is one talented comedian. Vorth a try.

IARQUIS THEATER, 3717 INDIA TREET, MISSION HILLS, OPEN-ENDED UN; FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFOR ATION CALL 619-295-499

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make Alfred Hitchcock proud."
Scott Viets directed.
DOMPSSYMMAY THEATRE TREGUES OVERSIONARY THEATRE, THROUGH JUNE 23; THURSDAY THROUGH SATUR-DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Pump Boys and Dinettes The Coronado Playhouse st musical set at a gas station and a diner on Highway 57, just this side of Smyrna. Leigh Scarritt directed

Although her Bible tells her that women's work perishes with the sing," Sandra McKendree Bonn 1850 and 1900. By the end of Molly New

bara Damashek's musical tribute, a 30- by 30-foot quilt, and the stories it tells, prove imperishable. Imag-ine the opposite of *Lonesome Dovs*. Instead of cattle robbers swagger-ing into uncharted territory, killing everything that annoys them. *Quil-ters* looks at how women lived, and died, and hung on, heading west o the Mississippi. It weaves music, dance, and narration into a theatri cal tapestry. The Lamb's Players cal upestry. The Lamb's Players capture its spirit with minimalist means. Quilts serve as blankets, shawls, even cowhilde, and 20 yards of calico becomes a red, flowing river. From Carrie Sefeik's rustic, wooden plank set and Jeanne Reith Waterman's excellent costumes—and quilts—to Robert Smyth's direction and a fine ensemble cast, the Lamb's production casts light tne Lamb's production casts light on lives historians have tradition-ally ignored (note: due to popular demand, Lamb's has extended the run of this show). Worth a try.

23

Shear Madnes

Worth a try.

LAMB'S PLAYERS THEATRE, THROUGH
MAY 27; TUESDAY THROUGH THURSDAY
AT 7:30 P.M. FRIDAY AND SATURDAY AT
8:00 P.M. SATURDAY AT 4:30 P.M., AND
SUNDAY AT 2:00 P.M.

Reckless
UCSD Theatre & Dance stages
UCSD Theatre & Dance stages
Craig Lucas's dark comedy about
Rachel Fitzimmons, who flees her
family, at Christmas, when learning
her husband put hit on her. Tony
Curiel directle.
MANGELL WESS TORUM THEATRE,
WESS TORUM THEATRE,
WESS TORUM THEATRE,
DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.
DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Shear Madmess
Mystery dinner theater minus the meal. The longest-running nonr sical in American theater history set in a unisex hair salon in Misset in cutters her raden insulfat-sion Hills. In an upstain spart-ment, someone stabs certschile pi-misti-duly stabel Cernery with slapping shears. Whoolded Cernery with slapping shears. Whoolded Cernery with spart of the control of the control Qualcomm. Stadium — overskills-every word, getter, and jolks. The in a wide face, the house lights come up, and the audience be-comes the detective. The show's core, and obviously the cause of the between cast and audience. During the interrogation the actors be-between cast and audience. During the interrogation the actors be-the interrogation the actors bebetween cast and audience. Durin the interrogation the actors be-come re-actors. They ad lib and trounce hecklers. Although many ad libs sound scripted ("You don' have a butler? How do you éat?"), the cast, especially Rick Meads as top cop Nick O'Brien, is at its best in this format. Shear Madness began in 1978. Along with physical comedy and malaprops (one cha acter gets labeled a "genital liar") acter gets labeled a "genital liar"), the play derives humor from topical and local references. Several topical references. Several topical references need updating (when was the last time you equated Sandy Duncan with Whea Thins?). The show bills itself as mindless fun, Much of it is, and no more. But some local references—negative remarks about Labeside and Paradise Hills, for example raise nagging questions about the anything-for-a-laugh mindset be-hind the production.

THEATRE IN OLD TOWN, OPEN ENDED RUN; TUESDAY THROUGH SATURDAY A 8:00 P.M. SUNDAY AT 7:00 P.M. SATU DAY AND SUNDAY AT 5:00 P.M.

notivation to make you question not who — but who didn't — du

nit. Mystery Cafe Dinner Theatre'

latest has a relatively loose script

Someone Waiting
Lamplighters Community Theatre
presents Emlyn Williams's drams
of murder and revenge, "where
nothing is quite what it seems."
Brent Stringfield directed.
LAMPLIGHTERS COMMUNITY THEATRE.
HEROLIGH MAY 12, FINDAY AND SATURDAY AT 800 P.M. MATINEE SLANDAY AT Shotgun Wedding Anniverses or, Who Wants to Murder a Multimillionaire? Let's get this straight: Basil and Petals Wilcox-Smythe will rener Let's get this straight: Basil and Petals Willoo: Smythe will renew their wedding yows on their 25th anniversary! Hey, call me daft, but do they even like each other? And who invited Bernda Socrates, cos-metics mogul and Petals's worst enemy (or is she?), to the festivi-ties? And Basil and Petals's strong son and his pal Maricella. what is that all about! Not to mention Jof-free and Serves hebbins book ferent frey and Sperus, behive-bouffa

The Tempest
Legend has it that this was one of
Shakespeare's last plays and, like
his magician Prospero, the Bust
existed University's current production is not without troublest The
scring ranges from relaxed (Jonar
Taguac's litch Arrell leaps high and
lands softly to quite stiff (many
in flat tones); the lighting has dead

1

and a cast adept at comedy and ringing ad libs. James Pascarella, one of the funnies tepople in San Diego, again reigns supreme in multiple roles (audiences be warned: Think you're witry? This guy's all-pro). Her hair an orangis red not found in nature — maybe on Mars — Diane Thrasher's a

scream as Petals, who never

situation she didn't yearn to co

situation she didn't yearn to con-trol. Gerry MacKinnon, William Fredrick, Megan McLeod, and Crystal Verdon (whose middle name should be "Talent") keep the show rolling, even when the script lulls. Worth a try.

one of the few brilliant books (In pro) I've ever read about making theater. And they put his pearls t good use. Their motto: "Remem-ber, when it's not funny, it's art." Worth a try.

forms downtown. "Every scene an-song is made up on the spot using suggestions from the audience, who also award points." REHEARSAL ROOM THEATRE, MARY

spots, centerstate, the sound, a strange echo downstage right. It has plusses too: especially Jill MacLean's comedic touch as "Trincula," dressed like a Wild West dancehall maven. But the production has an extra-theatrica dimension. Michael Harvey plays **ACTORS** rospero and injects meaning be Prospero and injects meaning be-youth the text that 's deeply moving. For 30 years, Harvey has been a soft-spoken, cultural mainstay at SOSU — and for San Diego theater — as a teacher, director, administrator, and sugar, com-passionate advisor. He retires this year. Thus his speeches, and his presence, combine art and real life. FESTIVAL St. Cecilia's Playhous 1620 Sixth Avenue presence, combine art and real life. His Prospero has a gentle tenacity that is one of Harvey's hallmarks. Let us hope that, when he retires to "Milan," Harvey will make many a return visit to the "island" of his

SAN DIEGO STATE UNIVERSITY, DON POWELL THEATRE, THROUGH MAY 1.3; THURSDAY AND FRIDAY AT 8:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:00 P.M.

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 wining team. Purists might balk at the odiousness of comparisons, but Theatresports' "game show" is a hoot. The 90-minute evening uses. nats. The show I caugh had "Team Sports" — two pairs of players competed, taking suggestions from the audience, and "Go-rilla Theatre" — five "directors" invented scenes, using the other four as actors. The winner got a ba-nana, the loser a "forfeit." Some atnana, the loser a "forfeit." Some at-tempts went nowhere (I repeat: im-prov is tough; I did it in my, as-hindsight revises), callow youth). Others made amazing twists and turns. The group is talented enough (and know when to black-out best) to make the hits more frequent than the misses. Their gurus, Erich Johnstone, has written one of the few brilliant books (Irin-con). Yes were send about make (Irin-con). Yes were send about make)

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THE OWNER THE PERSON NAMED IN THE PERSON NAMED IN THE PERSON NAMED IN THE PERSON NAMED IN THE PERSON NAMED IN

"Mokoko Cocoa Mocha" — Hugh

Tom Walker
South Coast Repertory Theatre
presents the West Coast premiere
of John Strand's folk-inspired tale
about a man who bargains with the
or does he! UCSD's Kyle Donnelly
directed.
SOUTH COAST REPERTORY THEATRE.
SECONO STAGE, THROUGH MAY 27:
THESDAY THROUGH SURVOY AT
7-45 P.M. MINTER SATURDAY MO SUNDAY AT 2:00 P.M.

Triple Espresso: A Highly Caffeinsted Comedy Due to popular demand, the Hor ton Grand Theatre hosts a repriss of this comedy about three inept performers. Hugh Butternutt's 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," "Mokoloo Cocoa Mocha" — Hugh plays 70s tunes on the piano. He and his companions, here to cele-brate Hugh's anniversary, got stu-kin the '70s. The trio used to be Maxwell, Butterputt, and Bean, a comedy group that never went far-They're Toesers, they admit, but not "ordinary" ones. And hey, their reunion could help them face sear-reunion could help them face sear-pasts. A formulais story line? Yep-pasts. A formulais story line? Yep-Straight from Forcer Plaid. There's

pasts. A formulais totoy line? Yep-Straight from Forever Plaid, There' also the Forever Plaid problem: the three comedians are far too tal-ented to play inept characters. One's a whit at the piano. An-other's a first-rate minne, and the hint's a crackerjack magician. The trio's no talented, when the plot has them compilain of difficulties to overcome, you wish they'd quit trumpling up the preudo-drams

placed). Worth a try.

Worth & BTY.

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"I said, 'That guy sounds like Sting,' " said Joel Setters, lead singer of Callbox. "I didn't know it was

# the inside track

started playing." On May 1 Callbox opened for a London-based band for a London-based band known as Santa's Boyfriend. When he took the gig, he didn't know the lead singer of Santa's Boyfriend was Joe Sumner, the 24-year-old son of Sting. A crowd of 73 saw Santa's Boyfriend make its local debut at the Casbah. local debut at the Casbah.
Though the reggae-tinged,
polyrhythmic sound of
Santa's Byyfriend recalls the
Police, the band swears it
wants to avoid the Son-ofSting syndrome.

programming. Before that he ran A&M Records' publicity department, where he used to work with Sumner's dad. Isaak wants to keep Sumner away from the Sting-ploitation the band faces back

ploitation the band taces back home.

"The British press is constantly after him. We aren't looking for press right now. The more the band would be identified with an existing rock icon, the harder it would be to carve out their

own image."
But the comparison is

At least that's according to manager Wayne Isaak, who was reluctant to even let a writer talk to Sunner. "I couldn't live with myself if we exploited the [Sting] connection without giving the band a chance to develop," said Isaak, who most recently worked as VH1's executive V.F. of

inevitable.
"He sounds exactly like his dad," said promoter Harlan Schiffman, who was not allowed to advertise Sumner's genetics.
On the day of the show, Santa's Boyfriend stopped by KFSD (92.1) for an intension. The only noblem

interview. The only problem was that the station had just was that the station had just switched from classical music to modern rock just hours before the interview. It took more than a half an hour to give sway the free tickets to the Caabah show. "It was our first day on the air," said 92.1's Halloran." I was mazed anybody called up." Halloran explained how Sting separated from Frances when loe was quite young, "I interviewed his father back in the '70s." said Halloran. "I'm the '70s." said Halloran.

interviewed his father back in the '70s." said Halloran. "I'm not sure how much time [Sting] spends with Joe." He said it was not the first time he's interviewed second-generation rockers. "I talked to Rufus

"I talked to Rutus Wainwright, who is the son of Loudon ("Dead Skunk in the Middle of the Road"). When I interviewed [the late] Jeff Buckley, I never brought up his dad [Tim Buckley, also

slew of artists like this, like the Dylans [Bob and Jacob]. But it's not always a good



SANTA'S BOYFRIEND IS

thing. Julian Lennon has the

thing, Julian Lennon has the curse of being his father's son. It really didn't do him a lot of good." Local singer/songwriter A.J. Croce has been quoted as saying he is not against bringing back a song or two of his late father lim onstage.

of his late father Jim onstage.
"When the child of a
celebrity — who is also an
entertainer — says something
like, 'I finally became
comfortable enough with my
own image that I could.

perform my father's music, it usually means they either have alimony due or they have to make some kind of money quick," said one music insider. "It worked for Natalie Cole. I heard the Nelson twins are planning a Ricky Nelson tribute album."

"Somebody just did a poll. Rap is now the second most popular form of music behind rock. Can you believe that? Country is now third."

Connie Nelson has become one of the more visible local

more visible local champions of true blue country music. The former Mrs. Willie Nelson (they were together from 1968 to 1991) promotes local 1991) promotes local appearances by her ex ("We're still good friends") and other friends like Merle Haggard, Waylon Jennings, Tanya Tucker, John Anderson, and K.T. Oslin. "I put Willie and Leon Russell

Willie and Leon Russell together at the Coach WILLI House [in San Juan Capistrano] and at 4th & B. We sold it right out." Nelson, who has lived in Fallbrook for seven years, says

traditional country is in a world of hurt due to greedy record companies and lame radio stations.

Country has blended many the station of th

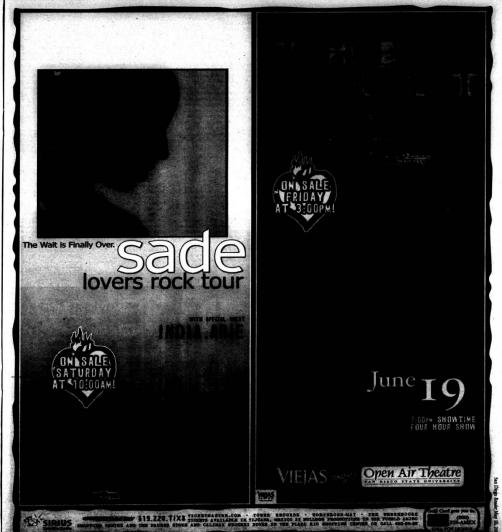


bands like the Dorados and

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the Bastard Sons, "If I believe in a band, I will do whatever I can to help them," But she says she can't help

them where it really matters: on the radio.
"I don't ever listen to

KSON anymore. Every bit of what they play sounds the same."

She says KSON in

particular — and country music in general — has morphed into pop, thanks to crossover artists like Shania Twain. "It's okay for a country

song to cross over [into pop], but they shouldn't just churn out crossover artists. Country roots will fade away. It will end up killing country music.... Brad Paisley is the music.... Brad Paisley is the only new artist I really listen to who sounds like a real country singer. I wonder how long he'll be around before he'll get displaced." Nelson says Haggard, Jones, and her former

husband have been shut out of country radio. "Merle had a new CD that was completely ignored."

Of the two local country

stations, Nelson says Hot Country (99.3 FM) does more for traditional country. "The last time I talked to KSON was about a fund-raiser for AIDS at Copley Hall. We had Willie...A.J. Croce, Arlo had Willie...A.J. Croce, Arlo Guthrie...I went down to KSON and asked them help us out. I didn't ask them to heavily promote it, just maybe make an announcement. They couldn't say anything about it, even with Willie Nelson on the bill.... I was so upset. I couldn't believe it."

But KSON, she says, is just part of a bigger problem. "It's not just my opinion. The

general consensus in Nashville is they all In the race to

mimic pop trends, Nelson says country HARLEY, THE ONE-TAKE SNAKE CHARMER label execs have even gone so far as to create their own version of boy bands by signing artists like Rascal' Flats, Marshall Dyllon, and the Clark Family Experience.

"They say, 'If it worked with the Backstreet Boys, let's do it here.' There is not a commitment to artists like commitment to artists like there used to be. Labels used to groom an artist and stick with them. Now it's 'Who's next?' It's ridiculous. What's sad to me is I've always heard

practice makes perfect. You were taught at a young age that the more you play, the better you get. Now some of the best singers and songwriters can't even get airplay."

- Ken Leighton

"If you're gosses do a cover, you can't do it note for note — every asshole does that," says Harley Davidson of Deadbolt, explaining his approach to recording a tribute song. "We re going to do it the Deadbolt way, which

of course means not

back in December.

The band was on an allthe band was on a conthe band was on a con
the band was on came in and recorded it in The CD will be out this

The CD will be out this fall. A number of San Diego bands will be on the CD, including the Scotch Greens. Furious IV, the Barnyard Ballers, and McPherson Struts. According to Davis Hank Williams III has also

Hank Williams III has also agreed to record a song for the CD.

As for Cash?

"I left a couple messages on the guest book of Johnny Cash's website," says Davis, "and eventually I was emailed by Lou Robin's wife. mailed by Lou Robin's wife.
Lou is Johnny Cash's
manager, and I said that I
wanted his blessing for the
CD. He told me to send him the songs as they came in, and

"We a pain to do an in-store [concert]. We have to rearrange the racks, run as three ecurity, and then we're losing \$300 to \$400 in sale while the band's playing." Phil Galloway has been a fixture at Off The Record nearly as long as the bins, booking many of those performances.

performances.
"The El Cajon Boulevard store was a lot smaller [than

the current Hillcrest store], but we managed to pull off in-stores with Slaver, Hüske Dü, [and] a lot of punk groups."

The largest turnouts have

showed up for the Posies (1991), Mudhoney (1994), the Misfits (1996), Drive Like Jehn (1997), and Rocket

be such a huge crowd that we have to bring in Omni

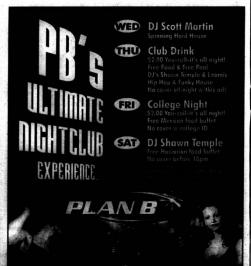
have to befreg in Omni security."

Off The Record hosted Nisvans in October of 1991, at the start of their first mational heddline totur. "Right when we found out [Nisvans] October of 1991, at the start of their first when we found out [Nisvans] Nevermind jumped from number 20 to number 7 on the Billiband darsit. At that point, they decided there'd only be three in-storee for the whole tour.— Seattle, San Diggs, and New York. For the whole tour.— Seattle, San Johnson and Charles on the actual giag could stay a secret until the

last possible minute.

"Down here we prepared by creating limited-edition tickets: purple with a watermark. Each one [was] individually signed and numbered and recorded, not







people in the store but to prevent counterfeiting. I heard right away about the heard right away about the Seattle gig...the kids who got in went nuts and were bin-diving. Actually climbing on the record bins and diving off, falling all over the band! That made us a little nervous,

I was in the store at 5:30 "I was in the store at 5:30 and, fishhooks everywhere, like on the labum cover. The record bins had to be moved, and those weigh three or four hundred pounds each. Oh, and part of the deal was that we had to provide that and part of the deal was that we had to provide the equipment, a 12-string guitar, a PA...the plan was for them to do an all-acoustic set. Geffen or some radio network was also going to record it. Things on our side fell through because we had all right-handed instruments and so Kurt | who was leftand so Kurt [who was left-handed] went ahead and played his own electric guitar. They ended up doing a whole 40-minute hard-rock set. "After the set, they hung

out and signed autographs

and posters for people. You could tell Kurt want into that part at all though. He wasn't in the most of poster pictures. If don't know, maybe he was coming down with something.

Kurt, often written Curt, Cobain — he used both spellings with no consistency, the Nirvana IF Blach has him listed with both spellings titled with both spellings titled and the Nirvana IF Blach has him listed with both spellings titled are to the consistency to the Nirvana IF Blach has him listed with both spellings titled are to the Nirvana IF Blach has him listed with both spellings titled are to the Nirvana IF Blach has him listed with both spellings titled are to the Nirvana IF Blach has him listed are to the Nirvana IF Blach has him listed are to the Nirvana IF Blach has him listed are to the Nirvana IF Black has him listed are to the Nirvana IF Black has him listed are to the Nirvana IF Black has him listed are to the Nirvana IF Black has him listed are to the Nirvana IF Black has him listed are to the Nirvana IF Black has him listed are to the Nirvana IF Black has him listed are to the Nirvana IF Black has him listed are to the Nirvana IF Black has him listed with some him listed are to the Nirvana IF Black has him listed with some him listed are to the Nirvana IF Black has him listed with some him listed h

in one set of liner notes— died April 5, 1994. As the anniversary of Cobain's suicide passed, photos of Nirvana performing at Off The Record, displayed behind a glass counter at the store, were repeatedly obscured by lipstick kisses on the glass. — Jay Allen Sanford

URL wastching — San
Diago Punk
http://www.andiegopunk.com
The purpose of this site
is to inform people in the San
punk, pop punk, hardcore,
and emo seene." explains
sandiegopunk.com founder
Joel Scheingroot.
Message board offerings:
T eat meat and I am sick
and all my life-stealing animal
slaughtering buddies stop

slaughtering buddies stop eating meat, what a great utopian world we would live in."

in."

— North End Girl
"I'm fucked up in the
head and I was picked on and
all that shit and you don't see



— Stevie James Dio
"I'm just wondering how
a show with 4 local bands at
the Epicentre is going to cost
7 dollars? I mean, what is
there to pay for?"



— Brandan Leak "Lead singer, Jon, had a minor jaw problem before the show, where he couldn't open up his mouth very wide, but he sang on," observes Ada in

one write-up. "Chuck the bassist cut some skin away from his cuticle and began to splatter blood on his bass, but still, he played on. Punk band names on the site: One Less Junkie, Slow

Gherkin, Good Charlotte Gherkin, Good Charlotte, Pedro the Lion, Kelly Leak Goes to Japan, Flogging Molly, Losin' Fusion, Small Brown Bike, Shitlist, Ghoti Hook, the Dingees, Multiple Stab Wounds, Spazboy, Wreakreation, Swingin' Utters, and You and What Army? One more outhhellchristbasta

— Jay Allen Sanford

CD review: Blueorange, Departure Blue...orange.

Comfort...anguish. Lotsa my-t-good, my-t-string polar-opposite shizah and die in burnin' hell tonight, /1 wish you'd break your arm or break your leg. /1 wish you'd hold me tight, /just squeeze me like you sad you would, or we were new. "Puckin' dig till There are some VERY GOOD boy-girl tunes here, folks. bordering on great. Some ACTUALLY GREAT.

Nome ACTUALLY GREAT.

All spewed forth in perfectly beautiful enunciated innocence, James Tuckwell is an excruciatingly good singer when it comes to making meaning clear, and not only clear but tangible (patipable) (gripping): to navigating simple, familiar turf and wielding the familiarity and

simplicity as a WEAPON.
Hey, some of this is
ancient Richard Hell turf, or
Johnny Thunders turf, but
they couldn't sing, and they
were never innocent — if they claimed so, they were This is probably the first album I've listened to in years by a band I never heard of

where every cut just fucking jumped at me and I couldn't turn it off. Very raw but never ad hoc. With hardly any filler

Terrific band! And an amazingly adept job of self-production.

— Richard Meltzer









SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

## Whole Lot of Love

I mentioned owning several price guides, so he'd know that I'm aware of things like value.

the cover jacket featuring a nude photo of John Lennon and Yoko Ono was as coun-

photo of John Lennon and Yoko Ono was as counterfeit as the wiraparound sleeve that had been cut out in one spot to reveal their famous faces but nothing des. The bootleg release commonly sells for around \$40 in collector's magazines like Coldmire and through online auctions. Herowitz Adde my copy to a stack of records he was willing to buy for \$5 or more apiece, along with about two dozen choice selections (such as the soundrack for a choice selections (such as the soundrack for a counterfack for a few properties). choice selections (such as the soundtrack for a 1967 film called *The Trip*, a rare U.K. edition of the first Black Sabbath album, and a spoken-word LP featuring Timothy Leary speeches set to music by the Grateful Dead, Jimi Hendrix, and others).

There were three other stacks of potential purchases, worth to OTR either 25 cents, 50 cents, or one dollar. Several hundred albums were separated

one dollar. Several hundred albums were separated into these stacks, with the "quarter bin" sprawling in six long rows across my living room floor.

Off The Record's Hilderest shop and offtherecordvinyl.com regularly buy large collections to supplement the inventory described on their website as "250,000 titles of all genres of music...cxpertly graded for appearance, sound quality, and

The mountain of LPs I'd hoarded while run-In Emountain of LPS I'd hoarded while run-ning a record store in New England occupied nearly one full room in the two-bedroom house I was about to vacte. The collection had gathered a decade of dust, and I didn't want to move them myself, so I contacted O'TR through the website with an offer to sell the lot. I described my hoard as "heavy with '60s and '70s psychedelia, imports, European progressive rock, fusion jazz, regional garage bands, novelty records, cult movie sound-tracks, and TV shows." Horowitz phoned me the next day. His first question: What was the

We negotiated. Horowitz started with "The common stuff or ones that have wear and tear, we only pay a quarter off. He Record owner Rich Horowitz wasn't utiling me anything I didn't know triling me anything I didn't know pulled from my collection of over 3000 vinyl albums. He noticed that the cover iacket featuring a nude he cove

SANFORD

and Today LP featured a cover photo of the band covered in bloody baby dolls—few copies were sold as it was recalled from the market within hours of its release due to outraged retailers and customers], we'll pay around 50 percent of whatever we think it'll self for. That's if it's in good shape. Do you have a ball-park figure in mind for the whole collection?

I said yes without divulging the amount. Then about my background in record selfing, so he'd know that I'm aware of things like value, condition, and scarcity.

"It sounds like the way to go," offered Horowitz, "would be for us to go through the entire lot and make two bids — one for the choice pieces and then what we'd pay for the entire lot."

then what we'd pay for the entire lot."

them what we'd pur for the entire fot."

Arrangements were made for his two buyers to come by for an appraisal. On their arrival the following week, I set them loose to pull apart the albums while I worked on some drawing in the next room. I could hear the running commentaries at they came across more unusual selections, like any the commentary of the country of t

Both buyers demonstrated encyclopedic knowlout ouers comonstrated encyclopeac know-edge with observations like "This has Carlos Santana's brother" (the group Malo), "Cool, Steve Howe's first band" (Tomorrow), and "It's a Tommy rip-off, a rock opera — Alice Cooper does a few



songs" (Flash Fearless). On finding a run of over 50 Frank Zappa LPs, one noted, "I haven't seen some of these in a long time. They'll sell really fast." About ten of the albums turned up in their \$1

stack.
After two hours of browsing, one of the buy-ers called Horowitz. "It's really an edectic collection, a little of everything. Definitely some key stuff and stuff we don't see too often. Hendrix, Beatles, Moody Blues, Miles Davis, blues and jazz, and

stuff we don't see too often. Hendrix, Beatles, Moody Blues, Miles Davis, blues and jazz, and some real obscure progressive [bands] — it's definitely work to coming out to take a look at yousnelf.

By the time Horowire arrived, the front half of my house was overflowing with vinyl covering my house was overflowing with vinyl covering once, Paringh, what are they like?

I described the group as a cross between Pink Floyd and Journey, space-rock youths and guistravish sick commercial production.

Too you know what this goes for!" he asked of a hexagon-shaped IP and joket featuring the movie strength of the production. The conformal Spinis I mentioned outline. The conformal Spinis I mentioned outline and the spinish outlined outlines. The conformal hundred of the records they were interested in and pulled about three dozen that I didn't want to sell at the offered prices.

The coundrate to link Bill Candy is big with Beatles collectors because Ringo in in I. Toudid get 20 backs on cyle for it."

I forowitz and I haggled up to \$5, whereupon

I offered to include a poster with the album if he'd up the price to ten. He agreed.
"All these Zappa albums are original prints," I pointed out while pulling Absolutely Free, Freak Ont, Unde Man. 200 Motes, and sew others from the '90-cent and dollar stacks.

The Company of the Company of the Sec. (1997) of the Sec

They're in pretty poor shape."

I knew that none of the albums had skips both-

I knew that none of the albums had skips bothersome enough to dim my enjoyment of them. Rather than negotiate, I returned them to the room still half-filled with LPs.

I asked what those remaining albums were worth to him, and Horrowits shock his head.

To be honest, the rest is just junk..., Tell you who can had them away for you and give you a few bucks to recycle them.

I mentioned a friend who can sell them for me at swap meets and we moved on to the stuff he wanted.

vanted.

I'd calculated the value at just under a thousand.

I got close to that.

As the three carted out the records in boxes, and

I prepared for my impending move, I felt none of the regret I'd anticipated feeling. The LPs required housing, climate control, floor space, and secu-rity. I was feeling like the records owned me.

The buyers were grunting as they lifted each 20- to 30-pound box, and I thought, "Better them than me." A weight off my shoulders. The first call I made after Horowitz and com-pany drove off was to that friend at the swap meet.



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**Toby Keith** 



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## **White Bopper**

"Isn't he great? I love Pepper Adams. He's so-o-o-o cool."

you're a music nut, what better place to If you're a music nut, what better place to work than a record store, especially one that handles used as well as new music so all manner of new, rare, and out-of-print items pass under your nose before being set out for the shopping public! In the Classical & Jazz section of my local music emporium are assorted young clerks who, unlike the university students!

assorted young clerks who, unlike the university students I encounter these days, restore my faith in the young and my hopes for a future not radically dumber than what we've got going at the moment. So when I asked a young chap working among the jazz bins the other day who it was relating bettone.

among the jazz bins the other day who it was playing barition sax on a version of Charles Mingus's "Soog with Orange," the young gentleman could barely contain himself, "Pepper Adams!" he effused. "Isn't he great? I lov Pepper Adams. He's so-o-o-o cool." And I feel certain Mr. Adams is cool, has

been cool, and will be cool until the wind goe been cool, and will be cool until the wind goes out of him. The disc we were listening to is called Pepper Adams Plays REVIEW

Thad Iones, Paul Chambers, Bennie Powell Inad Jones, Paul Chambers, Bennie Powell, and Danny Richmond, among others, It's interesting to hear the work of the great bassist/songwriter by a group other than one of Mingus's own or Mingus Dynasty, a superbost-Mingus ensemble that includes former Mingus personnel and assorted gifted

The baritone sax historically is not a solo instrument; customarily it was used to enhance the chordal textures of large gnsembles such as the Ellington and Basie bands, which had the excellent Harry Carney and Jack Washington, respectively. What solos they were given were brief, as compared with those afforded the solo and tenor sax players: Johnny Hodges, Lester Young, Ben Webster, Hershel Evans. It wasn't until Gerry Mulligan, with his pianoless quartet, hit it big at a little supper club in the 'Wilshire district of LA. called

Wilshire district of LA. called the Haig that the baritone sax found favor as a solo instrument. The quartet, featuring Chet Baker on trumpet, came into existence when the piano rented for the evening was nowhere to be found, the lack of which highlighted the extraordistricts Pepper Adams

Sounds in jazz.

Mulligan is a legato,

cool player. One of the founders of the

cool sound in jazz, along with Miles Davis, with whom Mulligan recorded The

Davis, with whom Mulligan recorded The Birth of the Cool in 1999 and 70, Mulligan composed the bulk of the compositions. The pianoless quarter recordings date from 1952 on, Bob Brookmeyer on valve trombone eventually replacing Baker, and Mulligan enlarging his

ensembles over the years from sextets to tentettes to his Concert Jazz Band

to tentettes to his Concert Jazz Band later on in his career.

Pepper Adams is a soloist of a different kind and with a different provenance. He is a Detroit arrist, coming out of the same remarkable music there that produced the Jones Bros. (Hank, Thad, and Elvin), Tommy Flanagan, Kenny Burrell, Barry Harris, Sonny Stitt, Frank Foster, Paul Harris, Sonny Stitt, Frank Foster, Paul Chambers, Kenny Clarke, Curtis Fuller, Billy Mitchell, and Donald Byrd, with whom Adams would later cut many fine sides on Blue Note as coleader of an important quintet. Adams is the only white musician among

that extraordinary group of Detroiters, and he was put down early on for "mixing with the wrong people." But Adams never did play with white groups and throughout his career was usually the only white musicain in the bands he played in or led. Clearly, the black musicains would not have encouraged musicains would not have encouraged baritone sax player on hand as glood or better.

bartion sax payer on nand as good or bartion. Adams is a bopper — unlike Mulligan — with a dry, almost brusque tone. He is given to full-blown solos, rhythmically and harmonically complex, which belie the cumbersome reputation of the instrument. He is, as the clerk of the complex of the instrument. He is, as the clerk of the complex of the instrument. He is, as the clerk of the cumbersome reputation of the instrument. He is, as the clerk of the instrument of the instrument with the instrument of the instrument. He is a support to the instrument of the instrument of the instrument of the instrument. He is a support to the instrument of the instrument. He is a support to the instrument of the instrument. He is, as the clerk of the instrument of the instrument of the instrument. He is, as the clerk of the instrument of the instr

spring of 1957 with two baritone saxes, Adams spring of 1957 with two barttone saxes, Adams and Cecil Payne. There is a wonderful song written by Teddy Charles on the disc called "Route 4," which would have been the highway the musicians would drive along often on their journey

from Manhatían, across the George Washington Bridge, to Hackensack. I know that road, and they do an impressive job of reproducing the experience of driving it with three horns, a piano, bass, and drums Cecil Payne, the

other baritone sax on

the album, is also a

bopper, and a superb one. He is not as prolific or well-known as Adams for leading his own groups, but he is a player of equivalent own groups, but he is a player of equivalent stature, best listende to in groups led by fellow Brooklyn pianists Duke Jordan and Randy Weston, both wonderful artists in their own rights (I'll discuss them by and by). I recommend a 1973 date Payne co-led with his longtime friend Jordan on the small Prevue label called Brooklyn Brothers. They are joined by the steady Sam Jones on bass and a very young Al Faster on drums. Bothen many will remember, was the pianist for Charlie Parker's quintet in the late '40s. This album was, inexplicably, his first in 11 years. Listening to him here one wonders how that could possibly be. Payne and Jordan had been friends since childhood, which can be heard in their can be heard in their

musical interactions

and the session's joyfulness.

But my own favorite baritone saxophonist and one of my desert island of my desert island 100 favorite discs is Serge Chaloff and his album Blue Serge from 1956. Chaloff, one of the truly colorful and nutty characters in jazz, was to be dead a year

was to be dead a year after Blue Serge was recorded. A Bostonian and

after Blue Serge was recorded. A Bostonian and son of the renowned piano teacher at the New England Conservatory, Margaret Chaloff, Serge (born in 1923) would work, over the course of his career, with Boyd Raeburn, Georgie Auld, Jimmy Dorsey, and Woody Herman (he would become part of the control of the part of the country of the part of the included Syan Gert. Zoot Syan, see Add.Cyberb. included Stan Getz, Zoot Sims, and Al Cohen). included Stan Getz, Zoot Sims, and Al Cohen). He was influenced, as was just about everybody else, by Charlie Parker, but I find his playing more influenced by the older generation of horn players, such as Coleman Hawkins and Ben Webster. Chaloff put great emphasis on timbre and achieves many of his effects with subtle alterations in color and dynamics. There is not a greater balladeer in juzz than Chaloff is not a greater balladeer in jazz than Chaloff when he gets it just right, as he does throughout Blue Serge, not least of all on his version of "Thanks for the Memory" (an L. Robin/R. Rainger composition), which, upon hearing, you will forever after associate with the wild, doomed baritone saxist instead of Bob Hope.

John Coltrane



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CLUB BRAZIL



. Press the the 4-digit extension bove fire category that interests you (for xample, 4000 for this week's concerts).

2. At the next prempt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)



The Living End (499) and Tsumenii Bomb: 'Cares Bor and Grill, tonight, Thursday, May 10, 3105 Ocean Front Walk, Mission Booch. 858-488-1780. With, Messon Booch, 658-468-1740.
The Peladins (962) and the Desty
45°s: the Casboh, tonight, Thursday, Ma
10, 8:30 p.m., 2501 Eather Boulevard,
midtown, 619-232-4355.

Gene Loves Jezebel (484): Dream Street, Friday, May 11, 2228 Bacon Street, Ocean Beach. 619-222-8131.

Tommy Castro (938) and Cartis Subgrade: 4th & B, Friday, May 11, 34. B Street, downtown. 619-220-8497 α 619-231-4343.

619-231-4343.
Josse Buyton (769), the Bastard
Sous of Johnny Cash (761), and
Hollbound Haryride: To Leo's Lounge,
Friday, May 11, 5302 Napo Steet, Bay
Park, 619-542-0562. Steart Davis: Joyo Joe's Coffeehous Friday, May 11, 1956 Boson Street, Ocean Beach. 619-523-0356.

The Marcus Roberts Triec Californic Center for the Arts, Friday, May 11, 8 p.m., 340 North Escondido Beukevord, Escondido, 800-988 4253 or 740-899. 4153

ASTURBAY

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Alejandro Sanz /619): Cax Arena, Saturday, May 12, SDSU campus, College Area. 619-220-8497.

Berkley Hart (880): lava loe's Ceffeehouse, Saturday, Mey 12, 1956 Bocon Street, Ocean Beach, 619-523-0356.

Juliana Saupper and Sean Griffler. Spruce Street Forum, Setudoy, May 12, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301.

Brooks & Dunn [781], Toby Keith, Montgomery Gentry, Keith Urbon, and Clodes T. Judd: Cors

Heads Williams III (775) and Flogging Molby (316): 4th & B, Wednesday, May 16, 345 B Street, downthem. 619-220-8497 or 619-231-4343. Portable, Fivecroves, Flying Blind [516], and Add Mines Brick by Brick, Saturday, May 12, 1130 Buenos Avenue, Bay Fask. 619-220-8497 or 619-275-5483. Robbs Hembel /914/: Java Joe's Coffeehouse, Wednesday, May 16, 1956 Boom Street, Ocean Beach. 619-523-0356. Andrew Bird's Bowl of Fire, Kelly Hogus & the Pino Valley Cosmonents (802), and Bertsendor's Biblie: The Casch, Schudey, May 12, 8:30 p.m., 2501 Ketton Boderord, midteen. 619-224-4355.

EXTENSION 4001

MAY

"Artima Feet 2001" win he Voodoo Glow Skells /105/. Reserve, Glowden Bertinders, Les 15 Leiroft, he territopente Institute, Essens, Dokkel, Sie Rieders, G13, Los Alex, Almolela, Oleft, and the Komg Fe Membayer: Fresh (hd. Reserk, May 17, 1770 Felm Steet, Scn Diego, 619-233-1129.

The Bangs, Trucy & the Plastics, and the Pappermints: The Casbob, Thursday, May 17, 8:30 p.m., 2501

Amphitheotre, Sunday, May 13, 6:30 p.m., 2050 Entertainment Chulo Visto. 619-220-8497. One Foot in the Grave and Left for Dead: The Castols, Sunday, May 13, 7-30 p.m., 2501 Kattner Boulevard, midstern. 619-232-4355.

micrown, 619-232-4355.

"The Divus Bunds" with the Junet Rucci Bund, the Traccy Effice Bund, and Landwig? Cones for and fell, Sunday, May 13, 3105 Ocean Front Walk, Mission Beach, 858-488-1780.

"Athenacom Jazz" with the Chick Corea New Trie: The Neurosciences Institute, Tuesday, May 15, two shows, 6 p.m. and 8:30 p.m., 104:40 John Jay Hopkins Drive, Le Jolie. 858:454-5872.

Big Bad Vocaleo Duddy (677): Viest Casino Concerts in the Park, Wednesday, May 16, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Hopkins Drive, Le Jelle. 858-454-5872. Fullian 019, Shandor (504). GT350 (1773), and Insere (361): The Crobeh, Toesday, May 15, 8:30 p.m., 2501 Latter Boulevard, midrown. 619-232-4355 or 619-220-8497.

Devid Gray (440) and Melby Furtade: Open Air Theorie, Saturday, May 19, 8 p.m., \$050 compus, College Area. 619-220-8497.

Acc. 619-2208497.

d.Frost (389), Gheelspoon (346), Mowner, and Mann for Hour: The Cashah, Schudoy, May 19, 8:30 p.m., 2501 Kattner Bodevard, midroun. 619-232-4355 or 619-2208497.

"Songwriter Showcase": Java Joe's Coffeehouse, Schurdey, May 19, 1956 Bacon Street, Ocean Beach. 619-523-0356.

Californe, Comyon (350), and Chris Millis: The Casbob, Sunday, May 20, 8:30 p.m., 2501 Keither Bouleverd, michown. 619:232-4355 or 619:220-8497.

G. Love & Special Sance (532): 4th 8 B, Sunday, May 20, 345 B Smeet, downtown. 619-220-8497 or 619-231-4343. Deyte Dykes (839): Foothils United Methods: Church, Sunday, May 20, 7 p.m., 4031 Avocado Boulevard, La Mesa. 619-670-4009.

RECORDS . VIDEO - BOOKS

Bloos Traveler /489 £ 4th & B, Monday, May 21, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

The B-52's and Desamor: Hemphery's Concerts by the Boy, Thursday, May 17, and Friday, May 18, 7:30 p.m., 2241 Shelter Island Ditte, Shelter Island. 619-220-8497 or 619-523-1010.

619-220-8497 of 617-32-3-1010.

Palaceus San Basilia: 4th & B, Fridry,
May 18, 345 B Street, downtown.
619-220-8497 or 619-231-4343. Tel Method and Earl Thomas /946 the Belly Up Towar, Friday, May 18, 915 p.m., 143 South Cadros Avenue, Science Booch, 858-481-8140 or 619-220-8497.

Ment Sounders & His Feeky Friends, the Wide Bend, and Ribellevite: "Cares Bor and Grill, Friday, May 18, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

Robert Walter's 20th Congress (692), Seraktenic, and Slow Time Membays: The Casbob, Friday, May 18, 8:30 p.m., 2501 Kette Boulevard, midborn. 619-232-4355 or 619-220-8497.

Retsin (811): The Cosbeh, Thursday, May 24, 8:30 p.m., 2501 Kettner Boulevard, michown. 619-232-4355 or 619-220-8497. Jose Sinetre & the Troy Demte Inferno (861): how los's Coffeehoo: Friday, May 18, 1956 Bozon Street, Ocean Beach. 619:523-0356. 619-220-8497.
The Druguess [115], Furtheus IV /107], the Madakan, and Venus Caver the Codoit, Fidor, May 25, 8:30 p.m., 2501 Kettner Bodievard, milhous. 15723-4355 or 619-220-8497.

Peter Case (613): Iovo Joe's Coffeehouse, Friday, May 25, 1956 Bocon Street, Oracon Beach, 619-523-0356

Obgr (of Skilmry Puppy): "Cones Bor and Grill, Wednesday, May 23, 3105 Ocean Front Wolk, Mission Beach. 858-488-1780.

Jamey Buffett (580): Coos Amphitheetin, Thurday, May 24, 2050 Entertainment Circle, Chule Viste. 619-220-8497.

Visco Gill (792): Humphroy's Concerts by the Boy, Thursdoy, May 24, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Stnet, Ocean Booch. 619-523-0356.
Frust Block & the Cetholics | 5541,
Schoetlik Experimentalists, and
Devid Lovering: Bick by Bick,
Solution, May 26, 1130 Beenos Avenue,
Boy Park. 619-220-8497 or
619-275-5483.

No Kathe /309/, Film School, Buellion, and the and/ors: The Caskel, Saturley, May 26, 8:30 p.m., 2501 Ketner Boulevard, midrown. 619-732-4355 or 619-220-8497.

Stefano Scadanibbia: Spruce Street Forum, Saturday, May 26, 8 p.m., 301 Spruce Street, Banker's Hill. 619-295-0301

"Gregory Page CD Refease" (186): love loo's Coffeehouse, Saturday, May 26, 1956 Bosen Street, Ocean Beach, 619-523-0356. Slightly Stoopid (352), Agent 51, Mix Mob, and Freuk Dealdy: "Cones Bar and Grill, Sunday, May 27, 3105

Ocean Front Walk, Mission Beach. 858-488-1780.

School Days featuring Ken
Vendermark, Job Bishop, Inschrigt
Halter-Flatter, Paul Millione Love,
and Kigdi Membrane: Sprice Street
Froum, Suidov, May 27, 301 Sprice
Street, Banker's Hill. 619-295-0301.

Browten: The Castah, Sunday, May 27, 8:30 p.m., 2501 Letters Boulevard, milton. 619-232-4355 or 619-220-8497.

Jose Gelerial (902) and Christian Castrac Coox Amphitheore, Sunday, May 27, 2050 Entertainment Grose, Osdo Vista, 619-220-8497,

Slawcoach, Dewey Defeats Tremms, and La Corea: The Casboh, Tuesdey, May 29, 8:30 p.m., 2501 Ketter Boulevard, midtown. 619-232-4355 or 619-220-8497.

Tom Petty & the Hearthroadsers (581): Open Air Theorie, Wednesdoy, May 30, SDSU compus, College Arec. 619-220-8497.

Project 86, Steve Scare, and Living Secrifice: "Cares Bor and Gril, Wednesday, May 30, 3105 Ocean Front Walk, Mission Beech. 858-488-1780.

The Memberton Transfer (485): Humphoy's Concerts by the Boy, Wednesdey, May 30, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Tesla (328): 4th & B, Wadnesday, Mo; 30, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Brackfast Superhee /1191, Counterfit, and Rechalle, Rechalle the Cashel, Wednesdoy, May 30, 8:30 p.m. 2501 Katters Receivered, micrown. 619-232-4355 or 619-220-8497.

Colin Heyr, Canabul Ser, Thursday, May 31, 7:30 p.m., Catainsum Resert Hotel, 3979 Mission Baulevard, Pacific Beach. 858-539-8661 or 619-220-8497.

Tito Misves & His Orchestre: 4th 8. R. Thersday, May 31, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Hyperson The Trade"
Homcock (740) and Cave Catt
Summy: The Centuri, Thursday, May 31,
8:30 p.m., 2501 ketters Boulevard,
miltown. 619-220-4355 or
619-220-8497.

Mak Lug M, the homertal Lee County Ellier, and Committee the County Fisher, Jun 1, 8:30 p.m., 2501 Ellier Bookerst, midteen. 4 19:224-255. A Miller David Tyffurd" ( California Coste for the Art, Eddy, Jen 1, 240 Starting, Jun 2, 8 p.m., 340 Book Scoulde Davidson ( Incomittee Econolis Davidson ( Incomittee 200-988 4253 or 760-839 4100.

Colordon: The Costoh, Saturday, June 8:30 p.m., 2501 Kenner Boulevard, midrown. 619-232-4355.

Alkalina Trio (345), No Matte (341), Deckhound Confessional, and Not Red Great: The Escente, Saturday, June 2, 8450 Mice Mess Soulevers, Wire Mess. 858-271-4000.

Luke Treet: Belly Up Tovem, Schudoy, Jone 2, 9:15 p.m., 143 South Cedies Avenue, Science Beach, 858-481-8140 or 619-220-8497.

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Jame 3, 620 p.m., 2241 Studie Island
Divis, Shalte Island, 619-220-8497 or
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Styx / S82), Bad Company (545), Billy Squiter, and Jae Sterrit Coors Architectre, Tuesday, June 5, 2050 Entertainment Orde, Chule Viste. 619-220-8497.

Kenny Legglins (557): Vejes Cosino Concarts in the Pork, Tuesday, June 5, and Wednesday, June 6, 8 p.m., 5005 Willows Road, Alpina. 619-220-8497 or 619-445-5400.

Buston Resitor: The Cashot, Thursday, June 7, 8:30 p.m., 2501 Ketner Boulevard, midrown. 619-232-4355.

Bobby Caldwall: Humphrey's Concerts by the Boy, Friday, June 8, 8 p.m., 2241 Shahar Island Drive, Shahar Island. 619-220-8497 or 619-523-1010.

Sig Sandy & His Fly-Rive Buys (343) and the Bustand Seas of Johnny Cash (761) the Caskst, Friday, June 8, 8:30 p.m., 2501 Kattner Boolevard, midtown. 619-232-4355. Tortolise: "Cones Bor and Grill, Schurday, June 9, 6 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

Diame Reeves (629): Colifornio Center for file Arts, Saturday, June 9, 8 p.m., 340 North Escendido Boulevard, Escendido. 890-988-4253 or 760-839-4100.

Tristozm (300) and Andio Armadac. The Casbah, Saturday, June 9, 8:30 p.m., 2501 Kettee Boulevard, midrown. 619-232-4355.

The Sens of Champilia and the Tubes /585½ Hamphey's Concerts by the Bay, Sanday, June 10, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Euphono and the Lonescome Organist: The Casbob, Sunday, June 10, 8:30 p.m., 2501 Kettner Boulevard, micrown. 619-232-4355.

The Double Brothers /586/ and Eve Sells (410): Ramphery's Concerts by the Boy, Monday, Jane 11, 7:30 p.m., 2241 Shelter Island Dirke, Shelter Island, 619-220-8497 or 619-523-1010.

pattern. 619-232-4355.
Spillad Tage: Humphrey's Concerts by the Boy, Tuesday, June 12, 8 p.m., 2241 Shaher Stand Other, Shelter Island. 619-220-8497 or 619-523-1010.

Red Stewart: Son Diego Sports Areno, Wednesday, June 13, 3500 Sports Areno Baulevard, Son Diego. 619-220-8497. Jean Awar (of the Posles) and Sushii Rober The Cothols, Wednesday, June 13, 8:30 p.m., 2501 Ketter Boolevard, militarys. 619-232-4355.

Magnetal: "Cones Bor and Grill, tonight, Wednesday, June 13, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

The Woggles: The Casbah, Thursday, June 14, 8:30 jun., 2501 Kettner Boulevard, micrown. 619-232-4355. The Beach Boys (560): Del Mar Fairgrounds, Friday, June 15, 2260 Jimmy Durante Boulevard, Del Mar. 858755-1161 or 619-220-8497.

Kehr Mer' (941) and Jab Lay Michelis: Humphey's Concerts by the Boy, Friday, June 15, 7:30 p.m., 2241 Shatter Island Drive, Shatter Island. 619-220-8497 or 619-523-1010.

Alabina: 4th & B, Friday, June 15, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

619-231-4343.
The Afre-Culous All-Sters (879):
East County Professioning Arts Center, Friday,
June 15, 7:30 p.m., 210 East Mois
Street, Bl Cajon, 619-440-2277 oz
619-220-8497.

Tom Jones (56) £ bel Har Feispoonds, Hursday, June 21, 2260 Jenny Durante Boolevant, bel Mar. 858-755-1161 or 619-220-8497. The Deves and the Webb Brothers: Cones Bor and Grill, Saturday, June 16, 3105 Ocean Front Walk, Mission Beach. 858-488-1780. The Bangles and the Continental Drifters: Humphrey's Concerts by the Roy, Hussdey, June 21, 7:30 p.m., 2241 Sulter Island Bries, Shahre Island. 619-220-8497 or 619-523-1010.

Dide, Travis, and Emilione Terrini: Cass Amphitheetre, Sanday, June 17, 2050 Ententainment Circle, Chule Viste. 619-220-6497.

Les Labor (587) and Juliates
Venezas (660): Humphrey's Concert
by the Boy, Sandoy, June 17, 7 p.m.,
2241 Shelter Island Drine, Shelter Island
619-220-8497 or 619-523-1010.

Lee Aux Womade: Del Mor Fairgrounds, Monday, June 18, 2260 Jimmy Decente Boulevard, Del Mor. 858-755-1161 or 619-220-8497.

Paul Shaon (810) and Brian Wilson (615): (aors Amphifheatre, Tuesdey, Jane 19, 7:30 p.m., 2050 Entertainment Circle, Chule Viste. 619-220-8497.

Netable Cale (476): Del Mar Fairgrounds, Wednesday, June 20, 2260 Javany Decemb Boulevard, Del Mar. 858-755-1161 or 619-220-8497.

Backman-Torner Overdrive: Del Mo-Feispounds, Monday, Ame 25, 7:30 p.m. 2260 Jimmy Duroste Boolevard, Del Mor. 858/755-1161 or 619-220-8497. 619-220-8497.

"Briant Setzer" s "68 Caimeback
Spacial": Del Mar Fatgrounds, Tuesday,
June 19, 7260 Smany Dussine Bouleverd,
Del Mar. 858-755-1161 or
619-220-8497. REO Speedwagen (562): Vejos Casino Corcerts in the Park, Wednesdoy, June 27, 8 p.m., 5005 Willnes Roed, Alpine. 619-220-8497 or 619-445-5400

Vertical Herizon (416): Humphrey's Concerts by the Boy, Tussday, June 19, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

The Colt, Measter Magnet, and Stabbing Westweet: Open Ar Theore, Juesday, June 19, SDSU compus, Cologe Area. 619-220-8497. Cotege Ann. 619-220-8497.
Rick Brewn (672) and Acoustic
Alchemy: Humphray's Concerts by the
Boy, Wednesday, June 20, 7 p.m., 2241
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Mark Chesmat (790): Del Mar Fairgounds, Friday, June 29, 2260 Ja Duranta Boulevard, Del Mar. 858-755-1161 or 619-220-8497. Ottower Liebert & Lone Hearts (#26): Humphrey's Concerts by the Bay, Sunday, June 24, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

America (599) and Josse Callin Yearing & Seans: Humphrey's Concarts in the Boy, Fridoy, June 29, 7,30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

JULY

Phencytle: 4th & B, Sunday, July 1, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Anii Diffrance /337): Copiny Sympho Holi, Manday, July 2, 750 B Street, downtown, 619-220-8497. EC & the Sensition Bund: Del Mar Feingrounds, Monday, July 2, 2260 Jimmy Duranto Boulevard, Del Mar. 858-755-1161 or 619-220-8497.

The Wallbowers (475) and Gloss Phillips: Humphrey's Concerts by the Boy, Tuesday, July 3, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Dwight Youkum: Del Mor Foigroun Tuesday, July 3, 2260 Simmy Durante Boulevard, Del Mor. 858-755-1141 or 619-220-8497.

John Lee Heelker (954) and Joan Osbarne (468): Humphrey's Cencerts by the Bay, Thursday, July 5, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.

Counting Crows /465;: Humphroy's Concerts by the Boy, Friday, July 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

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Emerylou Harris (854) and Joe Henry: Humphrey's Concerts by the Bay, Monday, July 9, 7 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

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Den Fogelberg (459) and Karle
Bosoff (462): Humphrey's Concerts be
the Boy, Tuesday, July 10, 7:30 p.m.,
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619-220-8497 or 619-523-1010.

The Chiefrains /867/t Humphrey's Concerts by the Bay, Wednesday, July 1 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619:523-1010.

Cheap Trick /457± Humphrey's Concerts by the Boy, Thursday, July 12, 7:30 p.m., 2241 Shether Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

"Guitars & Sexues" featuring Juff Golde, Cralg Chaquico, Juff Kashbun, and Warnen Hill (717): Humphery Secrets by the By, Friday, July 13, 8 p.m., 2241 Shelter Island Drive Salter Island. 619-220-8497 or 619-523-1010.

Roba McEntire /800), Martina McBride (801), Sara Evans, Jamie O'Meal, and Carolyn Dawn Johnson: Coox Amplithectre, Saturday, July 14, 2050 Entertainment Circle, Chuia Vista. 619-220-8497.

Jelin Tosh (991): Humphrey's Concer by the Bay, Sunday, July 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Pool Tables

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The Beens Visto Social Club featuring Barokins Ferrer (720) and Rubbin Genzöles: Humphrey's Concert by the Bey, Tuesday, July 17, 7:30 p.m., 2241 Shelbr Island Brive, Sabert Johand, 619:220-8497 or 619:523-1010.

2000

The Young Dubliners (438) and the O'Bries Brothers (8292) thamptory's Concerts by the Bay, Friday, July 20, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-920-8497 or 619-523-1010.

Posteru (213), Slayer (243), Static-X (496), Morbid Angul, and Skrape (515): Cax Asses, Schusley, July 21, SSSI carapus, Cologo Asso. 619-220-8497.

Lyle Lovett E. His Large Band /785 theirs Cesino Concerts in the Park, Sunday, July 22, and Manday, July 23, 8 p.m., 5005 Willows Rood, Alpine, 619-220-8497 or 619-445-5400.

Diama Krall /721/ and Jasse Cook: Humphray's Concerts by the Boy, Sunday, July 22, and Monday, July 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

Deryl Hall & John Outes (451) and the Average White Band (455): Humphrey's Concerts by the Bey, Tuesday, Johy 24, 7 p.m., 2241 Seeber Island Drive, Shelter Island, 6.19-220-8497 or 619-523-1010.

Mary Chapin Corporter [793] and Steve Earle 2. the Deltes: Humphrey's Concerts by the Bey, Wednesdey, July 25, 7 p.m., 2241 Shelter Island Dive, Shelter Island, 619-220-8497 or 619-523-1010.

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Hiroshima /446/ and Diame
Schoor /626/: Humphrey's Concerts by
the Bay, Thursday, July 26, 7:30 p.m.,
2241 Shelter Island Drive, Shelter Island.
619-220-8497 or 619-523-1010.

Alon Jackson (764) and Gary Allon: Coers Arshithestre, Fridey, July 27, 2050 Interdainment Circle, Clude Visto. 619-220-8497.

Patty Lovaless (794): Humphray's Concerts by the Boy, Friday, July 27, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

n19-323-1010.

The Cowboy Junkies /425 k
humphrey's Concerts by the Boy, Sunday,
July 29, 730 p.m., 2241 Shather Island
Drive, Shather Island, 619-220-8497 or
619-523-1010.

The Indige Girls /876): Humphrey's Concerts by the Bey, Monday, July 30, and Tuesday, July 31, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.



Andrew Bird's Bowl of Fire, May 12, The Casheh

John Mellencomp /514): Open Air Theore, Tuesday, July 31, SDSU compus, College Area. 619-220-8497.

TRUBULA

Boney James /722/: Humphrey's Concert by the Boy, Wednesday, August 1, 8 p.m., 2241 Stelete Island Drive, Shelher Island. 619-220-8497 or 619-523-1010.

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The Rippingtons (659) and Kelke Matsal (675): Humphay's Concert by the Bay, Sunday, August 5, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

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Pulse /757/: Humphrey's Concerts by
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The Moody Blace (566): Viol.

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Brad Paisley (795): Humphrey's Concerts by the Boy, Friday, August 10 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Depache Mode (507): Coors Amphifheatre, Saturday, August 11, 2050 Entertainment Circle, Chale Viste. 619-220-8497.

Buz Scoggs (424): Humphrey's Concerts by the Boy, Tuesday, Jurgest 14 and Wednesday, August 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.

Acrosmith (509) and Feel: Coors Amphitheothe, Thursday, August 16, 2050 Estertainment Circle, Oxide Viste. 619-220-8497.

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Lee Riteneser /727/ and Jonenthus Bestier (499), "A Triflerto to Bob Blackey," with Gerald Albright (728) and Pettid Aesthic. Humpton's Concerts by the Bey, Totsday, August 21, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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Rey Charles (949): humphrey's: Concerts by the Boy, Tuesday, August 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

David Semborn (641) and Joe Sample: Humphrey's Concerts by the Bay, Wednesday, August 29, 7 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.

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Spyre Gyre (665) and Chris
Botti (689): Humphrey's Concert: by the
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Ledyswith Black Manubazo (961) and the Blad Boys of Alabama (967); Humphrey's Cocerts by the Boy, Sunday, September 23, 7 p.m., 2241 Shelter Island Drine, Shelter Island. 619-220-8497 or 619-523-1010.

Ravi Shankar /992/ cnd Anoushka Shankar: Humphrey's Coxcetts by the Boy, Justicky, September 25, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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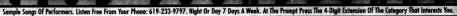
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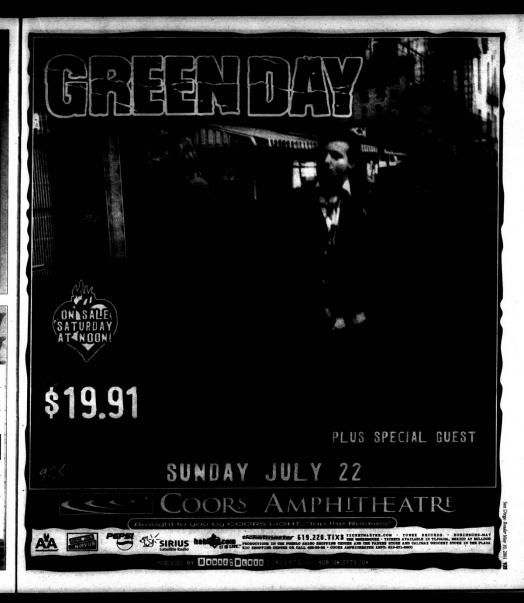
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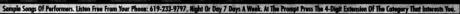
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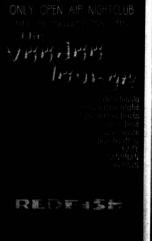
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Club Ultrus Saturdays, superstar gues DJs, balcony seating, smoking terrace, laser light show, 33,000 watts of soun and a "mastodonic," 7000 square foot dance floor, 4th & B, 345 B Street, downtown. 619-231-4343. www-thandb.com. Club Drink: Thursdays, DJ Shawn Temple and guests spin hip-hop, funk, and more. No cover with Reader ad. 945 Garnet Avenue, Pacific Beach. 858-483-9921.

Countic Bowle Staturdays, the whole bowling alley used with two sound systems. On lane one, resident DJ K-Factor, 55 cover, 21 and up. The Aztec Bowl (the Turquoise Room), 4356 30th Street, North Park. 619-283-3135; info line, 619-220-4944. www.mcrge/fighandmusis.com. Club '80e: Thursdays, DJs Bryan Pollard, Kurt Heilige, Miss Katie, Richard D, Todd, and Zero Out spin rucnare D, Todd, and Zero Out spin the best of '80s music, new wave, synthpop, and new romantic; 21 and up. Shooterz, 3815 30th Street, San Diego. 619-574-0744; info line, 619-465-5827.

news, mergelifoandmusic.com.

Darkwave Gardene Fourth Saturday
of every month, Dis Dragon, Todd,
and Tyler spin gothic, pop, and
darkwave, 21 and up. 9p.m to 2 a.m.,
the Hole, 2820 Lytton Street, Loma
Portal. 619-226-9019; info line,
619-465-5827, www.klubs.com. Club Hollywood: Fridays, house and trance with DIs Anthony Masters and Dino. Sundays, hip-hop, R&B, and reggae with DIs Slyed, Asiatik, and Billy Knight, free before 10 p.m. Hollywood Star, 1320 Fifth Avenue

dfla: Mondays, '70s hip-hop and house, Belly Up Tavern, 143 South Cedros-Avenue, Solana Beach, 858-481-8140; Wednesdays, Neimans, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131. 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.

Dragon Lounge: First and third Friday of every month, breaks and Friday of every month, breaks and drum 'n' bass. Brick By Brick, 1130 Buenos Avenue, Bay Park. 619-687-5779; info line, 619-220-4944. www.mergelifeandmusic.com.

Club Retro: Tuesdays, DJ Dementia and Esoterica spin the best of '80s and '90s new wave, synthpop, industrial dance, and more. The Brass Rail, 3796 Fifth Avenue, Hilkrest. 619-298-2233.

Diego. Recorded info, 619-903-7480.

Chab Trespice: Djs Stiffy, Dizzy D, and
Kool T spin hip-hop, Latin, old
school, and regges. Prideys, Jammin'
250 night with Billy Blast and TJ.
Saturdays, North County's Party
Epicenter. Sunday, May 27, Jammin'
250 night Memorial Day Weekend
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5NTTE

To say Chiek Cerea has made a handful of first-rate jazz recordings is pushing it slightly—it's a handful, left say, for someone missing a finger or two, Biss, a '67 date with John Gilmore and Pet LaRoca, is out of print. In a Silent Way '1'69) is an example of his work with Miles Davis. Paris Concert ("10), a 2-LP set by the experiments used Circle Author Date Mollard Concerts and Concert Concerts.

Paris-Concert ("70), a 2-LP set by the experimental unit Circle (with Dave Holland, Barry Altschul, Anthony Braxton), is about to come out on CD.

In the Intervening years, the bulk of Corea's releases have been "crossover" dogcrap (Return to Forever being his best known affiliation), with conspicuous "jaz" outings thrown in at key junctures to show

he's still, well, versetile or viable or something. At his most inspired, he remains as gilb as ever — heck, it's his middle name. But is he glibber than Keith Jarrett, for inst? is he less (more?) https://dx.

for inst? is he less (more?) turgid?

Beyond the shadow of a duck, Chick and Keith have gotta be the most overrated, which is to say the most undeservedly mega-successful. Jazz planists since Oscar Peterson... But how, really, to compare 'em' Gillo (Chick)

son. but flow, really, to compare 'em' 'gilli (Chick) vs. turgid (Neith) doesn't view 'em' cute work. In the early days of VI, I remember having trouble comparing Roy Rogers and Gene Autry 'til a fortuitous sequence of di

THE CHICK COREA NEW TRIO

THE CHICK COREA NEW TRIO, The Neu-rosciences institute, Tuesday, May 18, two shows, 6 p.m. and 8:30 p.m. 858-454-5872. \$20, \$23.

The Planner Sundays, Fiesta Latina Night, DJ Frost spins bamba, merengus, salsa, and cumbia. Mondays, Spin Out, amsteur night, all DJs welcome, 9 p.m., no cover. 3780 Park Botlevard, San Diego. 619-295-4163.

House Call: DJ Chad Fortin. Mondays, Blind Melons, 710 Garnet Avenue, Pacific Beach, 858-483-7844.

Ice House Young Adult Dunce Club: DJ Johnny Johnson and Monique spin hip-hop, R&B, and booty bass. Dance to trance, progressive house, and jungle on the patio. Fridays, Jammin' Z90 night with Shawn B. Saturdays,

admittance. 775 Metcalf Street, Escondido. 760-741-1271,

Joit'n Joe's: DJ events every Thursday. Two locations: 717 N. Escondido Boulevard, Escondido, 760-743-7665; 8076 La Mesa Boulevard, La Mesa, 619-466-2591.

Liquid: D/s spin deep house, trance, and hip-hop. Fridays, E-Street Alley, 919 Fourth Avenue, downtown. 619-979-9999.
www.metrobolistroductions.com.

Live Wire Tuesdays, Two-Wheel Tuesdays, DJs spin vintage punk, glam, and primitive rock 'n' roll. Sci-fi biker flicks on two screens. Plenty of cycle-and scooter-only parking. Wednesdays, DJ Ratstar cuts up funk, hip-hop, and jazz grooves. Kung fu and anime vids on two screens. Both

HAPPY HOUR Mon.-Fri. 4-7 pm & 10 pm-close

events no cover. 2103 El Cajon Boulevard, North Park. 619-291-7450. Karma: Thursdays, hip-hop from 9 p.m. to 2 a.m., house until 4 a.m. Club Montage, 2028 Hancock Street midtown. 619-294-9590.
www.clubmontage.com.

Luminah Tuesdays, Dis Tom King, Brendan Cahill, and Cybian spin industrial and gothic. Kickers, 308 University Avenue, Hillcrest. 619-491-0400.

Metal Works: Every Tuesday and firs Metal Works: Every Tuesday and first Saturday of the month, DJs Mannan MacLir and Tyler Viscerine. All realms of metal. Military and college IDs free before 10 p.m.; 21 and up. Club Vortex, 5215 Adobe Falls (1-8, exit Waring Road), 619-838-8888; info line, 619-465-5827. www.klubs.com.

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Dido/Tevris June 17
Paul Simon/
Brian Wilson June 19
Tom Jones June 21
The Bangles June 24
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each month, multimedia ambient experience, 6 p.m. to 11 p.m. St. Paul's Cathedral, Fifth Avenue at Nutmeg. Banker's Hill. Info line, 619-220-4944. www.mergelifeandmusic.com.

The Rhythm Lounger Wednesdays. The Rhythm Lounger Wednesdays. Tive, downtempo and house. Thursdays, Deep, drum 'n' bass. Saturdays, Sreez, Dis spin hip-hop, rare groove, roots reggae, and soul. 3048 Midway Drive, Sports Arena. 619-224-4835.

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. sonn Street, San Diego. 619-574-0744.

Saturday Night Fever: Two levels, three rooms, five bars. Dis Ryan Somers, Matty A., and Vinny. Saturdays, Canes Bar and Grill, 3105-Ocean Front Walk, Mission Beach. 858-488-1780.

Sevilla: Fridays and Saturdays, Latin-Euro House with DJs Valo and: Guerrero, 555 Fourth Avenue, downtown, 619-233-5979.

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619-232-5OUL
www.theundergroundlounge.com. undlounee.com.

Underworld: Sundays, DJs Bryan Pollard, Cybian, DeKay, and Lucifudge, Alternative, industrial, noise, EBM, fetish, and darkwave. Military and college IDs free before 10 p.m.; 21 and up. Club Vortex, 5215 Adobe Falls (1-8, exit Waring Road), 619-858-8888; info line, 619-465-5827; www.klabs.com

Venus: 18 and up. DJs spin trance, techno, house, hip-hop, party mix, and jungle. Open Wednesday through Sunday, 9 pm. to 2 am. 7200 El Casjon Boulevard, College Area. For nightly information, 619-501-VENUS or www.venusparty.com.

Voodoo Lounge: San Diego's best house music spun by DIs Kazy, Sandman, and guests. Dance, drink, and smoke on the rooftop terrace. 10 p.m. Redfish, 731 Fifth Avenue, Gaslamp, 619-234-7226. www.redfishamerica.com/sandiego.

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Technocality: Fridays, local and national DIs spin all genres of electronic and digital dance music. Club Xanth, 4225 30th Street (at El Cajon Boulevard), North Park.



BY DAVE GOOD:

When Pewesthed gets up to play, they are joined onstage by about a hundred years of local music history (and perhaps a ghost or two). Powerfluot's current membership and here post associations from a verticable local music history (and perhaps and trage) and trage goes something lists that the Best Farmers came to a sudden and trage end. Beat's guittaint Jerry and the incredible Hoppseds hooked up with former Farmer Buddy Blae (the Rockin' and the incredible Hoppseds) hooked up with former Farmer Buddy Blae (the Rockin' Rouletts, the Jacks) to form the abort-twed Raney-Blae. But it wasn't mid a Beat farmer Lange Harrie (Fighers, John Stewart, the Speedsters) and Raney were paired again. With the addition of Malighty Jeas and bass combo of the Kmaik brothers (ECM,

Comanche Mooni, it was Powerthad.

I know why I like Powerthad. Even with all of their Esteries and in of their Esteries and in they're a tight, hard-rocking unit today, I don't think they're very don't think they're very for removed from the Colory and Emergency Exit that played proms and senior dances. High school bands of that they was the colory and Emergency Exit that played proms and senior dances. High school bands of that they was the color of the colory and Emergency Exit that they was the color of the color of

school bands of that generation covered the guitar heroes of the day? I was all helf Young and person of the day of the covers, afternation and power chords blasted through cranked-over chords blasted through control control to the cover chords blasted through a chord chord chords and chor



hands after auto shop and just playing music for your buddles and their dates after hands after due stop yet yet hand music for your buddles and their dates after school. It's that emotion that Powerthud brings to the show. (To hear a sample of Powerthud, call 619-233-9797, wait for the prompt, then

POWERTHUD, Pacific Beach Block Party, Saturday, May 12, 2:25 p.m., 101 KGB/ Time Warner Cable Rock Stage, 619-641-5823. Free event.

#### **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 Band, pop.

Wednesday, the New Breat Band, pop. Belly UP Twent, 143 South Cedros Avenus, Solans Beach, 854-841-9022. Thursday, 8-10 Jun, Foundus Saccher Thursday, 8-10 Jun, Foundus Saccher Hander Benher, and Ten Found Brown, rock/alternative, Saturday, and Brown, rock/alternative, Saturday, Brown, rock/alternative, Saturday, Brown, rock/alternative, Saturday, Brown, rock/alternative, Saturday, Brown, and Dr. Madd Vibe, Sunday, Prime.
Tuesday, 9 Jun, Szalia and guests. Wednesday, Voice of Reason, Intelligence, and Actional S. Perilipidence, and Perilipidence

Carvers, 11940 Bernardo Plaza Drive. Rancho Bernardo. 858-566-2400. Friday, Power House, rock. Saturday, Andrea's Fault, pop rock. Coyote Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-

4695. Thursday, 6 pm to 10 pm, the Bhystim Method, classic rock. Friday, 6 pm to 10 pm, Len Rainey & the Midnight Players, blues. Saturday, 3 pm to 5:30 pm, Big Daddy & the Manny Shakers, blues, 6 pm to 10 pm, Theo & the Zyakee Patrok, blues. Sunday, 2 pm to 4:30 pm, the Boogie Wooje Duo, jazz, 5 pm to 9 pm, Bruce Cameron, jazz.

Pogerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Pure Flow, classic rock. Friday and Saturday, Detroit Underground, rock, blues.

Henifin's Irish Pub, 13314 Poway Road, Poway. 858-486-0764. Friday. Heel Stone, Celtic folk.

Hennessey's Tavern (Carlobad), 2777 Roosevelt Street, Carlobad, 760-729-6951. Friday, Andrea's Fault, pop rock. Saturday, Tommy Price, acoustic.

Jammers Java, 218 A North El Camino Real (in the Wiegand Plaza next to AMC Theaters), Encinitas. 760-942-JAVA. Saturday, Robin Nichols, acoustic pop rock.

Jolt'n Joe's, 717 North Escondido Boulevard, Escondido. 760-743-7665. Friday and Saturday, Pure Flow.

The Kraken, 2531 Old Highway 101, Cardiff, 760-436-6483. Thursday, Jeff Carolit. 760-436-6485. I hursday, Jej Moore & the Witchiloctors, rock. Friday and Saturday, Serious Guise, classic rock. Wednesday, Syc Bois, 2 Cents, and the Hybrid.

Lents, and the Hybrid.

La Casa del Zorro, 3845 Yaqui Pass
Road, Borrego Springs. 760-767-5323.
Fox Den: Thursday through Saturday,
also, Tuesday and Wednesday. 7 pm
to 11 pm, Tony Lencioni. Sunday and
Monday, 7 pm to 11 pm, Dick Matson,
plano, vocals.

La Costa Teurnament of Champions Lounge, La Costa Retort and Spa, Costa Del Mar Road, Carisbad. 760-438-9111. Friday, Nova, pop, Latin, Saturday, Pacific Brast & Electric, pop.

Madeleine's Paradiee, 1416 Encinitas Boulevard, Encinitas, 760-943-9997. Friday, 9 pm to midnight, Semisi and Fulabula, reggae.

O'CONNELL'S

PUB & MIGHTCLUB

FRIDAY MAY 11

Martini Ranch, 485 South Coast Highway (at "D" Street). Encinitas. 760-943-9101. Thursday, Earth Ride, alternative. Tuesday, 8 pm, the David Patrone Quartet, jazz.

McCabe's Beach Club, 1145 South Tremont, Oceanside. 760-439-6646. Tremont, Oceanside. 760 Call club for information.

Call club for information.

Miracles Cafe, 1953 San Elijo Avenue,
Cardiff, 760-943, 7924. Friday,
7:30 pm to 10:30 pm, In4Rhythm,
folk. Saturday, 7:30 pm to 10:30 pm,
Willie Dee, blues Sunday, 10 am to
1 pm, Ned Landau, jazz.

1 pm, Ned Landau, jazz.
Neimans Bar and Geill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131. Thursday, 6:30 pm, in the carousel, the Cradit Union, big-band swing, Friday, Pepper. Saturday, Swerve. Sunday, El Jardin.

The Vortex

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Nosshin's Cafe & Grille, 996 North Coast Highwag 101, Leucadia. 760-436-5558. Friday, 7 pm to 10 pm, Sonny & the Rumble Tones, blues.

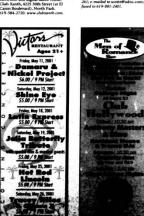




















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Landau, jazz. Sunday, 10 am to 1 pm, easy-listening music.

Rhythm Cafe, 4321C Oceanside Boulevard, Oceanside, 760-631-4466. Friday, Tim Mudd, acoustic alternative. Saturday, Nathan James, acoustic blues. Sunday, the Duncan Moort Trio, jazz.

Tom Giblins, 640 Grand Avenue, Carlsbad. 760-729-7234. Live Irish

Boulevard, Encinitas. 760-633-358 Friday, 7:30 pm to 9:30 pm, Andy Villas-Boas, Brazilian jazz. Wednesday, 6:30 pm to 8:30 pm, Karen Monreal, classic/Flamenco

Valentino's 11828 Rancho Bernardo Road, Rancho Bernardo. 858-451-3200. Friday, 6:30 pm and Saturday. 6 pm, Donnie Finnelle and Company East, jazz.

Reaches

Blind Melons, 710 Garnet Avenue, Pacific Beach, 858-483-7844. Thursday, Plump with Havsdena, alternative. Friday, the B-Sule Players Latin juzz. Saturday, Scorch, Agua Dulce, the Vibe Tribe Chronicles, the

\*Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach, 858-488-1780. Music is rock/alternative. Thursday, the Living End and Tsimami Bomb. Friday, the Atomic Punks.

the Diva Bands, Ladwig, the Janet Rucci Band, and the Tracy Niles Band. Wednesday, call club for information.

Wednesday, call club for information. Cannibal Bia, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 584-488-1081. Thurnday, Fish and the Soiweeds, funk, blues, Friday, Project Object, Can Sturday, Indigenous and Chris Duarte, Tuesday, Hank Esston and Keni Yarbro, jazz.

Chatenu Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday, Tomcat Courtney and the Blues Dusters, blues.

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 Woffurd/Holly Hofmann Jazz Quartet. Tuesday, 7 pm to 10 pm, Drjablu, jazz, blues, soft hip-hop.

Depaids, jazz, buses, soft hip-hop. Dream Street, 2228 Bacon Street, Ocean Beach, 619-222-8131. All shows start at 8 pm. Thursday, Nectarine, Son of Jerel, and Skinbag. Friday, Gene Lows Jezebel, Human Drama, Glu, and I Volitile I. Saturday Dark Reign, Explicit, Burn, and Filth Juggernaut. Monday, G-Spot. Tuesday Josias Dos Santos.

Hard Rock Cafe (La Jolla), 909 Propect Street, La Jolla, 619-454-5101. Friday, 10 pm. the Joey Bowen Band, rock and soul.

Hennessey's Tavern (PB), 4650 Mission Boulevard, Pacific Beach, 858-483-8847. Friday, Nocum, rock Saturday, the O'Brien Brothers, folk.

Moondoggies, 832 Garnet Avenue, Pacific Beach, 858-483-6550. Friday Billy Midnight & the Chloring

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach, 858-272-7278. Club Tremors, call club for information



If you go to Nashville, you'll find a lot of If you go to Nashville, you'll find a lot of strange tourist traps designed to attract the starstruck visitor. But one of the most mis-guided has got to be Hank Williams's house. It's planted down near Music Row. Someone thought it might be a good idea to move the thing over from Alabama or West Virginia or wherever. Unfortunately, that was as far as this entrepreneur thought. Last I saw it, the house was boarded up and vacant, with just house was boarded up and vacant, with just nouse was boarded up and vacant, with just a faded sign explaining its significance. I suppose that's as good a marbahor as we're likely to find for how Assiville has lost sight of the legacy of its greatest songtwirter. Even Hank Williams, Ir., doesn't fit in with today's Nashville. It's got to be even harder for Hank Williams III.

A hard-drinking drug-taker, just like his pa and grandps. Shelton Hank Williams was a punk-rock drummer before a paternity suit and the subsequent court-ordered child-support payments forced him to find a more lucrative genre. He found — Nashville or not his family name was still worth something, and he could make a better living

could make a better living playing country and western. His immediate appeal is curiosity: He looks and sounds amazingly lithe and sounds amazingly lithe and sounds that he's learned to love country music. How-over, after a few years wearing cowboy hats and boots, Williams is increasingly showing aigns of reconling his punk-rock roots with his country heritage. He recently added a new got to his brand, Busine Desartaces, the brill larg guitarist former of grunge veritors the Jesus Lizard. Things are about to get



Shooters Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla. 858-453-5500. Thursday, Friday, and Saturday, Jack Pollack, piano. Tuesday and Wednesday, Stephen Knight.

Tiki House, 1152 Garnet Avenue, Pacific Beach. 858-273-9734. Friday, the Full Circle Band, rock. Saturday, Sugarfoot, rock. Sunday, Chris Kelly's open acoustic night. San Diego

Victor's Restaurant & Bar, 2702 North Mission Bay Drive, Mission Bay, 858-490-3380. Friday, Damaru and the Nickel Project. Saturday, Shine Eye, reguesa.

Winstons, 1921 Bacon Street, Ocean Beach, 619-222-6822. Thursday, the Travel Agents, alternative. Friday, Slightly Stoopid and Jesus Wore

Dickies. Saturday, Soley Duncan, Sistrum, and the B-Side Players. Sunday, the Ravens and Particle. Monday, the Electric Waste Band, rock. Toseday, Nectarine with Bun-Jives. Wednesday, Prydecar, reggae

Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Frida 5:30 pm, the Jaime Valle-Bob

Aubergine Grille, 500 Fourth Ave. Gaslamp. 619-232-8100. Friday and Saturday, 10 pm to 1:30 am. Quiet Storm, jazz and blues. Monday

through Sunday, 7 pm, live

The Bahia Belle Cruise, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 858-539-7779. Departs 6:30 pm. Saturday, the Nude Blues.

Brick by Brick, 1130 Buenos Avenue, BayPark, 619-275-LIVE. Music is alternative/rock unless otherwise noted. Friday, Monhiter and Plankton Man. Saturday, Portable, Flying Blind, Friecrown, and Acid Nine. Tuesday,

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Sunday, May 13

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G-SPOT

Claire de Lune, 2905 University Avenue, North Park. 619-688-9845 Friday, 8:30 pm, Laura Preble, folk. Effin's Pub, 6164 El Cajon Boulevard, San Diego, 619-229-9800. Thursday and Saturday, Steve Langdon, acoustic pop rock. Friday, Blue Variations, blues.

Dynamo, and Animal 32. Wednesday. the Abuse and Malachi Crunch.

Boulevard, Mira Mesa Boulevard, Mira Mesa Boulevard, Mira Mesa, 858-271-4000. Music is alternative/rock. Friday, 3 Piece Scandal, Lonely You, Common Plight, and Rx Drama. Saturday, Craz Ben, Skipjack, Seven Hills, the Lun.







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10 pm-4 am Technocality Local DJs Spin Trance, House, D&B, Jungle, and More in 2 Rooms

Kelly's Pub, 6.544 El Cajorn Boulevard. College Area. 619-286-0400. Thursday, the Marinators, pop. Friday. Evans. acoustic. Saturday, live music. Wednesday, Tommy Price, acoustic. The Kensington Club, 4079 Adams Avenue, Kensington, 619-284-2848, Friday, 9 pm, the Scotch Greens and Blue Bottle, Saturday, the Cigarette

La Dolce Vita Tratorria, 2010 Clairemont Drive, San Diego. 619-279-3462. Friday, 8 pm. guitar and vocals. Sunday, 6 pm. jazz. Wednesday, 6:30 pm, Italian opera.

MUSIC SCENE

Etta's Place, 6179 University Avenue (at College and University), 619-882-6730. Friday, 9 pm, the Framonst, blues. Saturday, 9 pm, Beyond Blue, blues. Sunday, 4 pm to 8 pm, Lady Stire & the Bustin' Loose Blues Band. Wechnesday, 8 pm, the Johnny Voodoo Band, blues.

The Gordon Biersch Brewery, 5010
Mission Center Road, San Diego.
619-689-1120. Music is blues/swing
unless otherwise noted, Friday, Big
Daddy & the Money Shakers. Saturday
and Sunday, the International Silver
Strings Submarine Band.

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive, Shelter Island. 619-224-3577. The Backstage Lounge Thursday, 9:30 pm, Quiet Storm, jazz, blues, and Chris Cain. Friday, 9:30 pm, Makai, pop, dange. Saturday 9:30 pm, Wild Child, rock, and the Thomas Come Bend Sunday.

9:30 pm, Wait Chail, Tock, and the Thomas Conner Band, Sunday, 7:30 pm to 11:30 pm, Reggie Smith & Pressed for Time, Jazz. Monday, Calvin Romance. Tuesday, Thomas Commer Band. Wednesday, 9:30 pm, Quino,

reggae.

The Inn Suites, 2223 El Cajon
Boulevard, San Diego, 619-296-2101.
Wednesday, 8 pm to 10 pm,
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Jol'n Joe's, 8076 La Mesa Boulevard, La Mesa, 619, 466-2591. Friday, Southbound 5, rock. Saturday, Burl Jives and Funk Family.

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619-284-8802 4746 El Cajon Bivd. San Diego Bookings: 619-287-8222 Mon.-Fri. 10 am-10 pm

Mambo's, 1946 Fern Street, San Diego. 619-233-4477. Friday and Saturday, 7 pm to 10 pm, Mambo's Latin Jazz Ensemble. SUNING ST

Monzu on Prospect, 1250 Prospect Street, La Jolla. 858-454-5218. Thursday, Latin a Go-Go, Latin jazz. Friday, the Barfly Trio, jazz. Saturday the David Patrone Quartet.

the David Patrone Quartet.

The Nose, 530 University Avenue (at Fifth Avenue & 1-163), Hillcrest.
619-291-1717. Friday, Tomcat
Courtney & the Blues Dusters, blues.
Saturday, Jesus Bas, Flamenco guitar
and vocals.

Pal Joey's, 5147 Waring Road, Allied Gardens, 619-286-7873, Friday and Saturday, Blue Rockit, blues, swing.



Every Tues, Sat., Hotel Lobby: High Tea 2-5 pm • Fri. & Sat.: Ping Hu
232-3121 326 Broadway • Downtowe San Di-

o indicates North County

Live Wire, 2103 El Cajon Boulevard, North Park, 619-291-7450, Saturday, Vertibird, alternative rock.

Mixx, 3671 Fifth Avenue, Hillcrest. 619-299-6499. All performances begin at 7 pm. Thursday, Cool Blue, blues and jazz. Friday, Romy Kaye. Saturday, the Neal Wauchope Trio.

and vocals.

O'Connell's Pub and Nightchub,
1310 Morena Boulevard, Bay Park,
619-276-5637, Friday, Coupe de Ville,
619-276-5637, Friday, Coupe de Ville,
blose, Saturday, Passon, faint
Ollhe's Restaurant, 10789 Tierrasanta
Boulevard, San Diego, 838-560-6677,
Thursday, Partick Hill, Friday and
Saturday; Ray and Lainte Correa.
Wednesday, Ray Correa, solo piano.

The Ould Sod, 3373 Adams Avenue. Normal Heights. 619-284-6594. Friday, Lisa Campbell, folk. Tuesday, Irish jam session. Wednesday, the Hatcher Brothers. alternative.

Saturday, Blue Rockit, orues, swing-Poppy's Sport Bar and Grill, 7986 Armour Street, San Diego. 858-571 0796. Friday, Tomcat Courtney & th Blues Dusters, blues. Saturday, Funkenstein, pop, rock.



The following nightclubs have valuable coupons in the Music Section of the Reader's Web site.

Blind Melons 2 for 1 cover Blue Agave \$2 cocktail Brick By Brick 2 for 1 admission California Express Buy 1 card, second free VIP Card

'Canes \$1 discount Saturday Cannibal Bar \$2 off admission Club Hollywood 1/2 off regular cover

Croce's Free cover with dinner Dream Street \$1 off cover 4th & B 2 free comedy tickets

O jolt'n joe's 1hour free pool Juke Joint Cafe Free admission Thursdays O La Costa 2 for 1 admission

Martini Ranch 1/2 off martini Φ McCabe's Beach Club \$2 off admission Moondoggies \$1 off cover

Neimans \$2 off Tuesday admission P.B. Bar & Grill 2 for 1 entrée Patricks II 2 for 1 cover

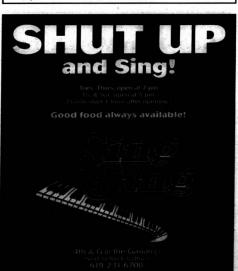
Second Wind Navajo No cover Sevilla \$2 off cover Sham Rocks Shack 1/2 off cheeseburger combo Tio Leo's Lounge \$1 off club admission

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Second Wind, 8515 Navajo Road, San Carlos, 619-465-1730. Music starts at 9 pm. Friday and Saturday, the Late Edition, classic rock.

Top of the Cove, 1216 Prospect Avenue, La Jolla. 838-454-7779. Friday and Saturday, 7:30 pm, Mary Paymer, contemporary.

Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area). 838-597-1188. Wednesday. 5:30 pm to 9:30 pm, the Jaime Valle Bossa-Jazz Quartet. Venus Roz, 7200 El Cajon Boulevard (near SDSU), San Diego. 619-501-8368. Thursday through Sunday, and Wednesday, 9 pm to 2 am, live alternative, punk, heavy metal, and hip-hop.

The Vertex, 5215 Adobe Falls Road, San Diego, 619-265-7198. Call club for information

The Zomble Lounge, 3519 El Cajon Boulevard, North Park. 619-284-DEAD, Call club for information.

#### Downtown

Blarney Stone Pub, 502 Fifth Avenue, downtown. 619-233-8519. Thursday through Sunday, and Wednesday, Steve Brower, acoustic.





Saturday, May 12

Crazy Ben • Skipjact
Seven Hills
The Luns
Population Zero

One Track Mind Conflict Theory Wreckreation The Roominants

Saturday, May 19
Farside • Game Face Align Jack's Broken Heart







Croce's Jean Bar, 802 Fifth Avenue, downtown. 619-233-4355. Thursday, the David Patrone Quartet, Jazz. Friday, Hollis Gentry's Neon, jazz. Saturday, Ague Dulez. Sunday and Monday, Gler Fisher con Alma, jazz. Tuesday, the Shep Meyers Quartet,

Monday, the BelFonics, blues.

Dack's Liast' Bearets, 245 Fourth
Avenue, downtown. 619-231-9100.

Bands start at 8 pm. Thursday, Private
Domain, rock and roll. Friday, Liquid
Blue, pop rock. Saturday, Rufus Rox,
rock. Sunday, Hera's Olive, rock.
Monday, the Soul Persuders. Tuesday,
the Islass, pop rock. Wednesday,
Private Domain.



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## **Eating Art**

Where do you go when you're hungry but you don't know what for — and you don't want to spend too much! If you've run out of appetite for perfect to the perfect of the perf

town — comfortable, casual, hype-free. It's a favorite of my friends in Hillcrest but is bardy known elsewhere, with no listing in Zagat or any other guide. (Speaking of Zagat, has anyone noticed the skinniness of the latest edition? You'd think has anyone and the skinniness of the latest edition? that any serious restaurant guide would gain

that any serious restaurant guide would gain weight from cating out so often — but the 2001 Zugar is half the size of last year's. Eventhy, it's having whatever Calista Flockhart's having.] The small, bright dining room displays chef-owner David Alsman's electric original paintings and lithos on two walls. (No Picassos, of company With just ten tables and a long bar/counter populated by singles and drop-in couples on busy nights, there's no show (except the art show) dur ing dinner, just a convivial atmosphere, lively ing dinner, just a convival atmosphere, livery Spanish music on the sound system, and pleas-ing aromas emanating from the kitchen. A multipage printed menu lists an impressive 50-odd tapas and about a dozen entress — but then the server also brings a small blackboard of the night's dozenodd specials - about 8 more tapas and and four entrées - which she totes from table to table, along with the wine list. The specials don't table, along with the wine list. The specials don't change much over the months; the restaurant's regulars have gotten so attached to them, they've become an extension of the menu. One chalk-board special, "filtet mignon Pamplona," conjured up an image of a frantic bull galloping through bblestone streets, pursued by a herd of cleaver wielding chefs.

First comes bread: slices of a chewy Spanish-style loaf along with a ramekin of tasty alloli (garlic mayonnaise). Some nights, half the bread slices are moist and coral, brushed with mild red chili oil; other nights, they're all plain. The most popular accompaniment is sangria, made from a slightly rough Modesto red, Gallo's Livingston Cellars Burgundy (quaff of my misspent youth) amended with apples and citrus. You can order it by the glass or get an enormous, bottomles



pitcher, along with ice-filled glasses to dilute it.

pitcher, along with ice-filled glasses to dilute it.
Just as well — tapas tend to be salty, so the ice makes
it safer to glug freely.

The regional style is Basque, from northern
Spain, but these aren't the tiny pinxos of that area - in fact, these bites are larger than usual, sized generously for two eaters and easily divisisized generously for two eaters and ble among four. (More than that, you'd better get two plates of each.) Although the list has no clear demarcation between cold and hot

demarcation between cold and hot dishes (if you want a specific tem-perature, you'll have to guess or ask the server), in general the cold tapas and salads come out first, giving the kitchen time to produce the more te warm dishes on the order

At a recent visit, I happened to be in the middle of a canned-tuna binge (sometimes I just crave it) and lucked onto Picaso's refreshing stuffed anaheim peppers, generously filled with tuna, mayo, red bell pepper, and onion (lacking only celery to become a naturalized U.S. tuna lacking the statement of the control of the control of the property of the control of the control of the tuna tuna. salad). Another night, we started with a creamy truffled duck liver mousse served alongside a cir

cle of mild, lean goat cheese (of the Montrachet cie of mid, jean goat cheese (of the Montrachet type), sprinkled with parsley, served with Breton crackers, croutons, and fine slices of sweet, ripe tomato. Although tasty, the mousse doesn't really showcase the kitchen's skills since it's purchased ready-made from France — hey, kids, you can try this one at home.

A pair of warm empanadillas REVIEW de pollo were a treat. Unlike South American empanadas (with firm piroshki-like dough crusts), they were crumbly triangles of thin pas-try dough overstuffed with chicken chunks, red bell pepper, and a fairly spicy seasoning. A quar-

tet of large, stuffed greenlip mussels were an unusual creation, reminiscent of New Orleans-style stuffed crab. Baked in the shell, the minced mus stuffed crab. Baked in the shell, the minced mus-sel meats were mixed with serrano ham, red bell pepper, onion, and parsley, topped with fine bread crumbs seasoned with more than a hint of hot red pepper. Alongside were lemon wedges and a dip of yogurt tinged with tomato sauce and parsley,

a spin-off of Spanish romescu sauce.

The same sauce accompanied boquerones,

3923 Fourth Avenue (near University). Hillcrest.

HOURE: hunch, Tuesday—Friday, 11:30 a.m.— dinner, 5:00—9:30 daily, to 10:00 p.m. when b PRICES: tapas, 55—\$16, entrées \$14—\$18 ATMOSPHERE: Spanish tapas and entrées in a

mall, modern room that draws a casual neigh-

WINE LIST: Mainly inexpensive Spanish bot-tlings at moderate markups (mid \$20s) with few whites. Adequate choices by the glass. Sherries and ports available but not on the wine list; ask for them. A workmanly sangria available by the glass or porron (small decanters) or pitcher (\$17). **NEED TO KNOW:** Reservations advised, especially for weekends and large parties (six and up) Validated parking, \$3. Music (recorded flamenco

(None) Poor to satisfactory

Good

\*\* Very Good

\*\* Excellent

\*\*\* Extraordinary

ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at www.sdreader.co

if Pamplona has an annual running of the smelt too?) The lightly battered boneless fingerling had been sprinkled with lemon juice somewho had been sprinkled with lemon juice somewher-or route and were garnished with wafts of pars ley and raw red bell pepper. A pair of medium artichoke bottoms (canned in Spain) were toppe-with an earthy, slightly spicy mincemeat of shrimg and ham. They lay on a bed of excellent saffror rice—golden and aromatic, every grain plump with tiny red saffron threads visible among them

it was not just a starch but a joy. The warm tidbit I found least successful was a bowl of albonidges—small turkey meatballs in a red-tomato gravy resembling Mexican chile colonado, thickened with very mild. pureed Spanish chorizo sausage. The meatballs were, well, turkey — a lean, dry, pointless meat — but many Hillcresters spurn the alternative, factory-farm veal. (Come to think of it, formula-fed yeal tastes like four

legged turkey anyway.)

From there, we moved into the diet-buster last act. "Three-way shrimp" showed off fried, grilled, and sautéed prawns, each with a different seasoning. The fried prawns were irre sistible, wrapped in a well-seasoned fish 'n' chips batter, with a garlic dip alongside. The paprika-grilled shrimp tasted as though boiled, with some grilling after the fact, they were okay, playing the plain "middle sister." In the center of the plate sister. In the center of the plate was a round gratin dish of luscious gambas al ajillo, Spain's classic shrimp sautéed in soy oil, teeming with minced garlic, red bell pepper, onions, and parsley. (You can sample the same sauce with field much. same sauce with field mushrooms in hongos al ajillo.) Even

richer, and quite a bit spicier, were teeny white baby eels in garlic sauce. The slivery, bone-less infant elvers look like chopped angel-hair pasta and taste like — how about chicken? clams, mussels, and chicken thighs. (The only way you'll ever get perfect paella in a restau-rant is when they tell you you'll have to wait 40 minutes while they cook it from scratch.) Picasso has the best paella I've They're aswim in a garlic-redo-lent fish-broth with bits of yet tasted at any local restau-rant. But what else would you tent isn-broth with bits of tomato, red pepper, onions, and parsley, spiked with a crunch of coarse black pepper and a touch of hot chile. It's one bold, ballsy, even blatant dish, and we loved it. expect from a Spanish artist?

we loved it.

The most elaborate tapa
we tried had two large coquille
(scallop) shells overflowing with

thick, quarter-sized coins of fresh, tender scallops, attended by a coterie of mushrooms, pep-pers, onions, serrano ham, and

pers, onions, serrano ham, and a dusting of garlicky bread crumbs. A splash of white wine introduced a welcome note of tartness to the buttery garlic sauce. Unfortunately, despite the small differences, the fla-

vors were a little too similar to vors were a little too similar to the eels and the shrimps, and the richness of all three dishes served in sequence was rather over-whelming. For a happy ending, we had a tapa-size portion of paella, with vibrant saffron rice

embracing onions, peppers

cooked-right frozen peas, and

Mother's Day is nearly upon us. I considered doing a list of who's serving what, but as the menus poured out of the fax, it became clear that every serious and half-serious rest is preparing something spe-cial that day, even those that don't normally open on Sun-days, so just choose your favorite and call right this minute for reservations. Another honoree: Con-

gratulations to Su-Mei Yu (of Saffron Noodle House), who just won the prestigious Julia Child Award for the year's best

ABOUT THE CHEF/OWNERS
David and Lauren Villalobos Alsman own the restaurant and share executive chef duties. They opened Picasso nine years ago. "We went to all the tapas places in Tijuana and all over San Diego," saya David. "We had people telling us, "You should open a restaurant, you should open a restaurant, you should open a restaurant, and we were telling ourselves that we could do tapas better than anybody was doing them in San Diego at the time. We didn't have a professional would wook for each other when we were dating, and we'd one-up each other every time to make the most exotic, crays unake the most exotic, crays. make the most exotic, crazy dinners for each other. It was jus something that came naturall

The name of the restaurant was almost a given. They wanted a recognizably Spanish name, and since David is himself an artist, they chose that of one of Spain's greatest artists. But there's a specific family connection, too "Lauren's mother comes from Bilbao and Guernica," said David. "She was in Guernica the day of the bombing that was the subject of the famous Picasso

to both of us

painting."
The menu does have some seasonal-variations, "Our clienseasonar-variations. Our chen-tele is very used to having the specials remain the same," says David. "If we change it, they get furious with us. But we do add seasonal specials — somesalmon with the cold cilantro sauce," says David. "And I like the shrimp in the almond sauce. The most popular dishes are the salmon and the habanero shrimps with

eels, usually to people who come here regularly. "The stuffed mussels came with them. It's just what I see in the market. I personally shop for all the greens and the meats, and you have to keep looking at all the produce to make sure it's up to the quality we have here. I'll got hrough 20 boxes of Roma tomatoes before I'll find one that's decent. I go through all this stuff like a good chef bound. The smalling of the feed

The stuffed mussels came from several recipes from Lauren's mother, who left Spain in '39. She's a fantastic cook — a different style from my wife, but fantastic. She had all these recipes for stuffed mussels, we tried them, and they worked really well. That's a labor-inter should. The quality of the food comes from doing our home-work when we're buying. With My wife is the only one that o My wife is the only one that can do them. She'll come in and make a batch of them, and we'll freeze them to use over the week. "We do things differently. We treat everybody who comes in here like family. We open work when we're buying, With shrimp, we buy the big 25; to the pound count jinstead of the smaller ones. We're the biggest buyer of large shrimp at Jeafood wholestaler Leon, Kuba in all of San Diego. Not many restau-rants use that size shrimp, And at the restaurant, I'm constantly tasting everything to see that everything is all right."

On their nights off, the couple often bring friends to Picasso to hang out and share

in here like family. We open the door for people when they're leaving. We were restaurant-goers for a long time, and we grew just sick of the attitude of a lot of restaurants in San Diego, how they treated people. I'm sure you've been to restaurants where they didn't care if you paid them \$150 for a meal, just — see ya later. It's horrendous. You have to go to a really good culinary city like San Francisco," he concluded (with no prompting), "to see how it's supposed to be done, with so many good restaurants in one town." ■



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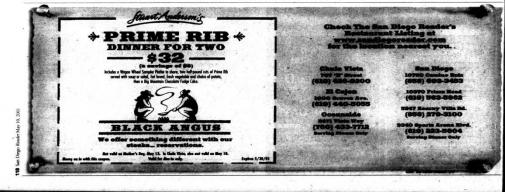
Picasso to hang out and share their favorite dishes. "Usually

I'll order the artichoke bot

salmon with the cold cile

toms, the meatballs, and the





## Spring in September

Italians mistakenly thought they could make Ethiopia a colony.

adail Mekerem lifts the two-foot red-and-green straw hat up in the air: Underneath: this mantar ay's underbelly, this great floppy spongy golden secrucker inside-out muffin steams up at me. It has a bot red caldera puddle in the middle. Gotta say, this is the most dramatic welcome to a meal a man could hope for. Actually it's not manta are it's

Actually it's not manta ray. It's

Actually it's not manta ray. It's
Ethiopian bread, injera, with
ground peas in a hot red sauce.
The \$4.95 Ethio Special.
Meskerem, the owner, plunks
down another dish with the same
floppy fermented stuff cut into four rolls.
"Meskerem" means September, in Ethiopia, she
says, "the first month of our year, when spring. starts pushing up new life." That's what she's do

ing here, pushing up a new life in San Diego.
"There are a lot of Ethiopians here because, weather-wise, it's just like Addis Ababa, our cap-

weather-wise, it's just like Addis Ababa, our cap-ital," she says.

This is week two of my vegetarian kick. This time I'm determined to get down to 160 in three months. My friend Joe told me about this place. Strange-sounding name. "Granger's and Ethiopian." I roll up on the 15 bus around seven Ethiopian. Troil up on the 15 obus arounds severally in the evening. Get out at Louisiana, beside a really inviting-looking Denny's. Across the road, cowering under the legs of a billboard, sits this little tin-roofed house with green ivy-covered walls, a little metal canopy, and a red-and-yellow sign. "Ethiopian Food. Granger's." "Hello!" comes a voice from behind a high

"Hello" comes a voice from behind a high counter when you chang through the two doors. "Take a seat, please." Place is small. Maybe half a dozen tables with elegant cared dark-wood chairs inherited from some Chinese restaurant. This place is made to the season of the company FORK

ED BEDFORD

a smue: "Granger's was always famous for its burgers," says Meskerem. "When I bought this place, the family said I could keep the name, and I serve hamburgers exactly according to their

So now I'm thinking maybe I should just try

So now I'm thinking maybe I should just try one. Fifty years can't be wrong. The double jumbo half pound burger is \$4.15 with fries. With cheese, \$4.25. The quarter-pound jumbo is \$31.0. The regular cheeseburger, \$2.70.

Then I see the waggling stick. A big old stick behind the high counter, where the steam's rising, weaving back and forth in a figure of eight. The gray hair of an older woman moves in rhythm with it. "She's stirring the yedere sign work," says stirring the yedere sign work," says

of braised beef. It's traditional. Number one on the menu"; \$6.95, says the menu. With "Ethiopian Home-made style salad."

The entrées all have these Ethiopian names, Yedoro wot, a spicy chicken stewed in red pep-per sauce, also \$6,95. But I'm here for vegetarian, right? I scan down the list to where the prices drop. That has to mean no meat. Lentils (split lentil in red pepper sauce and spices), \$4,95. Collard greens and vegetable alicha, also \$4,95. The entrées all have these Ethiopian names

alicha, also \$4.95.
Meakerem says alicha is a seasoned stew. Mild or hot, up to you. I see a number-ten vegetarian combo. "A combination of three items from vegetable alicha, collard greens, lentil, split-pe alicha, \$6.95." Or even spaghetti, the one surviving leftover from when fulians mistadenly though they could make Ethiopia a colony. "But it has our spices now." says Meakerem. See the split in the seed of the split in the spli

\$4.95.
"This is the dish we really eat most days of the week in Ethiopia," says Meskerem. "Most people usually can't afford meat. So this is our meatless

Well, hey, stay pure to the cause. I order an Ethio Special and a coffee (99 cents) and settle back to the reedy sounds of the Ethiopian music tape

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and the mesmerizing view of that stick, stirring, stirring. But when Meskerem finally whisks the hat off

But when Meskerem finally whisks the hat off my dish, somehow, he red utif, the siauce and ground peas, doeun't look like it's a heck of a lot apart from injens." Don't worry, "she says. "You get the protein from the ground peas. And the injens, it's fernmented bread we make from barley, corn, and tef, a grain with lots of iron in it. It takes two days to fernment, right here!. It bubbles away. That's why it has all these holes in it, and that slightly soon trate. To sull feel petral yell." Ground pea pepper sauce is hot and tastes of ginger and grait. I make it through the four cut rolls and then start demolishing the actual huge bread plattic itself.

**Fear-Factor Reduction** 

bread platter itself.

It's only when I give up — with a third still left — that I see real Ethiopian coffee on the lett — that I see real Ethiopian coffee on the menu. This is important. Ethiopians invented coffee. "It came originally from the Kaffa region," Meskerem says. She has the thick small-cup stuff here, but only for two or more (\$3.00). Dang. I'm too mean to do it alone. "Well, come back!" she says. "The first Sat-

urday of each month we have an 'all-you-can-eat' buffet for eight dollars. It is very popular." Sure. Except first I want to come back and lunge into one of those famous Granger's burg-ers. Once I've hit 160, of course.

The BATF "keeps threatening a new regulation in this

area...that prohibits any references at all to health." a n our particular society, a lot of people drink, "observes John Himman, founder of the beverage-law firm of Himman & Carmichael. "You would think that it would be counterintuitive to think. 'If a lot of people drink, don't teach them what it means."

don't teach them what it means.

Especially since "coronary heart
disease and coronary artery disease are the leading cause of death
among middle-aged men — and
women, for that matter," and study
after study has concluded that the Crush MATTHEW LICKONA moderate consumption of wine on a regular basis reduces the risk of

both diseases, "But the Bureau of Alcohol, To-

a regular basis reduces the risk of both disease. "But the Bureau of Alcohol. Tu-both disease." But the Bureau of Alcohol. Tu-both disease. "But the Bureau of Alcohol. But the Bureau of Burea

ful when consumed in excess, and some people should not drink at all. Excess alcohol alters judg-

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many other serious health problems. Taking more than one drink per day for women or two drinks per day for men can raise the risk for motor ve hicle crashes, other injuries, high blood pressure stroke, violence, suicide, and certain types of can-

nce, suicide, and cértain types of can-cer. Even one drink per day can slightly raise the risk of breast can-cer. Alcohol consumption during pregnancy increases risk of birth defects. Too much alcohol may defects. Too much alcohol may cause social and psychological problems, cirrhosis of the liver, inflammation of the pancreas, and damage to the brain and heart.

Heavy drinkers also are at risk of malautrition because alcohol contains calories that may substitute for those in nutritious foods."

Only after this summation of the woes of drink—though alcohol abuse is certainly a serior.

ous concern — do they get around to telling you how much you can consume and still avoid disaster: "If adults choose to drink alcoholic beverages. aster: "If adults choose to drink alcoholic beverages, they should consume them only in moderation and with meals to slow alcohol absorption. What is moderation? Moderation is defined as no more than one drink per day for women and no more than two drinks per day for men." And now, after all that, comes the good news: "Drinking in moderation may lower risk for coronary heart dis-

moderation may lower risk for coronary heart dis-case, mainly among men over age 45 and women over age 55. "(Inclusion of this statement was con-sidered a major victory for the wine industry.) Two drinks a day seemed like an awfully small number to me, until I worked it out. There are roughly 25 fluid ounces of wine in a standard bottle. The dietary guidelines say that a drink of wine measures 5 ounces. Two such drinks make 40 percent of a bottle. If two people enjoy just a hair more than two drinks apiece, they can share

a bottle with their dinner.

Well, not quite. Women tend to be smaller

than men, and, further, as Hinman and the di-etary guidelines note, "There is some kind of correlation between alcohol consumption in older women and breast cancer." If the dinner com-panions are of opposite sexes, then the gentleman would need to consume four glasses to the lady's one to keep her within the dietary guidelines.

THE GREAT HEALTH ST

However, if the gentleman in question feels ner-vous about doubling the dietary guidelines' limit, yous about doubling the dietary guidelines' limit, he might consider the results of the Copenhagen City Heart Study. The study was conducted from 1976 to 1988; he results were reported in the British Medical Journal in 1995. Over 13,000 people aged a national health system," explain Himman. They're able to esentially track their patients... and they can isolate for variables. One of the variables they isolated for was also hold consumption." The results showed that Tow to moderate intake of wine is associated with lower mortality from cardiovsocyular and cerebrowscaluf a disease and other disease and other control of the control causes." Not just the risk of heart attack or stroke was reduced, but the risk of death in general. And

drinking between three and five drinks of wine a day. (As far as I can tell, five drinks is an entire bot-tle of wine.) Past five drinks, the risks increase again; more is not always better.

None of this is news; though the studies continue to pile up, reliable data has been around for years. For the industry, the trouble has been making reference to such data without drawing fire from the BATF. Two label messages have been approved: One encourages you to "consult your family physician about the health effects of moderate wine consumption"; the other points you toward the distary guidelines (and their single-points sustement). Modern enough suggestions, but Himman says that area. ... that problists any reference at all to beath?

Even so, says Himman, "Frankly, we've won. It is so well understood, after ten years" worth of effort, that moderate wine consumption is not harmful, that to a certain extent, having to go to the next level — being able to put it on a wine lawwithin the public consciousness. You get very tired of fighting the regulators." erence to such data without drawing fire from th



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Marinated Feed Chees and Orionato Casardon 
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expensive. — E.W.

POTATO SHACK CAFE 120 West 1

Street (off South Highway 101), Encinitas, 760-436-1282. If you love potatoes, you'll discover heaven at this breakfast and lunch café. You may have American fries, Prench fries, baked potatoes,

positions in pattien, and pointons con-ficient are and Pyrus care at treat. The moneless search fire and one are the host consideration of the model of the con-plete. Every less is from an attention to fine. Arrive cuty weakends. List of the cuty cuty con-lete. List of the cuty cuty cuty and the cuty cuty cuty. List of the cuty cuty cuty and as a new of over 100 items. The search cuty cuty cuty cuty and as a new of over 100 items. The search cut is cuty cuty cuty and as a new of over 100 item. The search cuty cuty cuty cuty and a new cuty cuty to the cuty and the such uniformly due. You can easily make a neal from the such the such but, repose room, or the cut-ty cuty cuty cuty.

expensive. — E.W.

GCAIRM 3700 Vide da Valle, Del Mar.

858-255-9944. A handsome dining

room offers nothern Italian specialties with at least ten pasts dishes. All

tiens on menu, which includes fresh

fish and sesfood, are tempting and well

prepared. Imposing surroundings and

excellent service. One of the best Italian

restaurants in North Counte, Open

dinner nightly. High moderate to

expensive. — Exp

expensive. — E.W.

TOMIKO JAPANISE RESTAURANT

87 Escinitas Boulevard, Escinitas, top

fhill next to Best Western,

760-633-3587. Good sushi bar, good

service, some ocean view. Combina
tion dinners popular here. Lunch,

jarthough Friday, dinner

sighthy dinner good,

in the combination of the c

tive to expensive. — E.W.
TEATTORIA. POSITANO
(CAEDIFF-BY-THE-SBA) 2171 Sen
Elijo Avenue, Cardiff-by-the-Sac, 760-632-911. If you're tired of Italian
restaurants, you'll be revitalated byte
one. Original recipes, 16 pastas; wonderful fresh fain, nightly specials; excellent lamb. Very loving management, a
tressure. Same menu lunch and dinner. Call for hours and directions.
Moderate to expensive. — E.W.

Moderate to expensive. — E.W. WHEN IN ROME 1108 South High-way 101, Encininas, 760-944-177. This regart restaurant offers three dining areas and a menu with outstanding ap-petizers and pasta dishes. There are many unusual preparations of chicken, fish, and meat. Gorgeous presentation; loving service. A winner. Open for din-per nightly. Moderate to presentise.

11000 Avena Place (off Bernardo Cen-ter Drive), Rancho Bernardo, 858-451-2070. One of the best features of this handsome branch of Anthony's is that it accepts reservations. This reof 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 tends to be less frantic than the downtown branches. Good fish and chips, seafood salads, broiled fish. Fast serv-

NORTH INLAND

ion. Open daily for basch and dinner. Interpensive to openative. — E.W. ASBOKA THE GERAT '9478 Black Market and the state of the Indian retaurant. The setting is lovely, he service excellent, and the food first-rate. Don't overfook the tandoorti dishes. Ten vegetable platters and six served daily. It's worth the drive to get this excellent food. Open daily, lunch add dinner. Berepaire. — E.W.

BOLSA VIETNAMESE CUISINE
RESTAURANT 9225 Mirs Mess
RESTAURANT 9225 Mirs Mess
Try this flow Visionames caff on up on
energetic woman named Trang, Over
weekends. Open daily for breakfast,
lanch, and dinner. Same menu, continuous service. Inerpensive. — E.W.
SINR 1.0769 Remarks Center Drive,
SINR 1.0769 Remarks

Kenny B's Memphis Style BBQ

Ki's 20% off dinner La Dolce Vita 30% off wine

OMikko 50% off sushi

Lotus Thai Maloney's Tave

Lips Restaurant 50% off dinner

Lahaina Beach House \$1 off appetizer

OMarrakesh \$10 off Moroccan cuisine Mezzogiorno Free pizza entrée

FIRENZE TRATTORIA 162 South Rancho Santa Fe Road (exit Encinitas

## Restaurant coupons and menus at SanDiegoReader.com

Restaurants with underlined offers have coupons on the Reader website. Once online you may select restaurants by cuisine and by area

O Anthony's Fish Grotto Ashoka 50% off lunch or dinner Atoll at the Catamaran Aunt Emma's Pancakes Free kids' meal Bahia Cafe Prime rib buffet \$12.95 Beach Grill of Coronado \$1 off breakfast entrée

@ Big Jim's Bar-B-Q Black Angus Prime rib dinner for 2 \$32
Blue Crab \$10 off Sunday brunch for 2

Blumbergs Deli
The Boathouse 2 for 1 lunch or brunch Bollicine Free dinner entrée Bombay Exotic Cuisine of India Brians' American Eatery Brockton Villa

Broken Yolk Cafe \$2 off breakfast or lunch Buffalo Joe's 2 for 1 dinner © Calypso Café 50% off dinner

'Canes \$1 Bloody Mary
Cappy's Coffee House Gourmet meal \$5.95

Casa Picante Free dessert Casa Sanchez Free appetizer
Chateau Orleans 2 for 1 Calum/Creole entrée

Chiba Japanese Food & Sushi

D'Lish Xpress 1/2 off dinner Fargo's Bar-B-Q 50% off entrée

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 Goody's Steakhouse 20% off entrée

Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15 Grant Grill O Greek Village Free saganaki

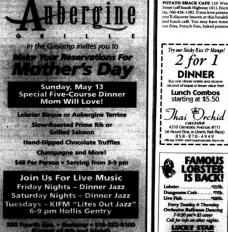
Hajji Baba 50% off dinner Hard Rock Cafe Free dessert Henry's Pub Hollywood Star Grille 50% off 2nd entrée Hornblower Cruises 55 off dinner or brunch

Jamar Restaurant & Lounge Japasta 50% off entrée Jewel Box Bar & Grill 2 for 1 menu Item luke loint Cafe Com

Moondoggies O Neimans
O New Wharf Bar & Restaurant 94th Aero Squadron Octopus Garden Olé Madrid 50% off entrée Palomino Restaurant Rotisseria & Bar Free pizza Pampas Argentine Grill Free appetizer
The Parrot Grill O Passage to India 50% off dinner Pasta Espresso \$4.50 pasta Raw Mana \$5 off hip-hop sushi Rock Bottom Free appetizer © Roma Mia Lobster or steak for 2 \$49.95 © San Luis Rev Downs 2 for 1 dinner Sanfilippo's Pizza or lasagne for 2 \$10.99 Saska's Buy 1 dinner, get 1 free 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 Su Casa 25% off entire check The Surfside 1/2-price appetizer Sweet-N-Sugar Free 10% off any purchase Takeya japanese 1/2 off entrée Taste of Europ Taste of Italy 1/2 off entrée Taste of Thai Thai Cafe Thai Chada 50% off entrée Thai Orchid Cuisine 2 for 1 dinner @ Tio Leo's Free dessert Uno Chicago Bar & Grill Free appetizer

Yacht Club





@ indicates at least one North County location.

THE FRENCH MARKET GRILLE THE PERNCES MARKIT GRILLS
1511 Bernardo Road, Ralpha Shopping
1521 Bernardo Road, Ralpha Shopping
1554-165-1650, Deark mis this issuell
but chic Preich restaurant. The chef,
originally from Paris, produces superb
nouvelle cuisine. Mensu change
rotter lamb shanks and coq au vio.
Breakfast served Sunday, Funch and
dinner served duly. Expensive. (Call
for directions to the restaurant.)

EW.

E.W. ISLAND BOY GRILLE 10066 Pacific Heights Boulevard, Sorrento Mesa, 858-452-7708. If you've been search-ing for Hawaiian and South Pacific food, you'll love the cooking here. Best

Lobster Night 1 Pound Live Maine Lobster just 5995. Every Wednesday Prime Rib Night Friday Nights

1" Cut Slow Roasted Prime Rib 5995

Happy Hour Every Day - 2:30 5 pm 53.00 Select Appetizer

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igs Denedict, Saimon Frittata, Huevos Rancheros, nelettes, Fresh Fish and much more! 9 am=3 pm. From \$8.95. rtside seating available.

" An Old Landmark-Gets a New Menu

mobil, lumpie. Oyen daily for hundi-incepentiber.—E.W.

\*\*LINGMEN BROTHERS PETZA AND

\*\*RARABERE 3000 libi. Broad, Valley

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\*\*Resident Medalish and witchs,

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\*\*RESTAURABET REMORA 9579 Neim

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Mother's Day
Sunday Brunch
Section from or brush error.

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TIP TOP MEATS (1) Frame Del Noto, Catibhad, 796-388-850. This greature regular to the second of the

Live Music

#### LA JOLLA

ALPONSO'S OF LA IOLLA 1251 ALPONSO'S OP LA JOLLA 1251 Prospect Stree, 88-454-5225. Both the patio and the dining room are irvely, crowded, noisy, and feative. The house specialty is carne asada, and the quesadilla Mercedes (ahrimp over a quesadilla Mercedes (ahrimp over a quesadilla bi outstanding, Extensive memo offers combination plates, chiles relienos, appa, and flautas. Open daily for lunch and dinner. Inexpensive to moderate. — E. W.

moderate. — E.W.
ASPEN MILLS BAKERY AND CAPE
1044 Wall Street Suite F, 858-53 1-5550.
Formerly Woodys, Aspen Mills has the
same menu with additional items. If
use early as 600 a.m. Beautiful room.
Open daily, 630 a.m. to 3:30 p.m. —
E.W.
100 MILLS BAKERY AND SIGNED
100 MILLS BAKERY

mooms.— E.W.

HARRY'S COPPER SHOP 7:345 Girard
Avenus, 838-454-7381. This landmark
coffee along in smooth for its breadfarth.

Benediction security in the control of the c COMB ON 181 10.90 Torrey Pines Road, 888-553-1063, Delightful 30-sest restaurant in min-mil serves excel-lent Buro-bistro food. Open for break-ters and the serves of the serves of the best best with first-rate soups, pasta dishes, fresh fish. Try the daily fresh the or gnockin in Bologuese sauce. Or Monday, Open 7200 a.m. to 9:30 p.m. Toreday through Friday, 800 a.m. to 9:30 p.m. Sturday and Sunday, Ince-pensive to low moderate. — E. W.

If you've got 15 minutes and a friend, we've got your

CAGO BAR & GRILL

Let her know she still is.

at Red Lion Hanalei Hotel Alaskan King Crab Legs Peel n' Eat Shrimp
 Poached King Salmon

Carved to Order: Roasted Turkey.

Roast Beef & Leg of Lamb

Omelettes Cooked to Order

Assorted Pastries & Desserts

(Rreabfast items served until 2:00 pu)

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\$28.95 Adults • \$24.95 Seniors \$19.95 Children • Under 5 FREE

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Stir-fry & Pasta Stations

Fresh Fruit & Salads

Discover Mother's Day Brunch

pacific beach 4465 Mission Blvd.

5:30 a.m. to 2:30 p.m. Inexpensive.

GRORGE'S AT THE COVE 1250

Frouged Greet, ES-454-264. The always exceilent Copy, with its firstment of the county of the county of the county

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comparable service. Call for exact

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there

room. — E.W.

HEARTY SOUPERSHOP 7945 Girand

FRARTY SOUPERSHOP 7945 Girand E.W.

A TREPAZZA 8006 Girsed Avenue,
284-09-7750. This pleasant fulsin cafe
provides it loving and festive atmosphere. The pastus are delightful and so
are the salads, Special dishes valiable
with advance notice. A good place for
casual dining, Same menu hunch and
dinner except for nightby special. Open
daily for lunch and dinner. Closed
Monday for lunch. Inexpensive to
moderate. — Ex-

moderate. — E.W.

ANNIBATEAN OF EA FOLLA 706

Fay Avenue, Empress Hotel,
BS-6-59-700; Hyor's searching for returnant that provides a sense of gainty as well as good blew York-style Italian food, then try Mushiatan of Carte dules, some of the best are rack of lamb, superb steaks, and "Seafood Modiferensens". Cannolinois in the best in San Diego, Very New Took amonghous Lunch, Verdender brough Front Lunch, Verdender brough Front Lunch, Verdender brough Front Lunch, Verdender brough Front Edition of the Company of

MEDITERRANEAN ROOM La Va MEDITERRANEAN ROOM La Va-lencia Hotel, 1132 Prospect Street, 858-454-0771. The room has been re-decorated at a cost of \$1.2 million. It's dazzling, Dinner entrées range in price from \$18.00 for potato dumpling to \$26.00 — almost as steep as the Sky Room. Beautiful setting but the food



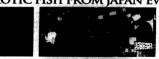
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kfast, lunch, dinner. Dinner, espenies. — E.W.

OCAAN KITCHEN 5525 La Jolla

Boulevard, 858-459-5993. The dishes

this Mandrin and Cantonese restaurant contain no MSG, nor are there

starches in the success. Very lively cooking with many unique recipes. The dir
er men in a vailable from opening to
closing. This remains one of our best

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entry of

P.F. CHANG'S CHINA BISTRO 4540 La Jolla Village Drive, \$88-458-9007. The decor and ambiance carry the weight here. Chinese food is only aver-age. This is a place to see and be seen. Open daily, lunch and dinner. Dinner menu available from opening to clos-ing. Inexpensive to moderate. — E.W.

menus estudies roum oripousus 20 tous.

PARTI BENTORANT 212. Avaidade la Plays, La Jolla Siberes, 83-43-1395. This country-rayle latina restaurant seves admirable moderate prices. Not-to-be-missed tirms are the daily assays, recluserate vegetariant laugue with racchini, and rends with themos suace. Statudey and terms of the seven of the seve

Moderate to expensive. — E.W. SHABU SHABU JIN SANG 7614 Fay Avenue, 658-458-4585. Shabu shabus a sayle of Ispanere cuiante in which the and then dipped into sauces. The liquid becomes a soup, which you drink last. This gorgeous restaurate offers avenue of the same shadown of the same s

Expensive. — E. W.

TORRIETANA GRIEL Hilton La Jolia

Torrey Pines, 10990 Torrey Pines Road,
La Jolia, 858-459-4571. Best seafood
solfies in day, severed Friday nights, 650
to 10000 p.m. At Jeast 21 items, most of
them fresh seafood and fish plau New
252-95, 510.95 for children, add \$1,000
for one and a quarter pound from
Maine lobster seamed to order. ExectMaine lobster s

Maine lobater steamed to order. Exci-lent value for the money, Friday night only. Expensive. — E.W. THE WHALING BAR La Valencia Ho-tel, 1132 Propect Street, 858-454-0771. Now open after extensive renovation with an expanded menu. They offer their usual specialites, including paella. Open daily for lunch and dinner. Moderate to expensive. — E.W.

CLAIREMONT &

ANDRES PATIO RESTAURANT ANDRES PATIO RESTAURANT 1235 Morean Boulevard, Bay Pati, 619-273-114. This lose-priced Cuban which the best are restricted to the state of the state

ofer, 104849 brough Stateury, return-vision suggested. Molerate. — EW.

BALSOA TOWN DIOUSS 6664 Com-servation suggested to the company of the com-pensation of the company of the company of the com-pany of the company of the company of the com-pany of the company of the company of the com-pany of the company of the company of the com-pany of the company of the company of the com-pany of the company of the company of the com-pany of the company of the company of the com-pany of the company of the company of the com-pany of the company of the comp

Special

Pancake or welfle combo, 2 oggs,
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OR DINNER with the perchase of two Inversions. Well like a like 1.1 mm-10 pm. Pers units must be a dope of erison which. Resistant value 518.95. Our discoust per corpus. Disks in other. Method perchase of lawvings. Which with copies. Explain 572701. With copies. Explain 572701. Not valid with other offers or coupons. Not valid on halidays. Frequent Dinar Program not valid with coupons. Open 7 Doys: Sun-Wed. 6 cm to 10 pm = 1hus., Fet. & Set. 24 Hours



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Fresh Tomato and Basil Bruschetta MAIN COURSE MAIN COURSE
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Served with belters posture and seasonal vegetables
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BISTRO YANG 4705-G Clairemont Drive, Clairemont Town Square, Clairemont Town Square, 619-483-6839. A sister restaurant to Fortune Cookie, this elegant bistro will charm gourmet Chinese food lowers with its curried salmon, see bass, Yang's chicken, spicy spring rolls, and other delights. Standard dishes also available. Outstanding gourmet preparations.

LORNA'S ITALIAN KITCHEN 3945 NIJIYA MARKET 3860 Convoy, Kearny Mesa, 858-268-3821. If you're

SDOIL B.R.Q. c144 Convoy, Kentry Mens. 619-505-503E. This Korenatring care in our jie, jieppe for stake, the most of griffed beef, griffed missons, the control of griffed beef, griffed missons in B.G.Y manuscate therether (or griffed by the account and the criteria of griffed by the account of the control of griffed by venience when eating fast food, try this payanese market in Karny Mea. Nijiya Market offers prepared box hunchs, o hemis, that are pretty to look as, aportizing, and a real bargain. I suggest, however, passing by Nijiya's ateam trays and heat lamps and going straight to the coolers, where you'll find eith clicken outles, fresh sush, and childen noodles, a we'd as desert defi-cacies like sweet bread roll filled with neet been patie. Inseptrative. — M.N. scales like rower breast roll filled with sweet being pair, hespenier. — MAY.

THE ORIGINAL PARCARE HOUSE

\$85.951.70.11 | Barn's strongly the special parache, "which is really entire to the special parache," which is really entire to the special parache, and the special parache, and the special parache, and the special parache, the special parache, the special parache, the special parache, and the special parache, the specia

#### THE BEACHES

to expensive. — N.W.
BLUE BAY CAFI 5780 Ingraham
Street. Pacific Beach, 858-581-0200.
The cuisine beer tends to be coince/hat
elaborate, so order the simplest items,
especially fish. Beautiful surroundings,
excellent service, and first-rate desserts.
Open nightly for dinner and Sunday
brunch. Inexpensive to mgderate. —
E.W.

THE MACHINE ASSESSMENT OF MACHINE ASSESSMENT

Saturday

Cerveza Brunch

For \$12.95 December of the Country o

expensive to moderate. — E.W.

CUCINA FRESCA 1851 Bacon Street,

Ocean Beach, 619-222-9490 or

619-224-9470. Here is a good place for

very tasty failan food at low cost. The

lassagne Florentine is especially good

and so are the chicken dishes. At least

ten dishes available. Open for lunch

Tuesday through Friday. Dinner

nightly. Inexpensive to moderate. —

E.W.

nightly, Interpretate to moderate. —
THE PRIMERS 2006 Case Steers, Proclife Beech, 898-272-9999. Nelf rish
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PRENCIA GOURANT 500 Transpoints
FREECH STANSPOINTS
This light, good seating, and easy or
your pure. Freedfast items and hunch
denserts and habary and one and of the
retaurant. Open daily, Moderate —
KARINTA TARK ARESTACHANY ARESTACHANY

KARINYA THAI RESTAURANT ARTHYA THA RESTAUMANY.
4475 Mission Boulevard, Pacific Beach,
858-270-5050. The impressive menuboasts 80 items, of which 21 are appe-tizers. There's also a room with floor
reating. Best bets here are firecracker shrimp, spicy fish cakes, stuffed chicken wings, and any item from the list of house specialities. Stunning presents-

2

SANCHEZ

The HMTTEST Mexican Food

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\$10.95

SAN DIEGO

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Lunch or Dinner Sunday for 2 Champagne Brunch

moderate. — E.W.
LOYIS, PASITA 1793 Garnet Avenue,
Pacific Beach, 858-581 6777, This fairly
Italian American resturants seats
160 people. It offers a menu where you
na select your own pasts and your
succes (12 pastsa, 18 susces). Best better
dinner specialise with dinner salad
88-95. Only restaurant to offer ringuance
(from the movel Big Vigin). Open
daily, hunch and disput. Independence to
the moderant. — B.V.

THE MISSION CAPE AND COPPEE
HOUSE 5795 Mission Boulevard at Sain
Jose Place, Mission Beach,
858-488-9060, Gourmet and Latino
breakfasts served in funky aurroundings. Outstanding are clinnamon
French toast, blackberry-bennan pancakes, and roast beef hash with rosemany roadstage and sears. Chinon Latino. care, and roast over nam with rose mary potatoes and eggs. Chino-Latin iunch items. All dishes plus fabulou bread, scones, muffins, available for take-out. Open daily 7:00 a.m. to 3:00 p.m. Inexpensive. — E.W.

### OLD TOWN & MISSION VALLEY

BERTA'S LATIN AMERICAN RESTAURANT 3928 Twiggs (at Congress, diagonal to Rockin' Bajs Lobster), Old Town; 619-799-2343. Lunch and dinner. Sampling the whole range of little-known cuisines from Guatemala down to Patagonia, Berta's lengthy menu reads like a culinary "pick hits" list of each country's best flavors, typically rendered with exper-

For \$12.95

BLUE PIN GRILL 3770 Hancock, near Kurtz, 619-692-1410. This blue and white cinder-block place hides out near

breakfast specials like hamburger steak with two eggs, home fries, and toast. Or nice light buttermilk hotcakes, two sausage links, and an egg. But the big draw is fresh Icelandic cod. You'll see

ing for their burchiters questic fash und-chips and saled. Grandhay, who started the Blade Fits over 30 years say, created the Blade Fits over 30 years say, created the "excert" way of cooking them. Breakfast and husch only, closed Mon-days. Interpretaire. — E.R. CAPE PACEPICA 2414 San Diego Ave-tica thankards always prevail here. The cooking is close to the palate and huses. title, UM Tolen, 1912-191-606b. Suprior standards always prevail here. The cooking is dens to the plaine and burst-ing with freshness. For aggestizers: Dunganess crab Calses or mussels and presh fish, kinds chops, paste. Recrything is memorable. Not to be missed. Dinner nightly. Upper moderate to expensive. — E.W.

moderate to expensive. — E.W.
HORSEA SIND COW BMA BAND GRILL
2734 Lytton, Loma Portal,
19-224-609. This hard-to-popt place
"runs deep," like the customers it
serves — subspariener. Here is where
the "Silent Service" lets off steam, Noisily. The HBG Chas probably the world's
greatest collection of subsnarine memcushills. Subst-banners, belts, lighters,

even the deepest flush toilet in the world. (It belonged to the USS Doll-phis.) The sub-like interior is dark, with wells painted camouflage black. Banks induced entirested sticks, field mushrooms, onion rings, chicken maggets, and wings. If you're blungry, the flop-over-the-edge relax and burg-town with fire are generous. Not that in asters. What you're realy digesting a law of the prophere. Open daily, lace-time many three completes. Open daily, lace-

#### EAST COUNTY & STATE COLLEGE

ANTHONY'S LA MESSA 9530 Murray Drive, La Messa, 613-463-0368, The menus is the same from opening to clos-ing. Many of the traditional seafood saleds and fish and seafood in batter are still available. However, many new seafood saleds 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 lake. Open daily, lunch and dinner. Continuous service. Inex-pensive to expensive. — E.W.

pensive to expensive. — E.W. ANTONIO'S BACIERDA 700 N. Johnson (corner of Arnele), El Capion, 619-442-9827. Fine place for children, parents, grandparents. The food in not regional or gournet, but standard items are fresh, generous in size, and inexpensive. Sopsigillas, a deep-fried confection served with honey, are complimentary with meal. Open daily.

fried confection served with homey, are complimentary with meal. Open daily, lunch, dinner, and Sunday brunch. Increpentive. — Evaluation of the Allen Schwarzsch Charles, 6930 Alvarado Road, State College area, 619-265-2218. Surely the best Jewish delicatemen in San Diego. Soups are delicatemen in San Diego. Soups are wiches, especially the corneol ber. The strikes and chopped liver easily rival Mother's. Excellent breakfasts and outstanding, fully stocked bakery, Open expensive. — E.W.

JIMMY'S 9635 Mission Gorge Road,
Santee, 619-448-8994. We're at the end
of the line here, the trolley's Orange
Line. Feels like a safari. You walk back
through the grass to the streets of Santee. Thank goodness for this familyfriendly restaurant with good old-fash-

plantic mean such all—four spore disc characteristics of the control of the Clair (now egg, three peak olds, the Touchdown's (two eggs, two hot clairs, four basen or three link touchdown's (two eggs, two hot clairs, four basen or three link annivers, them and turkey guilde on harter-dipped Texas tous with Soins taker in the day, for New York strap as included, the New York strap as included, the New York strap as included, the New York strap strains and the control of the con-tracts pudding with nationas and whipped cream. Inexpensive, open three meals, were optimal to the con-trol of the control of the con-trol of the control of the con-trol of the con-of the con-trol of the con-trol of the con-of the con- 





\$**10** off AUTHENTIC MOROCCAN CUISINE Mease call for reservations, Order on and receive \$10 off the second dinner. On

NEW HAPPY HOUR Monday-Friday 4-6 pm.

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**Mother's Day** NEW YORK STEAK

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Mother's Day Dinner 4-10 pm Featuring: Summer Salad with Strawberries, Baked Brie, Steamed Mussels

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Thursdays 5-10 pm CRAB FEAST \*10" person. Includes 1 lb. snow egs, French fries & caesar salad (Each additional lb. \$6.

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ALL-U-CANEAT RIBS \*9\*\*
Includes French fries, combread & red beans, Kids 12 & under \$3.95.
Includes salad and baked porato.

A Special Mother's Day Brunch ...for Your Very Special Moms. \$32.95 Adults, \$14.95 Kids 4-12, 3 & under FREE • Reservations: 276-4010 Ext. 7920

Bring Mom and the whole family to Mission Bay for Chef Bill Colella's sumptuous Mother's Day Champagne Brunch. This lavish buffet is served from 10 a.m. to 3 p.m. in the International Ballroom, and includes carved Roast Turkey, July Prime Rib, and Baked Ham with rum sauce - a variety of unique entrees - your favorite breakfast dishes - Made-to-Order Omelette Bar - assorted fresh fruits, salads - and a decedent display of desserts including an Ice Cream



Sundae Bar with all the toppings. Remember Valet Parking is FREE. 

Hilton

San Diego Resort 1775 E. Mission Bay Dr., San Diego

All You Can Eat and Drink 11 am-3 pm
MOTHER'S DAY CHAMPAGNE & SUSHI BUFFET

\$1195 Adults \$695 Children (under 12) Mandarin Lo Mein
 Fresh Fruit
 Coconut Jello
 Almond & Fortune Cookies

- California Roll
   Philadelphia Roll
- Spicy Crub Roll
  Tuna Roll
  Aparagus Roll
  Nigori Sushi Solo, Izumi
  Salar, Els, Spicy Tuna,
  Spicy Hamachi
  Shanghai Salad
  Field Worton

  Em Em Manachi

  Salary Hamachi
  Fried Worton

Egg Foo Yung House Special Fried Rice



DINNER FOR TWO \$425 Includes Miso Song, House Saled and Rice. Special California Roll, Chickere Terhjati, Shrimp & Vegetable Tempura, and Mixed Santhini (Spex). With this of. Expres 524 of. Not miltim Medic's Day.

GINZA-SUSHI JAPANESE CUISINE & SUSHI BAR

7510 Hazard Center Dr. • Mission Valley • (619) 2 8657 Villa La Jolla Drive, Ste. 125 \* La Jolla \* (858) 550-0861

# Mother's Day Extravagant Brunch

SUNDAY, MAY 13 Free Glass Of MUMM Champagne For All Moms.

- v Sashani v Sashi v Shrimp Cackazi V Cab Lep V Saciaod Pauv V Cocide Y Pines Riy V Leg of Lamb V Creare Nous-Own Omdertes V Paus Bu v Chees Bincre v Bacon V Sasage V Rossard Pott Tonderloin v Saciood Mediey with Lobert Saffron v Bice Plaf V Sgrabbe Bougenier v Canded Vans and Marhamlloov v Pirau v Macaroni and Cheev V Spugherti and Machablli v Salade V Homesty Pena of Cack v Pines Riya Pretis Pours v Fresh Pena of Cack v Pinesh Paury v Petris Fours v Bread Padling v Tingela and Pretis Fruirs v Bread Padling v Tingela and Pretis Fruirs ▼ Sashimi ▼ Sushi ▼ Shrimn Cockrail ▼ Crab Lees

ADULTS '25" • CHILDREN 10 AND UNDER '9"
CHILDREN UNDER 3 FREE

SENIORS & MILITARY WITH I.D. 123" Mother's Day Dinner Buffet

Salad Bar ▼ Prime Rib ▼ Crab Legs ▼ Lamb ... many items to choose from!



**Bring Mom in on** Mother's Day

Large 16" One-Topping Pizza only 57

Valid Monday-Thursday Pick-up only Valid with this ad. Not valid with any other offers Expires 5/17/01.

TASTE OF ITALY

Pizza and Ristorante 9388-C Mira Mess Blvd. • San Diego • 858-271-3055 Daily II am-10 pm FREE DELIVERY • LIVE ITALIAN MUSIC 1013 University Ave. • San Diego • 619-688-0333 Sun.-Thurs. 11 am-1 am • Fri. & Sat. 11 am-2 am FREE DELIVERY

ETNA RESTAURANT & PIZZA HOUSE 4427 El Cajon Blvd. • San Diego • 619-280-1877 Sun-Thurs 11 am-2 am • Fri. & Sac. 11 am-3 am FREE DELIVERY



PHO HOACALI 4126 University Ave nue, City Heights, 619-284-2620. This place isn't glamorous, but there's an rase about it I like. And the kitchen is psace that gashnorous, due trace a san dependable, consistently good. Try their complex, clean-tusting thicken noodle soup or the light, intricate longie, a bowl of rice moothes and spring rolds to be completed to the control of the bowl of rice moothes and spring rolds in lemon grass with hot pepper is also particularly good. Their menu lists 24 beverages, which are simple, but so beverages, which are simple, but Pho Hoscall is a leason in how the planness ingredients, intelligently bal-anced, can produce something unfor-gettable.— MAY.

gettable. — M.N.

ROCKY MOUNTAIN FOOD JUNCTION 9330 Maine Avenue, Lakeside,
619-938-1541. Hollywood often uses
this street as a location for its westerns.
The low buildings with the high mountains behind make it perfect for shootthing is, a bo's for real. Lakessee suit has its own bands of bead characters, has its own bands of bead characters have been been been depended on the second of the seco

SHMOOZERS KOSHER DAIRY RESTAURANT 6366 El Cajon Boule-vard, 619-638-1036. Orthodox Jewish restaurant owners have to decide whether they'll serve dairy or meat products — can't do both. This eatery promises "all remetless cheese, vege-tarian food, no meat, no animal fat,

certified Kosher 100% — which also makes it a wonderful place for wegsterman and vegans to seek worry-feet meds. The giras with offers, group paytee meds are giras with offers, group paytee to be a compared to the proposed. Ditto the batter of all breasted enginess to be a compared to the compared to the payment of the payment o

SAN DIEGO

Incepeniave. — E.W.

RENSINGTOR GRILL 4055 Adams
Avenue, Kensington, 613-281-4014.
This new addition to an old neighborlivering intelligent, inventire cusine,
livering intelligent, inventire cusine,
slands are well prepared, as in the savory
smoked duck appetiter with cheestread judding. These preparations folphisticated cusine — sweet ws. salty,
of w. crunchy, but vs. cold — complexity of
stread pudding, to the cold property of
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And Assert Opens for dismer signifity. Moderate. — AEA.

THERU CHAM EMPTARRAY 4655
University Avenue. City Heights. 
Grown of the Committee of SAN DIEGO

AROMEN IV. Horsone America. Dar
San Diego, 619-798-4400. Since the
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### UPTOWN

ANTICO TOSCANO 1288 University Avenue, Hillcrest, 619-298-2768. Home-style cooking from Tuscariy, unpretentious, filling, inexpensive. Good soups, salads, pastas. Open daily, lunch and dinner. Inexpensive to moderate. — E.W.

moderate. — E.W.

ARENYEDBERG, 1945 Fourth Avenue,
Hillcrest, 619-299-6282. The chef has
cooked at major European hotels and
the food in outstanding. Tou won't go
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CALIFORNIA CUISINE 1027 Uni-CALIFORNIA CUISINE 1027 Uni-versity Avenue. Hillcrest, sl9-545.0790. This Hillcrest renaurant sl9-545.0790. This Hillcrest renaurant reputation and an established the distribution. The first sleek, calm dining room is the rea-son why. The menu is aerailshe, but the size interesting, but don' libre up to their promise. It is California Cuisine's tab-ries entries that endure despite size is entries that endure despite the the New York steak or lamb loin, ac-the New York steak or lamb loin, ac-companied by one of their dever sakes.

ifornia Caisine is a place for a good meal. Moderate to expensive. — M.N. TERS GATTERSING 900 West Washington, Mission 1988, et al. 200 - 2000. A second of the control of

gensive. — E.B.

GULF COAST GRILL 4130 Park
Boulevard, 619-295-2244. Artistic twolevel interior, lots of spicy Cajun/Creole. Best bets, peel 'n' eat shrimp, New
Orleans barbecue shrimp, New York

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Moderate. — E.B.

HON NOB HILL 2271 First Arrenue,
Bankers Hill, 619-239-812-C. This
restaurant has above jed a double life
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peak to professionals who make desis
and exakung nerso over endless cape of
coffer. At might is serves old fashioned
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mant pork and lamb, sauerborten
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muffins. However, the old fashioned
fereaking is served all day. Open daily,
heraking, lamb, and dimen; Dimen
saura et 60 pm. mg/hl), interpretative
sauer et 60 pm. mg/hl; herepentive

IMPERIAL HOUSE 505 Kalmia Street, 619-234-3525. If you are close to Bal-boa Park, this is an excellent place for lunch. The special, which costs \$8.95.

atre which includes dinner plus theater on Friday and Satupday, (Call for prices,) Closed Sunday, Lunch, Mon-day through Friday, dinner, Tuesday through Saturday, dinner theater, Pri-day and Saturday in separate room. Moderate to expensive. — E.W.

KEMO SABE 3958 Fifth Avenue (off University), Hillcrest, 619-220-6802; www.kemosabesandingo.com. Audacity is Chef Deborab Scott's culinary signa-ture. In her cooking, Southeast Asia meet, the Southeast each Income and the description of the contract pages and the contract pages and

strongly advised. — N.W.
MISSION HILLS CAPE 808 West
Washington, Mission Hills,
619-298-8010 Pere's a good bargin ressurant for dinner. There are two dining rooms with the atmospher of a casual neighborhood restaurant -nothing fancy, but good value for the money. Closed Monday. Open Tues-day through Sundy, Breakfast, Inch, and dinner. Breakfast items available until 450 p.m. Moderate. — EW.

MIXX RESTAURANT 3671 Fifth Avenue (at Pennsylvania), Hillcrest 619-299-6499. A meal here resembles nue (ar Pennsylvania), Hillicesti, 59: 299-699. Anna bere recemble 59: 299-699. Anna de good, well travedet cook, lifty, the dings goon recemble a bobernain from the design goon recemble a bobernain from the season of the season

MONTANAS AMERICAN GRILL 1421 University Avenue, Hillcrest, 619-297-0722. At this Southwestern American café you can easily make a

moderate. — E.W.

ONG SUSSIA AND PACIFIC SPICE
1236 University Avenue, Hilleren
1246 University Avenue, Hilleren
18-208-016. If you see searching for
hope persons, frest taxy food and rearenable prices, don't owntook this corently lapsusser Pacific Rim and E. Bacelent specially rolls, entrels, appetities.
Very covered westerated, levely young
crowd. Dinners nightly, inexpensive to
moderate. — E.W.

moderste. — E.W.

PARALLEE. 37-41 West Washington
Street. Mission Hills, 619-260-0033.

Chins, Palisana, Algeria, Morocco, et
erhoo-blend restaurant in Mission Hills
as his for their abrowd, thoughtful hills
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their and their articles hills
grilled salmon stop lobrer tabbouleth
caramelizade canion show that for
Amiko Gubbins, of Café japenge fame.
thinks with her mouth. — MA:

TRATTORIA POSITAMO 142 University Avenue, Hillcrest, 619-234-6995, Sure to en one of your favorier parameters, and the service services and the service restaurants, not only for hearty Italian food but also for lowing stmosphere. Sitteen pasta dishey many sal ads and entriers. At treat. Ty seabass, almon, any pasta. Lunch Monday through, Friday, dinner nightly Moderate to expensive. — & W. Moderate to expensive.— & W.

Moderate to expensive. — E.W.

THE VAGITA HANZ NONE 399 Fifth
Avenue, 619-280-7302. The V. Jone's
motion is "in harmony with the earth."
So, porry — no ment, no bleached white
Bour, white or brown sugar, or iceber;
lettuce. On the other hand, you can be
lettuce. On the other hand, you can be
chemical preservatives or dyse,:
Spinach mushroom lassagas and
seame mock chicken are —
surprisel — great. Even dessents can be
younny, including a three-layer carrot
caler and a domnint pudding, freez
printer. — E.M.

ACQUA AL 2 322 Fifth Avenue Gaslamp, 619-230-0382; www.ac quantz.ir. Despite its monicker, this is n't a seafood trattoris, but a near-fish less branch of a restaurant in Florence that won success by excheving the stan dard Florentine menu, while main that work success or enter-religious activities that work success or enter-religious trained that staining Taxacan purity of style. Chef owner Martin Gonzales trained there and serves a charming host of the lower trained that the strained period of the lower trained to the strained trained trained to the strained trained tra

ANTHONY'S FISH GROTTO 13 ANTHONY'S FSH GROTTO 1360 North Harbot Drive (at Ash Street), 619-222-5103. For its fresh seafood salas, its fish and chips, and its daily fresh fish specials, Anthony's still goes to the head of the class for stability of product, good-sized portions, time-honored preparation, and low cost. Open daily, lunch through dinner. Inexpensive to expensive. — E.W.

ATHENS MARKET 109 West F Street, 619-234-1955, Surely the finest Greek restaurant in San Diego, and it's ideal



before or after a cultural event. Lentll 2019, Creek appetitiens, anland, chidern, shid, and lamb daine are first-ore and shi, and lamb daine in first-ore and shi, and lamb daine in first-ore and regist dising. Open for lumb Monday before the construction of the con

and disser, Inexpensive to moderate,

—E.W. BALLON GERLL 2579. Med. EAST
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LATO

expensive. — N.W.

CANDBLAS 416 Third Avenue,
Gaslamp, 619-702-4455. Don't look for
tecon bere: Chef Eduardo Bareas upeculizes in "la mewa cucina Morciana,"
a luxurious, inventive update of traditronal Morcian fare, combining French
techniques and Latin ingredients ina
sophasticated new cuisine that you've

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never tasteb before but will want to tast again. In a romantic Spanish-style finling room with extremely praction arrives, you'll find a menus that em-perous fasten of white the equit, as to be a with buildecode ("core fangus," but think of it as multimoni), and a signature dish of function studied Mateu-er and State ("core fangus," but think of its as multimoni, and a signature dish of function at multimoni, and a signature dish of function at multimoni, and a signature dish of function at multimoni, and signature dish of function at multimoni, and a signature dish of function at multimoni, and signature dish of function at multimoni, and control of the signature of the sign

A CASITA DE COSTRE (Garrier Month)

memudo (tripe soup). — E. B.
DAKOTA GRILL AND SPERTS 901
Fifth Avenue, 619-234-5554. If you entyp barbecual fibe, rotiserie ichiden, or cauted gattle, you'll have a field day
our on the Avenue, or you can dise
at street level. A simple but highly satstriping meal consist of spiced turnals
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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 bate, Mediserranean blue mussels. cur

good, as with childen liver mouse the childen liver mouse, and the childen liver mouse of the child childen liver mouse of the child childen liver mouse, and chap, living a date to the upstant dining room. Dolson it is mare, in expensive.—MA. Who deducts to expensive.—MA. Who deducts to expensive.—MA. The band of the childen liver mouse good of the childen liver mouse liver mouse liver l

only weekends. Inexpensive. — E.B. MARBOR 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 seafood predominate but chicken, patts, and test ker also available. The dining room seats 250, so don't expect intimacy, Preparations are wholesome but not original. Open dairy, Moderate to expensive. — E.W.

to expensive. — E.W.

JUKB JOBN CASE 327 Fourth Avenue (across from Cost Plus).
619-323-7685, www.jukrjointafac.com.
This is the closest we've got a good, funky jazz club in New Orleans' Up-town neighborhood (but the Gastamp is lots safer). They call their cooking "West Coast Soul Food," but it's still

mighty South Coast, too, including a just-about perfect file gumbo, thick and rich, flavored with granite Icousians sausage. Good jambalaya, fried foods (try fried pickes and gizzarda for a down-house treat), huge steaks, and live music for a hip crowd make this a tasty scene. Full bar. Reservations strongly edirich No cover charge with dinner. Moderate to expensive. — N.W.

dimer. successes to expensive.

LEPS CAFF 29 Fifth Arrang.
(319-239-1421. This beautiful place is them between two ones. Decade midGaldany with hunry flare-rimensis plant of bland children or chicken-field on the control of the c

NAPA VALLEY GRILLE 502 Horton Plaza, downtown, 619-238-5440. This new restaurant at the top of Horton Plaza is staffed by professionals, and Plaza is staffed by professionals, and the food is very, very good. I suggest the calamari plate, and the rotisserie-rosated chicken or pork are both moiss reconstruction of the control of the control deeply satisfying Southern delight. Ty the airy, sweet goat choese cheesecake for dessert. There is an elegant home-yness to Napa Valley Grille, a comfort-ing, satisfying dining experience. Moderate to expensive. — M.N.

Moderate to expensive. — M.N.

OSTERIA PANEVINO 722 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 spinsch ravioli and potsto gnocchi in a four-cheese sauce. The stuffed fo-caciosa 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. Open for breakfast and
lunch weeddayr only, this call is a favorite pit stop for transit cops. Heck,
it's only two steps from the fifth two.
it's only two steps from the fifth two.
American chef-owner, makes sure the
nemus reflects all idea of San Diego,
from humburger and fixin' to fish and
chap to a terriphic the bowl to a chicken
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a trolley ticket. Inexpensive comELEPHIST IN TAIL ASSEMBLE THE AMERICAN CHICKEN

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TO LINCOLN CONTROLLED THE CONT REDFISH 731 Fifth Avenue (Fifth and G), 619-234-7226, www.redfishamer-

co., 462-334-7236. over offential co., and co., SALLY'S RESTAURANT One Market Place, rear of Hyatt Regency Hotel, 619-687-6080. You'll get great fish here

and beef. Try Arctic char, join 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. Expense. — E.W.

SETH AVPOUR BETTO 1165 Sinh
Avranue (et B), 619-239-4194. This
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Concey's big round fluids bread the
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over if biddsau

— N.W.

SPICE HOUSE CAFE 1401 Ninth
Street (at Ash), 619-239-8510. When
your 'head feels like an old pozato' and
your 'tongue like a button hook' (to
quote Kipling), Spice House's answer is
their Hang-Over Omelet. We don't
know if it's the Ortega chilles or Jack
cheere or sumer tamper tomper saure. But know if it's the Ortega chillies or Jack cheese or super tangs tomsto state. But some guys swear they feel better for eatment ing it. The place is a pleasant suprise justing out into the top follage of trees in the control of the c TRATTORIA PORTOBELLO 715 Fourth Avenue (at G), Gaslamp, 619-232-4440. The owners of Panevino

SHRIMP - CALAMARI - MUSSELS - FISH - CHICKEN - VEGETARIAN CURRY - PEANUT SAUCES - EGGPLANT - TOFU - DESSERT ■ LUNCH \$5.50 - DINNER \$6.99 ■

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## SPECIAL MOTHER'S DAY GOURMET BRUNCH

SUNDAY, MAY 13, 10:30 AM-3 PM

OUR UNIQUE BRUNCH ENTRÉES INCLUDE.

▼ Mexican Frittatas 12%

▼ Vegetable Frittatas \*12\*\*
▼ Spinach & Mushroom Quiche \*12\*\*

New York Steak & Eggs 118" ▼ Cinnamon-Raisin French Toast \*11\*\*
▼ Eggs Benedict \*13\*\*

▼ Palomino-Style Eggs Benedict '16" (Crab cakes topped with a lobster Hollandaise Or change from one of our signature entries, such as ▼ Garlic Prawns \*21\*

▼ Rotisserie Herb-Stuffed Chicken 116%

DINNER 5-10 PM PALOMINO

**DINNER COMBOS** 

RESTAURANT • BAR ... 7777 University Ave.
LOUNGE • PARTY ROOM (between 70th St. & La Mesa Blvd.)
6 CATERING AVAILABLE La Mesa • 619-469-7777

Each entrée includes vegetables, potatoes, dessert and your choice of one 
• Creamed Chicken Supreme Soup • Chilled Tomato Juice 
• Seafood Cocktail • Jamar Salad (choice of dressing) 
• Cottage Cheese & Fruit Salad

Happy Mother's Day!

Sliced Roast Breast of Turkey was drouge

Roast Leg of Lamb with manifer Fried Jumbo Shrimp with cached sour Filet Mignon Dinner Steak Roast Prime Rib of Beef in pa

Family Restaurant Join us May 13

from 11 am-9 pm. Make your reservat Entrées

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Mother's Day, May 13 11 am to 8:30 pm



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com that faces the pool at this first-rate host. Menus are constantly chang,
go call to discover what type of cut
and Standard Coronado and the coronado
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days. Interpretative. — E.B. STRECTEN'S CAP's 40 Orrange Avenue. Coronado, 619-415-8806. Stretch go fin name in World Wall 19 when he was 61° and 135 pounds. Now he was 61° and 135 pounds, Now he was 61° and 135 pounds, Now he waste you to loo, on he serves strictly nats and twogs. His menui includes vaggies talled, checkes howest and beans over thorough face, or a jetter fraulty named to be a server of the strength of the str

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\$11.538. From the Unihol States were with the control of the contr

CAFE LA ESPECIAL 718 Avenida Rev-olución, between Calle 3 and Calle 4.

He fields have commer, commerce and the field have commerced and the field have been a fine of t

to moderate. — E.W.
LONCHEMBAL ADOCALDCHA Mu-nicipal Market, 105 Avenida Minos
Héroes, Tipans. Venturing to the far-Heroes, Tipans. Venturing to the far-Heroes, Tipans. Venturing to the far-let of the second of the second to the second like centrely a scene from The Soverer's Approxites. Shall of on penetrate the dark of an incredible kitchen of great black roon stores and gleat steaming high that stake up and out through the roof. But what welcomed As poor with through the mercade, Indies seatistics. Hang in there till you reach Loncheria Ia Poor Luche, "The Small Struggle Lunch Piece". Als for cares de Struggle Lunch Piece, "Als for cares de

puerce (pork), chile rellense, bistect nucleus, or higade al guito (tiver), all actomat 33. Postadoresi (hal), m. ac-paration (hal), proposition (hal), proposition (hal), pro-ject (hield chicken), and carne anada are slightly more Price includes soup, steaming hot corn tortillas, and a soda. Open seven days, 7 a.m. to 7 p.m. In-expensive. — E.B.

Open seven days, 7 a.m. to 7 p.m. m-self, 1984 (1984) Agus Callenia, 1884 1984 (1984) Agus Callenia, 1885 1983 (1984) Agus Callenia, 1886 1983) It's fins to est up this restau-sant with in thatchef ord and in wide-urity of fish and session! Davi Over-ticed, the filte in garle butter, or, for those who! like a sumergabord, the "Combination Mr. Pafs," which say 1886 of fish. The half-down prepara-tion of right are wild—there's cere Mackian version of bitteria. Open 1130 a.m. to 1030 p.m. Thursday through Saturday, 1130 a.m. to Dends to the fird and becomes Agus Callenia. Continue past the rish high-retowers. Mr. Jih is on the right-towers. Mr. Jih is on the right-towers. Mr. Jih is on the right-country dub. Moderate. — EW.

VALLARTA NATURAL 1252 Boule-

VALLAUTA NATURAL 1222 Routered Agas Calieres Tissuas, 6de 1500 Vallara Natural makes travel to Tissuas Natural makes travel to Tissuas Natural makes travel to Tissuas Natural natural

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MOVIES

#### MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Another Came a Righter — Effective kid-nap thriller, even if some of its effect is achieved by cheating. And even if, too, some of the effect is subjected to insuffi-sion of the effect is subjected to insuffi-tion of the effect is subjected to insuffi-tion of the effect in the effect of the effect is the total effect is token and empty. For all that, once we get over the rooky start (the Verige-seque prologue is overscaled, and it's impossible to believe the believe pre-tention of the effect is accordance of the effect of the power when it can if rook usef or the effect of power when it can if rook usef or the effect of through— all the wey through the cast could in which one role is identified as or the effect of the effect of the effect of the point of connection to the deraddia Kiss the point of connection to the drandfal Kit in ferit (1997) is to sone good point, the copitative visage of Morgan Ferman, re-posing his role as forensic psychologist Alex Cross, from the James Patterson series of effective novels. Some may feel that Monica Potter — the poor man's, or the premy prinching movie preducer's, Italia Roberts — as a sept down from Ashley ladd Roberts — as a sept down from Ashley ladd quiries less currying and cosseting, In Lee Tamahori (Once Were Warrior, The Edge), the movel has a defen director than Conpoint of connection to the dreadful Kiss th

Tamahori (Once Were Warriors, The Edge), the movie has a defert director than Gary Floder. And Jerry Goldsmith's minatory music is unintrusively helpful. With Michael Wincott, Penelope Ann Miller, Michael Wincott, Penelope Ann Miller, Michael Moriary, 2001.

\* # (COMBLE, MOUITAN 14; COMEMA STAT 13; CO

NADE 24; PARKWAY PLAZA 18; POWAY 10; RAN-CHO DEL REY 16; TOWN SQUARE 14; UA HOR-

Amores Perros - The Traffic route to Amores Perros — The Traffic route to "complexity" three interlocked storylines under one umbrella. All of them, set alike in Mexico City, have to do with one kind or another of love, and all of them involve dogs and varying degrees of crulely thereto. The one point of intersection shared by all three is the high-velocity car collision that opens the action and that recurs three more three with the control of the control of the control of personness of the control of

TON PLAZA 14)

times, from three points of view, at differ-ent junctures in each of the stories. The first and lengthiest of these, treating of dog-fights, stickups, abiling myaliy, and intrafa-milial infidelity, is so unrelentingly harsh, brutal, ugly, squalid, etc., that first-time filmmaker Alejandro Gonzalez Inarritu was all but enur-ened to be branded "practice." tilmmaker Alejandro Gonzalez [flarritu wa all but guaranteed to be branded "passion-ate." His disinclination to hold the camera steady — his surrender instead to forms of cinematic palsy and paroxysm — tends to confirm his fervor. The color, even though equally suitable for a designer-peans ad in Vanity Fair, appears to be boiling away be-

for our very eyes, as if the screen were a liberton detern guidel. The spitter, its will be described to the spitter of the spitter, its will be described to the spitter of the spitter o

for the wife and daughter he left behind in his past life as a teacher, and for his surhis past life as a teacher, and for his sur-rounding pack of stray dogs. None of the three is very engaging, and none gains, much by their energer — besides bould can set why the filmmaker has been likened to a set why the filmmaker has been likened to Tarantince a least daunting benchmark than, say, Faulkner. With Emilio Echevarria, Gael Garcia Bernal. Goyar Toledo. 2009. # GMSSAMP 15: HAZMO CENTER 7: LA JOLIA VALIGIC PLAM PROMEMSOC 24

Blow — The biography of George Jung (don't beat yourself up if you've never heard of him) is just another boring drug story: the easy, breezy path of a working-class Massachusetts white boy, not to mer class Massachusetts white boy, not to men-tion montage-happy and goldic-oldies-strewn path, to \$60 million as a cocaine entrepreneur, and then his wift and edify-ing nose dive. The factual basis of the story, always a source of courage to the timit sto-nyteller, makes it more, not less, boring: the plodding motivational spadework of child-hood flashbacks in scrubbed-raw color (the wome line... As we see not a second hood flashbacks in scrubbed-raw color (if young Jung, "Are we gonn a be poor?" Cause I don't ever wanna be poor?" Cause I don't ever wanna be poor?"; the remedial history lessons in first-person voice-over ("Cocaine exploded on the American culture like an atomic bomb"); the inherent rein on the imagination. But drug movies in general, whether concentrating on puthers, users, or (less constricting) cops, seem somehow to choke off imagination. The sameness of them can made be a commencer the cause would have imagination. The sameness of them can only be a symptom; the cause would have to be the unexamined faith in their fascina-tion. Johnny Depp. Penelope Cruz, Franka Potente, Ray Liotta, Rachdel Griffiths, Paul Reubens; directed by Ted Demme. 2001. © (CARMEL MOUNTAIN 14: FASHION VALLEY 18: LA JOLLA 12; MISSION VALLEY 20: OCEM-PLAZA 18: RANCHO DEL REY 16: UA HORTON



## "Very funny, with bright performances."

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STORY BY RODDY DOYLE DIRECTED BY KIERON WALSH unfunny non-novel by Helen Fielding, about the plight of the average, over-thirty, ever so slightly overweight, overdrinking, 3nd oversmoking 'singleton' woman in a vorld—or in a United Kingdong, at-least—of male 'fackwise'-Astempts to punch up the humor to big-screen proportions are totally wasted, although the actual disturbly that a proportion is a superior of the cook of fisticuffs that erupt (not in the book) be-tween romantic rivals give as a good, disap-proving, deglamorizing ferninine viewpoint on this masculine pastime—up until the hackneyed slow-motion crash through a plate-glass window. The rivally demands no compromise on the part of the heroine, inamunch as nice-goy Colin Firth is taller, arguably better looking, financially better off, not of mention an all-around better off, not to mention an all-around better human being (i.e., professional humanitarian), than shitheel Hugh Grant and he even turns out, against first impressions of Heutheliffan gloom, to have a better sense of humon in the burgain. The character's name of Darcy, furthermore, drops a heavy that, to the literact, of the Jane Austen Early sale destination. One can see why the common sentiments, of the Jane Austen Common sentiments, might have railed the troops. The boiling, off of many of those sentiments on a reven, however, tends to exsentiments on a reven, however, tends to exsentiments on screen, however, tends to ex-pose the thinness of the incidents. We ap-pear to be witness to the entirety of the re-lationship between the heroine and Darcy,

and honestly there's not much to it. Which leaves the troops with less to rally round. Excepting, of course, Renée Zellweger (plus

....

a few extra pounds, nowhere near Raging De Niro numbers), a very "revealing" ac-tress, sending out second-by-second-up-dates on the least little fluctuation of the dates on the least little fluctuation of the emotional weather vane, expertly orches-trating the audience response. She prevent the character from becoming a generalized spokesperson for "singletons," and corner our sympathies for herself alone. With Gemma Jones, Jim Broadbent, 2001.

\* (CAMBLE, MOUNTAIN 14.1. CHEMA 8TAR 13.)
DEL MAR HIGH, MORD 68, FROM 5/11.)
EKICHITAS 8; FASHIGN VALLEY 18; FLOWER HILL
CHOMAGE, GLAMA 76; GROSSISSON, 10ETHITE; HUZARD CEPTER 7; LA COSTA 6; LA SOLLA 122, MISSON VALLEY 20; COSLANSES 18; FINAM HOMEMOUNTAIN COCCUMENTS 18; FORM HOMEMISSING COCCUMENTS 18; FORM HOMEMISSING COCCUMENTS 18; TOWN SQUARE 14; LA

Crocodile Dundeo in Los Angeles

Thirteen years later, Paul Hogan returns in
a scool sequel as the Aussir adventurer;
directed by Simon Winner.

STATE AND S

Crowding Time, 1866 the Direction of the Controlled Time, 1866 the Direction Ang Lev's hommage to the martial arts fairly also of his heritage, especially perhaps to the splendrous period pieces of King Hu. in the Land Controlled Time, 1866 the Controlled Time, 1866 the Martine Indian State of the State of the State of the Controlled Time, 1866 the Martine Indian State of the Controlled Time, 1866 the Con THE

NOW PLAYING!

gaard. (HILLCREST CINEMAS)

Chocolat - Another art-house food film an agnostic chocolate-maker opens her Lit-tle Shop of Temptations during the Lenten fast. Director Lasse Hallstrom follows his fast. Director Lasse Hallstrom follows his discreet pro-choice propagands (The Cider House Rules) with a smug, complacent, its constitution of the Cider Annual Rules) with a smug, complacency, and namow minded; ness, complacency, and namow minded; reference to the complacency, and namow minded complacency, and namow minded complacency, and namow minded care and the complacency and the complacency and complacenc

CHO DEL REY 16, FROM 5/11) 141

SWEETWATER 9: TOWN SQUARE 14)

Crocodile Dundee in Los Angeles -

The Dish — Parochial Australian comedy nore innocuous than funny, but pleasant enough in any case, centered around the Parkes Radio Telescope — a 210-foot dish "in the middle of a sheep paddock" — and its vital role in the first NASA moonshot. Anne Moss, Judi Dench, Peter Stormare. 2000. ★ (CINEMA STAR 13, FROM 5/11; DEL MAR TUMENON STAY 13, PROM 5/11: DEL MAN HORIANDE R, FORM 5/11: FAZARD CENTER 7, FROM 5/11: LA JOLA 12, PROM 5/11: VAL FROM 5/11: LA JOLA 12, PROM 5/11: VAL FROM 5/11: LA JOLA 12, PROM 5/11: PAL OCEANISE 16, PROM 5/11: PAL PROMENAGE 24, PROM 5/11: PARWAY PLAZA 18, FROM 5/11: POWAY 10, FROM 5/11: AMAZIG DEL REY 16, PROM 5/11: MAN BANCIO DEL REY 16, PROM 5/11: MAN

Are the Aussies up to the challengs, or are they a bunch of "dickheads" out of their legue? Two big criess — a power outage and a gale-force wind — test their mettle. Director Rob Sitch, torn between poking fun and taking pride, inspires no more con idence than the well-meaning famblers or screen. Sam Pseill, Kevin Harrington, Tom Long, Patrick Warbauton, Geneview Mody; 2000.

The Day I Secame a Woman — Three-part Iranian feminist film written by Mohsen Makhmalbaf (Gabbeh) and di-rected by his wife, Marzieh Meshkini. (HILLGREST CINEMAS, FROM 5/11)

hovering in treetops, etc., are technically well done (rjawm), and they sometimes, if only fleetingly, rise to the exalted plane of "dreamlike." "Soporific" would better de-scribe the remainder of the times Mikhell Yeoh, Chow Yun Fat, Zhang Ziyi, Chang Chen. 2000.

\*\*A @HILDERST CHEMAS; IA PALOMA; PALM PROMEMAGE 24)

Down to Earth — Lifeless reincarnation of Here Come: Mr. Jerdan (or, for a never generation, 1978\* Housever Cau Wait). The gimmkic is that the man we see as Chris Rock — the man temporarily installed in another man's body — is seen by exeryone on screen as a porthy, gay-haired, middle-aged white pay. Surely the joke would have been the other way around: a white gay talking and acting like Chris Rock. But this

is Rock's first starring vehicle, and he's not disposed to step saide. With Regins King and Chazz Palminteri; directed by Chris Weitz and Paul Weitz. 2001.

Drives — The pretty girls and prettier boys of the glamorous world of "open-wheel racing." You'd talk, careening camer-wheel racing. "You'd talk, careening camer-wheel racing." You'd talk, careening camer-wheel racing. Wheel racing camer-wheel racing. Wheel racing camera was a series of the product of the production of the Three and Burst Perpoductions of the Three and Thr CENTER 7: LA COSTA 6: LA JOLLA 12: MISSION VALLEY 20: OCEANSIDE 16: PALM PROME-NADE 24; PARKWAY PLAZA 18; POWAY 10; RAN CHO DEL REY 16; SOUTH BAY DRIVE IN)

Enougy at the Gates — The Battle of Stalingrad, reduced ridiculously to a per-sonal "duel" between superstar snipers, a Russian peasant and a German aristocrat. ("It's the essence of the class struggle." opines the editor of a propaganda newulet ter.) The telescopic shootouts are meticu-lously diagrammed, and ther are several lously diagrammed, and ther are several ter.) The telescopic shootouts are meticu-lously diagrammed, and there are several spectacular shots of aerial attacks, and Bob Hoskina's impersonation of Nikisi Khrushchev is authentic at least as far as the bumps on his face. Uniform green-buley-gray photography for frigid grimness. With Jude Law, Joseph Fiennes, Ed Harris, and Rachel Weisz, directed by Jean-Jacques An-naud. 2001. ★ (FASHION VALLEY 18: LA JOLLA 12: MISSION

VALLEY 20; OCEANSIDE 18; PALM PROME-NADE 24; PARKWAY PLAZA 18; 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 Andrze; Bartkowiak, 2001.

● (PALM PROMENADE 24)

The Foresteen — Fright film with Kerr Smith, Brendan Fehr, Carrie Snodgress, and Johnston Schaech, written and directed by J.S. Cardone. (CAMME, MOMINA) 14: CRIMAN 1 RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14)

Freddy Got Fingered — MTV jester Tom Green spreads his wings, directing himself in the role of the idiot offspring of Rip Torn (matching facial hair), taking, up the gross-out gauntlet (umbilical-cord jokes, paraplejo: S&M jokes, child-molesta-tion jokes), and thus initiating a hairsplitting debate as to which he has less of — tal-ent or taste? Some of his humor is oddly ent or taste? Some of his humor is oddly realistic or realistically odd — undeveloped, unpolished, unsharable — but that doesn't tip the debate one way or the other With hule Hagerry, Maria Coughlin, Harland Williams, and a came by the film-maker's mate, Drew Barrymore. 2001.

9. (MSSGON VALLEY 20. OCCANOSICE SI: PALM PROMENOE 26; PAMONIV PAZA 18; PAMONIV DEL MET 18)

Hearthreashars — Willens, long winded comedy about a mother desugher team of con artists mented Geomer. That "a sample. The serves inch semi-ercet point that mented to the serves of th

Joo Dirt - David Spade's "white-trash id-



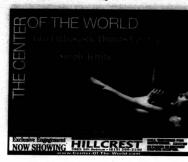
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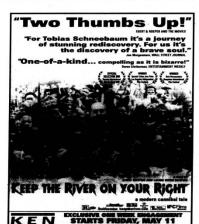






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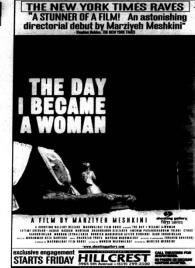
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## MOVIES

metal-band T-shirts, the haircut "like lane metal-band T-shirts, the haircut "like lame Fonda in Küme." But his creamy mougat center seerin dictated by Adam Sandler's Secrets of Success (Sandler, indeed, is one of the executive producer); and the hot blonde in blue-jean cutoffs (Brittany). Daniel: she would be a Brittany), the equal of any of lery Lewis Is leading ledies in her any of lery Lewis Is leading ledies in her a monument to the filmmaker's failure of imagination. Will Dennis Miller, Christopher Walken, Fred Ward, Rosanna Arquitte, directed by Dennis Gordon. 2001. 

Joele and the Pussycats — Cheerfully corrupt, toothless satire on teenage con-sumerism and conformism, as dictated by summirum and conformium, as distared by subhiminal messages in pop music. The movie is as much an agcomplic as a commentator, with special prominence granted to Targer, Revlon, Bounce, MTV, among immunerable others. The titular rock trio, wearing leopard ears and sounding a lot like the Go-Go is, are based on characters out of Archie Comics, Rachael Leigh Cook, Tarz Redit, Rossert Dewson, Alan Carl Tarz Redit, Rossert Dewson, Alan Carl Tarz Redit, Rossert Dewson, Charles Comics, Rachael Leigh Cook, Tarz Redit, Rossert Dewson, Alan Carlo Cook, and Carlo Control Cook, and Carlo Cook, a O (CINEMA STAR 13: FASHION VALLEY 18: GROSSMONT TROLLEY: MISSION VALLEY 20: PALM PROMENADE 24: PARKWAY PLAZA 18: RA MONA TWIN; SANTEE DRIVE IN, FROM 5/11)

Keep the River on Your Right — David Shapiro's and Laurie Gwen Sha documentary portrait of the controve



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Kingdoin Costs — Graceless comedy about the gathering of the Slocumb family to put Daddy Bud in the ground. The funeral parlor is named Depow<sup>4</sup>, and the lisping pastor breaks wind in the middle of his oration — just for instance. With LL Cool J. Vivica A. Fox, lade Pinkett Smith, Anthony Anderson, Loretta Devine, and Whoopi Goldberg directed by Doug McHenry, 2001.

A Kusight's Taise — The Dark Ages light-end up a rock-and-roll songrask (Queen, Sowie, BTO, Onbern), a spontaneous erup-tion of disco discring at court, a Nike in-signation on a wind earnor, a Nikelamiostelle supplied on a wind earnor, a Nikelamiostelle tutries-shead-of-his-time democratic hero, a lowborn supier who skyrockets to super-stardom in the "noble" sport of jousting, with Chaucer, no less, as his P.K. flack the game? J. A bowing, scraping, groveding the production of the production of the production of the Bertany, Shannon Sousamon, Mark Addy, Alan Todyk, Luzar Farers, and Rutos Alan Todyk, Luzar Farers, and Rutos (Alan Todyk, Luzar Farers, and Rutos (CAMMI, MOSINIA) 45 (CHAMA STM 21) 3:

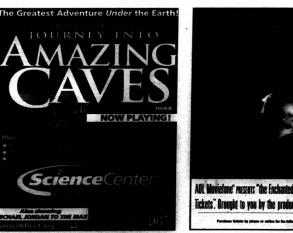
(CARMEL MOUNTAIN 14; CINEMA STAR 13; FRAMA 6: DEL MAR HIGHLANDS 8: ENCINI TAS 8: FASHION VALLEY 18: GALAXY 6: GROSS TAS 8: FASHION VALLEY 18: GALANY 6: GROSS-MONT CENTER: HAZARO CENTER 7: LA COSTA 6: LA JOLLA 12: MISSION VALLEY 20: GCEAN-SIDE 16: PALAM PROMENADE 24: POWAY 10: RANGHO DEL REY 18: SAMTEE GREVE IN; SOUTH BAY DRIVE IN: SWEETWATER 9: TOWN SQUARE 14: UA HORTON PLAZA 14: PROM 5/11)

The Luxhin Defence — John Turturro IND. LUZINE DEFENCE — John Turturro plays a chess master, Emily Watson a so-cialite, in Marleen Gorris's rendition of a Nabokov novel. (LA JOLLA VILLAGE)

camera, and a spent cartridge Jumps up into the chamber of a handgus. But thus the chamber of a course of the chamber of the c

with the Common Man lands him on a . Southern chain gang. ) While the humor i as broad as the Coen brothers ever have al lowed (i.e., Raising Arizona), it is equally as bright and as funny. No one in American





procedure — is the hero's peculiar 'condi-nom's als her feet in the sheety be is inst-tudent of the condition of the condition of the the head injury he austianed while his wife was getting raped and mundered. Admit-tedly the move is something of a stunt. as was getting raped and mundered. Admit-tedly the move is something of a stunt as ound only work in oncert with the blank-menory gimmik-t copyrate beware. This is one of a law batchamacalli designed on or of a law batchamacalli designed on the condition of the condition of the con-troverse order sequel, strange to say, is not univaspinable. It hapsa tesperher, if does it pich. It can have no further epiplication. But course in the condition of the condition of the perment, and in that department ingunity counts much more than utility. Gup Peace, Carrie-Anne Mon, De Pantellance, written as the condition of the condition of the condi-tion of the condition of the condition of the state of the condition of the condition of the state of the condition of the condition of the state of the condition of the condition of the state of the condition of the condition of the state of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the condition of the condition of the state of the condition of the

procedure — is the hero's peculiar "condition," as he refers to it, whereby he is inca-



the revelation in the cast is the writer-direc

the revealation in the cash sine wither-ane-tor (of Eye of God) and sometime bit-player. Tim Blake Nelson, whose expres-sions of open-mouthed and cross-eyed stupidity, as the slowest of the trio, form the solidest thematic link to the Coen brothers' previous effort, Lebowski. In spite of the preponderance of the evidence (the



O Brother, Where Art Thou

OCEANSIDE 16; PALM PROMENADE 24;

One Night at McCool's - A vamp and

One Night at MoCood's — A vamp and three chumps. Liv Tyler, even with the help of photographic gimmicks, isn't up to the central role. Michael Douglas's coonskin-cap toupee is the best joke, but that's not saying much. With Matt Dillon, John Goodman, and Paul Reiser; directed by Harald Zwart. 2001.

splendrously dressed and decorated. The acting, however, conforms to the customary, fey, hippity-hoppity gait, with Renoir himself, in the role of old-faithful Octave, setting the pace. With Marcel Dalio, Casto Modot, and Roland Tutain. 1939.
\*\*\* # \*\* MUSQUIM OF PHOTOGRAPHIC ARTS, 5/10, 7 P.M., AND 5/11, 8:45 P.M.)

Save the Last Dance — Feel-good pablum for teens, about a motherless small-town gill who goes to live with her jazzman dad (we hear he's "pretty gisod," though not for ourselves) and who transfers into an inner-city school where a new black hop/friend reviews he dreams of dancing, julia Stiles, as distinct from her lower-body black than the strength of the strengt and long-shot double, shows no moves to qualify her for "Julliard" (as it is spelled on a placard in flashback), but she plays on a placard in flashback), but she plays on our sympathies anyway through her pitfal turned-down mouth and puckery baby face. She and her engaging co-star, Sean Patrick Thomás, can make you feel better about it all, if not altogether good. Directed by Thomas Carter. 2001; \*\* (VOGUE, FROM 5/11)

Someone Like You — Desperately cute Somsone Like You — Desperately cuter romantic comedy revolving around an unlucky-in-lowe career girl (Ashley Judd: is 
she trying to be cute, too, when she twice 
pronounces "realtor" as "real-a-tor"?) who 
develops a "New Cow Theory, whereby 
men are posited to be like bulls in their 
boredom with prior sexual partners: 
"neophiliacs." The heedlessly happy ending ould hardly be less persuasive. With Gres Kinnear, Hugh Jackman, Marisa Tome Ellen Barkin; directed by Tony Goldwyn

**Spy Kids** — Cartoonish espionage caper, aimed at a younger age group than usual

SION VALLEY 20: OCEANSIDE 16: PALA PROMENADE 24: PARKWAY PLAZA 18:

The Tailor of Panama — Veteran director John Boorman's treatment of a "light" spr novel by John le Carré. Neither the director nor the original novelist (as well as co-screenwriter and executive producer) in nuch noted for humor, and their unabating stabs at it here are not so much martiniing stabs at it here are not so much mastrial-dry as they are day-old-champane flat. Still, it seems quite fitting, even long over-duct, that the instituctuals (the liberal's, the distribution of the liberal's, the the anti-Fleming, the heir to Graham Greene, should finally get around to casting James Bond (more or less) as the principal James Bond (more or less) as the principal James Bond (more or less) as the principal cocktal-welling firithin agent, stained by a sex saradul and sent in diagrace to the tropsex sandal and sent in disprace to the topic call Siberis of Parama ("Casablanca with-out heroes"), where he redeems himself with his superior through made up tooh about a secret resistance movement and a pending sale of the Canal to Chini. Filling the role with the current screen Bond, Percer Brosan, completes the illusion, all the way to his insufferable arrogance and substitution of the president of the properties of the about his—somewhere in the neighbor-hood of The Persident's Analyst and Casion Soyale But the underlying themes of our Royale. But the underlying themes of our natural susceptibility to fiction, the para-



noid credulity in particular of cloak-and-dagger types, and the human toll of the spy "game," are more durable. With Geoffrey Rush, Jamie Lee Curtis, Brendan Gleeson, and Catherine McCormack, 2001

Town and Country — What begins as a passable Woody Allen knockoff, all the way to the Old-time sizer accompaniment, gets increasingly silly and labored as it widens its social sphere to Mississippi and Idaho Star-studded can't Warren Bestry, Diane Keaton, Godde Hawn, Garry Shandling, Nastasaja Kinak, Andie MacDowell, Jenna

CINEMA STAR 13: ENCINITAS B: FASHION VALLEY 18: FLOWER HILL CINEMAS

PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16) Traffic — Steven Soderbergh holds forth for two and a half hours on the illicit drug trade. One hears that the narrative is "com-plex," but only in the strictly numerical

CARLSBAD

ESCONDIDO

POWAY

Carousel Cinema 6 1868 East Valley Parkway (760-480-4666) Call theater for program information

Poway 10 Cinemas 13475 Poway Road (858-646-9423) A Knight's Tale (PG-13); Chocolat (PG-13); The Mummy Returns (PG-13); Driven

COSTA 6: LA JOLLA 12: MISSION VALLEY 20

sense of "consisting of two or more related parts" (countery of Webster's New World Dictionary). There parts to be absolutely exact. The first deals with a morally ambiguous Tiunaus on of Emoisson, the second with two DEA agents (Don Chendle, Luis Cammas, a couple of Soder-bergh repertory players) in their efforts to challe, the command as only of Soder-bergh repertory players) in their efforts to challe, the contrast and contrast to their distributions of their contrast to the contrast to and the third with the newly appointed eral drug czar (Michael Douglas) whose own adolescent daughter is herself ironi cally, tragically, melodramatically, and mawkishly hooked on drugs. Only the mawkishly hooked on drugs. Only the moral ambiguity of the Tijuana cop, or maybe the general ambiguity of law en-forcement in Mexico, attains anything close to complexity in the deeper sense. The other two plot strands, unsuccessfully cam-ouflaged by the documentary-style camera-work (jerky pans, a wavering frame), are in-dividually on the level of a TV movie. Or old episode of Hassili Five. O Further less ening the complexity of the design is load-bragh's descrative decision to color-code sch plot strand the card's section, whether in his hometown of Cincinnatio or in the corridon of Walshigton, D.C., is tinted blue; the Tjuana cop's is all in yellow, and to DEA's is blancted in a whitab rewon-ish forge smogge base. Det to say it another year, instead of ping his move a unifring wear, instead of ping his move a unifring "looks"—jast what you might want for a cutting edge poundering glossy fashing. old episode of Hawaii Five-O. Further less "looks" — just what you might want for a cutting-edge postmodern glossy fashion 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 survey.

the level of a TV movie. Catherine Zeta-Jones, Dennis Quaid, Miguel Ferrer, Amy Irving, 2000. \* (MISSION VALLEY 20: PALM PROMENADE 24: UA HORTON PLAZA 14)

The Widow of Saint-Plerre — Fact-based 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. Solemn, sanctimonious, and simplis-tic: the almost universal change of heart to-ward the murderer is swift,

ward the murderer is swift, undermotivated, and undramatized beyond a single-handed act of heroism to stop a runaway house-on-wheels—but he's all-ready in good graces by then. Trendy unsteady camera, trite desturated color. With Juliette Binoche, Daniel Auteuil, and Yugoslav director Emir Kunturica as the condemned; directed by Patrice Leconte. 2000. • (COVE)

With a Friend Like Harry — Fine French thriller centered around the self-ferench thriller centered around the self-anointed "liberator" of a (literally) harried family man. Admittedly the movie is slow to the boiling point, and in truth never re-ally rises above a simmer. Any impatience with it, however, would be a reflection more on Holling. more on Hollywood brainwashing than of filmmaker Dominik Moll's control of ten sion. It's true enough that he observes no regular schedule of thrills, fills no standard regular schedule of thrills, fills no standard quota of them, and in any event favors the frison over the electroshock. But all of that is just tangble evidence of fabled "French taste." With Sergi Lopez, Laurent Lucas, Mathilde Seigner, Sophie Guillemin. 2000. \*\*# BULGERST CINEMAN.

**MOVIE SHOWTIMES** 810, 1005; Mon. Thu. 140, 230, 515, 725, 810, 1005; Eaft Wounds (IR) Fri. Sun. (120) 410, 720, 925; Mon. Thu. (120, 410), 720, 925; Mon. Thu. (120, 410), 720, 925; Mon. Thu. (120, 410); Mon. Thu. (120, 410); Mon. Thu. (123) 940; Hearth Mon. Thu. (123) 950; Joe Diff (IPC-13) Fri. Sun. (125) 550; Mon. Thu. (123) 950; Joe Diff (IPC-13) Fri. Sun. (125) 550; Mon. Thu. (123) 950; Joe Diff (IPC-13) Fri. Sun. (125) 550; Mon. Thu. (123) 950; Joe Diff. (IPC-13) Fri. Sun. (125) 550; Mon. Thu. (123) 950; Joe Diff. (IPC-13) Fri. Sun. (125) 550; Mon. Thu. (123) 550; Mon. Thu. (124) 950; Mon. (12

Farrelly brothers, Adam Sandler, et al.), it is

not necessary for a comedy about stupidity to be stupid itself. Not unless it is content

to be suppar inself. Not unless it is content to be unfunny and hypocritical in the bar-gain. The Coens have become the keenest 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. \*\*\*\* (UA HORTON PLAZA 14)

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

### CENTRAL

#### CLAIREMONT

Town Square 14

UA Horton Plaza 14

at McCool's (R) Fri.-Sat. (1:20) 6:10, 10:40; Sun. (1:20) 7:00; Mon.-Thu. (2:00, 5:20) 7:25; 9:40; Spy Klds (PG) Fri.-Sat. (1:23), 3:00) 5:10, 7:15; Sun. (1:25), 3:00) 5:10, 7:05; Mon.-Thu. (1:05, 8:10, 5:10) 7:05; Town and Country (R) Fri.-Sat. (3:40) 8:20; Sun. (3:40) 9:10; Mon.-Thu. (1:20, 4:30) 7:30, 10:00

#### DOWNTOWN

E Gaslamp 15

| Caslamp 15
| To High Arenue (619-232-0400)
| Amores Perrors (18 Pri-. Sun. (135) 5-40, 84-5;
| Mon.-Thu. (135), 5-40, 84-5; The Brothers (18)
| Pri-. Sun. (150) 4-645, 7-20, 9-45; Mon.-Thu.
| 150, 4-45) 7-20, 9-45; Crocodile Dundee in
| Dos Angeller (FO) Fri-. Sun. (120) 5-00, 7-40, 9-55; Driven
| 170-13) Pri-. Sun. (140, 200, 9-40, 9-55; Driven
| 170-13) Pri-. Sun. (140, 200, 9-60, 9-55; Driven
| 170-13) Pri-. Sun. (140, 200, 9-60, 9-55; Driven

UA Horton Plaza 14
457 Horton Plaza (619-444-FILM)
A Knight's Talle (PG-13); The Mummy Returns (PG-13); The Forsaken (R); Kingdom Come (PG); Bridget Jones's Diary (R);
Along Came a Spider (R); Blow (R); Enemy at the Gates (R); Chocolat (PG-13); Traffic (R); O Brother, Where Art Thou? (PG-13) LA JOLLA

Cove 7730 Girard Avenue (858-459-5604) The Widow of Saint-Pierre (R) Pri. 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 Towns Centre Mall (619-295-4221) Closed for the season

# La Jolla Village Cincernas 8879 Villa La Jolla Drive (858-453-7831) Amores Perros (R) Fri. 7hm. (120) 5-00, 8:15; The Dish (PG-13) Fri. (2:00) 4-55, 7:10, 10:00; Sat-Sun. (11:20) 2:00, 4-55, 7:10, 10:00; Mon. Thu. (2:00) 4-65, 7:10, 10:00; The Lushin Defence (PG-13) Fri. (2:10) 4:35, 7:20.

Closed for the season

La Jolla 12

8557 Villa La Jolla Divire (838-556-\$\frac{1}{2}\)24)

8557 Villa La Jolla Divire (158-556-\$\frac{1}{2}\)24)

A Knight's Taile (PG-13); Chocolat (PG-13);
The Munmy Returns (PG-13); Driven
(PG-13); One Night at McCool's (8); Town
and Country (R); Crocolila Dundee in Lox
Angeles (PG); Binglet Jones's 1041; (8);
Along Carne Spieler (8); Biow (6); Spy

Kids (PG); Enemy at the Calles (8);

## 9:50; Sat.-Sun. (11:10) 2:10, 4:35, 7:20, 9:50; Mon.-Thu. (2:10) 4:35, 7:20, 9:50; Memento (R) Fri. (1:50) 4:25, 7:00, 9:40; Sat.-Sun. (11:00) 1:50, 4:25, 7:00, 9:40; Mon.-Thu. (1:50) 4:25, 7:00, 9:40

#### MIRA MESA

Mira Mesa Stadium 18 10733 Westview Parkway (858-635-7700) Call theater for program information

### MISSION VALLEY

AISSION VALEY 18
792F Pran Road (898-583-290)
792F Pran Road (898-583-290)
793F Pran Road (898-583-290)
793F Pran Road (898-583-290)
793F Road (898-890)
793F Road (89

Broke 10.1 Styl Asids (14.76-2.3)

\*\*Assard Control Drive (617-921-7777)

\*\*Assard Control Drive 12:50, 4:10, 7:10, 10:20; Mon.-Thu. 12:50 (4:10) 7:10, 10:20

(4:10) 7:10, 10:20

Mission Valley 70
1640 Camino Del Rio North (858-558-2262)
The Minumy Beharma (PC-13), A Knight's
The Minumy Beharma (PC-13), A Knight's
(PG-13), The Forsiden (R), One Night at
(PG-13), The Forsiden (R), Crecofile Dunds
(PG-15), Town and Country (R),
Freddy Cet Fingered (R), Ceccofile Dunds
Cache (PG-15), Doo Del (PG-13) (Bingdom
Cathe (PG), Bridget Jones's Diary (R),
Along Carne a Spider (R), Blow (R), Spy

### Kids (PG); Enemy at the Gates (R); Traffic

Rules of the Gar e — Jean Renoir's timely, finger-wagging comedy of manners about the French leisure class and its pas-time pursuits, pre-WWII, offers a good deal more than the prologue promise of simple cntertainment. It is more shrewdly con-

#### STATE UNIVERSITY

STATE UNIVERSITY

Olivaria & The university 20,25,250(1)

501 Olivaria & The university 20,25,25(1)

502 Olivaria & Charles 20,25,25(1)

503 Olivaria & Charles 20,25(1)

503 Olivaria & Charles 20,25(1)

504 Olivaria & Charles 20,25(1)

505 Olivaria & Charles 20,25

#### UPTOWN

UPTOWN
HillCrest Cinemas
3905 Figh Avenue (16) 2-59-2(00)
The Center of the World (Not Based) Fri.
(210) 4-55, 7-60, 19005 Sas.-Sas., 1(125) 2-16.
(210) 4-55, 7-60, 19005 Sas.-Sas., 1(125) 2-16.
(210) 4-55, 7-60, 19005 Sas.-Sas., 1(125) 2-16.
(1005) 1-50, 4-55, 7-60, 1900, 1900-1900
(FOLLIS) 1-70, 4-55, 7-70, 9-70, 1900
(FOLLIS) 1-70, 9-70, 9-70, 1900
(FOLLIS) 1-70, 9-70, 9-70, 1900
(FOLLIS) 1-70, 9-70, 9-70, 1900
(FOLLIS) 1-700, 9-70, 1900
(FOLLIS) 1-700
(FOLLIS

# Auseum of Photographic Arts 1649 & Pruds, Balbos Park (619-228-7559) The Bules of the Game and Jean Renoir, Le Patron, Thunday, 7 p.m. and Priday, 845 p.m.: The Lewer Depths Priday, 7 p.m. La Ronda, Tuesday and Wednesday, 7 p.m.

Rouben H. Fleet Science Center 1875 El Prado, Balbos Park (619-238-1231) Michael Jordan: To The Mass, Journey Into Amazing Caves, Wild California

#### EAST COUNTY

### EL CAJON

The Control of the Co Parkway Plaza 18

## Rancho San Diego Stadium 15 2951 Jamacha Road (619-660-3460) Call theater for program information

### LA MESA

LA MESA
Crossmont Center 10 Theatres
500 Gramment Center Div (16) 465-7(0)
Knopper 10 (15) 176 (14) 5, 345) 445
Knopper 110 (15) 176 (15) 176
Knopper 110 (15) 176
Knopp 7:05, 9:25; The Mummy Returns (PG-13) Fri. (1:30, 3:04) 4:30, 6:40, 7:25, 9:30, (10:10) Sat.-Sim. (12:30, 1:30, 3:30) 4:30, 6:30, 7:25, 9:30, 10:20 Monr.-Thu. (1:30, 3:30, 4:30) 6:30, 7:25, 9:30, 10:10, 5:30 Kide (PG) Fri.-Sun. (1:35, 3:30) 5:15, 7:15; Monr.-Thu. (1:30, 3:30), 5:15) 7:15; Town and Country (R) Fri.-Sun. (2:30) 4:425, 7:20, 8:45; Mon.-Thu. (2:30, 4:20)

### 7:20, 9:45 Grossmont Trolley 8 Cinemas 8555 Fletcher Parkway (619-466-1401)

#### SANTEE

Santee Drive In er (619-448-7447) 1Unou woodside Avenue (619-448-7447) A Knight's Tale (PG-13) and Joe Dirt (PG-13); The Mummy Returns (PG-13) and Josie and the Pussycats (PG-13)

#### SOUTH BAY

### CHULA VISTA

CHULA VISTA
Palm Promenada 24
770 Dinney Rand, Sen Diago (265-356-250)
770 Dinney Rand (265-250)
770 Di

## 4:00) 6:40, 7:15, 7:45, 9:30, 10:00, 10:30; **Spy Kids** (PG) Fri. (12:00, 12:40, 2:30, 3:05, 5:00, 5:30) 7:20, 9:35; **Town and Country** (R) Fri. (12:05, 2:40, 5:05) 7:30, 10:25

Vogue 226 Third Avenue (619-425-1436)

#### IMADEDIAL DEACH

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Special Mail Section 11 (10.0% e27 (12.0%)
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1233 (10.0%) Section 11 (10.0%)
1235 (10.0%) Section 11 (10.0%)
1236 (10.0%) Section

## Down to Earth (PG-13) Fri.-Thu. 2:30, 8:00; Joe Dirt (PG-13) Fri.-Thu. 4:00, 9:45; Save the Last Dance (PG-13) Fri.-Thu. 12:15, 6:00

South Bay Drive In 2170 Coronado (6) 9-423-2727) The Mummy Retums (PG-13) and Spy Kids (PGI; Driven (PG-13) and Crocodile Dundee In Los Angeles (PG): A Knight's Tale (PG-13) and Joe Dirt (PG-13)

Harbor Drive In 32nd and D (619-477-1392) Someone Like You; See Spot Run

## NORTH INLAND

100, 3.90 i.600, 8.90, 10.45, Sun. (10.45, 150, 3.90) i.600, 8.90, Mon. -Thu. (100, 3.90) i.600, 8.90, Mon. -Thu. (100, 3.90) i.600, 3.90 i.600, 10.9 (PG-1.1); One Night at McCool's (R); Town and Country (R); Crocodile Dundee in Los Angeles (PG); Bridget Jones's Diary (R); Along Came a Spider (R); Spy Kids (PG) RAMONA

NATIONAL CITY

## La Costa 6 Cinemas 6941 El Camino Real (760-599-8221) Along Came a Spider (R) Fri. 12:00, 2:15, 4:45, Fris. 7:15, 9-45; Bridget Jones's Dlary (R) Fri. 12:15, 2:30, 5:00, 7:15, 9-30; Driven (PG-13) Fri. 12:45, 3:15, 5:45, 8:15, 10:45; The Mummy Returns (PG-13) El Jones (74) Mummy Returns (RG-13) Fri. 1:30, 4:30, 7:30, 10:30; One Night at McCool's (R) Fri. 12:30, 2:45, 5:15, 7:45, 10:00; Town and Country (R) Fri. 12:30, 3:00, 5:30, 8:00, 10:15

CARMEL MOUNTAIN CARMEL MOUNTAIN

Carmel Mountain 12

116/07 Carmel Measures Read (2588-67-977)

116/07 Carmel Measures Read (2588-677)

116/07 Ca

#### BONSALL

Ramona Twin Cinemas 626 Main Street (760-789-3422 626 Main Street (760-789-3422) Joe Dirt (PG-13) Fri. 7:00; Sat. 3:00, 7:00; Sun. 3:00, Mon. Thu. 7:00; Josie and the Pussy-cats (PG-13) Fri.-Sat. 9:40; Sun. 7:00; Mon. Thu. 9:40; The Mummy Returns

course - War on Drugs 101 - if still or

#### SAN MARCOS

San Marcos Stadium 18 Cinemas West San Marcos Boulevard at Old California Walk (760-471-3711) Call theater for program information

### NORTH COASTAL

### DEL MAR

El Camino Real at Dél Mar Heights Road (858-646-942) (PG-13); Chocolat (PG-13); The Mummy Returns (PG-13); Bridget Jones's Diary (R); Driven (PG-13); Crocodile Dundee in Los Angeles (PG); Spy Klds (PG)

Ridd (FO):
Flower HIII Cinemas
2430 Via De La Valle (FSS-0-66-9425)
Along Came a Spider (II) Fix (1215, 245)
Along Came a Spider (II) Fix (1215, 245)
Along Came a Spider (II) Fix (1215, 245)
Along Came a Spider (II) Fix (1245, 245)
Along Came a Spider (II) Fix (1245, 245)
Along Came a Spider (II) Fix (1245, 245)
Along Time (II) Fix (1245, 2415)
Along Time (II) Fix (1245, 2415)
Along Time (III) Fix (III)
Along Time Mummy Returns (PG-13) Fri. (1:30, 4:30)
7:30, 10:30; Sat. (10:30, 1:30, 4:30) 7:30, 10:30; Sat. (10:30, 1:30, 4:30) 7:30, 10:30; Sat. (10:30, 1:30, 4:30) 7:30, 10:30; Sat. (10:30, 1:30, 4:30) 7:30, Town Night at McCool\*s (R) Fri. Sat. (1:23) 9:30, 10:30; Sat. Thu. (1:23) 5:30, Town and Country (R) Fri. (3:50) 8:00; Sat. Stat. (10:00, 3:00) 8:00; Mon.-Thu. (1:00) 8:00

#### **ENCINITAS**

Enclinitas 8
220 North El Camino Real (760-942-5544)
A Knight's Tale (PG-13) Fri.-Sat. 1:15, 5:00, 745, 10:35; Sun. 1:15, 5:00, 745; Bridget Jonest's Diary (R) Fri.-Sun. 2:00, 4:35, 7:50, 10:10: Crocodile Dundee in Los Angeles (PG) Fri.-Sun. 1:45, 5:15, 8:13, 10:30, Driven

(PG-13) Fri.-Sun. 1:25, 4:30, 7:30, 10:15; **Joe Dirt** (PG-15) Fri.-Sun. 1:30, 5:10, 8:05, 9:55; **The Mummy Returns** (PG-13) Fri.-Sat. 1:35, 4:45, 7:55, 10:45, 5un. 1:35, 4:85, 7:25; **Spy Kids** (PG) Fri.-Sun. 1:40, 4:55, 7:35, 9:45; **Town and Country** (R) Fri.-Sat. 1:50, 4:50, 8:00, 10:25; **Sun.** 1:50, 4:50, 8:00

## La Paloma L Coast Highway 101

4/1 South Coast Prignway 101 (760-436-SHOW) Crouching Tiger, Hidden Dragon (PG-13); Rocky Horror Picture Show, Friday, midnight

#### OCEANSIDE

OCEANSIDE
Clinema Star Mission
Marketplace 12
OCEANSIDE
Clinema Star Mission
Marketplace 13
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OCEANSIDE CLIN Fit "Thu. 1,230, 350, 350, 860, 10,365, Josie and the Pussycasts (R-13) Fit "Thu. 11:5, 14:5, 410, 64:5, 930; The Alummy Returns (R-13) Fit "1, 10, 20, 41:0

### Oceanside 16

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BY INTERNET: Go to SanDiegoReader.com and click on the link to place an online classified ad. Fill out the form and remember to check the box for your preferred billing method.

BY FAX: Complete the form below, photocopy it, and then fax it to us 24 hours a day, 7 days a week, at (619) 233-7907. Payment is with Visa, Discover, or MasterCard.

BY PHONE: With a touch-tone phone and a Visa, Discover, or MasterCard, you can use our 24-hour Ad Line. Fill out the form below before calling; then be ready to dictate the information into the system when requested. Call (619) 233-9797, ext. 8055.

IN PERSON: To place an ad with cash or check, fill out the form below and bring it to our office at 1703 India Street (at Date), Downtown. The deadline is 6 pm Monday.

REALLY, REALLY LATE ADS: Private parties that have missed the 6pm Monday deadline may still place ads until 6pm Tuesday. Either come to the above address or call (619) 235-8200. The cost for these late ads is \$16 for 25 words, plus 604 per extra word.

24-Hour Phone: (619) 233-9797, ext. 8055 24-Hour Fax: (619) 233-7907 Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number counts as one word add over 25 words.

will be edited. Refer to the Table of Contents to determine the description (including price) and ending with the phone number counts as one words add over 25 words.

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FUN, FUN, FUN, FUN! We need creative, animated people who will be able to dress in animal costumes at a family entertainment park

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■ Great starting salary (\$9 per hour)

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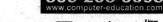
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Paradise Hills

Twas also in Joseph, only I was the
baker — and one of the brothers. We've performed in a lot of
shows. This is going to be part of
our per feasion. It was a great caperience to perform in a big college
production. We had fun with the



Katherine Slay Dancer

Orange County Last summer I was in a show, La-Cage aux Folles. It was at Sad-dleback College, so it was light opera. The ten main dancers were the char-acters of the whole production, so I was in it a lot. It was awesome — a great experience.

TRAVEL &

GETAWAYS



When was the last time you performed?

Kelly Reed Dancer

Orange County ast fall's dance concert at Chap-man University. I'm also a theater major. It was great. They do wonderful performances. The dance and the-ater department at Chapman is like a giant family, and everyone's there for each other, unlike the real world,

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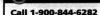
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MATCHES

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NORTH COUNTY INJANO 6AL, 41, seeks compassionate, distinguished gentleman, romantic dinners, movies, withy humor, wanderlust adventures, theatre, Padres, Let's have fun logether! (5/16) 13749456

T3\*49466
MORTH COUNTY, 49-YEAR-old female, 5: storry, looking for man over 50 with lots of free time to share ocean. fishing, travel-humor, sensitive (5/23) T3\*495-16
LOOKINE FOR CHEMISTRY with someone who can converse intelligently, but who also knows how to have fur indoors.

or cut. Early to mich-30s, white, self-sufficient (4251) \$75,49551 to \$100.2506, shifted from the control of th

TF49506
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Next Boys. I am looking for a guy between the ages of 18 and 21. I am interested in the pretty-boy type. (5/23)
12:49538

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ages on song-term commisment. (8/23)

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friendshp/goals. (5/10) \*Z=\*micsu.

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Attractive. 30-40, affects, cas professional
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F49493 DOD LOOKING, WHITE, 5'1", 120/bs., own/brown, employed, stable, 40s. Like close and have fun. Seeking relationship gentleman, 45-60, (5/23) 127-9521 EUROPEAN PROFESSIONAL, attractive; caring, red/blue, honest, sensual, romantic, cliverse, seeks professional, secure erro-tionally/financially, confident, romantic, communicative, caring. Travel, dining, con-versasion, outdoors, honesty, more. (5/16)

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Average Lady

manners appreciated (5/16) 12 49495
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36. (5/3) 27:50:10
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MOT ARKING FOR BUCH, just a lady 24-37 who's easygoing with great personal-ity. Mr. 34, 170bs, 511. Hispanic pro-tessional, fit, romantic, easygoing, humorous, nice, fun. (5/16) \$250683

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MALE, DOBINATINE personality, 53, 611, 1000a, substitution of 11, 1000a, su

Handsome arise, Hildress, 5117, trim, very youthful 55, financially secure; excellent dancer, quick wit, easy smile, enjoys music, film, nature, stimulating convertion; seeks smart, seeded woman for freedablip, laughter and love. (\$/23),2750617

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great foot massages (5/16) \$250689 METAPHYSICAL, BLACK vegetarian male whose goal is to evolve to the spir-halization of conscious awareness and to attract a 30s woman with the same ambition, (5/23) \$250841

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1. Wizzard's weapon
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2. "Beloved" author Morrison
3. Some are performing
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5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes more than five winners, we'll have a lotter, as a lotter, and the second of the prize of t

5. 1992 Tom Cruise film
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9. "The Simpsons" bartender,
and others
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28. Drinking support grp.
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32. Presidential package
35. Fire

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38. Die-hard types
40. "Crouching Tiger, Hidden
Dragon" director Lee
43. Basketballer Rebecca
44. Plastic building block
47. Like a healthy garden
49. Begin a tennis rally
51. Fake bird, e.g.
53. Greet's partner
54. Become bushed

55. Letters on an invitation 56. Mishmash 57. Ash Wednesday-to-Easter

period 58. PC "oops" key 59. "Soul Food" actress Long

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mance (6/16) T5:50718
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sonal enjoys suffing, saling, travel, conver-sation, family, friends, music, licks. Seeking slim, 20- Friends first (S/23) 127:50756. FTALIAR IN PACIFIC BEACH, I am 33, short bown has. Diseigneen yes, 5:107, 1800s, self-employed, live alone, work hard, play hard. Nice gay, (3/14) 127:50865.

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CLAREMONT. \$435/month. \$500 de-posit. Opening for male in a 3 bedroom. 2 buth house with pool. Have 2 cats. E-mail. Scott850@aci.com. 619-235-2415, x 1354

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Oh, that's horrible. Was anybody hurt?

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Avenue, www.wyfpekinn.com of 819-BALBOR, PASSE, EART, S900. Victorian Ing. Speciacium evoodwork! Chrisi cabi-nium of the common of the common of the Newly remodeled kitchen and beath. Plan-ny Ted. 2003. 30th Street BALBOR PASSE, S900.9175. Luminously removingle skalon and 1 bactrom apart-ties. Primi Nication and common of the Pask. Available 61, 2802.2802. Soith Av-onus Mickee Company, 619-291-1050 or 019-405-270.

Fourth Number Cell for agrocurrence, 1519

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landisciping, 436-43,919 circles, red oxigo, RAMINEER BILLS, 51150 2 Dedroom, 1 bath apartment, cottage style, hardwood loors, New appliances, landiscaping, oxigo, 1 per populances, per populances, landiscaping, per populances, landiscaping, per populances, landiscaping, per populances, 7638.

AMICEP'S NELL \$725 1 bedroom apartment with hardwood floors, stove and refrigerator in a small, quiet complex. No pets. 1928 Third Avenue #1. Luis, 619-236-0728. pols 1500 Third Avenice #1 Luis, 019-256-0778. December Fire Programme of the Second Programme of the Programme of the location of bedroom 1 basis large length control of the Programme of the Programme of the christop water, on-site learning. No posts of the Programme of the Programme of the christop water, on-site learning. No posts of the Second Ones of the Programme of the Control of the Programme of the Programme of the Control of the Programme of the Programme of the christopher of the Programme of the Programme of the Institute of the Programme of the Programme of the Institute of the Programme of the Programme of the Institute of the Programme of the Programme of the Institute of the Programme of the Programme of the Programme of the Institute of the Programme of the Programme of the Programme of the Institute of the Programme of the Pr

Abacross &A. XIA., 6:19-683-7630.

Assessment Seal., 4:750-2775. Studies, 1 studies with fantastic bay view. Newly remodeled: Utilities paid. Laundry. Security building. Parking for 1 car. No pets. 1820. Fourth Avenue. Call for appointment, 6:19-201-6524; 6:58-459-9170.

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at 760-757-7368.

CARLEBBAS, 3550 off move-in speciall Newly remodeled. \$1200up. 2 bedroom. 2 bedroom. 2 bedroom village Pario. Breplace, laundry, dishwasher Carage available 760-729-2156.

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CARLEARAS. \$1125. 2 bedroom. 1-1/2 beth four-flower style apartment. Remodified unit close to beach. Laundry. Parking. No pets. 370 Chinquapin. Manager. 760-729-813.

CARLEARAS. \$1900. 3 bedroom. 2-1/2 beth four-flower style on cut-de-sac. 2-car garage, fireplace, gorgeous landscape. westher/days. 2140. 619-803-7503. weather/dryer XIA, 519-693-7636

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CARMER VALUET, From \$1300. Brand

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Easy freeway access. Galed community.

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CARLSBAR. \$250 off move-in special!

Remodeled. \$725, studios. \$825, 1 bedroom. Pool. jacuzzi, jots of storage. Walk to village! fon approved credit. Garage available, \$100. 760-720-9360.

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6.88.88.88. 1 bedroom, 1 baths plus dens, and 2 bedrooms. Galand community of the comm

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Available 6/1, 898-2/4-4017.

CLAIRSBROOMY / MEARAY MESA. \$950. 2
bedroom, 2 bath Spacicus, clean, quiet
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DEL MARE, 061,5 1150. Inst furthers. Two bedroom apartment near beach. Private recannet gallon No. posts, no smoking. Available July 1 695-75-1213.
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BOWNTOWN, Upper 2 bedcoom, refur-bled-dried capest, best-com, refur-bled-dried capest, best-com, kitchen, topics, 100-100, 100-100, 100-100, 100-100, pets. Nonamoking, Must see! 2066 Columbus 1800 oil 9:269-6501.
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Car accident, honey. I spilled my thermos, and when I tried to sponge it up, I lost control of the car.

Are you okay?

washer/dryer hookup, hardwood floors, jacuzz bub. Hurry! 10th and Eichusch loft. 8/28. Available June 1. Leave message. 619-544-0097.

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hes Intercom system and gated. On-side manager, gardrinor #1. Morsinolarin 830 12th Avenue, 619-209-910. DOWNTOWN. \$360. Room for rent. 719 14th Street Shared kitchen and bath-room. Close to all. A & J. Property Man-agement. Gall Shery, 619-293-1440.

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DOWNTOWN, \$600. Depost \$500. Studio apartments. Includes electricity, water, gas. Laundry on site. No pets. Avalon Apertments, 2100 block First Avenue. For information call 619-233-7:332.

My god, Ted...what happened to you?

INC. IMM/BICABA MIRACE. 1, 2, 3 bod-room partnered bornes. Staring \$1045. Cripty Scient Playmock" ocean breases, when you lease at our community Miraces from the Del Mar Race track. Pet those storm the Del Mar Race track. Pet those plans, map and directors, website www.kichedic.com/draft/IDS/ BOWNTOWN BAR BERGO, Marrier Plant, parking spaces, weather/dryer; pool, packing spaces 51750. 619-42H-3983.

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no accumenth 619-233-5638 **Downtrown.** Trolley Lofts, 7th and C Work/live. Oak floors, heating, air condi-tioning, sundley room, underground park-ing available. Available early June. Kim. 619-702-7222.

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DOWNTOWN/LITILE ITALY, \$1333. 2 bedroom, 1-12 ball with ballony, available now. 2 bedroom, 1-1/2 ball, one available 6/10. Prime Blood and plasma donors are always winners at Pyramid! Earn extra cash SSS!

Bring in this ad and receive a S5 bonus on your first alassa departion. Secial

on your first plasma donation. Special fees paid to Hepatitis B donors.

Well, at least you're not seriously injured. That could have been tragic. Thank goodness, no. But now i'll be haunted for all eternity by the image of penguins screaming as they dissolve. able. No dogs. 1244 10th Avenue. 619-544-1671. location. Underground parking in Laundly room, on-site manager potalsmoking, Income qualified dia Office open 8am-5pm. Mon day. Call for details, 619-236-935.

I'm mostly fine, but I crunched the side of the car on a guard rall trying to avoid a head-on collision with a tanker truck

544-1971.
DOWNTOWN/LITTLE ITALY, Brand new luxury loft, city/bay view, security parking washer/dryer, closet space, refrigeration, microwave. From \$1500. Open house Friday to Sunday, 11am-4pm, 1805 Columbia Street, 619-255 0526. DOWN/BANKER'S HILL. Brand new 2 bedroom. 2 bath. \$1800. Large balcony, security parking, washer/dryor Details, 619-255-0526.

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DOWNTOWN/CORTEZ HILL. Downtow Large walk in closels: large freplace, bathroom, small kitchenette, hard floors \$850 Call Gary 619-316-2710 floors \$850 Call Gary 619-316-2710 DOWNTOWN/GASLAMP, Live/work lofts beaufield, fristoric building, 1375 squaris feet, (10) 11 wendows, 15 cellings Cen-tral heat/are, laundry, elevators, rooftop-patio, Uniderground parking available Sorry, no dogs \$1825-619-239-3999

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6 banknown DOWNTOWN/LITTLE ITALY. Large spa-cious corner studio, \$715. Secure quiet building with laundry. Includes utilities 1534 Front. Near Cedar and Beech. 619-233-7428. 23.7428
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by Max Cannon @2001

1

It was, dear. That tanker split open like a melon when it tore through the zoo's chain link fence. Sulfuric acid was everywhere.

Oh, that's horrible. Was anybody hurt?

proved credit. 760-633-3382.

ENCINITIAS. \$1450 plus deposit 2 bed room. 1 bath duplex. West of 1-5, Leuca die. Fenced yard: Garage. Washel/drys hookups. Pets considered. 858-794-7682. EXCINITAS. \$1395. Spacious 2 bedroon bath townhouse. Great location. Quet. F. North Vulcan Call Rick, 760-434-3595 c Sunise Management, 856-571-1970
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town, b19-921-6199. **SCHOOL NELL** \$1250. 2 bedroom, 1 bath Craftsman house, 2569 B Street. Fenced yard, hardwood floors, washer/dryer, hookups. First/lass/\$500 depost. One year lease. Available 5/11. Dave. 619-239-5658.

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234-9553. **SOLUTION HILL.** \$750. Returbished 1 bod-room apartment with garage, small pet OK. Must see to believe. 619-584-5904.

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Off-street parking, 2930 C Street 619-200-2009. See 2500 Community of the SERVICES

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\$15. 619-583-9102 MELLOREST, \$695. Nice bright studio, well-arranged, home-like interior. Super clean. Ample closets. Near Balboa Park. Ralphs Uplown Center. Nice yard, patio. Available \$/18. 619-670-0624.

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stove, \$20, 619-303-5661.

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pacity, runs great, \$175. Delivery available, runs great, \$175. Delivery available, runs, \$21,000 to the bottom freezer, biscepe, see maker, spill proof salevas, humding corners, \$550.

\*\*EXTREMENTATION, General Electric, 17.8 EXECUTED TO THE STATEMENT FURNITUME. Silverwater, but the sale and sale a

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OOTER, GS Moon, Electric, 24 volt.

I believe I've mentioned before on this page that I try to avoid the obvious. This is a personal character defect as well and has landed me in a lot of trouble as a result. Things like "Booze is doing

as a result. Things like Booze is doing you no good, let's have another!" Or, "This woman is clearly psychotic—wow, I love her!" And, "Yeah, the Star of India is great. I love Anthony's cioppino. The Embarcadero is a nice walk...yada yada." Why dwell on it?

But one can see the obvious, even the

plebian, the mundane, with new eyes

pietian, the mundane, with new eyes anytime one chooses, and on a recent Friday evening I was walking along the bay at the foot of Broadway thinking, This is a San Diego clicke, possibly, but look at some of these people! This is

the Coronado ferry will ascend when

they have disembarked has, at its top end, an obstacle course of pedicab punks hustling them for rides "anywhere in San Diego!" (Santee?) Just past them and to the west is a bench where I saw an old woman I've

seen before. She lives in a cheap resi-dential hotel in the Gaslamp where I have

dential hotel in the Castamp where I have stayed, and the only thing I remember about her is that she would never ride the elevator if anyone else was in it and wouldn't respond to a simple "Good morning." She seemed to hate people.

et here she is on a bench at the water front (how she ambled down here, I

don't know), ostensibly feeding pigeons bread crumbs, but in fact people-watch-

TABLE AND NUTCH, solid oak. 48° round table with 24° leaf. 4 chairs, \$400. Hubch with clarks, 38°0.05°76°14, \$300. 898-497-6884.

TABLE SAW, 10°, new, in box, \$125. Dad bright it for various household project affect never materialized, 618-287-7517.

ABLE, 2 chairs, wooden. Good condition to Ocean Beach. Josh, 619-523-9202. 530 Cosen Beach Josh 619-Scorence TABLE, 5 round wood, \$40. Platform Johng Char, \$75. Expensive car cover, \$20.13" Korean doll, \$20. Record albums, magazine collection, comic book, 619-449-5645.

"ABLECOTE SET. Treffic. Mothers: Day wedding gift Engerely beauthle, eminded and center, comma and edges, moderate center, comma and edges, eminded and center, comma and edges, eminded and center, comma and edges, eminded and eminded

IRES, balloon type, like on the front of an incline. As is. Many types. \$80/all. 619-22-7850

bar and four oak bar stools. Great ning set for any room. \$150, 760

they have disembarked has, at its tor

The ramp that passengers from

"You get bored of the beautiful place you're in and you seek out other ones."

By John Brizzolara

ing like a starving person at a restaurant window.

I can think of few better places for precisely this activity, but not with such a cute aesthetic (as well as a natural one) as a backdrope.

Part Lee and Ken Jarvin, a most attractive couple, are from Victoria, B.C.—W, jost got her oday, "the sys, almost in union. I ask them if the Embarded of the Couple of San Diego." in about 15 years, yeah," says Lee.

"Actually we were in the Old Town area ab to arther," Jarvin corrects, but with weig exausting.

"You come from a very beautiful place," I concede. "Why travel here?"

Tou come rom a very featuring place, I concede. Why travel here? 
"Tou come rom a very featuring place, I concede." Why travel here? 
of the cone, I can be considered to the cone, I can be cone, I can

Balboa Park, and the Zoo. Yada yada.

I vall kon, doing my own people-watching. I see a bearded, long-haired guy riding a taxi-yellow bicycle, wearing a rainbow-knit Rasta cap, tie-dyed T-shirt, and bright yellow pedal pushers above striped munchkin stockings. I ask if I can take his picture. He looks at me with disdain as if he's tired of all this

if I can take his picture. He looks at me with digent unition stockings, lase for can take his picture. He looks at me with digent united of all this hounding from the press, or may be it a I m very private person look. He says, "I don't think so," and cycles on. Moving on past Anthony's, a local scafood institution I hearity recommend to out-of-towners if you have no aversion to crowds, I see a man look in the says and the surface of the chopless brine is like pewter that needs polishing. The man the surface of the chopless brine is like pewter that needs polishing. The man looks like an actor who always plays an old sal selling fish or aftershave — or a genuine seaman, retired merchant marine or Danish navy, something like that. Turns out his name is Hans I, Moller, a German immigrant, now a resident of Sm Diego. He is out for his evening constitutional walk, he tells me, and the Can and turtlenock present anothe terringbone, English cably cap, white beard, and turtlenock present anothe terringbone, English actby cap, white beard and turtlenock present anothe the picture before edging him out of my way to look for tourists.

I pass ships with names like Pacific Hornblower, a good-sized tour boat.

to look for tourists.

I pass ships with names like Pacific Hornblower, a good-sized tour boat. Then a cruise ship, the titanic (no curse intended) Zandar; the Marietta, another commercial bay cruise vessel; and another huge luxury liner, the Viking Princes. At the Hornblower Cruises kiosk one can buy film, batteries, and windbreak.



with the company logo. Here is the "Trolley Tours" stand offering "On & Off stops and "covering over 100 points of interest" with a "100 percent money-back guarantee." At the "Harbor Tours" shack, where you can buy your \$2.00 tickets for the Coronado ferry, I learn that buy cruises run, for one hour, \$13 for adults, \$11 for seniors and military, and \$6.50 for children. For two hours

tor adults, \$11 for semors and minitary, and \$6.90 for Children. For two nours its slightly more.

Of course, here is the *Star of India*, the three-masted, iron-hulled tall ship, built in 1863, part of the San Diego Maritime Museum, another local institution and fascinating anytime. The ship is open until eight o'clock every night (after Memorial Day it's 9 p.m.). Currently an exhibit called "Pirates" tatter overmorian Layer (x x y p.m.). Lurrentity an exhibit called "Pirates" is on many standard properties of the control of

kind of exotic gloom, the quay makes me think of the Bristol of Treasure Island and a kind of cheery, clean Liverpool. A satisfying stroll on a Friday night —

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TV, 24\* Zenith with VCR, both newer, \$150, Futon, navy blue, black frame, \$75 Twenty gallon aquatum, Eclipse 2, everything included, nce tank, \$65, 619-224.

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ie Zero down, \$242/month, 72 ths, 13.5% APR, deferred price, 124 with approved credit 15 minute oval by phone Richardson Pontaic Cas Dr. D. 1-800.276-0163 Y CAVALER, 2000. showroom fireshi \$9995. Vin-267777 Midway Jeop-sler, 777 Camago del Rio S. Mission y, 479-224-4151, www.midwayseps

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-EVE KELLY

Even the crow thinks her own are beautiful."
my Irish Nanna would retort as I with my siblings would come out for inspection in our
Sunday best. I like to take Nanna's thought at
another angle — "With tuxedos on, even a
crow would look beautiful." All men are Laucrow would look beautiful." All men are Lau-rence Olivier when adorned with evening attire. I have been musing over tuxedos because my five-year-old son, Thomas, is going to be in his cousin's wedding this summer and I will need a tux for him. The Gentlemen's Tux Club on Columbia Street has the look of a tuxedo

street has the look of a tur museum. Dark gray carpeting, deep purple-maroon walls with silver accent pieces, spotlights shining on tuxedo suits that stand spaced along the wall 1

surveying the room. This is a place Jeeves would feel at home in. John Jacques, the owner, explained the procedure. "For the little boys, I like to wait until about three weeks before

the wedding to take measurements. If we were to follow normal procedure and have the little guys come in a couple months in advance, like we do with the adults, by the time All men are Laurence Olivier

when adorned with evening attire.

of the wedding, the tuxedo doesn't fit the chil-dren because they've grown. So we do a fit-ting, which means to size them, and they make the selection. We require a \$25 deposit at that time. Then the tuxedo will be ready two to three days before the boys need to three days before the boys no them. Usually, that is either a Wednesday or a Thursday and then the boy will come in, and we do a second fit-ting. We try everything on and, 90 percent of the time, the customer can take it right then and there because it fits perfectly. If we have to make an adjustment, in most

djustment, in most cases we can do it right here at the store, but if it is something requiring a new coat or a replacement, then either th replacement, then either the cus-tomer can go over to my Gaslamp warehouse and pick it up right then or I can send my driver over or they

can get it later in the afternoon. Are the price differences on the rentals due to the brands? "No, it's really the style of the tuxedo," answered lacques. "The boy tuxedo costs the same as an adult tuxedo, \$49 up to \$82, and then, of course, the accessories are extra, whether they want the shoes

or the vest. The \$49 style would be a black or white tuxedo. It would probably be a peak lapel. The more expensive would be a designer or a morning suit."

Do all the tuxedo brands make rentals e tuxedo brands make rentals

for little boys? "Pretty much all the rental brands do. If you are looking for an Armani or a Hugo Boss, they don't make those for rental because the wool is too light and it doesn't withstand the wool is too light and it doesn't withstand dry cleaning. But all the popular name brands other than those do make them in the chil-dren's sizes, which begin at size three. Now if you wanted to pur-chase a tux, I have little boys'

two, which is for an infar I sell them for \$65 and

I sell them for \$65 and they are in black and white and it comes with the shirt and the tie and the cummerbund."

What colors do tuxedos come in? "You can get them in ivory and a little bit on the navy blue, but basically black and

white is all that the public wants right now." Is there a certain style that is in? "All the tuxedos are still in. All the updated classics are in, and what they are doing is they are sics are in, and what they are doing is they are using a lot of the longer dress ties. And they are still wearing the button covers with the Mandarin collar shirts. But where the change is happening is in the accessories, not in the tuxedos. The accessories are being updated with brighter colors like pastels, and the col-tribute of the colors of the pastels, and the col-dition of the colors of the pastels, and the col-tribute of the colors of the pastels, and the col-tribute of the colors of the pastel, and the col-tribute of the colors of the pastel of the colors of the translation of the colors of the colors of the colors of the colors of the translation of the colors of t

sound bar, blue, excellent \$8400, 619-297-8422.

224-451, www.mohaniyesp.com.
LEXUS E3 205, 1950, V-6, baaled, emerald green. Well maintained by Toyota Leather. CD. Teade for SRS-baah pokup Leather. CD. Teade for SRS-baah pokup Leather. CD. Teade for SRS-baah pokup Leather. CD. Teade for SRS-baah Leather. CD. Teade for SRS-baah Leather. Teade for SRS-baah L

Does the ring-bearer usually match some-one in the wedding party? "Basically, what I use as a guide is what the flower girl wears. If the as a guide is what the flower girl wears. If the flower girls wear what the bridesmaids are wearing, then I'll make the ring boy look like the groomsmen. But if the flower girl is a knock-off of the bride, then I'll make the ring bearer

Some other tux-rental prices around town:
Gary's Tux Shop on Clairemont Mess has
rental prices starting at \$54.95 for a black
tuxedo. Shoes cost \$16 up to \$24. According
to the saleslady, boys' rentals cost the same as
adults' because boys are hard on the tuxedos
and so they have to be replaced often.
Friar Tux Shop in La Mesa
has a nockage cela, includhas a nockage cela, includ-

has a package of has a package deal, includ-ing shoes, for 569 up to \$89. California Bridal Company in Mission Valley charges \$45 on up to \$74 for rentals. That includes the cum-merbund, bow tie, studs and shirt, coat and pants. Shoes are \$12.50 more. An

tained, no rust, no accidents, needs seat covers, \$1850, bmorss@san ir.com, 858-488-7003

489-7003

MERICEDES-BERZ 45681, 1979, convertible, V-8, sultomatic, 96K miles Great roadster in excellent shape. \$11.000.

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MERICURY COURAR, 1999, like new one of a kind financing, save money. Nice cars, rice people. Ask for Rob or Jackse. 1.889-371-889.

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45-00-06-18, no. 1995, one owner,
45-000-68-18, no. 1995, one owner,
40-00- art effect, casedets 50% emiss.

MERICURY SABLE LS, 1995, one owner,
40-00-18, no. 1995, one owner,
40-00-1

MERCURY SABLE LS, 1997, lots of extras Only \$7995. Vin-62374. Midway Jeog Chryster, 777 Camno del Rio S, Mission Valley, 619-224-4151. www.midwayseep.com.

open-backed vest is \$8.50. A & A Bridal Center in the Mid-

A & A Bridal Center in the Mid-City area charges \$40 for a size 6 black turdow with a shawl lapel. Shoes are \$8. Bridal and Tuxedo Center on Camino del Rio North start their tux-rental prices at \$39.95. Shoes are \$10 extr. Prevue Formal & Bridal in the Gross-

mont area has rentals starting at \$49. Shoes

oks and runs great, \$2300, 858-274-

1973.

PORD ESCORT, 1980, small car, 4 cylinPORD ESCORT, 1980, small car, 4 cylinbreadful condition, both mechanically,
and appearance, nun great, engle family
ownership, \$1900best, 619-01-3029.
PORD ESCORT, 1991, 1991, 1991, 1991,
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of the servers of the ESCORT, 1986, small car, 4 cylin-economical, 70K original miles, tiful condition, both mechanically

Tomo EXPLORER EDINE MARIE, 1999.

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PORE DEPLOYER XII, 1984, 4st. V.6, 5 bened. Cruses, and conditioning, power bened. Cruses, and conditioning, power bened. Cruses, and conditioning and cruses. Power 1980, 25 cycle of the condition of the condition of the condition of the condition. Power 1980, 25 cycle of the condition, all recepts, 110%, excellent condition, all recepts, 110%, which is power to cause the condition, all recepts, 110%, which is power to cause the condition of th

uciding business \$30,000. 780-822-1752

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HONDA ACCORD EX, 1994, air, auto-matic, fully equipped, \$7200, 760-589-9002 HONDA ACCORD LX, 1996, V-6, auto-matic, 45K miles, dark green, great con-dition, power everything, \$12,000/best, 858-735-6294

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NORDA CIVEC BX, 1989, 119,000 miles, white, 2 door, 5-speed, 4 gylender, radio, white, 5 door, 5-speed, 4 gylender, radio, \$65-354-475.

859-354-8781.

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MAZDA RX7, 1985, cream yellow color RB headers and exhaust runs good, clean merior, good exterior, must soil, asking \$400/best Leave brief message, 619-606-160, MERCEDES-BINE 2006, 1970, off white-news engine, 10K miles; robust mechanically, spare parts, some rust, \$1900/best 858-488-495. 858-488-4648
MERCEDES-BENZ 1905, 1989, red. 6
cylinder, automatic, leather interior, sunroof, radio/lape, runs great, new tres,
brakes, well maintained, \$4850/best, 619696-\$383.

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Rebecca's growing up. She changes every day. In the past six months, my oldest daughter has grown a couple of inches and put on at least ten pounds. Her body's getting ready for adolescence, stretching and adolescence, stretching and rounding. Her face has length-ened and matured. Sometimes when I look at Rebecca, I see what she'll look like in ten years when she's 18.

BY ANNE ALBRIGHT

I have read books by psychologists about what love eight and nine and ten are for eight and nine and ten are for girls. During these "tween" years, girls are old enough to think for themselves but still open to parental guidance. They're still excited about school. Don't hate their bodies. Don't struggle with teenage angst and the hell of wildly fluc-

I mostly agree with the

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experts. Rebecca obeys me more readily than her younger siblings. She's self-motivated at school, easier to discipline, and offers to help with-mut being hounded.

out being hounded.
Still, eight years old isn't without its struggles. A couple of nights ago, I stood in the family room folding laundry. My husband Jack worked at the computer. After the chaos of din-ner-bath-and-bedtime, the house was blessedly

"Mommy," Rebecca called from upstairs Mommy, Rebecca called from upstairs.
I trotted down the hallway and hissed up
the stairs, "Sashhhh, Rebecca."
"Mommy," she called out again.
"What is it?"
"I need you."
"For what?"

"I just want to tell you something

"I just want to tell you something."

I trudged up the stairs and into the girls'
room. Four-year-old Lucy and six-year-old
Angela snoozed in their bunk bed. In the room
next door, Benjamin and Johnny, aged six months
and two years, slept quietly. Rebecca lay in her
twin bed with the parchwork quilt pulled up to
her chin. Her blue eyes guzed at me sedly. "What";
the matter, sweetie?" I asked as I sat on the edge
of her bed. of her bed. Nobody wanted to play with me today at

"Nobody wanted to play with me today at lunch," Rebeca told me.

"What do you mean, nobody wanted to play with you? What were your friends playing?" From the time she started preschool five years ago, Rebeca has always had lots of friends. If anything, she had too many people wanting

sorry, sweetie." I pulled Rebecca into my arms.
"Sometimes, it's hard growing up." Rebecca laid
her head against my shoulder the way she used
to when she was a baby. "Sometimes, you're
just going to have bad days," I continued. "But I bet Theresa will be back tomorrow, and you'll
hawa a better day." to play with her at lunchtime.
"Well, Alicia, Brandy, and Flizabeth were play-ing basketball," Rebecca explained. "I didn't want to play that. I was too hot. And Kelly and Chelsea were playing house, but I didn't want to play that. And Theresa was absent. So I just walked that. And Theresa was absent. So I just walked around by myself."
"Why didn't you want to play house?"
"It's too borning. It's just make-believe."
In that instant, I remembered the moment Istopped believing in make-believe. I was about Rebecca's age. One day I was playing after school with my friend Janice. We were pretending to he horse in Janice's bedeen the have a better day." Rebecca sniffed into my shoulder and held

me hard. "I love you, Mommy."
"I love you, too." I pulled back. "Now, go

Okay, Mommy." Rebecca held her arms out again. "One more hug." "One more." with my friend Janice. We were pretending to be horses in Janice's backyard. We each had a make-believe stable and a make-believe mas-ter. Janice and I had played horses or house or restaurant or some other make-believe game almost every day for years. And when we played make-believe, I really believed that I was what I pretended to be. I really was a horse or the

The next morning. Rebecca didn't mention our talk. When I dropped her off at school, she hugged me extra hard and wouldn't let go. She smiled up at me, her chestruch brown hair falling back from her face. I looked at her freckles and her silly smile. "I won't let you go," she teased. "You really want me hanging around class and the playground all day?" I asked.
"You "be a nowered."

"Yes," she answered.

I pretended to be. I really was a horse or the mom or the lady ordering dinner at Janice's restaurant. That afternoon, as Janice's make-believe master prepared her for the rodeo, I realized I was just a gair pretending to be a horse. I didn't really gallop, I didn't really lawe a rader on my back. I was just skipping around Janice's backyard hitting myself on the thigh and yelling, "Go, girl. You can do it." I fet delated, like As I resigned myself to standing in Rebecca's embrace until the bell rang, she caught sight of her friend Theresa. Rebecca's grip loosened.

"Bye-bye, sweetie," I said and leaned down

"Bye-oye, sweetie," I said and leaned down to kiss her.

"Bye, Mom." Rebecca gave me one last squeeze. She gathered up her backpack and ran to meet Theresa. The two of them walked onto

"Have a good day," I called after Rebecca She didn't hear me.

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there was a big empty space where my stomach should be. I walked home. Janice and I played

anota be. I waised nome. Janice and I played make-believe again, but it was never the same. I imagined Rebecca standing on the play-ground realizing she was just a girl in a school uniform pretending to be the mom. "I'm so

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