





Scott Peters and Lynn Gorguza



Joan and Ray



Alan Be



Frances Hellman and Rober



terson: From fast i



Robert Peterson and Maureen O'Conn

Married Rich

Story begins on page 24

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LETTERS

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Mormon Slat-Rap

More tales of woe in the "Dialin' and Cryin' " vein, but with more of the happy salesman's patter - especially the last few paragraphs — which are TOTAL BUNK! ("Just a Step Ahead of a Shoe Shine. May 24) Bookmen are uni-May 24) Bookmen are uni-versal; I knew a Eurasian guy who did everything Bridges wrote about (except for the wild trailer-park sex) and gave up pretty early because he couldn't perfect the neceshe couldn't perfect the neces-sary arm-twisting/prevari-cating skills. But that was in Malaysia, and he was then a recent high-school grad. At least Barry had a tan-

gible product; I sold extermination contracts door-to mination contracts door-to-door for Terminix of El Cajon, one of those summer college \$8-an-hour student deals. They gave the job to us be-cause the previous summer had seen colossal sales under a had seen colossal sales under a crew of Mormons. The only catch was that we wear the bright green company shirt and hand out flyers while working from 8:00 to 5:00. Paltry sales followed. Meanwhile, the commission-only while, the commission-only guys were racking them up through cold-calling and inspections. The moral: only Mormons can slat-rap bug-zapping, because they do it through their congregations. J. Christie

Never Race

The Atlantis issue has never been about race to the average marina resident, or Harbor Island visitor ("City Lights. May 24) This is about rudely May 24). This is about rudely loud music and DJ banter coming from a tent area with no sound barriers outside the building structure until 4:00 a.m., and not only on Saturday nights. This has taken urday nights. This has taken place on weeknights as well. It's about the arrogance of the restaurant owners and promoters to refuse to recog-nize the concerns of those of us who were on Harbor Island us who were on Harbor Island long before they arrived. And, it's about a permit pro-cess that is broken and cannot respond to the concerns of residents. There should not be a permit of any kind that allows what is essentially an outdoor concert to rage until 4:00 a.m. Dennis Girardot

Smith Insults Me

Jeff Smith's review (May 17) of Eugene O'Neill's Long Day's Journey into Night at the Lyceum Space Theatre downtown has been brought to my attention. I've taken personal barbs from Jeff Smith as an barbs from left Smith as an actor for years and gave up reading his reviews when he cleverly referred to me as "Mr. McMugs" in David Storey's Home at the Old Globe Theatre. I've never felt Globe Theatre. I've never felt the need to question any critic's opinion of me; but in the words of O'Neill, "There's a straw that breaks the camel's back"! My integrity is abused back ! My integrity is abused and my umbrage, nay anger, prompts me, in spite of any discretion I may have had before, to respond to Mr. Smith's remarks about my acting in Long Day's Journey into Night.

into Night.

I take enormous pride in my career as an actor in the my career as an actor in the theater, especially classical theater. I've given my life to it, 40 years and still going! Few American actors today have had the opportunity to face the challenges I've faced in this almost impossible profession. And it isn't just luck! It's hard work, with equal amounts of courage and humility toward something

larger than oneself. Eugene O'Neill is larger than myself. I've experienced him before in Moon for the him before in Moon for the Misbegotten at Berkeley Repe-tory Company up north, with unanimous critical approval. I might add. My reverence for this magnificent play-wright is truly awe-inspiring. To be alive in the process of Long Day's Journay into Night as it is exhausting. James Tyrone is one of the most temanding roles I've ever demanding roles I've ever encountered.

I don't have any "old bag of tricks for grumbles," and I can't tell you what an "askew tick" is. The word "mug," with which Mr. Smith has a penchant for identifying me is defined in the dictionary as is defined in the dictionary as "to make funny faces; overact to win an audience." Why, for the love of God, would a proven actor in my position need to stoop to such ludicrousness?! It's not O'Neill's intent to It's not O'Neill's intent to "evoke laughter," and it's not my intent either. In the words of Shakespeare, "The play's the thing," Jeff Smith insults my professional integrity. I wonder what remarks Mr. Smith might have if he'd never seen me act before. I

never seen me act before. don't know, but I suspect this could be an example of over-exposure. I've played over 200 roles in San Diego. Fam-iliarity breeds contempt? Finally, and again, using

the words of James Tyrone in Long Day's Journey into Night, I say to Jeff Smith, "I don't give a damn if you ever dis-played the slightest sign of gratitude. The only thanks is to have you...sneer at my pro-

Ionathan McMurtry

Reader

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	andsome dowries raise political questions. Matt Potter	
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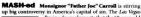
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Mother's milk National Republicans collected \$13.6 million in so-called soft money during the first three months of the year, compared to just \$1.2 million for Democrats, with or the year, compared to just \$1.2 million for Democrats, with wealthy San Diego contributors leading the way. In fact, the Democrats got no soft money at all from San Diego County donors during the period. Local giving to the Republicans included Coronado's Dantel Bunn, at the top of the list with \$15,000. A pacific Beach software outfit called Silver Bullet Solutions, run by David M. McDantel, gave \$13,780; and former makes and the solutions. The solution is the solution of the solution dor to Bahrain Charles Hostler, of Coronado, kicked ambassador to barrain Clairres Flootier, of Coronado, kicked in \$12,000. Co-founder of Collateral Therapeutics and gene-therapy pioneer Dr. Jack W. Relch gave \$7000; socialite Warene Wall contributed \$5000. Ex Palomar Hospital trustee Sue Reeves gave \$3504. Many of the donations were made as part Reeves gave \$3504. Many of the donations were made as part of fundraising activities centered around the lanaury insugu-or of fundraising activities content of the property of the content of the property of the property of the property of the part of the property of the property of the property of the pay the City of San Diego \$250 million as part of the Padres ballpark deal has been revived by a state appellate court. A lo-cal judge had dismissed the case on a technicality, but the ap-peals court didn't buy that and has sent the issue back to San Diego for trial. Any loss of the \$250 million might prove fatal for

Dying leads A San Diego man whose wife was slain in 1998 by a deranged neighbor high on drugs has set out to capture the alleged killer of his mother, who was murdered 22 ture the aneged Killer of his mother, who was murdered 2y-years ago in San Francisco's disk-frow district, the San Francisco Otronicle reports. Manuale Galdbarner's wife Teresa Silva was shot to death on October 4, 1998, after 20 per long the front door of her City Heights apartment. The shooter, Mars Placecacka, who was convicted and sentenced to 50 years behind bars, had been feuding with Silva and later boasted that she had enjoyed killing her. During the trial, the victim's widower, Galdamez, learned about DNA evidence and subsequently prodded San learned about DNA evidence and subsequently prodded San Francisco police to re-open their investigation into the murder of his mother, Maria Talawara, whose legs, uterus, and lung had been found in a Mission District dumpster in February 1979. Talawara's them-71-year-old boyfriend, a merchant sea-man, was suspected of the crime but never charged Using DNA testing last year, the copy determined that blood on the sup-pect's battube matched that of Galdamez's mother. Last week a murder warrant was finally issued for Luis Rivas, who has a murder warrant was many issued for Lins Ryws, who has-n't been seen since 1980, the paper reports. "We want to find out where he is, alive or dead," police inspector Kelly Carroll told the paper. The alleged slayer, whom police suspect of being a se-rial killer, would be 93 by now.





agreed to lease land for the center and a \$500,000 annual sub-sidy if he did. "We were told that certain foundations in town sady if he did. "We were told that certain foundations in town were ready to make large grants to MASH," Carroll told the paper. "When we came over they backed out because we didn't own the land." That meant trouble, because Carroll's group has purchased warehouse property for a thrift store and a house near Flamingo Road for him and his staff io stay. With only half the money raised, a 180-bed women's shelter shut down last summer, and a crisis-intervention center will fold by June 30 if

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Swords Unsheathed

ext week's runoff election in District 6 for the city council seat vacated by

District 6 itself, the donor

base total (as of May 19) for

the candidates reveals a strik-

ing difference. For the 49-

year-old Frye, about 67 per-

cent of her contribution

come from outside her dis-

trict, while 33 percent are in

side. (The district comprise

sion Valley, and Serra Mesa.

as well as about half of Pacific

Beach, Linda Vista, and

Kearny Mesa.) Frye's donors

include small-business own

ers, retirees, and environ

Sierra Club's Eric Bowlby, la-

bor leader Jerry Butkiewicz,

Valerie Stallings last January will close a match between first-time candidates Steve Danon former chief of staff to Ron Roberts and frequent Republican campaign manager— and Donna Frye, a Pacific Beach environmentalist and founder of STOP, Surfers Tired of Pollution, Danon has accused Frye of courting "big labor's" endorsement. implying that out-of-town interests are directing her with money and more. For her part, Frye seldom brings up the identity of Danon's

vell-heeled donors. By matching zip codes of donors to the six zip codes of

and ex-assemblywoman Lucy Killea. Some robust indepen dent spending is represent labor groups, locally and

in Orange County. Danon, a 35-year-old Republican, has more than twice the individual donors as his opponent. His donors include presidents of compas; developers, contractors, builders: administrative personnel of the developers; staff members in Ron Roberts's office; and registered lobbyists. Ninety-two percent of Danon donors live outside District 6, making Danon's slogan — Put Our Neighborhoods First! — at the least

Danon said recently that his outside-the-district collection plate doesn't trouble him. True, you are elected by the district, he noted, "But there may be individuals I have worked with in the past who want to see good gov-

ent that would support me, if, say, they live in Tierrasanta, Point Loma, or Uni Danon's coffers have

the district who are also inside San Diego's major developer groups — the Building Industry Association, the San Diego County Apartmen Association, the Coalition for struction. Marcel Becker. nittee for the local chap ter of the Association of **Builders and Contractors** said his group is forbidden to donate to Danon (whom they support) because the chapter is registered as a state political action committee State PACs can't give to municipal races, which are sup posedly nonpartisan. But Becker's association has helped finance Danon's cam-



tions and a fundraising

CITYLIGHTS

On the residency gap between Frye's and Danon's donors, Donald Cohen, political director of the Labor Council of San Diego and Imperial Counties, said the discrepancy confirms that "Donna has lived and worked in that district for 40 years. rooted in that community. I walked precincts. People know the Fryes. Steve Danon moved there last year. He's not of that community. Steve's base of support is from the political community, the interests he's been with while he worked for Brian Bilbray and Ron Roberts.

I ran Danon's figure of 8 percent in-district donations by primary candidate Mike Pallamary, who finished third. He chuckled, then called it unfortunate that candidates in local elections must rely on outside funding. For the primary, Pallamary collected \$45,000, of which 22 percent came from District 6 contributors. "Sadly, in order to compete, I had to find money outside the district to go against the machine that Danon has."

Danon's money grab from outside the district may reflect his disaffiliation with labor. During the primary, Danon sought the unions' backing, (His boss Roberts won it for his mayoral bid.) Once the nod went to Frye, Danon was quoted in an

cle as saying, "It's one thing for Fryel to work with th labor unions, and it's another thing to work for the labor unions." According to Michael Zucchet, politi rector of the San Diego Fire fighters, Local 145, this statement "rattled the cages" of some of his members. At first they didn't see a "bad choice" between Frye and Danon. ized once Danon dressed Frve in the uniform of the Next, Danon engaged ex-

April 18 Union-Tribune arti-

ongressman Brian Bilbray to charge in a mailer that Frye's campaign has been "fina by tens of thousands of dollars of soft money from big labor unions" Danon told me that such benefaction "raises an eyebrow. Is it a problem? I think the voters can draw their own conclu sions about the amount of money the labor unions are

pumping in."
I asked Zucchet — an announced candidate for Byron Wear's District 2 seat in 2002 - whether big-labo bosses are hijacking Frye's campaign. "That's absurd," he said. "This is local unions with local money spending

it on local campaigns." Whatever big labor's influence, one thing is certain: Frye's soft-money total is close to \$47,000. The local firefighters contributed \$14,103 for signs and direct mail. The Labor Council has kicked in \$3339 for radio ads

and \$4000 on a phone bank. of State's website, the UFCW The Hotel Employees and contributed \$4000 to the Restaurant Employees Local 30 also did a phone bank Committee on Political Eduworth \$5000. The San Diego cation at San Diego's labor Police Officers Association council. I asked the labor council's Donald Cohen if paid for signs and a mailer, at \$12,432. Finally, the this was a payback for their United Food and Commerexpense on Donna Frye. cial Workers (UFCW) from Ruena Park, near Anaheim lowed to use whatever money in Orange County, spent we receive for member edu \$8000 on mailers. This union, which raised more than \$1 million in three months between February and May of this year, has

habit of bankrolling other

union efforts.

cation as we see fit." Though more expenditures may arrive in the last two weeks before the election, Danon has seen only one in dependent expenditure: The San Diego County Apartment Association spent \$4510 on signs and mailers. This represents less than onetenth of what Frye's labor groups have bought.

No," he said. "But we are al

According to the Secretary

Is some campaign spending not being reported? Due to a loophole in the state-approved Proposition 34, po litical parties do not have to report their "member com munications," usually mailers sent to their registered brethren, in off-year munic ipal elections until the conest is over. However, in the wake of the Los Angeles loophole has been filled by an estimated half-million dollars' worth of soft money. the parties have agreed to report their local expenditures

Roxanna Foxx, of the San



Donna Free and Steve Danon at May 16 debate







Diego County Republican Party, acknowledges that the state Republicans are spending \$10,000 on a mailer to the faithful in District 6. According to Bob Jellison of the San Diego County Democratic Party, the local party is spending \$1000 on a mailer to its District 6 members as

As of May 19, the individual donor totals for Danon are \$183,654 raised and

\$121,754 spent; for Frye, \$78,972 raised and \$53,984 spent. By adding in the ditures. Danon's candidacy has cost \$188,000 while Frye's

cost \$126,000. In mid-May Danon and Frve rubbed horns at a debate sponsored by the Pacific Beach Town Council before a partisan-packed room of 130. Danon has an irrepress- ≦ ible politeness, like a middle- • parted hair. In a raspy alto

[activists] need to get our butts to Washington." The pair respectfully differed about Pacific Beach's flintiest issue, the beach booze ban Frye is pro: "It's a privilege.

my wife Patti and I want to go to Mission Beach and have a beer, we should be able to.

On rejecting Sea World's latest bid to erect a "Magic Mountain on the Bay," with

agreed about how to net Shamu. Danon said Frye has refused to talk with Sea World anymore, which Frye declared was false. "Over the years, I've met with them 15 to 30 times. Sea World is not

she said. Frve told me that in 1998, when she led the opposition to Proposition D. which would abolish Sea World's height restriction, "It was Sea World that refused to

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developer and take his

money? (Audience boos and

claps.) Frye's riposte: "For the

record, I have accepted his

check, but I told him when I

took it that I didn't support

his hotel, so he's quite aware

about this lone-donor scuf-

fle. She thought it laughable

that Danon would align her

with "a developer. I had to

control myself. 'My big-de-

veloper money.' I enjoyed

that. I probably should have

I followed up with Frye

of that."

Swords unsheathed on the issue of De Anza Cove: Yes, those mobile-home res idents, with their front-door proximity to Mission Bay, nust be out by 2003, when the community's lease reverts to the De Anza Corporation. But should the new tenant be the proposed De Anza Har bor Resort? (Frve no. Danon no - loud applause.) In an unexpected parry, Danon

chastised Frye for taking \$250 from Michael Gelfand, the reand then we'll see if you have sort's developer. How could she claim to be against the

I asked why she hadn't gone after Danon concerning his out-of-district donors, th majority of whom are developers or work for them. Frye acknowledged that she should have and that voters "probably don't know" enough about Danon's givers

What does it say that Danon has received so much money from the development industry?

"It says," Frye continued, "'here we go again.' The Su-san Golding, Ron Roberts the same machine. To me, what's funny about it is that

the Charger ticket-guarantee. But [Golding] was his candi-date. All these things that he talks about that are wrong are things he's helped perpetuate ring to Danon's having worked on Susan Golding campaign for mayor in 1992 managing her reelection hid in 1996 Concerns about Frye were

voiced by the local Republican chairwoman Foxx, whose party has endorsed Danon. Foxx points to Frye's irregundance at meetings of the San Diego County Environmental Health Advisory Board. According to Foxx's e mail. Frve missed 7 of 11 span. Frve said she missed

those meetings because shortly after her appointment, we were evict our surf shop. I told them I cause sometimes husiness has to come first." Foxx next wrote that Fry

flip-flopped on whether the ould continue grant ing free lease of sites in Balboa Park and Mission Bay to the avowed anti-homosevus Boy Scouts. Frve told the San Diego Democratic Club, a gay-activist organization, that "favored termination of the lease because of the scouts' national prohibition against gay troop leaders." But then, in a KUSI interview, she said she did "not believe the Boy Scouts should be kicked

out of either place Prestold me that the issue will probably be decided by the courts long before the city council "No. I don't dislike the Boy Scouts and want to kick them out. But this is a case of law and I don't support their policy." For the record, Danor doesn't support the Boy Scouts' policy of discrimina tion but said he does want the lease renewed: "Don't penalize the kids for the mistakes

Foxx's final contention was that Free suffered amnesia over the city council's impending vote to authorize clean needles for drug addicts. Frye told me that in her

of the adults."

Steve Danon has " But Form countered, "Donna need only have reviewed the question naire she filled out for the Democratic Party to remem ber that the issue had .

come up before . . . and had, in fact, been discussed at numerous candidate forums during the primary." Danon is opposed to needle exchange and wants "rehab on demand. Free needles sends the wrong message to our

In fairness to those who've and stands on the issues. Danon isn't above reproach. In March, the Building In dustry Association, a nonprofit developer-advocacy group, commissioned the San Diego Group, a local polling firm, to measure the attitudes of 300 "likely voters" in District 6. The poll focused on the four front-runners: Danon, Frye, Pallamary, and Peter Navarro.

Soon after this poll was finished, an e-mail was sent within the organization by rector Jaymie Bradford. It emphasized two things: if members wanted more information about any of the candidates, he would provide it; and he encouraged members to walk precincts for Danon on April 7, ten days before the primary. It is no illegal for organizations to support or oppose a candi date and lobby their members using in-house commu nications. There is, however a question about the Building Industry Association's payment for a "nonpartisan" survey and the apparent use of its results to endorse

Danon. According to the Fair Political Practices Commission law, "payments for commu nications" within an organization are allowed, but independent expenditures on behalf of a candidate that top \$1000 per year must be

Did the survey cost the Building Industry Association more than \$1000? In an e-mail, Matthew Adams, governmental relations director. did not say how much it spent on the survey. To the question, did Danon himself or an agent of Danon ask the association to conduct a poll or to endorse him. Adams wrote, "All candidates were

invited to be interviewed." To trality with partisanship, Since we took no position i the race, we communicated precinct walks for Steve Danon and Mike Pallamary

Pallamary told me he knew of no such endorse ment and no precinct-walking on his behalf. I replied to Adams that it seemed the association was taking a position by urging its n to walk precincts for Danon,

and, as he claimed, Pallamary These two candidates are on record as being friendlier to the Building Industry Association than Donna Free Re quests to Adams for further disclosure were not answered. The *Reader* has forwarded a

letter and a copy of this article to deputy district attor nev Sally Williams and to

As for Danon's charge that Frye is taking tainted money, evidence shows the knife

slices both ways. Danon said April 29 on KUSI that in 1998, as Roberts's chief of staff, he "physically wrote the legislation" that would ban campaign contributions and gifts from registered lobbyists to county candidates. Danon

said, 'I'll give Mr. Gelfand his Danon puts on his campaign 'big-developer money" back, literature ...that he is against and then you give all your precinct-walking, "No one In Head to Head Competition,



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the board letter. I wrote the

direction that outlined the policy." The board letter

briefly outlines the policy

while it urges other super-

visors to support the ban.

The letter is signed by

and his staff "proposed the

change and indicated in

Deputy county counsel

general what to write. I

think drafts were submitted

to them for their comments.

maybe." Hansen said it is

not permissible for him or

his boss, John Sansone, to

go back and forth with

chiefs of staff "on legal

questions...but we like to

make sure that the policy

changes are accurately pro-

duced in the ordinance. So

there is some going back

Despite Hansen's expla-

nation, one wonders whether

there is a conflict of interest

between a staff member

who is not a lawyer (like

Danon) and his proofing of

the legal language of a mu-

While the county ordi-

nance has no jurisdiction

over a city election, Danon

nicipal ordinance.

TV for banning these donors

from county access. Why

then, in January of this year,

when he registered as a can-

didate in the District 6 city

election, were his first two

contributor checks from Nicole Clay and Janay

Kruger, lobbyists with the

playing field," he told me. On

KUSI, Danon emphasized

"There has to be a level

county and the city?

election?

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COMPENSATION

pose that same kind of legis-lation [against lobbyist contributions for the city. But the county ban didn't stop you from taking lobby-

that if he wins, he "will pro-

Danon repeated the antra: "There needs to be a level playing field," I relected two to two and a half

Alan P. Dove, Esq.

Attorney at Law 2555 Camino del Rio S. Suite 209, San Diego

619-298-8922

times the money Frve has despite her heavy independent expenditures. Again, many longtime lobbyists -Robert Pinnegar, Brian. Seltzer Johnnie Perkins Jeff Marston, Scott Blech, and

ists' money in the District 6 others - who are registered with the county (and who don't live in District 6) have been maxing out their donation to Danon's District 6

money came "from individual contributors."

Is it soft money from the unions going to Donna Frye or is it your individual donors plus Republican and developer soft money that makes the district election not a level playing field for you?

"I think people could draw their own conclusions." Danon said.

Finally, there's the miniscandal over Danon's illegally placed campaign signs. At torney Donald Mayes, who ran in the primary and garnered only 299 votes, received an info packet when he filed that included a notice about signs from Mike Wisnieski, senior zoning investigator with the city's Neighborhood Code Compliance. Wisnieski's letter said that Mayes. like all candidates, would be "held financially responsible" for signs illegally placed: \$100

In early March Mayes began seeing Danon's signs on utility poles in the public right-of-way. At one public forum, Mayes asked Danon to take those signs down. Danon replied that he was n't aware of improper signs and wondered who put them up — a zealous lovalist or a member of the opposition, trying to get him fined? Danon told Mayes he'd take

On the subsequent Saturday, Mayes spotted a Danon sign a quarter-mile from Danon's home. Mayes found Danon and his wife working in their garage and confronted Danon. "Steve," Mayes said, "if you're really serious about removing the signs, there's one right down the hill, at Morena and Jutland. How about jumping in my car and we'll go remove it together." Danon told Mayes to stop harassing him. "I want you to leave, now. Mayes insisted; they should rip it down together. An in-

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Thin lithium-ion Mr. Danon after the election? Ultra thin/ Retroactively? ultra light -

them down, right? So they're

not up.
I asked Wisnieski why he didn't levy fines. He called it not part of "our procedure. We tried to get voluntary compliance."

What's changed that? "It came down as a directive from the [city] manager's office. From April 25 on, we shipped out letters to both campaigns that say from now on we would be changing that procedure to include

after Mike Pallamary testified twice before the council and convinced Mayor Murphy, who helped write the sign ordinance, to order city manager Michael Uberuaga to change what Murphy termed an "embarrassmen for the city." To date Frye has, been fined \$300 for her mis-

Swords

dignant Danon finally told Mayes that if he was so disturbed about illegal signs, he should call Wisnieski.

Before doing so. Mayes sent a prickly letter to Danon: "More disheartening" than breaking their "private agreement," Mayes wrote, "is your apparent lack of integrity and refusal to play by the rules. Big money cannot buy you immunity. Mayes and his wife next spent a day documenting illegal Danon signs — 59 of them - and hand-delivered the list to Wisnieski. Wisnieski drove through the district and found that 30 of them were in violation. He then went back and pulled these signs down but did not send Danon a citation for Sharren Carr, the city's

neighborhood service program manager, recalled Wisnieski giving Danon 48 hours to remove the illegal signs or Wisnieski would and then

cite (bill) the candidate. But Danon wasn't billed for the 30 signs.

"Correct," Carr replied. "We usually don't cite while the election is in progress." Do you have plans to cite

"If the signs are still up. If the signs are down, we're

But Mike Wisnieski tore

The sign hubbub ended

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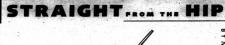
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Matt:
While dining on the fine cuisine served up at the Morena Boulevard Costco outdoor dining area,
I noticed a distinct lack of bothersome feathered friends. What in the world do they do at Costco
that would keep away the sky rats that they can't seem to do at other fine outdoor dining
facilitied list traps, bait, sound wonce, or some other device that so effectively makes tha a brid-

ATTHEW

CE

If Costco had solved the world's sky-rat problem, I'm sure they'd have ripped-all the old merchandise off their shelves and stocked them with nothing but big sacks of Costco Pigeon Death. We couldn't figure that even Costco could have outwirted nature, but we made a field trip to check it out. Grandma Alice brought her binoculars and field guide hoping she'd find something exotic. The elves tried to sneak out their air rifles, but we caught them in time. Eventually we wheeled into Asphalt Acres, the Costco compound on Morena Boulevard, ready

tor winding.

We piled out of the car scouting for the usual parking lot suspects — house sparrows, house finches, a couple of Brewer's blackbirds — scrappy scavenger types that lurk in almost every suburban environment. And we find... Nothing. Zero. Not even a pigeon. After several hours of field surveys, we concluded that the Morena Boulevard Costco could be the most biologically sterile patch in the county. A vast sheet-metal-and-asphalt oasis in the middle o biologically sterile pates in the country. A vast sneet-metal-and-appear doss is the mades of Rose Canyon, Grandhas lost interest to describe the country of the country o

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Hey, Matt! Do kids these days still get cooties? And what's a cootie anyway?

- Buglady, San Diego

Cooties live! Science has not yet found a cure. According to our survey of neighborhood short people, you can still get cooties from your classmates. Nobody could describe a cootie, exactly. They're just the same vague but masty emanations they were back when Matthew was a tyke. A wonderful school tradition that links the generations. The word "cootie" is a borrow (ca. 1915) from the Malaysian word "kutu" - lice

This Town Ain't Big Enough for Both of Us Mich from Bonita is seriously steamed that we would imply (a couple of weeks ago) that shooters can't his target as accurately with two gans simultaneously as they can with one. He went to great trouble and expense to send a copy of Chapter IX ("Quick Draw and Hig Shooting") from a how-to book called Sigurenty Nexist. Burne Ketth appears to be a dedicated trick shooter, and he says you can learn to shoot two gans accurately at a close-range target. All you need is months, years of constant practice to train your arm and hand musels for the correct 'feel' and to coordinate them with your view of the varmint you're shooting at. You also need not proper gun and hoster hanging in just the right position on you trips. This wann't the scenario our inquiring mind powed in his new control of the start of the proper gun and had well on the start of the star

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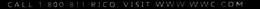
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SportingBox By Patrick Daugherty

Rack 'Em

I'm sitting in the balcony of the Dream-Catcher Showroom sipping on a tepid cup of coffee. On the floor below are six Brunswick pool tables and 12 women hold-ing 12 custom-made pool cues. Viejas Casino & Turf Club is hosting the Women's Professional Billiard Association (WPBA) Spring Classic 9-Ball Tournament and I've driven out to take a look.

Seated across the table from me is Ian Seated across the table from me is Jan McWorter, president of the WPBA. We watch a young oriental woman make a nice bank on a 6 ball, it drops in the center of a side pocket as her cue ball gently rebounds off the rail, leaving her with perfect position on the 7 ball. How did you

"Through a boyfriend, a guy I met when I was 19 years old." McWorter is somewhere around 40 years of age, very fit, 5'9" tall with shortish blond hair, green eyes, and a performer's smile. "We green eyes, and a performer's smile. We started traveling around. He was a fantastic player, and I watched him for four years. Then, one day, I decided I wanted to play and started shooting balls. When I asked him how to shoot a shot, he said,

I asked him how to shoot a shot, he said, 'Oh, just hi ki.' and went over to a guy who was sitting at the bar. 'Excuse me, could you show me how to shoot this shot?' My boyfriend ran over to the bar, escorted me back to the table, and showed me how to shoot the shot. Everyone was amazed, because, as a beginner, I shouldn't have been able to execute, and I did.' he 2. be!'

The oriental woman drops the 7 ball The oriental woman drops the 7 ball and leaves herself with an easy angle on the 8, which sets up the 9, Nice little run. 'I remember, vividly, the moment I saw for the first time. Suddenly, I could see angles perfectly. Were you able to see when you approached that first shot?' and the see that for the see that the

knew how to play before I ever walked up to the table.

"I didn't know, technically, how I was supposed to aim the ball, connecting one spot by the table to the object ball, but I could feel the angles and had a feel for the lines and where the pockets were."

"What happened after your first game?"

"We continued to travel around. He was playing pool, not in the professional tournaments, just going around playing different pool, the professional tournaments, just going around playing different.

A thull the professional tournaments, in the professional tournaments, in the professional tournaments. The play was the professional tournaments, in the play the professional tournaments. The play the pl

body who plays very well and is willing to bet a lot of money."

Sounds like hustling to me. "That must have been great times." New towns and old pool rooms. Be still, my heart. "It was fin when I was a teenager on into my early 20s. But then I started matur-ing. He was still okay with playing in bars. I didn't see that as the rest of my life. My first hoursquart was an anateur event

with 756 women, and I came in ninth. I was upset getting knocked out, but every-body was coming up to me saying, We didn't know you could play like this,' I didn't either.

"I realized the only women out there who could beat me were professional players. I decided, 'If I'm going to do this, I need to do it professionally-! got a job at the Hollywood Athletic Club on Sunset. I played all the time and gave a lot of lessons.

Hollywood Athletic Club on Sunset. I played all the time and gave a lot of lessons. I was running tournaments, doing celebrity parties and television shows.

"The club offered to sponsor me. I said, 'Okay, the U.S. Open is coming up, if you guys want to send me, my expenses will be X number of dollars.' I went, was will be X number of dollars.' I went, was scared to death, played horribly, but in the second event came in fifth. I thought, 'Maybe I can do this.' From then on I was

The Vegas Line

U.S. Open Southern Hills Country Club, Tulsa, Oklahoma June 14–17, 2001

Player		Odds
Tiger Woods		Even
Phil Mickelson		8 to 1
Vijay Singh		12 to 1
David Duval		15 to 1
Ernie Els		15 to 1
Daivs Love III		25 to 1
Tom Lehman		25 to 1
Jim Furyk		30 to 1
Lee Westwood		30 to 1
Hal Sutton		30 to 1
Mike Weir		35 to 1
Colon Montgomerie		35 to 1
Sergio Garcia	100	35 to 1
Justin Leonard		35 to 1
Jesper Parnevik		40 to 1
Nick Price		40 to 1
Mark Calcavecchia		40 to 1
Darren Clarke		50 to 1
Steward Cink		50 to 1
Lee Janzen		50 to 1

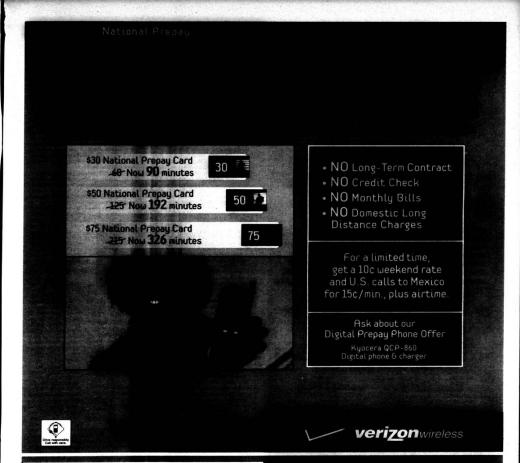
one of the few players who made a living playing pool."

The tournament is in intermission and all the players have left the hall. I count three heartbeats, then ask, "What's your

snot? "Banks. The hardest is long, straight-"Banks. The hardest is long, straight-in shots that you have to shoot off the rail. People think, 'Oh, it's straight-in. They're professional players; they're sup-posed to make it.' But those shots are so tough to make because you have to hit

them perfectly."
McWorter falls quiet. "Here's the fun McWorter falls quiet. "Here's the tun of it. When you walk up to the table and click into this zone. You don't know if there's anything around you or anybody around you; you're just in the zone and pocketing the balls, pocketing the balls,

The Sporting Box solicits your comments



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Denomination: Evangelical Friends Church Address: 8955 Kenwood Drive, Spring Valley, sions to the poor. Take up and follow me, 'He was talking to someone for whom wealth, possessions, were important. What this person wanted but didn't need was wealth. Maybe what you want in 't wealth. It could be something else — something else dest keeps you from following God.

"This is the basic struggle of life. To follow God we must get up every morning and spring the structure of the stru sions to the poor. Take up and follow me,' He Senior pastor: Randy Thornburg Senior pastor: Randy Thornbut Congregation: 100 Staff: I full-time, 4 part time Sunday school enrollment: 50 Annual budget: \$108,000 Weekly giving: \$2100 Singles program: no Diversity: predominately white

ices: Sunday worship, 10:30 a.m.

I drove to Spring Valley to spend Memorial Day Sunday with Quakers. As soon as I sat in Friends Community Church, I suspected I was not in what I thought of as a typical Quaker set-ting. There was a podium, and all pews faced it. To its left, a 15-member choir. To its right,

a drummer and a large projection screen. I was certain I heard the choir director say, "Praise

The projection screen flashed lyrics to

a hymn. An electric

piano burbled a soft-rock melody. A drum-

mer thumped out the beat. The choir began to sing and clap. Some-one shook a tambourine.

meeting"? What hap-pened to the "still, quiet voice within"?

ican flag flying over what appeared to be a mili-

tary graveyard; beneath it. Psalm 112:6, "For the

burg greeted us and thanked God for "those

who gave their lives for their country." After three soft-rock hymns.

when the memorial part of the Memorial Day

service rolled around,

Pastor Thornburg nei-ther railed against war nor championed Ouaker pacifism. He instead

nor championed Quaker pacifism. He instead introduced a slide-show dedicated to the mem-ory of church members who'd "passed away." "I've grown so tired of earthly things, sang the choir. Slides of white-haired men and

women glowed on the screen. "I long for that sweet someday, when I'll be swept away, to

another time, another place."

Pastor Thornburg started his sermon,
"Following Him Persistently: With All of My
Soul, Part III," by reminding us that God granted
us salvation "through Grace alone." He went
on to outline how we might "follow God

consistently."
"God tells us, 'If you seek Me with all of your heart, you will surely find Me.' In order to seek God, we must give up the things that we want. We must give up our lives daily. The problem is that we often confuse what we want

with what we need. I know I do. The only way out of this confusion is to ask God to show u

'In order to be perfect, give away your posses

another time, another place."

The program's rshowed an Amer-

Praise the Lord? Clapping Quakers? Drum-thumping Quak-ers? Tambourine-shak-ing Quakers? What hap-pened to the "silent Father? We must focus on God. We save our lives by giving your lives. Let me put it bluntly, you can follow God on your terms and live a life that it meager and shallow Or you can put lead a fulfilling life. "Pastor Thornburg's serson mirrored what I'd long ago learned about the Quaker emphasis on separating the seential from nonesential in human life. But my other half-dated by almost centuries.

d by almost centuries.

"Just like everyone else, we have factions,"

Pastor Thornburg ex-

plained after the service. "We're program Quakers. We have pas-Quakers. We have pas-tors, sermons, music. We're Bungelical Quak-ers. Other Quakers, the more liberal, have the silent meetings." According to Pas-tor Thomburg, the first big rift within American Quakerism occurred in the 1820s when Elias Hicks, a scalous anti-

Hicks, a zealous anti-Deist, led a large number of Quakers into a Quaker the late 19th Century, influenced by the period's revivalism, theologically conservative Quakers

conservative Quakers also separated themselves from the larger com-munity, becoming Evan-gelical Quakers. "We're a lot like other evangefical churches. As Quakers, however, we differ in some sig-nificant ways. Because nificant ways. Because we're Quakers, we believe that everyone has the Inner Light of God, that

Also, we practice neither baptism nor Com Also, we practice neither baptism nor Com-munion — although there are some Midwest-ern Evangelical Quakers who, for historical rea-sons, do practice baptism and Communion. Also, there's the issue of pacifism. Tel estimate that in Evangelical Quaker churches, 50 per-cent of the members are pacifists. Out here, in San Diego, however, there's a large military San Diego, however, there's a large military presence, so the percentage is lower. This was an issue here in our church during the Gulf War. I personally believed the United States had no business bombing Iraq, and I still feel

that way."

Pastor Thornburg, who was born and raised in Central Africa, the child of Qualter missionaries, told me that Southern Californian and Midwestern Quakers were more Calvinist in their approach to salvation. "They believe once-saved-always-saved. There are others who, like myself, are more Methodist. I definitely feel we can fall a complete the control of away from salvation, that we can wander from our walk with God."

- Abe Opincar

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Dear Aunt Trudy, My nephew, a lad I've always been fond of, is in his late 20s. Last year he married a woman his age who seemed like trouble to me and to the rest of our family, but we kept our mouths shut because he's not a little boy anymore and has the right to make up his own mind. His wife seems sour-tempered, selfish, and depressed, but I figured maybe I just didn't know her well enough to appreciate her good points. They are due to have a baby in August, I recently threw a shower for them at my home, and my nephew stayed behind after everyone else had left. We were supposed to pack all the baby gifts into his truck. My nephew surprised me by asking if he could have a drink before we set to work. Though it was only 4:00 p.m., I brought out some whiskey I save for special occasions, figuring we'd toast the coming child with a tiny nip and then do cleanup duty. He downed four or five shots very quickly and proceeded to get weepy drunk. He confessed that his wife had "tricked" him, and he was furious at her. They'd agreed not to try to get pregnant till they'd been married at least a couple of years. Then without telling him, she changed her mind, quit using birth control, and got pregnant two months after the wedding. When he confronted her about this she said that the marriage was a disappointment to her, as was he, and that she needed a baby sooner rather than later to cheer her up. She makes him sleep on the couch most nights, he says, because of real or imagined offenses she claims he's committed. I pointed out that women in the last stages of pregnancy can be intensely moody. But even as I was saying this I worried that the behavior my nephew described sounded like more than the usual hormonal flare-ups. He looked enraged, confused, and in despair. I felt terrible seeing him cry. Because he was so inebriated I ended up having to drive him home. As soon as I dropped him off, they both began yelling pretty loudly, calling each other all kinds of names. Then his wife started in on me, so I just scrammed. Now I feel duty bound to take some kind of action. Clearly, something has gone very wrong in their household. An innocent person is about to be born into a situation full of unhappiness and turmoil. Should I try to have a talk with my nephew's wife? With his parents? Call a family meeting? How can I help soothe these troubled waters so their baby doesn't arrive in the midst of an emotional typhoon? CONCERNED CLAIREMONT AUNTI

I share your fears about this sad couple and the unsuspecting being soon to enter their midst. I hope newborns have pre-

sixth sense about the particular brand of chaos they're being born into and how to survive it. Even with such forewarning, join ing this family sounds like a tough karmic assignment. Much as these people need help, I'm also worried about what will hap pen to you if you place yourself in the middle of this conflict. That could be dangerous. Your nephew and his bride sound like they're in enough pain to want to kill the messenger who tries to deliver the bad news that their relationship's in trouble and that they are not acting like especially fit or enlightened potential parents. Did your nephew ask you for help? Of course, it sounds like he and she should see a marriage counselor, and I'm wondering about your nephew's relationship to alcohol. I'm also curious about whether your nephew and his wife even acknowledge they have a problem. If they don't, why are they so blind? And if they do realize they're in big-dog trouble, why haven't they sought help already? Why have they let it get to the flying-plates, screaming-showdown stage? It's risky to throw a life preserver to people who are in denial that the ship is going down, who just keep insisting that everything's fine and the band should play the theme from Camelot one more time. Maybe a cautious private audience with your nephew would be a good way to start. Let him know you're worried about him and his family Ask if there's anything you can do. If he wants help, he'll let you know. If he doesn't, you may have to continue to love him dearly, keep your eyes and ears open, be ready, make it clear that you're available with aid and comfort when he needs it, and bide your time.

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

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Married Rich

Front-page photo credits: James Copley, San Diego Historical Society, Susan Golding and Richard Silberman, Joe Klein; Scott Peters and Lynn Gorguze, loe Klein: Maureen O'Connor, loe Klein: Robert Dynes, loe Klein:

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attorney legal-opinion letter to city councilman Scott Peters, February 20, 2001

Money and politics have long been married to each other in San Diego, where

on a particular project.
"You may wish to con-

erful women made their way to the top after marrying local captains of com merce and industry. Union-Tribune publisher Helen Copley, ex-mayors Maureen O'Connor and Susan Golding, and McDonald's heiress Joan Kroc all started their lives with humble means, only to find fortune and power in the arms of wealthy husbands.

The women married their money in the '70s and '80s. In the '90s, it was the



men's turn. Three of the city's most prominent civic players, UCSD chancello Robert Dynes, San Diego Unified School District superintendent Alan Bersin, and San Diego city councilman Scott Peters, are married to rich wives. Each spouse is probably worth millions of dollars accord. ing to the personal financial disclosure statements

the men are required to file. But having money has proved a mixed blessing for these San Diegans. Along

Kroc stopped driving the Cadillacs in October 1997 after she rolled one of the Sevilles on Interstate 5 near Clairemont Drive, suffering what were reported to be minor facial lacerations.

influence, two of the women. Copley and Golding, and one of the men, Dynes, reinvented part of themselves. sanitizing their biographies by erasing marriages, divorces, and the recriminations that followed. And the surnames of the children of Copley and Golding were later changed. For Bersin, Dynes, and Peters, spousal wealth has raised questions about conflicts between their official roles and the financial holdings of their wives.

their path to wealth and

Fifty years ago this spring, Copley was a secretary in Cedar Rapids, Iowa. when, according to court documents, she became pregnant after a tryst with

a fellow worker at a dairy company. At 29, she mar-ried the child's father, John Hunt, in one county, divorced him two weeks later in another, and, accompanied by her mother, headed west to San Diego, where she gave birth to a son on January 31, 1952. Years later, asked about the father of her child, Copley would say, "I never where he is, and I don't want to know.

Not long after arriving in San Diego, Helen Hunt got a job at the San Diego Union and its sister paper, the Tribune, where she met publisher James S. Copley, who had inherited his newspaper empire from his adop-tive father, Colonel Ira Cop-







ley, a one-time Illinois congressman. Smitten by the svelte brunette, Jim Copley made Helen his personal secretary. In August 1965, he divorced his wife and the mother of his two adopted children and married Helen At the time of their marriage, Jim adopted Helen's 13-year-old son David Hunt, riage, and triggering a lawwhose birth certificate was altered to eliminate any reflooted the children's trusts erence to the boy's birth for the benefit of herself and her son David. After years of litigation, Helen agreed

Seven years later on his

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deathbed, the publisher drew a sizable, undisclosed sum. up trust agreements leav-By the time she named trol of his newspaper empire After Jim died of lung cancer in 1973 at the age of 57, Helen, then 48, consolidated her hold on the company, allegedly locking out Jim's two children by his first mar-



to settle the case in 1982 for the anti-immigrant Proposition 187.

Copley used her news-David publisher of the papers to stimulate the city's Union-Tribune this April, explosive growth, pushing Helen Copley had spent for North City residentia almost 28 years at the helm sprawl, convincing voters of the newspaper company. She had provided political to approve encroachment of the Naval Hospital expanand editorial support to Pete sion into Balboa Park's Wilson as mayor, then United Florida Canyon, advocating giving away city-owned land for industrial projects, nor, only to see him blamed for the decimation of the and promoting the Chargers' ticket-guarantee. Fev state's Republican Party because of his backing of

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dared challenge the Union-Tribune's dominance, and when they did, they found themselves dispatched to political oblivion.

And yet, though her Copley as publisher never seemed to find her personal bearings. She rarely spoke in public. Her friendship with financier Richard Silberman in the late 1970s became an embarrassment when a reporter at the Evening Tribune accused the paper of

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spiking a story about Sil-

berman's conflicts of inter ership of the Bazaar del Mundo. When Silberman began dating a young Union with Copley cooled. She retreated to her mansion, known as Fox Hill, over looking the fairways of the La Jolla Country Club, and was seldom again seen by anyone other than close

A few years after his

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Though she was the daughter of San Diego State president Brage Golding, she and her husband had modest assets. They were soon divorced, and Golding began her political career after striking up a close friendship with political consultant George Gorton, a key advisor to then-Sar Diego mayor Pete Wilson.

With Gorton's assistance, Golding won an appointment to the San Diego City Council in January 1981. Two years later, in February 1983, Golding quit her council job to accep an appointment as a func tionary in the administration of Governor George Deukmeijan. Her counci salary had been \$35,000. The new job paid \$50,784. She and Silberman were soon considering marriage.

"Susan talked to me or the phone about marrying Dick shortly after she had moved to Sacramento in the spring of 1983," her exhusband Stanley Prowse recalled in a declaration filed in a child-support case Golding brought against him. "She told me that she thought she loved him, and that they were talking about getting married, but that she was nervous about it, particularly in light of their age difference and the fact that she was building her

political career as a Republican while he was a promi-nent Democrat. I told her that I felt her fears were jus-

tified and that she should ask him to settle a substantial sum on her when and if they were married, so that she would feel secure and not dependent on him. She told me she thought my advice was sound. I did not doubt that she had followed it when she and Dick were

quently in contact with Golding's office about arranging ernment contacts for berman's business friends Golding's ex-husband

laundering charges, showed that Silberman was fre-

Stanley Prowse complained overly generous to his two "They have both been show ered with material things and have had so little inter

In September 1985, with Hedgecock on trial for political corruption, Peterson

filed for divorce against O'Connor

after eight years of marriage. wed the following year."

Golding went on to win her county-board seat, easily defeating a former Sil berman protégée, Democratic lawyer Lynn Schenk. For most of her two terms on the board, Golding and Silberman were insepara ble, personally and politi cally. Wiretaps, recorded during an FBI sting that resulted in Silberman's conviction on felony money

est in birthday and Christmas gifts we have given them that they have often ignored our invitations to visit and claim them." He added, "As I recall, Christmas of 1986 brought a bush plane tour of Alaska, while last Christmas brought a tour of the Far East, complete with surfing in Bali and bar-hopping in Bangkok — heady stuff for impressionable teenagers."

By the time Silberman was convicted on the money laundering charges in June 1990, his business empire had been shown to be a mas sive fraud, based more on local myth of his financial infallibility than his balance

what he charged were Gold-ing's attempts to change the children's surnames. "Sev-

ration, I discovered that

she had enrolled them in

school as 'Sam Golding

and 'Vanessa Golding' with-

out saying a word to me

on the subject. By the time

to do anything about it without embroiling them

in a painful dispute. The

sight of Golding in bold let-

ters on the back of Sam's

high school letterman's

jacket is painful to me, and

for years I have received

little or no acknowledge-

ment from the children on

Father's Day or my birth-

day. They do not treat [my

wife] Joy or me respect

fully. Susan has done her

best to wipe the slate clean."

Both Sam and Vanessa later

went to court to make their

name-change legal and

und out, it was too late

sheet. A year later, Golding filed for divorce, and Sil-berman issued a statement from federal prison saying he had lied to his wife. ely, I was not always truthful with her regarding critical and vital aspects of my life, and I know I am responsible for the changes in our relationshi

In November 1992. Golding was elected mayor of San Diego, narrowly beat ing Peter Navarro, the UC who was the bete noir of San Diego's establishment. Golding did not remarry, and, to outward appear ances, lived a hermetic social life until leaving the public spotlight last year. In contrast to Copley

and Golding, Maureen O'Connor and Ioan Kroe seemed to find post-spousal happiness. Kroc, a buxom blonde who at age 27 had met 53-year-old McDon ald's founder Ray Kroc while playing piano at a bar in St. Paul. Minnesota, in 1957. For the next six years, they carried on a secret rela tionship, Ray Kroc divorced to divorce her first husband.

ald's franchisee, and they didn't see each other at all for another six years. Meet ing up with Kroc again at a McDonald's co tion in San Diego, Joan finally ditched her husband and married the feisty billionaire

After Ray Kroc died in

Major League Baseball own-ers, who banned public own-ership of teams. ownership of the San Diego Padres, she styled herself as a grand philanthropist, back-Kroc's personal life, too, ing every cause from nuclear as more colorful than Cop disarmament and world

peace to the San Diego Zoo

and Midwest flood victims.

She tried to donate the Padres

to the City of San Diego, a

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ley's. She commissio sprawling house in Fair-banks Ranch and purchased a 300-foot yacht (the Impromptu), a helicopter stream jet, and a fleet of gold Cadillac Sevilles to pro-vide transportation. She stopped driving the Cadillacs in October 1997 after she rolled one of the Sevilles on Interstate 5 near Claire mont Drive, suffering what were reported to be minor facial lacerations

Like Kroc and Golding, former mayor Maureen O'Connor has not remarried. As a physical education teacher at a Catholic school. O'Connor, then 25, met Robert O Peterson while running for the San Diego City Council in 1971. He was 55. Peterson, founder of the Jack In The Box hamburger chain, provided financial backing to O'Connor's subsequent campaigns and married her in 1977 in a European wedding.

Peterson lavished more than \$500,000 on O'Connor's first mayoral race against Roger Hedgecock in the 1983 special election to replace Pete Wilson. During his victorious campaign against her, Hedgecock allies accused O'Connor and Peterson of conflicts of interest arising from Peterson's partial ownership interest n the Grant Hotel. A year later, Hedgecock found him-self embroiled in the J. David political contribution scan dal, but O'Connor declined to run in the June 1984 regular election, saving neither she nor Peterson were ready for another vitriolic go

around with Hedgecock. Then, in September 1985, with Hedgecock on trial for political corruption and a likelihood that he would be forced from office, Peterson filed for divorce against O'Connor after eight years of marriage. Union-Tribune columnist Tom Blai reported that "the settlement isn't public, but an O'Connor friend says it's sizable, O'Connor, whose maiden name was restored according to court docu ments, reportedly was in New York City when the dissolution was filed." Oth ers claimed that the rift wa caused by Peterson's opposition to O'Connor's amb

tion to run for mayor again The couple eventually econciled, and by the spring of 1986, O'Connor was campaigning to replace Hedge-cock, who had departed city the corruption charges. Vowing to spend no more than

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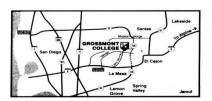


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\$170,000 on the campaign, she won the election that June. When she filed her first financial disclosure statement as mayor, it revealed an array of holdings from Gustaf Anders restaurant — owned jointly with Union-Trihune publisher Helen Copley, an O'Connor intimate — to 20 pieces of property in the county, valued well in excess of \$2.5 million.

The couple's assets out side San Diego were not dis-closed. "We listed anything that could even remotely be construed as doing business with the city," her attorney David Bain, told the Los Angeles Times. "But it's safe to say that Maureen and Bob have interests outside San Diego that have noth-ing at all to do with San Diego." Though Bain didn't mention it, it was common knowledge that Peter son owned much of the Northern California resort town of Mendocino, as well as a hotel in Orange County.

"I don't see how anything that she and her husband hold could cause a significant conflict," Bain added. 'Her policy has always been not to vote on anything that even remotely could be seen as a conflict, and she!! Continue to follow that guideline. But I don't think there are going to be many cases where she might disqualify herself, and if there are, they'll be minor ones."

In December 1989 downtown-hotel magnate Douglas Manchester accused O'Connor of holding up the construction of the city's bay-front convention cen ter while failing to reveal that she and her husband had a financial interest in the 249-room Grand Hotel, across the street from Disattorney for the Port of San Diego, defended the mayor, lying she had disclosed the interest earlier, while serving on the Port Commis-sion. "Why are they crying to the press...unless it has to do with Manchester's vindictiveness?" Irwin told the Los Angeles Times.

"I came in as a maverick," O'Connor was quoted as saying, "and I will go out as a maverick." She served only one term as mayor. Peterson died of leukemia at the age of 78 in April 1994, less than two years after she left office. The former mayor, who is seen around town driving a silver Mercedes Benz, now manages much of her late husband's real prisonment and the death

estate empire, including the

properties in Mendocino.

On occasion, she has

returned to the San Diego

political fray, most notably

ticket-guarantee and to speak

out against Sempra Energy. She is said to remain friendly

with Joan Kroc and Helen

and David Copley, political allies and confidents of years

the century dawned, three

men emerged to inherit San

Diego's wealthy-spouse

legacy. Alan Bersin was a

corporate lawyer in Los Angeles when he married

Lisa Foster in 1991. He had

met her while working pro

bono at a homeless legal

clinic. It was her first mar-

riage, his second. Foster was

the daughter of Stanley F.

married into San Diego's

wealthy Ratner family almost

50 years earlier. San Diego's legendary

Ratner dynasty had begun

in 1921 when Isaac Ratner

York and established United

Cap Works on the east side

of downtown. From the

Depression through World

War II, the factory made

Navy uniforms and caps.

After the war, Isaac's sons

Abe and Nathaniel, along

with Abe's son-in-law Stan

Foster, switched to making

menswear and casual cloth-

one of the county's biggest

imports eventually doomed

their clothing factory, but the Ratners, led by Foster,

sold off that end of the

business and switched to licensing their brand name,

Hang Ten. Foster also

became one of the county's

biggest developers of socalled "maquiladora" sites in

the South Bay and along

Otay Mesa. He snapped up

large tracts of cheap agri-

cultural land near the bor-

der and developed them

into trucking depots and

warehouses supporting the

burgeoning "twin plant"

movement in Tijuana, where

low-wage workers toiled making goods for low-duty import into the U.S. By 1991,

when he was 64, Foster boasted to a magazine writer that he owned 17 industrial

A flood of cheap

ing, eventually becoming

As the last decade of

oppose the Chargers

sonment and the death of his one-time partner, lib-eral Republican Robert Peterson, Foster had become one of the few remaining pillars of the city's left-of-center establishment. He backed stiff handgun controls and gave generously to Planned Parenthood and the Democratic party. Bersin had grad nated from Vale I aw School in 1974, one class behind Bill Clinton, and, like Clinton, had attended Oxford's Balliol College on a Rhodes scholarship. He spoke of his personal relationship with the Arkansas governor and told the *Union-Tribune* that Hillary Clinton had intro duced him to his first wife.

Newly married Bersin and Lisa Foster arrived in San Diego in the spring of 1992, in time for presiden tial primary season. He tool a job as "visiting professor at the University of San Diego's law school and became a key operative of San Diegans for Clinton. With Clinton's election Bersin, who had been in was named United States Attorney. Attorney General Janet Reno designated him U.S. "border czar," a position he used to advocate tough restrictions on immigrants while championing Otav Mesa development and the maquiladora

As it happened, Bersin, Foster, and their wives had a personal interest along the border. County records showed that in January 1922 they had formed a general partnership called Otay Terminal, which snapped up four industrial parcels worth more than \$12 million. One of the sites, subsequently leased to a freight-forwarding service, was located less than a quarter-mile from the frontier.

"It's a partnership in which my wife and I have an interest," Bersin explained in a 1998 interview. "I don't know when we made it, but it's something my fatherin-law organized. It's a truck.

— Consolidated Freight.—
transfer point." He pointed out that the Ony Mess property was purchased in 1992, "before I was U.S. Attorney." Bersin defended him-self against allegations that the budge areas property.



Diana Burdas Mars 21, 2001

holdings of he and his fam ily represented at least an rance of conflict of nterest by saying, "No because first of all, it's fully disclosed, and it had no bear ment is to disclose it. Frankly none of the decisions I m cutor were affected by that." He added, "the otion that my role wa driven by a desire to feather little bit far-fetched."

Still, there were skep tics who pointed to Bersin's role in the development of the so-called International Gateway of the Americas project, a shopping and office complex next to the San Ysidro border cross ing, "When the proposed International Gateway of the Americas Project was going nowhere," said a San torial praising him in March 1998, "it was Bersin who stepped in and cut through the red tape to get the bor der development project on track" In a later inter view, Bersin downplayed his role, saving he was just trying to get better circu-

ously congested border. In March 1998, the San Diego Unified School Dis-trict board voted to name Bersin superintendent of schools. Backed by his father-Tribune, and other mem bers of the city's old gua overhaul of the district.

Last year, when Frances O'Neill Zimmerman — an opponent of Bersin's restructuring moves, who was the lone hold-out against hiring him — was up for re-election, Foster and his business and real estate allies spent almost \$1 million in a losing bid to unseat her.

Another high-ranking member of San Diego's edu-cational establishment to come to power here after meeting a wealthy wife-to-Carr Dynes, A physicist who grew up poor in a small Canadian city, Dynes was a researcher at AT&T Bell Labs until late 1990, when he became a UCSD profess His wife-to-be, Frances Hellman, had worked with Dynes at Bell Labs from 1985 to

Dynes was named UCSD chancellor in April 1996. Hellman was scated at the chancellor's inaugu dinner table. In May 1998. the couple was wed in San Francisco, where the may riage on Stinson Beach in Marin County was big news. The father of the bride was Warren Hellman, a multi millionaire investment nker and venture capitalist with close connec to the University of Cali fornia. Hellman's company Hellman and Friedman

claims to have raised more than \$4.5 billion in invest ment capital from investors including the California Public Employees Retire-CALPERS, A well-known Bay Area philanthropist and political power broker. Hellman is a close ally of San Francisco mayor Willie Brown. Business Week magazine recently referred to the financier as the Warren

News of Dynes's wealths father-in-law did not make it into the Union-Tribune

Dynes's bitter split-up from his first wife Christel, still

living in New Jersey. Dynes had sued for divorce in July 1996, shortly after he became chancellor. Christel had responded by claiming that Dynes had "deserted" her "on or about January 1, 1991, ever since which time and for more than 12 month last past, [Dynes] has will-fully and continuously deserted [Christel Dynes]." A final divorce decree

was issued in January 1998 after a caustic series o court filings. Dynes agreed to give his ex-wife their house in New Jersey, pay her \$6000 a month alimony - about a third of his UCSD salary - and split all patent royalties with her 50-50. As chancellor, Dynes

had become a friend of Padres owner and venture capitalist John Moores. Named in 1997 by Mayor Susan Golding to a com mittee exploring whether taxpayers should subsidize a new ballpark, Dynes wholeheartedly endorsed the idea. He and Moores also joined

a corporate spin-off of Qual-comm, the cell-phone pio-neer closely tied to the uni-versity. Moores had kind words for his friend. "I would not expect a physicist to have the interpersonal skills and the energy level this guy does," he told the *Union-Tribune* in November 1998. As it turned out, Dynes

and Moores had somethi else in common. In Octo ber 1999, Moores and War ren Hellman paid an undisclosed sum to take over Blackbaud, Inc., a South Carolina accounting an ware company. As part of the deal, Hellman's son, Mick, became Blackbaud's chairman of the board. In a February 2000 intervie Dynes said he had no knowl edge of his in-laws' arrange-ment, and it would not have mattered if he had. (Moores, it also happens, is a mem-ber of the University of Cal-

ifornia board of regents.)
In January 2000, a reporter's inquiries caused Dynes to amend his financial disclosure statement to disclose his wife's assets which he had not previously

law. It revealed 16 separate interests, each valued at more than \$100,000, the maximum reporting category, including holdings in Bank of America, First Capital Corp, and Avon Products, in addition to the Hellman & Priedman Managemen

San Diego's latest wealthy wife-ambitious hus-band relationship came to light after last November election, when attorney Scott the city's District 1 city council seat. Peters, a self styled "environmental attor-ney" and former deputy campaign more than \$200,000. The job pays just 0. The job pays just \$60,715. In an interview lished in early Novem per he told the Union-Tri bune that he had to put his own money into the cam paign because Davis, his opponent, had been endorsed by the building industry. "That's generally where money comes from in San Diego politics, so we've had to make up for that by kicking in our own

Peters, 41, is married

to Lynn Gorguze, who, along with her father, Vince, the ormer president and chief operating officer of Emer-son Electric Company, operate a privately ov glomerate called Cameron Holdings. It is named for Cameron Indoor Stadium at Duke University, the alma mater of both Lynn Gorguz

In February 2000, the St. Louis Business Iournal reported that Cameron had oss revenues of \$350 million. According to that account, Vince Gorguze originally of St. Louis, began buying small- and middle sized industrial businesses in 1978 by purchasing Sin clair & Rush, a plastic-mold ing venture in St. Louis. His daughter was a

senior partner in a Minneapolis investment firm, First Bank Systems, in 1988 when she first joined her father to help raise capital for his purchase of a mil on-dollar stake in San Diego's Aldila, Inc., a golf club maker. By Novembe 1990, according to a report in the San Diego Business Journal, Gorguze, then vice president of corporate devel

opment for Aldila, was workng on a 30,000-square-foot lijuana magu the company.
Today, Cameron's biggest single holding is

reported to be PlayPower

Inc., the largest manufac turer of commercial play ground equipment in the ountry. The firm grossed \$143.8 million in 2000, \$27 million more than the year before, the St. Louis Busi ness Journal reported this March, "Through its family of companies," the com-Power can satisfy your entire commercial playground, floating dock and boat or personal water craft (PWC) lift requirements. Our product offering includes traditional play systems (both wood and steel), soft contained play systems, water slide, pool slides, free standing slides and swings, benches, tables, floatin

SpectraTurf of Corona, maker of rubberized sur facing for playgrounds and Owning a conglomer-

docks, boat lifts, PWC

lifts...the list goes on and

on." The company also owns

for Lynn and Vince Gorguza But it has presented a raft of complex legal questions for her husband Scott Peters.

Because the city is a likely future customer of Play Power and its subsidiaries, including Miracle Recreation, Peters recently asked the city attorney's office for an official opinion regarding possible conflicts. After researching the issue, the attorneys concluded that Peters would have to be espe cially vigilant. "The City has used Mir acle Recreation equipment in some of its facilities, and

the purpose of approving funding for the projects only, neither item involves the has acquired products from the company both directly, in the case of replacemen award of any contracts. parts, and indirectly, through a general contractor, in the cil decisions to fund park case of construction and projects are preliminary renovation projects," the funding items, with no attorney wrote. "Miracle known connection at this Recreation does not install time to Miracle Recreation, you do not have a conflict playground equipment, and does not have a general conof interest that would distractor's license, therefore qualify you from particiit does not directly bid on pating in these decisions City playground construc inder the Act or Section tion renovation projects. 1090. and does not have any con-

tractual relationship with

the City when it provides

related to tot lot renovations may involve different

materials for such projects

Council Docket includes an

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facts, and should be analyzed on a case by case basis Please feel free to call me if

item seeking to add four Park and Recreation Depart tions about this matter. ment projects in Council The opinion also pointed out that the city District 6 to the Fiscal Year council has adopted a broad Program budget. Of the four conflict-of-interest policy, projects, two are 'tot lot' rennot enforceable by law, more ations. Additionally, the stringent than the state's City Council docket of conflict code: "No elected February 26, 2001, includes official...of the City of San a similar item involving five Diego shall engage in any park projects in Counci ness or transaction or Districts 2, 6, 7, and 8. Two shall have a financial or other of the five projects are tot lot personal interest, direct or indirect, which is incomtwo Council items are for patible with the proper dis-charge of his official duties or would tend to impair his independence or judgment or action in the performance "Because these Coun-

of such duties. "Under this policy," the attorney explained, "it is each official's responsibil ity to determine whether he or she has any interest, financial or not, which is 'incompatible with the proper discharge of official "If an official deter

mines that he or she cannot be objective about a decision because of a financial or personal interest,

the official may choose to abstain from participating in discussions or discussions and votes on a par ticular project.

You may wish to consider this policy in determining whether or not to participate in these Council decisions on funding projects, which could potentially use Miracle Recreation equipment, even though a determination has been made that there is no legal conflict of inter est. It should be emphasized, however, that this is a policy, not a law, and does not have the force and effect

Peters has vowed to avoid any conflicts of interest scrupulously. As a fre date for Democrat Howard Wayne's seat in the state assembly, his opponents will be watching every move. The legacy left by San Diego's other weddings of wealth and power sug gests that the path to suc young politician married to money is fraught with peril.





"Nonsense!" he insisted; and in a slight distress she parted her lips and took it in.

No adolescent boy or girl forgets Chap-ter Five of Thomas Hardy's Tess of the d'Ubervilles, first published in 1891. Alec d'U-

Strawberry

berville, seducing Tess, holds a big ripe straw-berry "of the British Queen variety" to her lips. Tess eats. Four hundred and sixty pages later, she thrusts a knife into Alec's heart.

For Victorians like Hardy, plants had meaning: marigolds, for example, symbol-ized grief; strawberries, perfection. When we first see Tess, she's dressed in white, walking in her village's May Day procession. Not only does she eat "British Queen" strawberries, she goes to a dance with girls nicknamed "Queen of Diamonds" and "Queen of Spades." Hardy must have known that strawberries, like roses. were associated with Mary, Queen of Heaven. (The month of May, since Medieval times, has been synonymous with the Virgin.) Tess's own innocence, first compromised by Alec's

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wberries, leads her to sorrow, and later, death. Upon her arrest she says she knew that hapess can't last forever. Frigga, a Norse goddess the Anglo-Sax-

ons called Frige, was "Queen of the Sky." She was patron of marital love and women in labor and was fond of strawberries. As Christians advanced through heathen territory, they built churches where pagan shrines on stood. In December 1591, ten years after the Spanish conquest, an Indian named Juan Diego was walking across a hill called Tepeyac in what's now northern Mexico City. On that hill were ruins of a shrine where the Azteca had worshipped Tonantzin, the Great Mother. And on that hill the Virgin Mary appeared to

Juan Diego. The bishop didn't believe him. As proof, the Virgin filled Juan's shawl with roses and left her likeness on the cloth. The basilica of Our Lady of Guadalupe now stands on Tepevac

Strawberries are members of the rose family. People old enough to

remember the farmworkers' m vement know carried at the front of every UFW march. Many of those farmworkers worked then, as

fields, which produce 80 percent of the strawberries eaten in America. Farmworkers call strawberries la fruta del diablo, the fruit of the devil. Strawberries are so fragile they must be picked by hand. To pick them, farm ers must bend low from the waist all day long.

Methyl bromide, a chemical the U.S. Environmental Protection Agency has classified as a "Class 1 acute toxin," is used to fumigate strawberry fields. A tractor injects methyl bromide into the soil and lays tarp over the treated areas. Farmworkers shovel dirt over the tarp's edges. Little gusts of methyl bromide escape. mworkers grow dizzy, they

vomit, their eyes burn. their heads ache. Often in the fields there's no clean water to drink.

Every year California's strawberry growers use 15 million pounds of methyl bromide They claim the chemical is indispensable. Since the early 1980s environ-

mentalists have argued to have methyl bro that an image of Our Lady of Guadalupe was mide banned. It causes birth defects in lab animals, they say. It damages the human neryous system, kidneys, and lungs. It depletes they work today, in California's strawberry the earth's ozone layer. The Environmental

Protection Agency has agreed to phase out its use. The phase-out was to be completed by 2000 but has been extended to 2005.

The California Strawberry Comm estimates that there are around two farmworkers for each of the 25,000 acres of strawberries grown in California. United Farm Workers says that, over the years, the numbers have remained stable. No one knows how many of these workers have been made sick by methyl bromide, and no one knows how many of their children, if any, have suffered. Researchers in Chile, where methyl bromide's use is common, believe there's a link between the chemical and the high incidence of birth defects among the country's farmworkers. Similar studies haven't been conducted in the

In Chapter 58, Tess, on the lam, is asleep at Stonehenge, the "pagan temple," when 16 men come for her, to bring her to justice for Alec's murder.

and small, like that of a lesser creature than a

Tess wakes calmly to her fate. Her calm subverts her innocence in Chapter Five, and what we mean by innocence. Tess may have been a virgin, but she knew what Alec was up to with his strawberries. She knew all about strawberries. She knew all about consequence. But she spent her life feigning ignorance.





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ny, Kara, Sandy and Sibi have been good iends for a long time. They travel together, op together and love trying foods from all around the world! Recently, they've all moved to different areas. Jenny is in San Diego and is enjoying being close to her family and living in the relaxed atmosphere that San Diego has to offer. Kara is developing her fashion sense in New York and is meeting tons of new friends. Sandy is in Los Angeles and is passionate about her involvement in nonprofit charity groups. Sibi, temporarily living in Berlin, Germany, is learning a new language and culture! Glitter Girls is the result of all of their accumulated experiences.

So announces the homepage of the local website Glitter Girls (www.glittergirls.com). According to San Diegan Jennifer Dors, 26, who started Glitter Girls last fall, the site has a "spicy, saucy vibe." There are four main categories of content at Glitter Girls: Kara's Catwalk (fashion); lenny's lewels ("I fell in love with the iewels in the Pirates of the Caribbean at Disneyland! Can any of you relate???"); Sandy's Shimmer Parlor ("For all of you lipstick-wearing, nail-painting, eyelash-curling, high-heeled junkies, come in, come in"); and Sibi's Sofa Lounge ("My lounge is bursting with poems, gossip, fitness advice, love advice, and much more"

I caught up with Jennifer recently and asked her some questions about the site.

What's a Glitter Girl? "A Glitter Girl is just basically a girlie-girl, just like a power girl, kind of. We're trying to be a little like the Spice Girls — the same kind of



message of, you know, you can be cute and kind of glittery and girlie and still be powerful at the same time if you make your insides just as good as your outsides type of thing." I'm still not getting it. "A Glitter Girl is just somebody who is true to herself, first, before she is true to anybody else. She realizes her power from within and lets that power resonate throughout her whole entire being. A Glitter Girl — I mean — it's kind of like your true essence. It's the girliness inside of you. The glitter is from within, and you have to bring it out to all areas and let it be your true beauty. It's being a girl. And once a Glitter Girl, always a Glitter Girl."

So you're a Glitter Girl?

"Oh, totally. I mean, I'm all Glitter Girl. And I think that's why it's so appealing, even to guys, too. Because it's like that part of a girl that nobody gets, except a girl. Yeah, I've always been like a girlie-girl. You know, just colorful. I totally believe that girls aren't just one flavor; they're, like, 30 flavors and more, and this website is just-like, reinforcing that. You don't have to be a girl that wears makeup; you can relate more to Sibi on the site, who's talking about shining from within. And if you're a jewelry girl, then I would be the Glitter Girl that you would relate to more.

"I am really open to making the site not about makeup and fash-ion and making it really "A Glitter Girl — I more of a kind of pro bono thing, helping girls mean — it's kind with the inside stuff. So I'm definitely open, if of like your true somebody wants to invest, to changing that essence. It's the feel of the site. I think the strength of our site girliness inside of is showing a face to the different is that people

jewelry. What makes us you. The glitter is can put our faces to our from within." names. If we sell iewelry, they'll get to know me, and I'll be, like, their representative. And that, I think, makes us more

marketable than any magazine on the Web right now — if we get funding and take off." What's your target audience?

"I would say girls aged 11 to 30. It's definitely for little girls, but to be a Glitter Girl you don't have to be 11 years old. That's the whole point of it. Even an old lady could be a Glitter Girl.

It's like I said 'Once a Glitter Girl, always a Glitter Girl' Even when I'm a morr with kids, I'm always going to touch that part of mysel and just feel that, because it's such a powerful feeling to always stay kind of like a little Glitter Girl."

How did you come up

with this idea? "I was taking a Webpublishing class at UCSD, and I just had so much time on my hands there. It was all day for a whole summer. I was just really fascinated by the Internet, and I thought there was a real need for this. There are a couple of girl magazines on the Web, but I've always been sort of a Glitter Girl lways into jewelry. My sis ter and all of my friends have always been into this. We always wanted to do something - like a charm school or something like that - for girls where we could teach them, becaus we all have so much knowledge in that department or so we thought. So I thought, Why not just put it on the Internet? And 'glit ter' has always been something that I thought was a really catchy word. So I oked and it wasn't taken. I thought it would be taken by a porno site or some thing like that, but sur prisingly it wasn't. I thought was a really kind of catchy,

Spice Girls type of thing. "I grew up in San Diego and then I moved to Los Angeles for a while and did public relations, so I've always been really interested in packaging and marketing. I just think this target audience is so big, you know Eventually we want Glitter Girls to be a magazine off of the Web and we wanted to make these rings with glitter inside of then so that people would know right away, 'Oh, you're a Glitter Girl I'm a Glitter Girl.' This type of thing would appeal to young girls but also be marketable to older girls, up to, like, my

"It's kind of like success for teenagers — how to be the best you can be, how to be a true Glitter Girl. It's not just about being beautiful on the outside, but being beautiful on the inside and how to carry yourself. How to strive to be the best.

of Glitter Girls - just use your power, your girl power, because we all have it. Glitter Girls is just a site for girlie-girls who want to use their power and feel their best, you know?

What's the status of the

"We've just put up a base of a site to show for funding purposes. We got an offer from Bebe to help with our funding, but they wanted me to promise to work full-time on just the fashion. But I couldn't. I need funding from at least three areas to be able to take off. I need a bigger amount of money. I know there's no money right now in the dot-com industry, but if someone could see the potential, we have the connections. We're all connected. My sister owns a PR firm in New York for fashion. We're all connected in public relations so the potential for marketing the is so great. If we could just get some funding. I have done some marketing, and it's pretty amazing how well it's done. I've gone to ele-mentary schools and passed out T-shirts and rings. We have a whole kind of packaging that we do with glitter and stuff. But at this point, I can't keep putting all my money into it with no money coming in.

"I'm always looking to open my own business, and the Glitter Girls, all of us, want to do something together. If the dot-com thing doesn't pan out, we're going to open a business nehow because the potential is so great. But for now, the website is on hold and I won't keep updating it until I get some money, you know? We still have an audience, and, I mean, I send out shirts all the time We definitely hope for something. But right now it's all on hold because so many people have been so adamant about being against the dot-com scene. But you know what? I own the trade mark. I own all of the Glit ter Girl names on the Internet. So it's something that I'm just going to keep; it's my baby. And I have a million shirts that I pass out all the time, and whenever I'm at a bar mitzvah or a wed ding or wherever there are kids around. I give then

little packages of glitter."



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age, or 30. That's kind of the concent

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The sour smell of sweat and fear - mixed with that of bad breath and mildewed blankets - clogged my nostrils.

Blood in the Trunk

l'he shootout in Deadman's Canyon had York dodging bulets and a new friend in the Border Patrol, indebted to his sharp-shooting. With a promise to turn up Tijuana's underbelly, York was released back into the pollos car avan, where he caught up with his original crew and hoped no one would notice the difference. He would soon find out the old adage was true the more things changed, the more

CHAPTER EIGHTEEN

My guess was that there were at least 30 of us in Spring Canyon. I edged my way to the front of the column and saw that there were two coyotes leading the group. Everyone was moving much faster than our original party had. One of the covote was my own, original, fearless leader with the ponytail and the stocking cap. He had obviously hooked up with another group — moving through a parallel canyon that joined either Spring or Moody's - after the fiasco in Deadman's. He was play-

ing his old WWII nightscope frantically ahead of him, running up the sides of the slope and clicking his stones like a flamenco dancer on Dexamyl. The idea seemed to be to get us to a rendezvous point some-where along Route 75. We weren't far. I could hear the sound of an occa-

sional car passing up ahead. Taking a quick inventory, I rec gnized a couple of faces that had been with us on the bus. One of them was the daughter of the old Indian who had been shot. She had a glazed amy look about her as she shuf fled ahead. Another woman with a serape had taken the younger girl under her wing — almost literally as she was sharing the serape with her, though the night wasn't even cool. We walked for another 15 min-

utes and were brought to a halt again by snapping fingers. Wild Bill came jogging up from the rear and conferred with the point coyote. Word was passed down the ranks that we were to wait here for cars that would take us to a place to sleep during the day.



No conversation would be permitted.

We sat at the bottom of the drainage gully beneath a chain-link on someone's private property. I counted two trucks and six cars that passed above us during a 10- or 15-minute period. Someone near praying under his breath.

Another truck. Three more cars. I had no idea what time it was. It must have been 2:00 or 3:00 in the morning, but I couldn't have said

I must have been right about our coyote linking up with another group because I could hear a small child's cries being muffled.

The next car slowed to a halt

above us nearby. There was ement ahead of me. Several people were climbing us were told to wait. After a few minutes I could hear the car driving west again. More traffic passed up ahead, and I began to feel sleepy. I might have dozed because it came as a surprise to find myself suddenly waddling up the side of the road with a half dozen others.

At the fence, the covote had folded back a piece of the chain wide enough to admit one body at a time. I could see tall sodium lights a quar ter mile to either side of the hole in the fence, but we were situated in a dark stretch of 75. We were quickly herded down the road several yards toward a station wagon with darkened headlights

The driver stood at the rear, looking up and down the road. Our ponytailed coyote was peering through his nightscope back through

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the canvons and over the slate expanse of the mesa we had just crossed. The lights of Colonia Libertad shimmered weakly from very fa away. I took one last look around for Wild Bill bu didn't see him, and then I was climbing over a kid lying on the floor of the wagon Someone else pressed him self almost on top of me. A third body, a woman, wedge me farther into the car. Blan kets and boxes were thrown over us and the rear door slammed shut.

At lease five of us were packed in together, though I suspected there might have been more. The sour smell of sweat and fear - mixed with that of bad breath and mildewed blankets — clogged my nostrils. The station vagon took off, and we headed west for nearly a mile omeone's elbow was in my cheek. A foot pressed against someone had folded his arms

over my calves to rest his head. The car turned north and headed uphill.

The road twisted and turned, or at least our station wagon did. As we hit potholes, everyone was thrown from each other, we didn't into each other harder. Men have time to check out our breathed grunts and curses. surroundings. I took in a row of low buildings in pas The woman nearest me kept whispering, "Everything will be all right. This isn't so bad."

At some point we lev eled out and hit a flat stretch of road. After five minutes of it, the driver made a right and slowed. I could hear the tires crunching on gravel.

The rear door opened. Painfully disengaging

tel, cracked stucco bleached of color by the starlight, and then I was pushed through

The floor was covered

sleeping on the toilet, her head on the tank. A child lay under the sink. I backed out of the bathroom and leaned against a vinyl plastic wall that gave way to my weight I fell into a closet the size of a phone booth. Bingo

one else was sleeping next

to the toilet. A woman with gray streaks in her hair was

My eyelids fluttered and I began to sleep as soon as my back felt the wall. Some one was standing in front of me, her arms clutching her waist, shivering, though the heat was something you could have cut with an oar It was the Indian's daughter. She swaved and tried to lean against'something, but she couldn't without dis turbing either me or the body sleeping behind her. I got to my feet, feeling as if I were climbing up from a tar pit. I put my hands on her into my former position in



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with sleeping bodies. A dou-

ble bed in the middle of the

room held three adults and

two children. I stepped on omeone, who hissed and

shifted his position to clear

a path. Looking for a place

to sit or even stand. I found

myself in the bathroom of a

motel room that should have

been condemned during

Kennedy's administration

For all I knew, it had been.

in the shower stall. Some



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the closet. She didn't say any thing but let me do it. She sat stiffly, still holding herself. as if to let go meant com

ing apart. When her eyes closed. I squatted on my haunches and let my arms hang between my thighs, touch ing the floor. I wondered if I could still sleep that way. I could.

When I woke up, I was stretched out, my feet in the closet. People were stepping over me to get in and out o the bathroom. The girl was still slumped uncomfort ably in the closet. By the light I figured it was very early morning. ";Que hora es?"] asked no one in particular.

A cheerful man in a stained polyester blue suit jacket who was waiting in line for the john pointed at his digital watch and announced that it was 9:17 You sleep late, my friend.

"Yes, I'm tired." "You missed breakfast," he informed me. "Steak, eggs, coffee, beans...a little

"I did?" I ran my hand over my face and disengaged my feet from the closet. Every one in line for the toilet laughed, slapped at each

";Delicioso!" someone

said.

"Too bad, there was plenty for everyone, but we were too greedy. It's gone now." This brought more must eat. Something."

vuks. "Very funny." I laughed.

"¿Que paso?"
"Not much, amigo. I have been here for two days Villapando here has been here a week."

I got to my feet and checked on the girl in the closet. She was as okay as she was going to be.

"When do we leave?" I risked another round of

"Some went last night." Villapando, in the blue suit, said. "More are sure to go tonight. No moon again.

The man behind him said, "I don't know if it makes any difference. People are moved out every night, but more come every night."
"Where are we?" I asked.

trying to cut ahead in line. I had to piss myself. "North America, cabrón.

"San Diego?" "I think so, I saw picture of Chicago and New York and it don't look like this place, that's for sure," More

"Can we get somethin to eat?" I expected everyone to crack up, but no one did I noticed a man urinating in the sink next to another man sitting on the toilet. Someone else was urinating in the shower. The fact that I was taking note of this seemed to bother everyone

They were embarrassed. More than that really. Mor tified, angry, but impotent and "putting a face on things the way British POWs do in old movies like Bridge on the River Kwai. No one at the vacht club would have been surprised; they were all Mex icans after all. I found myself a place

in line, near the edge of the bed. Outside, the sun was prying its way over the Impe rial Valley and through the box windows with no screens The guy behind Villapando shouted over his shoulder 'You wanna eat? You can ge a hamburger for five bucks from the motel guy. A beer Two bucks, Milk, a dollar and a half. Coffee? Two bucks. That's 450 pesos, a cup of

coffee. You buying, cabrón? Yeah, I was buying. "How do I talk to the man?

"Bang on the walls." I gestured to a boy of 15 or so, shaking my fist. He ounded the walls with his fist. The boy said, "Can you get my mother somethis to eat? She's sick. We don't have any money left. She

still, it will be all right." Fred-In response to the bangerico's hands fluttered in ing, a sleepy-cyed, red-haired front of my chest in a nerman came to the door. "You vous, restraining manner. people have to be quiet," he said in English. "¡Silencio! on the bed, "Like her?" Silencio!" he added with an Okie accent. "Inmigración ment, both pro and con. A

might find you, La Migra. Shut up!" I weaved my way to the door over reclining, resigned postures. I waved two thouand pesos at him. "Milk," I said in English "Coffee

Food." He took the money "Gotcha, Milk, coffee food. Sure thing, burreeda breath." He made sure the door was locked and walked away. I sat back on the bed

Eventually I got to take my piss. The toilet was overflowing with paper, feces, and water the color of honey. It wouldn't flush anym

I talked to Villanando and the other comedian named Frederico. We joked about America and Mexico and Nicaragua; bananas and

coffee, hot dogs and tacos, ijuana and cocaine.

After two hours the redred guy showed up with a bag of potato chips. He promised more later, but we knew he was full of shit. Villapando told me not to make a fuss. We passed the potato chips among the women and kids. They didn't go far. By two o'clock in the

the next one. They broke

with the muted sound of

shattering rock candy. The

boy with the sick mother

thanked me, but everyone

else cursed me for being a

my way across the room to

kick out the other window

and get some cross-ventila

tion, three of the men, includ

ing Villapando and Fred

"Get out of my way

No. no. If we sit very

I pointed to the woman

Others joined the argu

After a minute of this

the door flew open, and Wild

Bill Tooth Decay stood in it

looking angry and sleepy

We had disturbed his siesta

He had a cowboy hat on

again, but not a white one.

This one was a stained

brown, "What's going on in

my chicken coop?" He tried

to sound friendly and smile

at everyone, but he looked

too much like a scarred

death's head, and his smile

only exposed more teeth

that were either missing or

discolored and looked filed.

It was the first time I had

He was one tough Mexican. A killer of old men. Another

man appeared behind him.

few raised their voices.

erico, stopped me.

We'll all suffocate."

When I tried to make

troublemaking fool.

afternoon the woman on talking at once about food. the bed had passed out from the heat, the toilet, and the the heat, and several others Wild Bill raised his were in danger of heat stroke The windows didn't open. I hands for silence and looked up and down the announced that as soon as parking lot outside and was dark, some of us would couldn't see anybody. No be leaving for the north. The one had answered the bangrest would be divided into two ing on the walls all after rooms. As for food, sand noon. Looking for some wiches would be distributed thing I could use to break shortly, and juice. out a window - there wasn't I kept waiting for him even a lamp in the room o notice the broken win-I settled on my boot heel I dow but he didn't climbed on an end table and kicked out one of the panes of glass, then I kicked out

"What about my mother?" the boy on the bed asked. He was wiping her forehead with a wet "Bring her outside. We

He wore a denim jacket, Levi's, and no hat. Brown,

wavy hair curled over his

ears. He wasn't Mexican.

and I'd never seen him

before Even if he hadn't

been wearing shades, I could

tell that he would always

have that same expression on

his face. The same expres

sion you see on cinder blocks.

Several people began

have a more comfortable place for her." He looked round the room and selected a young woman. "You too. ou help to take care of her." He continued looking and noticed the Indian girl who stared at her hands in her lap as if they were windows into someplace very far away. "And you." He lifted her to her feet and she looked around confused. "You two will be the nurses, eh?" He

laughed. I didn't like it. He took her outside and closed the door behind him.

Five minutes later the door opened again and the overweight, red-haired man whom I took to be the mote owner stepped in. He car ried two grocery bags, "Here ya go, amigos. No tacos today, heh heh." He handed the bag to Frederico and backed ou the door.

Frederico distributed neanut butter sandwiches ... no jelly — on white bread and ought out paper cups and a gallon jug of Holiday Punch Fruit-Flavored Drink. It tasted like filet mignon and Roth

Along with most every-one else I dozed uneasily through the rest of the day My eyes kept snapping open when I'd see the two men in the canyon jerk with the impact of my bullets

It was dark when I heard a scream from one of the other rooms. Hushed con

versation filled the darkened motel room. What was that It was the Indian girl. No, it was the other one. Be quiet

as a curtain. I began to climb

"Where are you going,

"I heard a girl scream think that means, eh? You saw the way that ugly coyote looked at the girls."

"What do you think you are going to do about it?' Another voice from farther

to sit in the dark like an old woman waiting for her to scream again."

"Don't do it. La Migra is all over those hills with the green eyes that see in the dark. They will find us all, and then where will we be-

Someone else said, "You

my glasses and placing them in my shirt pocket, I went through the window feet first and looked around. The motel was situated with its back against a natural wall of earth, I saw a dumpster to my right, stars overhe was another hot night, but I breathed in the fresh air greedily. Until then I hadn't realized how foul it was in that room. I put my head into the window again and said, "I see there is a reason

we are called pollos, eh?' I crouched and made my way along the wall toward a lighted window some 15 yards to my left. I drew my gun from my pant leg Halfway to the heard a voice behind me Spinning on my haunches aimed the gun toward a shadow. A man's voice curse and I could see Villapando brushing himself off and standing. I waved at him to get down. He couldn't have seen my smile in the dark.

Standing slowly beneath the lighted window and to one side, I heard Villapando creep up behind me. touched his shoulder and nodded at him approvingly He saw the gun in my han and almost jumped. I put a

finger to my lips. Moving my head very slowly toward room with bullfight posters ancient motel art, and an electric fan sitting on top o a file cabinet. The motel

owner sat on a broken couch

with springs and stuffing

poking through the faded

tartan plaid pattern of the

upholstery. He held a can of

Bud and stared at a black

and-white movie with

Charles Boyer in a tuxedo.

Across the room was another couch on which the boy sat

cradling his mother's head

in his lap. There was no sign

of the girls. Directly below

me was a desk with a phone

Chicken bucket, old news-

papers, an adding machine,

and various other junk

Someone was sitting at the

desk and speaking on the

phone. I could see the back

of his head and a pair of

huge shoulders draped in a

tailored beige jacket. One

hand was visible as it toved

with a pen. The hand was

huge and bore two gaudy rings that looked familiar.

make out that he was speak

Listening, I could only

Nobody had screamed

Villapando followed me

an empty Kentucky Fried

But whoever it was didn't scream again. That could mean almost anything. I got to my feet and made my way along the wall to the broken window. A breeze lifted the rag that once served

José?" It sounded like

didn't you? What do you

into the room. "I think I am not going

don't know how many men

ing in English. I caught two "No. I don't." Removing words: "August" and "units." in here to the corner of the building. Here were piles of rot ted scrap lumber, a couple of rusted gas pumps, the rounded kind you never see anymore Farther off to the right was a long, low shed covering a row of vehicles; two panel trucks, another staion wagon, and a shiny new Olds Cutlass. The first panel truck

was white and hore the words Vita-Gro Farms." Beyond the shed of vehi cles was an old trailer, an Air Stream up on blocks. There were lights inside and somedow twice. As we crawled closer in the shadow of the shed. I could hear voices. Wild Bill's laughter, a girl I ran the remaining

yards to the trailer, feeling exposed in the starlight. I ved around to the rea and Villapando came schut for him to stay where he was and I stood on a pair of tires to peer in through a dusty

The Indian girl was stretched out on a low table,

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As a general surgeon, I rely heavily on my vision during of onsequently, I was actually quite afraid to undertake this procedure because of the fear that I may not have adequate results with my vision and that it might affect my surgical skills. However, your professionalism and expertise allayed my fears, and at this point I can honestly say that m ision is perfect and I have no trouble performing complex operations.

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her skirt around her waist Her underwear around her ankles. She lay staring at the ceiling the way she had at her hands earlier, not see ing. The other girl, maybe nty, was naked and hud dled in a chair crying. Blood flowed from her nose and down one leg. Wild Bill was pulling on his pants while his partner, without shades now, kneaded the Indian girl's thighs and breasts. His expression hadn't changed, but his upper lip was curled with what might have been pleasure. He began to unbuckle his belt, "This one

don't give a shit, Peppy." Yeah, she don't give a shit, Ed," he echoed in English. So Wild Bill's name was Peppy. There is something about knowing someone name before you kill him.

A shotgun lay against the door directly opposite

I handed my .32 to Villapando. "I'm going around

to the door. When it opens, break the window and point that at the norteamericano. Make a lot of noise. Make sure he sees it. If he moves, shoot him. Can you do that "Oh, chingado, I don't

"At least make sure he sees it. Maybe that will be enough." He nodded and

breathing and tried to distribute all of my adrenaline

evenly.
I lifted my free hand

and grabbed the door han-

dle, pulled down and away.

in Spanish. In English, I answered.

heard me

It was locked...and they

"Who is it?" Peppy called

out. I brought the tire iron down and the pulpy, crack-ing sound of it crushing his skull was joined by the sound of breaking glass. Wild Bill swallowed. I gripped his Tooth Decay, a.k.a. Peppy shoulder again in reassurance. Feeling around under the old bartender's mur the trailer, I found just the derer, fell out of the trailer thing in case that door didn't still clutching the shotgun I reached for it, and a shot open on cue - an old tire iron. I gripped it and crawled from the 32 went over my head and nicked the out under the front door. Crouching, I slowed my

I looked up, into the trailer, and pumped a shell into the barrel. Ed had moved fast. He held the oblivious body of the Indian girl as a shield and backed into the rear of the trailer. In one hand he brandished a .38. He waved it back and forth from the door to the window If I'd had the .32, I could

"Hey, Peppy, c'mon," and stepped to the side of the r, raising the tire iron.
"Who the hell is that?

It was Ed. The door swung open and Peppy stuck his head

"Drop 'em both or I kill this bitch!" He jammed the gun up against the girl's face. She looked at it, puzzled, and then her eyes darted around the room wildly. Villapando dropped the

have got him, but with the shotgun I would hit the girl

gun. I heard it hit the floor of the trailer. "He'll kill her, José!" His voice was shaking. "He's right, José, your turn. Throw it in here.

There was nothing else to do. I put the safety on and was about to toss it into the trailer, kissing off any hope of surviving the night, when the Indian girl bit Ed's hand and twisted away from him. The other girl, naked and

bloody, scrambled for the Ed pointed the gun a

The Indian girl flew out the door of the trailer past me. I was holding the shotgun, with the safety on, by

the barrel. Almost useless, l threw it at Ed's arm and hit him at the elbow. His shot went into the floor. I dove for the girl who was fumbling with the .32 and wrenched it away from her as she brought it up to shoot Ed.

The first thing I did was

arms I took the blow from

the butt of the shotgun on

my right forearm — and my

face was on the floor. A

booted toe tried to punch

through one of my kidneys.

The world turned red and

black, and there wasn't any-thing to breathe. He kicked

me again in the other kid-

nev and someone said, "Stop

bit through my lip.
"I'll take him with me."

I looked up into Conan's

face. "It is my curious little

CHAPTER NINETEEN

Eddy grabbed me by the hair

and lifted me to my feet. I

stepped on my ranchero's

hat and my glasses on the

way out of the camper. In

the parking lot I could see the

motel owner pistol-whip

ping Villapando. Blood and

"Mr. Gato to you," I

cat friend, no?"

managed to wheeze

tasted blood where I had

Ed and I were pointing live guns at each other. Other guns appeared at the door of the trailer. One of them, a .45, was held in a massiv hand full of rings. It belonged to Conan the Barbarian. The motel owner held a revolver Three guns, all pointed at

Behind the motel owner I could see some scurrying going on in the parking lo A Mexican held Villapando by the collar and someone else was chasing down the Indian girl. Headlights played over gravel.

I dropped my weapon and slid it toward Conan. I was wondering if he recognized me when I sensed Ed

teeth flew through the darkness. The fat, red-haired man was saying, "Somebody's gonna call the cops. The b der cops, you greaseball. They're gonna wanna know what the fuckin' shooting' all about."

Eddy let go of my hair and threw me toward Conan "Tell 'em you were drunk and shooting rabbits. C'mon let's get everybody out o

"Rabbits? Are you shit ting me? Rabbits?"

Villanando had lost consciousness. The motel owner and a Mexican kid of about 18 lifted him and placed him into the trunk of the Olds Cutlass. The two girls were shoved in after him. The kid tossed in the naked girl's clothes. She was silently hysterical, her shoulders risin and falling. The Indian girl seemed to be aware of her surroundings now. She helped the other girl cover

All the vehicles from the garage were lined up in the lot. People were being herded out of the motel under Conan's supervision. Ed stood behind me, resting the muzzle of the shotgun against the base of my

Though none of the vehicles had their headlights on, I could see that people were being stuffed into trunks vans, station wagons, and even a Volkswagen hood. The Vita-Gro Farms truck held at least 20 people, who, once inside, were covered with bags of fertilizer.

Conan approached me and put his face down next to mine. He pointed his forefinger at the corner of his left eve. "You see what you did to me?" I couldn't see anything. There might have been a scar there. "You remember?" He waited for me to say something. I didn't. "I remember" His fistful of rings went into my right eye. The whole side of my head went numb, and blood began to flow from a quarter-moon gash from the side of my eye up into my eyebrow.

In the next moment l was in the trunk of the Cutass with the unconscious Villapando, the Indian girl. and the other half-naked girl Blood covered all of us

like a greasy coat of paint. The car began to move and we were jolted against each other painfully for ten minutes until we hit the free-

way, "Where are they taking us? What is happening?"The Mexican girl clutched the front of my shirt and tried to wrench an answer out of

"It will be all right," I told her. "Don't worry." I said it several times, and it sounded just as lame but she seemed to calm down

The Indian girl spoke from behind me. "Thank you, Señor Gato," she said. I turned my neck as far as I could but couldn't see her "Thank you for what you

"It's nothing." It was.

Exactly nothing. Half an hour went by After a minute the car and we began to climb at a steep angle upward. That meant we were heading

inland as well as north. Blood dried on my fac and the Mexican girl's fore arm, bonding us together like some kind of night marish glue.

Villapando came amund after we had been traveling for an hour. He cried out and spat and thrashed in the trunk, kicking me and pro ducing cries from the two girls. I told him to calm down and let him know where he

When his breathing came easier, he spoke, "You killed that coyote back there, didn't you? The one he called Peppy?"

"Yes" "They will kill us then. "Maybe. I'm sorry." I began thinking about my talent for getting other people dead. "I think they'll just

A long silence - accompanied by tires against freeway and a humming engine — stretched, became more silence.
Eventually the Indian

girl spoke again. "Where do you think they are taking "Northeast San Diego.

"I'm not sure yet. We'll "Who are you? You are from here, aren't you? You are not Mexicano. You spoke

"Why?"

English back there. "My name is York, what's yours?" "Macinta."

Villapando introduced himself and eventually the other girl was coaxed into informing us her name was Estela. We were climbing at a steep angle now and were

driving slowly over a gravel road. We had been traveling over an hour, I figured. The Olds pulled to a stop. The engine was still on

We heard the sounds of other vehicles laboring up the gravel road behind

Voices.

Conan's voice told Eddy and someone named Mari-posa — probably the kid —

I heard the kid ask, "You gonna put 'em all in there, Hector

"Just do what I tell you,"

pulled forward, maybe 20 vards. The sound of the engine echoed off walls, then

The trunk opened, and I was blinking up at Hector with one eye. He was silhouetted from behind by a bare light bulb hanging from a wooden ceiling. Eddy appeared next to him, the shotgun poised lazily across

"Hey, Conan," I said. "Shut up," Hector told

"What is this Conan shit?" Eddy asked, looking at the bigger man. "Who is

Hector reached down smiling and poked at my swollen eye. He laughed. You stay here, Mister Gato. You and you" - be pulled at the two girls - "come with me."

I had to sit up to let Estela out of the trunk. In the light I could see that Villapando looked pretty bad. I could also see that we were in the garage beneath the "servants' quarters" on Rachel Cole's estate: the place full of farm machinery I was supposed to guard that night.

A caravan of three Vita Gro trucks pulled up parallel to one another in the garage. The drivers got out of them and threw sacks of In the mountains," I told her. fertilizer onto a pile in the corner. A dozen or more women got out and were herded up a flight of wooden steps Their questions and protests

were silenced by a driver's Hector grinned once more and slammed the trunk on me and Villapando.

The Olds backed out of the garage, and we were driving down the road.

opened again. Hector and









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Five minutes later v came to a stop and the trunk

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BONE

BASS

-SHAKING

Mariposa and another guy dragged Villapando off into the darkness toward the outbuildings I hadn't been allowed near on my last visit. Hector and Eddy frogmarched me through the archway and into the court vard with the swimming pool full of carp. They stopped at an unlighted room with drawn venetian blinds on the ground level along the east wall of the courtward

Hector pounded on the door. "Ryder! Ryder! Get up.

2 pair 50

Are you in there?"

A light came on and the door flew open. Ryder stood in front of us wearing a pair of iockey shorts. He held a Baretta 9mm in his right hand. "What the fuck?" he "Hi, Sandy," I greeted

He peered at me with

sleepy eyes. "Who the...lesus Christ!

"Not exactly," I demurred Hector shook me by the

collar. "He came through with a group last night. He killed Peppy.

Hector explained it all "You still looking for

the girl? Her brother? What?" Ryder asked, Hopelessly con-

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News Notes

fused, he backed into the room and pulled on a pair of Levi's. As he woke up, he began putting it togethe and started getting mad. "You're dead, you know that? You son of a bitch, you're dead. We're gonna kill you. Wait a minute...." He began to pace and ran his fingers through his blond hair. "Okay." He rifled through a trunk at the foot of his bed. His room was full of guns, flags, medals, and photographs. One poster was a grainy, black-and-white blowup of a 19-year-old crew-cut kid in fatigues stand

ing in front of a pile of sand-

bags holding two human

ears in each hand. Dark

streaks ran from the ears

down his arms. In the fore

complete

ground of the picture someone was holding up a sign that read, "Tiger Ryder, Tet '67." Ryder produced a pair

of handcuffs and tossed them to Eddy. Eddy pulled my arms down behind me and cuffed me. "C'mon." Ryder grabbed

a ring of keys and led us across the courtyard. "We stick him in here." He walked down a flight of stone steps and fit a key into a stout wooden door with wrought iron hinges. "Walters is gonna wanna see you, dead man. He threw me into darkness, and I tripped over some thing. The door swung closed behind me; the wood boom ing against stone echoed for

"Say hi to Rachel." I said. but he couldn't have heard me by the time I got it out.

I lay where I had fallen. shaking and sweating. After a while I slept only to wake up and sweat and shake some more. The night went on that way.

lust before dawn I heard the same minor-key chanting and droning that I thought I had heard only two weeks ago. It wasn't the cocaine. It

sounded like the Vincent Price Chorale, only much closer than it had been from Rachel's room.

It seemed to come from beneath me. The floor was hard wood and the walls were stone. When I coughed, the sound was repeated twice. Crawling on hands and

knees I felt for what it was I had tripped over. It was a cardboard box. I felt inside and came up with a handful of cheap jewelry, items of clothing, rosaries. Another handful produced wallets, photographs, eyeglasses, and shoes. I felt my way around the room, my eyes adjust ing to the dark, to pace off the dimensions of my suite I found more boxes full of the same kind of stuff stacked against walls.

My eye throbbed. My arm, where Eddy had clubbed me with the shotgun, wasn't broken, but it wasn't very useful either. My back felt like the road to Stalingrad. Still I crawled around the room and examined the artifacts of people's lives. What the hell had happened to them all? Whatever it was apparently they didn't need their shoes or their glasses

Eventually some light leaked in through the crack beneath the door and where the wood had warped away from the stone along the hinges. I went through the wallets. No money, no credit cards, just a lot of family pictures and scraps of paper with phone numbers, n addresses. All of it belonged to people with names like Rodriguez, Velasquez, Sanchez, Padero. I found Mexican driver's licenses. business cards, government health IDs, and a few old

I spent most of the morning going through all the stuff until I found something I didn't know I was looking for. I hobbled closer to the light to make sure. It was a duplicate of the photograph that Juana Villez had given me; there was the dapper old man, the dour old woman, Herman, and Juana Villez.

Bracero cards.

Three quarters of the I went back to the bo page was blank. He had been and rifled through more of interrupted, possibly by the it. Belts and wristwatches, 'mules" to drive him here rings, necklaces, two men's I still didn't know what hapwallets. One belonged to a pened to Herman Villez, but Carmen DeCordoba, the Walters was right about one other to Herman Guillermo

DeFelipe Villez. He had a driver's license and several scraps of paper. On one of the scraps was the name "Morelos" and the word "Coahuila"; on another were the words "Casa del Sol Chula Vista." The only other thing

.together again soon.

If the mules don't come to

drive us tonight, then cer-

told. Your job in the San

Diego cantina sounds bet

ter than cleaning after North

American tourists in the

hotel, and you have made

so much money. I am

ashamed. Soon, though, I

will make even more mone

than that when I get a job with

a North American rodeo. Be

careful, let no one take advan-

tage of you, trust no one

until I can be with....

of interest was a page from a letter he hadn't finished The first page was missing and all that appeared at the sat up. "C'mon, dead man. top of the paper I held was Time to say hello to the hosts." one paragraph. It read:

Shielding my eyes, I go to my feet. I blinked into the sunlight and could see that I was being escorted by Manny of the many chins He still had his pearl-handled .45, and it was pointed at my back. I noticed he walked with a limp now. "The last time I saw you

boys, we were playing tag in the rain down the road. "You were lucky." Mann

"I wasn't lucky. You guy: fucked up. You guys could fuck up a wet dream."

"Fuck you. Shut up. Shut Ryder restrained him. "Later" was all he said.

thing - he was dead. Only he wasn't dead from knife wounds inflicted in a Tijuana

drunk and lost in severa

days ago. Ian Broctor passeo

us in the hallway. He was

the Avatollah Khomei

favors for leisure wear. He

paused and Ryder halted the

me with his holy, penetrat

ing sniper-on-a-rooftop look. He clasped his hands in front

of him and remained silen

for a moment. He was sup-

posed to be withering me

with his psychic emanations

Finally, he said, "You are a self-

ncession Broctor studies

The door flew open and woke me from a bad sleep Ryder stood against the light in full Army-surplus rega He shone a flashligh into my eyes. I blinked and

jabbed the gun into my ribs.

They marched me ur the stairs, and I gestured at Manny's limp, "Tennis knee?

up or I'll kill you here.

We entered a corridor destructive soul. Marred by the beast's illusions. I saw your death in a vision. Your death on a battlefield, your body brought to the temple wearing the kind of thing before me. I would have told you, but you would not have

listened. I cleared my throat and whispered piously, "Shove it, Broctor."

Everyone tensed. For a moment he looked like a man who just discovered he had crabs, and then he moved down the hallway in a flurry of robes. Obviously some one wanted me alive, at least for a little while.

Ryder and Manny showed me into Rachel's liv ing room. They seated themselves on two chairs, their guns trained on me - I saw hat Ryder was sporting a Mauser machine pistol today - and left me stand ing in front of the piano, handcuffed, bloody, bruised,

Rachel came down the curving stairs dressed in an emerald-green pantsuit. Her hair was tied back the way it had been when I first saw her, and she wore the same

gold hoop earrings. She paused on the stairs when she saw me. I had two or three days' growth of beard beneath my probably discolored eve, so she didn't take that long to recognize

She looked me up and down, started to say some thing, decided against it. All she said was, "I called Gene. He's coming. He'll be here tonight.

"Well what does he want to do with him?" Ryder spoke up. "Nothing," she said.







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Saturday, June 23, 2001 • 9:00 am to 2:00 pm

Our Lady of the Sacred Heart

9:00 to 9:45 9:45 to 10:00 10:00 to 10:15 10:15 to 11:00 11:00 to 11:45

AGENDA Rosary and morning prayer in the church Gathering in Hannon Hall (behind church) Introduction to Encourage – Theresa Ellis Understanding Church teachings and proper erminology - Father Richard Perozich

Question & answer session Break for refreshments and review literature 11:45 to 12:15 12:15 to 1:45 Encourage meeting Closing prayer

For information and to RSVP call Donna at (858) 565-8624 or Pat at (760) 721-1881.

(Names not required. Number of people needed for setup. Extra spaces will be provided for those arriving without advance notice.) COURAGE is a spiritual support group helping Catholic men and

women to live chastely in accordance with the Catholic Church's pastoral teaching on homosexuality. ENCOURAGE is a spiritual support group for friends and family of loved ones who struggle with homosexual feelings to live in accorda the Catholic Church's pastoral teaching on homosexuality.

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"After all we meant to each other," I got out and then she slapped me hard up against my punched-out eye. I staggered back a few paces. Both my eyes teared She ate that up.

"What did you hope to gain?" She lit a cigarette from the Russian box. "I thought you were...well, I didn't think you were...such a fool."

"The Border Patrol knows where I am. Exactly.

Rachel tossed her head back and laughed. "Get him out of here." She waved me away, still laughing. I'd never real. I had said something

I was taken back to the wood

and stone room full of the

personal effects of ghosts.

use as a toilet and later some-

one I didn't recognize, car-

rying a gun, brought a cheese

sandwich and an orange. I

wondered if the orange was

compliments of Broctor.

Light came and went around

the door twice so I figured

I had been there two days

and two nights. Every night

I heard the chorus of chant-

ing coming from a room

handed me an avocado, and told me to eat it quickly. I did and then he instructed me to carry the bucket out side. He led me around the rear of the south wing and told me to throw the contents onto a compost heap. After that I washed out the bucket with a hose and left it with some garden tools. Manny walked me nearly a half mile toward the outbuilding where Villapando had been taken when we arrived. Neither of us spoke.

Walters never showed.

On the morning of the

third day Manny appe

The outbuilding was a long, low, ranch-style structure. Armed men — I counted six - milled around talking, smoking and pac ing the quarter acre around

the building. Half of it was four horses and the other half housed a dozen men with no more amenities than a single toilet, some straw, and horse blankets.

My eyes were still mused to the daylight so Villapando recognized me first. "José!" He approached me and clasped my arm. "York," I said. I could

swollen, and at a bad angle to the top of his face. Blood had congealed at the corners of his mouth and around some wounds at his temples "Yes, York." He looked

me up and down and said, "What is happening here?" "I don't know." I looked at the other men in the room. All of them, except myself

and Villapando, were very young, none of them olde than 30 and most much younger. Everyone seeme reasonably well fed and uninjured. Villanando told me that

every night more men would arrive and every morning, some would be taken away in the backs of the fertilizer trucks. Only the youngest and strongest were left here. 'As you know, the women are taken to the other place." He gestured up the road with his ruined chin "What can they have in mind for us in "I don't know."

repeated. "We'll find out soon, I think."

It wasn't all that soon. We were kept for another ten

days. I ate better than I had Walters smiled at me and shook his head. I gave in my private room and slept easier Villanando was right him the finger. He laughed Every night a shipment of men would be brought in, and disappeared again. Car-los approached and wrote on the dust on the window and every morning they He wrote backward so I could would be shipped out except read it, SHITHEAP. for a few additions to our group, mostly boys of 18 to

One afternoon as Villanando and I were pitching pennies - centavos, actually for pieces of straw repreing five dollars each, we heard gunfire from the tree sounds A beliconter and several car engines. Our number had grown to 23 men, and we all jockeyed for position at the windows. Land Rovers and Jeeps drove past the stables full of men. Very few of them were Mexican. It was an odd sight. A

convoy of four-wheel-drive vehicles carrying what looked to be eight or nine over weight, balding businessmen dressed in hunting gea and armed to the teeth with automatic rifles, Ingram pistols, Uzis, CAR 15s, Weatherbees with scopes, bows and arrows, binoculars, knives, and bottles of beer. One of them was the Repub lican congressman I had seen in Rachel Cole's living room several weeks ago.

The convoy rode past the stablehouse, washing the windows with more dust. As the vehicles approached the treeline, the passengers joined in the chorus of gunshots, firing into the air and hollering, "Yeehah! Arriba!

Ryder pulled his Rene gade up to the stable. Manny was next to him: Walters and Carlos were in the back. A private, very small white chopper with a sporty blue north end of the estate and flew overhead. I studied Ryder. He was

wearing his camouflage fatigues, his face was painted with commando grease. brown, green, and black. On his head was a black sweatband. Robert De Niro in The Deer Hunter. He car-

RESEARCH STUDIES

ried his Walther P38 and his crossbow. In the Renegade. hunting weekend in a safari iacket and an Indiana Iones hat. Manny wore his Mem bers Only jacket, and Carlos wore a tan guayabera shirt.

Ryder instructed the guards to open the doors and file us out on parade in front of him. They opened the doors. We filed out. When everyone was in

position, Ryder said, "You men have been selected as the fittest wirecutters for our game. You have one hour to disperse in any direction you care to go." One of the guards

"This estate is 128 square , los, and me each have a bet acres. It's surrounded by a we'll get you first. They'll lose." He looked at his watch high-voltage fence. There's water out there, even som and raised his voice "Startfood hidden around. Of ing..." He paused, drew the course, there's some fruit Walther from his holster. berries, like that, too. You thumbed the safety, drew will be hunted. Most of you back the hammer, and will be killed. Any one of pointed the barrel at the blue. you who survives until sunlate-August sky. "Now!" He down tomorrow night will fired into the air. be given \$1000 and trans-No one moved.

portation to anywhere in the United States." — John Brizzolara He sounded like a game

Next week: Man hunt

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

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EVERYTHING ELSE

20. My insistence on medi-

was met with all the inter

est a lizard might take in the

day, Walters showed up. He

was wearing a brushed

suede hunting jacket and a

pair of desert boots. He

arrived in Ryder's Rene

wheel. Carlos in the back

seat. They approached the

stables and peered in

through the dusty glass.

On the fourth or fifth

cal attention for Villapando

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show host. I wanted to laugh

He paused, looked over at

me. "lew York." he said with

out even a sneer. "You're

mine. Walters, Manny, Car

"Clear enough? Okay."

but I couldn't.

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"In general, the women are all right. It's the male bus drivers that are surly."

EVERY BUMP IN THE ROAD

As a kid watching The Honeymooners with Jackie Gleason playing an enraged maniac at home and a bus driver at work, I wondered what it might have been like to ride on this guy's bus. Of course, the old sitcom was set in New York City, where hostility is hardly a remarkable fact of life, and we never got to see "Ralph Kramden" at work. But in my imagination, he was always throwing people bodily off his bus, slamming the doors shut just as some out-of-breath old duffer jogged toward a heart attack and the bus stop. I pictured Ralph-of-the-short-fuse grabbing transistor radios playing loud Negro rock music from juvenile delinquents, smashing the things to pieces, and booting the punks out the rear door, Pow! Right to the moon.

Bob Newbart, the comedian, had a comedy I P in the early '60s called The Button-Down Mind Strikes Back! I wish I could find it. This was at a time when comedy records were big, recordings of the shtick of Ionathan Winters, Shelley Berman, Myron Cohen, Vaughn Meader, and Lenny Bruce. On the Newhart album was a bit called "School for Bus Drivers," I am unable to quote from it, but the idea was that the instructor would train prospective drivers in the art of slamming doors in and on faces; pulling away from the bus stop at the last minute, leaving passengers stranded and late; driving rudely; and torturing riders in every way. The instructor would have them run through these exercises again and again until their skills were equal to those of the Marquis de Sade. It was a riot. My father used to laugh until he choked listening to that routine. So did I.

My experience with bus drivers in New York was similar, if not as cartoonish. Moving to San Diego, during periods of carlessness, I was impressed by the equanimity of transit drivers, though there were a few who you could tell hated their jobs. They drove angrily, hit every pothole with glee, and made every turn a demonstration of G-force and an opportunity for intense isometric exercise as you stood or sat on your way to your destination. Never mind asking them a civil question, much less trying to pass the time of day with conversation. You

might as well try to chat up a prison guard transporting felons.

Dale Yost has been a bus driver for Chula Vista Transit for three years. He was also a prison guard at Nebraska State Penitentiary for a time and a cop on the Fort Worth, Texas, police force in the '60s. Yost, at 56, a former Navy signalman as well, should be one son of a bitch, which is why it is curious that he is the Angel of South Bay's #705 bus route. He is a friend, job counselor, baby-sitter, and helpful guide.

Yost is formidable, the body of a wrestler or linebacker. You can picture him as a cop or prison guard with whom you would think twice about arguing. He usually wears a baseball cap or visor, the kind tennis players or card dealers wear. Nearsighted, he wears glasses, often tinted, and is partial to shorts and dark socks and

Yost was born and raised in Lincoln. Nebraska. His father owned a liquor store in the city. "I spent some time on a farm with my cousin," he says. He is driving to the bus yard, on his way to work in his 4x4 Chevy Blazer. Golf clubs and bag are stowed in the rear. "I was milkin' cows, balin hav, stuff like that. I went to Saratoga grade school. Before I became a teenager, I used to ride my bike and go fishin' a lot. I had a BB gun. I shot birds and streetlights. Oh, I shot my neighbor in the ass one time. When they confronted me about it, I denied it. But I hit her right in the ass. I think I did it on purpose. In junior high school I kinda got in a lot of trouble. I started hanging out with these guys that were kind of disenchanted with school. I thought it was cool to just sit there and not do anything, just sleep during class. I got set back one semester in junior high. I dropped out of high school after one semester. At that point, my mom had had enough of my shenanigans and she said, 'Well, maybe you'd be better off gettin' a job.' So I worked at McDonald's and a car wash, and then I joined the Navy when I was 17. Became a signalman.

Yost pulls the Blazer into the parking lot of the Chula Vista bus vard next to the Bayfront Trolley Station at E Street, where he begins and ends his daily circuit. As we get out, I look at the golf bag full of

clubs in the back and make a mental note to ask him about them, not that I'm interested in golf, but I've noticed that when golfers get to talk ing about the game, they reveal all kinds of things about themselves they may not intend to.

We pass some time in the tourist information center, where Yost flirts with his friend, Kim, behind the counter, Yost loves women and will talk about them among the guys with all the locker-room machismo of Andrew "Dice" Clay, but in their presence, he is shy, deferential, and

engagingly awkward. He asks Kim if she got the birth certificate he sent her and she says she did. From what I gather, Yost found a website that will supply you with a birth certificate fac-simile that looks real, but the infant photo is that of a chimpanzee. "It was supposed to be a joke," Yost explains when Kim seems only mildly

"I know," she says, but her smile is a little tight as she hands maps to a couple from New

While Yost gets coffee from a machine ("I

can't drink that Starbucks stuff; it rockets you into another dimension"), I study the bus route and schedule for the #705. From the trolley station to Woodlawn Avenue in Chula Vista, then along E Street, stopping at Broadway, Fifth Avenue and every numbered avenue down to First, and Bonita Glen Drive, past I-805 and along Bonita Road, stopping at Plaza Bonita shopping center, then Willow Street and Allen School Road. From there, the bus heads south on Otav Lakes Road. Yost will pick up students from Bonita Vista Middle School and Bonita Vista

High School, ending the route at Southwest-ern Community College. He then drives back the same way, a circuit of about an hour and 15 minutes that will be repeated seven times dur

The #705 pulls in. It is the shift change and Yost's departure time. He greets the bus driver getting off and chats with him for a moment looking over the driver's seat, controls, and

Today is a slight break in Yost's usual routine: this is one of the big 40-foot natural



The big ones are not easier to drive, however, "The gas pedal? If you take your foot off of it, the bus will stop. It's like a brake It's a dead-man's brake. It takes a little getting used to." He is adjusting mirror angles to monitor the rear

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• Ages 18-65

ALLERGIES

door, the bike rack in front, the left lane, the right lane. the passengers. Five mirrors altogether. If one suffered from, say, attention deficit disorder, driving a bus would not be a realistic career choice.

former lives. He elaborates on his checkered past. "I was in the Navy for four years. I got out the day before I was 21 Right about the time of the Gulf of Tonkin incident. It was January of 1965 and we [the U.S. Navy] had been there since August of '64.

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Thank God I missed out on that. So I got out and worked for my dad in his liquor store. I had several jobs. I worked as a taxicab I steer Yost back to his RESEARCH STUDIES

driver, I worked at a meat packing plant, and I worked as a prison guard and a policeman. I worked about six months at Nebraska State Pen max imum-security prison. It was very interesting, and it was also kind of boring. It made me appreciate working with people that are free. People that are locked up are very manipulative and hard to deal with. It's hard to draw the line where you can be friendly and where you can't, I was definitely not hard-nosed. I've got a people personality. Matter of fact, I was probably a little too lenient, which was not good. Also at that time I was a budding alcoholic When you're a practicing alcoholic, you tend not to be too honest and you get vourself into situations you later regret."

Yost received leather goods from prisoners in xchange for certain items he brought in that were

down and put in an application at the FWPD, and then I decided I wanted to go on to California. So did. After a short time I figured, so much for that [California] and went back to Nebraska. Later on I got a call that they [the Fort Worth Police Depart ment I wanted to hire me.

So I went back to Texas and got the job. I went to the police academy, and I managed to get through it. I had a little problem with reading comprehension and they told me I wasn't gonna make it but I cut down on my drinking and partying. stayed home and studied a lot. I transcribed all my notes and I made it through. I wasn't on top of the class, but I wasn't on the bottom either"

As to situations Yost found himself in as a of the house while the other cops went in the front to arrest them. The child was taken to the emerple contusions and abrasions and all that stuff and

"One particular bus driver on the 27 we don't like. He will stop practically ten feet away from the bus stop and little old ladies have to walk the ten feet."

policeman, one in particular haunts him. "One time I was involved in a scene, supposed to be a rescue, where a man and woman had beaten their child. I guarded the back

it died. The kid was probably about two. The mother was out of her mind. When you looked at her, you couldn't feel anger because she was so out of it. She was not in her right mind,

and you knew no jury would ever convict her. Probably on drugs, prescription medication Yost trails off He

accident. One day, while

making a U-turn, I hit a

parked car and I didn't

report it. I decided to set-

tle with the owner with.

out telling anybody at the

department about it But

they found out and as a

result of that plus the fact

that at one time my police

revolver was stolen out of

my car while I was sittin'

at a bar... They made a

note that I spent a lot of

my off-duty time in bars.

which I didn't see as a

problem as long as I

showed up and did my

crushed my ego." the block in his head with that scene replaying behind policeman lasted almost his eyes, trying to make wo years. Steering him sense of it. He turns to back to burglar-catching happier memories. "I liked The first one I caught, to catch burglars." He grins. he was running from the 'I liked everything about scene of a break-in. We the job. I liked the feeling just happened on the scene. of power and authority It was early in the morn driving a police cruiser. But I had a little problem with my driving and got involved in a little mir

job. I figured what I did on my off-duty was my busiing and we were just get-ting off [the shift]. I fired ness and no big deal, but my gun and it scared the guy. He fell down in the I was asked to resign. It was real hard for me. It weeds and I cuffed him. was really humiliating. It He'd been trying to break in to this little bonky-tonk bar that didn't have any

money in it or anything Most he could have go was money out of the vending machines." Yost is laughing, presumably at the mighty brainpower of petty criminals.

"So I went back to

Nebraska and worked at the prison again. I got forced to resign from that." Yost had resumed his contraband trade in the joint and got caught. "One of the inmates snitched on me I was asked to take a lie detector test, and I refused to take it. So I resigned.

"I worked for a while at the University of I was a shuttle-bus driver carrying mail and films and stuff like that from

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Turk

contraband. He told me

what they were, and while

it didn't seem all that ter-

rible to me, it was still ille-

gal and Yost is not happy

about it to this day. Yos

sought his fortune in Fort

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"My sister lived down

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While Yost is speaking I realize I have no idea where I am. This is San Diego's terra incognita to me. It might as well be the outskirts of Timbuktu and, as it turns out, with about as much English spoken.

Eight people get off at E and Fifth, mostly His-panic, Asian, or both, maybe Filipino. One Japanese-looking youth with a backpack and a crew cut smiles at me as we each make an afteryou gesture as he disem-barks from the #705. Later, Yost will tell me he is deaf and mute and occasionally depends on Yost's visual cues for his stop. While listening to Yost, I



Ronita Vista Middle School stu

had peripherally registered the young Asian. He ple around him and fascinated with animated

conversations he could not hear. Possibly he lip-

Lask Yost how it is he came to drive buses in San Diego. "When I retired from the Navy, I worked as a security guard for a while and I worked as a counselor for a while and

I worked as a cabdriver Things didn't work out as a cabdriver. I wanted to be an hourly employee and they wanted me to work on commission. So we split our ways. I went down here to the career center, and I didn't know what I wanted to do. A guy there said, Either shit or get off the pot. Make up ur mind.' So I decided I wanted to be a driver. I applied as a bus driver and I got it." After a month of training, Yost was driving solo on the road. He became something of a personal chauffeur for hundreds who are unlikely to see the inside of a limousine in their lifetimes and has become friend, big brother, entertainer, and pilot, ferrying tons of flesh, metal, and rubber down the drags of the extreme American southwest.

lars an hour with medical and dental benefits. What he likes most about the job is "the people. Seeing the different people every

Yost makes eight dol-

put up with anything for

day, or the same ones. interacting with them That's what I like." What he likes least? "The notonous routine. Never covering new ground. I know every bump on the road. I could almost close my eyes and let the bus drive itself, but it demands your attention." As to distracting passengers, he says, "After while you learn how to deal with it so it doesn't cause you a lot of anxiety or frustration. See, you know when somebody gets on that bus they're probably only gonna be on there maybe 15 min utes. I can pretty much

"If people are loud or obnoxious, I don't focus on it. I don't take it personally. I let 'em do their thing as long as they're not threatening anybody or harming anybody." Bu Yost has had some hairy incidents. "One time. had a kid, a gang-banger. He got on the bus at Plaza Bonita and the kid had a confrontation with some other gang members and he sort of hid on my bus. I closed the door so the others [gang members] ouldn't get on. When left, headed back to Bayfront Trolley, I stopped at a light at Bonita Road and 805 and these guys pulled up in a car, jumped out, and hit the window of the bus with a tire iron Cracked the window and scared the hell out of people. The kid was sittin'

right next to the window they smashed. They did it so fast and I was so stunned, I didn't even get their license number Apparently the kid had sucker punched one of them and they wanted to even up the score.

"Another guy, he was, like, in his 20s or early 30s, got mad at me once because I wasn't leaving [the bus yard at Bayfront when he thought I should be leavin'. He said, 'Let's move this fuckin' bus now I said, 'I'll move it when I'm ready.' He didn't like that response and said, 'You better move it, old man, or I'm gonna kill you.' So I called in to my supervisor, who happened to be a female. She came over and said to the kid, What's your problem The kid said, 'There's no problem, lady. But if you



don't get off this bus, there will be a problem.' So she backed off the bus. When she got off, I got off. I didn't turn around to see what

he was doin' and he got off the bus and hit me from behind, in the ear He knocked me down and broke one of the lenses of my glasses. Hurt my knee. hurt my elbow. When he got me down and started kickin' at me, other people jumped in between

next night. This time there was a male supervisor who chased him down and arrested him. But in the ocess, the guy threw a brick and hit a trolley cop. I guess they dropped or dismissed the charges of assault against me, 'cause I never heard anything about it. So they probably nailed him for assaulting a police officer. "It was a case where

and the guy took off. But

he came back to the same

place at the same time the

I let my alligator mouth overload my humminghird ass Now what I do is I tell people I have to stay here till a certain time. Or I have to wait until the trolley from downtown comes before I leave, I announce it. I don't just turn around and come back with a smart reply when people want to know



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"On the 701 bus that I drive sometimes, kids like to throw rocks at the bus. For shits and giggles. You drive a certain area down there. Melrose? And Main? They either throw rocks or fruit, eggs, any

thing. The bus is a favorite target. I can understand throwing eggs and toma-toes and stuff, but rocks... You could hurt somebody sittin' in the bus. Some body you don't intend to

We are still headed

inland on E Street. You couldn't quite throw a rock (or an egg) and hit Yost's ome, a trailer in Imperial Beach, but it's only 15 minutes away. Aside from the radio to the dispatcher or supervisor, Yost carries a cell phone and often

chemical abuse, "That's okay. You made a mistake. You went out and did a little more research and development. But you don't have to do that any-more." He spoke with the same lazy Midwest-via Texas drawl with which

HEALTH AND BEAUT





takes calls from people he

sponsors in a 12-step pro-

gram. Yost has been clean

strikes me as one of the

most genuinely happy peo

ple you could point at. I

once heard him tell a spon-

see who relapsed into

and sober for 18 years and



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he announces street names. No "You idiot! What's wrong with you? You loser!," no judgmental reprimand or even a note of

Moving down E, stopping at nearly every block, Dale Yost is greeted by passengers for the most part with smiles and some brief exchange, often in Spanish. Yost has a repertoire of español, but pic ture John Wayne speaking Mexican and you've got Yost's accent.

A young woman I'll call Shawanda gets on near the shopping center. She is in her late 20s or early 30s, wears a Chicago Bulls jacket, and clutches a Bible bound in red leather. She stands at the top of the few steps at the front door and strikes up a conversation with Yost, whom she seems to know well. Shawanda is a fry cook at McDonald's and is being offered a manager's posi tion for another 25 cents an hour. "I don't think you want to do that "Yost advises. He suggests Denny's or a cafeteria job at San Diego State, which he hears is hiring. "The wages and benefits are bet ter," he tells her. They discuss this for some time From my seat (for the elderly or disabled) behind the driver, I catch only part of the exchange. In the aural foreground are street noises, the bus sation vying with the squeals and laughter of kids from Bonita Vista Middle School, One thing is clear, Shawanda is listening to Yost's advice, asking him questions, laughing when he teases her, and then frowning, weighing her future

When she takes a seat behind me. Lintroduce myself and ask her if she knows Dale well. She says she sees him often and has known him for a few months. "Yeah, we're friends, you know."

Interviewing Shawanda about Yost is preempted when she begins interviewing me. "So how do you get published?" she asks. "I've got chapters of a book about my life and overcoming drugs and I ers." I write down Liter

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ary Marketplace, Writer's Market, and tell her to look at agents' listings and that the Chula Vista library is sure to have these books What I am trying not to say is that asking writers for advice on publishing is like asking a degenerate gambler at the track for racing tips. Instead, I ask her what books she reads and enjoys and she holds up her Bible. "That's a good one," I agree. Presently, she gets up and says good-bye to me and to Yost, who says some thing to her that makes her laugh.

Down the road a piece, the middle-school kids start yelling at Yost, "Hey! You missed our

"I did?" Yost sounds

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owhere, with stretches apologetic. "You guys want to get off here?" We are not at an authorized bus stop, but in the middle of HEALTH AND BEAUTY

of grassy hill to either side of Otay Lakes Road. Still, Yost begins to pull over. Something he is normally unwilling to do is to stop anywhere other than designated areas, but if he

was distracted and missed

the kids' stop, it was his fault, maybe, so ...

"Nah, we're just kidding," one of the kids shouts from the back, laughing. Four others, around 12 years of age. join him. It is apparent that they, too, know Yost,

and this is their way of interacting with him, say-ing, in effect, "You're okay. We're gonna mess with you. It's our way of showing we like you."

"Oh, I see," Yost grins at them in the rearview mirror and pulls back into the right lane. A girl with pigtails and glasses, ganzly limbs and unlikely grace, strides up the length of the bus and begins laughing and talking with st. I can't hear what they're saying, but it looks like a teasing contest and they are both holding their

At Bonita Vista High School, slightly older kids get on board and the noise level rises. Some will get off a stop later and change for the #704, #709, or #711: others will continue on, turn around at Southwestern college with Yost and the #705 to disembark along E Street. In a

way, Yost's route, passing a parochial grade school middle school, high school, and college, is a tour of a good portion of South Bay's educational facilities. Other sections of the

route, such as stretches along Otay Lakes Road and Bonita Road, are rural, scenic, and charming, with only occasional clusters of homogenous condo miniums. This contrasts sharply with the franchise row of E Street: stuccoand-neon fast-food eateries, shoe chains, and less gaudy small businesses: flower shops, plumbing supplies, and fabric store with the look of plucky but exhausted enterprises treading upstream against corporate predators. Without the punctuation of transplanted palm trees, it could be Anywhere, USA. Chula Vista from the windows of the #705 transit bus is populated with Mex-

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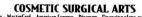


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ican, Filipino, and Asian immigrants. A goodly scattering of black families is woven among white retirees on their way to or from a trailer or RV or maybe a small family home on a side street with an American flag jutting from the porch. The fare box is broken

and everyone rides for free

today. With each passen

ger, Yost presses a switch

marked FREE or PASS. but he will not give out

transfers. This suits most

riders just fine. One mid

dle-school kid grins at the

news like an eighth grader from the Midwest told

school is closed for a snow

day. Others sway down

the aisle with attitude and

satisfaction: they just put

one over on the system

One man, however, isn't

quite satisfied and wants

to press his luck. He has

the air of a homeless tran-

sient, but his clothes are

clean, if old, his shoes

match, and his face is shaved, except for a white

mustache. He has been carrying on a dialogue

with the driver for ten

ing, from what I gather, about harassment from

the cops. Yost says, "That's

what I call the high cost of

"Give me a transfer,

"No. I'm not givin' out transfers. You're ridin'

'Sure it is." Yost laughs

"That's not fair"

"It couldn't be more fair." The mustached man

shrugs, resigned; the world is full of inequities directed

against him personally

The Veterans Adminis

tration, the Department of Motor Vehicles, the IRS

and now Chula Vista Transit is on his list. Had Yos

been less disarming, less quick to laugh or listen to the man's tales of his life,

the exchange might have

been a very different one

The man is quick to be

contentious - probably not a favorite with bar-

tenders or policemen -

but Yost's attitude con-

veys a lightness that suggests the lack of a bus

transfer is hardly cancer.

The driver's sense of per-

spective seems contagious

set a tone for the duration of the ride.

low living."

man."

for free."

minutes or so, complain

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In the next few days I take note of other bus drivers on other bus routes around town. My limited sur vev - about a half-dozen buses and drivers — con firms my impression that Yost is not your average urban cattle-car jockey.

One driver, a woman behind the wheel of a bus whose route will take you between Kensington and downtown seemed to enjoy gossip with her regulars about another bus driver - presumably on that same route, though that is uncertain. I must re-create the conversation from memory No names.

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"Well, he used to work with mentally disabled and the elderly?" the bus driver says. "He was like a nurse or something, then he wanted to become a professional boxer."

Passenger: "He's got a lot of anger. You can tell by the way he drives. My stomach gets all upset on that bus. I don't take that

Driver: "Anyway, I guess he didn't make it as

Passenger: "He's

Driver: "Louess The

HEALTH AND BEAUTY

Passenger: "One day, though..."

Driver: "Maybe..." I wonder if the bus driver under discussion is one I encountered in

fine. But I don't like the way

he says it. He's good lookin',

though. There's just some

thin' wrong with him, I think."

done anything actually

Driver: "He hasn't

Hillcrest some weeks ago As to being good-looking, I never know what women mean by that Brad Pitt? Denzel Washington? This guy's greeting to me when I boarded his

bus and såid "Hi" was "That transfer's expired." I looked at it. It was issued at 12:36 p.m. My watch told me it was just

before 2:00. He waved me

him. He's nasty to women to a seat. "Next time you Got a dirty mind." gotta pay. Transfer is good Passenger: "He's for two hours" always tellin' me I look

"Yeah, well, actually it's only been, like, an hour and a half." I felt the need to point out that I wasn't trying to pull a fast one

tiently. Once at a level with the aisle, the driver pushed the wheelchair as if it were a hand truck stacked with boxes of cantaloupe. The driver then wrested the away from the man and

"The driver pushed the wheelchair as if it were a hand truck stacked with boxes of cantaloupe."

He ignored me and lowered the ramp for a very heavy man in a wheelchair. The bus heeled sharply to starboard as the chair lum bered onto the platform. The driver got up and checked the straps impathings rolled down the aisle and riders tried to retrieve them. "Remain seated!" the

driver called out, "I got a situation here." He then proceeded to lean on the horn as traffic passed him to the left and a young woman with a cell phone and an armful of magazines emerged from the shop, got leisurely back into her car, and unhur riedly pulled away. The bus driver did not let up on the horn until the woman turned on Tenth I was on my way to

get my eyeglasses repaired (the result of two kids at a bus stop, by the way, who swung at the bridge of my nose, one after the other, and snapped the glasses in two; I had stepped on one of their feet and my apology was unacceptable, apparently drivers do have a lot to put up with, you must admit) and Pro-Mec Optical was only 20 blocks

wrenched them tight with a few angry yanks. "Hey!" the seated man started to complain. He, too, was ignored. The driver turned right on University against a yellow light and hit the

brakes behind a car dou-

ble-parked in front of a

newsstand. Packages and

passengers were whipped

forward, then back. A few away. I could walk it. I MICRODERMABRASION PEELS



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stayed on the bus, how-

Dale Yost is a consistent exception to the rule of caprice in the behavior and attitudes of transit drivers. I conducted a brief and informal survey of passengers at the way. A woman of a certain age named Ruth while waiting for the #11, had this to say: "Most of them are very nice. The 7, to the zoo, for some reason, unless you're standing in the exact spot you're supposed to, will ass you by. Some drive very jerkily. But the women are terrific. Invariably, when you miss it time and then two will come at the same time.

That seems to be freaky. A younger woman Cindy, has no complaints and compliments her usual for waiting for her if she's "a touch late." She adds. "I've only been taking the bus since July, but my experience has been positive

Another young woman, Walkman clamped to her head, shouts, "Some are nice, some are mean," and not have the best transit

system." "Have you ever taken the bus in Los Angeles? I ask, possibly a little too loud. But she is back under what sounds like Yanni.

She smiles and nods. Doug, 36, and Steve, 50, take the bus every day, "for five, six years now. You can be there on time [at the bus stop]," Doug says, "but if the bus is early, it just leaves early too They don't seem to wait. all right. It's the male bus drivers that are surly. But not all of them. The surly bus drivers are mainly, like, on the 7 and the 11, the 3 and 4, the 1 and the

Steve adds, "They don't care. It's like they would rather be doin methin' else."

"The buses that will really help you out are the 5 and the 16, the 9 bus ... Doug is ticking them off on his fingers in an effort



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Fast Comfortable

go?" I ask, since this is the second complaint about that one. But Doug doesn't seem to hear me. "One particular bus driver on the 27 we don't like. It's at about 3:30 in the afternoon, on the way to Pacific Beach. He will stop practhe bus stop and little old ladies have to walk the ten feet. Also, when you're get-ting off the bus, he'll start going before you even get off the bus. Someone's going to get hurt one day."

Doug and Steve seem happy for the opportunity to vent Later phoning San Diego Transit, I learn that the possibly problematic route #7 eaves in and out of University Avenue from La Mesa to Park Boulevard I have taken that bus and recall no atrocities.

On Saturdays, Yost pilot the #706A from the trolley station through the Chula Vista Marina and RV park, doglegs around H Street, I Street, Fifth Avenue, I Street, a long stretch down Third, then D. Second, the KOA campground, C, Fourth, E, and then back to Woodlawn and the Bayfront Trolley Station. It is a chill, gray Saturday, in the late afternoon. Yost isn't ferrying many passengers in his burgundy-colored bus. The sky threatens rain and the windshield is occa-

Yost's spirits aren't dampened. On the contrary, he's luxuriating in the fact that he's got a bus with working windshield wipers and radio. You don't see these wine purple transit vehicles in the metro area. The disabled favor them because the rear side entrance is exclusively for wheelchairs. The seats seem roomier and, at least on this one, there are no

advertisements clustered above eye level. "You just missed this guy," Yost tells me. "He's a fisherman and he doesn't like to bathe. Man!"

"Smells like fish?" "He smells worse than that. Dead fish. Four-dayold dead fish. He doesn't visit the rain locker very much. Doesn't believe in

showers. He gets on the bus down there at the marina and he rides to C Street. I just can't wait to drop him off. It's, like, 'Oh, please,' If he didn't stink so bad, I'd talk to him. Somebody told me he's kind of an interest ing guy to talk to, and I thought, well, I guess if you can get past his stench. I'd have to speak to him from afar. I could appreciate him more, I

mean, we all stink at times,

but this guy makes a career out of it."

good to know that

humanity can offend Yost

too. Too much saintly tol-

erance can be intimidat

ing. For example, Yost's

being "a counselor for a

while" involved a year-

passing comment on

It is, in a perverse way

"Yeah, I facilitated these alcohol-recovery classes," he elaborates "They were regular classes on a day-to-day basis. I would show movies and there were lectures on the 12 steps and relapse pre-

Remembering the golf clubs in the back of Yost's Blazer, I try to catch him, draw out the Ralph Kramden in him he is surely hiding. Golf may be the unflappable," I say, "What

"I stopped at a light at Bonita Road and 805 and these guys pulled up in a car, jumped out, and hit the window of the bus with a tire iron."

Volunteers of America at 1111 Island Street downvention, how to get along town, the central detox better with people. Just little things that help peostation and three- to tenday dry-out program for ple that are new in recovalcoholics and drug ery. I volunteered for six addicts. The idea of a year months, and then I was a at this taxes my altruistic paid employee for another

about golf? I'm not a golfer, but I know some and I know it can bring out the hostility in people. Do you ever lose it on the golf

"Well, I did a long, long time ago. Ten years

sionally spattered, but HEALTH AND BEAUTY



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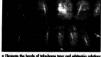
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ago, maybe. I remember throwin' golf clubs and gettin' mad 'cause people were hittin' their balls near us. But usually what hap pens for me is, when I get angry like that, later I feel foolish. It makes me feel less than' to lose control of myself. At one point, I decided not to take things so personally and enjoy myself when I play. It's a game. Why beat yourself up? I had a friend who would get so uptight he would quit before we were done playin' the game.

He'd go home, like a little kid. We'd all laugh about it. He'd have a temper tantrum." Yost imitates a child crying, rubbing tears from his eyes. He thinks this is hilarious. I notice Yost is carry-

ing a John Grisham novel

and we talk about bestsellers for a while as we pass the Butcher Shop, Oriental buffet joints, ICPenney, Burger King, International House of Pancakes, Furniture Depot, Walgreens, and Sunny Donuts. Along Fifth

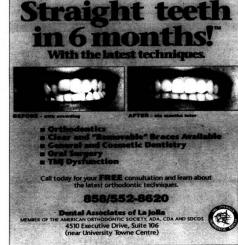
enue, residential Chula churchly equivalent would be called) are the words Vista, we're on the subin black plastic letters: "HAVE YOU READ MY his beer-and-cocaine habit. It is then that God decides #1 BESTSELLER? to join the conversation. We are passing a Lutheran church and on the mar-

I comment on this and Yost just says, "Oh, yeah.'

HEALTH AND BEAUTY







quee (or whatever the



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front of me. I had to stop suddenly and this lady, who was standing, fell." "Did she sue?"

"I don't know Prob. ably. I still see her once in a while. Now I always try to make sure people are seated before I move or stop the bus, especially the elderly. All it takes is

one incident like that and you get more cautious. Another time I was rear ended. I was lettin' people off at a stop and this girl in a van behind me wasn't payin' attention and ran right into me. Did a hell of a lot more damage to her car than it did to the bus." As he speaks, Yost's eyes are automatically moving from the road to the mirrors. "Yeah," he repeats, almost to himself. "All it

takes is once...to really. really get your attention Like when that lady fell. I went, 'God, I never want to do that again.' Or slam min' the door on somebody..." He looks as if he is remembering another incident, but he doesn't elaborate. I wonder if he dreams about driving buses. Before I can ask him, he says. Those are preventable accidents. Like, if there isn't room for an older

ask a younger person to get up and let them sit down." I have never seen a bus driver do this to my recollection. "I don't wan them to fall," he says and abandons the subject for more lighthearted conversational fare. He comments on

ing through an intersec tion. He admires their skill but puzzles over them, "You ever watch them? That is so incredhead into a post, have to

widely Driving through the about fishing and how around here except maybe carp. "I prefer freshwater fish. The only place I really enjoyed fishing was Min nesota. I liked to catch walleve and northern pike

– John Brizzolara

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

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person to sit, then you

some skateboarders mov ible. These kids bang their have stitches, then they'll get back up and do it again." He looks at me in the mirror and smiles

KOA campground, we talk there isn't much to catch and perch. They're really good eating. You don't have to be a genius to cook perch." After a brief,

is laughing about frozen lakes, whiskey, and hypothermia as he pulls back into the bus yard at the trolley station. His laughter is infectious and articulate in itself. The first passenger

head-scratching exami-

nation of the incompre-

hensible but remarkable

phenomenon of ice fish-

ing in the Midwest, Yost

purple jobs because "their wheelchair access is better; it's flush with the street." Crossley just smiles at Yost as the driver opens the disabled door and lowers the ramp. Yost takes his time strapping Cross-ley in comfortably and raising the platform

"You guys know each other, eh?" I am remembering the driver in Hill-

"When you're a practicing alcoholic, you tend not to be too honest."

to board as Saturday afternoon becomes Saturday evening is Mike Crossley. He has long, curly, wheatcolored hair and a wispy beard. He looks like a young apostle in a motorized wheelchair. He has a "lighter form" of cerebral palsy. "Any complaints today?" Yost asks him. Crossley doesn't like the old buses. He prefers these

crest who strapped in the disabled guy like he was securing a hostage.

Crossley nods, "A really nice gentleman." .

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Calendar

Power Roof

Solar Speech

y favorite slide is of a solar-powered camel," says Randy Ames, who will give Bounded a medical control of the con

Classical Music page 76

Local Events

page 63

Art Museums & Galleries

Theater

Pop Music

page 121 Movies LOCAL call boxes alon beginning to the highway, but solar electric isn't commonplace in San Diego."

The sales manager for Maris Company Electrical of Encinitas has given this lecture at the library in the given this fecture at the library in the past, to capacity crowds of 100. He begins, he says, by outlining current economic and political conditions. Using government studies on the energy crisis, he explains how we got where we

are today.

Does everybody get angry? "Well, it's interesting. They're relieved to hear there's an option. There's nothing more frustrating than feeling helpless. You think about turning on your air-conditioner but don't know if you'll be hilled at 15 cents a kilowatt or 25 cents. conditioner but don't know it you'll be billed at 15 cents a kilowate or 25 cents. It's like Russian roulette. With solar electricity, you know what it costs to install; then you pay zero from that point forward."

What does installation cost these day? Has it become truly cheap? "It will be. In Sacramento there's \$54 million that the state needs to give away to.

that the state needs to give away to people who want to put solar electric in their house right now. A week ago, the rebate was \$3000 per kilowatt installed: their house right now. A week ago, the rebate was \$3000 per kilowatt installed; as of Monday, it's \$4500 per kilowatt installed. So you get a check back from the government for \$22,000 on the average solar installation."

Will Annes tell people at the lecture how to get that rebate money?

"Absolutely."

"Absolutely."

And what is the average cost of an installation? "[After subtracting the rebate], we're talking about \$26,000. So rebate], we're talking about \$26,000. the the state pays darn near 50 percent of the total. We have a couple of loan reps coming to the lecture, to talk about financing the thing. "According to his calculations, with a loan you can lock in a rate of about 15 cents per kilowatt hour. "Right now, it's 14.5 cents. So it's a break-even, with a fixed monthly payment, without an electric bill."



These solar-electric systems run everything, including all appliances. They're not merely for heating water. "We're not plumbers," says Ames. And the systems are long-lived, because they don't have any moving parts. "It works like a diamond. There are no consumables, so there's no theoretical." consumables, so there's no theoretical consumables, so there's no theoretical reason why it would stop working. What we're using is a rock — a silicon chip like what's in your computer. The rock has silver on both sides. One side's positive: the other's negative. And you just hook up a couple of wires to that, and the rock keeps making power. Theoretically, the wires might need

Incoretically, the wires might need replacing."

Your typical solar installation takes up 25 feet by 20 feet. Ames will show pictures of patio installations. More typically, the panels go on the southfacing roof, and he'll show slides of those, too, "You aren't really using your roof for anything else. You might as use it to make electricity." Businesses that install solar

federal tax credit in the first year, says Ames. "So if your tax bill is \$50,000 and you write off \$5000, and then you epreciate the unit over five years, you educe costs even more."

reduce costs even more."

Is there a downside? Ames
mentions what he calls "administrative
malarkey"—that is, "the grid tie-in
system" and the metering contract that
you must sign with San Diego Gas &
Electric, You can't be off the meter completely, it seems. "You're still in the

What's more, you must contribute What's more, you must contribute to the system against which you may not feel kindly these days. "On a sunny afternoon your electric meter will spin backwards, and you'll be making credit with SDGRE. Then when it's a dark, with SDG&E. Then when it's a dark, rainy afternoon, you'll use your credit, because it's energy you already contributed to the grid." This is also what you use at night, presumably. "At the end of the year, if you're behind, you

A check for any surplus you tribute won't be forthcoming.

"small-minded," says Ames. After all, it's for the good of the environment. As if Californians need a reminder

of the present system's instability, Ames concludes our conversation by referring concludes our conversation by referrir again to the call boxes along the highway. "What you have to ask yourself is why an emergency system in t tied into the 'dependable' city electrical system." He answers his own question: "Because it's not all that dependable! During a blackout, what event would it he?" nd would it be?

Says the ever-optimistic solar salesman Ames, "In an emergency the sun is going to shine and the system is going to work."

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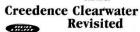
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HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week received by 5 p.m. Frauty in prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone nucleo (including area codo) for public information to READER EVENTS. Box 88803, San Diego CA 92186-8803. Or fact to 619-881-2401. You may also submit information online at views SanDiego Reader, con by clicking on the events section.

BAJA

Japanese Music, Flowers, and Tra-ditions are highlighted when the Tsubaki Ensemble performs today, Thursday, May 31, at 4:30 and 8 p.m., at the Teatro UABC. Admis-sion is \$6 U.S. For information and directions, call 011-52-61-76-3786. (FNSEMAD).

Score Baja 500, this annual off-road score Baja 500, this annual off-road car, motorcycle, and truck loop race in Baja California, starts (on Friday, June 1) and ends (on Sunday, June 3) in Ensenada. Viewing is free for spec-tators. For more information, call 818-225-8402, (ENSENADA)

A Children's Athletic Festival is lated for Saturday, June 2, beginning it 9 a.m., at the Unidad Deportive Primer Ayuntamiento. Call 011-52-66-14-1454 for additional details.

"Mushroom Magic" is demon strated by local chefs when the Ense nada Mushroom Festival takes plac on Sunday, June 3, beginning a 11 a.m., and includes live music an ballet folklorico. The participatii chefs create dishes to compete in fo chefs create dishes to compete in four categories: soup or cream, meat, bird, and open. The \$10 admission fee in-cludes samples. For information, call 800-310-9687. (ENSENADA)

Rev It Up and Go to the Calient Racetrack for the Tijuana Car Show Caliente planned on Sunday, June 3 from 10 a.m. to 8 p.m. Proceeds bene citi Victory Outreach, Dail 011-52 06-34-9258 for further information

Vaquero Up! The 2001 Tecate

Got the Blues? Javier Batiz prea blues concert on Sunday, June 3, at 3 p.m., at Plaza de Totos Guadalupe. ocated at kilometer 73 on the Tecate-El Sauzal Highway. Tickets are \$17 U.S. Dial 011-52-66-85-303J or more information. (ENSENADA)

"Dolphins" is screens Tuesdays through Fridays at 2, 4, 6, and 8 p.m., with additional screenings at noon on Saturday and Sunday, at the Om-nimax Theater in the Tipuana Cul-tural Center. Join in the Three-D Ma-

tural center. Joan in the Three-D Ma-mia Tuesdays at 3, 5, 7, and 9 p.m., as well as at 11 a.m. and 1 p.m. on weekends. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TJUANA)

OUTDOORS

Agaves, or century plants (Agave americanul), have been sending up their agaragan-tile flower stalks all over the San Diego area lately. In warm weather, the tips can rise a varm weather, the tips can rise a flowers should appear on the tops of the stalks, some up to 30 feet tall. Af-er the blooming cycle ends, the spine-tipped, fleshy daggers at the base of the stalk die clarer all fed 10 stalks. main to continue a new cycle of growth, flowering, seed production and death. The smaller desert agaves (Agave deserti), which are native to the western edge of the Anza-Bor-rego Desert, are now finishing their blooming cycle.

The Chirping of Crickets tells us the warmer weather of summer is well on its way. Their plaintive pleading: for mates are heard wherever bits of semi-natural scenery cut across the urban tapestry of San Diego. Try the Spruce Street suspension footbridge just west of Balboa Park between Front and Brant Streets. From the swaying bed of the 70-foot-high bridge you can admire a canyon filled with green and gold grasses, nastur-tiums, and eucalyptus, pepper, and palm trees. Sound effects begin by mid-afternoon.

Mule Deer by the dozens are roan Mule Deer by the dozens are roaming throughout Curyamaca Rancho
State Park, where they are protected
year round from hunting. Take an
early-morning drive down Highway
Pot through they are, and you illustly
Pot through they are, and you illustly
pourself—prefetchally in the early
morning or near sunset — on the
edge of any of the several large
meadows accessible via park trails.
Watch carefully—and dusk beep and
they will be the several large
meadows accessible via park trails.
Watch carefully—and dusk beep and
lines, which have been known to
threaten humans as well as the deer. threaten humans as well as the deer

threaten humans as well as the deer.

Chamise and Buckwheat, two of the most common native flowering plants in San Diego County's sage-scrub and chaparral plant communities, are in flower this month through June. Chamise, also known as greasewood, readily sprouts from root crowns after fire. Much of the area between the Laguing Mountains. area between the Laguna Mountain area between the Laguna Mountains and El Caino, swept by the mammoth Laguna Fire of 1970, is now covered by shomes 4 in 8 feet high occurred with the same of the stems of both plants are tipped by stems of both plants are tipped by fusives of both plants are tipped by July. Near the coast look for flat-top buckwheat; common on southaring slopes. Here it shares space facilities are black sage and California sagebrush.

nia sagebrush. Last Chance Twilight Hikes, Pre serve Calavera is offering hikes fo-cusing on areas threatened by devel-opment. The next outing — promising ocean views, native habi-tats, and an active farm — is set for Friday, June I, beginning at 6:30 p.m. at the intersection of Carlsbad Village Drive and College Boulevard (park at Calavera Hills Community Park). Free. For information, call 760-729-2945. (CARLSBAD)

Howi, join Debbie Wilson from Help Our Wild Life (a.k.a. HOWL) when she divulges fascinating facts about animals of the county at 6 p.m. on Saturday, June 2, at William Heise County Park (4945 Heise Park Road). Dial 619-694-3049 for details Free. (JULIAN)

with its wealth of architectural and botanical treasures, on Saturday, June 2, at 10 a.m., starting at the vis-itors' center. Free. 619-235-1121. (BALBOA PARK)

Explore the Plant World around the Mission Trails Regional Park's visi-tors' center with Paul Seiley during a native plant walk on Saturday, June 2, from 8:30 to 9:30 a.m. Many native plants from different habitats around Southern California are found in the park. Find the center at One Father Junipero Serra Trail; call 619-668-3278. Free. (MISSION GORGE)

Dusk Stargazing Hike, take a hike to contemplate the plants, stars, and constellations and look for owls and deer in Los Peñasquitos Canyon Pre serve on Saturday, June 2, from 7:30 to 9 p.m. Will Bowen leads the adto 9 p.m. Will Bowen leads the adventure, stepping off at 4206 Sorrento Valley Boulevard (one-half mile east of the intersection with Vista Sorrento). 619-484-3219. Free. (SORRENTO VALLEY)

Nature Hike, local naturalist Clin Powell leads nature hikes around Lake Cuyamaca the first Sunday of every month, including June 3, at 1 p.m. With over 30 years of study n the area, he'll explain the lake' history and the mountain ecosystem, including birds, plants, and animals. The three-hour hike covers about 3.5 miles. Bring binoculars if you have

them.
The hike is free, but there is a \$6-per-car day-use fee. The Lake Cuya-maca Recreation and Park District center is at 15027 Highway 79. Call 788-581-9904 or 619-447-8123 for details, UUUAN

details, JULIAN

Crown Point Reckons, head out on a moderate walk with Walkabout on Monday, June 4. This adventure begins at 10:15 a.m. at the restrooms near the Ingraham Street Bridge (take 1-5 to Grand Avenue and go west to Lamont Street turn let on Lamont, and right on Crown Point Drive). The one-hour walk representation of the Point Country of the Point Countr

DANCE

Enjoy the Rhythm of the Berimbau while training in the Brazlian mar-tial art/dance form known as capoeira when the Magdalena Ecke YMCA hosts a free class on Satura tion, call 760-753-4475, (ENCINITAS)

Time to Clog, the Raylin Cloggers Club meets every Sunday from 5 to 10 p.m. at the Recital Hall. Beginning through advanced lessons and dances are offered. The fee is 44 for nommem-bers. 619-444-2166. (BALBOA PARK)

Process Works, the audience and Process Works, the audience and men influence the direction and process of the work when Sushi and Lower Left present an event on Sunday, June 3. The informal evening geins with a polluck for artists, audience, and Lower Left dancers at p.m. The performance begins at 8 p.m., featuring lane Bount, Margarel Paek, Dawn Trook. Stephanie Nugent, Particia Sandback, and Control of the Particia Sandback, and Control of the Particia Sandback, and Control of the Sandback and Control

Find Sushi Performance and Visual Art in the ReinCarnation Build ing, 320 11th Avenue. Tickets are \$5. For reservations, call 619-235-8468.

FILM

"Reflections of the '60s," it's the theme for the summer outdoor film festival at the San Diego Museum of Art beginning fonight, Thursday, May 31, with a screening of Monterey pop. D.A. Pennebaker's 1969 film documents the concert that kicked

off the Summer of Love (1967), with performanices by Jimi Hendris, the Who, Jefferson Airplane, Janis Joplin, and many others. Next Thursday, June 7, see Fran-cis Ford Coppola's disturbing 1979 Jim. Apocalpper Now, starting Mar-tin Sheen and Marlon Brando. Based on Joseph Control's Houre of Darks. on Joseph Conrad's Heart of Dark-ness, the film follows a disillusioned Army captain in search of a renegad-

onel. The free screenings begin at dusk on the museum's east wall. For information, dial 619-696-1966. (BALBOA PARK)

Issues Affecting Children, parents, and society will be discussed when KPBS hosts a screening of Child Pro-tective Services on Monday, June 4, at 5:30 p.m., in the KPBS Cople Campanile Drive). Free, but call 619-594-8782 to reserve a seat. (SDSU)

619-594-6782 to reserve a seat. (SOSI)
Reuben II. 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
carth's alien, hidden realms, guided
by two cavers seeking these often uncaptioned frontiers. The latest
Mas Gillivray Freeman Films offering, follows: "extreme scientists." ing follows "extreme scientists" Hazel Barton and Nancy Aulenbach

Hazel Barton and Nancy Aulenbach as they seek organisms that might hold new medical applications. He doesn't know how to swim or a state of the stat

California, illustrating how the beauty and the majesty of the state's wild places help inspire our culture and adventuresome spirit. Shooting locations include San Diego, Big Sur, Death Valley, Yosemite National Park, Monterey Bay, Lake Taboe, and in the drink at Maverick's.

For ticket prices and showtimes, For ticket prices and showti call 619-238-1233, (BALBOA PARK

LECTURES

How's Your Green Thumb? "Plant meister Wally Keogh from the gar-dening department at Lowe's will dispense advice for gardening in small spaces, good plant choices, and general garden success when he peaks for the Senior Sayyy class Friday, June 1, at 1 p.m., at Elderhelp Free (NORTH PARK)

Tips for Travel in Japan will be di Tips for Travel in Japan will be di-vulged when Heather Campbell speaks at the Japanese Friendship Garden on 'Saturday, June 2, at 10:30 a.m. Learn "how to access the real Japan at a reasonable price on your own." The fee for nonmembers is \$5. To register, call 619-232-2721. (IMALBOA PARK)

(IRAIBON PAPRI)
The Many Facets of Adoption will be addressed during the 17th annual adoption forum sponsored by the Adoption Caidition of San Diego on Saturday, June 2, at UCSI'N Price Centre, Registration begins at 8:30 a.m., and the programs conclude at 4:30 p.m. This year's keynote speaker is Mary Martin Mason. The fee is \$40. For information, call 619-542-7772 or 858-535-3033, (LA JOLLA)

888-353-3033, (A. NOLIA)

Harmening Wind for Munic, learn to create "Terra Cotta Windchimes and Decoupage Pots" when the San Diego Natural History Museum hosts a family program on Saturday, June 2, at 10 a.m., at the Tecolote Nature Center (5180 Tecolote Road). The non-member foe is 353. To register, call 619-232-3821 x203, (CLAREMONY)



A Lecture and Demonstration is planned by Marilyn Grame, author of Animals in Pastels, when the Pas-tel Society of San Diego gathers at 2 p.m. on Sunday, June 3, at the De Anza Cove community room (2272) De Anza Road), 858-488-3864, Fre-

Imagine Your Yard as Home to Mi-Imagine Your Tard as Home to Mi-gratory Blads, native plant species, and butterflies. Quail Botanical Gar-dens hosts a workshop by National Wildlife Federation educators and guests on Sunday, June 3, from 1:30 to 4 p.m. Expect "how-to" presentapersonal landscaping tips for creating a Backyard Wildlife Habitat. The fee nembers is \$15. Find the rdens at 230 Quail Gardens Drive il 760-436-3036 to register

Learn About Our Legal System 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. Learn "How the Criminal Justice System Really Works" on

June 4.

Talks start at 7 p.m. at the Christian 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 619-441-4408 or 619-531-4294. (SOUTH SAN DI "Two Cultures, One Family" - it's

Parent" series continues with a talk by Phil Deming on Tuesday, June 5,

GETAWAYS

least 24 hours in advance). Free. 858-278-5556. (CLAIREMONT)

Why Does Beis California have on Why Does Begic California have one of the greatest concentrations of rep-tiles and amphibians on the planet, many of which can be found nowhere clse in the world? Find out when au-tor Lee Grismer discusses the "Nat-ural History of the Amphibians and Reptiles of Bajic California and the Sea of Cortés" on Tuesday, June 5, at 7, m. at the San Disco Natural Hist. 7 p.m., at the San Diego Natural His-tory Museum. Admission is \$8 for members, Call 619-232-382 x203 for reservations, (BALBOA PARK

CO3 for reservations, (BALBOA PARIN) Ge Solart Learn all about solar elec-tricity for your home or business during a seminar planned on Tues-day, June 5, at 6:30 p.m., at the Es-condido Public Labrary (229 South Kalmia Street). Topics include state rebates and tax benefits, along with design considerations. Free; to reerve a spot, call 760-940-1760.

(ascowold)

An Antique Appraisal is scheduled when a panel of dealers and/or appraisers examines antiques (pre-selected) when the Carlobad Newcomers Club meets on Wednesday, June 6, in Heritage Hall at Magee Park (2650 Garfield Street). Coffee and conversation begins at 9:45 a.m., followed by a brief business meeting

Tour the Night Sky when Fleet Cen-

40/40 Vision, the lecture series at

and the presentation at 10:15 a.m. Free, 760-918-1819. (CARLSBAD)

"Trends in Postwar American Art" Trends in Postwar American Art' provide the topic when Maxine Gaiber, director of education at the San Diego Museum of Art, presents an Insight Gallery Talk on Wednes-day, June 6, a noon, at the museum. The lecture is included in regular museum admission, 619-696-1966. (OALBOA PARK)

Tour the Night Sky when Het Cen-ter resident astronomer Dennis Mammana presents "The Sky Tonight" Janeararium show at the Reuben H. Fleet Science Center at 7 pm. on Wednesday, June 6, After the show, view the real sky through eleccopes set up by Fleet Center staff and the San Diego Astronomy Asso-ciation. For more information, cal-diol 192-238-1233. Admission is \$5 gen-eral. (BALBO APRIS)

UCSD concludes when UCSD pro-fessor Jorge Huerta examines "Chi-cano Drama: Myth, Mystery, Re-

ricas on the UCSD car on is free, parking is 5 ditional details, call 858-822-0510. (LA JOLLA)

Life Drawing Demo, Ruth Platt director of the Oceanside Art & seum Art School, plans a dem stration for the San Dieguito Guild meeting next Thursd

June 7, at 1:30 p.m., in the Ecke

Room at Quail Botanical Garden (230 Quail Gardens Drive). Free

IN PERSON

Magical Romance and Rodgers and Hammerstein Songs are promised in the musical Cinderella, being pre-

sented at San Diego's Civic Theatre Broadway singer and actress Earth. Kitt stars as the fairy godmother

Kitt stars as the fairy godmother, with Jamie-Lyun Sigler (of The So-pranes) as Cinderella and Paolo Montalban as the Prince.

The curtain rises at 7 p.m. Thursday and Friday, May 31 and June; 12 and 7 p.m. on Sturday, June 2; and at 1 and 6 p.m. on Sur-day, June 3: Tickets range from \$24 to \$62, available by calling 619-570.

1100 and through Ticketmaster (619-220-TIXS). Because these are

Kids' Night on Broadway program

children up to 18 are free with an adult who has paid full-price. The

(IA NOLIA)

Crime, Life, and Death in Sunny SoCal — it's the ballivick for mystery author T, leffgrown Parker, who will speak for the Sisters in Crime next Thursday, June 7. Parker's ninth and most recent book is Silmi for. The program begins at 7 pm. at the Joyce Berrs Community Center (1230/Vermont Street), Admission is 5 for nonmembers. 858–816-6411.

Watercolor Techniques will be Watercolor Techniques will be demonstrated when Stacy Kneeshaw Jett creates either a portrait or figure for the Foothills Art Association next Thursday, June 7, at 7:30 p.m., in the Lamplighters Community Theater (8633 University Avenue), 619-464-7167. Free, (LA MESA) Own Your Own, learn the facts of

Own Your Own, learn the facts of bome ownership when the Sun Dogo Neighborhood Housing Services offers a program to educate potential first time homebuyers on Thurnds, June 7, at 730 pm., at 433 pm., at 435 pm., at 435 pm., at 436 pm.

Making Music Builds Community, according to Eduardo Garcia, who teaches courses on Latin American music and society to non-music maors and Andean Ensemble at CSU San Marcos. Students from both classes join forces to perform music from Brazil, Bolivia, Peru, Ecuador.

from Brazii, Bolivia, Peru, Ecuador, and Cuba at 7 p.m. on Friday, June I. in Academic Hall room 102: The campus is found at 333 South Twin Oaks Valley Road: 760-750-4566 Free, (SAN MARCOS) Much Ado About Miles, bear to the

California Center for the Arts, Es-condido when "Portrait of Miles: A 75th Birthday Tribute" is presented on June 1 and 2. Quincy Troupe hosts a historical perspective on Davis titled "From Kind of Blue to Bitches Brew" on Friday. Miles Davis alumni and friends will participate

alumni and friends will participate in this "multimedia presentation of film and clips." Tickets are \$24.

The all-star jazz concert "Miles and Beyond" is set for Saturday, fozuring Miles Davis alumni including Wallace Roney, Gary Bartz, Adam Holtzman, Lenny White, Patrice Rushen, and others, Admission of the Control of

Both events begin at 8 p.m. at 340 North Escondido Boulevard (at Valley Parkway), Call 800-988-4253

for information and reservations

A Spring Concert is promised by the A Spring Concert is promised by the South Bay Community Chrorale on Friday, June 1, at 7 p.m., in Mayan Hall at Southwestern College. The program includes vocal selections from classical, Broadway, and con-temporary repertoire. Takets are \$5 general, \$3 for seniors and kids under 10. Find the campus at 900 Osas Lakes Road; 619-809. 3452, CHRUA VISTAI.

"Rhythm of Life," it's the theme when the Noteables Choral Gro presents spring concerts on June I and 2 at the San Carlos United Methodist Church. The program fea-tures vongs such as "Lazy River," "Old Time Rock and Roll," contem-porary love songs, and much more. Performances begin at 730 p.m. on Friday and at 4 p.m. on Saturday. Find the church at 653-f Cowles-Mountain Boulevard (at Navajo): 619-464-430. The requested dona-tion is \$5. (SAN CARLOS)

Radio Broadcast-Style Readings Sorry, Wrong Number and The Hitch-loke are planned at the Lamplighters Community Theatre on Friday and Saturday, June Land 2, at 8 p.m. both nights. Admission is 58 general, 57 for seniors and students. Find the theater at 8053 University Avenue;

call 619-464-4598 for reservations. (LA MESA)

Mystery Novelist Kent Braithwaite, author of The Wonderland Murders, will sign and discuss his book at 2 p.m. on Saturday, June 2, at Waldenbooks (Parkway Plaza, 639 Fletcher Parkway). Free, 619-593-9933. (E. CAJON) Beatles Sing-Alongs are planned

then the Mesa College Vocal En comble performs on June 2 and 3 The program also features the San Diego Chamber Chorale presenting

Diego Chamber Chorale presenting awant garde music for people who hate awant garde music." and Latin American folk songs.

4. Concerts begin at 8 p.m. on Saturalay and at 4 p.m. on Sunday at the Torrey Pines Christian Church (8130 La Jolla Seenic Drive North). Free. For information, call fel 9-888-2221 or 619-388-2809, itA 80LA) True Crime Author Gary C. King

True Crime Author Cary C. King will sign copies of An Early Grave, about the Ted Binion murder case in Las Vegas, on Saturday, June 2, at 1 p.m., at Waldenhooks North County Fair (200 East Vas Bancho Parkson). For more information, call 260 746 4859. Fee, (ISCONDIO). Buse on Saturday King will also sign his book on Sunday June 3, at 2 p.m., at the Waldenhooks in Park

way Plaza (639 Fletcher Parkway). 619-593-9933, Free, (EL CAJON

619-939-9933. Free, (IL CADON)

Radio Hoosts and Authors Gary and
Joy Lundberg will discuss and sign
heir book. I. Don't How to Make Exerything Better at 2 p.m. on Saturday,
June 2, at Barnes and Noble Bookstore (10755 Westview Parloway). For
information, call 858-684-3166. Free
MIRA MESA.

Military Historian Tom Philpott The Suga of lim Thompson, America's Longest-Held Prisoner of War, on Sat-urday, June 2, at 8 p.m., at D.G. Wills Books (7461 Girard Avenue), Free, Call 888-456-1800 for details, (LA

Tell Your Stories for listen as others Tell Your Stories (or listen as others) do) and see the tales brought to life when San Diego Playback Theatre performs improvisation based on real life on Saturday, June 2, at Real free on Saturday, June 2, at 8 p.m., at Christ United Methodist Church (3295 Meade, at 33rd). Ad-mission is \$8. For information, call 619-298-1207, (NORMAL HEIGHTS)

"Sing, Sing, Sing!" It's the theme when the Serra Naders Women's when the Serra-Naders Women Ensemble and featured groups per form on Saturday, June 2, at 3 p.m. at St. Paul's Villa (2340 Fourth A enue). The Inflections vocal jazz group, Women of Note, and Radar and the Blips are also slated to ap and the Bips are asso stated to ap-pear in this concert with a program featuring a variety of music, from show tunes to jazz. Admission is 53 for adults, free for those under 12. For information, call 858-277-8980. (DOWNTOWN)

All Hail the Black and Red, the Vist. Pageantry concert is slated for Satur day, June 2, at 7 p.m., in the Am phitheatre at the Occanside Pier (20) North the Strand). For details, call 760-726-5611 x4133, OCEANSIDE:

Undergraduate Jazz Improvisa-tions may be heard when students from Music 131 at UCSD perform on Saturday, June 2, at 8 p.m. in Er-ksson Hall at UCSD's Mandeville Center, Free, Call 858-534-4830 for

Mexican Protest Singer Gabine Mexican Protest's tinger Gatino Palomares will sing classis, and songs, from his new album, "Historia Co-indiama" during an acousts, perfor-mance planned on Sunday, June 3, at 7:30 p.m., at Dizzy's Place 1344 Seventh Avenue). Tickets are \$15. For information, call 619–412-2485. (DOWNfDWI)

It's the Big Kahuna of the regional slam scene, and it's slated for Sun-day, June 3. The "Grand Slam" event promises ten poets competing for

Team, from 8:30 until 11 p.m., at the Urban Grind (3797 Park Boulevard). For information, call 619-294-2920. Free. (HILLEREST)

The Season Closes for the St. Paul's concert series with a performance by the Pacific Men's Chorale and the San Diego Choral Club on Sunday, June 3, at 7:30 p.m. Expect to hear selections from South Pacific, sea ments from The Testament of Free dom." Find St. Paul's United Methodist Church Concert at 700 E Avenue. The suggested donation v S5. For reservations, call n19 282-4603, (CORONADO)

Hey, the Day of the Accordion Is Fi Sunday, June 3, when the Accordior Lovers Society presents an ... ttermoor

"With a Song in My Heart: A Chora caires and the Cedar Center Chora

619-235-8200 TO PLACE AN AD SanDiegoReader.com/escapes

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The Summer Music Begins, the La Iolla Concerts by the Sea begin with June 3, from 2 to 4 p.m., in Scripps Park (at the foot of Girard Avenue). Free. Dial 858-454-1600 for more de-tails. (LA JOLLA)

Coma presents a 15th-anniversary theatrical celebration in Spanish for the Jewish Arts Festival on Monday, the Jewish Arts Festival on Monday, June 4, at 9 p.m., in the Lyceum Space in Horton Plaza. Tickets are \$12. For information and reserva-tions, call 619-544-1000. (DOWNTOWN)

tions, call 619-344-1000, (DOWNTOWN)
Bluegrass Pen, the featured band is
Sandii Castleberry and Friends, from
Orange County, when the San Diego
North County Bluegrass and Folk
Club gathers on Tuesday, June 5,
7 p.m., at Round Table Pizza (1161
Bast Washington Street, at Ash).
Free. Call 760-726-8380 for details.

760-966-4420. IOCEANSOE!
African Dance and Drumming classes and performances are planned at the World Beat Center on June 5 and 6. On Tuesday, there's ohidren's African dance and meisic class planned by Lamidi Ayankunile at 330 pm. (Teo.) with adults taking instruction at 7:30 p.m. (\$10).

Ayanagala—with Yoruba drums and Egoingum masquerade— sistant and Egoingum masquerade— \$100.

State of the Archive at \$100. California Crime Novelist T. Jeffer-son Parker discusses his latest work, Silent Joe, on Tuesday, June 5, at 2 p.m., in the community rooms at \$10 general. Find the center at 2100 Park Boulevard. Call 619-230-1190

The UCSD Singers plan a recital at 8 p.m. on Tuesday, June 5, in the Recital Hall at UCSD's Mandeville Center. Free. 858-534-4830. (LA JOLLA)

Author Fanny Howe visits the UCSD Bookstore on Wednesday, June 6, 4:30 p.m., to speak about and sign Indivisible and Selected Poems. The

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the Oceanside Public Library (330 North Coast Highway). Parker has published nine mystery novels. For information, call 760-435-5560 or 760-966-4420, (OCEANSIDE)

Jazz in the Park, the series con day, June 6, including a performance by the jazz guitar duo of Art John

ter on the UCSD campus. Free. 858-534-3149. (LA JOLLA)

Author lames W. Huston reads from and signs Fallout at 6 p.m. on Wednesday, June 6, at Bay Books (1029 Orange Avenue). Free. Call 619-435-0070 for more details.

Jazz Ensembles Large and Small led by Jimmy Cheatham perform in UCSD's Mandeville Auditorium on Wednesday, June 6, at 7 p.m. Dial 858-534-4830 for details. Admission is \$5 general. (LA JOLLA)

The Savory Way, renowned chef Deborah Madison, creator of Greens Restaurant, visits Warwick's Book-

store next Thursday, June 7, at 7:30 p.m., to sign and discuss The Greens Cookbook: Extraordinary Vegetarian Cuisine from the Celebratea Restaurant. Find the shop at 7812 Gi-rard Avenue and by calling 858-454-

0347. Free. (LA JOLLA) SPORTS

The Home Series Ends when the San Diego Padres host the Houston Astros today, May 31, at 2:05 p.m., in

The next road trip begins with games in Arizona against the Diamondhacks Friday through Sunday, June 1-3, at 795, 705, and 11-30, Then the Pads are off to San Francisco to meet up with the Giants octoo the Control of The next road trip begins with

Save \$10

Spanish on station KURS-Al (1040). For additional details, di 619-280-INFO, (MISSION VALLEY)

Up for a Destruction Derby There's destruction planned at Ca on Speedway on Saturday, June

ion Speedway on Saturday, June -along with racing in the sportsman street. Grand American Modified bomber, and bony stock divisions The first race starts at 6-45 p.m., with qualifying runs starting at 5:15 p.m. The 3/8-mile track is locate-next to Gillespie Field. Take 1-8 to Highway of, and use the Bradley cut Drive left for two blocks to Win Street, then right one block to the track entraines. Adult admission: \$1 track entrance. Adult admission: \$4 (west side) and \$9 (east side); \$3 for those 6 to 12; free for kids under 6 with an adult. For information, cal 619-448-8900. (EL CAION)

Surf's Up when the Professions Surfing Tour of America hits th waves rolling in on the north side of the Oceanside Pier (301 North th Strand) daily through Sunday June 3. Competition runs from

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6 a.m. to 6 p.m. For more details, call 831-728-9001. (OCEANSIDE)

Take a Late-Morning Ocean View Walk along the coast during the an-nual Michaelle's Walk walkathon, slated for Saturday, June 2. Registraslated for Saturday, June 2. Registra-tion begins at 10 a.m., with the walk stepping off at 11 a.m., at Magee Park Boulevard). For more inform call 760-736-0292. (CARLSBAD)

call 760-736-0292, (coAusBaO)
Soccer, the San Diego Spini of the
Women's United Soccer Association
hosts the Bay Area CyberrRays on Sat ruday, June 2. The match begins at 4 p.m. in Torero Stadium, on the campus of the University of San Diego, at 5998 Alcali Park. Tickets range from \$10 to \$25, available by calling 877-476-2237 or Ticketmaster (450 2) 20 TUSC). Marches, version (619-220-TIXS). Matches are tele vised on Cox Channel 4. (LINDA VISTA

vised on Cox Channel 4, & MAN 4951A.

The Most Unusual Trush Tressure
is being sought when Operation
Clean Sweep takes place on Saturday,
June 2. Hundreds of Navy and civiian divers will begin at Spanish Landing
(near Harbor Island) and continue down through Laurel Street
Anchorage, and on to Chuls Vista,
collecting debris and trash from the bay along the way. Shore-side volun-teers will haul away the divers' treaures "and hunt for their own." Fi On-site registration begins at 7:30 a.m. To register and obtain more information, call 619-226-6546. (SAN DIEGO BAY)

A Synchronized 5K Run and Fun Walk is promised when the YMCA's "World's Largest Run" takes place on Saturday, June 2. The starting gun sounds at 7 a.m. at the ARCO Olympic Training Center (2806 Olympic Parkway). Day-of-even

Tennia, Everyone! The San Diego Tennis Network and the Bobby Riggs Tennis Club are joining to present North County Tennis Day on Saturday, June 2. Events include tennis clinics for all ages and skill levels, par ticipation by tennis pros, pro-am matches, adult round-robin match

The Proud and the Beautiful, the Region One International Horse Show Arabian Horse Association Bay visitors' center (at East Mission Bay Drive and Clairemont Drive) and promises dinner at a local eatery after the ride. For more information, call 858-974-4871. (MISSION BAY)

Human-Powered Watercraft star when the 18th annual San Diego Bay2Bay event Pull Moon Paddle, enjoy an introakes place on Sunday, June 3. The roy duction to kayaking and take a scenic nighttime tour of Mission Bay during takes place on Sunday, June 3. The row-ing and padding regata begins at the Mi-sion Bay Aquatic Center (on Sarata Clara Point) for those interested in the 20-mile route (with starts from 6:30 a.m.); 5-mile participants launch their wastercraft at Sarady Beach on Shehrer Island (at 9 a.m.). Correpetitions in both events end up on the Corrorado Tidelands Park Beach Landduction to kayaking and take a scenic ingipttime tour of Mission Bay during an adventure planned by the San Diego Natural History Museum on Wednesday, June 6, from 7 to 10 p.m. Paddlers will look for sea lions, bird watch, and view fireworks. The nonmember fee is \$65. To reserve a spot, call 619-232-3821 x203. (MISSION BAY) ing Orshore activities include music, bul dancers, and more. For information and registration, call 619-226-8888

Rock, Roll, and Run, the fourth an-nual Suzuki Rock n' Roll Marathon is slated for Sunday, June 3, starting in Balboa Park and finishing at the Ma rine Corps Recruit Depot (MCRD).
The race begins at 6:30 a.m. and includes 26 stages along the course featuring performances by more than 40 bands. Registration is closed, but call 858-450-6510 for cancellation

and registration, call 619

Horsin' Around, the June Jambores Hunter/Jumper Show continue through Sunday, June 3, at Del Mar Horsepark (14550 El Camino Real) Hours are 8 a.m. to 5 p.m. Admis sion is free. 858-481-9085. (DEL MAR

A Peppy Pace Is Promised when Sierra Club bicyclists gather for a Sunset Cliffs ride on Tuesday, June 5. This 25-mile ride starts at 5:15 p.m.

SPECIAL Fern Street Fun, the 11th annual season of the Fern Street Circus promises performances through June 3. Fern Street, with its cast of ners from 6 to 56, feature cialty acts. It is a bilingual theatrical circus with local adult performer

circus with local adult performers and select kid performers from the organization's "After-School Circus Skills Program."

Catch the circus at Park Boulevard and Presidents Way. The fundamental program at Park Boulevard and Presidents Way. The fundamental program at 1 and 8 p.m., on Saturday, and at 1 and 4 p.m. on Saturday, and at 1 and 4 p.m. on Sunday. Tickets are \$10 for adults, \$5 for those 12 and under, adults, \$5 for those 12 and under, available through Arts Tix and at the gate. For more information, call 619-235-9756. (BALBOA PARK)

Summer Star Party, view celestial objects through the 21-inch Buller telescope at SDSU's Mount Laguna Observatory and see a slide show in the auditorium at sunset on Friday and Saturday nights through Au-gust 31. Staff members are on hand

gust 31. Staff members are on hand to answer questions, and visitors are encouraged to bring binoculars for "sky tours."

Tickets are required for admis-sion and are available free from the U.S. Forest Service visitors' informa-tion office on Sunrise Highway in Mount Laguna. They are distributed

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on a first-come basis for viewing the same evening (for space availability, call 619-473-8547).

call 619-473-8547).

To reach the observatory from San Diego, take 1-8 to the Sunrise Highway exit (Highway 51): drive northeast on Sunnare Highway about nine miles to Morris Ranch Road for about one-quarter of a mile to the observatory's visitor parking lot. Bring a sweater or jacket and flash-

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light. For further information, call 619-594-1415. (MOUNT LAGUNA)

619-594-1415, (MOUNT LAGUN)
Pood, Pageantry, and Entertain-meat are promised when the Por-tuguese Festa takes place June 1-3 at 18 4 Venida de Portugues Hall (2818 Avenida de Portugue), just off Ros-crans). Events take place on Friday and Saturday evening and all day on Sunday, beginning with the parade at 10 a.m. For more information, call

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FROM THE DUST JACKET: Walk ing his two young children to school every morning, expatriate Thad Carhart passes an unassuming lit-tle storefront in his Paris neighthan advertise its wares. One day, intrigued by its simple sign — DESFORGES PIANOS — and the

DESFORGES PIANOS— and the carbon collection of repair tools in its curtained window, he enters.

That Carbon window, he enters with the curtained window, he enters with the carbon window, he enters will be carbon to the carbon window of the

Look, Up in the Sky, it's time for the seventh annual Ramona Air Fair on June 1 and 2, at the Ramona Airport June 1 and 2, at the Ramona Airport (two miles west of Ramona on Mon-tecito Road). Events on Friday run from 4 to 11 p.m. and include danc-ing (\$5), a "hot-air balloon night glow," and fireworks. Organizers plan aerial demonstration flights by various World War II aircraft, firefighting airplanes and helicopters, static displays, and hot-air balloon flights on Saturday. For details, dial 760-789-1311. Admission is free.

May We Recommend the Fresh
Khbblet The San Diego Humane So-ciety invites friendly dogs and their humans to the Doggie Cafe planned on Friday, June 1, at p. pm. Partici-pants will socialize in a cafe setting and help tesh cannics calm belawor around other dogs, people, and food. The fee is 35 per person. Call (2018) 100 (2018)

The Diverse Global Cultures of the residents of City Heights are cele-brated in the annual International usic, love, and life over a glass of wine.

Luc, the atelier's master, proves an indi the history and art of the piano. A fascinat ing variety of this elicate, ancient pianofortes, one that may have once belonged becheven; great hulking beasts of thunderous voice; and the nodest baby grand from Vienna that would become Carhart's wn. Intertwined with the story of a musical friendably are effections on how pianos work, their glorious history, and the tories of the people who care for them, from amateur planists the craftumen who make the mechanism sing.

ABOUT THE AUTHOR: Thad Carhart was born in 1950 in Alabama. On the day that we talked — morning in California and evening in Paris — Mr. Carhart said, "My dad was in the Air Force, and so we more all over the place — Washington, France, Minnesota, California, Massachusetts, Tokyo, And then I went to college. I went to Yale as an undergraduate, mai collège. I went to Yale as an undergraduate, majoring in anthro-pology, and Stanford afterwards. To law school. I'm a member of the California Bar, but I've never practiced. I worked for Apple that's how I came over to France originally. Back to France, I should say. I worked in the entertainment business in Northern California, and in 1989 I took a job with Apple as their communications director for the European headquarters in Paris. We — my wife and two children — have been here, let's see, it'll be 12 years this year." The Piano Shop on the Left Bank is Mr. Carhart's first book.

A CONVERSATION WITH THE AUTHOR: When did Mr. Carhart begin writing?

Village Celebration, scheduled for Saturday, June 2, from 10 a.m. to 5 p.m., along University Avenue (be-tween Fairmount Avenue and 46th Street). Enjoy four stages with all manner of entertainment, vendor and food booths, and "family fun." Admission is free. For information, call 619-584-1535. (CITY HEIGHTS)

Q: What's Real Alef According to the promoters of the fourth annual San Diego Real Ale Festival, real ale is "unfiltered, naturally carbonated, and served from a cask without the

use of compressed gas." Wanna taste

The Real Ale Festival takes place on June 1 and 2 adjacent to Pizza Port Carlsbad (571 Carlsbad Village Over 60 cask-condit ales will be on offer beginning at 4 p.m. on Friday and at 11 a.m. or 4 p.m. on Friday and at 11 a.m. on Saturday (continuing until 11 p.m. each night). The \$15 fee includes a glass and five one-ounce pours (ad-ditional tickets samples are \$1 apiece). 760-720-7007. (CARLSBAD)

Arta Allve, the 42 banners hanging along main streets in Oceanside since February for Arta Alive are individually created works by local artists. The banners are being suctioned on Saturday, June 2. Events begin with a reception and open house at 2 p.m. at the Sunshine Brooks Theatre (217

North Coast Highway). The live auc-tion starts at 5 p.m., and the minimum bid is \$150. For informaticall 760-754-4512. (OCEANSIDE)

Who's Got the Longest Barol Find

Morley Field (west of the tennis courts), with competition in the longest ears, best howl, and basset-to-owner racing categories, Join the fun from 10 a.m. to 3 p.m. on Satur-day, June 2. Admission is free; con-tests are only open to bassets (\$1 per category). For information, call oly-286-8038, (BALDON PAPO)

Spectacular Specimens, the San Diego Cactus and Succulent Society hosts its annual show on June 2 and 3 in room 101 of the Casa del Prado.

"Really, with this book. When I left Apple in 1994 or '95, I wrote a number of articles. I've always talked about writing, but if you don't write, you're not a writer, and you can think about it forever. I gave myndif a year's aubbatical, because I got a nice servance package from Apple when I decided to leave, and basically said, 'I'm either going to do thu now or I'm going to shut up about it and do something clac.' So I started writing articles. And about it and do something eise.' So I started writing articles. And then I was encouraged by a writer friend who saw one of the pieces that I thought of as an article about buying my piano in Paris. He said, 'Hey, this is the book. I said, 'Sure it's a book. And I'm the Ring Ladd Hard of the said that I how the book, and said that I have the book got started.' I said that I have the book got started.' I said that I have the book got started.' I said that I have the book got started.' I said that I have the said that I have the said that I have been said that the said that I have been said that the work both in ambient sound and in terms of musical instruments. They're much louder now than they used to be. And those are exentially technological break.

and in terms of musical instruments. They're much louser now than they used to be. And those are essentially technological break-throughs that have allowed us to make things louder. Why we want to make them louder just because we can is, I think, a more philo-sophical question. The other thing, the difference between key-board instruments and what made the pismon the pismon, is that it

sophical question. The other thing, the difference between key-board instruments and what made the piano the piano, in that it, is, technically, a percussion instrument. The string is struck, not plucked, as it was with haspichors of the string is struck, not Choose of the instructing things to me is why we have this ori-cutation toward Souder and Louder. There's a lot of academic lit-erature on the subject. I happen to agree with those who any that it does have to do with the ambient cound of the world. The world is a louder place, demonstrably, than it used to be. If you lived in antique Kome, are there were loud noises, and if you were in a mattiger Kome, are there were loud noises, and if you were in a antique Rome, sure there were loud noises, and if you were stable or at the front lines of the Roman Legion, you probably h

130 decibels far more often than a person in our day would. But that was the exception, not the rule. I think you walk out on the street — not just in New York or Paris, but many places — and there's an extraordinary amount of noise coming at you. So I think we upped the ante in the form of noise — that we call music

think we upped the ante in the form of noise — that we call music—that gives us enjoyment or pleasure. And we make it louder too. It's kind of an irony in my way of thinking.

"Peter Pecuktwanger [a planist] talks about hearing Roslyn Turcek, one of the great Bach interpreters of our day, in concert in England. She great edemostration in which she played the clavichord, the harpsichord, and the piano. His description was very telling to me. He said, Hearing the clavichord intitulty was tike going into a darkroom and having to let your eyes adjust. You simply the said of the said have the said to the said have t

which, by contrast, seemed much, much louder. And then, of course, the plane, which seemed like a rocket taking of sound, for Carhart paused then, and said, "This question of sound, it, things are indeed louder, for good and for III."

I asked if Mr. Carhart would talk about the piano as furniture, about how the piano's exterior has changed as furniture styles have changed.

The plano, 'Mr. Carhart said, "is an extraordinary social with the piano's extraordinary social states."

object. Social object sounds a little flighty, doesn't it? What shall call it? It's a piece of furniture. You said it right yourself. It's the one great exception, even though there are instruments almost as big. For instance, the double bass is an extraordinary object, and it's beau

tifully turned and expensive. But no one puts a double bass in their living room. You put it away. A double bass would be great, but you wouldn't let your children near it, and very few people can play it. This is one of the great attractions of a piano, even though to master it is difficult, to play it, even just a little bit, is not difficult at all. And even if you put your hand on the right keys and form a chord, that will be as pure a chord as one that Horowitz might have played. That is to say the tones are true. Unlike a double be have played. I hat is to say the tones are true. Unlike a doubte bass, where you have to put your finger exactly in the right place. Anyway, to come back to your question, it is the great exception of a musical instrument where it's something we live with as well as something we go to for music. I have to say that has always been true for me, that is, that fascination with its double nature. If anytrue for me, that is, that fascination with its double nature. If any-thing, when I was avery young chikl, from my early phase, I remem-ber my grandmother's planot, I was fascinated by this object. I knew that it made music, i suppose. I certainly knew that it made noise. Especially if I pounded the keyboard and was yelled at to stop. But the form of if, the wy il kools, the wy ill food sche wy ill food of the with of the things that we live with, is entirely unique. So I think that 's part of the schol begin it is not a way of demonstrated that 's part of the schol begin it, as only a way of demonstrate that the part of the schol begin it, as only a way of demonstrate that the can be an approxple who have it, as only a way of showing that they can have an expen-sive grand piano in their living room. It's never touched. I think that's lamentable, but that's human nature too."

that's lamentable, but that's human nature too."
"I think there's less of that now," I suggested.
"Yes, and there are fewer pianos now too. But, in the 19th
Century when it really was at its high-water mark, it was sort of unimaginable. There was, of course, a very much higher level of skill in the middle class, the upper-middle class, that was using music as a means of coming together socially. But what you see in the late 19th Century that they did to the style of the piano as furniture is that, essentially, you could have any style. You want Louis Quinze, you can have Louis Quinze. You want Victorian, You can have Victorian Tou and Baroque You can have Baroque. There are any number of Victorian-era pattern books that are much like architecture of the time, where you just choose the case. And Steinway did it. Every manufacto pianos, all the great as well as the low end of the market. But it had a lot to do with decoration and 'How are you going to place this in the parlor, and will it fit

this in the parlor, and will it fit the drapes, and does the side chair match it? and that sort of thing. "Musicians, paradoxically, "This question of sound, it's an extra-

ordinarily complex question. I think the

short question is, things are indeed louder,

for good or for ill."

have almost always wanted the case to be simple. They have preferred black. It's meant essentially to go away."

In the chapter entitled,
"How It Works," Mr. Carhart
does a terrific job of explain-

ing what makes a piano w That chapter, said Mr

for good or for it.

Carhart, "was one of the parts live what's going on John McPhe would be my example of some-body who can take an extremely complex issue and describe that issue lucidly to the nonexpert. It's that old question of do you talk down to your reader, which is awful—I don't like to be con-

descended to by anybody because I'm an intelligent guy, but I'm (continued on page 72)

Gather With Psychic Friends dur

Specimens from around the world will be on offer, and experts will be on hand to answer questions. Free. Show hours are noon to 5 p.m. on Saturday, 10 a.m. to 4 p.m. on Sun-day. For information, dial 858-270-5544. (BALBOA PARK)

SS44. (MALBON PARK)

Welcome Summer, the 22nd annual
Fiesta del Sol is slated for June 2 and 3,
at Fletcher Cove (found at the west end
of Lomas Santa Fe). Organizers
promise ongoing musical entertainment in a wide variety of styles 11:30 a.m. to 8:30 p.m. on Saturday 11:30 a.m. to 7:30 p.m. on Sunday arts and crafts (9 a.m. to 5 p.m.), chil-dren's activities, food for sale, and more. Admission is free. For informa-tion, call 858-755-4775. (SOLANA BEACH)

Whaddya Know About the Indige-nous Languages and cultures of this area? Get all the latest news on the topic when the Southern California topic when the Southern Cantorina Conference on Indigenous Lan-guages and Cultures takes place on June 2 and 3 at the Mission Trails Re-

june 2 and 3 at the Mission Trails Re-gional Park visitors' center (One Fa-ther Junipero Serra Trail). Saturday's events include lan-guage presentations by several local tribes on the subject of language re-

vitalization and language teaching techniques (9 a.m. to noon). Story-tellers from various tribes will tell tales from 3 to 4:30 p.m., and there

tales from 3 to 4:30 p.m., and there will be gourdmaking activities for children (10 a.m. to 1 p.m.). Children can make dreamactchers on Sunday (11 a.m.). Basketwesswing, pottery making, and ethnobraty demonstrations (such as the making potter) of shavis, or commeal mush) will be ongoing both days. Admission is free. Events run from 9 to 4:30 p.m. to 4.00 p.m. but days. Questions? Call (19-594-699) for recovery accession (2006). And Now for Something Com-

And Now for Something Com-pletely Different, call yourself a "robot enthusiast?" The second an-nual San Diego Mineclearing and Robotics Tourney and Fair beckons robot enthusiasts and explosives-dis-posal experts to events slated for Sat-urday, June 2, from noon to 4 p.m., at the Golden Hill Recreation Cente (2600 Golf Course Drive). Home made robots will compete to find dummy mines, and "battlebots" will be on hand as well. Admission is free. For details, dial 619-231-1320. (GOLDEN HILL)

Open Studios, this multifaceted event hosted by UCSD graduate stu-dents in visual arts is slated for Saton Saturday and 10:30 a.m. to 3 p.m on Sunday. Admission is \$6 for adults, \$2 for children under 12. For more information, call 877-859-9909. (MISSION VALLEY) urday, June 2. Organizers plan panel discussions, a curated exhibit of graduate and alumni work, film and

video screenings, and open doors to the studios of over 40 graduate stu-dents (noon to 5 p.m.). Also on tap: "Cloud Seeding Cir-cus of the Performative Object" at 8 p.m. and entertainment by local musical talent. The various venues for Bookish Delight, the San Carlos branch library plans its monthly book sale from 9:30 a.m. to 3:30 p.m. on Saturday, June 2. Paperbacks and hardbacks of all types are offered. The library is found at 7265 Jackson Drive; 619-442-1860. (SAN CAPLOS) the event are centralized in the visua arts facility at UCSD. Admission free, and a detailed map and schedule is available. For further information call 858-534-2862. (LA JOLLA)

What Is Militaria? It's the term used to describe the field of military col-lectables. The San Diego Historical Militaria Collectors Show and Sale Camino del Rio South). All manne of items will be on offer: flags, helGether With Psychic Frlends during the metaphysical conference and
psychic fair hosted by the Alexandra
Institute from noon to 6 p.m. on Saturday and Sunday, June 2 and 3, atthe John D. Spreckels Building 1885
Front Street, at University Avenue,
Practitioners of psychic arts such a
turot, palmistry, and munerology will
a street, application of psychic arts such a
turot, palmistry, and munerology will
Sop per reading, and lectures will be
given. 619–298–3422. (MILGREST)

Living History in San Pasqual, can-non-firing drills, demonstrations of

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crafts and skills from the 1800s, his-tory lectures, entertainment, volun-teers in period attire, and authentic food for sale will all be part of San Pasqual History Days, taking place from 11 a.m. to 2 p.m. on June 3 (and on each first Sunday from Oc-tober through June) at San Pasqual Battlefield State Historic Park. The museum is found at 15808 Sar Pasqual Valley Road; 760-737-2201

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(continued from page 71)
not an expert. And I'm certainly
no scientist. On the other hand, do
you spoonfeed them information, them behind in the dust, which is equally awful. It's a very tricky thing. But, I think, and I cite McPhee again, there is an accretion of detail about things for which we're pas-sionate that makes for a certain kind of poetry if it's properly done. I'm not claiming that for my book, but I'm just saying that I find that

Lasked Mr. Carbart about his piano practice. I said that playing the piano, for oneself rather than in performance, seemed very meditative and that this meditative state was what I'd always liked about piano practice.

Well, although it's not all pleasure, essentially it's about pleasure. Ironically, it flies in the face of another aspect for which pleasure. Ironically, it lites in the lack of another aspect for which I have a great deal of respect, which is performing. But — and I think I must have understood this very early in the game — I'm not a performer. I used to fee bad about that, when I was a young-ster. It wasn't until I came back to it as an adult that I realized performance is not what it is about for me. I'm not ever going to be formance when the state of the s

But even a small chord change that I find — oftentimes in a recording — that I find attractive and that I then repeat at the keyboard - say, in a Scarlatti sonata - gives me a great deal of

hound reanion picnic takes place from 9 a.m. to 3 p.m. on Sunday, June 3, at Camp Pendleron's Like 63 Neill. Expect greybound comests, chimes, speakers, and more. All leashed dogs are welcome. Tickets are \$10 in advance, or \$15 at the gate, and include lunch for information, Ride On, the Olaf Wieeborst Ma all 619-588-6611, CAMP PENDLETON Books en Plein Air, the 13th annual

parbecue is slated for Sunday, Ju at Daley's Rancho Jamul (14726) Campo Road). The trail ride take

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A Student Art Exhibit is planned next Thursday, June 7, from 5 to 7 p.m., at the Carlsbad City Library (1775 Dove Lane). Students from Aviara Oaks and Mission Estancia Elemen-tary Schools are exhibiting their

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pleasure. The music almost has an abstraction, but of course it comes back to you from the keyboard. It fills your head, it fills your ears and your body almost. And I find that it is important for me to be alone. Otherwise, I'm self-conscious, concerned that some-body else is listening and judging. Among friends, it's a certain kind of pleasure, but it's not the same; it's certainly not meditakind of pleasure, but it's not the same; it's certainly not medita-tive in the sense you use that word. And that is an important aspect to me, the meditative. It's very relaxing, Maybe that's an easier word—relaxing. Let me put it in another way: when I play alone and I'm relaxed, I know that it's gone well and it's given me a lot of pleasure, because I don't feel that way unless it's just com-

ing back to me in a way that is not self-conscious. And not aware

we agreed, Mr. Carhart and I, that when we were youngsters and piano students that we rather intensely disliked being forced to perform. Mr. Carhart allowed that, "Some people say that there's a lot to be said for the recital, and many teachers say, rou've absolutely got to do the recital every year, that performing in a recital is the only way you know how you it we progressed and so forth."

I said I thought that was an absurd notion.

"But I think it has been taken to an absurd catterne in our

but I timink in has been taken to an absurd extreme in our society, that that is how we assert ourselves and prove ourselves, and we look to others for that sort of fulfillment. Ironically, any serious artist, any serious pains; I don't know how they survive it. Because in order to become a serious artist they basically have

o bring it back to themselves. It's not to say they're alone in

Carnegie Hall, but it's almost that. Horowitz, in fact, talked about

I said that one of the things I'd enjoyed about Carhart's book

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13

the importance of being alone at the keyboard, no matter what

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and

was his defense of amateurism. "There's nothing," I said,

We agreed, Mr. Carbart and I, that when we were youngster

- even of myself, much less other people.

with not wanting to be a concert pianist."

"Good heavens, no. I think it's wonderful and it's vital that there be the Vladimir Horowitzes of this world. They're wonderful points of reference, but, let's face it, that's not the way most of us live our lives, and why we should feel lacking or bad about that is beyond me. I just think we should revel in their skill, and that is beyond me. I just think we should revel in their skill, and what they can show us, and the pleasure they can bring us for what they do. But we should also be able to bring that home add at whatever level we do it, we should derive some pleasure. This is the one thing I try to point out to my two young children. It's sometimes an upfull battle, with what they get from school in

sometimes an upnul battle, with what they get trom school in general, that you're doing it for the grades."

"Rather," I said, "than just an in-and-of-and-for-itself."

"Exactly. I think it's an aspect of maturity, and some people have that earlier in life than others. It took me a while to come around to it in terms of the piano, but I do feel a lot more serene

I said that it seemed to me that one aspect of Mr. Carhart's

I said that it seemed to me that one aspect of Mr. Carthart's return to the plano that he enjoyed was music's wordlessness. He did not disagree. "Music, I suppose, has that appeal for any of us, but probably particularly for me. I'd have to agree — there's no precision in that sense of language narrowing it down. That's one of the reasons it's so extraordinarily difficult to write out music and not sound like an idiot. But on the other hand, I think if you understand and accept that intuitively, it is very appealing when much of your time is spent sitting at a desk, push ing computer keys or a pencil across paper, and coming up with these things they call words — it's not that it has nothing to do with that, but that's not the principal focus at all. It really isn't."

range from \$5 to \$25. Call 858-362-

Join the Club, Elmo and Zoe start a special friendship club — but only moniters with orange or ref fur need apply — and then realize that the old adage 'the more the merirer' is strane for the more the merirer' is strane Street Live musical, running May 31 through June 3 at the San Diego Sports Aeron. The message if you've properties of the control of the control of the Performances begin at 7 pm on Thursday, at 10:30 a.m., 2, and Join the Club, Elmo and Zoe start a

Lawrence Family lewish Community Center (4126 Executive Drive) May 31 through June 3. Performances begin at 7 p.m. Thursday, 8 p.m. on Saturday and at 1 and 4 p.m. on Sunday. Tickets on Friday, at 10:30 a m :30 p.m. on Saturday, and at 1 and 4:30 p.m. on Sunday. Tickets are \$11 and \$15, available by calling 619-224 4171 and through Ticketmaster (619-220-TIXS), (SPORTS ARENA)

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presented by Millie Pattersor Weaver's Tales at the Marie Hitc cock Puppet Theater through Su day, June 3. Next up: Tom Jenses Puppets and Aqu-Electrique June 1:30 a.m. Wednesday through F day and at 11 a.m., 1, and 2:30 p.s on Saturday and Sunday. Find the theater near

Aerospace Center; 619-685-504; Regular admission is \$3 for adults, \$ for children under 12. (BALBOA PARK Visit The Land of DiverCity when the

cal production co-created with chi ren from the area and professi

Have a Successful Summer after at Saturday, June 2, from 10 a.m. to 6 p.m., at the Mira Mesa Recreation Center (8574 New Salem Street)

High energy is the order of the day when Soul Beat's Samba Kids re-

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dances on June 1-3. Free, Perfor nances begin at 7 p.m. on Friday and saturday and at 2:30 p.m. on Sunday. Find the annex at 3795 Fairmount Avenue; 619-641-6100. (CITY HEIGHTS)

"Our Favorite Fairy Tales" are brought to life when the Super Kids of the Scripps Performing Arts Cen-tre perform on June 1 and 2 in the Scripps Ranch High School Theatr (10410 Treena Street). The show fea-ture a collection of scenes from balles including Cinderella and Sleepin Beauty, Tickets are \$10. The cur rises at 6:30 p.m. on Friday and at 1 p.m. on Saturday. For reservations, call 858-586-7834. (SCRIPPS RANCH)

Meet a Pamous Crocodylus when the star of Lyle, Lyle Crocodile visits a story time slated for Saturday, June 2, at 11:30 a.m., at Barnes and Noble Bookstore (10755 Westview Parkway). Free. For informatic 858-684-3166. (MIRA MESA)

836-64-3100. (MMA MESA)

"Science Wis Adventures invasion
of the Invisible Bugs" — it's the
heme for classes planned by the San
Diego Natural History Museum on
Saturday, June 2, at the Tecolote Nature Center (5180 Tecolote Road).
Participants will learn how germs
spread and about protection from
tiny creepy crawlies and then go on a
"Microbe Hunt."

Kids aged four to six meet from 10 to 11:30 a.m., while those in grades one through three gathe from 12:30 to 2:30 p.m. The fee fo nonmembers is \$15. To register, call 619-232-3821 x203. (CLAIREMONT)

Support Your Local Author and Il-lustrator, celebrate San Diego Au-thors' and Illustrators' Day on Satur-day, June 2, at White Rabbit Children's Books. Beginning at II a.m., local writers and illustrators will give short presentations and sign books. Eind the store at 7255 Girard books. Find the store at 7755 Girard Avenue; 858-454-3518. Free. (LA JOLLA

A Magical Bedtime Dance is part of the fun when Debi Gliori's Polar the fun when Debi Gliori's Polar Bolero'is read for the story time on Saturday, June 2, at 11 a.m., at Book-star Costa Verde (8650 Genesee Av-enue). Free. 858-457-7561. (LA JOLLA)

Center (8574 New Salem Street) There will be vendor booths, a mini-job fair, speaker forums for teens and their parents, and over 25 "youth bands playing a variety of positive music on three stages." Admission is free. 858-538-2322. (MIRA MESA)

Samba on Air, the Museums of Cor nday activities on June 3. The del inition of drawing will be expanded when participants "make drawings in the air using paper, wire, and other objects," with inspiration from the work of Sarah Sze, an artist who has created a new work for MCA, La Jolla. The wonders of the Eich-a-Sketch will also be explored. Find the museum at 700 Prospect Street, (A. JOLLA)

turn to MCA Downtown (1001 Ket-tner Boulevard). The samba masters will teach kids "the moves," and par-ticipants will learn to make their own drums, (DOWNTOWN) Events run from 2 to 5 p.m. at both locations; the galleries are open free of charge from 11 a.m. to 5 p.m. For information, call 858-454-3541.

Where's SpetT The lovable puppy puts in an appearance at White Rab-bit Children's Books' story time stated for Sunday, June 3, at 2 p.m. Find the shop at 7755 Girard Av-enue; 858-454-518. For children three and older. Free. (IA JOLIA)

three and older. Free, (AA DOLIA)
Go on an Undersee Adventure
when the Birch Aquarium-Museum
hosts "Clowns of the Coral Reef" on
Sunday, June 3, at 9:30 a.m., for kids
three and four (and an adult). Participants will encounter clownfish
and other coral-reef creatures, play
games, do crafts, and more. The fee is
\$2.20. Eind the Birch at 2300 Feeds! \$20. Find the Birch at 2300 Expedi tion Way. For the required reserva tions, call 858-534-7336. (LA JOLLA)

Parkway (858-547-8700), and in Gros mont Plaza North, 5475 Grossmon Center Drive (619-466-6751). Free MISSION VALLEY, MIRA MESA, LA MESA)

Follow the Trail to Quail, head to Quail Botanical Gardens on Tuesday, June 5, at 10:30 a.m., for a general tour of the gardens oriented for kids (aged three to six). Meet at the visi-tors' center located directly north of the parking lot, at 230 Quail Gardens Drive; 760-436-3036. Free. (ENCINTAS)

Head Back to Dogpatch when the Moonlight Amphitheatre youth the-Moonlight Amphitheatre youth the-ater group presents the musical fan-tasy L'il Abner Wednesday through Sunday, June 6-10. The gates at Moonlight Amphitheatre open at 6:30 p.m., and the curtain rises at 8 p.m. Tickets are \$10 for adults, \$5 for those 16 and younger. Find the amphitheater in Brengle Terrace Park, at 1200 Vale Terrace Drive. For

Children's Discovery Museum of Children's Discovery Museum of North Cousty, animals are amazing architects, with abilities to burrow, seave, sculpt, and thape. "Animals as Architects" introduces visitors to these abilited workers who work with-out blueprints, tape-measures, or T-squares. Life-sized models of an African termite mound and a paper wasp nest are on view, along with op-portunities to burn for hidden modes

and gophers in tunnels and burrows and make and take spider web rubbings. Enjoy the exhibit through The World of Sound' offers instruments from a variety of cultures and activities focusing on the science of sound, sound waves, and how sound travels. The museum it dement through air, science, and social activities for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and renovated children's marteplace. Find the museum at 300 Carlobad Village Drive, usite 105, 760–220 0757; Guns Easten

Children's Museum of San Diego, "The Children of Light" features vibrant paintings on glass exploring
"the rich realm of color" by artist
Stephen Wagner. During the reception, an art activity will be conducted,
and the artist will talk about his work.
The exhibit, on view through July,
provides experiences for children to

A traveling exhibit of children's artwork from Sri Lanka is on exhibit through June. "Rice and Honey" was through June. "Rice and Honey" was mounted to raise awareness of the decade-long civil war that rages in their country and includes over 60 pieces of art and a documentary film with interviews of the artists. "Van Gogh Living." designed and created by students in Seonaid McArthur's class at Mess College, is a life-sized, three-dimensional replica of Viscent Van Coult." savings of

of Vincent Van Gogh's painting of his bedroom in Arles, France. The focusing on color, mood, perspective, and art history. Visitors are en

Antique Gas and Steam Engine

Museum, the museum's activities in-clude locating, collecting, docu-

Roulta Museum and Cultural Cen-ter, the museum highlights the his-tory of the Sweetwater Valley from the mid-1800s, with historical pho-tographs, artifacts, tools, and farming implements; the district's 1953 fire engine, and bound copies back to the 1930s of the Chulu Vitta Star News. Road. Dial 619-267-5141 for addi Find the museum at 200 West Island Avenue. Dial 619-233-8792 for addi-tional details. (DOWNTOWN)

known as gu-qin are on view through July at the museum. These instru-ments — described as symbols of oriental culture — were reproduced by Xusheng Huang based on histor-ical documents. MUSEUMS

(Art museums are listed in the Reader's Guide to Art.) building originally built in 1927 for the Chinese Mission; adjacent to the

museum at 2040 North Santa Fe A

building is an Asian garden, includ ing a statue of Confi stream, and a large Chinese gate. Find the museum at 404 Third Avenue (at J Street); 619-338-9888.

menting, and preserving historical gas-, steam-, and horse-powered equipment tedited not only to agriculture, but to the general development, and the steam of the made up of equipment used in lumbering, mining, old drilling, and construction industries. In addition, the museum has a blackmith and wheelverlight shop, a country kitchen and parlot, a steam-operated saw museum at 2000 North State 18 etc. Chula Vista Heritage Museum the museum features glimpses of Chula Vista's past; exhibits feature lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Sta accoe blocks from the original star newspaper building, and relics from the Otay Watch Company. Find the museum at 360 Third Avenue. For further information, call 619-420-6916. (CHULA VISTA) enue. For further details, call 760-941-1791. (VISTA)

Creation Museum, a museum con-trasting the evolution and creation world views is found at 10946 Wood-side Avenue North. For more inforon, call 619-448-0900 x231. (SANTEE)

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ANDIEGOR EADER. CO Calendar LOCAL EVENTS

3525 Seventh Avenue; 619-298-3142.

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

Marine Corps Recruit Depot Mu-seum, housed in a historic building, the museum features five permanent galleries with artifacts, uniforms, ve-hicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at MCPD, unright Corps. (6) Design. MCRD, just inside Gate 4, off Pacific Highway, 619-524-6038, (MIDWAY

Parsonage Museum of Lemon 1950s pedal tractor and a 1969 Honda mini-bike, a res 1969 Honda min-bike, a restored 1940s pedal arplane, toys and models dating from the '20s and '30s, a 1920s Harley motorcycle, early versions of skateboards and metal shoe skates, and the current scooters and skateboards.

Ongoing exhibits include 'The Tregaraz Family in Lemon Grove,' and "Popcorn, Posdie Skirs, and Latife Grove Men: The Ace Drive in Lives Grove Men: The Ace Drive in Lives and the Control of the Control of

Roam-O-Rama

A Guide to Unexpected San Diego and Beyond By Jerry Schad

take Hodges has become one of the key and wraps around the north white time sprawing San Deguito River Pack. First wraps from the coast at Del Mar to Volcan Mountain near Julian. Designated hintig/binking traits have been in place for normotorized travel. around the lake's shoreline for several



memorabilia. All of these exhibits con-tinue through Tuesday, July 31. Find the museum at 7715 Church Street:

Reuben H. Fleet Science Center.

"ExploraZone 2," the newest round of exhibits from the Exploratorium in San Francisco, boasts more than 30 exhibits designed to make science.

619-460-4353, (LEMON GROVE)

you curl around the base of 1150-foot Bernardo around the lake's shoreline for several years now, most notably the Coast to Crest Trail following the north shore. Hikers and especially mountain bikers will enjoy the stretch of Coast-to-Crest Trail that parallels Lake Drive through Del Dios of 150-foot Bernardo Mountain, always staying a fair distance above the water level. The lake itself hasn't filled to capacity this year due to a lackulater rainy sea look for hawks and ravens patrolling the slopes above and sometimes gliding over the windrighted surface of the lake below. Nearing 155, you cross a thiry stream where oaks, syrander, parks, and other timus under 145 and eventually connects with Via Rancho Parkswy — though new third in the part of the parks of the par

math, and technology engaging and fun. These interactive exhibits in-volve learning about hearing, speak-ing, seeing color, electricity, and magnetism and continue on display

ignetism and continue on display ough Sunday, June 16, 2002, The new and permanent "Try-

Science" exhibit at the mu

with Via Rancho Parkway - though new with Via Rancho Parkway — though new construction is in the works that will extend the Coast to Crest Trail upstream through San Pasqual Valley and into the headwaters of Santa Ysabel Creek beyond Ramona. Another project in the works is a pedestrain bridge/bicycle path to be routed over the shallow lake surface just west of the current tenlane I-15 roadway.



Now is the time to enjoy the last of our cool springtime weather — courtesy of the lingering marine layer — before summer's heat and dryness hit with a vengeance. By then, this and other inland trails can still be traveled in relative comfort if it's either early morning or late afternoon. We're also nea ing the time of summer solstice, when sun set occurs as late as 8 p.m. and after-din

set occurs as late as 8 p.m. and after-din-ner outdoor recreation makes sense. For more information about the San Dieguito River Park, including its program of interpretive hikes around the Lake Hodges area, call 858-674-2270.

science.org., allowing kids to experi

ence science by performing experi-ments, making observations, design-ing, building, and testing their creations.
Ongoing exhibitions include
"Technovation," "About Faces," and
"Skyscapes." The permanent exhibi-tions present a variety of hands-on

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

San Diego Archaeological Center, "gentle fun" is poked at archaeolo-

and Confuse." Along with nearly 200 photographs, "Weird San Diego" returner museum artifacts, contumes, and documentary evidence showing an often unsen San Diego. Curator Gregory L. Williams is also attempt in the control of the co gists of the future in "The Archeeo ogy of Arts and Culture." What will archaeologists find in the year 3001 when excavating "America's Finest City"? See the exhibit through Satur-day, June 30. Find the center in the ReinCarnation Project, at 334 11th Avenue (at J Street). Call 619-239-1868 for further information. comerows. ogy of Arts and Culture," What will

San Diego Automotive Museum

vacation, migration, and the cars that ruled the road in the Golden State

are examined in "California, Her-

We Come!" The most rustic road in

More than 80 automobiles and

motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection.

Find the museum near the Starlight Bowl; 619-231-2886. (BALBOA PARK)

Bowi; 619-231-2886, (BALBOA PARR) San Diego Historical Society Mu-seum, "Out of Our Vaults II: Cura-torial Curios' features artifacts from the society's collections of fine art, decorative arts, furniture, testiles, tools, instruments, photographs, ar-chitectural drawings, documents, and ephemera. The exhibition

changes periodically though Sunday September 2, drawing from the so-ciety's stored collection of over

The role of photojournalists ar

The role of photojournalists and photographers in preserving the San Diego region's eccentricities is com-memorated in the ongoing "Weird San Diego: Capturing the Public's Eye — Photographs from the Col-lection that Startle, Surprise, Amuse,

Casa de Balboa building; 619-232-6203. (BALBOA PARK)

San Diego Hall of Champions, the museum — dedicated to promoting, recognizing, and preserving athletic achievement — is located at 2131 Pan American Plaza. Call 619-234-2544 for information. (BALBOA PARK) We Come!" The most rustic road in-cluded in the cabibit is the Old Plank Road, originally built in 1912 of wooden planks nailed to crossive; the primitive road carried drivers across miles of sand dunes between Yuma and San Diego. Other featured highways include El Camino Real, Pacific Coast Highway, and historic 101. Make this trip through Sunday. September 23. San Diego Maritime Museum, "Pi-

rates!" offers an entertaining romp through history and Hollywood through history and Hollywood, with a look at the real life of the pirates who inspired the fiction, the movies, and the romanticized perceptions of the foul mariners. The exhibit includes an actual cutlass owned by pirate Charles Gibbs, who was hung in 1831 for his deeds, as well as a silver-painted skull believed to be the skull of Blackbeard himself. and original paintings by Don Maitz. Movie memorabilia includes the original coat worn by Errol Flynn in Captain Blood, along with costumes or Burt Lancaster and Charlton He for Burt Lancaster and Charitton He-ston, prop cannons and pistols, a dis-play of characters from Mupper Trea-sure Island, and small statuettes from which the robotic inhabitants of the Pirates of the Caribbean ride at Dis-

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TRIP

neyland were created.

An earhibit entitled "Submarines.
A Century of Sieum Service" is on dis-play aboard the ferryboat Berkely through the year. Five components make up the show: "The Dream" (early history), "WWI and WWI." "The Cold Was to the Present," "Sub-Base-San Diego," and "How a Sub-marine Works." The show includes the submarine art collection "A View from the Periscope" and numerous artifacts (including an actual

artifacts (including an actual lapanes torpedo).

The museum features perma-nent exhibits documenting the his-tory of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado ferryboats, the tuna fishing industry, and the mili-tary. The museum fleet consists of the 1863 bark Star of India, the 185 the 1904 Scottish steam yacht Modes There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complet research library.

research library.

The museum is located at 1306
North Harbor Drive, along the Embarcadero at the corner of North
Harbor Drive and Ash Street:
619-234-9153, (DOWNTOWN)

San Diego Museum of Man, spiri-tual paintings, vivid sequin banners, and papier-māché, wood, and iron Spirits in Haitian Art." The exhibit features a variety of objects relating to the voodoo religion, which evolved from a mixture of African

STYX with BAD COMPANY 65

ROD STEWART 6/13

BILL COSBY 6/15

CHANNEL 933

DIDO/TRAVIS

PAUL SIMON/ BRIAN WILSON THE CULT 6:19

NATALIE COLE 49

TIM HEGRAW AND

AVAROTTI 6/30

REBA MCENTIRE

BEATLES TRIBUTE 6/97

VERTICAL HORIZON

religions and Roman Catholicism. See the show through Sunday, Jan-ary 27, 2022. Skeletal remains reveal fascina-ing stories from the past in "The Bones Don't Lie: Stories from the Grave," on view through January 27, 2002. The exhibit explores everything from bone sweet count is identifies. from bone recovery and identifica-tion techniques to uncovering evdence of nutrition, disease, and trauma, to the use of skull and bone

trauma, to the use of skull and bone imagery in popular culture. The exhibition includes hands-on learning and interactive displays.

Ancient Egyptian royalty and commoners are contrasted in the Children's Discovery Center. The exhibit depicts life in Egypt more than 500 years ago and includes a reproduction of a tomb, complete with a manuscript (resplicing) of a Fermina mmy (replica) of an Egyptian For more information, dial

619-239-2001. (BALBOA PARK)

619-239-2001. (BALBOA PARK)
San Diego Ralfroad Museum, over
80 picces of vintage railroad equipment are collected here. Among the
picces: five antique steam locomotives, seven large diesel electric locomotives, a number of small switch
etc. 3 of freight cars and cabones, a
U.S. Army kitchen car used on troop trains during World War II and Ko rea, and a variety of passenger cars The museum also offers train ac

every Saturday and Sunday from th

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indigenous to the valley. The mu-seum is found at 15808 San Pasqual Valley Road. Call 760-737-2201 for additional details. (ESCONDIDO) For information, call 619-595-3030 or 619-478-9937. (CAMPO)

San Pasqual Battlefield State His-toric Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dra-Villa Montezuma, built in 1887 for internationally celebrated author and goons, bolstered by sailors and vol nusician Jesse Shepard, serves a inteers from San Diego, and Cali both a historical house museum an fornia militia. A narrated slide-show California. A self-guided tour re-counts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians

William Heath Davis House Mu-seum, said to be the oldest surviving

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



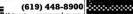




hane 2 · Sportsman, Street, G.A. Moch, Bombers, Pony stock cars and Destruction Derby Tune 16 . Sportsman, Street, G.A. Mach, Bombers, Legends Cars and Train Races

June 23 * Sportsman, Street, Bombers, Pony stock can and MCRA Indicates a special or added laps event. Schedule is subject to change without notice

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Sensuality and Symbolism

Is passion really appropriate to Catholic church music?

w many singers are there in Harry Christophers's magnificent choral group, the Sixteen? Is the number 18, as the

e printed program of their concert for the San Diego
Early Music Society claimed? Or is it 17, which
is the number counted by mathematically minded members of
the audience in St. James by-theSea? Or could there really be only REVIEW JONATHAN SAVILLE 16 in front of us, with the extra in front of us, with the extra singer a delusion induced by the extreme nature of the experience, as on Shackleton's expedition in Antarctica? Or was the extra one a supernatural visitation, as on the road to Emmaus:

Who is the third who walks always beside you? When I count, there are only you and I together But when I look ahead up the white-road There is always another one walking beside you.

The last explanation would certainly be in accord with the nature of the program, which consisted of liturgical works by the Renaissance's three greatest composers of sacred music, Palestrina, Byrd, and Victoria. Beyond controversy, in any bytd, and Victoria. Beyond controversy, in any case, was the ravishing quality of the performance. What is it that distinguishes the Sixteen from so many other performers of this repertoire? Not accuracy, discipline, or intelligence — for virtually all professionals who undertake to sing Renaissance polyphony possess those virtues.
What Christophers and the Sixteen bring preeminently to the music is passion.
Some aficionados of early music may won-

Some afficionados of early music may won-der whether passion — that is, emotional intensity that carries the listener away — is really appro-priate to Catholic church music in the period of the Counter-Reformation. After all, in 1562 the Council of Trent dictated that liturgical music

should...reach tranquilly into the ears and hearts of those who hear them, when everything is executed clearly and at the right speed. ... The whole plan of singing in musical modes should be constituted not to give empty pleasure to the ear, but in such a way

that the words may be clearly understood by all. and thus the hearts of the listeners be drawn to the desire of heavenly harmonies, in the contempla-tion of the joys of the blessed.... They shall also banish from church all music that contains...things that are lascivious or impure."

This does seem to suggest the re-

SAVILLE

This does seem to suggest the reserved, unsensual, monotonous,
prous* style that various choral
groups stll employ in singing lac Renaissance
Masses and motets. In that style, all the compositions
tend to sound alke, and the compositions
tend to sound alke, and all sections of each work
tend to sound alke, which is a lot of fending and
a lot of allkeness, to the point where any prolonged performance of the music becomes a more or less undifferentiated holy background to day or less undifferentiated noty background to day-dreaming. You might make a case for this being what the ecclesiastics of the Council of Trent re-ally intended. But to do so would be to misunderstand the essence of Counter-Reformation art. If the purpose of this art is to confirm and heighten Catholic faith, its means is the inand heighten Catholic faith, its means is the intensification of motion. The period of Palestrias,
Byrd, and Victoria is the period of Tintoretto and
Torquator Tasso. Emotional intensity, achieved
by various strategies suited to each art, is an extensity and the strategies will be a strategies to the control of the
property of the strategies of the strategies of the strategies of
the senses produced by colors, textures, forms,
words, images, and sounds. The notion that such
an appeal to the senses is what the Council of
Trent's comments on music meant by 'things'
lascivious and impure' is a Puritan mainterprethem Catholic composers of imprecable pietry—
knew that the sensual is the road to the spiritual.
What actually goes on in their music proves it.

What actually goes on in their music proves it. Hence the Sixteen's highly charged performances of this music, vital, powerfully d and extraordinarily beautiful in sound. Under Christophers's direction, they exhibited an im-mense dynamic range, the extremes of which underlined the emotional content of the words:

their broadly flexible rhythm mirrored the changing content of the ideas in the texts; and they did not hesitate to enhance the drama by the use of channet the drama by the use of such "Romantic" devices as the swell, the crescendo, the sudden contrast of loudness, and even the varied deployment of expressive vocal wibrato. They did so with as much freedom in the sections of the Mass as in the motets, with the Mass as in the motets, with thrilling tone-painting on such phrases as "Laudamus te, benedicimus te, adoramus te" ("We praise Thee, we bless Thee, we adore Thee"), or "Et resurrexit tertia die...et ascendit in coelum" ("And He was resurrected on the third day...and ascended to heaven"), or - in Palestrina's depiction to neaven"), or—in Palestrina's depiction of the Virgin bestriding like earth—"ter-ribilis ut castrorum acies ordinata" ("terrible as an army in battle-array"). How else could singers, either in the 16th Century or the 21st, expect to convey to listeners the dazzled awe they should feel before the stupendous doctrines of the Faith?

of the Faith?
The arrangement of The Sixteen's program was a bit unusual. The spine of the program was Byrd's four-voice setting of the Ordinary of the Mass (Kyrie, Gloria, Credo, etc.). Interspersed between these Mass sections were motets by Palest rina and Victoria, all but one (Victoria's fabulous double-chorus Ave Maria) with texts drawn from the Biblical Song of Songs. It was as though one were hearing a full Mass (the unchanging Ordinary plus the variable Proper), but with the sections of the Proper (Introt, Gradual, etc.) re-

of the Proper (Introlt, Gradual, etc.) re-placed by Latin liturgical works having nothing to do with the Mass at all. Thus, the overall shape of the performance resembled a Mass, but its con-tent depended on choices made for nonliturgical

reasons.

The motets replacing the Proper presented in a vivid way the problem of musical allegory. The Song of Songs is a collection of erotic poems, written in a colorful, sensual, "oriental" style. It became ten in a colorful, sensual, "oriental" style, it became part of the Biblical canno because its authorship was attributed to the great furaelite king, Solomon. The medieval Christian church, unwelling to ac-cept this poetic exaltation of sexual passion at face value, reinterpereted the texts. They were now taken to signify the love between Christi and the soul of the faithful; the expressions of sexual desire and romantic passion were understood as merely

suality and passion of the arently secular texts is to be ransferred to the expression ove for (and from) God wh the texts are allegorized. Catholic faith, in those cenries, was a matter of the mind the heart, and the senses, all uni fied and not contradicting each elationship with the divine. That is the experience these

that, precisely, was the experience irresistibly evoked in the listeners to the Sixteen's performance of them.

Nevertheless, this was a secular performance of religious music, even though it took place in a church (Energeother net) music, even though it took place in a church (Episcopalian, not Catholic), and even though the performers were thoroughly aware of the religious meaning and purpose of the music they performed. The audience came to hear the music, not to worship. Therefore, there was perhaps an element of inadvertent bad taste — both secular and religious — in the conductor's manner of taking his bows. Each

time, Christophers would face time, Christophers would face the audience, stretch out both arms to the side, remain in that position for a moment, and then incline his body forward. Who could overlook the curious re-semblance between this posture and that of the sculpted crucified Christ in majesty on the church

wall above and behind him? Was this another example of allegory — the choral conductor as man-God? Too much, Harry!

CLASSICAL LISTINGS

HOW TO SEND US YOUR ived by 5 p.m. Friday the week received by 5 p.m. Friday the week private to publication from consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the process address where it is to be held phone number (including area code), and a phone number for public information to READER CLASSICAL MUSIC, Box 85803. San Diogo CA 92186-5800. Or fax to 617-881-2801. You may also submit information online at the control of the control of the likeling on the events section.

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Solo Piano Performance from pianist and composer Lackson Berkey's
"Cape May Pethods Collection" may
be included sold to the section of the
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scored for mixed chorus keyboard, marimbus percussion, and orchestra. The la folla Preshyterian Church Chancel Choir and orchestra will present "Fanfare for the Common Man," Hamon's "150th Palm," and supramo Butburz Tobles 'singing Cole Forter and Gershwine melodies. Sel'il be joined by guitarist Chris Mont-gomery and Bob Magnuson on bass. Admission is tree. Find the

858-454-0713 x 121 (LA JOLLA)

An Undergraduate Honors Con

Mainly Mozart Is Here! The annual Mainly Mozart Festival commences with concerts on Sunday, June 3. At 2 p.m., Guy Barker (jazz trumpet) 2 p.m., Guy Barker (jazz trumper) and Bernardo Sassetti (piano) pre-sent "London Meets Lisbon," a jazz duo program, for the Westgate Hotel Sunday Matinée Series (1055, Second

Sunday Matines Serice (105) Second Avenuel:
Advanced Sunday Artificial Sunday S

and other information, call 619-239

An Afternoon of "Hymns, Psalms, and Spiritual Songs" is promised when the San Diego Choral Arts Ensemble performs on Sunday, June 3, at 9 pm. at 5t. Luke's Lutheran Church (518' Wilson Street). The suggested donation is \$10. For more information, cal 19-463-6633, (LA MESA)

An Organ Concert is planned by or An Organ Concert is planned by or-ganist Jared Jacobsen on Sunday, June 3, in the Spreckels Organ Pavil-ion. The recital starts at 2 p.m. For more information, call 619-702-8138. Free. (BALBOA PARK))





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metaphorical. Later, the beautiful, glorious, desirable woman of the poems was further reinterpreted as representing the Virgin May, It is in these allegorical traditions that Palestrian and Victoria composed their texts from the Song of Songs ("You are beautiful, my belowed, and there is no blemish on you," I saw her, "eastful as dove, rising above streams of water," "As the appleture among the woods, so in my belowed among young men, I sat beneath the shadows of him words in "of the woods, so in was need in the state of him would be supported to the state of the state

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B.B. King October 1 **HUMPHREY'S**



Mainly Mozart Festival 2001

GALLERIES

"Interior Dramas — Selected Works 1999-2001" by Erin Harmon are on exhibit at 838 G Gallery (found at the corner of Ninth Av-enue and G Street). The show open with a reception on Friday, pure 1, from 8 p.m. to midnight. View the exhibition on Saturday, June 2, from 11 a.m. to 7 p.m. and on Sunday June 3, from noon to 5 p.m. 619-239 3862. (DOWNTOWN)

Everything Must Go! Mark Lee Morris's "Garage Sale — Photogra-phy, Video, and Bric-a-Brac; An In-vestigation into Garage Sale Cul-ture," billed as a mixed-media

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installation, is on view through Fri-day, June 1, in UCSD's Mandeville Annex Gallery. The pieces will be on offer during a "closing reception and liquidation" on Friday, June 1, from 7 to 11 p.m.

Regular gallery hours are noon Find the gallery in the courtyard of Mandeville Center on the B-1 level. 619-723-3832. (LA JOLLA)

"Levels of Disillusionment" are evident in work by self-trained artist Tim McCormick, who's spent the last ten years doing illustration, graphics, design, and layout work in the surf/skate industry. Meet Mc-Cormick during an opening recep-tion slated for Friday, June 1, at the Emporium Gallery. See the exhibi-Emporium Galery. See the exhibi-tion of paintings through June inside Ducky Waddle's Emporium (414 North Coast Highway 101). Free. 760-632-0488. (LEUCADIA)

regular gainery nours are 11 a.m. to 6 p.m. Tuesday through Friday, 10 a.m. to 5 p.m. Saturday. Find the studio at 1615 1/2 West Lewis Street; 619-692-0099. (MISSION HILLS) Original Works Created to Aid the Homeless are featured when Artists for Social Issues (AFSI) hold their first biannual art exhibit benefiting the Alpha Project. The show com-mences with a reception on Satur-

"Da Cape," a capstone project for nine students at Cal State University, San Marcos, promises a reception on Friday, June 1, at 5:30 p.m., at the Es-condido Municipal Gallery. All stu-dents are in the visual and perform-

ing arts department at the university The gallery is located at 142 West

The gallery is located at 14.2 West Grand Avenue, open from 11 a.m. to 4 p.m. Tuesday through Saturday. Dial 760-480-4101 for information. See the work through Saturday, June 9. (ESCONDIOO)

The June Show at Taboo Studio fea-turing work by metal artists and jew-elers begins with a reception at 6 p.m. on Friday, June 1, and concludes on

Friday, July 13. The participatin

mences with a reception on Satur-day, June 2, at 7 p.m., at the Old Thai Food Gallery of Contemporary Art the requested donation is \$100, View the work through Friday, June 8. Find the gallery at 8053 Broadway and by calling 619-469-0775. Regular hours are Thursday through Sunday, 6 p.m. to 11 p.m. (LEMON GROVE)

"Exposed/Enclosed," featuring works by Jan Janas and Sandra Wright, cons through Saturday, June 16, at La Jolla Fiber Arts. Meet the duo dur In our riber Aris, need the duo dur-ing a reception slated for Sunday, June 3, at 4 p.m. Regular hours are 10 a.m. to 5 p.m. Monday through Saturday, 11 a.m. to 4 p.m. on Sun-day, Find the gallery at 7644 Girard Avenue; 858-454-6732, (IA JOLIA)

"Awesome Adventures in Ancient "Awesome Adventures in Ancient Greece and Turkey" are documented in the photographs by Rosalee An-derson and sculptures by Maggie Saxton on exhibit through June at the Many Hands Cooperative Gallery, Meet the duo at a reception scheduled for Sunday, June 3, at 1 p.m.

scheduled for Sunday, June 3, at 1 p.m. The gallery is found at 302 Island Avenue, suite 101; 619-557-8303. Hours are 11:30 a.m. to 4 p.m. Sun-day through Tuesday, 11 a.m. to 6 p.m. Wednesday through Saturday. (GASLAMP DISTRICT)

The Wonder, the Promise, and the The Wonder, the Promise, and the majesty of life are said to be valued by sulptor Manuelial Brown, who is the featured artist through Sunday, July 8, at the San Diego Sculptors, Guild, Meet Brown during a reception set for Sunday, June 3, from 1 to 4 p.m. Also on view: selections in bronze, neon, terra corts, and wood, 4 p.m. Also on view: selections in bronze, neon, terra corts, and wood, 2 p.m. and 2 p.m. and 3 p 11 a.m. to 4 p.m. daily. (BALBOA PARE

"Under the Palms," featuring work "Under the Palms," featuring work in a variety of media by Alison Christler, is on view through June at the San Dieguito Art Guild's Offtrack Gallery, Meet Christler at a reception set for Sunday, June 3, at 1 p.m. The gallery is open daily from 9 a.m. to 6 p.m. in the old Encinitas train sta-tion, at 510. North Highway 101; 760-942-3636. (ENCINTAS)

After 20 Years in the Fashion In-After 20 Years in the Fashlon II.

dustry, arist Robert D Elia is sharing his paintings with the world. View D'Elia's Dreamscapes' through June at the Del Mar Art Center (1955). Camino del Mar?. Meet the artist during a reception planned on Wednesday, June 6, at 6 p.m. Regular gallery hours are 11 a.m. to 8 p.m. Tuesday through Saturday, 11 a.m. to 6 p.m. on Sunday, 658–461-1678.

ART MUSEUMS

of Mithila (in the state of Bihar)

square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0003. (BALBOA PARK)

ire offered in "Eureka: New Art fr the Bay Area," The broad cultural and stylistic diversity of the Bay Area's artistic talent is reflected in the exhibit's small- and large-scale exhibit's small- and large-scale works, as well as its site-specific in-stallations. All of the featured artists are recipients of Eureka Fellowships, awarded annually by the Fleish-hacker Foundation. The show promises paintings, photographs, drawings, installations, and video works by 11 artists and a collabora-tive groun.

renderings for the new main library and four upcoming branch library

and four upcoming terms of the projects.

Both exhibitions close on Tuesday, June 19. Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America Plast rolley transfer station. 619-234-1001. (DOWNTOWN)

also features the wide range of cor

"Z." The show concludes on Mon-day, September as eries of large scale off: features a series of large scale colors are series of large scale course landscapes taken at architect course landscapes taken at architect designed golf courses in San Diego County, The photographs are said to dilustrate the diverse golf landscapes of the region." Scott the courses through Monday, September 3. Trigother architectures are series of the first series of the series of the series of the first series of the series of the series of the first series of the series of the series of the first series of the series of the series of the first series of the series of the series of the first series of the series of t

works from the 1990s by artists who have gained national and interna-tional attention; along with a space for viewing film and video. For additional information, call 619-232-7931, (BALBOA PARK)

619 - 212-7931, mkunon weever.

Timkon Museum of Art, the first
American exhibition focusing on the
Italian viewe painter who created imsuger of the grandest public queez in
rently on display. Tutac Carlevaria;
Views of Vesice? brings together
paintings from public and private
paintings from public and private
including eight Carlevaria works and
comparative paintings by Gaspare.
Variothil and Candetto, The shows is
Versica, Salego along on permanent disaplay at the museum. See the show
through Fridga, August 31,

and continued to the control of the control
before the c Street. 888-454-3541. (A. DOLA)
Museum of Photographic Arts, the
intertwining purisuits of collecting
photography and collecting the
world through the photographic and
moving image is examined in "Inside
Out: 50 Versa of Collecting — The
Eastman House Collection." In its
seven sections, the exhibition
demonstrates how still and moving
"mane have been informed by culimages have been informed by cul-tural and personal needs and aspira-tions including exploration, tourism. tions including expioration, tourism, news reporting, science, and art pho-tography. The exhibit closes on Sun-day, July 22. Find the museum in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559.

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 Loosely: In Response to Bertol Brecht, Kurt Weill, and John High kin." In the show, the "circus be It Doesn't Matter isin." In the show, the "Circus he comes a metaphor for the world," with more going on than the surface, images that meet the eye. The center of the exhibition houses a series of illustrations for McGraw's art six's book of the Brecht poem The Children's Crusade, chronicling the tragedy of \$5 war orphans seeking shelter in Poland in 1939. See the exhibit through Sundey, lune 17, at 704 inch 1970, at 705 inch 2017, at 705 inch 2017, at 705 inc. at 705 inc. 2018, at 705 inc. 20 "Choose the least important day in your life. It will be important enough."

tion, call 760-721-2787. (OCE

Alton Kelly, and Rick Griffin, "from

whose collective efforts flowered

whose collective efforts flowered a psychedic remainsner in American graphic art." "Toulouse-Lautre and the Cabarets of Montmarte" features the complete set of 31 Toulouse-Lautree posters. The images whate the energy of the famous red-light district where such renowmed light district where such renowmed fournhold in the 1896. The colorful world of the "flowing world of fash" (modern day Tokyo) is captured in "Japanese Woodholds: Prinst and the Flowing World of Edo," revealing the lifestyee and fashionable dress of lifestyee and fashionable dress of

lifestyles and fashionable dress of

Kabuki actors and courtesans. In spit

Kabuka actors and courteans. In spite of the diversity of time, place, and culture among the components of the exhibition, all present graphic images that promoted popular entertainspirit and experience. The show concludes on Sunday, August 12.

The museum's collection of South Asian miniature paintings is showcased in "The Child Krishna: Love and Play," on display through Sunday, July & This show presents beauty, July & This show presents

the story of the mischievous antics of the child-god Krishna and introduces

the Indian religious concept of lila (play). The exhibit is the first in a se-ries of rotations introducing visitors to the cast of characters in South

to the cast of characters in South Asian literary and religious traditions, "1-5 California: Four Decades of Contemporary Art" has been rein-stalled. The ongoing exhibit surveys art in California since 1960, with works grouped by media, thematic displays based on an idea, historical

period or style, and a selection of works from the 1990s by artists who

o curtain. No scenery" — four of the most radical words in 20th-century theater design. To show the timeless in the everyday, Thornton Wilder took out everything in between. Our Town (1938) is a setless, ground-zero masterpiece so min-imal that the use of chairs, or San Diego Museum of Art, the pop-San Diego Museum of Art, the popular advertisements of three pleasure-driven cultural environments are ex-sumined in "High Societies." The chibit offers a collaboration between partments American art, European art, and Asian art. The largest section of the exhibition. "Psychedielis Rock Posters of the Haight-Ashbuiry." is drawn from the collection of Paul Prince and focuses on work by Victor Alone Kellv, and Bick Griffin. "from Alone Kellv, and Bick Griffin." "from

mal that the use of chairs, or ladders, feels like extrawagance. Wilder's play about life, and how it flies, 's an attempt to find a value above all price for the smallest events of the street of the smallest events of the street of the smallest events of the street of the smallest events batter, regal clashes, epic stuff. Wilder embraces what we take for granted. 'docks ticking...and Mama's sunflowers. And food and coffee. And new-ironed dresses and hot baths... and sleeping and waking up. "It fmally Webb id farewell to these things in Act One, people d think she in the complete, when the street of the she hot for recognition. For cemetery, we feel the shock of recognition. For get the soda fountain, Wilder urges us, but savor the taste of the soda.

the taste of the soda.

Emily, deceased and in denial about her passing, wants to return to the living for one "happy" day. "Not" shouts the late Mrs. Gibbs. She adds—and no other speech in a theater ever made more sense to me — "choose the least important day in your life. It will be important enough."

Wilder does the same with Our Town. He sets winder does the same with Our Town, it is east it in Grover's Corners, New Hampshire, population 2,642, the least important place imaginable. "Nobody very remarkable ever came out of it." Ninety percent never leave. There isn't much culture beyond "Robinson Crusoe, the Bible, and Handel's 'Largo.'" A trip to see the Atlantic Ocean is a major life experience. An ordinary town, says he local editor, "little better behaved than most. Probably a lot duller."

JEFF SMITH

look idyllic— no 1-5 merge or 115 gridlock, most people leave their doors
unlocked, no world wars or Holocausts — but
Wilder cust he nostalgic impulse. Mrs. Gibbs
will never see Paris, or any place "where they
don't talk in English and don't even want to;
don't talk in English and don't even want to;
thing downright cruel about sending our girls
out into marriage this way"). And the almost
mute town drunk injects an ongoing note of angst
into the social fabric. The town's much more
troubled than it first appears.
Since there in it much. Wilder can show us
life both forwards and backwards. We see a breakstat but hear about the thousands of breakfast
to

fast but hear about the thousands of breakfasts tast but hear about the thousands of tretaxhaus behind it, or a lifetime of ironed sheets, lawns mowed. Wilder exudes incremental numbers— hundreds, thousands, millions, the stars behind the stars—standing behind each routine task. The dead, who never look from side to side,

warn Emily not to go back because she'll know "what's going to happen afterwards." She's al-ready read the book, Our Town works this way

Calendar

THEATER

The play begins May 7, 1901, almost 100 years ago to the day. From our perspective the town's folksy, Norman Rockwell ways look idyllic - no 1-5 merge or I-



Our Town, In Thornton Wilder
Le Jolls Pighodynos, Mandel Weis Center, La Jolla
Directed by Michael Greiff, cost, Lions Mitheld, Emily Bergl, Carson Brod, Jonathan Fried, Iconne Paulson,
Lom McGroun, But Fighel, Pere Institute, lan Bollood, Danielle Blum, Sidner Franklin, Christopher Winskopy,
Soam Penaler, Le Kalmann, seenic design, Mark Wendhand; costumes, Brandin Baron; lighting, James 1: Ingallic;
Soam Penaler, Le Kalmann, seenic design, Mark Wendhand; costumes, Brandin Baron; lighting, James 1: Ingallic;

music airector, G. scott Ltay.

Playing through June 17: Tuesday through Saturday 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and
Sociological 2000 p.m. Enginformation vall 858-550-1010.

spective. Plays move forward, with the future in doubt. That's how they build, and fulfill, expec-tations. In a move as radical as his antiscenic

throughout. Most theater tries to blot this per-spective. Plays move forward, with the future in time and also looks backward at them, from beyond the grave. The Stage Manager sees Doc Gibbs coming down Main Street and Mrs. Gibbs

MONDAY: Hip-Hop Performance Team

TUESDAY: Argentine Tango • Ballroom Dance*

Hustle (*70s dancing)* WEDNESDAY: litterbug & Swing THURSDAY: Disco Hustle Team . Swing Team FRIDAY: Salsa* • West Coast Swing SATURDAY: Bolero • Argentine Tang
Quickstep • Lindy Hop

1st & 3rd Saturdays: Ballroom Dance 2ND SATURDAY: Theme Dance 4TH SATURDAY: Latin/Salsa TS - 4 Saturday dances monthly . Jitterbug/Swing dance every Sunda PATTIE WELLS' DANCETIME CENTER 1255 West Morena Blvd. (619) 275-3533



SEE HOW ADVERTISING BECOMES FINE ART. HIGH SOCIETIES

Come see the largest collection of psychedelic rack posters gathered in 25 years. Plus exquisite Japanes woodblock prints and 'budouse-Lustrec's cabaret posters. Once just mass-produced advertisements, these remarkable pieces new provide a unique refuspactive on pleasure-driven cultures of eras past

619.232.7931 - SAN DIEGO MUSEUM OF ART

Mingel International Museum of Folk Art, objects of daily use, ritual, Folk Art, objects of daily use, ritual, and ceremony from the many cultures of India — textiles, terra cottas and bronzes, doorment, toys, and lates — are included in 'Village in village in the control of the control

The Mingei is located on the made designs in gold, silver, and pre-cious stones. Regular gallery hours are 11 a.m.

Museum of Contemporary Art, Downtown, an overview of some of the current tendencies defining art

tive group.

"Books, Bytes, and Mortar" is an exhibition of blueprints, models, and

619-234-1001, inconcritowin
Museum of Centemperary Art, La
Jolla, "Design from X to Z, lerry Hirsshberg and Nisan Design International," opening on Sanday, June 3,
explores the creative activity of the
explores the chiral to the company is best
part studio. The company's best
part studio, The company's best
part studio, The company's best
part studio, and includes preliminary concept sketches, interior
mock-opys. sade drawings, and handulas features the wide range of conliable features the wide range of consumer products created at NDI, as well as the new design of the 2002 "Z." The show concludes on Mon-

CELEBRATE BROADWAY/SAN DIEGO'S STAR-STUDDED SUMMER! Tickets Make Great Gifts for Dads, Grads, Newlyweds... Marshalls mun RODGERS & HAMMERSTEIN'S



Gladys Knight
stars in the Broadway Smash Hit... 8 PERFS ONLY! Smoke JUNE 12-17

CIVIC THEATRE . 3rd & B Street

8 PERFS ONLY!

JUNE 26 - JULY 1

in her kitchen. Then, in effect he kills them: "Doc Gibbs died in 1930... Mrs. Gibbs died first." Wilder makes his char acters four-dimensional by

time. Henry James said the fact of death will kill you but the thought of death can save you. Our Town is a running cor mentary on this idea. Emily: "I mentary on this idea. Emily: "I never realized before how trou-bled and how...how in the dark live persons are." The Stage Manager, bemused by people who make the trivial seem imwho make the trivial seem im-portant, echoes the thought: "Wherever you come near the human race, there's layers and layers of nonsense." Simon Stimson, the town drunk, kicks in his two cents. People live "at the mercy of one self-centered passion." Also, they waste time passion. Also, they waste time as though they "had a million years. They would "realize life" more fully if they lived not as if immortal but acknowledged their mortality. Christopher Reeve now

gives an Our Town-like speech. Since my accident. I've been realizing...that success means realizing. ... that success means something quite different. I see people who achieve conventional goals: None of it matters."

The La Jolla Playhouse

opened its 2001 season with

"CRITIC'S CHOICE"

Wilder's drama Directed by Wilder's drama. Directed by Michael Greif, the production is competent, though not re-markable. Some of his touches work, others detract. Greif has Lizan Mitchell, an

Greif has Lizan Mitchell, an African-American woman, play the Stage Manager, in an oth-erwise white-bread Grover's Corners. In a way, the choice is predictable (why not an Asian woman, or Turkish?). There have been hundreds - nay thousands — of Stage Man-agers since the play was produced in 1938. Most are cozy narrators, eager to ingra-tiate the audience. Mitchell's stands out because, beneath her function as a guide, she uses a quiet but insistent moral tone. Like Emily, Mitchell has read the book and, knowing what she knows, comes just short of giving us a secular sermon. Another invention: Wilder

deromanticized his romantic leads. Note what they give up to get married. They trade college and a budding baseball career for 16-hour days on a dirt farm. As Emily and George, Emily Bergl and Carson Elrod brim with innocence and, in later scenes, stark experience. Like the play, each knows no middle ground, and both actors dle ground, and both actors give sleek, minimalist perfor-mances devoid of the thousand lures and goopy traps such roles are heir to. Peter Bartlett makes Simon Stimson, melancholic choirmaster and town drunk, the most memorable minor

Our Town is Our Town, probably impossible to mess up. Wilder once boasted that he could create not plays but "a force which compensates...for the deviations into his work by the presence of his collaborators." In others, he

collaborators." In others, he could write production-proof dramas. Not that Greif doesn't try. Our Town requires such bot-tom-line minimalism, it makes most directors antsy. Few. in fact, dive that deep (of the eight or ten Our Towrs I've seen, only Alan Schneider's 1983 version at UCSD risked pure sparseness).

The playhouse has a bare

stage, save for the requisite

chairs and ladders. But in the wings, on both sides, actors function as sound technicians in full view of the audience. When a rooster's supposed to crow, an actor crows. When a door closes, an actor closes a tiny door. Milk bottles joute. A long metal sheet makes thunder. A final drop of soda gets surped through a straw. These radio-like noises pull the ear, and the eye, from the stage. They draw laughs. People crane their necks to see how a sound got made. And in no time, onise-making.— far less demanding than what Wilder wants us to consider.— uptiny door. Milk bottles jostle. wants us to consider - up-stages Our Town. This isn't postmodern theater. It's Post Toasties. ■

THEATER LISTINGS

Theater listings and commentary are by leff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

Antigone Newly founded LeapFrog Produc-tions presents Sophocles' mighty tragedy of protest. Like the original tragedy of protest. Like the origin, version, the production's performed in an amphitheater, and the actors wear masks. Drew Larsen directed, Admission is free. MiraCosta College, San Elijo campus amphitheater, through June 14: Thursday through Saturday at 8:00 p.m. (Note: there will be no performance on Fiddy.) be no performance on Friday June 8.) For information call 760-439-5322.

As Bees in Honey Drown
Cons and grifters swear all they do
is lead the horse to water; thirst
prompts the horse to drink. Alexa
Vere de Vere (her name means
"truth of truth") pursues young
phenom artists, "in the breathing
period between critical and financial success." She wines and dines the wide-eyed, after a while on the wide-eyed, after a while on their credit cards. Give her a week-end and Alexa can disillusion artists sidertacked by the bure of fame. But she's the real work of art. She can sustain her illusions, built on real life, for days, then leaves her horses neek deep in water. Okay, she'll get her comeuppance. After all becomes the workshole some Okay, she'll get her comeuppance. After all, her parasitic methods and goal — "fame without achieve

ment"— have their smarmy idec. But not before she apins chimeras, and not before Karole Foreman dazales North Coast Rep audiences as Alexa. Waving her cigarette holder like a magic wand, talking and moving beyond the speed of sound, Foreman's a marvel of style, sophistication, and charm. Like the other characters — performed by a talented NCRT ensemble — you will believe Foreman even when you know you shouldn't.

Worth a try.

Art
The Globe Theatres stage Yazmina.
Reza's drama about a painting —
or is if just a blank canval — and
the effect is has on friendships.
Joseph Hardy directed.
OL GLOBE THEATH, SAMON EDISON
CENTRE FOR THE PERFORMING ARTS.
THURSDAY, MAY 31, THROUGH JULY 1,
TUESDAY THROUGH SATURDAY AT
SOO PM SURVAY AT 750 PM. MATIL-NEE SATURDAY AND SUNDAY AT

The Beard of Avon
South Coast Repertory Theatre
presents the world premiere of
Amy Freed's connedy drama about.
Wall Shakapear, "who decided to
try his hand at playsverighting.
David Emmes directed.
SOUTH COAST REPERTORY THEATER.
AMAS STACE, REPORT, JUNE 3. I THROUGH
ANY 1. TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY AND SUNDAY AT 2:30 P.M.

Boogie Nights Theatre Noir reprises its popular choreographed by Obaloc Phillips and based on the music and tasn-ions of the 1970s... THEFITE MOR. 2965 BEECH STREET (AT 30TH), SOUTH PARK, FRIDAY, JUNE 1, THROUGH JUNE 16: FRIDAY AND SATURDAY AT 8:00 P.M. FOR IN-FORMATION CALL 619-325-2655.

Brer Rabbit For one week only, the South East-ern Community Theatre presents Loni Berry's hip-hop musical ver

Loni Berry's high-hop musical ver-sion of the popular story, Nina Agostine directed.

OFARRELL COMMANIN'S SCHOOL, 6130 SKYLINE DRIVE, SAN DIEGO, TUESDAY, JUNE 5, THROUGH JUNE 50, TUESDAY THROUGH FRIDAY, AND SUNDAY AT 4-00 P.M. SATURDAY AT 8-00 PM. FOR INFORMATION CALL 619-263-7911.

The Chairs

The Chairs
Sledgehammer Theatre presents
Eugene lonesco's absurdist drama,
set in a lighthouse, about "the
tragedy of a message unheard."
Jonathan Silverstein directed.
SLEDDEHAMMER THEATRE, SATURDAY,
JUNE 2, THROUGH JULY 1; THURSDAY
THROUGH SATURDAY AT 8: 00 P.M., SUNDAY AT 7:00 P.M.

Cinco Obras Cortas y Un Poco de Musica Para Ballarines

Musica Para Ballarines Inexpertos As part of the 20th annual Streisand Festival, Tostro Panto y Coma performs five short plays "and a little music for inexperi-enced dancers," in Spanish, David Chalt and Pepe Stepensky directed VICLUM STACE HEATER. TO MONTON PLAZA, DOWNTOWN, MONDAY, JUNE 4, VICLOW STACE, DOWNTOWN, MONDAY, JUNE 4,

Cinderella Broadway-San Diego (formerly the San Diego Playgoers) presents Rodgers and Hammerstein II's mu-sical version of the famous love





Country Club Capers Morder Mystery Players, Inc., "hits Murder Mystery Players, Inc., "hi the fairway with laughter and bul-lets." The club's golf and tennis pros blackmail members, but tros ble brews when a man can't afford his and his wife's payments Frances Palmer directed. DAVE & BUSTERS, 2931 CAMINO DEL

Daughters Octad-One Productions, Inc., pre-Octad-One Productions, Inc., pre-sents John Morgan Evan's com-edy-drama about a four-generation Italian family that stays bound to-gether "long after the last tears are wiped away." Wayne Alan Erreca directed. OCTAD ONE PRODUCTIONS, THROUGH JUNE 10: FRODAY AND SATURDAY AT

Death Rides the Stage

time atmosphere!"

"You survived a stampede, Lucy Tyler is looking for your under-wear...and there's a dead body in the next room." TYLER'S TASTE OF TEAS, 7868 EL CA-XON BOLLEVARO, LA MESA, OPEN-ENDED RULF, FIRDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

Fault Line Features Ted Falagan's Vampyre Rebellion and WitchKrofft and Earl W. Hamilton's Business as Usual and

New Home. FAULT LINE THEATRE, FRIDAY, JUNE 1. THROUGH JUNE 16, FRIDAY AND SATUR DAY AT 8:00 P.M.

Fern Street Circus Founded in 1990, the Fern Street

You have to see it!"

Founded in 1990, the Fern Street Circus is a grastroots, home-grown phenomenon, and has it ever grown! When the Rep staged a cir-cus Christmas Carol, and when Sea World auditioned for its new circus show, many performers got cast from Fern Street, For its eleventh annual performance, the company doesn't use a theme, as in the past. stead it offers skilled act aft skilled act, everything from Ariel James' "Spanish web" (she coils herself around, and hangs from, a rope, 25 feet in the air, sometime printing), to the acrobate kinyan brothers (at one point, the three grab each other's feet and roll, like a wheel, under a table then up over it), to the Russian hand-balancers, Yuri and Nicolai (with Yuri using Nicolai like gymnastic rings and

"Fast-paced, funny

and family friendly!

parallel bars). Memo Mendez does another funny turn is the ringuisater. Clowns, withers, and tumbles from Fern Street's acclaimed "After-School Group" dazel the eye, just as Mark Danisowsky's excellent backup band, the Medody Makers, pleases the ear (Fern Street's pleases the ear (Fern Street's please) and the fire spectacular, in which anything that can be lit gets spun or twirled, is not to be missed. Warth a ray. Worth a try

Worth a try.

BALBOA PARK, PARK BOULEYARD AND
PRESIDENTS WAY, THROUGH JUNE 3:
FRIDAY AND SATURDAY AT 8 P.M. MATINEE SATURDAY, JUNE 2, AT 2 P.M., AND
SUNDAY, JUNE 3, 1 AND 4 P.M. FOR INFORMATION CALL (619) 235-9756.

Forever Pale The Party Pale The Pale's have moved downtown, to Backstage at the Aubergine, which offers brunch, lunch and dimmer puckages. Worth a ray, BACKSTAGE AT THE AUBERGINE, AUBERGINE RESTAURANT, 2007 DURTH NATURE THE THE MOST SAGED, CONNET TOWN THE PAUL THE SAGED AND THE AUBERGINE AND THE PAUL THE SAGED AND THE SAGED AND THE PAUL THE SAGED AND DAY AT 2 OO P.M. AND 7:30 P.M. MAT NEE THURSDAY AT 2 OO P.M.

I Love You, You're Perfect, Now Change The longest-running off-Broadway musical revue sattrizes "sex, love, dating, and marriage." It starts with youth and ends with old age, moving from the cusp of despair

"Brilliant_It's great fun

Cong called "Single Men Drought"), for a marriage ("Wedding Your"), to a marriage ("Wedding Your"), to a centro ringles and the property of the cold backed up by the cold backed up by the cold backed up by the cold backed up to the property of the property of the property of the cold backed up to the cold bac show's 18 vignettes are generic I can-relate-to-that stuff, and the can-relate-to-that stuff, and the characters are little more than their situations: either lagging behind, or too far ahead, of love's eight-ball. Some of the show's most interest-ing moments cut against the norm, as when Deborah Van Valken-burgh croons a country ditty in three-quarter time, "Always a Bridesmaid," and concludes maybe it ain't such a bad thing. Through quiet insistence, expressing his tal-ents without fanfare, Steve Gunents without fanfare, Steve Gun-derson has become a local head-liner. He doesn't have marquee looks, even wear a scruffy beard for the show, but can corvince you not have a seriously beard for the show, but can corvince you includes a sensitivity challenged stud ("Why? Cause! I'm a Guy"), a father adopting his child's lan-guage, and a vein-flexing San Quentin convict determined to show a hesitant couple that mar-dute to popular demand. He Rep

due to popular demand, the Rep has extended the show's run.) SAN DIEGO REPERTORY THEATRE DAY AT 7:00 P.M. WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

for one and all!" loined at the Head "An unrehearsed night On-Stage Playhouse stages Cather ine Butterfield's drama about friendship and self-awakening. ON STAGE PLAYHOUSE, THROUGH of non-stop fun! Science Mon

Long Day's Journey into Night The Renaissance Theatre Compan stages only the classic classics. Last May, its inaugural production of 2000's finest. The RTC follo a year later, to the day, with Eugene O'Neill's masterpiece. Like Shake-

JUNE 9: THURSDAY THROUGH SATUR DAY AT 8:00 P.M. MATINEE SUNDAY AT

egeare, Long Day's Journey is an inch or two from being infinite. And though opening night had thing under words and indirections of the second of the secon when entwined in Karin Filian's wraithlike lighting, flowing silks make a spectral impression. Rosin Reynolds, long a San Diego main Reynolds, long a San Diego main-stay, does some of her best work, ever, as Mary, the most alone of the four Tyrones (watch her eyes; they seem to see through time and space). As the brothers, Jamie and Edmund, Brendan Ford and Sean Robert Cox do capable work, as does Karla Kash, who turns the

maid from a cameo to a fully di mensional being. As James, Jonathan McMurtry has one of theater's most enviable roles. His theater's most enviable roles. His opening night performance, however, was a split between in-the-moment acting and an urge to mug and grumble for laughter, relying on cheap a ctorly tricks much like Eugene O'Neill's father the cues the audience for connedy, late in the play, when Melpomene should tet the stage. "We were a close family," O'Neill wrote, "too close." The four Tyrones are like spinning coins, one side says love, the other hate. Some of the show's highest hate. Some of the show's highest moments come when the coins spin. The script, however, offers more opportunities for bipolar convergence. The production's def-initely worth seeing and could grow a great deal during its run. -Critic's Pick.

LYCEUM SPACE THEATRE, THROUGH JUNE 10: TUESDAY THROUGH THURS-DAY, AND SUNDAY, AT 7:00 P.M. FRI-DAY AND SATURDAY AT 7:30 P.M. MATI NEE SATURDAY AND SUNDAY, JUNE 10 AT 2:00 P.M.

National Comedy Theatre
ComedySportz changed in name,
but its methods (and madnes) remain the same. Improvisational
comedy, making up furny stuff on
tepot, is difficult enough. Years
ago, however. Keith Johnstone
thought if do more exciting if done
competitively. He got the idea from

Twits mingled left-coded Prints, while many sol data, while tooling and mindle and grantine were their handbage? National Comenty Treater, an offshoot of Johnstone? Theures-ports (artiside Griece Clay Kramster, and Camerican football?), resembles and American football?), resembles an athletic event more than an improv. Teams were uniforms and competed Accorded The night comedian played a "challenge match" gains played a "challenge matches gains played a "challenge matches gains and ga

from the audience, they played 'Emotional Sympathy,' 'Shake-speare,' 'Blind Line,' and 'Freeze Tag, 'with judges awarding points to the best scenes. Klunkers and groun-ter the state of the state of the contest people acknowledged failure, abundanly, then forgot it). It made for a lively, often quite funny, evening, And Gary Kramer is one talented comedian.

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Our Town

Our Town
Reviewed this issue.
LA JOLLA PLAYHOUSE, MANDELL WEISS
THEATRE, THROUGH JUNE 17: TUESDAY
THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY
AND SUNDAY AT 2:00 P.M.

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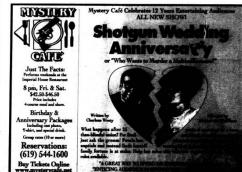
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ARTS TIX

hores Beach has surfers. And one of them, a dominatrix named Ann lowman, just might be the invid Bowman, just might be the invidid ous entity compelled, by a fetish unthinkable, to shave human hair Busch also shows that beneath the blaring sounds and colors of beach movies — which were 3-D without the glasses — there's more diversiblant meets the eye, Diversionary Theatre offers a fun, practically reverential, take on the material. bright sherbet colors, basketball

invisible hula hoops. Busch adds a difference, however: Chicklet's psy

sized beehive wigs, actors lip synching to music trying to be so "normal" it comes out surreal. The show could use tightening around the edges, but the ensemble exudes energy, and two performances stand out. David McBan's Chick-let is, at various points, Sandra Dee

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ing Arts Center

or Rocky Horror's Frank N. Furter. ence beyond the been there's and Hummel, as Chicket's categorically insane mother, Mrs. Forrest, is ex raordinary. Compared to wha fummel does, Joan Crawford, ou'll pardon the expression, is a

JUNE 23; THURSDAY THROUGH SATUR DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Shear Madness The longest-running nonmusical in American theater history is set in a unisex hair salon in Mission Hills. n an upstairs apartment, son In an upstars apartment, someone stabs erstwhile pianist-diva Isabel Czerney with clipping shears. Whodunit? Up to this point the cast — performing as if on second

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has a relatively loose script and a cast adept at comedy and zinging ad libs.

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base, unmiked, at Qualcomm Sta-dium — overkills every word, ges-ture, and joke. Then in a volte face the house lights come up, and the

audience becomes the detective

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8 OO P.M. SUNDAY AT 7:00 P.M. SATUR

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HIROSHI MCDONALD MORI PERFORM an Diego Asian American Rep's HIROSHI MCDONALD MORE PERFORM ING ARTS CENTER (MMPAC), THROUGH JUNE 17: FRIDAY AND SATURDAY (AND THURSDAY, JUNE 14) AT B OO P.M. SUN DAY AT 7.00 P.M. MATINEE SUNDAY, JUNE 17, AT 2:00 P.M. double feature's a mixed bag. David Henry Hwang's *Bondage* opens the evening. It's set at an S&M parlor on the outskirts of En-

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Six Tarantules on an Angel Food Cake The Play's the Thing Production

type them with — employs subt shifts of status and power tactics But a bland staging and soft, monotone deliveries make it far

oo cerebral (like a lecture in cul

Christopher Durang's surefire Si

dage, the dominatrix wears

black leather; in Durang, a nun's habit. She gives new meaning to the expression "tough love." George Ye's direction strikes the right balance between humor (it's a very, very funny play) and horror. As Sister Mary, Ed You also

achieves that balance by following Durang's advice and not commen

ing on the outrageous things she says — blink wrong and you face

Miller does a nice turn as Diane.

ould relish them a bit more. Kim

former, still disgruntled student of Mary's, as does young Anton Swain-Gil as Thomas, Sister Mary's seven-year-old protege.

Worth a try.

des the evening. In

eather; in Durang, a nun'

ural difference) than need b

performers. Worth a try. goes on its fourth annual tour with

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TUS STANT THROUGH SALEY 1: 8:00 P.M. SUNDAY AT 7:00 P.M. MAT NEE SATURDAY AND SUNDAY AT

Wait Until Dark
PATH Theatre presents Frederick
Knott's thriller about Susy, a blind
woman stalked in her own apartment "by a killer bent on silencing her for good." Linda Woodbury, blind since birth, plays the woman Christopher Persinger directed, PATH THEATRE SPACE, 1562 CHEROKEI PATH THEATHE SPACE, 1562 CHERCH STREET, SAN MARCOS, THROUGH JUNE 24; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

West Side Story
The Welk Resort Theatre stages the
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tragedy about star-crossed gangs
and lovers.

Calendar MUSIC SCENE

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"It's very difficult to sue the government and to hold police officers accountable, but that's what we did." said attorney Mike

Marrinan about the lawsuit

Shawn Green of Chula Vista

A jury ruled in December that the county of San Diego should pay Green for the

sheriff's illegal activity during

Green's two-day concert at a

campground 12 miles east of Julian three years ago. Green asked for \$1.5

million, and the jury gave him that amount. In order to

avoid an appeal, the County

Board of Supervisors recently

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TRIP"

Tille 1 "DRAGON LOUNGE" MEAT KATIE (MOY/Kangalo KAOS (Atlantiq com/Banameri

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agreed to settle by paying Green \$1.25 million.

he'd just won for client

After spending six months promoting the concert "Camping Trip" on three different radio stations, only 2700 out of the expe 5000 attended. He said in court that the deputies spent 14 hours trespassing on his concert site. They orchestrated a fake immigration checkpoint with

the inside track

deputies lied on the with

"This has been a

learned a lot about how

deceptive. I saw a whole

BIRICK

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ZERO DAY (CO F

"TRIP"

enforcement can lie and be

other side that I never knew

stand about what they had

the express intention of turning away fans. Green and Marrinan other agencies." who specializes in civil rights cases, said they proved repeatedly in court that

not only have they not imposed discipline, they this day...despite three or nightmare," said Green, 29, about his three-year lawsuit. "I never want to do it again. I

Marrinan said he initially received \$25,000 from the

due to the Patrol in the checkpoints.

said he proved in ourt that sheriff deputies waged a slur GREEN GETS 1.2 MIL S.D. COUNT

waged a star campaign GREEN GETS 1 against Green. "They knew it was legal and fully permitted, yet behind his back they kept calling it a 'rave' within th sheriff department and to

But the sabotage isn't the worst of it, says Marrinan. "One of the things that bothers me the most is that haven't even investigated it to four complaints registered at the time, and [now] after a lawsuit and a verdict," said Marrinan. "It is the absence of any type of investigation that is particularly offensive to me.... Nobody had

anything negative to say about Shawn [during the trial]. It took a citizen who

had the courage to hold them

people don't have the ability

or courage or the time to do

concern," says Johnny McDonald, McDonald is the

manager of Soulcracker, a

currently starring in VH1's new reality-based television

series Bands on the Run

McDonald's concern the two death threats that

were posted on the message board of Soulcracker's

website (www.soulcracker.

San Diego rock band

"It's a serious

- Ken Leighton

that."

board," says Brian Ulery, who goes by Beastie. "It's really depressing. They criticize the way I look, they criticize my stage performance.... So I just 49 but on this particular day, I thought, 'Well, I may as well check the message board.'

"A lot of people started writing all this negative shit

about me on the message

board," says Brian Uler

howing themselves

of BOTR | Bands on

the Run | Beastie

mark my words....

... pat a knife in you.... See you in hell."

signed "Buddy Holly."

getting a gun. I won't travel top, was this threat." The first threat appeared on Tuesday. May 15: "Well once



there was this one or

Sutton and I were

interview that Buddy Holly

might have misinterpreted

and I had my arm like a

bridge over him."
"Do you think it's for

"Well I'm thinking about

"Why does Buddy Holly think Soul

racker is gay?"

"It's just because [on the show] we put out a zero amount of male macho...'look-how-muchwe-can-drink' energy. Also,

with a gun — that's just plain stupid, but I might borrow one for the house." During our interview, the phone rang and McDonald

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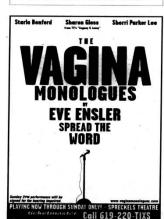
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answered. It was an investigator from the FBI. She said that they had tracked the said that they had tracked the stalker's ISP to AOL and that with AOL's help, they should be able to locate the stalker. "Our webmaster called

the FBI immediately after he saw the message," says McDonald after he hangs up the phone. "They said to giv them at least 24 hours. The scary thing about the FBI is...they could show up to Pete's house, unplug all eight of his computers, take them or its computers, take them as evidence, and say, 'Here's our card — don't call us, we'll call you.' If that happens, we're out of business."

business." The FBI declined to comment on the case "Do you wish you had never done the TV show?" I

asked Ulery.
"We're getting an average
of 50 or 60 thousand hits on
our website a day.... We're
selling about \$250 of merchandise a day...

However, as an individual, I

The second threat came
Wednesday, May 23.
"Beastie and Bob [Hamel, Soulcracker drummer] have gone too far.... I am going to stick a knife in both of you... I will see you both in hell — and I am dead serious.

"The Zodiac." "Sounds fantastic." drummer Bob Hamel responded on the band's message board. "We play Winston's this Friday....

Winston's this Friday....
We'll put you on the guest
list. Zodiac + 1. Sound
good?"
Soulcracker plays June 14
at Buffalo Joe's, June 27 at
Coors Amphitheater, and
Bands on the Run airs every Sunday at 10 p.m. — Ed Decker

"Dennis somehow fell off the stage, cught himself, broke his wrist, and then tore some ligaments too," said Flogging Molly manager Gary Schwindt about Flogging Molly's guitarist Dennis Casey. Casey broke his wrist May 15 at the Fillmore in San Francisco.

Francisco.
"I had to call Tim Mays

early in the morning," said Schwindt, who had to cancel the band's opening the next day for Hank Williams III at

4th&B. Mays was the promoter for the show. "I suggested the Scotch Greens [as a replacement]. I knew

anyway." "I'm a diehard Flogging Molly fan," says Zander Cox of the Scotch Greens, an Irish western

Irish western surf punk band. "I don't think I've missed a San Diego show since the first one I saw three years ago. We got the call to play the show, but we already had tickets, so we actually had to go out on the curb and scalp em. I was also really stoked to meet Hank." Hank III usually splits his

show into two parts — the first half is traditional Irist half is traditional country, and the second half is like a fusion of Napalm Death and hillbilly. He also regularly takes shots at contemporary country, like in his song "Dick in Dixie," which he played at the 4th&B show (sponsored in part by Hot Country 99.3, one of the local contemporary country

stations). Hank III criticized

country stations for playing pop country instead of legends like George Jones and Merle Haggard. Did his remarks upset anyone from



FLOGGING MOLLY'S BAD BREAK

"It didn't bother me." "It didn't bother me," says Lori Bruser, a Hot Country account executive who worked on the Hank III promotion. "We play those artists, we play Hank Williams Sr. If anyone was to take offense, it would be KSON

Flogging Molly appears 7 p.m. Saturday, June 2, at the free-admission Fiesta del Sol in Solana Beach. - Russell Baude

"I remember never, never getting paid to play the Spirit," says loyce Rooks, who with Dorio Negrette co-launched the

Cockpits in 1977, San Diego's first all-female rock band. "We would make flyers and get \$1 for every person who would bring in a flyer. But of course no one would remember to bring a flyer to a show.... Nobody had a a show.... Nobody had a marketing plan back then. Now bands can buy a book, How to Get Your Band Played on the Radio... "Our first gig was at UCSD in the pub with the Alley Cats, which was the

coolest hand that could be get a major deal. We only played one gig. We regrouped and came back as the Dinettes. Our first gig [as the Dinettes] was at the American Legion Hall with the Pene

trators and DFX2." After a couple years with the Dinettes, Rooks left to and the After a stint

in L.A. she came back to San Dieg Rooks occasionally plays w Cindy Lee Berryhill and recently recorded with David J of Bauhaus. But a

Dinettes reunion, she says, is not in the cards.

The last time we really saw everybody was at the funeral and wake for [Penetrators and Beat Farmers founder] Dan Melasin (a. b. a. formers) McLain [a.k.a. Country Dick]." McLain died almost

Dick]." McLain died atmost six years ago. Rooks notes that just about everything from San Diego's early punk scene is gone. From the venues (North Park Lions Club, SDSU's Backdoor, Adams SDSU's Backdoor, Adams Avenue Theater, and California Theater) to the bands (the Dils, Hitmakers, the Zeroes, the Upbeats, and the Crawdaddies).



the Magnets or Claude Coma and the IV's?" Rooks said the Skeleton Club was the center of San Diego's punk rock universe







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in the late '70s. "That was in the late '70s. "That was pre-Gaslamp, when everyone was afraid to go downtown... The Skeleton Club went away in 1980. Then the Zebra Club happened. Tim Mays [Casbah owner] did a few shows there... That was back then Tim sund being the control of the state of the when Tim would bring all these bands down from L.A. like X and Lydia Lunch t's now a cigar store on Fifth - Ken Leighton

"I just want people not to spend their money (at 'Canes). They treat people like crap." Lily Hidalgo of Encinitas and her husband had a bad

experience at last month's sold-out Train show at Canes in Mission Beach Doors were supposed to open

at 7 p.m.
"We arrived at 6 p.m. to
get in line since we knew the
show was sold out. We got into a line of about 15 people. It was cold outside, and after waiting an hour, the bouncers came to check out

indicating that we were 21 [and over]. A half hour later, while still standing in line, a bouncer went to the end of the line— which by now was over 100 feet long— and announced they were forming another line around the side of the building. He took the people at the end of the line they would get in a few parts.

p.m. "We were standing out in the cold for two hours and then to watch all these punks get in before us."

"We asked to speak to the arrived in about 15 arrived in a decrease and a distributed. "We explained our outrage that the people that drove up at 7.30 walked in before us while we waited. His statement was, "Well, they went upstains and spent money on food and drinks. We take care of our paying different particular than the statement with way it is around here."

Because she complained,

Because she complained, Hidalgo said she got a free drink ("Which I didn't ask for") and a chair to sit on. She also got an e-mail from John Wojas of House of Blues Concerts, which

brought the show into 'Canes.

"He said he was the promoter for the Train

OVERHEARD IN SAN DIEGOS W REHOUSE RECORDS JAY ALLEN SANFORD HE LIKES QUEEN. IT'S GOT "FAT OH, GREAT, UHHHHL WHAT'S A "45"? RIGHT? LET'S JUST GET THIS ONE AND GET OUT OF HERE. the line they would get in faster if they got in that line." Hidalgo said those who showed up at 7:30 got better seats than those who had been there since before 6 p.m. "We were standing out AMARAGE TWE USED THAT 45 AS A FRISBEE

> concert and that he was sorry about what happened. He said he's had a problem every time he brought a concert to 'Canes. He said, 'We have had numerous complaints from 'Canes since day one of doing shows there. Unfortunately my company

does not run the venu Hidalgo said she asked

Hidalgo said she asked Wojas why HOB Concerts doesn't use other venues. "He said, 'The Belly Up books all their shows in-house so I cannot do shows there, but we do a lot of stuff at 4th&B." John Wojas of House of

Blues concerts confirmed via phone that he had written the above in an e-mail. "There was no one in line at 6 [p.m.]," said 'Canes

owner Eric Leitstein, contradicting Hidalgo. "That's not true," she

responded.

Regarding the e-mail from Wojas, "That was his way of placating her," said Leitstein.

And about the second line being formed for those who spent more on food and drink, "That was never said," he said. "We had 800 people

person complained except her." Except for Wendy Barto, also of Encinitas. "I got there about 6:30 and stood in line an hour and a half. When we got in, all the seats had been taken. A bunch of people up

front were pretty angry. A bunch of people came up and

backed [Hidalgo] up."
"I found out later that

"I found out later that eight people in front of us were so angry that they got their money back and left," said Hidalgo. "I will never come back to that venue." — Ken Leighton

Sometimes short is good.

Sometimes short is good.

26:04...that's very good. Ten
tracks — an average of 2.6
minutes each. Which works
out to two twunny-six
(approx.). Excellent average.
Circa 1980 South Bay
Punk — South Bay LA., that
is — meets Surf Music...or

is — meets Surf Music...or doesn't quite meet it, but once in a while greets it. Close enough. "The Screamin' Seamen

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VIEW VIEIAS CONSTR

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FRIDAY JUNE 1

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JUNE 19

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Open Air Theatre

3

ride Griffin Surfloards'—
cookin' out.

The alleged sacrifice? A
Griffin board laid 'cross a
railroad track, belly up. Just
long enough to fit. A "before
photo (no "after"). Somefolks could probably tell you
the exact stretch of track. I
don't recompise it. don't recognize it.
META-MUSICAL

SUGGESTION: the Seamen should work up a rave-up called "Semen"...maybe next

- Richard Meltze









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Cow Rock

"I do not do line-dance music."

ost cowboys aren't good dancers,"
says the rodeo producer Frank
cowboy, they think of a big lumbering person twostepping all around a dark, smoke-filled nighticlub.
Gusati describes parallel cowboy universes: the first consists of

"dance classes and line dances at country-western nightclubs...cow-boy aerobics...tight jeans and cowboy boats," he says. The second, he says, are "actual competing cowboys.... It's a lot different

Redstreaks are 'Pro Rodeo's tavorite band. They play ten or more big events a year. Sponsored by the Coors Brewing Company, the Redstreaks have been around since 1968. They play a mix of lefferson Airplane, Creedence, Buddy Holly, Richie Valens, and ZZ Top. Regarding their noncountry set list, band member John Jackman told an interviewer

band member John Jackman told an interviewer with the Law Yegas Saru that real cowboys "enjoy getting crazy with good old rock and roll."
"You'll see a lot of sying dancing at first,"
Guasti says, "but really when the place gets loose and you start havin fun, it's rock music.— particularly old rock music. They're athletes, "he says to the place of the pl they don't aspire to."

For the Saturday night bash at Del Mar, Guasti booked a variety of genres: a jump-swing band from Orange County called Big Sandy and His Fly Right Boys, Ricky and the Red Streaks from Las Vegas, and Ricky Robledo and the Working Cow-ooy Band from Ramona. "He's kind of a favorite...on the rodeo circuit," Guasti says of Mr. Robledo. "We also had him play after our rodeo in Poway in September." Ricky Robledo is a retired cowboy out of Fort

Kocky Robiedo si a retired Cowboy out of Fort Worth who was born to musical parents in Ocean-side. He has been playing music on the rodeo circuit since 1983. He has gigged at rodeos in Wyoming, Treas; Pel-COD Stampede. Tactually had the best of both worlds, because after all the team pennings and various rodeo events that I competed in, I could play my music at night."

the team pennings and various rodeo events that I competed in, I could play music at night. Robledo tells me that team pennings are when a group of cowboys on horseback ride after a herd of cows that are numbered (the steers have little flags on their backs with numbers on them) and shoot them into holding pens. What makes it a sport is that each team of riders is told to cut only sport is that each team of riders is told to cut only cows with a certain number (say all the number cows with a certain number (say all the number fives) from the herd within a certain time limit. The cows naturally want to stay together in the herd, which makes it all the more entertaining. Last year, Indie Tracker (a group that charts the airplay of independent recordings) presented Rob-ledo with the Future Star Award in Nashville.

"I prefer to play the rodeo or ranch-type atmosphere," he says, "because they really appreciate what I play... I'm not dealing with the line-dance aspect of it.... I do not do line-dance music."

aspect of it.... I do not do fine-dance music."

Robledo, who rarely appears in public without his cowboy hat on, says that "Cowboy Rides Away" is probably his most requested song, second only to Bob Wills's "Take Me Back to Tulsa" — both to Bob Wills's Take Me Back to Tulis' — both country swing tunes. Robledo comes prepared with three different sound systems; rodec oggging an mean playing a concrete warehouse, outside. or in a barn. 'Believe it or not,' he says, 'some of those old barns have got great acoustics.'

Music also gets played during the acoustics.'

Music also gets played during the devents, too, but the musical interfuel acentrally dast

events, too, but the musical interfuelse generally last only seconds, explains Gusati. "Furry Jensen, our soundman, has just got a huge catalogue of musics, and most of its nock that he plays during the cowboy's performance. It creates a lot of excitement. The crowd gets into it, and I can't help but think that the competition get into it when that gate opens up and the music starts blarin." Jennen, a retired electrical contractor back of Moses Lake, Washington, is abora retired cow

1053

boy. "We haven't used music a whole lot in the rodeo," he says. "It's kind of a new thing." He claims to have helped pioneer the playing of recorded music behind rodeo events recorded music behind rodeo events and says that it's a recent trend of only the last five years or so. Jensen more or less choreographs the en-tire rodeo to music. He works by feel. T've got about 30 years' expe-rience at DJ work, so I just listen to rience at D) work, so I just listen to the music...but I can't tell you the titles," he says. Jensen operates from a mixing console like a club DJ, start-ing out slow and building the show in intensity. "We usually try to stick to country until the bull ridin'. Then," he says, "it's straight rock

Metal rock and roll in fact, from Metal rock and roll in fact, from the '70s and '80s, and jacked to ear-bleed levels the way it is at any carnival risk. '11 just kinds knocked me outst my shell,' says local blues the layoces '80ver Spur Rodeo at the Yuma County Fairgrounds recently. '1 didn't expect to hear hard rock or...music that was pushing toward heavy metal. About the only song that I remember was 'Back in Black' they blaved songs that vere even they played songs that were even harder and heavier than that. "I

half per and happeer than that "I don't know if it was Metallica, but it was that sound. It really," he says, "went marvelously with the bull riding, you know. It was just pumped with adrenaline to hear that hard rock sound going on when the cowboy was riding the bull. Really, really intense,"
"He also plays some rap every now and then, especially during the clown acts," Guasti says of mix master [ensen. "That's rodo follier," cause also of times you have trouble with an animal, either ger-ting cin in the chute or out of the areas. When the sound guy to say, 'Olay, Jet's have some fun with that. Hell put on some hip-hop or rap, and the clo®ns will start to perform."
Frank Guasti plant to try booking a blues band

the clo®ns will start to perform." Frank Guasti plans to try booking a blues band for a change (in addition to country and rock acts) to perform at next year's Challenged Children's Rodeo in San Diego, an event in which disabled children can watch and participate. Guasti says that the event will probably include a charity toy next for bless. "You can duy here at Del Mar with



your toy, "he says. (The price of admission is typ-ically an unwrapped toy.) "During the day, there will be an racade set up at the Eingrounds with this blues band playing, and then probably 400 or 500 Harleys will pull up and part, brinks is taboo, say, not fit for a rodeo crowd? "Yeah." he says. "You wouldn't want to get into... who was that guy who was up for the Grammy! Eminem? You wouldn't be wantin'to do too much of that." A recent addition to the sport in the last decade is the International Gap Rodeo Association, which

is the International Gay Rodeo Association, which Cousait describes as being relatively quiet when compared to your basic redneck show. They do different events, he says. "It's bull around a convention-type party thing, and the rodeo just happens to be one of the things goin' on."

As for the gay rodeo after-bash?

"It was a DJ hing," he says. "They played a lotta, lotta two-step," #





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Rubber Duck Bach

At an earlier dinner party of his, one of the guests was Alfred Brendel, the great pianist.

hat is so lovely, so grand, as to soak in the tub on a stormy weekday morning with the sound of the world sloshing about its busy errands outside while you sit there with no light on, just the gray in-terior light on a grayable.

you sit there with no light or terior light on a gray day, listening to music? Of course, you might well re-spond: sitting in the tub with a lovely companion in candlelight on a weekend evening...but that is some-thing else, We'd be talking apples and oranges in that instance. No, I'm speaking here of a most solitary ac-tivity. Isn't it nice sometimes to be very still and alone, simply sitting in the tub and aving nowhere one has to be, no one to see, free of care

As with most special oc-As with most special oc-casions, one requires a musical backdrop. I was at a dinner party not so long ago, and the host, a man of refinement, had on a most beguiling musical sequence of an antique vintage. Never be shy or pretend you know what

be shy or pretend you know what something is when you don't, or you'll never find out a thing. "What's playing?" I asked, Purcell's "Fantazies & In Nomines." he obliged, a piece composed in 1680 for six viols. "Jahways play it at dinner parties." he said. "You'll want to get hold of the Fretwork performance; it's much the best." Nor would I

gainsay him. At an earlier dinner party of his and gainsay him. At an earlier dinner party of his and his wife's, one of the guests was Alfred Brendel, the great pianist. No, this was serious stuff. But I digress: back to the tub. I like Bach if I'm contemplating an extended soak, and I like Bach keyboard for the job. The "Two-And-Three Part Inventions" will do nicely, thank you, as will

Part inventions win do nicety, mains you, as wait the "Toccatas, Goldberg Variations" and the "Art of Fugue," transcribed for piano. In fact, all of the above for piano rather than harpsi-chord, for which Bach designed them to be

played. But my preference above the rest is for the first book of the "Well-Tempered Clavier." Why this should be, I am powerless to ex-plain. Perhaps the sequence of prelude and fugue; enjoying the motif of the first and the

ng the motif of the first and the claborate structuring of the mul-tiple lines in the second. But why I enjoy Bach's "Preludes and Fugues" — more than Beethoven's "Late Sonatas" or Chopin's "Nocturnes" — while sitting there in the dark, sub-merced to my neck listenies. merged to my neck, listening simultaneously to the mournsimultaneously to the mourn-ing dove cooing on the opposite sill in the airshaft out the win-dow and the rain pouring from roof gutters... I might have to consult a psychologist and re-

trace my steps along the half-lit corridors of my inner life.

sackdrop. I was
a and the host,
nost beguing
wintage. Never

REVIEW
AUGUST KLEINZAHLER
and 1800 k¹ of "The Well-Tempered Clavier" and
Host of six vities, "he said.
Mozart's pians sonatas were play-

Mozart's piano sonatas were play-ing while I was in the tub, I would get up, dripping wet, and change the disc. And most assuredly, Mozart's

disc. And most assuredly, Mozart's piano sonatas are, all of them in varying degree, extraordinary. I like Bach. I like piano. I like guitar. Both the "Suites" and "Book I," incidentally, were written in that unparalleled six-year period when Bach was under the friendly and enlightened protection of Prince

Leopold of Anhalt-Cothen.

By the time Bach composed these pieces for lute, the instrument was well past its heyday as one of the preferred instruments for European

art music. However, Johannes Sebastian was art music. However, Johannes Sebastian was great friends with Silvius Leopold Weiss, the most prominent lute virtuoso of the day, so Bach would have become interested in the lute and, as he would do with whatever form or instrument he touched, bring it to new heights. I very much prefer the playing of K. Junghanel on the Deutsche Harmonia Mundi label.

the Deutsche Harmonia Mundi label, which was once available stateside but now is an import you may have to special order through Tower. Delieve they send an order for European discs over to their Tower people in London fairly was a supplied to the state of the stat

before. Ciccolini was instrumental in discovering or popularizing the work of this very odd, very mischievous and brilliant French composer (1866–1925), who really did dwell in a world of his own. As I wrote a few months back, the life of the composer of the second of the composer of the com

Satie is among the most peculiar in all of mu-sic. He was a child with a complex interior life who was moved to Paris by his family at the age of 13, then escaping as soon as he was able from

his parents and his mu-sical training at the Conservatoire to play at the Chat-Noir Cabaret in Montmartre. Among the characters he met the characters he met and cultivated was Alphonse Allais, who had a plan to cover all the lakes and seas of the world with cork in or-der to allow for swifter travel. During these years Satie also met De-

busy, who initially tookup the younger man
then dropped him, as
Debusy was wont to do.
Satie was a drunk, and it cost him his cabaret
job. He left for the suburbs and would walk the
great distance back and forth to Paris stopping
for a 'glass of wine at every little auberge along
the way. His eccentricities were so original and
strategic and displayment in the strategic and displayment in the strategic and the strategic

vators instead of only one of its signature kooks. He was taken up by Ravel and Cocteau, among others, and became a darling of society.

But the "Gymnopedies" were written early in 1888, modeled on ancient Greek dances, and

wind up sounding both exotically antique and avant-garde. The "Six Gnossiennes" were writ-

ten between 1889 and '95 and look back to ancient Knossos. They are written without time signatures, the melodic lines are unresolved, and their modes (scales) ori-ental. Like the "Gymnopédies" they are among the most hypnotic and beau-tiful piano music

dertake formal study of harmony and

dertake formal study of harmony and counterpoint and be especially laken with Bach's "Art of Fugue," in which he found "a true and gentle artistic treasure filled with simple and tender logic."

There are two recordings of Ciccolini playing thege pieces of Satie-one from 1956 in mono and one from 1958 in stereo. Connoisseurs will conseignes a rigor that the older version (available of the property of the proper

is gauzier, more mysterious, and perhaps I agree Now, for those of you with a one-track mind a good Saturday-night-in-the-tub-with-your-sweetie disc is Etta James's Mystery Lady: Song of Billie Holiday. And no, my feelings won't be hurt if you don't tell her where you got the

1.5. Bach: The Well-Tempered Clavier Books 1 & 2. Tatiana Nikosyova (Olympia OCD 703-ABCD) Aldo Ciccolini, Les Introvvables d'Aldo Ciccolini (EMI 7243 5 73395 2 8) Aldo Ciccolini, Saite: Werke Fur Clavier (7243 5 6726 2 4)

Etta James, Mystery Lady: Songs of Billie Holiday (Private Music 0 1005 821142)





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Judy Househo (627): Jovo Joe's Coffeehouse, Seturday, June 2, 9 p.m., 1956 Boxon Street, Ocean Beach. 619-523-0356.

Lake Treet and the Incredible Mose Leroy (102): Belly Up Tovern, Saturda June 2, 9:15 p.m., 143 South Cedros

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The Continued Drifters (614) and Mountain.com: The Coston, Wednesday, June 6, 8:30 p.m., 2501 Settiner Boulevard, midtown. 619-232-4355.

Putricle Burber (712): The Casheh, Tuesday, Jum 5, 8:30 p.m., 2501 Kettner Boulovard, michiwa. 619-232-4355 or 619-220-8497.

Kermy Leggins (557): Vejas Casino Concerts in the Park, Leesbay, June 5; and Wednesday, June 6, 8 p.m., 5005 Willows Road, Johns. 619-220-8497 or 619-445-5400.

Les Van Van (931) and Cuestral (543): Belly lip Tevern, Thursday, June 7, 8 p.m., 143 South Cadros Avenue, Solane Beach. 858-481-8140 or 619-220-8497.

Deathelt, Bastom Roester, and the Butch Wax Doo: The Caston, Thursday,

June 7, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-232-4355

Dee Dee Ramene, Skipinck, Threefest, and Let 13: Deem Steet, Friday, June 8, 2228 Bacon Steet, Ocean Boach, 619-222-8131 or 619-220-8497.

Rob Lamether Jose Joe's Coffeehouse, Friday, June 8, 1956 Boson Street, Ocean Booch, 619-523-0356.

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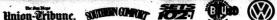
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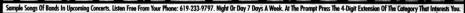








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The Sons of Champlin and the Tubes (585): Humphrey's Concerts by the Boy, Sunday, June 10, 7 p.m., 2741 Shelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

Euphone and the Lonesome Organist: The Custoh, Sunday, June 10, 8:30 p.m.; 2501 Kettner Boulevard, midtown, 619-232-4355.

The Dooble Brothers (586) and Eve Sells /410): Hampfrey's Concert by the Bay, Monday, Sane 11, 2:30 p.m., 7241 Sheher Island. 619-220-8497 or 610-623-1010.

Jon Auer (383) (of the Posles), Seshi Robe, and Rookie Card: The Castel, Wednesday, June 13, 8:30 p.m 2501 Ketner Boulevard, midrawa. 619:232-4355.

Mogwai and Bardo Poed: "Canes Bar and Grill, Wednesday, June 13, 3105 Ocean Front Walk, Mission Beach, 858-488-1780.

Widespread Panic (366): Wednesday, June 13, Broadway Nava

The Beach Boys (\$60): Del Mar Fairgrounds, Fridoy, June 15, 2260 Jimmy Durante Boulevard, Del Mar 858-755-1161 or 619-220-8497. Spitial Tap: Hamphony's Concerts by the Boy, Tursday, June 12: 8 p.m., 2741 Shelter Island Brive, Shelter Island, 619-220-8497 or 619-523-1010. Rod Stewart (601): Sen Diego Sports Aveno, Wednesdoy, June 13, 3500 Sports Aveno Boulevard, Son Diego. 619-220-8497.

Keb' Mo' (941) and Jeb Loy Hichols: Humphrey's Concerts by the-Bay, Friday, June 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

KRS-One /242): 4th 8.8, Thursday June 14, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

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The Weggles," the Looms, and Teacher's Pet: The Casheh, Thursdoy, June 14, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

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The Afro-Cubon All-Sters (879): East County Performing Arts Center, Friday June 15, 7:30 p.m., 210 East Main

Pier, Broadway and North Harbox Drive, Sowntown, 619-220-8497 Street, El Cajon. 619-440-2277 or 619-720-8497

Amy Rigby (440) and Amya Marisanz lovo loe's Coffeehouse, Wednesday, June 13, 1956 Bacon Street, Ocean Beach. 619-523-0356. Rickie Byars-Beckwitte: Church of Today, Friday, June 15, 7:30 p.m., 8999 Activity Road, Mira Masa. 619-640-6412

The Doves /377 and the Webb Brothers /373 th Cones Bur and Gill, Saturday, June 16, 3105 Ocean Front Wolk, Mission Beach, 858-488-1780.

David J. (Bouhous, Love & Rockets), th Autumus, Serahtonic, and Pointy Shoe Factory: The Cesbah, Saturday, June 16, 830 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

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Los Lobos (587) and Julieta Yenegas (600): Humphrey's Concerts by the Bay, Sunday, June 17, 7 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.

Lee Ann Womack: Del Mar Färgrands, Monday, June 18, 2260 Jimmy Durante Bouleverd, Del Mar. 858-755-1161 or 619-220-8497.

The Damu Tinses, the Mediums, and Droe Chards: The Castell, Monday, June 18, 8:30 p.m., 2501 Kettner Boulevard, midtown, 619-232-4355.

Tim Zimmermon & the King's Brass (997): Foothils United Methods Churth, Monday, June 18, 7 p.m., 4031

Avocado Boulevard, La Mesa. 619-670-4009.

Poul Stenon (810) and Brian Wilson (615): Coors Amphitheetre, Tuesday, June 19, 7:30 p.m., 2050 Entertainment Circle, Chula Vista, 619-220-8497.

"Brian Setzer '68 Comeback Special" (612): Del Mar Faigrounds, Tuesday, June 19, 2260 Jimmy Duronts Bouleverd, Del Mar. 858/755/1161 or 619-220-8497.

Vertical Herizon (416): Humphray Concerts by the Boy, Tuesday, June 19, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619:523-1010.

The Cult /536 L Monster Magnet, and Stabbing Westward: Open Ar Theatre, Tuesday, June 19, SDSU compus College Area. 619-220-8497.

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Rick Brown (672) and Acoustic Alchemy (834): Humphrey's Concerts by the Boy, Wednesday, June 20, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

Matalie Cole (476): Del Mar Fairgrounds, Wednesday, June 20, 2260

Jimmy Durante Baulevard, Del Mor. 858-755-1161 or 619-220-8497.

Tom Jones /561 th Del Mar Fairgrounds Hursday, June 21, 2260 Jimmy Durante Boulevard, Del Mar. 858-755-1161 or 619-220-8497.

The Bangles (603) and the Continuental Driffers (614): Humphrey's Concerts by the Bay, Thursday, June 21, 7:30 p.m., 2241 Shelter Island Drive, Shelter Stand. 619-220-8497 or 619-523-1010.

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Thrice (491), Volcom Stoge: Agent 51, Bergain Mesic, the Devintes, Esbana, Radicap, Pepper, the Lies, Tsemount Boath, and UserFriendly. Cors Amphitheethe (porking lot). Wednesday, June 27, 2050 Entertainment Circle, Chall Viotz. 619:2708497.

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Alkeline Trio, June 2, The Epicentre

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JULY Phercyde /356): 4th 8 B, Sunday, July 1, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Ani DiFrance /337): Copley Symphony Hall, Manday, July 2, 750 B Street, downtown. 619-220-8497.

KC 8. the Senshine Band (619): Del Mor Fairgrounds, Mondoy, July 2, 2260 Jimmy Durante Bodevord, Del Max. 858-755-1161 or 619-220-8497.

The Wallflowers (475) and Glon Phillips (348): Humphrey's Concerts by the Boy, Toesday, July 3, 7:30 p.m., 2241 Shober Island Dive, Shotter Island. 619-220-8497 or 619-523-1010.

HTHAX

Friday, June 1

Monday, July 9, 7 p.m., 2241 Shelher Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Den Fogelberg (459) and Karle Bonoff (462): Humphrey's Concerts by the Boy, Justiny, July 10, 7:30 p.m., 2241 Shalter Island Drive, Shelter Island. 619:720-8497 or 619-523-1010.

Trey Anastesia (of Phish): Open Air Theothe, Wednesday, July 11, 7 p.m., SDSU compus, College Area. 619-220-8497.

Cheop Trick /457 and Harmony Rilley: Humphrey's Concerts by the Boy, Thursday, July 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010.

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Roba McEntire (800), Martina McEntile (801), Sara Evans, Jamie O'Noal, and Carelyin Dawn Johnson: Care Loss Impliffectre, Saturday, July 14, 2050 Entertainment Circle, Chain Vata. 619-220-8497.

John Tesh (991): Humphrey's Concerts by the Bay, Sunday, July 15, 7:30 p.m., 2241 Sheher Island Drive, Shelher Island. 619-220-8497 or 619-523-1010.

*NSYNC (623): Quelcomm Studium, Monday, July 16, 3500 Sports Arena Boulevard, San Diego. 619-220-8497. The Beens Vista Social Cleb featuring Breakins Ferrer (720) and Rubbin Genzieles: Humphrey's Concerts by the Bry, Tuesday, July 17, 7:30 p.m., 2241 Shaber Island Drive, Shalter Island, 619-220-8497 or 619-523-1010.

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Daryl Hell E. John Outes (451) and the Average White Band (455): Humphrey's Concerts by the Boy, Tuesday, July 24, 7 p.m., 2741 Shelter Island Drive, Solleter Island 619-208497 or 619-523-1010.

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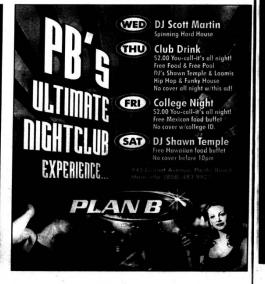
















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publication. The Istings are free.

"Anticon": Sturtudy, June 2. In Room
1: the Shapeshifters, Mission Infinite,
and Earth Pascengers, with Dis Bob
One and Fingaz, Room 2: Dis
Poscernaker and Kinetic, Club Xarth,
4223 30th Street (at El Cajon
Boulevard), North Park,
619-584-2720, www.clubxanth.com.

"Circuit Daze": DI Monty Q at the San Diego Sports Arena, Saturday, July 28, 3700 Sports Arena Boulevard, San Diego, 619-220-8497. Club Drink: Thursdays, DJ Shawn

Temple and guests spin hip-hop, funk, and more. No cover with Reader ad. Plan B. 945 Garnet Avenue, Pacific Beach. 858-483-9921. Club '80s: Thursdays, Dis Bevan Pollard, Kurt Heilige, Miss Katie. Richard D. Todd, and Zero Out spin the best of '80s music, new wave,

619466-5827.

Clab Hollywood: Fridays, house and trance with Djs Anthony Masters and trance with Djs Anthony Masters and Dyno. Sundays, hip-hop, R&B, and reggee with Djs Shed, Asiatik, and Billy Knight, free before 10 p.m. Hollywood Star. 1320 Fifth Avenue (between A and Ash), downtown. 619-232-2102.

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.

619-441-1800.
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 Fith Avenue, Hillcrst. 619-298-2233, www.synthclubs.com.

www.ymthclubs.com.
Clab Rio Niles Saturdays, on first
dance floor, DJ Mikee and Junior spin
hip-hop, old school, and more;
second dance floor, knuda cumbia
music with DJ Petersen alternating
with live band. All ages, 4945 Home
Avenue, San Diego. Recorded info,
619-903-7480.

619-903-7480.

Club Tropics: DJs Stiffy, Dizzy D, and Kool T spin hip-hop, Latin, old school, and reggae. Fridays, Jammin' 290 night with Billy Blast and TI. Saturdays. North County's Party Epicenter. 740 Nordahl Road. San Marcos. 760-737-9402.

Club Ultra: Saturdays, superstar guest DIs, balcony seating, smoking terrace, laser light show, 33,000 watts of user tight show, 33,000 watts of sound, and a "mastodonic" 7000-square-foot dance floor, 4th & B, 345 B Street, downtown, 619-231-4343, www4thandb.com.

www.thandb.com.

Cosmic Bowl: Strurdays, the whole bowling alley used, two sound systems. On lane one, resident DI K-Factor; second event changes weekly, see website for details. 21 and up. The Azrce Bowl. 4550 50th Street. North Park. e19-283-3135; info line. 619-220-3444. www.mergelifeandmusic.com.

Darkwave Gardeni Fourth Saturday of every month, DJs Dragon, Todd, and Tom King spin gothic, pop, and darkwave, 21 and up. 9 pm. to 2 am. the Hole, 2820 Lytton Street, Loma Portal, 619-226-9019; info line, 619-465-5827, www.klubs.com.

dfla: Mondays, '70s hip-hop and house, Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 858-481-8140: Wednesdays, Neiman

WEAR IT AGAIN SAM



It's poss. the "world" will fall to take serious or hort. but I'm pleased to see the release of St. Cecilia: The Elektra Recordings — featuring an unissued p170 LP by an early version of Blue Oyster Cult, the Stalik-forrest Group — as it contains some of Don Group — as it contains some of Don Group — as it contains some of Don title ruthin I still consider my own greatest text, the lyint of Arthur Comics.

The only hitch: historically WORTHLESS inner notice by an earnest four harmed Bryan in rotes by an earnest four harmed Bryan rotes by an earnest four harmed Bryan rotes by an earnest four harmed Bryan with the still respect to the same of the service of th It's poss, the "world" will fail to take serious

300 Carlsbad Village Drive, Carlsbad. 760-729-4131.

1607-729-4131.

Dragon Lounge: First and third Friday of every month, breaks and Friday of every month, breaks and Mc Buckshot. Brick By Brick. 130 Burnos Avenue. Bay Park. 139-687-5779; info line. 19-687-5799; info line. 19-69-220-4944.

www.mergelifeandmussic.com.

Echne Friday. international control of the property of the propert

Echo: Fridays, international, national, and local DIs spinning house music; 21 and up. 9 p.m. to 2 a.m., the Hole, 2820 Lytto Street, Loma Portal, 619-226-9019.

"Everything": Four rooms: Hardcore Room, House Room, Jungle Room,

Then he quotes me as say-ing: "I had known [band manager] Pearlman since we were eleven. He was actually my best friend for a long time." True best friend for a long time. "True nough, but why'd he cut the rest of what I e-mailed him?": "That was 30-40 years ago, before he burned everybody else. These days. I wouldn't we on his mother's walter claims: "After longinal singer [Braunstein's epcino/departure, the band tried to sort out what to do about a lead singer. [Drummer] Bouchard,



Samoans, and the Jerry Garcia Band."
Syx???? I never wrote for Styx.

State Company. Billy Squiler, and Joe
State Company. Billy Squiler, and Joe
(To hear a sample of Styx, call
(19-233-979, wait for the prompt, then
punch in ext. 4582).

the Saturday Night Bomb. All ages, high school ID required for admittance. 775 Metcalf Street. Escondido. 760-741-1271.

and the Trance Room, three dozen Dis, at the San Diego Sports Arena, Saturday, June 9, 9 p.m. 3500 Sports Arena Boulevard, San Diego, Info line, 619-364-6848; 619-220-8497. Jolt'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. The Flame: Sundays, Fiesta Latina Night, DI Frost spins bamba, merengue, sala, and cumbia. Mondays, Spin Out, amateur night, all DIs welcome, 9 p.m., no cover. 3780 Park Boulevard, San Diego. 619-295-4163. Boulevard, Li mess, e.

Liquid: Dls spin deep house, trance, and hip-hop. Fridays, E-Street Alley, 919 Fourth Avenue, downtown. 619-979-9999.

www.metropolisproductions.com.

619-299-4163.

Ice House Young Adult Dance Club:
DI Johnny Johnson and Monique spin
hip-hop, R&B, and booty bass. Dance
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jungle on the patio. Fridays, Jammin'
Z90 night with Shawn B. Saturdays,

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 events no cover. 2103 El Cajon Boulevard, North Park. 619-291-7450.

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Karma: Thursdays, hip-hop from 9 p.m. to 2 a.m., house until 4 a.m. Club Montage, 2028 Hancock Street, midtown, 619-294-990, www.clubmontage.com.



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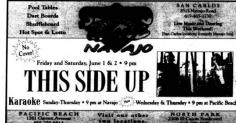
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BY DAVE GOOD

The provenance of the giant, doomed thing that was soul mostic lives in the heart of the cardy wave of soul — Wilson Pickett, Percy Stedge, King Curtis, Joe Tex, Aretha Franklin, Ray Charles, James Brown — was made up of church-raised popple who testified as much as they sang and danced, which was the same of the cardy was the cardy of the

with talents like Bilty
Paul and the O-Jays,
Philadelphia International became a rising
ster. Philip producer
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faisatto lead and thick string arrangements. Strin, arrangements. Strin, arrangements. Strin, arrangements. String the string arrangements and string arrangements and string arrangement in the day's style, as if preforming for the hearing-impaired. And if critics panned banal price such this as 'Electich By Goldy Wow' and to such this as 'Electich By Goldy Wow' and it least the Stylistics' music was crafted with still and saving grace enough not only to entertain but to tease mortal moods and moments one existence as well.

Avenue, downtown. Info line, 858-831-1820.



The Dramatics, the Chi-Lites, the udors, the Persuadors, and the Delfonics

also perform.
(To hear a sample of the Stylietics, call 619-233-9797, wait for the prompt, then punch in ext. 4620.)

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Nelmans: Saturdays, Club Carousel, disco, funk, house, and hij-hop. Sundays, rock en español in Room 1, salva and merengus in Room 2. Tuesdays, Tuesday Night Fever, dance to rotating world-famous Dis under a full-color laser show, resident Dis Omar E and Andy B spin the best in disco and house, while the 30-foot domed rotanda comes alieve with colored laser beams, aerials, and a

"liquid ceiling," Wednesdays, dfh, nonstop hip-hop. Neimans, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131.

Olé Madrid: Fridays, Club Aura, house, hip-hop, and trance. Saturda 100% Pure Olé, global sounds. 751 Fifth Avenue, downtown. 619-557-0146.

Pivot: Fridays, 2 step/U.K. garage and house. June 1, Depeche Mode album-release party, 9 p.m. to 10 p.m. 21 and up. The Red C Lounge, 756 Fifth

858-831-1820.

Plum Crasy II: Thurndays, Regois Session with the Rasta Duo. Fridays, Above the Clouds, hip-hop, ReB. and rare groove with D! Cisco and Enrigma. Startadys, Magic Vigit Out, old school, R&B, hip-hop, and salsawith D! Sean Seall's Sundays, Seall's Seall's Sundays, Seall's S Project Cathedral: Fourth Sunday of 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 Lounge: Wednesdays Jive, downtempo and house. Thursdays, Deep, drum 'n bass. Saturdays, Steez, Dis spin hip-hop, rare groove, roots reggae, and soul. 3048 Midway Drive, Sports Arena. 619-224-4835. Rich's: 1051 University Avenue Hillcrest. Call club for nightly information, 619-497-4588.

Sabbatt Saturdays, DJs Eric Hart, Marc Brueland, and Adam Atom. Dark electro, gothic, darkwave, industrial, and fetish, Shooterz, 381 30th Street, San Diego. 619-574-07-



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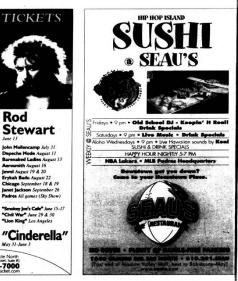
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619-584-7720. www.clubmath.com. Therupy: DIs Bryan Pollard, DMNR, and special weekly guests spin industrial. EDM, érish, spothic, and darkware. First Firsds of every months, and waring Road, 1619-858-8888. arti Waring Road, 1619-85-8888. crit Waring Road, 1619-85-8888. in Waring Road, 1619-85-8887, info line, 619-465-3827, www.klubs.com.

Tripe Thursdays, DJs Greyboy and Aero plus Kingsley & Vinnie. Brick By Brick, 1130 Buenos Avenue, Bay Park. 619-687-5779.

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BY WILLIAM CRAIN.

You've probably seen a hundred movies with scenes of busy border fowns, and you've heard the music to those scenes. So, you probably already have a good idea of what calestees sounds like: temps guitted first size which are the seen and the first size which will be supposed to the definitions when this host through the seen of the size of the si

of the Southwest only as a means to asplore their morn window should be a means to asplore their means putting up with means putting up with means putting up with requestionable casting of Chartfon Heston as a Mexican detective, so be it. Unities so merry bends where what they affolio is where what they affolio is bendes with its signature sound, experimenting with rock, jazz, and other sound, experimenting with rock, jazz, and other forms. It ends up sounding like nothing but the sound of the sound control of the sound control

vertino formed Calexaco
in 1996 after work in Giant. Sand and
firends of Dean Martine. As a duo and Indifirends of Dean Martine. As a duo and Individually, they's collaborated with Veroins
Williams, Ver Chesnutt, Richard Buckner, Liss
Calexaco Estaff is a sort of collaboration
between Burns, Convertino, and whoever
wonders into the studio with them. The same

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Tio Leo's Lounge \$1 off club admission Tsunami Beach Club \$2 off VIP admission Winstons 2 for 1 cover

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If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by 5 pm Friday, the week prior to publication. To send weekly or monthly publication is send weekly or monthly 700-788-0359 or mail to Render Music Serie, P.O. Box 88803, San Diego CA 92186-5803. Upcoming concerts.

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.

Belly Up Tawarm, 143 South Cedros.
Avenue, Solana Beach, 858-481-9022.
Thursday, 8-30 pm, Daw Ahiri & the
Guilty Men with the Bastard Sens of
Johnny Cash, rockabilly, Friday,
9:15 pm, Karl Denson's Tiny Universe
with Om Tria. Saturday, 9:15 pm.
Lake Trout with the Increable Moses.

Bub's Whiskey Dive, 301 Pier View Way, Oceanside. 760-757-BUBS. Friday, Rocket Ride. Saturday, Synygy. Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo. 838-566-2400. Friday, Andrea's Fault, pop rock. Saturday, Nighthawk, classic rock.

Saturday, Nighthawk, classic rock.

Coryote Bar and Grill, 300 Caribad

Village Drive, Caribad. 760-7294693. Friday, 6 pm to 10 pm, Ruby &
4693. Friday, 6 pm to 10 pm, Ruby o5:30 pm, Nathan James, 6 pm to
10 pm, Billy Thompson, blues. Sanday,
2 pm to 4:30 pm, Red Lane, blues.
5 pm to 9 pm, Peter Sprague, Jazzz.

Monday, 6 pm to 10 pm, Little Chris

& the Night Crowlen, blues.

Wednesday, 6 pm to 10 pm, Jonny Viau & the Blue Allstars.

Pogerty's Pub, 1260 West Valley Parkway, Eacondido. 760-480-0833. Thursday, Friday, and Saturday, Bottomline, classic rock. Wednesday, Vatican Dance Party, rock and roll.

Hennessey's Tevern (Carlsbad), 2777 Roosevelt Street, Carlsbad, 760-729-6951. Friday, Crackhead Lenny, rock/alternative. Saturday, Semisi & Fulabula, reggae.

J. Taylor's of Del Mar, 1540 Carnin-Del Mar, Del Mar. 858-793-6460. Sunday, 6 pm to 9 pm, the Mike Wofford/Holly Hofmann Jazz Quarte The Kraken, 2531 Old Highway 101, Cardiff, 760-436-6483. Thursday, Jeff Moore 6-the Witchdoctors, rock.







Lean items Gaslamp Quarter... THE DAVID PATRONE QUARTET nge in the Key of Sinatra" - Every Wednesday - 9 pm

North County



Escondido for late-nite jam sessions.

June 1: The Mikan Zlatkovich Trio with Gilbert Castellanos

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Individual ticket prices range from \$24-\$45. Get a Weekend Jazz Pass for both days. \$43-\$63.



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For tickets, call 1-800-988-4253 To get the weekend's complete line-up and order tickets online: www.artcenter.org









MUSIC SCENE

Friday, Tommy Budd & Windy City, Martial Ranch, 485 South Coast Highway (at 'D' Street), Encinitas, 760-943-9101. Tuesday, 8 pm, the David Patrone Quartet, jazz. Wednesday, Steve White, original acoustic blues.

acoustic blues.

Nelmans Bar and Grill, 300 Carlsbad
Village Drive, Carlsbad, 760-7294131. Thursday, 6:30 pm, in the
carousel, the Crudit Union, 10 pm,
disco. Tuesday, disco and house.

disco. Tuesday, disco anu mouse. Surf N'Suddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach, 858-755-9474. Friday, Deoras, alternative. Saturday, Evilade alternative. Wednesday, open mike.

Tomiko Bar & Grill, 87 Encinitas Boulevard, Encinitas. 760-633-3587. Friday, 7:30 pm to 9:30 pm. Andy Villas-Boas, Brazilian jazz. Wednesday, 6:30 pm to 8:30 pm, Kair Montral, Lassis/Flamenco guitar.

Beaches

Blind Melons, 710 Garnet Avenue, Pacific Beach, 858-483-7844. Thursday, Afterback and Hard Echo, rock, Friday, Superandouder, rock. Saturday, the Revelations, Latin regga Sunday, Liquad American Culture. Tuesday, Earl Thomas, blues.

Brick by Brick, 1130 Buenos Avenue. Bay Park, 619-275-LIVE. Music is alternative/rock unless otherwise noted. Saturday, Sewer, Gnolis Rin, the Cacawates, and Noise Gall Tuesday, U.S. Bombs, Union 13, the Cutthroats, and Mother Russia. Wednesday, Downspell and Enraged.

*Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 858-488 1780. Thursday, Malady, Piece of Mind, the Sewer, and Suntower. Sunday, Planet X. Wednesday, Flipsyle, Scare Tactic, Chemical Imbalance, and Seven X Morgan.

Cannibal Bar, at the Catamaran Hotel, 3999 Mission Boulevard. Hotel, 1999 Mission Boulevard, Mission Beach, 858-488-1081. Thursday, 7:30 pm, the leff Healey Band and Carl Verheyen, Friday, Coli-Hay of Men at Work, rock. Saturday, 9 pm, Pink Froyd, rock.

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

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June 8 Annie Rapid June 9 June 15

June 16 June 22 Deborah Geo June 23 Tom **Griesgra** June 29 eward Bo



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• 7/18 Deep Banana Blackout • 7/26 & 7/27 Toots and the Maytals

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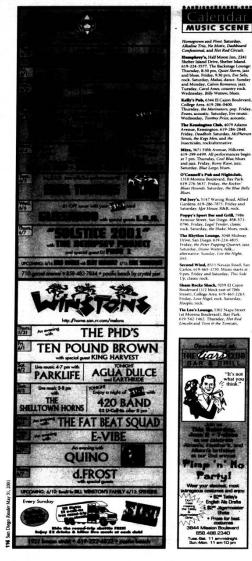








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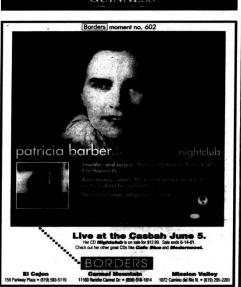


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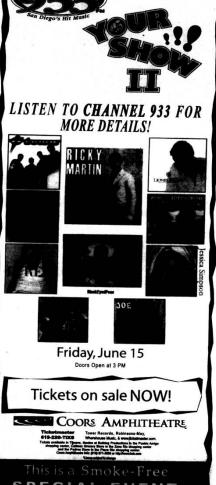
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SPECIAL EVENT





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Revelations, roots regan;
The Cashab, 2501 Kettner Boulevard,
midtown, 619-223-HELL Masic is,
alternative/rook, unless otherwise
noted. Thursday, Wopne, "the Prain"
Friday, Bob Loggli, the Immunital Lee
County Killers, and Gasoline Startedly,
clackses and Krothary Marie.
Accidence of the County of the County
Arthury, American Montagon and the
Chundeliers, and the Free States.
Tuesday, Patricio Barber, Wednesday,
Continental Diethers.

Chuey's Numero Uno, 1894 Main Street, downtown, 619-234-6937. Friday, 8 pm, Power Play, rock.

Friday, B pm., Power Play, rock.

Croce's Jazz Baz, 802 Fifth Avenue,
downtown, 619-233-4355. Thursday,
the David Patrone Quartet, jazz.
Friday, Primo, Latin jazz. Surday,
Agus Dulee, Latin jazz. Surday, Hollis
Gentry, jazz. Monday, Gleft Fisher con
Alima, jazz. Tuesday, the Shep Meyer
Quartet, jazz. Wedinesday, the Inge
Camberes Quintet, Latin jazz.

Croce's Top He Bar and Grille, 802 Fith Avenue, downtown, 619-233-4355. Friday and Monday, the BelFonics, swing, Saturday, Candye Karue, blues, Sunday, the Boogie Men, blues, soul.

Dick's Last Resort, 345 Fourth Dick's Last Resort, 145 Fourth.
Avenue, downtown. 619-23-19100.
Bands start at 8 pm. Thursday, Private
Domain, rock and roll. Friday, NRC,
high-energy dance. Saturday, the Siery
Brothers, rock, and roll. Sunday, Hera's
Olive, rock. Monday, the Soil
Perstander, Tuckday, the Lee Brown
Perspective. Wednesday, Private
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Domain

Dizzy's, 344 Seventh Avenue,
downtown 858-270-7467. Thursday,
7 pm, the and/ors and the Album Lead
Cover, alternative, Friday, 8-45 pm,
and 10-9 pm, Ivar Antonsen, Gunnar
Biggs, and Tru McMallon, Saturday,
8-45 pm, Lein Stein Sunday, 7-30 pm,
Cambinia Palamares, Wednesday,
8-pm, Nate Seinders and the Dick
Koring Experience.

The Field, 544 Fifth Avenue, downtown, 619-232-9840. Sunday, 5 pm to 9 pm. Cobblestone and the Boxry Band, Irish music, Wednesday, 8 pm to 11 pm, traditional Irish musi and drum session.

and drum session.

Fie's Cucina Italiano, 801 Fifth
Avenue, downtown, 619-234-3467.

Friday, 7:30 pm, Jerry Melnick, sazz,
solo. Saturday, the Jerry Melnick Tric
featuring George Streetman and Phil
Sterling, Jazzivariety.

4th & B, 345 B Street, downtown. 619-231-4343. Thursday, 8 pm. Tito Nieves & His Orchestra with Orquests Prime, Latin jazz. Sunday. Carpudoma.

Carpushous.

Hump Leevi, 6,72 Fifth Avenue (comre of Fifth and G.), downtown.

19-398-0125. Throude, 9-49 pm 10-398-0125. Throude, 9-49 pm 10-398-0125. Through, 9-40 pm 10-125 am, Xed Sturdey, 9-45 pm to 125 am, Xed Sturdey, 9-45 pm 10-125 am, Xed Sturdey, 9-45 pm 10-125 am, Xed Sturdey, 9-45 pm 10-125 am, Xed Sturdey, 9-45 pm, 9-45 pm 10-125 pm, 10-125

Juke Joint Cafe, 327 Fourth Avenue, downtown, 619-232-SOUL, Friday, Aubrey Fay Band, Saturday, Black Mambo, Latin jazz,





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A Study in Brown

Sans blague, c'est wache! Euro or no Euro, France changes slowly.

My Parisian friends' très chic teenage daughter says "wache!" (cow) to mean "excellent," same as I learned in tenth-grade Prench, cons ago. And no matter the modernization of the cooking style activities of the cooking style and style and the cooking style and th among the top ranks of restaurants, and the dev-statting march of le supermarché, nearly veray decent ested town with a speck of self-respect still specialities and one or town white specialities allocal pecialities and one or town white specialities and one pecialities and one or town white specialities and easier causes that serving some version of the rich, sauce-awathed classic custine of francier regime. In America, once Julia Child taught home cooks of the 70s to duplicate the Gallic classics, traditional Fernel netsuranti guadually faded away, reproducible" novuelle" site. San Dieso has been

repracted by those cooking intelligence, taster, tess-reproducible "nouvelle" style. San Diego has been a hold-out, but with the departure of René Herbeck from Twins and the retirement of Don Coulon and closing of his Belgian Lion, suddenly this mode of cooking is starting to seem as endangered here as the future of Alaskan caribou. But if you love this

the future of Alaskan caribou. But if you love this cuisine, never fear; Vincent Grame is still cooking your old favorites in Excondido, and he's still a ways from retirement age. It is a labor: intensive cuisine, to say the least. Consider the classic seace brun, a.k.a. sease epogenole—and you ought to consider it if you're going to eat at Vincent's Simino's, where it plays a major role. The sauce starts with at least one full day to make brown meat stock: for Grumel, four whole make brown meats tock: for Grumel, four whole make brown meat stock: for Grumel, four whole days of the pot simmering on a back-burner is typical. Now, that chapter of the oeuwe simply stems from French thriftiness: What bomne forme would waste a whole datter of meaty bones when there's flavor still to be wrung from them? But then it takes many more hours to turn that stock into a thick. many more hours to turn that stock into a thick, complex brown sauce. And only after that can the chef really start to do magic with his postion — finishing it off with Madeira for a sauce perigeux, or any number of couls! delux variations. This is still the cuisine invented by large, skillful, highly competitive kitchen staffs to please status—hungy pre-Revolutionary aristos — the "let them out cake" crowd.

But don't expect Vincent's Sirino's to resem-ble the palace of Versailles or even the manor house in Rules of the Game. The restaurant started its life as a pasta factory, where Grumel, then involved in

zarella and plenty of basil in an insalata caprese. Our starters for the evening meal included

asparagus and fresh morels in a thin pastry shell with a light, veal-based sauce, which complemented the rare, earthy flavor of the wild mushrooms. In a spe-

jamlike onion, tomato, and raisin confit, along with

cornichons hot sweet mustard (of nearly the Chi-

catering, came in to share space in the capacious kitchen. Once his friend's pasta business foundered, Grumel partnered with the building's Italian land-lord, bottling marinara sauce in the kitchen and

lord, bottling marinars succe in the kitchen and turning the front of the space into a clear named Strin's, after the landlord's great-grandfather. Then came tablications, now service, and more French items property, and last September he shut it for a month of a major overhaul. It has energied "small-town ritp" in a modest fashion. Seating just about 50 diners, it still bears some resemblance to a coffee shop, but one that i all dressed

Vincent's Sirino's 113 West Grand Avenue, Escondido;

HOURS: Tuesday-Friday 11:30 a.m. to 2:00 p.m., 5:00–9:30 p.m., Sundays or Mondays for special occasions. Closed for annual vacation June 24–July 23

PRICES: Appetizers \$8.50-\$12, entrées \$16-24.
ATMOSPHERE: Classic French cuisine in a

simple, intimate small-town setting.

WINE LIST: Full bar; good selection of California and French bottlings, average markups.

NEED TO KNOW: On Friday nights, leave extra time to find side-street parking during the weekly "Cruising Grand" vintage-car parade. And leave room for desserts.

WHAT THE STARS MEAN:

(None) Poor to satisfactory
★ Good
★★ Very Good
★★★ Excellent
★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at www.SanDiegoReader.com

The name of the properties of pull paste), two sizes of the procious fatted liver most bought the rit for a month all robed in a much heavier brown sauce garmished with sixed for the properties of the propertie purchases half-baked from the La Provence bak-ery in San Marcos and finishes in the oven at serving time. The soup of the evening was a beautiful purce of asparagus, creamy-textured with no cream added or needed. It tasted like a distillation of springtime. So, for that matter, did the salad, with its luscious So, for that matter, did the salad, with its luscious ripe tomato with sprightly wild greens, red cabbage, and carrot julienne in a gorgeous tarragon dressing that robed its companions with the sweetness of fresh hay.

Most of Grumel's entrées are highly tradi-





tional, supplemented by a few more exotic specials. The latter included our "sashimi grade" seared ahi, served rare on the inside (in the normal California inside (in the normal California style), with a spectacular corps of accompaniments sweet gilled parsnips, the creamiest chive-flecked polenta ever to stand upright, pured watercress sauce, and whole watercress leaves. On each entrée plate that night there was a terrific little ripe, peeled tomato, stuffed with buttery chopped spinach. From the res chopped spinach. From the reg-ular menu, my favorite entrée was côte de veau Besançon, a grand hunk of juicy, tender veal topped with melted goat cheese and a sheet of prosciutto. When veal has real flavor like this, you know automatically it's not a "factory automatically it's not a factory calf" but, as they say, "une jeum vache hien elevée." But once again, the flavors were half-swamped in a hefty brown sauce this one a porcini mush-room-port wine reduction. My companions enjoyed canard a l'o e in a "candied orange and rangern a "canded orange and crystallized ginger sauce." I could-n't taste much ginger in the finger-lickin' sticky gravy (appar-ently based yet again on a thickened brown stock), but the sauce did suit this particula bird: Maple Leaf brand duck , much favored by local chefs, have dense, rather lear

ing rare or saucing subtly. Our bird was roasted well-done, its skin more flaccid than crisp. One entrée that gave

nobody in our group joy was le tournedos Merlot, which my friends ordered in fond mer ory of a similar specialty of Gustav Anders, the legendary La Jolla restaurant that has since moved north to Orange County. This wasn't, they reported sadly, done
in Anders's style. The perfectly
grilled filet mignon was topped
with yet another brown gravy
(this one flavored with a Merlot reduction). Contrary to the menu, and to the Anders rendition, it had a hunk of Stiltor cheese sitting atop the beef, rather than lurking underneath. rather than lurking underneath. Now, English Stilton is a highly aggressive blue (harsher than Roquefort or Gorgonzola) that's notorious for not playing well with others. Riding (or perhaps overriding) the meat, it pranced around yelling, "Hey, lookie, I'm King of the Hill!" The beef-steak ought to have sat firmly on top of it until it melted into its proper supporting role. Grumel's desserts are clearly

his forte — every one that we tried was top-flight. He's been make was top-light. He's been mak-ing his spectacular bavarois for a quarter of a century, and let's hope he never stops. This elab-orate production number — this Babylonian sequence of sweets — is a pyramid of vanilla Bavarian (that is, a puff of sweet reamed air anchored by a soupçon of gelatin) that con-ceals a party's worth of surprises — a crown of rum-soaked

spongecake, a filling of rich, pudding-like chocolate mousse, and a splash of semi-sweet chocolate syrup over it all. Gracing the top was a purple pansy fro nearly missed the cake under ath out of sheer reluctance to neath out of sheer reductance to deflower the presentation. Sim-pler but no less appetizing was an old-fashioned tarte tatin wimming in caramel sauce with cinnamon-sprinkled vanilla ice cream on the side. There will always be a place on my plate for this honest "upside-down" apple tart. We also tried a light, moist croissant bread pudding with banana slices, which concealed a scattering of chocolate chips underneath. With so fine a pud-

perfluous.

The recent change in the pironment of Vincent's Sirino's is encouraging the survival of this species of cuisine. When this species of cuisine. When my dinner companions — long-time San Diego foodies — realized that "Vincent's" meant Vincent Grumel, they were over-joyed to drop everything and drive up to Escondido for a meal. With the word spreading, this classic Erench crystims will be classic French cooking will be there for you, too, when you get

Grumel was never the private chef to the president of France. The son of a doctor and a lawyer. he hails from Arles (famed for inspiring another Vincent — van Gogh). His parents wanted him to become a veterinarian, but from an early age he loved cooking. While attending a small cooking school in nearby Avignon, during the summers he worked at a Michelin threestar, l'Hermitage Maisonnie After graduating — and com-ing in first in a contest for best apprentice-chef — he found himself in the army, working as private chef to a five-star gen-eral. One day, the president threw a humongous party, and the general's entire kitchen staff

By age 22, Grumel was head chef at a restaurant in a wealthy suburb of Paris, before home and learned that the disastrous levels, flooding all disastrous levels, flooding all the way up to the hotel bed-rooms and laying waste to his restaurant. Grumel decided to stay in California. "I started at Mon Ami in Solana Beach in '76," Grumel recalls. "It was owned by two ladies who'd fallen in love with a restauran fallen in love with a restaurant they'd caten at in Paris and decided to open one here. Bertrand Hug ran the dining room. The chef had broken his leg on a bicycle, and I was supposed to go back to France, but Bertrand said, 'We have a

California odyssey. Another stint with Hug, at a restaurant called Bertrand, ended when the owner closed the business to spend more time with his family. Next more time with his family. Next was La Maison du Lac on the Lagoon in Carlsbad, again with Lagoon in Carlsbad, again with Hug. Eight years ago, after a stint at his own Vincent's Four Seasons in Solana Beach, he decided to kick back to "human being hours" and do only cater-ing, and he wound up in Becondido. "A friend of mine had a pasta factory here, with a huge kitchen," he says, "so I brought all my equipment." The space gradually evolved into the current French restaurant, capped

like we used to 40 years ago. I use the best-quality ingredients use the best-quality ingredients you can buy — I don't mind paying a dollar more a pound for meat that's tender. After 25 years I finally have my sources. All the salads and some of the fresh herbs come from one grower in Fallbrook. The rest I buy from the Farmer's Market here on Tuesday. In another couple of months, I'll be serv-ing tomatoes from my own garden. The herbs and the flowers come from my garden, and I have one bed there that's only mache, my favorite salad. The mushrooms are from Moun ain Meadow Mushroom Farm

fer and portobelle ares at by a tricuit in

walk you would di run oft of stuff — Thu my meats here." [tl c) appetizers and

so hall it was at Cari

Tierre just simple: 7

F. rotum: Picasso, 4

we give soup or select meal. At the end, pe that they ve really beer for their money, and t current Prench restaurant, capped by last autumn's physical redo. "I'm very happy. It changed everything," he says. "I enjoy it. I wouldn't be in the kitchen 20 hours a day if I didn't enjoy it. I still make all the stocks the old-fashioned way, like we weet to 40 wear are. I book. We do an our de this way since Mon? ever wlay. I've got one might; it's like an

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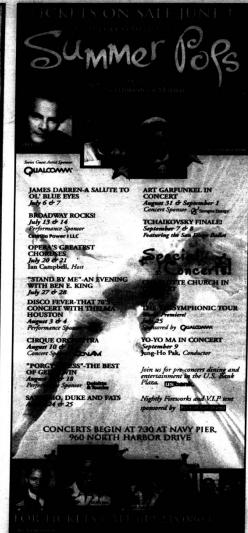
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A Study in Brown

Sans blague, c'est vachet Euro or no Euro, France changes slowly.

My Parisian friends' très chic teenage daughter says "nachet" (cow) to mean "excellent," same as Hearned in teeth-grade Prench, cons ago. And no matter the modernization of the cooking style-among the top ranks of restaurants, and the devastating march of le supermarché, nearly every decent-stud lown with a speck of self-respect still expect still respect still respe

specialities and one or two white-tublectoh restau-rants serving one westion of the rich, succe-owthed classic custains of Fancier regime.

In America, once Julia Child taught home cooks of the 70s to duplicate the Gallic classics, region of the 70s to duplicate the Gallic classics, replaced by those cooking the lighter, faster, least-reproducible "nouvelle" style. San Diego has been a hold-out, but with the departure of René Herbeck from Twins and the retirement of Don Coulon and closing of his Belgian Lion, suddenly this mode of cooking is starting to seem as endangered here as custine, never fear, Vincent Grumei is still cooking custains, never fear, Vincent Grumei is still cooking. cuisine, never fear; Vincent Grumel is still cooking your old favorites in Escondido, and he's still a

It's a labor-intensive cuisine, to say the least. Consider the classic sauce brun, a.k.a. sauce espag-nole—and you ought to consider it if you're going to eat at Vincent's Sirino's, where it plays a major role. The sauce starts with at least one full day to make brown meat stock: for Grumel, four whole make brown meat stock: for Grunde, four whole days of the pott simmering on a back-burner is typical. Now, that chapter of the easaws simply stems from French thriftiness What boune forms would waste a whole clatter of meaty bones when there's flavor still to be vuruing from thema! But then it takes always all to be vuruing from thema! But then it takes the complex brown sauce. And only after that can the chef really start to do magic with his potton—finishing it off with Madderis for a sauce madder, with truffles for a sauce perjector, or any number of equally defuze variations. This is still the cuisine invented by large, shifts, highly competitive kinder revented by large, shifts, highly competitive kinder revented by large, shifts, highly competitive kinders of the still be supported to the still be supported by the still be supported by the sum of the

aristos — the "let them eat cake" crowd.

But don't expect Vincent's Sirino's to resemble the palace of Versailles or even the manor house in Rules of the Garne. The restaurant started its life as a pasta factory, where Grumel, then involved in

catering, came in to share space in the capacious kitchen. Once his friend's pasta business foundered, Grunnel partnered with the building's Italian land-lord, bottling marinars assuce in the kitchen and tuning the front of the space into a cafe named Sirno's, after the landlord's great-grandfather. Then came tablectoths, more service, and more French items to be considered to the capacity of th

still bears some resemblance to a coffee shop, but one that's all dream of the company, with tablecloths; comfortable, new high-backed chairs; and a mainly wine but at the rear of the room. Grumel changed the name to Vincent's Stime of it would be too much of a shock to Excondido if he expunged the name 'Stimo' in one fell swoop, he says). The means is almost entirely not fell swoop, he says). The means it almost entirely come fell swoop, he says). The means that the presence of the same 'Stimo' in one fell swoop, he says). The means can find that the same of the same store in the same of the same store in the same of the same store in the same store i

Dinners come with soup or salad and warm delicious crescent-shaped breads that Grumel

Vincent's Sirino's

113 West Grand Avenue, Escondido: 760-745-3835

HOURS: Tuesday-Friday 11:30 a.m. to 2:00 p.m., 5:00-9:30 p.m., Sundays or Mondays for special occasions. Closed for annual vacation June

PRICES: Appetizers \$8.50-\$12, entrées \$16-24.

ATMOSPHERE: Classic French cuisine in a

ATMOSPHEME Classic French cuisine in a simple, intimate small-town setting.

WINE LIST: Full bar; good selection of California and French bottlings, average markups.

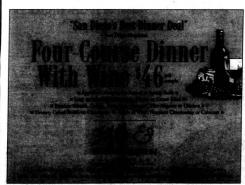
MEED TO KNOW: On Friday nights, leave extra time to find side-street parking during the weekly "Cruising Grand" wintage-car parade. And leave

WHAT THE STARS MEAN-

Ratings reflect the reviewer's reaction to food, 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.SanDiegoReader.com

purchases half-baked from the La Provence bak-ery in San Marcos and finishes in the oven at serving time. The soup of the evening was a beautiful purce of asparagus, creamy-textured with no cream added or needed. It tasted like a distillation of springtime. So, for that matter, did the salad, with its lucious So, for that matter, did the salad, with its luscious ripe tomato with sprightly wild greens, red cab-bage, and carrot julienne in a gorgeous tarragon dressing that robed its companions with the sweet-ness of fresh hay. Most of Grumel's entrées are highly tradi-





more exotic specials. The latter included our "sashimi grade" seared ahi, served rare on the inside (in the normal California style), with a spectacular corps of accompaniments: sweet grilled parsnips, the creamiest chive-flecked polenta ever to stand upright, puréed watercress sauce, and whole watercress leaves. On each entrée plate that night there was a terrific little ripe, peeled tomato, stuffed with buttery homen entrées. Es executes chopped spinach. From the res chopped spinach. From the reg-ular menu, my favorite entrée was côte de veau Besançon, a grand hunk of juicy, tender veal topped with melted goat cheese and a sheet of prosciutto. When veal has real flavor like this, you know automatically it's not a "factory calf" but, as they say, "une jeun vache bien elevée." But onc again, the flavors were half-swamped in a hefty brown sauce, this one a porcini mushroom-port wine reduction. My companions enjoyed *canand a* lo-range in a "candied orange and crystallized ginger sauce." I could-n't taste much ginger in the finger-lickin' sticky gravy (appar-ently based yet again on a thickened brown stock), but the sauce did suit this particular bird: Maple Leaf brand ducklings, much favored by local chefs, have dense, rather lean

flesh that doesn't take to serv

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FNTERTAINMENT ~

1 1

ing rare or saucing subtly. Our bird was roasted well-done, its skin more flaccid than crisp. One entrée that gave

nobody in our group joy was le tournedos Merlot, which my friends ordered in fond m ory of a similar specialty of Gustav Anders, the legendary La Jolla restaurant that has since moved north to Orange County. This wasn't, they reported sadly, done wasn't, they reported sadly, done in Anders's style. The perfectly grilled filet mignon was topped with yet another brown gravy (this one flavored with a Merlot reduction). Contrary to the menu, and to the Anders rendition, it had a hunk of Stilton cheese sitting atop the beef, rather than lurking underneath. Now, English Stilton is a highly aggressive blue (harsher than Roquefort or Gorgonzola) that's rious for not playing wel with others. Riding (or perhaps overriding) the meat, it pranced around yelling, "Hey, lookie, I'm King of the Hill!" The beef-steak ought to have sat firmly on top of it until it melted into

its proper supporting role. Grumel's desserts are clearly his forte — every one that we tried was top-flight. He's been makwas top-flight. He's been mak-ing his spectacular bavarois for a quarter of a century, and let's hope he never stops. This elab-orate production number — this Babylonian sequence of sweets — is a pyramid of vanilla Bayarian (that is, a puff of sweet creamed air anchored by a soupçon of gelatin) that con-ceals a party's worth of surprises — a crown of rum-soaked

spongecake, a filling of rich, pudding-like chocolate mouse, and a splash of semi-sweet choose late syrup over it all. Gracing, the top was a purple pansy from Grumel's own garden, and I nearly missed the cake undernearly missed the cake under-neath out of sheer reluctance to deflower the presentation. Sim-pler but no less appetizing was an old-fashioned tarte tatin swimming in caramel sauce, with cinnamon-sprinkled vanilla ice cream on the side. There will ice cream on the side. There will always be a place on my plate for this honest "upside-down" apple tart. We also tried a light, moist croissant bread pudding with banana slices, which concealed a scattering of chocolate chips underneath. With so fine a pud-ding, the bananas actually seemed

superfluous.

The recent change in the environment of Vincent's Sirino's is encouraging the survival of this species of cuisine. When my dinner companions — long-time San Diego foodies — realized that "Vincent's" meant Vincent Grumel, they were overjoyed to drop everything and drive up to Escondido for a meal. With the word spreading, this classic French cooking will be there for you, too, when you get a craving for it.

ABOUT THE CHEF
Contrary to folklore, Vincent Grumel was never the private chef to the president of France. The son of a doctor and a lawyer he hails from Arles (famed for inspiring another Vincent — van Gogh). His parents wanted

him to become a veterinari but from an early age he lov cooking. While attending small cooking school in near small cooking school in nearb Avignon, during the summer he worked at a Michelin three he worked at a Michelia thres-tart, I'Hermitage Maisonnier. After graduating — and com-ing in first in a corntest for best apprentice-chef — he found himself in the army, working as private chef to a five-star gen-cral. One day, the president threw a humongous party, and the general's entire istichen staff went to help cook — and that's evidently where the rumor started. By age 22, Grumel was

By age 22, Grumel was head chef at a restaurant in a wealthy suburb of Paris, before returning to Avience wealthy suburb of Paris, before returning to Avignon to open his own hotel-restaurant. Months later, during a brief vacation in San Diego, he called home and learned that the Rhone River had overflow disastrous levels, flooding all the way up to the hotel bed-rooms and laying waste to his restaurant. Grumel decided to stay in California. "I started at Mon Ami in Solana Beach in '76," Grumel recalls. "It was owned by two ladies who'd fallen in love with a restaurant disastrous levels flooding all they'd eaten at in Paris and decided to open one here. Bertrand Hug ran the dining room. The chef had broken his leg on a bicycle, and I was supposed to go back to France, but Bertrand said, 'We have a

place for you if you want to try it.' "

Thus Grumel began his

with Hug, at a restaurant called Bertrand, ended when the owner with Hug, at a restaurant called Bertrand, ended when the owner closed the business to spend more time with his family. Next was La Maison du Lac on the Lagoon in Carlsbad, again with Hug. Eight years ago, after a stint at his own Vincent's Four Seasons in Solana Beach, he decided to kick back to "human decided to kick back to 'human being hours' and do only cater-ing, smd he wound up in Becondido. 'A friend of mine had a pasta factory here, with a brought all me to be the state of the brought all me to be the the brought all me to be the the brought all me to be the unrent French restaumer, capped by last autumn' physical redo. 'I'm very happy. It changed everything,' he says. "I'm very happy. It changed everything,' he says. the kitchen 20 hours a day if I didn't enjoy I. I still make all the stocks the cold clashined vay.

like we used to 40 years ago. like we used to 40 years ago. I use the best-quality ingredients you can buy — I don't mind paying a dollar more a pound for meat that's tender. After 25 years I finally have my sources. All the salads and some of the fresh herbs come from one grower in Fallbrook. The rest I buy from the Farmer's Market here on Tuesday. In another couple of months, I'll be serving tomatoes from my own garden. The herbs and the flowers come from my garden, and I have one bed there that's only mache, my favorite salad. The mushrooms are from Moun-tain Meadow Mushroom Farm, a few miles up Broadway. Beau-

tiful mushrooms — cremini and oyster and portobello. If you drop one on the floor, it'll shat-ter, it's so fresh. And the moreis ter, it's so fresh. And the moreis are sent by a friend in Montana. I use Newport Meats, it's the best meat you can get on the market... If you looked in my walk-in, you would die. I can't run out of stuff — I buy ten ten-derloins at a time because I age my meats here.

run out of stur.— I now per tenderloins at a time low per tenderloins at a time because I age "People really should share (the) appetizers and deservine the appetizers and deservine the appetizers and deservine the appetizers and deservine the appetite and the real people feel that they've really been feel well for their mosers, and they come back. We do all our deserts in invent it, but I've been doing a this way since Mon Ami. Even Bon Appetir magazine called me to get the recipe about 15 years ago. The apple tart is fresh every day. I've got a pistachio nougat that I dreamed about one night; it like an isc cream on a signification of the significant of the significan do chocolate truffles from my do chocolate truffles from my mother's recipe. Not to boast, but after 48 years of living, I've never eaten one that's better. They're just simple. In the end, I think the simple things are

Erratum: Picasso, the Spanish restaurant in Hillcrest re here on May 10, is indeed listed in the latest San Diego Zagat guide as Tapas Picasso.

RESTAURANTS **Heart Steamer**

Comforting to see the "A" sign in the window.

'm staring at a steak. A ginormous inch-thick T-bone steak. It sits steaming up at me. Fills its oval plate. I can't believe my luck. This is Broadway, so no names please. Oh, Ir. and Ms. Lee from Canton, China, that's fine.

It's their place. But the customers, it tends to be "you got your prob-lems, I got mine."

lems, I got mine.

And they re here for a reason.

We're all here for a reason. The

So-cent med. The \$1.45 breakfast.

The 35-cent coeffice. If you're broke,

Lee will stretch your eating dollar.

Me, I'm late on my rent, been working since the

wee small hours, and now at mase in the morn
ing, I've got a lion-stzed hunger. I'm waiting at the

bus stop at Eighth and Broadway. Across the road,

lee a Chinese gay stak out a andwich-board,

painted place. "Dim Sum Kingdom." It's squeezed hard. ainted place. "Dim Sum Kingdom." It's squeezed etween Wahrenbrock's Books and Afrocentric arbers. But the word you notice is "99," scrawled red on the window. I have about ten bucks or n red on the window. I have about ten bucks on me, \$1.75 of that for the bus. But by the time I get loome, Carla will have long eaten. She's freaking out about the rent anyway. Maybe I'll save a big liscussion by simply crossing the road. Comforting to see the "A" sign in the win-low. Inside, two other guys eat, separately. One

at the back tables, the other at the counter. Mr. Lee is busy tossing noodles about in his wok, preparing one of the dishes for the 99-cent chaf-ing dishes along the first part of the counter. So far he has the chow mein, the fried rice with weg-etables, the teriyaki chicken, and

the egg foo yung out. About seven chafing dishes still to fill.

FORK ED BEDFORD

proper to the grant of the gran

won't get better."
So now I'm rationalizing. Mr. Lee hasn't got his whole 99-cent choice ready yet, right? Decent breakfast would fill me through lunch. And it's such a deal, it'd be actually wasting money to pass it up. Then, oh Lord. I'm looking at a whole it of incredible deals. Three French toast, \$1.69. Ham and cheese goodles with the toast. \$1.69. Ham and cheese omelet with two toast, \$1.65. Shrimp egg soufflé with rice and two toast, \$3.95.

Pork chop, 3 eggs, rice, two toast, \$3.50. Ham, eggs, bacon, cheese sandwich, \$2.18. But here's

Pork chop, 3 eggs, rice, two toust, \$3.50. Ham, eggs, bacon, choese sandwich, \$2.18. But here's the one that fells me. Steak, 2 eggs, home fries, 2 toust, \$4.99. Before I can talk mygled tout of lt, to-der that. "How you like it?" says Mrs. Lee. I heaistate. "Well done." I'm thinking a little thin sike of beef. I sit down at the end of the counter and wait—and kick myself a little. I see now they also have onion steak with two eggs and rice for \$3.35. But it takes a while. Mrs. Lee has to cook around Mr. Lee, who is full-till finging chicken and rice around and sending monthe billowing up and rice around and sending monthe billowing up and rice around and sending monthe billowing up with the sending the s

big oval plate. Two over-easy eggs, a bunch of large home fries, two toast, and a bucket of but-ter fill it up. Then she lays down the second plate. Whoa! That's why it took so long. T-bone. Six inches long, I swear. At least an inch thick. She

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drops off a plastic bottle of Smart & Final tomato ketchup. "They always as big as this?" I ask the guy along the counter. He nods. "I tell you. Here, they feed you, man."

"Too much?" says Mrs. Lee, 20 minutes later "Too much!" says Mrs. Lee, 20 minutes later. No kidding. I'm still struggling. Mrs. Lee looks well pleased. She says she and Mr. Lee came over from Canton in 1991. But it was four years ago that they staked their claim to the American Dream here on Broadway. The idea was to bring Dream here on Broadway. The idea was to bring the dumplings that, like, in China, you'd pop into our mouth at saters along with your fea at the your mouth as tasters along with your tea at the teahouse, after a long day's work in the fields. teahouse, after a long day's work in the helds. They come in wooden vaporization bowls, dough wrapped around meat, shrimp, vegetables, a hun-dred different fillings. It's a part of the whole yum cha tea-drinking thing. They say "dim sum" means "a little bit of heart."

"a little bit of heart."

But Broadway wan't ready. "I stopped doing it," says Mrs. Lee. "Took the steamer away. Too much people want the all-American breakfast."

She laughs. We laugh. A guy with a loaded supermarket cart stops outside. He waddles unsteadily in. "Excuse me," says Mrs. Lee. #

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eriyaki chicken, egg foo yung Hours: 9:00 a.m. to 8:00 p.m. seven days (though closed some Sundays)

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Weasel Triumph

"Since I used to be in real estate, I have full appreciation of the phenomenon of location, location, location."

ay 25 marked the 25th anniversary of the 1976 Academie du Vin tasting in Parais, at which two California wines— a 1973 Stag's Leap Cabernet and a 1973 Chateau Montelena Chardonnay— were judged superior to some of the finest wines France

to some of the finest wines France had to offer. The tasting, which received coverage in Time magazine, has become legend, growing in significance with every reference made to it. It was, in the words of wine writer Robert Benson, "one of those convenient events which listorians anxious to in this season, but the season of the season with the properties of the properties of the season of the

events which Historians amazous to pin things down in time and space use to mark a watershed in history; in this case, the point when California became recognized as equal to the greatest wine regions in the world. The tasting has chool down through the world; The tasting has chool down through the world; The tasting the control of the world toro chose to train under Stag's Leap winemake Warren Winiarski in part because of the tasting The winemaker at the other winning win Chateau Montelena, was Mike Grgich, who had begun his tenure in 1972. Assisting him was one

Roam Steineke.
Leaping ahead a couple of years to 1978, we find that same Roam Steineke managing Spirits of St. Germaine, a wine shop just off the UCSD of St. Germaine, a wine shop just off the UCSD campus. Together with a couple of professors, some post-doctorate students, and a few others, so a so post-doctorate students, and a few others, he is also participating in a weekly wine-tasting group, which meets in the old Basic Science Building at the university's medical school. One of those "others" is Dave Wodehouse, with ownfax as biochemist at the school. "I kind of weasteled my way in there, bribed my way in with some re

serves as winemaker for his own Witch Creek Winery in Carlsbad.

The tasting group followed the standard for-mat — someone proposed a theme, everyone pitched in to help pay for the wines, and then they tasted them blind and voted on them — except that in 1978, Steineke convinced Wodehouse and a few other members to help and a tew other members to help him purchase a half ton of Cabernet Sauvignon grapes from a La Cresta vineyard belonging to two more of the group's members. He told his fellow investors that he knew how to make wine — they didn't know

knew how to make wine — they didn't know about his stint in Napa — and so the bunch of various the stint in Napa — and so the bunch of various the stint in Napa — and so the bunch of various the stint in Napa — and so the bunch of various the stint in Napa — and so the bunch of various the var

a half a million, you need a million, you need two million,' but we said, 'The hell with it; let's do it

area" near the Escondisio auto park for \$500 a month and set up shop. Procuring estate vine-yeards was out of the question financially, so they have a sources and found several: mainly Don Galleano [in Occamonoga] and several: mainly Don Galleano [in Occamonoga] and Don Armstrong in Fauma Calernet from Temecula. Bestides the Cale, they bought Zinfandel, set of the Calernet from Temecula. Bestides the Cale, they bought Zinfandel, smit for a winery setting poorts Wodehouse, "That was what was available." They looked to more tabilished wineries and

They looked to more established wineries and winemakers for help with equipment. "Temember we had grapes crushed for us at Cilurzo and Ferrara and Menghini. We borrowed a press from Ferrara; we borrowed a testimer-crusher from John Schwaesdall a couple of years." They bought used barrels from Mapa and other parts of Northern California. Produc-

tion nor the rist vintage was under a mousand case. Once the wine was made, there was the problem of where to sell it. Production was too small for serious wholesaling, and the winery was not situated in a terribly attractive location. "We didn't have a stating room [at the winery] the area was all chop shops and tire stores and things." They thought of tourist-rich lains but couldn't find a suitable space. We did see this place in Santa Yabels it was catty-corner from Dudley's blakery. We thought we would pick up everybody over, many proved besitant to cross the street. The Wodehouses worked other jobs and sank most of what they made back into the winery.

tion for the first vintage was under a thousand

most of what they made back into the winery.

Their efforts paid off. Every year saw growth.

They were able to move the tasting room to lu-



lian. And in 1996, they relocated the winery to a white box of a building on Carlabad Boulevard in Carlabad. Finding the place "was mostly luck. We knew we needed a larger place. Since I used to be in real estate, I have full appreciation of the phenomenon of location, location, location, wanted to get a place where there would be tourist wanted to get a place where there would be tourisis walking around with money. In Southern California, beaches are where those people are. We started in Carisbad and came upon this place by chance very early on. As a building, it's not as useful as it seems. It would be a great restaurant, but it doesn't have parking. It's too small for a big, store, and too big for a small store. But it was perfect for a small winery looking to attract walking.

in traffic.

"We don't have any vineyards of our own," comments Wodehouse, "so what's the point of being stuck out where it's how then you can have a nice place by the beach? It's just brutal out there in the inland valleys when the grapes are coming in. [Here], you're right by the ocean — you can be come to work the proper are coming to the comment of the proper are coming to the proper are coming to work."

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mid-range entrée. Inexpensive: below \$10; moderate: \$10 to \$19; expensive: \$20 to \$24; very expensive: more than \$25. Please call restaurants in advance for

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of fresh food and the beautiful luxurious room carries the evening. 5:30 to
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Moderate to expensive.

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SOUTH Highway 101, Suite 607.
Soulan Beach, 858-793-0999. Here's a good family rectavariet where you can good family rectavariet where you can for saleda, patta, pizza. There are 25 pizzas. The chicken requila with spinach fettuscine is great as are vegerates anaetheless. Same menu, lunch returns anaetheless. Same menu, lunch returns anaetheless. Same menu, lunch pizzas. The chicken 1 pizzas. The chicken 1 pizzas 1 pizzas. The chicken 1 pizzas 1 CALIFORNIA PIZZA KITCHEN 437

THE ENCINITAS CARE 531 Sout THE ENCINITAS CAFE 531 South Highway 101, Encinitas, 760-63-0919. This American cafe serves breakfast from opening to clossing. Egg dishes are served with buscuits and gravy. Sandwiches and statels for lunch, American entrées for dinner. Fast, excellent service. Open daily, breakfast, lunch, and dinner. Inexpensive. — E.W.

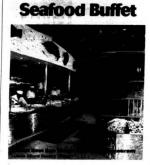
THE FISH MARKET (DEL MAR) 640 THE FISH MARKET (DEL MAIL) 540 Value for Valle, DAM (See Mar 168-875) 227-75 From the moment it open until close the moment it open until close to the first force of the control of the c

IL FORNAIO CUCINA ITALIANA IL FORNAIO CUCINA TTALIANA 1555 Camino Del Mar, Del Mar Pieza, 858-755-8876. Il Fornaio offers a sun-ning unobartucted view and its out-door and indoor seating are gorgeous. The grilled items ternd to be uneven, but the stuffed focaccia, angel hair pasta, soups and salads are always good. Always crowded. Lunch and dinner daily, Moderate to low expensive. — E.W.

E.W.

LA BONNE BOUFFE Town and
Country Shopping Center, 471 Encinitas Boulevard, Encinitar,
700-436-3081. Boeuf Bourguignon,
rack of lamb, frog legs (when in searack of lamb, frog legs (when in seapower sole in femos butter sistee are
Dover sole in femos butter sistee are
the staples of this French provincial
restaurant. Dinners, race la careCharming room and sendine vinnels.
Charming room and sendine vinnels.
Dinner Tweeday through Sunday.
Moderate to expensive. — E.M.

TODAIN 200 Feet of the **World's Largest All-You-Can-Eat Japanese**



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45 kinds of sushi 18 different hot food entrées including beef, chicken and pork 20 different salads • sashim

fresh salmon • shrimp tempura green lip mussels . Japanese noodle soup

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lobster • cocktail shrimp • snow crab legs scallops on the half-shell • clam steamers

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TRATTORIA



Soutaine



Complimentary

NOBU JAPANESE RESTAURANT 315 South Highway 101, Solana Beach, 858-755-0113. The menu at this sourmet lapanese restaurant offers 100 858-755-0113. The mean at this gournet Japaneer erstaurant offers 100 sush items, 20 stunning and unique appetiers, and a long list of entrées, including an eight-course feast and box dinners. Two dining rooms are available; the livelier is at the sushi bar. Especially on the weekends, arrive early to avoid waiting for a table. Open daily for lunch and dinner. Moderate to expensive. — E.W.

SAMURAI IAPANESE RESTAU-

sented, the niche unidermy from Year of the control of the control

sive to expensive. — E. W.

TRATTORIA POSITANO (CARDIFF-BY-TRES-SEA) 2171 San Elijo Avenuc,
cardiff-by-bo-Sea, 766-652-0111. If
you've itend of Italian restaurants, you'll
be revitalized by this one. Original
secipes, 16 pastas, wonderful fresh fish,
nightly spicials, excellent land. Very lowing management, A treasure. Same menu
unch and dinner. Call for hours and directions. Moderate to expensive. — E. W.

rections. Moderate to expensive. — E.W. WIEEN IN ROME 1108 South Highway 101. Enclinitas. 760-944-1771. This elegant restaurant offers there dining areas and a menu with outstanding appeters and past dishest. There are many unusual preparations of chicken, fash, and meat. Congrous presentation; loving service. A winner. Open for dinner nightly, Moderate to expensive. — E.W.

NORTH INLAND

ANTHONY'S RANCHO BERNARDO 838-431-2070. One of the best features of this handsome branch of Anthony's is that it accepts reservations. This relieves you of waiting around notiflyour name is called. The dining room also thends to be less frantic than the downtown branches. Good flash and chips. seafood salads, broiled fish, Fast service. Open daily for lunch and dinner. Incepansive to expensive. — E. W.

tinuous service. Inexpensive. — E.W. CHIEU-ANH VIETNAMESE CUI-CHIEU-APIN VIETNAMESE CUI-SINE 16769 Pernardo Center Drive, Suite 10, Rancho Bernardo, 858-485-1231. Gourmet Vietnamese food is available here. Menu offers 60 items, many with French influences. Good bets are chicken crepe, fresh fish with lemon grass, tangy- and- sour

acop, egg rolls, and filet mignon beef.
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THE PRENCE MARKET GRILLE 19717 Bernardo Heights Parlowy at 19717 Bernardo Heights Parlowy at Center, Rancho Bernardo. 654-656-6055. Don't miss this small but the Breach restaurant. The chef-ton of the Company of the Company nously, but when evaluate the sure to order isno shanks and cog as vin-corder isno shanks and cog as vin-dimer served duly. Expensive. (Call for directions to the essurant.)— E.W.

E. W. S. C. S. C.

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reggs, hash, crept-, hup brangers and
sandwickse, and a Joanne old postate
curry you delicitority through small

the hand, (until 2 p.m.). Moderete,—
N.W.

HE AND BOT GEILLI 10006 Pacifi.
Felight Boulevard, Sorrento Mass
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RESTAURANT EUROPA 9379

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LA JOLLA

ALPORTO'S OF LA POLLA 1251
Prospect Street, 838-438-42232, Both the paties and the dising room are lively, conveled, noisy, and festive. The house specially is carse asads, and the questedlills Mercodes (thrimp over a questedlila) is outstanding. Extensive mens offers combination plates, chile criticals, and the distance of the convenience of the conven

moderate. — E.W.

(ASPW) MELLS BAKKEY AND CAFE
1044 Wall Street Suite, R.SS-531-550.

Formerly Woody, Augen Mills has the
same menu with additional item. If
you are an early riser, you can eat here
as early as 6500 a.m. Beautiful room.
Open daily, 6:30 a.m. to 3:30 p.m. —
E.W.

Open daily, 600 a.m. to 3:00 p.m.— Lew.

COME ON 1811 100 Torry Fines Rook, \$28:30-1100. Deligified 10 see and \$28:30-110

HARRY'S COPPUSS SERVEY 7-50 Girard Avenue, 2-50-5-50-7-7-50. This industration of the control of the breakfart. General control of the breakfart of the control of the cont

E.W.
A THEMAZZA 8000 Girard Avenue,
\$58-459-9750. This pleasest Italian cateprovides a loving and festive amountplove. The pastes are delightful and so
are the salads. Special dishes available
with advance notice. A good place for
causal dising. Same seems lunch or
daily for lunch and disner. Closed
Mondaly for lunch and disner. Closed
Mondaly for lunch. Inexpensive to
medicate. — 24

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

tap, and, of course, dozens of plant-screen sports TVs. Open seven days, stell last integration— L.R. LORNAS TRAILAN ETCEIND 3945. LORNAS TRAILAN ETCEIND 3945. University City, 184-22 664. I. Twenty pasts dishe are prepared here, all from transits, as with a lost sudswicher and training the control of the control of the course, and the control of the course 1996. Coursey, Kezzay Mesa, 855–856-196. If heart already, the 'apple passcale," which is really as none man, pully outfill prepared with a core man, pully outfill prepared with

drailing. Dissoir supries rouge in price from fights on extensibly high-admost as streng at the High com. Research activity, but the fined preparation is survivaled to the control of the

Maine lobster steamed to order. Excelent value for the money. Friday night only. Expensive. — E.W.

THE WHALING BAR Is A vlamcia Hotel, 1132 Prospect Street, 858-654-0771. Now open after extensive renovation with an expanded menu. They offer their usual specialities, including paells. Open daily for lunch and dinner. Moderate to expensive. — EW.

CLAIREMONT & KEARNY MESA

AND DEEP A TOO BEST AUGUST

2123 Morean Soulerand, the pre-k.
219 227–2414. This low-priced Cabban
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Open daily. Inexpensive. — M.N.
BISTRO YAMG 4705-G Clairemont
Drive, Clairemont Town Square
19-433-4839, A sitter restaurant to
Fortune Cookie, this elegant bistro will
charm gourmer Chinese food lovers
with its curried salmon, see bass, Yang's
chicken, spicy sping rolls, and other
delights, Standard dishes also available.
Outstanding gourmet preparation.
Open daily, lunch and dinner.
Moderate. — E.

HUNGRY STICK 4664 Clairement Mess Boulevard, 619-272-1412. "Life's too short to drink cheap beer," says the sign. They must mean it. At Happy Hour (weekdays 4:00 to 7:00 p.m.), a Hour (weekdays 4500 to 7:00 p.m.), a 24-ounce glass of Guinness is as cheaps as a Bud, Which is nice because it goes great with this pool bas's greatest hit: "San Diego's Famous 1/2 lb. Ster-burger." The burger bun is crips, the big aids of mast's crunchy-grilled, and the tomata and lettuce and raw onion are fresh. The small menu also includes chicken breast an a bun, patty melt, and hot wings. They boast 24 beers on

cinnamon sugar and apples, should win a prize. In ability to satisfy all that is soft, severed, and worked for can be demonstrated to the control of the severed to the sev

PAMPAS ABGIPPTINE GRELL 8000 Acro Drive at Montgomery Field. The Committee of the Committee

Restaurant coupons and menus at SanDiegoReader.com

Restaurants with underlined offers have coupons on the Reader website.

Ashoka 50% off lunch or dinner Aubergine Grille Aunt Emma's Pancakes Free kids' meal Bahia Cafe Prime rib buffet \$12.95 Beach Grill of Coronado \$1 off breakfast entrée OBig Jim's Bar-B-Q Free pork or chicken san OBlack Angus Prime rib dinner & mud ple \$13.99
Blue Crab \$10 off Sunday brunch for 2
Blumbergs Deli 1/2 off entrée

The Boathouse 2 for 1 lunch or brunch licine Free dinner entrée Bombay Exotic Cuisine of India Brians' American Eatery

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Forever Fondue
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OPassage to India 50% off Climer
Pasta Espresso 54.50 pasta
Raw Mana \$5 off hip-hop suchil
Rock Bottom Free appetitur
ORoma Mia Lobster or steak for 2 \$49.95

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O Sevilla 57 off Paella Valenciana Shanghai Mongollan 1800 dinner \$8.50 Shelby's \$14 off dinner soutrée O Star of India 50% off entrée Su Casa 25% off entire check

Su Casa 23% off entire check The Surfside 1/2 price appetizer Sweet-N-Sugar Free 10% off any purch Takeya Japanese 1/2 off entrée Tamarindo @ Taste of Europe

Taste of Italy 1/2 off entrée

© Taste of Thai

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Thai Chada 50% off cutrée
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Featuring:
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Buy one entrée and receive 2nd entrée free
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Large gourmet bagel with cream cheese and a large hot chocolate or coffee of the day only \$2.95

There's a brandnew coffee shop in Pacific Beach! Serving breakfast & lunch.

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4978 Cass Street, P.B. (Corner of Cass & Loring) 858 274 0028 6:00 am to 8:00 pm

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ATLANTIS 1880 Harbor Island Drive, Harbor Island, 619-297-1673. This nisther Island, 619-297-1973, This sprending returns her-discrebill, with a pair of realise pershed by the representation of the pair of realise pershed by the representation of the result of the representation of the result of the representation of the result of the

BLUE BAY CAFI 3780 Ingraham Street, Pacific Beach, 858-581-0200. The cuisine here tends to be somewhat elaborate, so order the simplest items, especially fish. Beautiful surroundings,

E.W.

ACTIONALE Sold Infort Infand Drive Infand Drive. Early Claims, 619-239, 8011, www.boardmoverstrantom. View-roowed-removaed cut of our century, the premises, which are not at least paper, are permeted with a family vesty aroun reminated with a family vesty aroun reminated with a family vesty aroun reminated with a family vesty around reminated a remover of the family of th THE BOATHOUSE 2040 Harbor Is-

CHINA INN 877 Hornblend Street (between Garnet and Grand streets), Pacific Beach, 858-483-6680. At least 118 items appear on the menu, which offers Mandarin and Szechuan special-tics and includes sweet-and-pungent shrimp, Mandarin pork rib, duck in or-

DINNER COMBOS

Kam, the cheffowner, is there. Ask his advice about dishes. Open daily, con-tinuous service, lunch and dinner. In-expensive to moderate. — E.W.

expensive to moderate. — E.W.

CUCINA PRIESCA 1851 Bacon Street,
Ocean Beach, 619-224-9490 or
019-224-9470. Here's a good place for
very tasty flalian food at low cost. The
lasagne Florentine is especially good
and so are the chicken dishes. At least
ten dishes available. Open for lunch
Tuesday Invough Friday. Dinner
nightly, Inexpensive to moderate. —
E.W.

THE FISHERY 5040 Cass Street, Pa-cific Beach, 858-272-9985. Half fish market, half casual fish menu, it offers fine fish and chips, salads, and fish sandwiches. Same menu lunch and dinner. Open daily 11:00 a.m. to 10:00 p.m. Inexpensive. — E.W.

10:00 p.m. Inespensive. — E.W. FERNCH GOURMET 960 Turquoise Street, Pacific Beach, 858-488-1225. This pleasant, airy dining room serves French food with California influences. It's light, good-tasting, and easy on your purse. Breakfast irems and lunch are served simultaneously. Eavishing the served simultaneously. Eavishing the restaurant. Open daily, Moderate. — E.W.

KARINYA THAI RESTAURANT 4175 Mission Boulevard, Paelic Back, 858-270-5950. The impressive menu bosans for lens, of which 2.1 are appetized. The rest sales with 2.1 are appetized. Best best here are freezoaker shrimp, spicy fish cakes, suffed chicken the sales of the sales and the sales are called a reve carly could waiting sealed as a reve carly could waiting a sales and sales are called the sales are called the sales are carly called the sales are called the sales a KARINYA THAI RESTAURANT 4475 Mission Boulevard, Pacific Beach. weekends arrive early to avoid waiting for tables. Open daily, Inexpensive to moderate. — $\tilde{E}.W$.

LOTSA PASTA 1762 Garnet Avenue, Pacific Beach, 858-581-6777. This fam-ily Italian American restaurant seats 160 people. It offers a menu where you 160 people. It offers a menu where you can select your own pasts and your own sauces (12 pastas, 18 sauces). Best bets: dinner specialties with dinner salad \$8.95. Only restaurant to offer impano (from the movie Big Night). Open daily, lunch and dinner. Inexpensive to low moderate. — E.W.

low moderate. — E.W.
THE MISSION CAFE AND COFFEE
HOUSE 3795 Mosion Boulevard at San
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MIDWAY. OLD TOWN &

BERTA'S LATIN AMERICAN RESTAURANT 3928 Twiggs (at Congress, diagonal to Rockin Baja Lobster), Old Town, 619-295-2343. Sampling the whole range of little-known cussines from Guaternala down to Patagonia, Berta's lengthy menu reads like a culinary "pick hits" list of each country's bert flavors, typically

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Try our Sticky Rice & Mango! 2 for 1 DINNER Lunch Combos starting at \$5.50

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rendered with expertise and verve-tion of the property of the con-tractive energy Chilom point de check-ment energy Chilom point de check-ment energy Chilom point de check-cockies and subde mas de ordere (cir-cum-fleword lands stroy) from Peru, was the contractive energy con-tractive energy contractive energy con-tractive energy contractive energy con-tractive energy con-cernative energ

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HOSSI AND COW MAR AND CREIT.

2734 Lytton. Lonn Fortal.

619-224-6499. The hard-to-popt place

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EAST COUNTY & STATE COLLEGE

ANTHONYS LA MEMA 9530 Murray Drive, La Meaa, 419-46-3-1086. The recovered room belief along 500 feet. In page 100 feet of the page 100 feet of the ing, Many of the traditional serious stables and this and sended in batter are till reviable. However, name tow-been added. Try stating early in the week at an early hour to sende a long toward to the page 100 feet of the been added. Try stating early in the week at an early hour to sende a long on a natural lake, Coord skelp, butch and disner, Coordination 100 feet of page 100 feet of the ANTONIOS BLACEMEDS 700 post, 1994 42 922, Their place for challenges 100 feet of the page 100 feet

HAPPY HOUR TRO-THRI-CREE HALF OFF **APPETIZERS** & BEVERAGES Mon.-Sat. 5-8 pm (dine in only) LUNCH SPECIALS from \$4.95

is not regional or gourmet, but stan-dard items are freak, generous in size, and inexpensive. Sopalpillas, a deep-fried confection served with honey, are complimentary with meal. Open daily, hanch, dinner, and Sunday brunch. In-expensive. — E.W.

hunch, diamer, and Sunday brunch. In-espensive. — E-Wo Pilzas, 6930 Al-zarado. Boad, State College area, 419-265-2218. Surely the best Jewish wooderful, and to see the 110 and-wiches, especially the corned best. The bruides and chopped liver easily rival Mother's. Executed bestery, Open daily, treakfast, brach, and disnore. In-reporting the middlesses, and disnore. In-spensive to medicate a see 120.

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JIMMY'S 9635 Mission Gorge Road, Santee, 619-448-8994. We're at the end JBMAT'S 9635 Mission Gorge Road,
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The safert of the safert like homemade cinamon
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three meals, seven days. — E.B.
JOHNNY BY 54 738 Fourth Street, La
Mesa, 619-464-2465. This "Burgers and
Brew" bar is a real 1950s place, with
burgers to die for and good bar snacks,
including a setty jalaperlo dijp. Play
pool, watch West Wing, hide from your
ex on the smoker's patio out back. On
Sundays (2500 to 2509 p.m. only), theirs
10 on. New York stask, fries beams, and

price. Inexpensive. — EB.

FRO BIOACAL 142 University Avenue, City Heights, 619-284-2820. This leads in it glamoous, but there's an dependable, consistently good. Try their complex, clean-stating chicken noodle soup or the light, intricate bumpts, or with sply dipping stance. The chicken in lemon grass with hot pepper is also particularly good. Their menu less 142 beverages, which are simple, but articles of the control of Pho Hoacali is a lesson in how the plainest ingredients, intelligently balanced, can produce something unforgettable. — M.N.

gettable. — M.N.

ROCKY MOUNTAIN FOOD JUNCTION 9330 Maine Avenue, Lakeside.
619-938-1511. Hollywood often uses
this street as a location for its westerns.
The low buildings with the high mountains behind make it perfect for shoot-

SAN DIEGO

PYOTI BIEANGA 3551 Adams Ave-mus, Normal Heights, 615-282-4116, dishes with international influence. The mildly indian ones include a dif-ferent curry every other day. Soups, said, and nightly specials are good sets. Simple dining room. Saturday brunch, all you can eat. Hour change other, to phone before you go there. Open daily, inexpensive.— & W.

Interpretation — E.W.

KESSINGTON GRELL 4055 Adams
Avenus, Kraniagton, 6 19-211-4014.

Avenus, Kraniagton, 6 19-211-4014.

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Open seven days, three meds. Interpretation.—Z.E. SEELEL 4110 Pairs.

FORTH STATE AND Moderate to expensive. — E. W.

EMBO SABE 939 Fifth Arouse (id. University), Hill(rest. 619-220-6802) wave Arousehastington om, Auderica (id. University), Hill(rest. 619-220-6802) wave Arousehastington om Auderica (id. Control of the Arousehastington of the Arousehastin kitches. Open for dinner nightlyblooderne.— MA: PRENTAIRANT 463.

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pensive. — E.R.

VESUVIO GOURMET 3025 El Cajon
Bouleward, North Park, 619-282-7940.

Wonderful Southern and regional
Italian food is served here. The interior
is gorgeous, the service swift, and the
servings huge and tempting. Open
nightly for dinner. Inexpensive to upper moderate. — E.W.

MISSION HILLS CAFE 808 We MISSION HILLS CAFE 808 West Washington, Mission Hills, 619-296-8010. Here's a good bargain restaurant for dinner. There are two dining rooms with the atmosphere of a casual neighborhood restaurant — nothing fancy, but good value for the money. Closed Monday. Open Tuesday through Sunday, Breakfast, lunch, and dinner. Breakfast items available until 400 p.m. Moderate. — E.W.

MIXX DESTALIBANT 1671 FIRE AN MIXX RESTAURANT 3671 Fifth Ave nue (at Pennsylvania), Hillcrest 619-299-6499. A meal here resemble an informal dinner party at the hom of a good, well-traveled cook. Fitly, th

an informal diamer party at the home of a good, well traveled code. Pityl he of a good, well traveled code. Pityl he of a good, well traveled code. Pityl he of a good well traveled code. Pityl he of a good well traveled to be of a good of the officers, unappropriate party of the officers, and write party he officers and the other and the officers and the other and the officers and the other and th

ANTICO TOSCANO 1288 University Avenue, Hillcrest, 619-298-2768. Home-style cooking from Tuscany, unpretentious, filling, inexpensive. Good soups, salads, pastas. Open daily, lunch and dinner. Inexpensive to moderate. — E.W.

moderate. — E.W.
ARETYEDIREC 3465 Fourth Avenue,
Hillcrest, 6.19-299-6282. The chef has
cooked at major European hotels and
the food is outstanding. You won't go
wrong with any of the pastas, and you
may order small portions in combination. The appetizers and saleks are also
excellent. Chicken and shrimp fare well
here. Modes physical plant, but it de-

expensive to moderate. — E.W.

CALIFORNIA CUISINE 1027 University Avenue, Hillcrest,
619-343-0790. This Hillcrest restaurant
has been around forever, has a durable
reputation and an established clientele.
Perhape the flawless waitstaff working

several saleds. Pasta dishes are good choices. Smoked or grilled item indude bufvece issulmen, ribs, and skew-ered lamb. Venison chill or steak undwick always a good bet. Plasanat atmosphere. Excellent service. Open chilly. Junch Mondey through Friday. Dinners nightly, Inexpensive to upper moderate.—E. W. ONO SUBHI AND PACIFIC SPICE.

ONO SUBHI AND PACIFIC SPICE. son why. The menu is sensible, but the preparations uneven. The appetizers are interesting, but don't live up to this promise. It is California Castine's classic entreet that endure despite their meau's excessive range. I recommend the New York reake of lamb boin, accompanied by one of their civers salad. If you appreciate life if nert things, California Cuisine is a place for a good meal. Modernies to expensive. — M.N.

ONO SUSHI AND PACIFIC SPICE.

19-20-Gible. If you are searching for huggspritions, fresh tasty food and reasonable prices, don't overlook this col-full paparesePractife. Run cafe. Excelent specialty rolls, entrées, appetisers. Very crowded weekends. It'vely young crowd. Dinners nightly. Inexpensive to moderate. — E.W. meal. Moderate to expensive. — EAN
THE GATTERING 900 West Wash
ingrow, Mission Hills, 619-200-0000
Heat May be a professional magnific
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This neighborhood devorte is contter of the room seems straight outsaf of
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PARALIES. 37-14 West Washington
Street, Mission Hills. 619-260-0003.

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RATTORIA POSITANO 142 Uni-TRATTORIA POSITANO.142 Uni-sersity Avenue, Hillcrest, 19-294-6995. Sure to be one of your twoite restaurants, not only for hearty talian food but also for loving atmos-phre. Sixteen pasta disher; many sal-ols and entrees. A treat. Try seabass, almon, any pasta. Lunch Monday hrough Priday, dinner nightly. Noderate to expensive. — EM.

THE VEGETARIAN ZONE 2949 Fifth Avenue, 619-298-7302. The V-Zone's motto is "in harmony with the earth."

So, sorry — no meat, no bleached white flour, white or brown magar, or iceberg lettuce, On the other hand, you can be sure what you do eat is "free from chemical preservatives or dyes." Spinach mushroom leagns and estame mock chicken are — surprist — great. Even desserts can be younny, including a three-layer carrot cale and a cocomint pudding, Incx. penties. — EA.

DOWNTOWN

ACQUA AL 2 322 Fifth Avenue, Gaslamp, 619-210-0382; www.acquartZ. Deptie in smooker, this include the less brack of a restaurate in Revenue that wen successly seed-wing the state was nuccessly seed-wing the state of a restaurate in Revenue that wen successly seed-wing the state of the less of the state of the state

— N.W.

ANTHONY'S FISH GROTTO 1360
North Harbor Drive (at Ash Street), 169-223-5105. For its fresh senfood sal-ads, its fish and chips, and its daily fresh fish specials, Anthony's still goes to the control of the co

ATTRIDES MARKET IOW West P Sorret, 619–234–1935. Surely the finest Greek retainment in San Diego, the finest series of the San Diego, and the section or after a cultural event. Lestil soup, Greek appetizers, salads, chicken, tish, and lamb olikes are first-rate and so are the desserts. It's fistive for lateralpit dising, Open for hunch Monday through Friday, dinner nightly, to 1000 p.m. Priday and Saturday. Separate dising rooms for parties. Moderate to expenier. — E.W.

to expensive. — E.W.

BANDAR PINF PRESLAN CUISINE
825 Fourth Avenue, Gaslam,
619-238-010. The best Prenis and
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as well as the palest. Try stuffed. Code
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ANTON BAR JONG MILL 139 Market
(Thrist Street), 619-696-527°, Baryon
has the most expansive (and expansive)
Louisilan-style mens in the Calamp.
Interpretation of the Calamp.

CANDBLAS 416 Third Avenue, Cashing, 618-702-4455. Don't look for tooch here. Chef Bardon's Barea park and the state of the chef Bardon's Barea park a lauration, inventive update of traditional Meteon fave, combining areas to the control of the chef Bardon's applicational force to still want to dining room with extremely gracious service, you'll find a mean that entry the chef Bardon's still be compared to the chef Bardon's still be chef Bardon's still be

N.W.

LA CASTEA 1247 C Street (corner of 13th and C.), 619-531-0044. Don't be fooled by the liT old blue and white clapboard house at the bottom of City College's bill: Princes and politicians come here to hammer out deals, mix with the Latino for Anglo) community, and cat some of the best chorizo can have been continued to the contract of the cont

and cat some of the best chorizo cinhucory (spic) pork sausage with eggs)
in town. In the cory Mexican-style interior, the pictures on the walls tell you
who-all comes here for the good taxos
and enchiladas, or the delicious pork
burition. Most deficious of all is watchburition. Most deficious of all is watchto learn to love the house-imade
menuals (tripe soup). — E.B.

DOBSON'S SOSE Broadware Crisis. DOBSON'S 956 Broadway Circle, 619-231-6771. This reputable down-town restaurant offers class and com-

lotte steak, and, when available, the crude but virtuous soft-shell crab. Their neets, tack has brownies and behannan Futer steak, are hely, loudes, dishing room. Doboon's is surve, its confidence infectious. Moderate to Gannal Carlo Marchael Steak, and the steak of the steak o

only weekends, Inexpensive. — E.B. HARBOR HOUSE 831 W. Harbor Drive, Seaport Village, 619-232-1141. The two-level building and the view of the harbor are major attractions. Fish and seafood predominate but chicken, and seafood predominate but chicken, pasta, and steak are also available. The dining room seata 250, so don't expect intimacy. Preparations are wholesome but not original. Open daily. Moderate to expensive. — E.W. IUKE IOINT CAFE 327 Fourth Ave-

full four CAPE 327 Fourth Avenue (across from Cost Plus), 619-323-7685, www.jukejointaafe.com.
This is the closest we've got to a good, funky jazz club in New Orleans Upfunky jazz club in New Orleans' Up-town neighborhood (but the Gaslamp-is lots safer). They call their cooking 'West Coast Soul Food,' but it's still just-about perfect file gumbo, thick and rich, flavored with grunine Louisians sunsage. Good jambalaya, fried foods (try fried pickles and gizzards for a down-home treat), buge steaks, and live music for a bip crowd make this a

N.W. (1922) Fifth Arenue, (1923) Fig. 1781. This beautiful place is a horn between two roses. Located mid-tone roses are a large of baland-balance, or dicken-fried steak, or baland-halene, or dicken-fried steak, or dicken-fried steak

days. Inexpensive. — L.B.

NAPA VALLEY GRILLS 502 Horton
Plaza, downtown, 619-218-3440. This
mer restaurant at the top of Horton
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the food is very, very good. I suggest
the food is very, very good. I suggest
the claimant plaze, and the rottaerieand delicious. Their monkfish is a
teeply attisfying Southern delight. Ty
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resets to Napa Valley Grille, a comforing, satisfying dining experience.
Moderate to expensive. — M.N.
fooderate to expensive. — M.N.

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POLLO AND PAPAS 531 C Street, lunch weekdays only, this cafe is a favorite pit stop for transit cops. Heck, it's only two steps from the Fifth Avenue trolley stop, James, the Korean-American chef-owner, makes sure the men't reflects all sides of San Diego, from hamburger and fixin's to fish and chips to a teriyaki rice bowl to a chicken and chees to return to that's cheaper than a trolley ticket. Inexpensive. — E.B.

REDEFISH 321, Fifth Avenue (Fifth and

atrolle videt. Inexpensive. — E.R.

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SALLY'S RESTAURANT One Market

SPICE HOUSE CAFE 1401 Ninth Street (at Ash), 619-239-8510, When your "head feels like an old potato" 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 the Ortey chilles or Jack move if it the Ortey chilles or Jack was present the property of the ortey of

TRATTORIA PORTOBELLO 715 Fourth Avenue (at G), Gaslamp, 619-232-4440. The owners of Panevino operate this chic restaurant with its light menu and wide variety of dishes. You can make a meal from appetizers. The pasts are the best bets. Open daily, lunch and dinner. Expensive. — E.W.

> SOUTH BAY & CORONADO

ANTHONY'S CHULA VISTA 215 West Bay Boulevard, Chula Vista, 619-425-4200. The only Anthony's to serve candlelight dinners nightly in the cocktail lounge. Regular Anthony's

EW
CHIZ LOMA 1132 Ioma Avenue (at
Ozange), Coronado; 619-435-0661. The historis aura of this cate period
burgadow remains veductre, but the
French' menu is murel in the mare
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lessness. Some appetizers are spriightly,
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and of the extra 1980o imay pair soulet de mer (that Manhattan food-fad of the early 1980s) may pair undercooked white beans with over-cooked seafood of questionable quality. Best bets are Irvine's "signature" dishes of salmon with a mild barbecue sand and roast duck with a trio of formerly

tashionable sauces. Vegge accompanients (swampy reheated-tating rice, limp carrots, soggy sugar-snap) bean erier resemblance to Lean Cuisine. For dessert, avoid the nonce nightmare of a "chocolite martini" meant literally, a tooth-skinning mixture of tanget Absolut and cloying creme of cargo. Fairly expensive but not dressy. — N.W.

THE FAMILY MOUSE OF PAN-CAKES 50: Broadway, Chala Vista, 19-123-3313. Breakasthunha edily, 19-123-3313. Breakasthunha edily, 19-123-3313. Breakasthunha edily, 18-123-331. Breakasthunha edily, 18-12

E.B. SLAND PASTA 1202 Orange Avenue. Coronado, 619-435-4545. Casual atmosphere and fine pizzas, pasta dishes, and daily specials at low cost. Same menu lunch and dinner. Remember this cafe if you're visiting orromado. Arrive early to avoid wait. Open daily. Lunch and dinner. Inexpensive. — EM.

pensive: — E.W.

FESCALE Coronado Island Marriott
Resort, 2000 Second Street, Coronado,
e19-435-3003. This is the causal dinning
coron that faces the pool at this first
rate host. Menus are constantly, though
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and Standard certainty, and the property
and Standard certainty, with dinner specials. Open daily, breakfast, funch, and
dinner, Moderate to expensive. — E.W.

dinner, Moderate to expensive. — E.W. PRIMAVERA 93.2 Orange Avenue, Coronado, 619-485-0545. This standout in Goronodo's cadinary scene offers courtly charm and an impressive menu. Try their saffron risotto, clams bordelaise, or the delicious ossobuco, of which every detail is accomplished, admirable. For dessert, have one of their excellent expressos and the itramisu or lemon ricotta cake. Pri-

SPIRO'S GYROS Ferry Landing, 1201 SPIRO'S GYBO'S Ferry Landing, 1201 First Street, 44, Coronado, 619-435-1225. The food, the music, the view — are we outside Athens' Is this the Aegeant This inside-outside Greek cafe is located at the water's edge, and the heated patio has a spectacular view of San Diego, the bay, and the boat traffic. At sunset, sipping their excellent Greek wine (cheaper than their California), watch the sun set the city abkaze Try the moussaka (eggplant casserole) or the souvlakia chicken, marinated in taatziki sauce, served with tomatoes, onions, and pita bread. Open seven days. Inexpensive. — E.B.

STRETCH'S CAFE 943 Orange Ave-nue, Coronado, 619-435-8886, Stretch STREETCH'S CARE was Creating over the property of the mane in World War II when he was 6 1⁻¹ and 135 pounds. Now he was 16 1⁻¹ and 135 pounds. Now he was 16 10 and he was 1

(The prefix for all Tijuana numbers is 011-326. From the United States use the prefix 011-326 when calling Ti-juana; when calling in Tijuana use only the restaurant's seven-digit number.)

EL FARO DE MAZATLAN 9542 EL PARO DE MAZATLAN 9542 Boulevard Sanchez Tabouda, Pitza Fi-nanciera, Zona Rio, 684-8882, 684-2236, or 684-8883. This fish and seafood restaurant offers a gorgeous dining room, an extensive menu with English translations, and fresh fish and the main course includes an appearact (fried fish plus ceviche), teafood soup, and Mexican rolls. Open daily, 10:00 a.m. to 11:00 p.m., same menu for lunch and dinner, continuous serv-ice. Moderate. — E.W.

ice. Moderate. — E.W.

LA FONDA ROBERTO'S La Siegra
Most-l, Old Road to Emenada, Avendia
Cauhutemor. 28200, 686-687; Unusual regional specialities are found
here. Beef Tongue in seame weed sauce,
spicy shredded pork with artichoke
ceds, two preparations of chicken, a
half dozen of steak. Don't miss the
soups or chile mogada. Portions are
small, so two people may order three
entries. Take Avendia Revolucion al entrées. Take Avenida Revolución all the way to Agua Caliente BlVd. At Cal-imax, make a right; go up two blocks and make a left. After one block, make another left. Roberto's is in the motel just after the road veers right. Closed Monday. Open Tuesday through Sun-day 900 a.m. to 10 p.m. Inexpensive to moderate. — E.W.

ONCHIERA IA POCA LICERA Na-nicipal Market. 105 Avenda Minos Heroes. Timans. Venturing to the far the criteria, seater from The Sorrever's Approxime. Shadis of sun perestrate the falls, iron stores and giant teaming pots, and boods gathering into black the roof. But what sedgond Are not walk through the mercado, Indica section. However, the control of the transport of the control of the con-trol of LONCHERIA LA POCA LUCHA Mu-

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UABC CAFETERIA 246 Aut University of Baja California 2580 Tecnologico Avenue, 607-1047 (for Tortas y Tonka). This cafeteria on the well-dressed, with lots of test in lamake-up (not on the same of course). Several concession cluding Tortas y Burritos To mando's, and Panaderia Dieg cheap, standard Amero-Mexicome for the sound of 600 pe you, all chatting like crasy (i

VALLARTA NATURAL 1252 most indistinguishable from

Shavings from the Backlog

Fantasy, like religion, requires at least a pretense of faith.

dubbed in French, with "be Duln'Can" the Duln' long something in translation as le Duc." the Dulce," Back to the grind...

Back, first and farthest, to The Mammy Returns, (Or as it was known for the Mammy Returns, (Or as it was known Momie). The inebriating box-office success, two years past, of Stephen Sommers's The Mammy would hardly have encouraged him to take a sold for the and probably not to be said for the petition for its forerunner as the worst unmany movie ever made. Swying so nummy movie ever made. Saying so simply to affirm that any amou

Back from Lubeck. Back from the Riginansum. Back from Lubeck Back from the Riginansum. Back from the Riginansum. Back from the Riginansum. Back from the Search Closey. Back from the Search Close Search Close Search Sear

assets.

Back to Shrek. You could do worse (see above) in your search for someplace to park your kids. This computer-animated twist on the Beauty-and-Beast theme — the chivalric quest of a lonely, touchy, Scots-accenited ogre and his volunteer sidekick, a wisecracking ass sans Sancho Panza, to rescue a mar-tial-arts princess from a fire-breathing dragon and a Machiavellian bride-



ironic, relentlessly hip, or just plain relentless. But when did abrasive and relentless. But when did abrasive and anachronistic smart-alectry become the accepted and dominant mode in film fantasy! Fantasy, like religion, requires at least a pretense of faith. DreamWorks might like to think they are tweaking the tradition of Disney's animated fairy tales (Snow White and

Pinocchio, among others, put in cameo appearances), but in truth they're in lock step with Disney's Aladdin, Herlock step with Disney's Aladdm, Her-cules, Beauty and the Beast, simply a few paces behind. The suggestion that Shrek has as much to offer to par-ents — other than as a baby-sitter— as to their children raises grave doubts about their fitness as mentors and role

models. Unless perhaps they have some personal or professional interest, greater than that demanded of a mere film critic, in the incremental advances

film critic, in the incremental advances in the technology (I can't bring myself to say "art") of computer animation. Back to Angel Eyes. Halfway seri-ous romantic drama from director Luis Mandoki, the man who last gave

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MOVIES

us the completely silly Message in a Bottle, about a one-of-the-guys po-licewoman (Jennifer Lopez) and an enigmatic, gray-overcoated loner who identifies himself as just "Catch": identifies himself as just "Catch"; part-zombie, part-simpleton, part-Montgomery Cliff (Jinc Awiezd). The nonserious half would have to include too bleached, tweezed, powdered, buffed, poilshed, and sandblasted to pass as a normal human being, let alone a tough chick who can over-power bruisers twice her size. (One pagins to wonder how the man of the future will be able to comprehend the Lopez phenomenon on the evidence. future will be able to comprehend the Lopez phenomenon on the evidence of her films. Out of Sight had its en-thusiasts — mostly those with a sweet tooth for Steven Soderbergh or El-more Leonard — but I can't believe it will hold up over time. Blood and Wine was in my view much better, but Lopez had only a secondary role in it. Sele had only a secondary role in it. Selena showed her charms at full blast, but the film itself was milquetoast. And the rest — The Wedding Planner, The Cell, U-Turn, Anaconda, Jack — are things she might have done only because a she might have done only because a film star needs a filmography.) That half would also have to include the smothering pop songs, the irrelevant cop action, the loner's improbable past as a bluesy juzz trumpeter and bliss-ful family man, and the increasing flow of sap toward the end. On second thoughts, let's make it more like quar-

Back to The Center of the World Back to The Center of the World. (Already gone from town by now.) A prune-faced piece of erotica to do with a dweebish dot-commer (Peter Sars-gaard) who persuades a skinny stripper (Molly Parker) to accompany him to Vegas for a wild weekend on her terms separate rooms, no kissing on the mouth, no penetration, four hours per night, ten G's on the barrelhead. The celebrated lollipop "scene" (cel-ficited on the posters if nouther also. ebrated on the posters if nowhere else; is so blink-of-an-eye and corner-ofthe-eye that any interest in it will best be deferred until the viewer is in command of a rewind button and a pause mand of a rewind button and a pause button. If then. Thoughts of video, in-deed, must overrule all discussion of Wayne Wang's biological bluntness



and moral perientiousness. The movie, so to call it, makes a very bad advertagement for the advancing wave of digital video, looking rather like a picture of the second s known as Makhmalbaf Film House. The first of the three stories — anec-dotes, really — chronicles the last hour of girlhood before the protagonist officially turns nine ("Hide your hair, don's in"; the planted stick in the ground, whose shortening shadow measures the dwindling minutes of freedom till the dwinding minutes of recolom till noon, is as oppressive an image as the grandfather clock in *High Noon*. The little heroine's grim persistence, or persistent grimness, is evidently some-thing of a national trait and not the thing of a national trait and not the personal monopoly of Abbas Kiaro-stami; and the shallow space of this episode is replete with the familiar Kiarostamian textures of fabric, earth, plaster, weathered and painted wood. The second story turns startlingly hori-zontal, a breathless succession of tracking shots over a flat landscape. tracking shots over a flat landscape, to keep up with a women's bicycle race to keep up with a women's btycle race and, riding parallel on horseback, the protesting family members of one of its grim and persistent participants ("What you are riding is not a bicy-cle! It's the devil's mount!"). As if this

episode were not dreamlike enough, the third enters a self-conscious sur-realist view herein an old lady lavishes her inheritance on a shopping eree for turniture and appliance, setting up-turniture and appliance, setting up-turniture and appliance, setting up-tories intercher out well past its point, and (notwithstanding the dynamics of the second one) soon settles into a state of stagastics. Though their clashing styles do not nearly cohere, they envertheless reveal the apprentice fillministe to have been a well-rounded in the stage of the

student.

Back, awing the best for last, to The Golden Bowt. The producer-direct tream of Merchan-bowy (not to forget writer plasbwla) return, seventeen years side: The Bostonians and twenty-two after. The Buropeans, to Henry James. A maturer James, and a maturer Merchanti-Voryt, too. Inasmuch as it's James, it is guaranteed to have a rich, James, it is guaranteed to have a rich the author's pet theme of American innocents abroad a pauserish Italian the author's pet theme of American innocents abroad: a pauperish Italian prince, in love with a likewise unen-dowed American, marries her former schoolmate for money. The forsaken lover then marries the schoolmate's widowed father — "America's First Billionaire," buying up European art for export — and the clandestine af-feir resource under the state level. for export — and the clandestine af-fair resumes under the shared roof. (Staff writers of afternoon TV soaps can but eat their hearts out.) Besides its crucial and discreetly melodramatic plot function, the titular bowl is what jective correlative": a gorgeous gilded crystal that conceals a flaw. You don't find this kind of construc

chant and Ivory have something in common (not their bank balances, to be sure) with the American billionaire and art collector: men of taste and and art collector: men of taste and appiration but no great genius or in-vention. And tasteful, let's be clear, be screen standards instead of Jamesian ones. What was kept hidden in the book is now out in the open (most egre-giously in an explicit hoste'-room tryst), and adorned with an "action" prologue, a costume ball, an exotic dance, etc. for visual spectale. The feeling of the thing is very different, yet the foun-ce again successfully disquising her native accont, steals the show from Uma Drurman (a bit over the top), Jeremy native accent, steals the show from Uma Thurman (a bit over the top), Jeremy Northam, Nick Nolte, and Anjelica Huston. And she steals it in a fashion worthy of James: with subtlety, un-derstatement, and gradually revealed

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. Thousands o
past reviews sorted alphabetically, by year of
release and by rating, are available online at
SanDiegoReader.com.

Along Came a Spider — Effective kidnap thriller, even if some of its effect is achieved by cheating. And even if, too,

come of the effect is subjected to impufficient discitation. And even If, in any suns, the total effect is change and empty. For all blut, once we get over the rocky start, and it is unpossible to believe the class of its varieties of its varieties. And it is unpossible to believe the identified and it is unpossible to believe the identified and its unpossible to believe the identified as for two accordab, the movie is not at all for two accordab, the movie is not at all for two accordab, the movie is not at all the east credit in which one role is identified as "Potentially Part Gay on Train." The colly point of connection to the dreadful Kin at the Carlot, 1979 in so its one train. The colly point of connection to the dreadful Kin at the Carlot, 1979 in so its one product is the connection of the connection o from Ashley Judd as the sidekick, but in compensation he requires less currying and cosseting. In Lee Tamahori (Once Wer-Marrisor, The Bight), the movie has a defice director than Gary Fleder. And Jerry Goldsmith's minatory music is unintrusively helpful. With Michael Wincott, Preclope Ann Miller, Michael Monatry, 2001. Monatry, 2001. See The Marrison Control of the Control Control of the Con

Angel Eyes — Reviewed this issue. With Jennifer Lopez, Jim Caviezel, Sonia Braga, Terrence Howard, and Shirley Knight; directed by Luis Mandoki. (CARMEL MOUNTAIN 14; CINEMA STAR 13;





MOVIES

TROLLEY: HAZARD CENTER 7: LA JOLLA 12: MISSION VALLEY 20; OCEANSIDE 18: PALM PROMENADE 24: PARKWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16: SANTEE DRIVE IN: SOUTH BAY DRIVE IN: SWEETWATI

The Animal — Rob Schneider comedy of experimental surgery gone haywire, directed by Luke Greenfield. (CAMBLE MONTAN 14; OBEAM STAR 13; CINERAM 6; DEL MAR HIGHLANDS 6: ENCHMENS ASSENDED WALLEY 16; GASSLAMP 15; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RAMONA TWIN; RANCHO DEL REY 16; SANTEE DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; FROM 6/1)

Blow — The biography of George Jung (don't beat yourself up if you've never

heard of him) is just as-other borting drug-story; the stay, hereory goth of a working-cian Meanchaster shale boy, not to mention montage-happy and padde-older-terowy path. No formitten as a cocaine externy path, no formitten as a cocaine extiling mose divor. The factual basis of the editory, abuyes a source of courage to the timed surveiller, ranks is more, not less, though the control of the company of the timed surveiller, ranks is more, not less, pade-work of childron of fasthbacks in scrubbed-raw coder (the young lung- Yate gonds he poor (Casao) I alon't ever we gonds he poor (Casao) I alon't ever we gonds he poor (Casao) I alon't ever pende of the American culture like an astorial komb². The inherent rein on the whether connectinging on pushers, users, of (less constricting) cops, seem somehow to chale off insugiation. The aumeress of the control of the control of the control of the would have to be the unexamined faith in their fascination, homy Depp, Pendope and the control of the control of the control of the permit. 2010.

Bread and Boses — Special pleading on behalf of nonunion janitors, mostly immigrant, in a downtown L.A. high-rise. British filmmaker Ken Loach has lost a little complexity, a little reality, in his move to a new neighborhood: Eisensteinian

Section of the control of the contro

Chemotate — Another art house food film: an agnotic chocolate-maker opens her Little Shop of Temptation during the Lenten fath. Director Lase Hallstrom follows in the interpret on-doise propaganda follows in the director pro-doise propaganda complacent, liberal-minded broadslate agniant the imagenes, complacency, and narrow mindedness of a French-Catholic provincial village in 2019. The modely control of the control of the

Crownshing Tigger, Hindren Drugster — Ang Lea's homosage to the next sile sets faily asked of this Pericage, especially perhaps to the splandsone period pieces of Tigg Bts. It is insulfail how "The contains, the sets, the manuse Insulfail how." The contains, the sets, the major solding lasty, the China-doll rightnes—beautiful. The failty script, the mit-like city operations of a grader in Insulfail to the set of the set of the set of the mit-like city operations of a grader in Insulfail section. It did not grove be could make contain the set of the Care to handle, exists it did not grove be could make constraint general made and changeding of light may be prove the set of the section of manuscripts of the section of the section of period in the section of the section of period in the section of



hovering in treetops, etc., are technically

HILLCREST VILLAGE

Seddighi; directed by Marzieh Meshkini.

*** (HILLCREST CINEMAS)

more innocessus than funny, but pleasant enough in any case, centered around the Perion Radio-Hescope — 2 13-16-06 dish prince Baddi-Hescope — 10-16-06 dish its vital role in the first PASA monoitob. Are the Aussies to the the Aussiego, or are they a banch of "dischbende" out of their legal Two big criss— a power outage and a gale-fore wind — text their mette legal Two big criss— as a power outage and a gale-fore wind— text their mette of the area of the second properties of the second prope

Driven — The pretty gifs and prettier boys of the glamorous world of "open-wheel racing." You'put lake, carening camerawork, kereching rock songs. With Sylvester Stallow (who also wrote the script), Rip Pardue, Til Schweiger, Entella Warren, Staye Bewrite, Gina Cerbina Warren, Staye Bewrite, Gina Cerbina Cristian de la Twente, and Driv Reynolds; Girlson's WALU'T is PIALM PROMEMOC 24. PARROWAY PLAZA 189.

Exit Wounds — Steven Seagal fighting age, weight, and dirty Detroit cops. Putting up no resignate to wetched excess, mindlessness, and egomania. With DMX, Anthony Anderson, Isalah Washington, and Tom Arnoli; directed by Andrzej Barrkowiak. 2001.

• (voGut).

The Golden Bowl — Reviewed this issue With Uma Thurman, Jeremy Northam, Kate Beckinsale, Nick Nolte, and Anjelica Huston; directed by James Ivory.

*** (COVE)

The Good, the Bad, and the Ugly-The Good, the Bad, and the Ugly — Very, very, very long Sergio Leone spughetti Western — long on carnage and bone-crunches, long on plot twists and yellowy scenery, long on inarticulate grunts and house dubbing. Clint Estiwood, Lee Van Cleef, and Eli Wallach loosely personify the respective qualities listed in the title. 1969. * (KEN, THROUGH 5/31)

The Hairdresser's Husband — Erotic male fantasizing — and exceptionally lazy fantasizing at that — about the twelveyear-old boy who, with a busty redhead as

his paragon, makes up his mind he's going to marry a hairdresser, and in lafe middle age does just that. [Does, as far as we can tell, virtually nothing else.) The means of expressing smittenness — smeary light, slow-motion, a circling camera, an enigmatic yet encouraging smile on the face of the object of affection — are limited in of the object of affection — are limited in the extreme. And even the haircus don't come close in semuousness (or informativeness) to the ordinary and uncrotic one that opens André Delvaux. The Man Who Had His Hart Cux Short. With lean Rochefort and Anna Galieras directed by Patrice Leconte. 1990.

• INBUSTAN OF PROTOGRAPHIC ARTS. (J. 6, 7. P.M.)

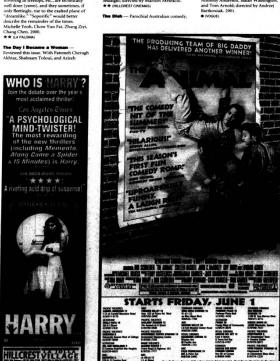
Himalaya — Studious plodder about the generational clash among Tibetan



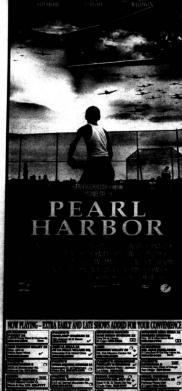




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tribesmen: rival caravans of salt-packing yaks, driven through perilous mountain passes, one by superstitious elders, another by agnostic juniors. It's a kind of cartle-drive Western, except that it's the East, it's yaks, it's mountains, and (aside from those mountains) it's unexciting. Directed by National Geographic photographer Eric Valls, 2000.

A Bodget's Tabe — The Die Age, highered up a sect and roll engrusk (Queen, Bowle, RTO, others), a synontaneous ergoin of disco dancing at court, a Nike misgrais on a suit of armor, a Mademoistle cover gift for a fair maden, hademoistle cover gift for a fair maden, democratic hero, a low-born squir who skynckets to superardom in the "mobil-sport of jousting, with Chauser, no less, as P. R. Rak Croftrey Chaucer's the name, writing it the game". J. Abowing, her P. R. Rak Croftrey Chaucer's the name, writing it he game "1. A bowing, her P. R. Rak Croftrey Chaucer's the name, writing it he game". J. Abowing, her P. R. Rak Croftrey Chaucer's he raw of the properties of the properties of the property of the properties of the prop

◆ (CAMMEL MOUNTAIN 14 C (NISMA STAR 13: CINERAMA 6, 101 AMR HOGHADAY) E FANNITAS 8: FASHION VALLEY 18; GALARY 6, GROSSMONT CENTER; GROSSMONT CHOTTER; GROSSMONT CHOTTER; GROSSMONT CENTER; GROSSMONT CENTER; GROSSMONT CENTER; GROSSMONT FINAL HASSION VALLEY 20; OCCAMISING 16; PALMA PROMERADE 24; PARRICAY FILAZA 18; POWAY 10; RAMOND DEL REY 16; SANTEE DRIVE 85; SWEETWATER 9; TOWN SQUARE 14; UA FORTON PARA 14).

The Lovers on the Bridge — Grand passion in the Parisin gutter the love of a broken-legged actods for a half-blind artis, sharing a stone bench on the Post-Nord during its Couser for restoration. ("Love takes bedrooms," philosophize a fellow bum, "not windy adevalas,") The bacentermal fireworks and the frolicking form of the property of the propert



The Golden Bo

well as in length. With Juliette Binoche (who did her own paintings) and Denis Lavant; written and directed by Leos Carax. 1991.

★ (SAN DIEGO PUBLIC LIBRARY, 6/4, 6 P.M.)

The Luzzhin Defence — Balky adaptation of a Nabokov novel, set in Italy entir le gwerre, about an antisocial chess master whose head is turned by a pretty socialist on the eve of the World Championship, John Turturro sems just the right man for the job, had he been given anything to work with. Emily Watson,

Geraldine James, Stuart Wilson; directed by Marleen Gorris. 2001.

• (IA JOLLA VILLAGE, THROUGH 5/31)

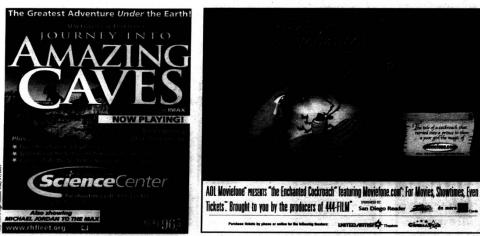
The Man Who Cried — Christina Ricci as a Russian Jew in WWII-time Paris, with Johnny Depp, John Turturro, and Cate Blanchert, directed by Sally Potter.

(HILLCREST CINEMAS, FROM 6/1)

Momento — A tale of revenge told in reverse. To put it like that is not to suggest the movie goes literally in reverse motion, with people walking backwards and saying "Olish" instead of "Hello," although that in fact is the method of the opening scene a Polarond surpshop gets sucked back into the state of the opening scene and the state of the opening scene and t

ituria neat would appear to be more completed with the control of the control of

Monadour Hiro — Fastidiously manicured French thriller, underplotted (it's from a Simenon novel) and overdirectic, so that beary significance gets piled onto very little, with the adacatic face of a silent-rea clown, who spends his evenings spying on his nuble neighbor (with his phonograph needle stack in one passage of Brahma's op. 25 plane quarret), and who is suspected





Moulin Rougo — Baz Luhrmann's re-creation of a Parisin cabaret of a century past, starring Nicole Kidman and Ewan McGregor. (CAMME, MOUNTAIN 14, CHEMA STAR 12, ENCINTAS, F. FASHON VALLEY 18, FROMEN HAL CONTAINS, CROSSOMON CENTUR HALL CRO VALLEY 2U; CIC-ANSIER 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; FROM 6/1)

The Manuscop Returns — Reviewed this issue. With Berndan Frace, Rachel Weisz, and John Hannak written and directed by Stephen Sommers.

• (CARMEL MONTHER 14: CEREMA STAR 13: CENTRAM 6: DOI: MAN REDEAMOS E. PECKNITAS REPORT WILLY 18: FLOWER HALL CHIMAS. GALAY 6: GROSSMONT CENTRE-GROSSMONT CENTRE-GROSSMONT CENTRE-GROSSMONT CENTRE-CROSSMONT CENTRE



Moulin Rouge

COSTA 6: LA JOLLA 12: MISSION VALLEY 20; OCEANSIDE 16: PALIN PROMENADE 24: PRIRTIMAY PLAZA 18: POMAY 10; RAMONA TWIN: RAMCHO DEL REY 10; SANTEE DRIVE IN: SOUTH BAY DRIVE IN: SWEETWATER 9; TOWN SQUARE 14: UN HORTON LAZA 14)

Once Upon a Time in the West — The somewhat abridged — but plenty long as is — American version of Sergio Leone's sprawling epic Western. It goes in, in a big way, for slow buildups and stretch-outs, for prolonged and perspiry agonies, for grizzle and grime, for cynicism about the larceny and grame, for cymcism about the larceny in the hearts of men, and for unparalleled villainy in the person of duster-dressed, tobacco-spitting Henry Fonda. The brilliant camerawork is by Tonino Delli Colli, whose color sense appears to have come from extensive training in alchemy. With Charles Bronson, Jason Robards, Claudia Cardinale. 1969.

Pearl Harber — Second World War story, with Ben Affleck, Joh Hartnett, and Kate Beckinsel, directed by Micheel Bay. (CAMER, MOGENTAN 14: CHEMA STAR 13: CHEMAN COSTA 6; LA JOLLA 12; MISSION VALLEY 20 DECANSIDE 16; PALM PROMENADE 24; ARKWAY PLAZA 18: RANCHO DEL REY 16:

ENCINITAS 8; FASHION VALLEY 18; FLOWER HILL CINEMAS; GALAXY 8; GROSSMONT CENTER: COSTA 6: LA JOLLA 12: MISSION VALLEY 20 ARKWAY PLAZA 18; RAMONA TWIN; RANCHO

Someone Like You — Desperately cute romantic comedy revolving around an unlucky-in-love career girl (Ashley Judd: is she trying to be cute, too, when she twice pronounces "realtor" as "real-a-tor"?) who pronounces "realtor" as "real-a-tor"?) wh develops a "New Cow Theory," whereby men are posited to be like bulls in their soredom with prior sexual partners:

"ncophiliacs." The heedlessly happy ending could hardly be less persuasive. With Greg Kinnear, Hugh Jackman, Marisa Tomei, Ellen Barkin; directed by Tony Goldwyn.

Spy Kids — Cartoonish espionage caper aimed at a younger age group than usual for Robert Rodriguez (From Dusk Till Dawn, Despenale: cartoons themselves). Slick, sometimes eyè-catching, but nothin to hold on to With Antonio Banderas, . (SOUTH BAY DRIVE IN: VOGUE)

Startup.com — Chris Hegedus's and Jehane Noujaim's documentary on the struggles of an Internet company.

(KEN, FROM 6/1)

The Tailor of Panama — Veteran director John Boorman's treatment of a 'light' spy novel by John le Carré. Neither the director nor the original novelist (as well as co-screenwriter and executive producer) is much noted for humor, and their unabating stabs at it here are not se their unabating stabs at it here are not so much martini-dy as they are day-old-champagne flat. Still, it seems quite fitting, even long owerbuch, that the intellectual's (the liberal's, the Vietnam protester's) abovite syn providis, the arti-fleming, the hier to Graham Greene, should finally get around to casting James Bond (more or less) as the principal villain: a bed-hopping, segarette-puffing, cocktail-welling British agent, stained by a sex sandal and sent in disease; to the tronical Siberia of Denam. isgrace to the tropical Siberia of Panama "Casablanca without heroes"), where he edeems himself with his superiors thro

movement and a pending sale of the Canal to China. Filling the role with the current screen Bond, Pierce Brosnan, completes the

arrogance and tacky wisecracks. There is a passé trendiness about this — somewhere in the neighborhood of *The President's Analyst* and *Casino Royale*. But the

susceptibility to fiction, the paranoic credulity in particular of cloak-and-types, and the human toll of the spy "game," are more durable. With Geoffrey Rush, Jamie Lee Curtis, Brendan Gleeson. and Catherine McCormack. 2001. ★★ (ENCINITAS 8)

What's the Worst That Could Happen? — Martin Lawrence and Danny DeVito in a comic duel of wills, directed by Sam Weisman. (CARMEL MOUNTAIN 14; CINEMA STAR 13; INERAMA 6: DEL MAR HIGHLANDS R ENCINITAS R: FASHION VÁLLEY 18: GÁSLAMP 15 SSMONT CENTER; GRO

GROSSMONT CENTER; GROSSMONT TROLLEY; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SOUTH BAY ORIVE IS SWEETWATER 9; TOWN SQUARE 14; FROM 6/1)

Whon Brondan Mot Trudy — Love affair between an unworldly schoolteacher and a shady lady, with Peter McDonald and Flora Montgomery, directed by Kieron Walsh. (HILLCREST CINEMAS)

With a Friend Like Harry — Fine French 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 really rises above a simmer. Any impatience with it, however, would be a reflection more on Hollywood brainwashing than on filmmaker Dominik Moll's control of tension. It's true enough that he observes no regular schedule of thrills, fills no standard quota of them, and in any event standard quota of them, and in any event lavors the frison over the electroshock. But all of that is just tangible evidence of fabled "French taste." With Sergi Lopez, Laurent Lucas, Mathilde Seigner, Sophie Guillemin. 2000.

*** ** ** MILCREST CINEMAS: LA JOLIA VILLAGE.

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL

CLAIREMONT

DOWNTOWN

Gaslamp 15
270 Fifth Avenue (619-232-0400)
270 Fifth Avenue (619-232-0400)
2 Annoves Perros (R) Fri.-Thu. (1:55) 8-55;
The Animal (PC-13) Fri.-Sum. (12:36, 1:15,
2:10, 3:060) 42:0, 5:15, 5:05, 7:10, 7:05, 8:15,
2:25, 10:05) 8:00, -Thu. (1:15, 2:16, 4:26,
2:15, 3:05) 7:10, 7:45, 8:15, 9:25, 10:05; The
2:15, 5:05) 7:10, 7:45, 8:15, 9:25, 10:05; The

Sat.-Sun. (11:10) 1:55, 4:30, 7:10, 9:45; Mon.-Thu. (1:55) 4:30, 7:10, 9:45; With a Friend Like Harry (R) Fri. (1:45) 4:20, 7:00, 9:35; Sat.-Sun. (11:00) 1:45, 4:20, 7:00, 9:35; Mon.-Thu. (1:45) 4:20, 7:00, 9:35

Fashion Valley 18
707 Fries Read (656-556-2202)
The Animal (766-556-2202)
The Animal (766-51), Moulin Rouge
(176-13), What's the Worst That Could
tappen? (76-13), Pand Habrio (76-13),
Tale (176-13), The Manning Returns
(76-13), The Manning Returns

Cove 7730 General Avenue (858-459-5404) The Golden Bowl (R) Fri. 5:00, 8:00; Sat. Sun. 2:00, 5:00, 8:00; Mon.-Thu. 5:00, 8:00

(2:25) 5:45, 8:10, 10:15; Mon.-Thu. (2:25, 5:45) 8:10, 10:05; Crouching Tiger, Hidden Dragon (PG-13) Fri.-Sun. (1:25) 4:50, 7:50; 10:20; Mon.-Thu. (1:25, 4:50) 7:50; Driven (PG-13) Fri.-Sun. 4:35, 9:50; Mon.-Thu. (4:35) 9:50; Exit Wounds (R)

1:05, 2:30, 4:10, 4:45, 6:15, 7:90, 7:45, 8:30, 9:55; Snatch (R) Fri.-Snn. 5:40; Mon. Thu (5:40); What's the Worst That Could Happen? (PC-13) Fri.-Snn. (12:15, 1:95, 1:45, 2:20) 4:25, 5:90, 5:45, 7:15, 8:90, 9:90, 9:45, 10:25; Mon. -Thu. (1:45, 2:20, 4:25, 5:90, 5:45) 7:15, 8:00, 9:00, 9:45

UA Horton Plaza 14
457 Horton Plaza 14
457 Horton Plaza (619-444-FILM)
Aboulin Rouge (PG-13); Shrek (PG); Angel Eyes (R); A Knight's Tale (PG-13);
The Mummy Returns (PG-13); Bridget Jones's Diany (R)

Gardon Cabaret University Towne Centre Mall (619-295-4221) Closed for the season

LA JOLLA

Closed for the season

La Joella 12

4857 Ville La Joile Drive (656-558-2234)

1867 Ville La Joile Drive (656-558-2234)

187-C4-13); What's the Worst Through

188-C4-13; What's the Worst Through

188-C4-13; The Advancey Ren's

188-C4-13; Bridget Jones's Diary (R)

(Co-1-7), images (Jones to User) (1).

La Jolla Village Cinemas (884-65-7831)

Ho Didn (Per. 33) Fri. (215) 4-50, 7-30, 10-00;

10-00; Sat.-Sun. (11:20) 2-15, 4-50, 7-30, 10-00;

10-00; Sat.-Sun. (11:20) 2-15, 4-50, 10-00;

10-00; Manuslape (Not Rand) Fri. (2-50) 4-40, 10-00;

2-20; Mon. Thu. (2-50) 4-40, 7-20, 9-55;

Mon. Thu. (2-50) 4-60, 7-20, 9-55;

Monematic (10) Fri. (1-5) 4-30, 7-10, 9-45;

MIRA MESA

Mira Mesa Stadium 18 10733 Westview Parkway (858-635-7700) Call theater for program information

MISSION VALLEY

Hazard Center 7510 Hazard Center Drive (619-291-7777) Angel Eyes (R) Fri. 11:15, 1:50 (4:25) 7:20, 9:50; Sat.-Sun. 11:15, 1:50, 4:25, 7:20, 9:50;

1130, 140 (413) / Jans. Year Minasion Valling 20 1640 Comine Del Rio North (858-558-2052) The Animal (PC-13); Rioculin Rioculi (PC-13); Waltis' to the West's That Conds (Popular (PC-13); Papel Herber (PC-13); Shrok (PG), Angal Ryan (8); He Johnson (PC-13); A finight's Yale (PC-13); A finight's Yale

STATE UNIVERSITY

LA MESA Ken 4061 Adams Avenue (619-283-5909) The Good, the Bad, and the Ugly and Once Upon a Time in the West, Thurs-day; Startup.com (R) Fri. 4:40, 7:00, 9:20; Sat.-Sun. 2:20, 4:40, 7:00, 9:20; Mon.-Thu. 4:40, 7:90, 9:20

UPTOWN HEICroset Cincinnas
2005 Filik Armer (619-299-2100)
Bread and Roset (619-299-2100)
Bread and Roset (619-190-100)
Bread and Roset (619-190-100)
Bread and Roset (619-190-100)
Bread and Roset (190-190-100)
Bread Annual Ann

Massaum of Photographic Arts 1669 El Prais, Balbos Park (619-238-7559) Shoah, Part 2, Thursday and Friday, 7 n.m.: Monsieur Hire, Tuesday, 7 p.m.; The

Hairdresser's Husband, Friday, 7 p.m. Reuben H. Fleet Science Center 1875 El Prado, Balbos Park (619-238-1233) Michael Jordan: To The Max; Journey Into Amazing Caves; Wild California

EAST COUNTY

EL CAJON

Parkway Plaza 18

Rancho San Diego Stadium 15 2951 Jamacha Road (619-660-3460) Call theater for program information

LA MESA
Crossmont Center 10 Theatres
Grossmont Stopping Crair (619-465-7100)
A Roight's Tale (67-1) Fr. Thr. (619-465-7100)
A Stopping Crair (619-610)
A Stopping C

253) 740, 753
Crossmoth Trolley & Cinemas
8555 Riecher Parksoy (6)9-466-1401)
Angel Spex (6) Fri-Sun. (120) 4-20, 720, 9-20, Mon., Thu. (120), 500) 8-30, Bridget Jones* Diary (8) Fri-Sun. (120) 4-40, 8-10, 10-15; Mon., Thu. (120, 6-40) 8-10, Crosching Tiges, Hidden Draggor (FG-13) Fri-Sun. 4-60, 9-60, Mon., Thu. (2-10) 5-20, Mainente (6) R19-15un. (2-10) 120, Mon., Fin. (1-10) 7-50; The Mianney (7) 120, Mon., Thu. (1-10) 7-20; The Mianney (7) 120, Mon., Thu. (1-10) 7-20; The Mianney (7) 120, 10-20; Th

Pearl Harbor (PG-13) Fri.-Sun. (1:00) 4:45, 8:30; Mon.-Thu. (2:30) 7:15; Shrek (PG) Fri.-Sat. (1:15; 2:00, 3:30) 4:15; 5:45, 6:30, 7:45, 8:40, 9:55; Sun. (12:30, 1:15, 2:40, 3:30) 5:00, 5:45, 7:15, 7:46, 9:20, 9:55; Mon.-Thu. (1:15, 2:00, 3:30, 4:15, 5:35) 8:00, 7:20, 8:40; What's the Worst That

Could Happen? (PG-13) Fri.-Sun. (2:35:00, 7:50, 10:10; Mon.-Thu. (1:45, 4:30) SANTEE Santee Drive In 10990 Woodside Avenue (619-448-7447) Shrek and The Mummy Returns; The An-imal and A Knight's Tale

SOUTH BAY

CHULA VISTA

IMPERIAL BEACH

made-up tosh about a secret res

South Bay Drive In 2170 Coronado (619-423-2727)
Shrek (PG) and Spy Kids (PG); The
Mummy Returns (PG-13) and Angel Eyes
(R); What's the Worst That Could Hap-

NATIONAL CITY

Harbor Drive in 32nd and D (619-477-1392) Exit Wounds (R); Along Came a Spider Sweetwater 9 Theatres

NORTH INLAND BONSALL

CHULA VISTA
Palm Promenade 24
770 Dennery Road, San Diege
(385-585-226)
The Animal (PG. 13), Modili Rouge
The Animal (PG. 13), Modili Rouge
The Animal (PG. 13), Post Habro (PG. 13),
Shrik (PG.) Angel Spes (B), A Knight's
184 (PG. 13); Driven (PG. 13), Bridget Lones'
(PG. 13); Driven (PG. 13), Bridget Lones
(PG. 13); Driven (PG. 13), Bridget Lones
(PG. 13); Driven (PG. 13), Bridget Lones'
Day (B), Along Came a 5) piden, Blow

5:00, 5:30) 6:45, 7:20, 7:50, 9:15, 9:45, 10:15 What's the Worst That Could Happen? (PG-13) Fri.-Thu. (11:40, 12:15, 2:25, 2:55, 4:50, 5:25) 7:10, 7:55, 9:35, 10:20

Vogue 226 Third Avenue (619-425-1436) Crocodile Dundee in Los Angeles (PG) Fri.-Thu. 12:30, 5:45; Someone Like You (PG-13) Fri.-Thu. 4:30, 9:15; Spy Kids (PG) Fri.-Thu. 2:15, 7:45

CARLSBAD

Me

La Costa 6 Cinemas La Costa 6 Cinemas 6941 El Camino Real (760-599-8221) Moulin Rouge (PG-13) Fri.-Sat. (10:30, 1:30, 4:30) 7:30, 10:30; Sun.-Thu. (10:30 1:30, 4:30) 7:30; The Mummy Returns 1:30, 4:30 7:30; The Mummy Returns (PG-13) Fir. 3-30 (10:15, 115, 4:15) 7:15, 10:15; Sun. Thu. (10:15, 115, 4:15) 7:15; 10:15; Sun. Thu. (10:15, 115, 4:15) 7:15; Pearl Harbor (PG-13) Fir. 3-8; (11:10), 12:20, 3:00, 4:00) 7:00, 8:00, 10:45; Sun. Thu. (11:00), 12:20, 3:00, 4:00) 7:00, 8:00, 5*Prek (PG) Fir. Sat. (10:00, 10:45, 12:30, 10:20, 4:34, 3:13) 5:00, 3:30, 7:15, 7:45, 9:30, 10:00; Sun. Thu. (10:00, 10:45, 12:30, 10:00, 2:45, 3:15) 5:00, 3:30, 7:15, 7:45

CARMEL MOUNTAIN

Galany 6 Galany 6 Galany 6 Highway 7a and Maniom Read (760 945-874) Moulin Rouge (Pi-S) Fix-Sat. (1030, Moulin Rouge (Pi-S) Sim. 7ms. (1030, Sim. 7ms. (1045, Sim. 7ms. (1045, 145, 445) 745, Pard Harbor (Pi-C) 19 Fix-Sat. (1104, Sim. 7ms. (1045, 145, 445) 745, Pard Harbor (Pi-C) 19 Fix-Sat. (1104, Sim. 7ms. (1045, 145, 445) 745, Pard Harbor (Pi-C) 19 Fix-Sat. (1105, Sim. 7ms. (1105, 1045, 145) 745, Sim. 7ms. (1105, 1206, 1007, 1007, 1007, Sim. 7ms. (1105, 1007, 100

ESCONDIDO Carousel Cinema 6 1868 East Valley Parkway (760-480-4666) Call theater for program information

POWAY

Poway 10 Cinemas 13475 Poway Road (858-646-9423) A Knight's Tale (PC-13) Fri.-Sat. (10:45, 145, 4:45) 7:45, 10:45; Sun.-Thu. (10:45, 145, 4:45) 7:45; The Animal (PG-13)

Fri.-Sat. (10:00, 12:15, 2:30) 5:15, 7:30, 9-45; Sun.-Thu. (10:00, 12:15, 2:30) 5:15, 7:30; Moulin Rouge (PG-13) Fri.-Sat. (10:30, 1:30, 4:30) 7:30, (10:20; Sun.-Thu. (10:30, 1:30, 4:30) 7:30; The Mummy Returns (PG-13) Fri.-Sat. (10:15, 11:15, 1:15, 2:15, 4:15) 5:15, 7:15, 8:30, (10:15, Sun.-Thu. 413 151.2 18, 280, 1015.5 Sun. Thu. (1015.1121.1 187.2 18.3 Paral Harbor (PG-13) Fri. Sat. (110.0 18.102.1 187.2 18.4 18.5 18.1 Paral Harbor (PG-13) Fri. Sat. (110.0 12.00, 3.00.4 0.00) 7.00. 800. 10-35. Sun. Thu. (1130, 1220, 3.00.4 0.00) 7.00. 800. 10-35. Sun. Thu. (1130, 1220, 3.00.4 0.00) 7.00. 10-30. 10-

RAMONA

DEL MAR

Ramona Twin Cinemas 626 Main Street (760-789-3422) The Animal (PG-13); Shrek (PG)

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 Highlands 8
BI Camino Roil at Del Mar Heights Road
BI Camino Roil at Del Mar Heights Road
SSS-664-9920.
The Animal (PG-13): What's the Worst
That Could Happen? (PG-13): Pearl Har-bor (PG-13): Shrek (PG): A Knight's Tale
(PG-13): The Mummy Returns (PG-13): Angel Syes (R): Bridget Jones's Dlary
(R)

(R)
Flower HII Cinemas
24/9 Via Dr La Vialle (58/3-66-94/25)
Memento (R) Fis.-5art (1:000, 12:30, 3:00)
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5-30, 10:00, 5:un. Thu. (1:000, 12:15, 2:40)
5-30, 10:00, 5:un. Thu. (1:000, 12:15, 2:40)

ENCINITAS

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Enclaitas 8
220 Narih El Camine Real (760-942-584)
A Knight's Tale (FC-13) Fin-Su. 105.

Mon. Thu. 125 (1430-720), Angel EyeMon. Thu. 125 (1430-720), Angel EyeMon. Thu. 125 (1430-720), Angel EyeMon. Thu. 125 (1450-720), British (1450-720),

La Paloma 471 South Coast Highway 101 (760-486-7669) Crouching Tiger, Hidden Dragon (PG-13) Fr.-Sat. 9:15; Sun.-Thu. 6:45, 9:15; The Rocky Horror Picture Show, Friday, midnight

OCEANSIDE

Cinema Star Mission
Marketplace 13
College Boulevard and Mission Avenue
(760-80e-7700)
(760-80e-

Oceanside 16 401 Mission Avenue (760-439-1733)

401 Mission Avenue (760-439-1733) The Animal (PG-13); Moulin Rouge (PG-13); What's the Worst That Could Happen? (PG-13); Pearl Harbor (PG-13) Shrek (PG); Angel Eyes (R); A Knight's Tale (PG-13); The Mummy Returns

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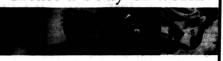
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Across
1. Large quantity
4. Something up the sleeve?
7. Bush and Gore, once: Abbr.
10. Army retiree, for short
13. Chemical suffix

14. Los Angeles' ___ Marmont 16. Uris protagonist 17. Org. that gets a lot of heat?

17. Org. that gets a lot of heat?

18. Recovers possession of

19. Woolf's "_____ Dalloway"

20. Hypochondriac's reason for visiting the doctor

22. Where to sweat it out?

23. Fin finale?

24. Church bench 25. Feel sorry for 27. Closes

Down

1. Indian river
2. Forward flow
3. Gives a licking, so to speak
4. Big garden size
5. 4.2 Down sound
6. Two under par
7. Blood vessel
10. Young to Dawn
10. Character in an Anne Rice
10. Character in an Anne Rice

11. Not smooth 12. Frank McCourt's follow-up 12. Frank McCourt's follow-up to "Angela's Ashes" 15. Island off the coast of China 21. White, semisoft chees 22. Bridge length 26. Go on and on 28. Do karaoke' 30. Six-sided state 31. Wing-tipped, e.g. 34. Desire

44. Civil Rights hero Parks

59. Contradict
60. Reformer who co-founded
the Catholic Worker
61. Friend of Fidel

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 All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 85803, San Diego, C.A. 92186-5803) by 9:00 a.m., Wednesday, six days following the irrest adverse.

1808b), an Longo, L. V. V. Leo. Source version of the control of t

RULES OF THE GAME

34. Desire
35. Composer Stravinsky
36. Blue and white air traveler
39. 42 Down sound
40. Steroid, e.g.
41. Yucatan native
42. Where a brood is raised
43. Mathematician famous for
his "last theorem"

44. Civil Rights hero Parks
45. Clairvoyant's item
49. Skein of fine thread
50. Made a transition, like in a
conversation
53. Does a museum curator's
job, perhaps
54. Artival
57. Downwind, nautically
58. Actress Russo
59. Contradict

costs, with "an"
60. "What's up, ___?"
61. Free from defilement

62. ____ de cológne 63. Santa ____, Calif. 64. Baltimore Orioles pitcher

Pat
65. Old-time welcome
66. Longing
67. 31 Down size

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STAGE NOTES

ATTACE AT U.S. EAST U.S. E n this 1890s photo (taken in an Encinitas cactus garden) stand Thomas C. Exton and Dr. Williams V. Nichols, a couple self-made naturalists who were Oceanside bigwigs.

PICTURE STORY

Exton and Nichols arrived in Oceanside in 1892, when the population didn't top 500. Exton opened a pharmacy. Nichols became Exton's business partner and practiced medicine. They

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spent off-hours collecting rocks.

In 1941, our local daily mentioned the 75year-old Exton (Oceanside's "oldest active business man") for donating rocks "valued at \$1000" to Oceanside-Carlsbad Junior College. At least some of that collection had belonged to Nichols, who had died ten years earlier.

Photograph from the San Diego Historical Society

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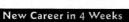
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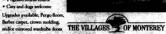
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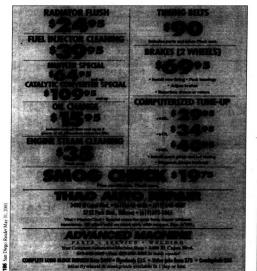
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Fortin is from Belgium, though she spent half of her life in Italy. "I started [tattooing] in 1989 or '90. I start[ed] because I start[ed] doing per-manent makeup." She is placing a sten-cil against Anthony's arm. It is a circle

with three smaller crown dancers inside "In the background of the thre dancers in the circle," Anthony elabo rates on what he envisions of the final product, "in the background there will

I wince, mentally canceling my plan to get tattooed myself that night.

By John Brizzolara

Me and my brother were talkin' to each

bout what makes a man a man.
Was it brains or brawn or the mont
you were born?
We just didn't understand.

from our mother, We knew what we had to do

we got our arms tattooed.
From "Tattoo," by Pete Townshend
(The Who Sell Out)

Who would want to spend Friday night having their flesh punctured repeat-edly with a motorized needle, permaedly with a motorized needle, perma-nently staining the epi- and endoder-mis with ink designs, alarming images or epithets like "Seek and Destroy"? Well, here's a guy at Superbly Tattoo on Broadway. His ame is Anthony, He's part Apache Indian and part Artee, and it is already got some beaust. It is 9 p.m. the sheady got some beaust. It is 9 p.m. at work on his left arm. Owner and body artist Berny Fortinis is cinematic looking 47. That is, like Sophia Loren as 47, though Fortinis is slimmer.

was 47, though Fortini is slimmer. On his right arm, Anthony has three tattoos, all done by Fortini. Two of them are Apache crown dancers, warriors with animal heads; the third is a Renaissance-style cherub above a banner that reads "Concepcion 1997," the name and date of his grandmother's

Fortini is from Belgium, though

be a fire and smoke. Hopefully, in the smoke there'll be an Indian face. You know, like a spirit? He has brought Fortini photographs from a magazine, Southwest Art, of Apache dancers. She has already reproduced two of them and actually improved upon their clarity as rendered on Anthony's arm.
Fortini hered has a tuttoo on her right arm of a Mayan wheel calendar worked allower the support of th

worked all over Europe in tanning salons, as a makeup and tattoo artust and with body piercing.

Turning to Anthony as Fortini applies the motorized needle, I ask, "Doesti' that hurt!" I know he's going to say "no." and I'm not going to believe him.

"Not really," he says. "Only when it gets to, like, right here." He indicates the soft, inner bicept. It's a long be bicep, and it's hard to imagine this guy has any soft tissue. I wince, mentally canceling my plan to get tattooed myself that might.

night.

What I had in mind was a stencil I saw once of a flaming skull dripping blood tears from the eye sockets and a swastika on the bony forehead. I would it want the swastika because I don't like Naizs — though they had good uniforms. Besides, my gitfriend is Jewish and she'd be the first to take it personally and jump to the conclusion it was a dig of some kind.

My dad beat me 'cuz mine said 'Mother But my mother naturally liked it so she heat brother Cuz his tattoo was of a lady in the nude, and my mother thought that was extremely rude.

Anthony is a cable installer for Time-Warner. He comes in every six months to get his tats revised or added to. He will be here for hours so he takes a smoke break. He's getting a deal, I hear (\$150 to \$200 for extensive work tonight).

In the next chair over, a guy named Josh Barkley is getting a full-color tat too of Annubis, the Egyptian jackal-headed god. "God of the underworld?"

too or annuors, me egypuan jackai-neaded god. "God of the underworld:" Inquire.

"Caretaker of the dead." I am corrected by tattooist Mike Miazio, who is waring a Mericfiul Pate T-shirt. "He weights the heart against the soul in judgment in the afterlife. Osiris was the god of the underworld." Miazio researches the significance of all luttoos he applies, and he is extremely good. Now! want the signincance of an tatoos ne appuse, and ne is extremely good, Novi I want hart attoo in case the Egyptians were right. I might get brownie points in hell, but I'll puit i off until i'n pretty sure I'm dying. Miazio himself has many tatoos Mayan, Chinese, Navajo, and Viking designs and his name in his own interpretation of the Nordic alphabet. He often works on clients into the predawn, long after the doors are locked at often works on clients into the predawn, long after the doors are locked

It p.m. As the young artist works, I glance at the price list for body piercing: nose, \$50; nipples, \$45; genitalia, \$60 (jewelry included). I turn away in alarm, feel-

After 9:30, any major work is turned away and rescheduled. Only small tat projects are admitted when the door is locked. Miazio has made exceptions. Later that night, I talk to my friend Art. He's the guy who actually has "Seek

and Destroy" lattood on his arm, along with a jumble of complex figure-popled at Donovan State Prison.— he dd time there on a questionable assault rap. His tattoos are finely worked, very professional looking, and had to describe — cartoon figures and abstracts. He says they were done with a gui-tar string — a D stringto be precise— stripped of its coils, tip sanded, one end fixed to a Sony Walkman motor and the other threaded through a ballpoint-

Jan Tonnesen, book dealer at Wahrenbrock's, has written a bibliography of books on the subject of tattoos. It is included in *The Tattood Car by* Steven

an i onnesen, ooos cealer at Waltenbrock's, has written a bibliography of books on the subject of fattoos. It is included in The Tataood Carby Steven Wood, published by Tablet Books, a San Diego publisher and available at Efren Woods and the Steven Wood, published by Tablet Books, a San Diego publisher and available at Efren Emenson's bookstor on Seventh Avenue near Broadway.

"I was always fascinated by tattoos," Tonneen says, "but my parents for bade me to have one while they were still alwe! Tound a book about tattooning, and thought, There can be many of these, Tit collect on all. A couple of the control of the still a still the still a still the control of the still the still the still the control of the still t

Welcome to my life, tattoo.

I know I'll regret you but the skin-graft men won't get you You'll be there when I die...tatoo-o-o-o-o

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snapped the axles on our eco

"It will even hold water: when it rains, it's like a hot tub back there."

Sweat soaked my husband Patrick's under-shirt. My father-in-law blotted his face every five minutes with a handkerchief to remove the beads of perspiration. As a Mother's Day gift to me, they were digging out every sprout of nut-sage grass that had besmirched my front yard.

-EVE KELLY

BestBuys

front yard.

I had decided to abandon my attempt to fence the yard and convert it to play space—the backyard would have to do. My new goal was to make the spaces slow-maintenance as possible. I wanted it bordered with a row of large, rounded blond stones. Behind that, I ted a second border of French and English wanted a second border of Prench and English lavenders. Orange and lemon trees would line the front of the house, while the center of the yard would be occupied by a high white trel-lis. I envisioned multicolored

climbing roses wrapping them-selves around the trellis as selves around the trellis as the years passed. The rest of the space would be covered with commer-cial-grade landscape cloth to keep the nutgrass from returning, then layered with decorative rock - no grass to We sought advice and

found that we would need about six cubic yards of rock to give the yard a two-inch cover. That kind of weight would have so a truck was in order. And since we wanted to dump the load in a precise location — just in front of the trellis — for easy spreading, that truck would need to be a dump truck. I

cruise control, \$3200 salvaged title, 619-317-5739.

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NIBBAN 3468-X, 1995, auto, much more 19995 (vi~0.01900, Modely Jeep Chrysler, 777 Camino del Rio S., Missain Valley, 619-224-4151; www.midwaysep.com.
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didn't want Patrick to break his back shoveling

I pored through the phone book, calling a multitude of truck-rental places. No dice— Easy or not, I wanted some driving tips.
"As with any larger vehicle, you want to allow a mututude of truck-rental places. No no dump trucks. Finally, I rolled a seven with United Rentals in Kearny Mesa. Pete gave me information on the requirements for the different sizes can't see was in the can't see them. Make sur-

of trucks. "There are two different kinds, one that requires a Class B license. a heavier-duty truck — for lack of a better word nore of a constructiontype truck. You can get a five-yard [capacity] or a ten-yard. Then there is the one that

requires only a Class C license,
which anybody can drive. It's a
five-yard truck. It has a standard transfive-yand truck. It has a standard transmission. The dump mechanism runs off a power takeoff, and there is a separate hydraulic type of cylinder that actually lifts the body of the bed. The price is \$1275 a day, it is a bed. The price is \$1275 a day, it is a have his own insurance. There is a \$12 percent damage waiver on top of that. It's more or less to protect you from theft." I Patrick and I were both heaitant about dealing with a standard transmission on something alse gias a dump truck.— I ringife be tindy, pot with Carl's Rentals on University Avenue in City Heighst. I spoke with Dwight God.

pot with Carl's Rentals on University Avenue in City Heights. I spoke with Dwight God-frey. "We've got a brand-new GMC dump truck. It's an automatic. The owner had it cus-

NISSAN SENTRA QXE, 1997, 5 speed. blue/green, power windows, etc. Excel-lent, 50K miles, 2002 registration, \$6995, 619-839-7700.

619-639-7700 HISSAN SENTRA, 1900, 130K mies, very clean, great gas mileage, \$1950/best 858-270-1073 OLDS CUTLASS, 1970, automatic, 350 ongine, 4 door, \$995/best Evenings, weekends, 619-586-1204

tom-made; it's the Cadillac of dump trucks. It's so easy to drive, you could park it on the curb and then do a U-turn with room to spare. It can hold five to seven cubic yards — around 25,000 pounds — of just about anything: dirt, broken concrete, roof shingles, greenery, wood construction materials, tile slabs. It'll ever

more stopping room. Take your turns wide; watch for cars. If the car

can't see them. Make sure you always use your sig-nals, because when you're turning right, you've got to take the turn wider, and people like to squeeze in between you and the curb because they don't realize you're turning. I held my breath

and waited for the price.
"It's \$150 for 24 hours. It's just a flat rate. Then it's \$.39 a

mile, and you need a \$500 credit

2 card deposit. You have to provide your own
insurance, and the customer will be respon sible for all damage." I made a reservation, because Dwight said they had only the one

because Dwight said they had only the one truck.

The next day, Dwight greeted us with a friendly smile. After he checked Partick's license and insurance (I used to love to drive big things now I'm a little less gung-ho) and took our credit card information, we went through a damage-description sheet. 'Check the out-side of the dump truck and mark on the sheet side of the dump truck and mark on the sneet if you see any previous damage; also, mark the mileage. That's so we all agree on previ-ous damage and the mileage. Mark the fuel readous damage and the mileage. Mark the fuel read-ing; you must replace what fuel you use up. Use only diesel fuel."

Dwight gave some further driving tips.

stereo cassette, 7 passenger, new nission/tires, 163K miles, 619-286-

"Be careful backing up. Trucks are [limited to] 55 on the freeway, but normal speed lim-its on streets. Watch for low overhangs. As its on streets. Watch for low overhangs. As for dumping, make sure the back gate is unlocked, and that you have enough room to pull forward as you dump. If the pile gets too high, you'll need to pull forward. "Dwight also pointed out that since the truck had no "park" gear — only an Emergency brake. — we should "use the chocks, the big rubber pieces that the property of the contractions of the part of the property of the part of the property of t should "use the chocks, the big rubber pieces that you put in front or in hack of the tires to keep the truck from rolling," lerry, another Carl's employee, showed Patrick how to operate the dump mechanism, cleaned the windshield, and hosed the truck off for us.

I climbed up into the passenger seat. As Patrick entered onto the highway, I checked the speedometer; it felt like we were going

edometer; it felt like we were going much slower than we were. The weight of the vehicle made accelerating difficult. Chang-ing lanes required a lot of space, especially when Me...accelos...ing land of spy me w merging onto the high-way. A few cars gave us a scare by zipping past us just before two lanes merged into one. But overall, Patrick thought

overall. Patrick through the truck was indeed easy to handle, and that the steering and brakes were excellent.

The dumping of the rocks ween to ff without a hinch, though Patrick noted that he had get the gravel to dump. After dumping, he hosed the truck off before taking it back to Carl's... a wise decision. Dwight had told us that you must return the truck a clean as it was when you crited it or a \$60-per-man-hour cleaning few would be applied.

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read recently in a magazine

They all live in the same hous

They all have the same parents.
The boys couldn't be more different from the girls.

My oldest son, Johnny, will

be three next month. To Johnny, the world is full of trucks. My

girls — Rebecca, Angela, and Lucy — never noticed trucks.

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PASS OR DON'T PAY AIR CONDITION

I see a truck, Mommy."

For the past three montha, our local cable company has been tearing up the streets, upgrading the understood cables. We rolled past one of the contractor's yellow pickups. "You're right, Johnny," I answered. "That's a pickup truck.

I read recently in a magazine about a government study that concluded men and women are different. They could have saved a lot of money. They could have asked me. I have five children. The first three are girls. The last two are boys.

"You're right."

I navigated along busier streets as we approached the school. "I see a trash truck," lohnny exclaimed.

A dirty white trash truck spilled unspeakable graw water out the back as it stopped directly in front of us at the traffic light, I shut the windows and flipped the vent to "Recire." "Yep.". I feigned excitement. "That's a trash truck all right."

right.

Before we got to school, Johnny had spot-ted another trash truck, a tractor-trailer, and two delivery trucks. He nearly jumped out of, his seat when we passed a construction zone near the freeway. "What's that, Mommy?" he asked.

For years, we driver around so for years, we driver around so Diego County in our minivan. We driver past construction sites. We passed tractor-trailers on the giant yellow machine throw clouds of dust

frervey. The girls argued about the correct words to the song they were singing. They complained above so in where. They never saw a truck. Now, girls on six where. They never saw a truck. Now, girls on six where. They never saw a truck. Now, girls on six where they are saw that they are the saw that they are the saw that they saw that they saw the far backseat with Lucy, Johnny and buby Ben as it melter car seats in the middle seat. As I turned from our street and headed toward school, Johnny called out, "I see a truck, Mommy."

For the past three months, our local cable of the saw that they are the saw that they are the saw that they are the saw to the saw only if Bronths old. The gift used it to ferry account the backyrad. "Mommy, if an aworker ongother than the saw of the saw of the saw of the saw only if Bronths old. The gift used it to ferry account the backyrad." Mommy, if an worker ongo of the contractor's yellow-pickays. "You're right, Johnny," I answered. "That's a pickup right word of the saw the saw to the saw to the saw of the saw only if Bronths old. The gift used it to ferry account the backyrad." Mommy, if a worker right, Johnny, I' answered. "That's a pickup right word the saw the saw of the saw of the saw only if Bronths old. The gift used it to ferry account the backyrad." Mommy, if an worker right, Johnny, I' answered. "That's a pickup right was the saw of the saw o

of the continue of yellow pickups. Yours, I answerd. "That's a pickup it, johnny." I answerd. "That's a pickup it, yellow, which yellow, which yellow it." A pickup. "Johnny echoed." It's yellow, white yellow it. I navigated along busier streets as we consume the stable of the stabl

tow trucks."

This morning, after we got back from dropping Rebecca and Angela at school, Johnny and Lucy played in the family room while I cleared away the breakfast dishes. Ben crawled on the floor or stood at the coffee table trying

to stuff Duplo blocks into his drooling mouth. When I'd finished in the kitchen, we all trooped upstains no I could make the bods and put nowyl sunships. But started to whitiper and bed bim chool with the sunships of the bed bim chool. White my numerable bed maded him chool. White my numerable bed sided him chool. White his public which sided him chool. The start which widen, Tokumy and the bim chool in the bim chool with the b

watch?"
"It's a movie about a fire," Johnny said as he hopped off the bed and pretended to pop a video into one of my dresser drawers. He pressed an imaginary "Play" button and rejoined me on the bed.

"Look at the fire truck," Johnny explained

"It's putting out the fire."
"What is it using to put out the fire?" I asked.
Johnny thought for a moment. "Water,"

"That's right."

Lacy propped up. "I want to watch Sleeping Beausy," she said. "I will play all the parts."

Lacy proceeded to act out a short but accurate version of Sleeping Beausy, She swooned when she pricked her finger on the spinning wheel and awoke when the imaginary prince kissed her, Johnsy tolerated the performance, then comorred the "VCP

mandeered the "V.R."

"My turn, he said. "I wanna watch a
movie about a tow truck."

Girls prefer romance and boys prefer
trucks. I'll remember that. Someone conducting a government study might want to know

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