# Reader

I swallowed the lump in my throat as my eyes peared upward. Surveying the Jewelry Exchange, on the corner of Sixth and E downtown, I felt small and insignificant. I gaze up at the eight-story building, which occupied a quarter city block Alternating pinks the colors of shoked and statuon, banded and trimmed with emerald great, gather an air of modernity, but the dusty fans and batter conditioners in the wind we better at the build entered was trendation. As my edited on

rectory, an armed guard a looking for the Serenger CARMEL MITH

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#### ETTERS

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

#### Trailer Trash

Lifestyles Matt Potter's "Married Rich" Matt Potter's "Married Rich" (May 31) was a who's who in San Diego. The contrived mar-riages, divorces, and children lost or spoiled along the way, the conflicts of interest, the the conflicts of interest, the money laundering, the Jack In The Boxes and McDonald's make me wonder if this could be a Jerry Springer episode of trailer-trash Lifestyles of the Rich and Famous, envisioning all these cartoon characters on the same stage. Speaking of car-toons, I suppose the recently terminated Union-Tribune's terminated Union-Tribune's Steve Kelley could be part of a follow-up story called "Almost Married Rich," for fathering a child with Shelia Lawrence but failing to marry

#### Harold Phelps Imperial Beach

**Jewish Hillbillies** "Married Rich" (May 31): there is a segment that I take personal umbrage at, the consistent attack upon the Ratner family. They are Jewish hillbillies from the Carpathian Mountains of the Carpathian Mountains of Eastern Europe. The matriarch was the founder of the world-famous dairy restaurant lo-cated in the Jewish East Side of New York.

of New York.

My mom and Mrs. Ratner grew up in the same hillbilly village together. I'm proud to be 50 percent lewish hillbilly. Neither my mother nor Mrs. Ratner went about without shoes, nor were they illiterate. However, as was the custom at that time, once the first lewish. immigrants arrived in America, they worked and sent tickets they worked and sent tickets for the rest of the family to join them. A lewish family then was a government in its own right, and advice and a help-ing hand up were always there for one and all members of the family. Moreover, Jewish

nor one and an incenter of the family. Moreconvert, levish in the needle-trade industries. It didn't take much mone; to get started.

How and why the Ratners found San Diego circa 1920s: it was the wild, wild West of America. Is it a mystery? The present generation of San Diego Ratners is in many branches of business and real custed. I don't have any retended and the started of the partonizing for them.

Matt Potter has gotten to rerun old themes in the Reader that are boring. Married that are boring. Married that are boring.

# Rich" has struck a new low. The Reader is resorting to becoming historical. It's not topical or in keeping with its former tradition of exposes or political enlightenment. Next edition will be the sex Next edition will be the sex life of Wyatt Earp and his 16-year-old Jewish prostitute-wife Josie. This is 20/20 looking backward, and I'm going forward to meet the flawed, mismanaged city and county of San Diego.

#### **Belly Up Employee?**

Regarding the story in the "Blurt" section May 31, I felt bad for the fan of the show at bad for the fan of the show at 'Canes. People getting to a venue early for an act they enjoy should either benefit for arriving so early or be told by the staff early what will be going down. But T had a bigger problem with the article being written by Ken Leighton. In the story, he mentions shows at the Belly Up. Well, doesn't Leighton work for them? I sn't this a conflict of interest if the story. conflict of interest if the story is negative about one venue, when the writer works for on...
s negative ac...
when the writer wo...
another? Just wondering.
J. Board
San Diego

Leighton left the employ of the Belly Up Tavern in September 1999. — Editor

#### What's A

Phonograph? In the May 31 Reader, your little cartoon strip "Overheard in San Diego" shows some girl asking, "What's a 45?" referring to phonograph rec-ords. Just in case somebody retering to pionosopal pin technological pin tec

#### Mystery Solved I just finished reading Ed

Bedford's review of Dim Sum Bedford's review of Dim Sum Kingdom ("Tin Fork," May 31), and I'd like to give Ed a huge thank you. I used to work at a used bookstore in that gen-eral vicinity and I always eral vicinity and I always passed by Dim Sum Kingdom on my way to work and I al-ways wohdered about it, but it was nearly always jammed with patrons. Mystery solved. By the way, please give Ed raise. He's worth all of your other restaurant reviewers put together.

## Reader

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4 10 F

Ponzi patriots A La Jolla investor and busin probable's Polynesian Cultural Center for the Mormon een busted for his alleged participation in a giant Ponzi scheme, which prosecutors say cost its victims more than \$74 mil-lion. Federal officials in Seattle charge that William Hughes Cravens, 59, was at the heart of a fraud that lured thousands of Cravens, 59, was at the heart of a fraud that lured thousands of investors with promises of 120 percent returns. It memory was actually funneded through bank accounts on the Pacific island of Samoa into the prockets of Cravens and others, according to a fed-ral Indictment handed up in April Tie government says the alleged conspirary was led by John Waynes 22de of Canthorstelli, Nevada, who rounded up investors through a website frequented by \*lax-yrotesters, liberturians, constitutionalists, and members of the pa-protesters, liberturians, constitutionalists, and members of the pariot movement," according to an account last year in the Se Times. When Zidat was arrested in April, his attorney told the Seart Times. When Zidat was arrested in April, his attorney told the Sear-tle Post-Intelligencer that "Mr. Zidar is a constitutionalist; he be-lieves in the Constitution of the United States. The federal gov-ernment swooped down on him with 10 or 15 masked people. They showed guns in their faces. It's the Waco and Ruby Ridge at-titude. Mr. time Linguis his increase. titude. My client claims he is innocent of any wrongdoing. They took everything that my client has except his wife and two dogs." The lawyer also said that Zidar was head of the "Isaacson Society." which he described as a "faith-based Christian organization the which no occined as a Tatth-based Christian organization that believes government shouldn't be on the back of the people. They don't believe they'll get any money out of Social Security and would like to make plans for their own financial survival." Ac-cording to an October 2000 report by Radio New Zealand, Cravens said he had testified before a grand jury in Seattle but was not himself a suspect. He had been trying to establish the "Private In ternational Development Bank" in Samoa before his arrest, ac cording to the indictment, which added, investors well corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank, instead of a shell corpoled to believe that PIDB was a real bank. sect to believe that Pilon was a real bank, instead of a shell corporation with a bank account." Cravens, California-born but said to be half-Samoan, was once head of the Development Bank of American Samoa. California corporate records list him as president of the "World Cultural Centers Foundation," formed in July 1999, and the "World Cultural Center," incorporated two years earlier. Ac-cording to a March 1991 account in the New York Times, Cravens was in charge of the Polynesian Cultural Center when the Inte

Judged liberal Rancho Santa Fe's Gerry Parsky, said to be a close buddy of President George W. Bush, is making unhappy campers out of some California conservatives. Parky, a wealthy investment banker who helped then-mayor Susan Golding collect millions of dollars of corporate special-interest money for the 1996 GOP Convention here, has cut a deal to give virtual veto power over presidential judicial appointments to the state's two Democratic

nal Revenue Service sought to pull its tax-exempt status. The IRS argued that the center, owned and run by the Mormon church, was being run as a for-profit venture.



appointments to the state's two Democratic senators, according to a report in last week's Washington Times. "Let's recognize that no one will get the ideal candidate, and that means we are not going to get judges like Scalia out of California under the Parsky plan," North County Republican congressman Darrell Issa told the paper. Other Republicans Other Republicans are even more upset.
"What is Parsky ideologically?" the paper
quotes an unidentified Republican honcho as quotes an undentified Republican honcho as saying. "He doesn't care about deology. But I saying "the doesn't care about deology. But I say the directly he doesn't want to see the California Republican Party become a party that gives money to pro-life candidates and consultants." Under the plan, Democratic senators Diame Feinstein and Barbara Beuzer will each appoint three members to fur regional ubcommittees of a histories in suicical advisors.

to four regional subcommittees of a bipartisan judicial advisory Committee, the paper says. Parsky will name the other three-four subcommittee votes will be required to, send each judicial nominee on to Parsky for consideration. "It's jurprecedented in American history," the state Republican official was quoted as saying. "Since when has a Republican given Democrats an equal voice in approving his judicial nominees?"

Confributor: Matt Potte

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



can't give you a complaint

give it to you'l said 'Fine

where's the supervisor? Do

vou have one here?' She says,

No, I have to call one in

from the field.' So she gets

utes later, the same sergeant

Sergeant Wrisley gave

Raver a form for complaints

against police officers: "We

asked if they had any for

civilians," Raver recalls. "He

said, 'No.' I said, 'This isn't

really appropriate. He said,

Back in his home office,

'Well, it's all we've got.'"

on the radio and five min

that we'd met in the parking

lot walks in.

form; a supervisor has to

#### **Volunteer Cop Triggers One-Man** Crusade

By Ernie Grimm

ale Raver, 53, a Poway resident and the owner of a cell-phone-accessory busi-

City of Escondido, which he believes is breaking the law He's spent over 30 hours waging this war, which started with a \$30 parking

ness, is waging a quixotic crusade against the parking lot, easy to find each other. I got there a little early, parked, and pretty soon he pulled up alongside me in the opposite direc-



ticket the morning of October 18, 2000, "A buddy of mine called," Raver recalls, "and we decided to go out and have breakfast. We decided to meet in Escondido in the Target shopping center on Auto Park Way

tion. We were deciding where to go when this civilian volunteer patrol vehicle passed by the front of my car, circled around, and parked behind me."

Jo Ashley, one of the two

patrol vehicle, began to speak to Rayer's friend. Michael Gooch, "saying something to the effect that both of our vehicles don't have front license plates, and that's illegal, and we could get citations for that My friend says, 'Well, we're on private property so I don't think we can.' She says, 'Yes you can.' He says, 'Show me the law.' She says something like, 'You've got a real bad attitude.' He says, 'So what? Is that against the law? What are you going to do, write me a ticket?' Those were his exact words. So she says. Yeah,' and she gets out of the car with her little ticket book and starts writing out a ticket. And she tells him if he hadn't argued with her she wouldn't have given him a ticket. Well, my friend was getting pretty upset about this, and he tells her 'I want you to call a supervisor.' So we went away and spend a few minutes at a fast-food place, come back, and there's an Escondido motorcycle officer parked there. So we said to him, 'Our vehicles are parked here, this is private property. How can we be in olation of a license-plate law on private property? What law are we violating?" He said, 'I don't know ex-

Raver inspected the complaint form. Phone numbers for all of the possible avenues of complaint -the actly.' So we said, 'Why don't Escondido police, mayor's you call a supervisor?" office, Federal Bureau of In-

When the supervisor.

#### I Looked at the **Baby and Couldn't Believe It**

By Robert Kumpel

Captain Bob Spangler, 50, has been a San Diego Firefighter for 27 years. He is also licensed as a paramedic and a nurse.

A former lifeguard, Spangler's career encompasses lifesaving in one form or another. Since 1994 he has led the crew of Station 26 at 54th and Krenning in Oak Park. Station 26 has one fire truck and one ambulance.

Tall and muscular Spangler's steady calmness sets the tone for the other firemen at Station 26. A Point Loma native, you can still hear the surfer in his voice "Not all firefighters are paramedics, but all are EMT [emergency medical technician]-trained and EMTD trained, which means working semi-automatic defribulators. It requires about 110 hours' training. To become a paramedic requires between 1000 and 1500 hours in the classroom — depending on which program you go through. Then you do a month clinical in an emergency room, then two months of ride-alongs under a preceptor, doing paramedic kills, being observed and evaluated every day.

"Everyone that works here is a trained paramedic. You have a paramedic captain, a paramedic engine

fighters on engine 26 and two paramedic firefighters on medic [ambulance] 26. It's no coincidence that his crew consists of trained paramedics. "Back in the '70s and '80s, we used to go to a lot of fires. Then when building construction and fire preention improved, the whole thing got safer. The number of fires decreased, but the number of medical calls started increasing tremen dously. Between 55 and 80 percent of the calls we go on re emergency medical calls. Of those, maybe 20 percent who have been shot, stabbed, or severely injured. The other 20 to 25 percent are fire calls and rescue calls. Now our lion's share is emergency medical."

and two paramedic fire-

Spangler sees the medical problems he and his crew respond to as just another day's work, "Weekends tend to be a little busier, because people are out partying more, and we're real close to City Heights. But it can happen anywhere in the city. You have a lot of shootings and gang activity. Just to show

you the type of calls we went on in the last two days: We had a CPR vesterday when an elderly gentleman had a heart attack eating breakfast; today we had a seizure with a child; we had a drug overdose - a young adult male; where you have to C-spine people. We had a lady, 34 years old, having an asthmatic attack where we got there before the ambula so we went ahead and started the breathing treatment, gave her some sub-Q epinephrine to open up her passageways

lance out of here's even bus-

so she could breathe. We run about 8 to 10 calls a day on this engine, but our ambu

ier. They'll run 15-plus calls "San Diego is a great place

to study emergency medicine. We have the same amount of cardiac arrests year in and year out. It's a place where they come to study heart attacks...because we tend to hold pretty steady on everything. Of course, with the population, things are increasing. Right now in our county, we're the only ones in the state of California that are allowed to do what we call rapid sequence innovation, or RSI, where if we have someone with a head injury. whose level of consciousness is very low, who needs to have oxygen, we go ahead and paralyze them and put an endotracheal tube in and ventilate them. There's a primary injury that occurs from the accident — damage to

sure, from

the skull - but there's sec-

low oxygenation or hypoxia.

So the neurosurgeons here

said, 'You know, if we could

get these people intubated

and keep their O, sets up

ure near normal levels

high and keep their blood

we'll do less damage to the

brain.' Time is actually brain

tissue; just like in heart at-

tacks, when time is cardiac

tissue. We've been doing that

here as a test study. The only

other people who do that are

ondary injuries: hypoten

or low blood press

get on the radio and talk to the hospital." located between Encanto, College Grove, and City Heights, Spangler doesn't think gang violence makes much of a difference in the frequency of calls. "Actually, the communities around here and even these gang members are really. when we come in, they don't hassle us. We get in there and get our job done. They show a lot of respect to us. The has held pretty steady. It still occurs, but not to the degree it used to occur. I think what made a difference is over in City Heights where they made that big public park and put the nice library in -

flight nurses for critical air or doctors who do RSIs. We've definitely been able to reduce

"As we gain the trust of the doctors and the nurses, they allow us to do more procedures out here. Before, ve had to ask to do certain things, whereas now they're just standing orders when we get there, and we can do them on our own — like the asthmatic. Years ago, we would have had to get permission to do all that stuff before we could treat her. With cardiac arrests, we can do a lot of things on our own before we even have to

Even though Station 26 is ount of violent incidents the biggest thing was the police. They put that big police department substation right in the center of it. It's an area they've been trying to improve, and I think they've been doing a good job. The P.D. is in large numbers around here, and I think

Bob Spanele

people are becoming a little ore responsible. The center of the city's doing a lot Like other doctors and

nurses, Spangler is not queasy at the sight of blood. T've seen enough of my own and everybody else's!" He talks as if he has seen it all, and his experience is one reason for the calm he exudes There is one thing, however, he has never adjusted to "Anything that deals with children. The last call, the

baby was burned over 90 percent of his body from scalding. We were the first ones at the scene. We walked in and the gentleman said The baby's over there.' We walked over, and it was like a lobster. You know how dark red a lobster is, and when you put it in boiling water, it's bright red? I looked at the baby and couldn't believe it. I thought, 'It has to be dye paint - something.' The only part that wasn't burned was the baby's head and a little of the neck. It was the





Crusade

vestigation, and the court system — were out of date. "They had 619 area codes,"

went online and looked up the California Vehicle Code sections that Sergeant Wrisley had cited to him as justicense-plate ticket. "They

license plates." Rayer explains, "or the presence of a front license plate, but only that a plate with tag be affixed to the vehicle, even in off-street parking lots. Well,

Emboldened by this dis-

searching a hunch he had that the civilian volunteer patrol person didn't have the rity to write the ticket in the first place. His hunch, he says, proved correct.

covery. Rayer started re-

hicle code, 22507.9, which allows civilian volunteers to write handicapped parking tickets only. It specifies sol purpose. That phrase appears in the code, sole purpose. They say, 'This section

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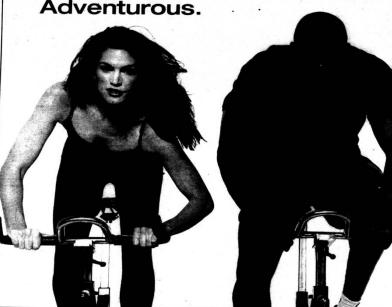
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#### Crusade

gives the local authority...to establish sole purpose in issuing citations.

Raver put together a sixpage complaint, including pertinent vehicle-code sections he had downloaded, and hand-delivered copies to the Escondido Police De partment, the city manager's office, and the mayor's of fice on October 19. The complaint questioned the legality of volunteers issuing tickets, complained that the ticket to punish Gooch's

"attitude," and said that the Vehicle Code section cited to him didn't correspond to the ticket. He also pointed out that the police complaint form was out of date.

On November 3, Raver received a response from James Stuard, traffic sergeant for the Escondido Police Department, which opened, "The Parking Violation has been determined to be valid." The response went on to cite California Vehicle Code, Section 4850, which states, "The department, upon registering a vehicle, shall issue the owner two...license plates," and

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Section 5200, which states. "When two license plates are issued by the department for a vehicle, they shall be attached to the vehicle for which they were issued, one in the front and the other in the rear. When one license plate is issued for use upon

a vehicle, it shall be attached

to the rear thereof." Stuard noted Raver's citing of Vehicle Code Section 22507.9, which "grants a local authority the ability to establish a special enforcement unit for the sole purpose of issuing citations of section 22507.8." But he went on to claim that the section "does not restrict a local authority from forming any other type of volunteer program, or restrict the enforcement activities un dertaken by the member of that program." "They're essentially say

ing there," Raver says, "that they're not restricted to the

Raver was not ready to quit. He spoke over the phone November 14 to Escondido police chief Duane White, whom he questioned about the authority of volunteer civilians to give tickets. "He told me," Raver says "that California Penal Code

Section 837, which is the citizen's-arrest clause, and Escondido municipal code section 28-35 gave him the ability to authorize it. Well, section 28-35 says, 'It shall be the duty of the traffic division, with such aid as may be rendered by other members of the Police Department, to enforce street traffic regulations of the city and all of the state vehicle laws....' Well, those volun-

teers aren't 'members of the

police department."

That same day, a Lieutenant Milks of the Escondido Police Department drove to Poway and interviewed both Raver and Gooch at Rayer's home. "During the interview," Rayer recalls, "I noticed that the copy of the citation Lt. Milks [showed me] had 'request supervisor' written in the comments section. I showed him that my copy of the ticket was blank in that section. That meant it had been added after it was is-



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ter it has been issued is a misdemeanor."

On December 4, 2000, Rayer put all these arguments and the new citationalteration complaint into another six-page brief, including all the pertinent ve-hicle-code sections, and sent it to the mayor, manager, and police chief of Escondido. Five days later he received a response from Chief White's office, written and signed by Lieutenant I.W. Houchin, of the Standards and Ethics Unit. In it, Houchin said. "The allegation that Volun teer Ashley acted in a rude and unprofessional manner was sustained."

However, Houchin made

no direct response to Raver's code section 5200, which Sergeant Wrisley cited to Rayer the day the ticket was given, didn't correspond to the ticket he received. And it didn't answer Raver's questioning of the authority of the volunteer to give the ticket in the first place. Instead, all Houchin said was. teer Ashley acted outside of the scope of legal authority was exonerated"

Raver wasn't satisfied. More research in the two months between complaint and response convinced him it was illegal for a civilian volunteer to have issued the ticket. And he checked with

San Diego police and San Diego County Sheriff's offices, both of which told him their volunteers are only allowed to give handicappedspace parking violations And he made a trip to the North County Law Library. Bill 2537, adding Section 22507.9 to the vehicle code, which passed in 1984. It reads, "This bill would authorize every county and city to establish a special-enrcement unit solely to enforce laws on disabled per-

sons' parking spaces." "And before the word 'solely,' " Raver points to the page he photocopied from the law library, "you can see that the word 'primarily' has

been crossed out. They didn't want to create a volu force with open-ended duties so they used the word 'solely.' And later on, 'Nothing in this section precludes members of the special-enforcement unit from enforcing provisions of this code not in this chapter' has been crossed out." On December 27, Raver

received another letter, this time from Jack Anderson, Escondido's deputy city man-ager. His "finding" regarding the "authority of citizen volunteers to issue citations" was that they "are serving as a designee of the chief of police, and their authority rests with that designation."

law or vehicle-code section gives the chief the authority to designate them," Raver says. "Because there isn't With regard to the post-

facto alteration of Raver's citation, Anderson said in his letter, "I find that the notation made on the citation 'request supervisor' was a ter the citation was issued and a confrontation occurred with the recipient of the citation. I find that the citation was not changed to alter the offense .... "

"So what!" Raver responds. "I never claimed she changed the offense. This is the worst kind of double talk." He shuffles through

the sizable file he's compiled on this matter until he finds California Vehicle Code section 409202(c), "It's very clear," he says putting on his reading glasses. "Once the issuing officer has prepared tion and has attached it to file the notice with the processing agent.' This is the important part: 'Any per-son, including the issuing officer and any member of the officer's department or agency or any peace officer, who alters, conceals, modifies, or destroys, or causes to he altered concealed modified, or destroyed the face

of the remaining original

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copy of a citation that was retained by the officer, for any reason, before it is filed with the processing agency or with a person authorized to receive the deposit of the parking penalty, is guilty of

Rayer sent another letter of complaint to the City of Escondido on January 10 of this year, reiterating his belief that the ticket was ille-

gally given and adding the new citation-alteration complaint. A week later, he received a reply from City Attorney Jeffrey Epp, which said that Escondido was done investigating Raver's complaints. "If you wish to pursue this matter further...vour only remedy now rests with the judicial

That's exactly where Raver intends to go. He has already applied to North County Superior Court for

a hearing on the matter. ted to this fight. Raver answers, "It's their I-don'tneed-your-stinking-laws attitude. Instead of answering the questions I've put to them, their position has basically been, 'If you don't like what we're doing here, you can go through this long, time-consuming, punitive process of appeal They know most people

aren't willing to do it. But I

Sc Habla Español

#### **Firefighter** continued from page 5

was there, and he was the one who did it. We're getting a subpoena to go to court here soon on it.

"I asked him where it happened. It actually hap-pened in the kitchen sink, but he took me in the bathroom, and I was looking to I went back, and its skin was starting to flake off, and I realized, 'This baby has just

been boiled alive!' One of our guys was really upset by that, cial counseling for him.
"One Thanksgiving, over

at Station 11, back in the early '80s, there was a fire in a house, and two little girls burned up Mom was in one part of the house and she got out safe, but by the time we got to them, they were burned. That's the hardest thing, children, I've seen them burned past recognition, boiled in water. I had one out here on Imperial, a kid who laid down in the street and a car ran over his head. When I got there, the kid was still gasping, and I had to intubate him, but his head had a cubiform frackept him alive all the way to sure he probably became an organ donor. At first, I thought okay, it's not too

bad, but when I saw the frac-

ture...kids have to be the

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#### SportingBox By Patrick Daugherty

## **Hello And Goodbye**

Of late, I've been reading the Padres' box scores. The cause of this alarming ritual is that man without a country, Rickey Hen-

derson.

Two years ago Rickey was with the Mets, finished the 1999 season with a 315 batting swerage and 37 stolen bases. A very fine year for anyone, an unbelievable year for a 40 year-are for anyone, an unbelievable year for a 40 year-are for anyone, and unbelievable year for a 40 year-are for anyone, and the salvery been to complain about his contract after having a good year.

This was unfortunate since management had not gotten over his playing cards in the clubhouse while the Mets were being climinated by 4thanta in the National Leaguet Chance and the same and the

season complaining about his contract, shout-ing at reporters, failing to run to first after hiting at reporters, lailing to run to hrst after hit-ting what he thought was a home run, and grumbling about having to fly to Tokyo for the season opener against the Cubs. When Henderson starts bitching, he is relentless, Very shortly, the Mets had enough and put him on

Seattle took the bait and Henderson went Seattle took the bait and Henderson went on to have a decent year with hem, ending the season just shy of a couple dozen Major League records, the two most important being most walks and most runs scored. He was a lock to own those after one more year in the bigs.

That year has not come casy. Seattle passed on his \$1,9 million salary and cut him lose. For the first time in his career, no club made.

a bid for his services, not at \$1.9 million or \$1.5 million or \$1 million or ten bucks and \$1.5 million or \$1 million or ten bucks and 500 free hours of America Online. Nothing. Finally, during spring training, the Padres signed him for chump-change, \$300,000, paid on condition he made the team. The 2001 season opened with Henderson playing Triple A ball in Portland.

When I first looked at the box scores he

When I first looked at the box scores he was batting below 200. Then the Rickster went on a streak that lifted his batting average to an incredible 3.40 md May 9. Then, the Bidde back. Henderson went into Tuesday's game against the Giants batting an anemie. 2.28 and boasting one hit in his last 35 at-bats.

This is Henderson's 23rd year of Major League Baseball. He is working for his 11th earn (N.Y. Tankees, N.Y. Mex. Osaliand four hearn (N.Y. Tankees, N.Y. Mex. Osaliand four son in four decades. But, one asks, where is the love? We have no ESPN cameras following Rickey, no stadium crowds charting his name, no countdown to his breaking another record by the national press. by the national press.

by the national press.

This is the guy who broke Lou Brock's base-stealing record ten years ago. He is the best lead-off hitter who has ever played base-ball. Even at 42, during a king-held slump, Henderson got on base twice during Monday's game. Yeah, he drew walks, but getting on base is the bottom line, no manager cares how you set there.

Possibly, our national silence is due to Possibly, our national silence is due to another record Rickey owns; to wit, Rickey Henderson wears out his welcome faster than any man in baseball. The rajo on Henderson is that he's stone-cold selfish and never saw a contract he didn't mean to renegotiate. Worse, many believe he deliberately plays poody when at odds with management. Cynicc claim it's art odds with management.

his way of forcing a trade.

Mr. Henderson has an image problem, one that is not helped by his habit of speaking in the third person. 'If someone says something bad about Rickey Henderson, I'm not going to worry, Rickey is going to enjoy himself.' I can imagine Henderson coming home after a difficult day at the office and greeting has wide with. 'Rickey wants to know what's for his wide with. 'Rickey wants to know what's for

He may stay a while in San Diego, although a while for Rickey means until he can cut a better deal somewhere else. And, with his \$300,000 salary, it won't take much to make a better deal. On the other hand, he's found a per-

The Padres have a \$37 million payroll, a trifle below the \$110 million spent by the Dodgers this year, John Moores/Larry Lucchino

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Odds To V	Vin World	Series	
Team		Odds	
So Cal		2 to 1	
Mia-Fla	2 1/2 to 1		
Fullerton	3 to 1		
Stanford	3 1/2 to 1		
Tulane	4 to 1		
Nebraska	5 to 1		
Georgia	6 to 1		
Tennessee	8 to 1		
Tulane		44-4	

a half-billion-dollar ballpark. And, the fact is, Henderson, at age 42, batting .228, is getting on base more often—a lot more often—than any other lead-off man in the NL West, Find somebody else who can do that for \$300,000

You can see we have the elements of a

You can see we have the elements of a deal. "We pay you nothing and you can hang around here until you break the records you want to break." This is a deal many veteran ballphyers would take and take happily. But then, they're not Rikey Henderson.

Henderson is still looking. After Monday's game he told reporters about attempting to sign on with the A's last winter. "It would be a support of the still be a support of the s

can outrage — or, more precisely, treat with disdain — MLB owners and do it for 23 years deserves as many at-bats as he wants anywhere he wants them.

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#### SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Presbyterian Church U.S.A. Denomination: Presbyterian Church U.S.A. Address: 120 Stevens Ave., Solana Beach, 858-509-2592 Year founded locally: 1946 Interim pastor: Ron Holland Congregation size: 1800 Staff: 15 full-time

Liturgy ... Music

Very good ...... Excellent ....... Extraordinary ...

Church school enrollment: 300 Annual budget: \$3 million Weekly giving: \$58,000 Singles program: yes Diversity: predominately white

Dress: dressy-casual to dressy Services: Sunday, 8:00 a.m. (conte 9:30 a.m., 11:00 a.m.

Solana Beach Presbyterian isn't far from the beach, and last Sunday morning a salty breeze washed over everyone waiting to get into the 11:00 a.m. service. (The 9:30 a.m. service was

standing-room-only Worshipers filled the balcony and the benches in the vestibule.) Wives in St. John's knits brushed lint from the lapels of husbands' navy blue blazers. They straightened ties. Con-versation was cheerful, versation was cheerful, laconic. "I say spend it now," said one gentleman to another. "Don't leave it to the kids. Travel. You and Lucille. Try Tuscany."

Just below the

well-scrubbed ease were signs that everything wasn't ship-shape. The church's monthly bulchurch's monthly bul-letin said that Ron Hol-land, the new interim pastor, would, "address residual issues of abuse of power and sexual misconduct." Another article fretted over the denomination's debate denomination's debate on the ordination of 'practicing homosex-uals," Presbyterians were being forced to talk about sex. The big boxy modern church has a

The big boxy modern church has a plain gray exterior.

Inside, orange, vellows and pink streamers, inside, orange, vellows and pink streamers, the construction of the case above the allat. There were help arrangements of red and orange flowers. Flanking the alars, a gived banners read, "Blaze Spirit Blaze" and "Set Our Hearts on Fire." On the alars, a silver chalice shined. Seated behind the podium, assistant pastors in well-aulored autis looked more The bankers than chergy.

Church has an 8:00 a.m. contemporary service. ("Even has drums," an elder told me. "Quite controversial. Initially," But the 9:30 and 11:00 a.m. services are pretty high-church preduce, choral fanfare, prayer of prise, organ meditation, prayer of confession, assurance of and postude. Dressed in green robes, the well-reheared 50-member choir belted 19th- and 18th-century lymns.

Perhaps more striking than the content of Assistant Pastor & Gircol's sermon was his delivery. Standing in front of the podium,

down close to the congregation, he spoke for 25 minutes without referring to notes. He delivered the same sermon, word for word, with even the same intonations, that he'd given at the 9:30 a.m. service. Pastor Girod, like the choir.

He spoke about the Disciples waiting in the Upper Room. "We all," he said, "confuse chronological time with God's time. Faith in God teaches us to wait. By waiting and praying, we learn patience, courage, perseverance and love." He told us that when we wait in prayer and humility, God will, in his His own time

and humility, God will, in his His own time, act in our lives with great power and clarity. Pastor Girod, after the service, had to attend a lunch, so I turned to Bob Fraustein, an older, for background. Fraustein has attended Solana Beach Presbyterian since 1978. I asked him about the misconduct mentioned in the bulletin. Without hesitation, he told me that

a previous pastor, Don-ald McCullough, had had affairs with two church-staff members between 1984 and 1994. McCullough left Solana Beach in 1994 to serve as president of San Francisco Theological Seminary. News of his philandering surfaced

in 1999. "But this is South-ern California. People move a lot. I don't know how many people here actually remember the actually remember the pastor or the associate pastor. I think the resid-ual bad feelings — the hurt — are mostly among the assistant pastors, not the con-gregation. I believe that the associate pastors should forgive and let it rest and get on with

the Presbyterian Church censured McCullough for "sexual abuse by misuse of office." He left his position as sem-inary president and was said to be undergoing "rehabilitation coun-

"rehabilitation coun-seling" at his own expense.)
The church's annual budget exceeds \$3 mil-lion. With 1800 members and a dozen differ-ent programs, Solana Beach Presbyterian resem-

lion. With 1800 members and a dozen different programs, Solana Bach Prebyterian resembles a corporation. I asked Elder Fraustein how
his church went about choosing a new pastor,
his church were resolverian church has an
interim pastor present a searching. Or deciding where
it is you want to go. Everything's done very
democratically. We're in the process now of
forming the committee that will choose the
selection committee, which is a serious commitment. There's a lot of travel involved.
There also for prayer, a lot of thought.
There also for prayer, also of thought.
I'm certain of is that God is a the center of
this church. Despite our problems. We just
donated \$2.50,000 to build a maternity hospital in Kenya. That sort of work has always
come first.





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#### Dear Aunt Trudy,

I'm turning 50 and recently transposed two numbers when I wrote down my Social Security number. It looked wrong to me, but I had to check it against my records to grasp exactly why it looked wrong. I do seem to be more forgetful of names and dates recently, though I otherwise feel functional. Could the above be cause for worry? Or might it just be the natural process of age or the result of stress? FORGETELL IN SAN MARCOS

Dear Forgetful.

A neurologist I consulted kindly provided the fol-lowing information. I hope it helps. He said the commonest reason for forgetting is having too much on your mind, too many irons in the fire. The multitasking most of us are called upon to do in our fast-paced lives is not necessarily a good thing for total recall. Not getting enough sleep could also contribute to things slipping your mind, as can stress, depression, and dis traction. Low thyroid function can also cause memory problems. Certain drugs, such as longacting sleeping pills, antihistamines (which can some anticonvulsants could interfere with some one's ability to pay attention and/or their cognition and therefore affect memory. If your forget ting becomes a pattern, if it becomes so pronounced that others notice and comment on it, or if you start making repeated errors at work, you might want to check in with your doctor Seeing elderly friends or relatives who have suffered from Alzheimer's disease's terrible effects has alarmed many of us. Consequently, it's easy to worry whenever you forget where you put your keys that your memory is going and you're on the road to ruin. But the neurologist said that actually what often deteriorates first in Alzheimer's patients is not their grip on facts and figures but social niceties and self care. If someone undergoes striking personality changes, suddenly doesn't care about hygiene anymore when they used to be well-groomed can't remember how to get places they've been many times, starts running red lights, that sort of while to talk to a physician, Otherwise, it sounds bit stressed and distracted by life's nonstop demands. How about seeing what effect some

Dear Aunt Trudy,

Recently my husband and I moved to San Diego. It has been fun to visit new places and meet exciting people. The only problem is that since we moved here my husband has had no interest in sex. We've been married two and a half years and always

rest and relaxation has on your memory?

we're intimate, it's not the same. No passion or excitement. I don't know what the problem can be. I keep myself in good shape and doll myself up. I try to talk to him, but he says nothing's wrong and leaves it at that. I love my husband more than anything and men do pay attention to me since we've moved here, and I have to say I really like it. My husband is not a very jealous person, but he doesn't seem to like the new attention I'm getting. Please help me. I love him, but this has got to stor NEW SAN DIEGO RESIDENT

Welcome to our fair city. I'm so sorry you've been having this prob lem since your arrival. Something's obviously going on. I know the male with gentle, loving care, especially in matters relating to the bedroom, but I think you need to initiate more talk. Try to get your husband to open up. Present the conversation not as a complaint, but as affectionate, nonthreatening, goodhumored, two-way communication. What's going on with him? How he's feeling lately about himself. the move, his job, his body, the future, whatever's on his mind? Is there something he'd like to do sexually that hasn't been in the game plan? How about you? Is something upsetting or distracting him? Is he homesick? Has the fact that you're getting more male attention lately disturbed him, made him feel unsure of you? Is he angry? What you want and need are an important part of these talks, too. In relationships with longevity, such as mar-riage, it's natural for a couple's sex life to have flurries and Iulis. So this could blow over. You sound like a conversations I bet you'll have an idea what's up and what you want to do about it. If not, there's always counseling. But I think you'll be able to get to the bottom of this on your

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must have gone to Mahane Yehuda. Jerusalem's open-air market, in winter, spring, and fall, I can remember being there only in summer. Always sweatybacked, I carried a watermelon in a plas tic bag. The bag's handles cut into my fingers. With my other hand I carried sacks of tomatoes, cucumbers, parsley,

## Chicken Wings

dill, lemons, onions. If I moved too slowly - the market was crowded - kerchiefed old women nudged me with their rusty shopping carts, the metal frames scraping my Achilles' tendon. Because of the heat, I made the butcher's stall my last stop.

Terrorists have bombed, or tried to bomb, Mahane Yehuda at least a dozen times. In the winter of 1968, a bomb killed 12, wounded 53. In 1974, sappers disarmed a bomb hidden in a baby carriage. In the winter of '79, a bomb wounded 23. In May 1990, another explosion left two dead. Eight months later a terrorist died in the women's bathroom: the device strapped to her waist went off too soon.

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There were other incidents. You couldn't keep track of them all. You dismissed these thoughts when you went to Mahane Yehuda, especially when the market seemed too crowded and an unattended package or shopping bag or baby carriage could go

I went to Mahane Vehuda because it was cheap. Back then I often walked to save bus fare. An ice cream cone was a treat. Instead of buying new sandals I had

my old ones repaired by a wizened Yemenite who ran a shoerepair shop near the market.

Olive oil was a luxury reserved for Friday-night dinners. Meat, we almost never ate. Once a week I went to Mahane Yehuda and bought two kilos of frozen chicken wings, the only meat I could then

I thawed the wings in a big metal bowl of cold water. I singed their pinfeathers over a gas burner on the stove, filling the kitchen with the smell of burned hair. I coated the wings with coarse garlic powder and a little corn oil, wrapped them in plastic and left them overnight in the refrigerator. All day long while I worked I would think about how good they were going to

In the apartment I shared with two roommates, we slept on the floor, on foam-

rubber mattresses. Our couch was a foamrubber mattress, too. We ate our meals crosslegged at a rickety rattan coffee table. The former tenants, UN employees, had left us an old washing machine that shook and rattled cartoonishly. We used cheap detergent

that left our clothes cardboard-stiff and gave them a musty. solar heater on the roof water. Our oven had three settings: warm, hot, and very hot.

Our futures were certain. We worked long hours at gadfly

political organizations agencies. Once a week we ate together, a meal of chicken wings, tomato salad, and lemonade. We lay greasy-fingered on our foam-rubber couch and watched imported American TV programs. The wealth everyone in America owned at least a car and a real couch - seemed less real to us as time went by. That we were falling behind career-wise, that we were losing time, were issues we didn't contemplate.

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slide in the heavy tray of chicken wings. After an hour they were golden and so crisp that their bones crunched like pretzels. With our fingers we ate the garlicky liquid chicken est our coffee table, when the air was clear, we could see the hill King Herod had built in 40 B.C. Twelve kilometers south of

Jerusalem, the truncated cone rises almost 800 meters from a rocky plain. A palace and fortress dian. The hill is now a small volcano gone extinct.

I get e-mail from my former room-

the other, a reporter in Washington, D.C. We swap tales of dead or dying parents, share tips on bargain airfares, gossip about old flames. Summer in Jerusalem, Herodian, our rickety coffee table, we never mention The supermarket near my home doesn't sell chicken wings, but something called "chicken drummettes." I've rubbed them with garlic powder and oil, and baked them at 475 degrees in my Kenmore oven, but they somehow don't taste the same.

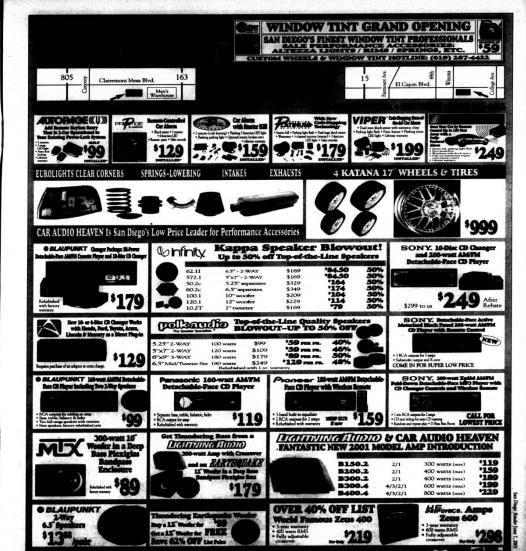




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unny that we call them "visitors" or "browsers" and the people that they're looking for "Americans." But no matter what they're called, I'm arnazed that they have the patience, these millions of visitors to Ellis Island's muchhyped American Family Immigration History Center website (www.ellisislandrecords.org). To look for an ancestor with an unusual name, say Krotoshiner, takes about 20 minutes, while a search for a more common name, like Wolff, will be in vain. My search for my paternal greatgrandfather "timed out," in Web parlance, Finding any information here about your ancestors will probably take you longer than it took them to wait in line at Ellis Island.

The website launched on April 17 and was immediately jammed. Considering that close to 40 percent of all Americans can trace their ancestry back to one or more of the 17 million immigrants who arrived at Ellis Island, it's not surprising that the site has proven so popular. The database was designed by Oracle to handle 50,000 to 100,000 users at once, but the day it debuted, the site averaged 8 million requests per hour, and by the early afternoon of the next day, traffic soared to 97 million hits per hour. The site's managers, who work for the Statue of Liberty-Ellis Island Foundation, are currently scrambling to improve the technology behind the site and estimate that it won't be run-



ning smoothly for another several weeks.

The foundation began work on the site five years ago. When it's working properly, the database will provide information about individual immigrants, including their arrival date, the name of the ship they arrived on, the port they departed from, how they paid for their passage, and their birthplace, marital status, and occupation. Patient browsers will be rewarded with digitized ship manifests - page after page of names organized into columns - but then must decipher the ornamental 19th-century handwriting, which is marked by elaborate loops and curlicues. All in all, it's a trying

As I said, I searched un great-grandfather, Arthur Wolff, at the site. He came to the United States from London in 1855 with his father, who ended up serving as a sur-geon to a French regiment in the Civil War. So many Wolffs came here via the island that the site couldn't process

my search, but I wouldn't have found young Arthur's name there anyway. I should have known better Fllis Island served as the headquarters of the Immigration and Natation Service from 1892 to 1954. My great-grandfather likely disembarked in New York, but not at Ellis Island.

My search for Yetta Krotoshiner, the woman who gave birth to Har riet, who became Arthur's wife, was equally futile.

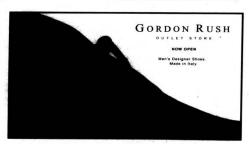
40 percent of all

immigrants who

Filis Island

Names, we know, were changed at the island, and the site found no matches for Krotoshiner. Would I like to search, I was asked, for Yetta Krotschiner, or Kretschiner, or Kretzshinar, or Kretochmer, or Kretschener, or Kritchener, or





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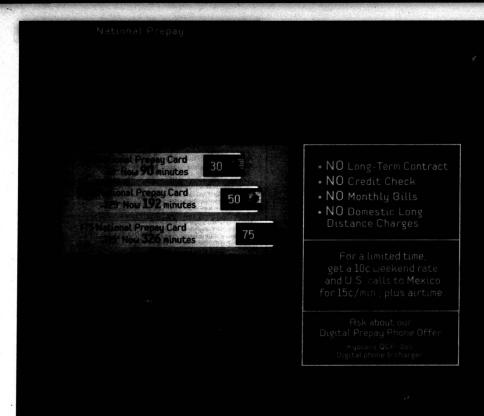
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I know her name because of my father's careful research for a book he wrote about his father. The family took its name from Krotoschin, a town in what a cousin of my father's told him was the "nice part of Prussia." Today the town's called Krotoszyn. It's in Poland. Going back to my father's book, I was reminded that Yetta and her husband Samuel, came to the United States, to Brooklyn, by way of Glasgow, though they lived first for a while in Canada. According to the database, this Jewish family didn't pass through Ellis Island either.

Apparently there's a lot I don't know about how my ancestors got here, but this I can say for sure: my mother's ancestors didn't step foot anywhere near Ellis Island. Family legend has it that the Porters and the Bakers and the Hincklevs descended from those who descended from the pilgrims that came here on an entirely different boat, the one that anchored off Provincetown, Mas-21, 1620. While the title of my father's book, The Duke of Deception, speaks to the crises that many Jewish families faced in America the title of my maternal great-grandmother's 1972 book, Wickford Memories, was born of more wistful recollections - of the fishermen, clams, "fierce" Narragansett Indians, and nets Tommy, a raccoon, Ratmouse, a dachshund, and Petey, a capuchin monkey") that animated her life on the Rhode Island shore.

The Mayflower Society (www.mayflower.org) demands that you document descent from the likes of John Alden, William Bradford, Edward Doty, Myles Standish, or Edward Winslow to apply for membership, but my greatgrandmother, Anita W. Hinckley, needed only to cite her relationships to the Cotters, the Cobbs, the Candlers, and the Carrs to prove her fellowship in the Church of New England. As the rush on Ellis Island's website demonstrates Americans still have an appetite for such twice-told family tales.

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My back was up against a rock. He said, "I'm really gonna like this," and lunged at my crotch with the blade.

### Fire One Bullet at the Shadow

Killing craggy-toothed Peppy before the coyote could rape two Mexican girls had its price: York and Villapando, along with the trauma-tized girls, forced into the trunk of a car, hijacked up steep roads, and dragged to a place York never wanted to see again: Rachel Cole's ranch. Now, another deadly game was about to begin.

#### **CHAPTER TWENTY**

Villapando looked over at me as if to say, "Is he serious?" The other men in the group followed his gaze. I was the gringo and one of them besides. They wanted me to tell them, "Don't worry, this is just a little Yankee humor, our way of saying welcome to the U.S."

I turned to Ryder If there was any doubt about what he had said, there wasn't a trace of it in his face. There wasn't a trace of anything there. He was still holding his pis tol. He lowered it and pointed it at the ground, lifted it marginally, and fired a shot into the thigh of

the boy closest to him. The boy's left leg went out from under him, backward. His whole body was lifted off the ground, and he went into the dirt face first without a cry. He looked up and the blood had gone from his face. He didn't seem to know what had happened. Villapando turned one way, then another. I grabbed his arm and said, "C'mon. We've got to help

Everyone was running now, in all directions. Ryder walked back to the Renegade and started it. He fired several shots into the air and howled. He drove up the hill toward the tree line and the other vehicles. Villapando and I lifted the

We descended into a gully and boy by the shoulders, and I jerked then climbed up its other side. my chin ahead of us. "This way," I said. The boy was breathing hard moving as quickly as possible. The boy began to produce sharp, breathy and grimacing, but he still made grunts from high in his chest. "Wait no sound. He leaned against the a minute." I said. We set him down two of us and allowed himself to on a dead tree stump and I tore the be half lifted as we walked north sleeve from my flannel shirt. As I wrapped it above the free-flow toward high, rocky ground. Villapando was shaking. So was I. ound on his leg, I looked

toward the tree line. Both Ryder and Walters were watching us through binoculars.

"It's okay." I lied to the kid.

"You'll be okay. These fuckers are just trying to scare us." "I'm scared," he said quietly.

"They're doing a good job."

"Let's go." We lifted him again,

and he hobbled a little faster

the top of the first group of boulders. The going was slow now, but we had to get dug in somewhere as high as possible: somewhere they'd have to come for us Someone else had had

the same idea. As we rounded a high boulder, a rock went whistling inches from my head. "iEse! It's me, York, José, whatever! Two of them were

In five minutes we were at

crouched at the mouth of a small cave big enough for only one. They had a pile of good-sized missiles stacked in front of them. I recognized "Ojo Blanco" with the cataract in one eye. The other one's name was Juan Garcia - like five or six of the others. I had nitched centavos with him a few times, and he owed me \$115.

"That's no good in there," I said. "It's a trap. We've got to get higher

up." They looked uncer-tainly at us and then nod-ded and followed, bring-ing a rock in each hand.

We climbed steadily for half an hour, always moving north. I figured we had 10 or 15 minutes before they came after us. A well-worn path appeared going east and west. A jeep could handle it at slow speed. A rocky overhans a few yards away would make a nice place to drop rocks or people from, but Ryder and his party would know that. Villapando pointed it out I shook my head and said, "Keep

going."

It occurred to me that Ryder would know enough to be wary of the highest ind, which was a narrow bluff 200 yards to the right. We didn't have time to get there, and we'd be too exposed anyway. Garcia found a length of stout tree limb to use as a club.

He swung it at the top of here." The wounded kid point into the piece he had hacked off. He now had a passed out, and we had to drag him the rest of the way toward a promising looking spot halfway up a fall of boulders 20 yards or so from the path. We

but it was almost impos-sible while trying to keep my heart from climbin out of my mouth. I stud ied the rocks around us, found a trenchlike area we

looking for something, could fit in without diffianything at all that might culty. Our backs were The engine of one of against larger rocks, and we had a good vantage the vehicles announced itself, getting closer. In a point looking south, Still, if they came for us over few minutes we could hear

were fish in a barrel. The

some water. No one had any. He said he was okay

and that his name was

seen earlier passed near us, and we clung to the

sides of the rock. It kept

going, heading north.
Gunfire from the tree

line announced the begin-

Ojo kept pissing every

minute or so into some

scrub weed. I tried to think,

Villapando praved.

ning of the hunt.

The helicopter I had





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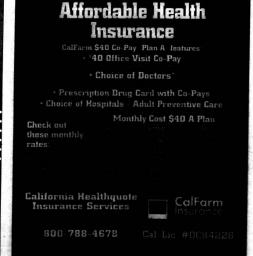
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appeared on the path movg at about ten miles an hour. It was the Renegade, but Ryder wasn't in it Manny was behind the wheel, and Carlos ran alongside carrying a .220 Swift with a scope. In his free hand he held a burn. ing joint. Walters was in the backseat chuckling and drinking something from a thermos that sweat with the day's heat against its coldness. They stopped directly underneath the overhang I had pegged as the first sucker move. The

Renegade was bait. Unless I missed my guess, Ryder would be coming up on foot behind that overhang, Tiger Ryder like the deer. I motioned to the others to remain quiet. They remained quiet

Someone burst from the shadow of a stunted California oak. It wasn't Ryder. It was a Mexican

Mixxo

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kid who had hid in the wrong place, taken the bait. He stumbled and launched himself down the shale Halfway down he collapsed to his knees and toppled forward onto his face. An arrow protruded from the base of his neck.

A voice carried across to us. "Shit!" Ryder appeared from behind a ulder, a crossbow at his side. "Hev. lew York! Hev. echoed then died He turned to face the pile of rocks we hid behind thought again, and turned to the higher bluff behind him. He howled at nothing and disappeared behind the boulder again. He might have been moving toward us or the other promontory.

"Stay here," I said to the others, and edged my way past them. When I reached the west side of the rocks, out of sight of the Renegade, I climbed. At the top

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I peered out at a shallow canyon that had been carved by spring runoff over the years and dammed up at its narrowest point by a season's worth of tumbleweed and dried flotsam. I picked up a rock that weighed maybe 10 or 12 pounds and lay flat jagged fault. A twisted force of a pine bush and some cassia grass rustled in front of me, affording me some cover. I lay there for a very long time, it seemed, breathing evenly, tasting dry metal in the back of my mouth, remembering how tired fear can make - and trying not to

A sound behind me startled me, and I spun onto my back, the rock poised beyond my head to launch it at whoever had made the sound. It was Villapando scrambling up the way I had come. He

let it do that

stood, and as I hissed at him to get down, some-thing else hissed through the air and Villapando stag-gered backward. A feathered bolt protruded from his forehead. At first I thought it was a dart of some kind because it looked so small and there was no blood where it had entered just above his right eye. He leaned backwa and fell. For a second he seemed gracefully poised, motionless at an impossible angle to the earth below him. As he went down I saw the arrow, slick with blood and gray-pink matter that had emerged from the back of his skull. He went down quietly, and

after a second I heard his body hitting the rocks. I turned and saw Ryder at the bottom of the gully. He was crouched, knocking another bolt onto the bow. He didn't see me I launched the rock toward

him, and it sailed down too slowly. It cast a shado over him as it fell, and he looked up, dodging the He tossed the crossbow and grinned, climbing toward me. I found mysel flying through the air. In the next moment I was on him, my hands around his He brought both arms

up between mine and flailed outward, quickly

breaking my grip. My

roundhouse right caught

him along the side of his face, and he went down. He came up with a bowie knife in his right hand. He shifted it to his left, back to his right, back again, I launched my foot at him and caught his arm He grunted, and the arm hung for a moment, use less. The knife was in his

other hand. He poked it

at me and I danced back

He swung it in a wide arc

back and forth, and I found myself moving away until my back-was up against a rock. He said, "I'm really gonna like this," and lunged at my crotch with the blade. I turned. He went to his knees. I kicked him in the ribs and he doubled over. I kicked him again along Ryder was sprawled

on the floor of the canyon. I saw the knife where he had dropped it a foot away. I didn't see the tiny Walthe PPK in his hand, but I heard it. The first bulle whistled past my chest, the second went wide somewhere, and I was on him. My left hand pinned his wrist, the one with the gun. My right hand was on his throat choking him. His left hand dug into the pressure point on my arm, the soft place between the biceps. My arm went numb, I couldn't feel my hand on his throat, but I willed it to





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I let go of him and the gun went off. The round ent between us as I leaned back as far as I could. I locked my hands together and brought both fists down into his face as he tried to choke air back into himself. I did it again, several times, until he wasn't moving anymore. der fall.

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The gun lay in his open palm. I picked it up and held it to the side of his head while I felt for a pulse on his neck. He was still alive. One of his legs buckled, probably involuntarily beneath me, and I pulled the trigger. The bullet entered neatly and exited messily. After a second or

small stream from the ered the gun and my hand before I pulled it away.

I got up and my knees folded. Kneeling, I vomited some watery stuff, shook, felt the sweat cool everywhere on me. With detachment I watched myself scrape my hand and the gun into the dirt to clean the blood from them. There is no way to

know how long I knelt there scraping my knuckles in the dust, retching, but eventually I became aware of more gunshots ricocheting off stone. I got to my feet and instead of climbing back up, I retraced Ryder's steps through the tumbleweed break and around the side of the boul-

I saw the Renegade. No one was in it.

I couldn't tell where the shots were coming from, but they were strik ing the rock face where I had left the wounded kid, Garcia, and Ojo Blanco They were being pinned down by three differen guns. One was the .220 Swift, judging by the keen-

ing whine of the highvelocity bullets flying from rock to rock. The other made an innocuous burping sound that stitched the air and could only be a machine pistol, an Ingram, Uzi, CAR 15 - something like that. The barking o Manny's 45 was unmis takable, and I got a fix on that first.

He was just ahead of me and below me. A stand of high pampas grass con-

ded. Three black holes, the size of nickels, studded his jacket. You couldn't tell be was bleeding unless you looked at the grass beyond him. He was dead, but he looked like he was just thinking everything over

sprayed bullets everywhere Some of them sang off the rocks near me, and I kep down. When it let up for a moment, I stopped eat-

ing dust and squinted into It appeared on the path moving at about ten miles an hour.

It was the Renegade.

cealed him as he jacked another clip into the pearl handle. His shoulders shook with laughter. He stood out in his burgundy Members Only jacket like a fire hydrant, though no one would have been able to make him out from above. I pointed the Walther at his back, pulled the hammer, and said.

He turned and I shot him twice. He looked very surprised, then angry. He lifted his gun at me, and I shot him again. His face took on a philosophical expression and he relaxed, slumping like a narcoleptic catching a few Zs with his eyes still open, but lid

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the sun, wiping dirt from my face. Walters was in the Renegade and starting it up. He drove in reverse, pinning gravel and raising clouds of exhaust and dust. My gun was empty. Walters was gone.

The .220 Swift that Carlos was using had a fix on me now, and the rounds were coming uncomfort-ably close. I scrambled back the way I had come, stepped over Ryder's body, and scrambled upward toward the place I had left the three

luan Garcia was still alive. White Eye was dead with three bullets in his brain. The kid, Alberto, was dead too. He hadn't been hit, he had just died from blood loss and terror. His pants were fouled, Juan was praying like an old woman, hugging the rocks

like a long-lost lover. He didn't look at me as I stood over him. He was waiting "Juan!" I said, and then

again, louder, "Juan!"

When he still didn't respond, I took the collar of his shirt in my fist and shook him. He cried out with his eyes closed, "Please, no! Please." "Shut up! Look at me."

Tears streaked his dusty face. I realized he was prob ably 19 or 20 years old "We've got to go down. There's a knife, a crossbow, and a pistol down there. We need them." He hugged my knees, and I hit him alongside the face with an open palm: "Stop it, godammit A bullet struck a clump

of bottlebrush and severed a handful of stalks. Carlos was still out there with the .220. I got down again and took hold of Juan's shoulder. He got himself together enough to hear me, "Stay down and follow me. Don't make any noise." I put the empty Walther in my belt and crawled on all fours back down the way I had come. Juan stuck close behind

We loosened gravel and rocks as we leaned from cover to cover. Carlos had no trouble tracking us. He fired playful shots just ahead, behind, and above us.

In the gully, I worked as quickly as possible frisking Ryder's body. Carlos could appear above us at

any minute. I produced another clip for the Walther, the bowie knife, and another smaller knife taped to his leg. Ryder had fallen on the remaining two bolts for the crossbow. I didn't want to waste time moving him, and I didn't know where the how had fallen I wasn't sure I'd know how to use it anyway. Motioning for Juan to

follow, I scrambled back to where Manny sat mulling over his death. The gun lay in his lap pointed at the ground and hanging from his forefinger. reached for it, and the high pampas grass around me swaved with the motion. Carlos fired at the movement. My hand closed over the barrel and I had the gun. A bullet kicked a clump of dirt three feet in the air to my right. I ducked back around the rocks and looked in the direction the gunshot had come from

Across the road and up the escarpment on the other side I caught a movement and a glint of sunlight on steel. As soon as it registered, it disappeared.

Checking the 45. I saw that it had a full clip. I handed it to Juan and Asked him if he could use it. He looked at it as if it were a microwave oven. I handed him the Walther instead and took the safety off.

"You see the big shadow on those rocks over there?" I pointed to where I had seen Carlos's rifle barrel. He nodded. "When I say 'now,' I want you to

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fire one bullet at the bot-tom of the shadow, count to three, fire another, count to three again, fire until the gun is empty. Can you do that? I'm going to run across the clearing and try to climb cover me. Now, don't hold down the trigger. Squeeze it, let it go, count to three, squeeze it again, count.

You understand?" Yes, yes." The gun shook in his hand, and I closed his other hand over his wrist to steady it. While I did that, I saw my own hand shaking. He noticed it and smiled. "You are

"You got that right." I didn't bother to smile reassuringly; my lips were stuck to my teeth with some sort of paste. "I'm going up there to kill him. We'll be okay then."

"Good luck, Remember, I owe you \$100." "One hundred and fif-

teen, you remember." I edged my way along some felled tree trunk that had been rotting for ten years and then crawled through some grass that wouldn't have come to my knees if I were standing.

Carlos tracked me. He stood in the shadow, his rifle barrel catching the sun again and fired. Dirt and grass flew in my face. I rose to a crouch and ran across the clearing, point-ing at Carlos and shout-

ing, "Now! See him?"

Juan responded by
holding down the trigger
long enough to fire five rounds, one after the other It wasn't the plan, but he'd probably never fired a gun before. As I ran, I shot

blindly in Carlos's general

I put the empty Walther in my belt and crawled on all fours.

direction: I probably didn't miss him by more than a

quarter mile. Carlos had ducked, and that bought me ten yards. The nearest cover was just the sheer wall of the escarpment Carlos sat on; I figured it to be another

20 yards.

The .220 went off again, and the bullet ripped a small flower-pot-sized hole in the ground in front of my right boot. I rolled and zigzagged toward the shadows ahead.

I was waiting for Juan

to let off another few

rounds. Nothing. I fired

up at Carlos's position. A

piece of stone erupted

about six feet from where

he was crouched. What the

Carlos leaned over his

fuck was Juan doing?

Ten yards to go. I lifted Manny's cannon and fired again into the shadows above me. I didn't see how close or far off my shot was. I closed the distance to

rock and fired at me again. I darted left, and the round slammed harmlessly into

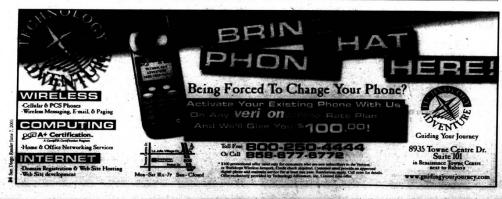
the cool, sheer rock face and spread myself against it, panting, Maybe Walters Ryder had, maybe he'd come up behind Juan. Maybe the gun had just jammed, I don't know how long I had scraped it into the dust and sand to clean

the earth where I had been The idea of just staya second ago. Carlos fired again. I darted right. "Juan!" ing put and waiting for Carlos to make a move occurred to me, but only for a minute. My cover was only relative. I had to get up behind him or alongside, and it had to be pretty close; I'm not that good with a pistol, especially a .45. Even when my hands aren't shaking, I'm a bad

> Edging along the sandstone, away from Carlos, I searched for a way up: I found one, took a handhold on some roots, and pulled myself up. If anyone came be an easy target. It was 20







shadows. I wondered if he was still there. He was. saw the rifle harrel nok up again, the stock, the scope, the strap, his arm. He looked right at me and I had nowhere to go.

"Shitheap!" he said, happy to see me. "Drop

Two flat, popping of stone flew out of the cliff between Carlos and me. That was Juan. Those Carlos turned his head fractionally to the side long enough for me to bring

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up my gun with both hands. He turned back to and threw him back. Blood spattered the rocks. The spattered the rocks. The rifle slid down the cliff and face me. We fired at the clattered to a rest at the Carlos got off only one shot. He didn't have time

I covered the distance to work the bolt while I ween us and lifted myse up to where he lay. He wa fired three times. I got him in the shoulder. The bullet lifted him off his feet with his hand. A piece of bone poked through his fingers. His guayabera shirt was rapidly turning red; his face took on the color of the rock around him "You gotta help me," he

The first thing I did was to make sure there were no more weapons on him or nearby. There weren't, What I found was a box of cartridges for the .220, a canteen full of water, a hand radio receiver like the one Ryder had given me that night of the party and two empty beer cans. still keeping the gun on him, stuffed the radio into my shirt, and grabbed the cartridges.
"Hev." he said. "Hev.

man...c'mon, you can't leave me here. I can get you outta here.'

"Maybe," I said. I handed him the radio, "Get Walters on this thing. Tell him you killed me. Yuk it up like you won the bet, you know. Tell him to bring the jeep down here."

"Okay. Give me some water." He was losing blood

"First get Walters." He pressed the side of the thing and breathed heavily. "Come in, Red Hunter, this is Blue Hunte to Red Hunter, come in, Mr. Walters." There wa static while we waited. I stood and waved acros the clearing to where I had left Juan. He emerged hesitantly from cover and ran across the trail. I called for him to pick up the rifle and come around the way I had come up. Carlos tries again. On the third try

"Carlos! You okay That son of a bitch got hold of Ryder's gun. He got Manny, and I think he

My .45 was at Carlos's mple. I nodded. "Yeah, he got 'em both..." jammed the gun into his head. "I killed him, though Put one through his head. Over'

Are you sure? Are you looking at his body? Over." "Yeah, I told you, I got him. I'm hit, though, real

bad. You gotta get me out of here. Over." "Yeah, you don't sound oo good. We're coming

champagne and gourmet shit to a spot up in the mountains where every body camps at night. You can't get at it except in fourwheel drives or on foot." I thought I was going to be sick. The sun was directly overhead, and we were no longer in shadow. "What else is in that chopper? Cune? "No, no guns. Against

"What?"

"You know, it flies in

the rules." "Sporting. Cameras

then?" Carlos looked at me

for a moment then nodded. "Yeah, cameras, you got

Telephoto lenses recording bank presidents butchering running men. "Blackmail." I said.

"If it comes down to that. I told you, you got it. You'd be surprised, though. I think they only had to threaten a couple of guys.

"Wouldn't Rachel Cole go down the toilet with whoever they tried to

"It's a good question

I don't think so, though

You'd be surprised who's

been out here on these

rides: judges, congress-

men a lieutenant gover-

nor. Besides, you can't iden-

tify the terrain that easily

The bullet lifted him off his feet and threw him back. Blood spattered the rocks.

grand for a weekend of game like this. That's a lot of money. Give me some

carrying the rifle. I handed

"Gun didn't work," he

him the canteen and he

said. "It was full of dirt, I

think. I cleaned it out,

though."
"Thanks, Juan. I owe

you my life." He nodded

without any false modesty

He tried to hand me back

the Walther, but I told him

to keep it. It was empty,

Carlos and gave him a lit-

tle water. With the gun still

on him I said, "Talk, fast.

What do you think it is?'

Walters and all those fat-

ass business types massacring unarmed people?

Are you all completely fucking insane?"

as if the words registered

but didn't mean anything.

times a year. There's a lot

of guys that will pay ten

"We do it two or the

"They pay. It's fun."

I repeated what he said

"What do you mean?

"Why are you and

What the fuck is this?

I took the radio from

but only we knew that

drank greedily

more water. I'm dving. "You're not dying yet. Let me get this right. This hunting party is a little service Walters and Cole run for the amusement of their business acquaintances?'

"What is he saying?" Juan wanted to know

thought. None of it made sense except in the simplest, most horrifying terms. Kicks. Iollies for bored, twisted people who couple of million a year. but that wasn't anything to them. The hunt gener ated other business, and once an associate or potential associate had taken part, they could blackmail him into whatever deals they wanted

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must have got Ryder. Over.

me to the next question up there?" "Refreshments and

made. That thought led

"What's that chopper doing

could afford it. It probably grossed Walters and Cole

rate. He would be dead

Carlos chuckled, then grimaced. "Give me some water. "Answer me.

"Something like that'

"Wait a minute." It could be anywhere. Walters holds it over her though, just in case." There were a lot more questions, but there was no time. I heard two vehi cles coming up the road. I took the .220 from Juan and stuffed it with ammunition. I told him to climb back down. I gave him the

> "Find a place where you're covered but they can see you're armed. Hold both guns on them. Don't shoot unless you have to."

waved to him. The vehicles were coming cross... looked at Carlos. He was still losing blood at a fast

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inside an hour.

The first jeep was the Renegade, Walters rode shotgun with the Uzi pointed ahead of him. A Mexican I didn't know drove with one hand in his other he held an M16. The jeep behind them had two more men in it. Another Mexican and a fat man in a baseball cap He played a Weatherbee

nervously around him. Laimed for the dirt in front of the Renegade. Rock and dust flew into the radi-ator grill. The driver d on the brakes. Th icep behind them almost rear-ended the Renegade

There was a silence broken only by the echo from my gunshot. "Stay very still, all of you!" I called down. "Slowly throw your weapons as far as you can from you. You're covered from three directions. Behind you and to your left are two automatic pis tols." They turned slowly and luan brandished the guns at them. "On your right, at the top of that rock is the guy Ryder shot in the leg. He's okay,

though, and he's holding He has three bolts. You can't see him, but he's there Take my word for it."

The Mexican driver in the second jeep made a move that was too quick He tried to get under his dashboard. I fired into the windshield, worked the bolt, and fired again. He screamed. The fat man in the backseat threw his Weatherbee into the air and waved his empty hands at the sky. Juan's nerves napped; he fired and hit the fat man twice. It looked as if someone had shoved him from behind. As he hit the ground, he tried to

his back. His hands fluttered then stilled Walters and his driver esponded by immediately tossing their guns and sitting stock still in the jeep.

reach for the wounds in

I climbed out onto the rocks in full view. From behind me Carlos croaked You're going to let me die." It wasn't a question.

Without saying any thing, I began to make my way down slowly, the rifle barrel leveled at Walters's

Juan emerged from his hiding place and began erfuckers! I'll kill all of you!" He laughed, then started crying, laughed some more.

When I was close enough, I told Walters and the driver to get out. "What do you think you're going to do. York? There are over 40 armed men on this

searched Walters and the driver. I found two clips for the Uzi and another three for the M16.

"Cover him." I pointed at Walters, "Sit in the dirt with your hands over your head, Gene."

Walters did what he was told. Then I instructed the driver to turn his back to me. When he did that, I set the Uzi on the front seat of the Renegade,

Once an associate or a potential associate had taken part, they could blackmail him into whatever deals they wanted made

estate. Even if you could get off it, you wouldn't get very far off it."

I reached over and picked up the Uzi, slung the .220 over my shoulder, then picked up the M16 I motioned for Juan who had settled down, but stood staring at the man he had shot, to come over, I explained very briefly how the M16 worked and

unslung the .220, and brought the butt of it down against the back of the driver's head. He went to his knees, then fell on his

"Okay," I said to Walters, "get up. You drive." Walters got to his fee and into the Renegade. took the driver's jacket and his cowboy hat, put them on. I told luan to do the

risk any of the guests. Tell them the champagne is cold, the barbecue fires are burning, you know, just get everyone out of my way. The first guy I see with a gun, I'll blow your head

hopeless. If you think -"Do it. And if you say 'my friend' one more time I'm going to sever the mus cles in the back of you right knee with Ryder's bowie knife."

clear, Gene?"

He picked up the radio and called, "White Hunter. He did a good job. He sounded like an airline

all over the road. Is that

"My friend, you're

Tell them there's a slight

shirt and hat and to get in pilot telling everyone to the back. "Don't get crazy with that thing," I said, ges while the plane circled the turing at the M16. landing field for a while 'No," he said. "I'm White Hunter wanted to know what the problem Turning to Walters, I was and if he requested assistance. "No, no..." Waltold him to get on the radio. "I want you-to order everyters reassured him in his airbody up to the rendezvous line pilot/disc jockey voice.

problem; you know, a few precautions. "Very good," I told beaners picked up some him. "How long will it take guns, and until your staff can get the situation under to clear the estate of your control, you don't want to buddies?'

"It will take them at least an hour to get up the "Okay move this thing

ning we can't handle

from here. Just taking

under that juniper tree. He put the Renegade in first gear and did it. To Juan I said, "Keep that rifle right here." I placed the muzzle at the base of Wal ters's neck then got out and dragged the unconscious driver off to the side. Then I went over and tried to move the dead fat man. Lalmost passed out with the effort, but I got him out of sight, at least from the air. If that helicopter came by again, I didn't want any one in it getting upset.

After moving the other driver's body onto the passenger seat — which took nearly as long as dragging the fat man - I started up the second jeep and drove it into a ditch. I covered it with dried branches

and grass.

I walked back to the Renegade and found Juan drinking from Walters's , which proved to be half full of good bourbon and ice. He handed it to me, I took a long pull, and choked on it. The next one was easier: a low flame seemed to spread through my stomach and chest and up through my neck.

"What are we going to do?" Juan asked. "We're going to wait an hour." I said.

We spent the time chat ting. Walters was surprisingly talkative and help ful. He didn't entertain the idea for a moment that I could hurt him no matter what I knew. I would never live long enough, and according to him, even if I did. it wouldn't matter. Yes he agreed with some pride and Rachel financed the largest alien-smuggling ring in border history. They supplied what amounted to slave labor to California industry and agriculture. "So very cheap," he said. 'You can't imagine. Negligible overhead. A vast market out there, and we're locked into the ones that matter. Factories, mines, restaurants...oh, it goes on. And of course no one

would have it any other way. The economy of this state and several others would collanse without us Quite literally, I'm not boasting. Take your Juana Villez. She wouldn't have it any other way. She's make ing movies, you know? Very, very happy now. She has money, glitz, glamour...romance, you'll for give me, I hope. If you suppose she thinks of you fondly even now and then, well, it's possible, she is a woman after all...who can say?" He even gave me her address in Beverly Hills. I forgot what it was. I didn't care. "She's an investment of sorts, a pet project. You didn't think I'd waste her

After a while, I told

When it was time, Wal-

him to shut up. He did.

ters pointed the ieep back

on artichoke harvesting or something. Give me some credit...."

> vn the trail. He drove slowly. He asked for the thermos. "I'm an alcoholic I suppose, but I really do need a drink, York." "Save the testimon als for the meetings," I said, and scoured the trail for evidence of more jeeps. men, or guns. Halfway back to the estate, the radio crackled and White Hunter announced that the whole party was at the campsite and that everyone wanted to know what was going on. The chopper came int view over the tree line, and the signal became stronger. White Hunter must have been the pilot or the pho

tographer. "Tell him every-thing's wonderful but to keep clear of the ho Walters did and White

Hunter acknowledged. The helicopter sheered off to the west.

very slowly down the trail. I peered into every bush and tree in my line of sight for signs of snipers. I remembered how to do i very well, though I hadn't in years. Kind of like riding a bicycle. You relax your eyes and don't look at the leaves or branches, but the spaces in between. Shadows, shapes, things that don't belong. I didn't see

had carried Alberto through a couple of hours ago. On the upward side as e mounted the crest, the bell tower came into view I saw something metallic and winking up there that may or may not have been the hell.

"You got a line to the guy in the bell tower?" I

He looked surprised Surprised enough to tell me I was right.

A second and a half too late he said, "There's no one up there, for Chris sakes. You are scared aren't

I told him to stop the

#### "You didn't think I'd waste her on artichoke harvesting or something."

anything.

Walters went on about his men, all Wolf Security trainees of a particularly hard cast. These were the men he had initiated into his "covert project." "You know," he said, "not the authority-complex profiles, but the mean ones, the men who really like violence, Like Carlos, He's dead, isn't he?"

"Probably" was all I

"I don't suppose you'd let me radio the helicopter to get him out? I have an investment in him, as it

There was no serious answer to that question, and we were crossing the dry levy Villapando and I

jeep. I picked up the radio and said, "This is Blue Hunter to the bell tower I've got Walters. Com down out of there and throw your gun and yourself on the dirt where I can see you. You have 60 seconds or I kill Walters."

"There's no one there I swear it "Walters looked a little frightened. Maybe just enough to convince me I was being paranoid myself. I waited 60 seconds and fired a burst from the Uzi past Gene. He turned pale and I liked that a lot. No one appeared at the base of the tower

"Okay, drive...wait a

Two figures scurried from some undergrowth and broke for the terrain behind us. I sensed Juan taking aim. I took hold of the barrel of his gun and brought it down. Four shots went into the floorboards of the backseat. "Goddammit, take it easy! Those are our people.

They were two Mex-ican kids who would have been dead if we really wer who we pretended to be Juan recognized them and called out in Spanish, "Hey stop, man. We've got som guns. We need your help.

They stopped and threw their arms up. One of them called out with existential machismo, "Fuci you! Fuck you, man! Kil us. Okay? Kill us. Fuck

"Shut up!" I shouted "You gotta help us!" Both of them had thin beards



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"You know how to use a rifle The shorter one said.

"Yeah, yeah, give that to me." I gave him the .220.
"Run alongside us, watch that tower, you see anything, shoot at it."

We went on in. As we approached the estate, there were too many shadows and corners, too many plants, archways, and corridors. I looked hard everywhere. Too hard because there was a guy in the tower. and he fired a burst from an automatic into the hood of the Renegade and into the arm of one of the boys. It wasn't the kid with the

The .220 came up and the kid who had shouted for us to kill him stood in plain sight beneath the included scrambled out of the jeep for cover. He

fired, worked the bolt, fired again. His shots came within inches of the gunman's position, and I won dered where this kid had learned to shoot like that As if in answer to my unvoiced question, his wounded companion said. "He can shoot the eye out of a quail at two kilometers. His father is a marks man in the federales. He

"That's great," I said, "but quail don't shoot back." I got up to pull the kid into cover, but automatic rifle fire sent me clambering back behind the jeep. A bullet tore through the kid's shirt untouched. I had the feel ing he was using up all of our luck. He must have decided the same thing. Unhurriedly, he moved around the jeep and squatted next to me, wrapping the rifle strap around his forearm an barrel on the hood. He let

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off one shot after another at about five-second intervals. Each shot disappea into the shadow of the tower, and twice his bul-

lets found the bell. He winced and crouched when up the windshield and chewed up pieces of metal on the right front quarte panel. This pissed him off He squinted against the flying metal and glass and sensed him holding his breath and didn't see him squeeze the trigger.

and clattered on the tiled roof to get caught in the

The kid who had been hit was bleeding from his forearm. The bullet seemed to have gone clear through He held his arm up an clutched his elbow, indi cating to me that he would

"Nice shooting," I said with genuine admiration to the short marksman. "Nice gun" was all he

From the ground floor, a set of wooden French doors swung open, Rachel

Cole came running out

onto the patio wearing a

beige caftan and sandals

She was followed by Maria

and the old mustached

#### I took hold of the barrel of his gun and brought it down.

drainpipe. A moment later the sniper, wearing only half his face, followed it. He rolled down the roof, fell three stories, and back flopped into the pool of carp. A small tidal wave washed the courtyard.

I poked Walters with get up and walk ahead of us with his hands in the air. The four of us followed him across the crushed stone driveway and inte the courtyard.

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roman, Consuela. First Rachel saw the dead man floating in her carp pond. I saw him now too and recognized him as the guy, Ed, who had attempted to rape the Indian girl in the

trailer back in San Ysidro. Then Rachel looked She saw Walters with

lowed by a ragged hand-ful of armed Mexicans. It must have been one of he recurring nightmares. He knees went out from unde her, and she hit the tiles in stages like a deflating doll. Maria, who had been standing near enough to catch her, just watched her drop. Consuela tried to back her way into the house

his hands in the air fol

"Please come over here, Consuela, You too. Maria." I waved them for ward. They both seemed shocked that I knew their names. Neither of them recognized me for a

Maria was first. She ran toward me screaming, "Kill them now! Kill him! She pointed at Walters, then at Rachel "And her now! Please! There are men everywhere with guns, you can't fight them with these boys. Kill them now while you can. Let me do it if you have no stomach." Tha settled any speculation I had about Maria's feelings about Rachel.

"Take it easy," I said. "Everyone's having so goddamned much fun killing everyone else around here..." I didn't finish. A greasy wave of nausea and tness swelled over me as I looked at the pool; the dirty blond hair on the dead sniper swayed and bobbed in a halo of blood I sat down before I fell

Juan rushed over to me. "You okay, man?"

"Yeah, give me that."
I pointed at Walters's thermos. There were still a few shots of watery bourbon in it. I swallowed and got up

Rachel began to stir. I told the kid with the rifle to get her to her feet and follow me. Marching Wal-ters in the lead, I said, "We're gonna need some keys, Gene. All the goddamned keys to everything on the estate.

Walters jerked his head. "Ryder's room. He has...had keys to

"Let's go." I shot out the lock on the door with a short burst

looking over my shoulder afterward for running mer with weapons.

Inside we found more

ns than we could carry. I gave the wor atic 22 Rn ndgun, stuffed a Colt Python into my belt, and looked for keys. I found a locked gun rack and sho it open. Inside were ten rifles and a ring of keys. On our way out, Juan and the two boys stared up at the poster of Ryder in Nam. "What's he holding?" the sharp-shooter kid asked,

"C'mon, let's get out of here," I said. I ren bered the way to the basement room where I was held. The storage place for the personal effects of the dead. I told the sharpoter and the winger kid to take Consuela in the ieep, have her show him

where the old servants arters were where they kept the women. "Get ther out of there and down the road. Here, take this." I handed him the Uzi and the two clips. "Take the women right out through the front gate. There's gonna be guards down there, so you'll probably have to kill them. Come up on them throug the trees. Don't wait for them to shoot. Just take them out. When you get on the road, get rid of the guns. Good luck." I didn't really know if what I was saying made any sense, just thought that if we split up, somebody was bound

to get out of here. They both clasped my shoulder and took off. Rachel was shivering

in the afternoon heat. htened out of her wits. For someone with such a sleek hardness about her. she seemed to come apart in terror when son pointed a gun at her. I

"There's gonna be guards down there, so you'll probably have to kill them."

I had done that in her living room that night of the storm. I could use that. Walters seemed too unruffled to be of any help. He was my ace and I had just the hole for him.

"Here we go, Gene." I went through a dozen keys

before I got to the one that Juan. "Keep a look out. If you see anything that looks bad, there should be a radio opened the stout wooden door, Shoving Walters into the dark I said "There're like this one up there Use it. If there's no radio, fire lots of ghosts in there to keep you from getting lonea few shots and get the hell some. Every one of them out of there."

"Okay," he agreed, and started to go. Maria hesitated. "Kill

her now!" She bared her

"Go on, Maria, we need her alive. Meet us in the library. You can help persuade Rachel if she's uncooperative.

"Yes, I can do that." She left with Juan.

As Rachel and I entered the house, she topped and turned to face me. Her face was blanched and old-looking. She took the front of her thin caf-

tan in both hands and ripped it, exposing her breasts. She sank to her knees and put her hands on the tops of my thighs. "You can still have me. I'll give you anything you want. Money. Women. You wouldn't kill me...you

couldn't just kill me, I know that, you see. I know that, Then you know more than I do." I pulled her to her feet and shoved her

ahead of me. . - John Brizzolara

Next week: The evidence

John Brizzolara's novel include Wirecutter and Empire's Horizon. In 1997 he received the Nationa for Journalism

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The key turned, and

"Let's go. Rachel, lead

I threw the outside holt

Walters was a model

the way. First stop, your

library. Maria, you show

Juan how to get up to the

bell tower." I turned to

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## Rocks

My out-of-placeness was enhanced by an intolerance for elevators; the upward motion

left me dizzy. In an effort to regain my equilibrium, I focused on the chip in my diamond. The diamond in my engagement ring stood prominently on my small finger. It represented enduring love to me. The one-carat stone was a family heirloom; it came from a pair of earrings that had belonged to my husband's grandmother.

For the ring, my husband had chosen a modified basket setting — which positioned the stone down low — with a single diamond baguette on either side. He must have remembered how I complained about modern rings, which set the diamond so high it seemed about to take off like a glittering rocket. He knew I preferred the old-fashioned. The stone itself had an old-fashioned cut, called a miner's cut — the tip at the base was cut flat, so when you looked straight down into the gem, you saw a tiny circle, about a quarter of the size

I thought my diamond invincible, like our love. I wore it while washing dishes or scrubbing toilets. I took it off only to squeez ground beef and veal between my fingers as I made meatballs. Now, inexplicably, it was chipped. The perfect circle of the table was rupted by a dimple that dropped down the side. It wasn't like a pit or a pothole; rather, it was as if a plane had been sheared off. Even in its distress, my diamond was orderly and elegant. Still, it had been niggling me for months. I no longer noticed the reflected light; my eyes went directly to the imperfection. And so, I assumed, did everybody else's. I had been sent to the Serengeti Company by a neighbor whose husband was a friend of the owner to get information on diamond repair.

I made it to the fifth floor and I found the Serengeti Company. The secretary buzzed me in and asked me to have a seat. Five minutes later. I was motioned into a back office. As the owner, Gene Dente, rose to greet me and

reached out his large hand, my earlier feel-ings of puniness returned. I found myself remembering the first time I had attended a al football game and how, once I'd descended from my seat in the nosebleed sec-tion to the first row, I'd been amazed at the size of the players. Dente did not have the girth of a football player, but his features and frame were commanding. His manner was professional and reserved, yet generous. I gave him the ring to examine.

"It's got two chips," he pointed out. "You have lots of choices to repair that stone. You could just take it and spin it so that the prongs would be on top of the chips and you wouldn't notice them. Or you could polish it down by flattening and softening the problem areas. That would make the stone slightly out of round, however.

"Or if you wanted to, you could give it a total recut. The technology exists. The stone would be put upside-down on a spinning would be put upside-down on a spinning pedestal. As it spun, a laser beam would be shot through the stone and a software program would read the image. The program would then take the diameter between those two chips and tell you by formula what the stone would weigh if it were perfectly cut. If you recut it to ideal proportions, your value would go down in one way, because you've lost some material. But there's an increase factor in the value of a perfectly cut stone - significantly higher than this stone. Cutting causes the stone to be more beautiful"

I was intrigued. Was less really more? My



thoughts left my diamond and its possible repair. I wanted a better look at the mysterious world of the Serengeti Company. I questioned Mr. Dente about diamond evaluation. "We really focus on four levels, which are the four C's: color, clarity, cut, and the carat weight." He offered explanations of each, starting with color: "Diamonds go from white all the way down to brown. We want to discern how much



color is in a stone. The less color in the stone, the more potential it has to be beautiful. The more color a diamond has, the less rare it is. the less valuable and, theoretically, the less desirable." Rarity, desirability, value, and beauty began to swirl in my mind, rubbing up against

one another, arranging themselves this way and that, heightening my curiosity. The degree of color is expressed through letter grades. "The designators start at D in the

alphabet and go down to Z. The letter grades are translated into terms." Dente pulled out a chart that pictured five stones of varying color labeled with letter grades. "See here, where it says colorless [D-F]; near colorless [G-J]; faint yellow [K-M] — that actually could be light gray or brown; very light yel-low [N-R]; and light yellow [S-Z]. Although that says 'light,' if you look at it, it's pretty doggoned vellow.

"We really have to use narrow parameters to give these evaluations. So even within these terms, there is variance. In the very high end of the term 'near colorless' - G - there is an absolutely white stone, while at the low end of the term — J — there is going to be a hint of vellow. Trace elements within the diamond cause the color variations. For example, nitrogen is not part of what causes a diamond to be created. So a diamond completely absent of nitrogen might be a D

"Now, after you get to the bottom of the alphahet and you come to Z if you get any more color ou get into what are called fancy diamonds. Fancy diamonds can be almos any color - red, blue, green, pink, purple, orange, or vellow. It's still a dia mond; it just has trace ele ments in the atomic structure that create color. The higher the color rating in a fancy diamond, the more desirable, the more rare, and the more expensive. Beauty had dropped

out of Dente's list for a moment, and my mind fixed on rarity I thought of my father, who seems to have a tale (tall or true) for every topic. I remembered his recounting the rumor of Russia's stolen diamonds. Supposedly, he said, Joseph Stalin acquired millions and millions of dollars' worth of diamonds. He had huge leather satchels full of them, and they are still at the Kremlin. They can't be released onto the market because DeBeers would match them dia



mond for diamond and their value would plummet. As Dad told it, the rarity was at least partially manufactured. The dollar value of

\$2499 \$689 \$230 \$160 \$390 \$1800 \$380 \$799 \$290 \$2490 \$2490 \$1800 \$1899 \$1899 \$200 \$1100 \$450 \$450 \$450 \$299 \$500 \$1390

the second C - clarity is also affected by rarity. "Clarity speaks to imper fections in the stone, like a carbon speck, a cloud, a pinpoint, or a needle. A pinpoint might be a very microscopic speck of another included crystal.

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A cloud is a massed series of pinpoints that together make a body. A needle looks like a little straw needle went into the stone. There are a lot of differ ent types of inclusions: we call them internal char acteristics. The nature and type aren't so important as the number of them where they're located, and the type per volume of

Dente piqued my

interest further when he explained how clarity is determined. "They take the diamond, put it under a microscope, and magnif es. When it is magnified, the inclusions and their type are located. The diamond is then assigned a grade." Again, we referred to a chart. Thi time, the ratings were given for flaws. "Flawless th internally flawless [F-IF]

grade higher speaks to the rarity factor. The third C is carat weight. All diamonds are measured in carats. On carat is divided into 100 parts called points. One

are visible to an expert

under ten times' magni-fication. We then slide

down the scale to very,

very slight inclusion

[VVS1-VVS2]. This refers

to minute or extremely

difficult to find inclusions

under ten times'. Next is

very slight inclusions

[VS1-VS2], which are

minor or difficult to find

under ten times'. One more

notch down, we have small

inclusions [SI1-SI2], which

are noticeable and rela

tively easy to find under

ten times'." The list fin

ished up with imperfect

[I1-I2] — inclusions so

obvious they are visible

these grades," continued

Dente, "the only way to

see the difference is with

majority of the range

doesn't have much to do

with beauty. It's impor-tant only because each

microscope. So the

"For the majority of

to the naked eye.

carat would be indicated numerically by 1.00, while one-half carat would be 50, and so on.

Dente's face grew more intent as we dug into the fourth C, cut. "You cannot stress the cut enough. No matter how many times people talk about it, they haven't talked about it enough. The objective with cutting and proportion is to maximize the stone's potential to bring light to the surface of the stone. Every stone has its own inherent poten tial: by bringing the maxthe surface, you've made the stone as beautiful as it's capable of being.
"If you're only trying

to maximize the size of the stone" - that is, maximize carat weight - "the the proportions may be ed. A person might make it a little heavier or the angles a little steeper or more shallow But if a stone is correctly proportioned, light will enter the top of the stone, reflect, reflect again, and come to the top of the surface. This will happen at every loca-

tion." No matter where light enters, it will be reflected through the top of the diamond. "If a sto is cut too deep or too shallow, light will escape out the bottom. Instead of light on the surface, you get a dark shadow. You get this little fisheye effect. For maximum light return the proportions that they call 'ideal' are critical: every angle, the height and depth of the stone, how thick the girdle is, how big the table. All these issues are mathematically measurable in a stone, and we can tell you with absolute certainty if the stone will or will not reflect light." I thought of gaudy rocks on the fingers of

brash loud-voiced women in splashy outfits, women duped by the simplistic maxim "bigger is better." boldly ignorant of the infe riority of their diamonds to smaller, more carefully crafted gems. Dente backed up my thoughts, "Say we have two rough uncut stones that weigh one carat

each. The distance from 0.75 1.80 1.25 1.50 point A to point B on the girdle is what we call the diameter. In a correctly .. proportioned stone, a onecarat diamond's diameter is 6.5 millimeters. Now. say I take the second stone and make the diameter 5.9 millimeters — the same as a stone that should weigh three-quarters of a carat — but make it weigh one carat by carrying the weight vertically in the ter of the stone is smaller, but it still weighs one carat. Two things happen when you put it in a ring: it looks smaller than it should. and, simultaneously, it isn't reflecting light as well. nd (1-table; 2-bezel; 3-girdle; 4-pavilion; 5-culet) the stone deeper - and

than a one-carat stone that is cut to ideal proportions.

"If the second stone was perfectly proportioned, it might weigh three-quarters of a carat

instead of one carat, and that is why it is valued at what a perfectly cut threequarter carat stone would cost, instead of a one carat The corrected weight is

the basic premise behind every part of diamond evaluation.

"It's no different than the Kellev Blue Book. It's like an automobile: with a 1995 car, the base price that you work with is inherently more than a 1994 or 1993. If the car had a bad transmission ripped upholstery, and broken U-joints, you would look at the book and say deduct, deduct, deduct. All those characteristics diminish value for one reason or another and it's the same with a make, model, and year of a car, we have color, clar ity, and carat weight. Then all we have to do is look at the cutting and begin taking deductions. Every one of those characteris tics has a dollar value, plus

A car's make, model. and year are easily assessed.

Not so a diamond's clar ity, color, and weight. And cut - surely it's hard to say when a diamond isn't quite living up to its potenground for the gem-mar-ket equivalent of used-car dealers - "Look at the shine on this beauty. Extradeep seat, European cut, the works. What's it going to take to put this dia mond on your finger today?" "Ours is a business where trust, integrity, and truth are paramount, protested Dente, distance ing himself from the plaid jacketed salesmen of th used-car lot "You're dealing with customers who have to be able to rely on your information. When people look for diamonds from a jeweler, it's pretty important to get | the trus

issuel out of the way early. The industry turns to a third party in the hopes of ensuring honesty. "We



stone. The visual diame-

because in order to make

thus heavier - you've put

angles on there that are

insufficient to reflect light

to its maximum poten-

tial. [Such a stone] might

be worth 50 percent less





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Through labs like the Gemological Institute of America, technology has taken the mystery out of

diamonds. Once. diamonds were "kind of a mystical thing. You had to know somebody who knew somebody to really be comfortable that you e getting a great deal." Today, the reliability of the grade certificates put out by laboratories lessens on the salesperson for assurance as to the diamond's value.

The precise, univer-

end to slippery descrip-tions and changing terlogy. "When some one said years ago that a stone was a top Wisenthal color — or near color less — that might cover

sal grading system put an

four different color grades

From the top grade to the

bottom grade, there might

be a 40 percent variation in value." The institute's

system allows people to

"categorically set tight

Which is not to say there is not still variation from store counter to store counter. Dente is a whole saler, possessed of an eagle-eyed view of the San Diego retail market. "In son stores in San Diego, it's almost like a car dealership. They have a very tough environment. They have

sales managers, just like a car dealership, who are pushing people for per-formance, and nobody parameters around the difference between G, H, I, and I color," all of which ear colorless."

gets in that store without being pushed to the limit to close the sale. There are other stores where the customer's comfort is more important than anything. They go at the customer's pace; they answer questions, give information, try to bring the experience to a high level." This was all news to

me. I did not even have my husband's experience to vicariously turn to he had inherited his stone and sidestepped the purchase issue. And while we are not quite as poor as church mice, we will be waiting at least until ou ten-year anniversary before the words "diamond" and "shopping" make it into the same sentence. In fact, this was the first time I had set foot in a jewelers' since ordering our plain plat-inum wedding bands.

Dente's operating policy gives him a certain dvantage with regard to price as he explained: "I buy my merchandise for within 5 percent of what every other wholesaler buys his and within a cou ple percentage points of t retail stores could buy theirs for The primary difference in price speaks more to a business philosophy and operating costs. If you're lean and efficient, you can function and be profitable with a low margin, but if you have \$6-a-square-foot rent, a \$400,000 advertising budget, and ten salesmen's salaries, then somewhere in that product price you have to have a margin sufficient to fuel your overhead. A store that wants the experience to be warm and comfortable has paid to have that environment There are consumers who really want that and are willing to pay for it. There are consumers who don't

can skip the stores alto gether and go to people like Dente. "We have a division that deals with the retail client, but I don't marily with wholesale cu tomers: manufacturers.

different places in Europe and most recently, back and forth from Colombia. That's primarily for colored stones - rubies and emeralds — because DeBeers has a very orga nized system for the sale of diamonds. There is no system or organization that can control or sys tematize any part of the colored-stone business.

designers, and dealers who

resell the merchandise

Retail customers can cer-

tainly come here, but we're

not a very warm and fuzzy

environment for a cus-

tomer who doesn't know

what they want. We're not

set up for that; we don't

have a lot of samples to

show them. Someone who

comes in and says, 'I want

16 of these and 20,000 of

lined to take care of them

those' - we're stream

at low profit, low margins

and high efficiency. The

consumer who comes and

sees us is certainly going

to be getting the best prod

not at the lowest price, but

for someone who's shop-

ping, we're not going to

be able to help them fig-

ure out what they're look-

ing for.'

Why not?

experience to be warm and comfortable has paid to have that environment."

Dente delved into how "I'm not sure if it's he acquires gems. "We've technically possible. I don't spent time in Africa and think the technology exists East Africa. Anywhere from the way it does for diadealing with cut stones in monds. For example, in a big cities in Africa, to going box of a thousand green emeralds, there might be right out to the mines or into the bush to buy it two stones in there that from Africans who have match. In a box of a thoudug it out of the river botsand diamonds, half of tom, to everything in between. China, Thailand, them are going to match something else in the box.

"A store that wants the

Diamonds are a consid-

erably simpler subject.

With colored stones, color

is super-hard to quantify.

don't need to pick up our

merchandise anymore. We used to, but the infor-

mation — the grading sys-

tem - is so well under-

stood, the parameters are

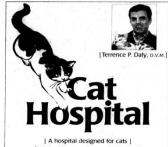
so tight between each

grade, and the certificates

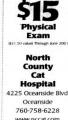
are so reliable that our

"As for diamonds, we

inventory is less than 2 percent of what it was ten years ago. I can go into a diamond cutter's inventory in Belgium, Israel, or New York — or anywhere in the world — through my computer, look at his inventory, and pull the product I need without having to fly there. I can



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## CRIMINAL LAW



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1

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When a customer wants a one-carat HSI1 [H color. small inclusions 11 stone, there's a million dollars' worth of stones in the

world that I can look at." pool, the stone with the The only thing Dente has to look for is "the single best cut is going to give me the most fire and stone with the best cut because out of that gene the market.'

that from one desk in one location, people are only 30 or 40 feet away from sparkle of any H stone on The Gemological Institute of America has sucked the drama out of diamond purchase through its consistent grading. I asked Dente to reminisco about the days when he picked up his merchandise, hoping he'd indulge my romantic fantasies with tales of espionage and intrigue. He didn't. He talked plain business "A trip to Israel, Belgium, or New York, or any of the big

at merchandise. It's a con-

centration of cutters, deal-

Do You Or A Loved One

Have Endometriosis?

Women's Health Care is conducting a research study using a new

investigational drug for the treatment of endometriosis. Qualified

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If you have endometriosis and are:

and are interested in participating, please contact: Peter Dietze, M.D.

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Between the ages of 18 and 40
 Have had a laparoscopy or laparotomy within the past 5 years confirming endometriosis
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\*WOMEN'S

having it unsold for that period of time. "The number-one cri-

ers, and brokers. All the

business is centralized, so

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NO SELLING OR CLINICAL TESTING INVOLVED! The research session will last approximately 1 hour and qualified respondents will be paid for their time and opinions!!!

TAYLOR If interested, please call 619-299-6368 and ask for Mary Alice.

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· Night shifts?

· Rotating shifts?

falling asleep on the drive home? Are you having difficulty sleeping during the day

Pacific Sleep Medicine Services is currently in need of participants for a clinical research

study involving an investigational medication for adults who experience

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Qualified participants will receive Study-related medical care at no cost
 Study-related medication

· Financial compensation for time and travel

To learn more about this research study please call

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THINKING ABOUT PARTICIPATING IN A

DEPRESSION OR ANXIETY

RESEARCH STUDY?

ulty staying awake when working night shifts? Are you practically

t po movel the more elementar regarding the research process, please call the Council for Marketing and prices keywards SCMCRI at 1 800 887 2567. Taylor Research is not all-leated with CMCR in any capacity

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RESEARCH STUDIES

- VA/UCSD ARE CONDUCTING A RESEARCH STUDY USING AN INVESTIGATIONAL DRUG FOR LOW BACK PAIN PROBLEMS
- WE ARE LOOKING FOR: BENEFITS: Men and women Back exam
- Ages 18-65
- Medical evaluat
- for low back pain
- Lab assessments
- Pain asse

each other in other offices, bringing in and exchanging merchandise. It doesn go very far. It's very tight t's a low-margin business. In the diamond business 3 to 5 percent of the business is dealer-to-dealer but it's millions of dollars moving very quickly. In a retail store, merchandise might be in the store a month or maybe three years. There has to be a sufficient profit to justify cutting centers, is eight- to ten-hour days of looking

terion for me is to buy

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stones — they're just not a regular item in our business — we don't buy it. One- to five-carat round stones, on the other hand. are a very liquid item for us. With our low-margin business, we have to turn inventory quickly. We try to buy high-demand, very liquid merchandise. Within that first criterion, we try to buy quality mercha dise that's a good value for the money. We want the cutting to be fine and the stone may be tinted brown, and although the value is there, it's not beautiful, so we don't buy it. We may see 30 cutters a day and look at tens of millions of dollars' worth of mer-

something I know I can sell. If there's a product

out there that's beautiful

and a great bargain but

it's something that we don't sell, like heart-shaped

what fits our business." Ever since Dente mentioned DeBeers, my memory had been sending up fragments of a DeBeers commercial: cascading violins, embracing silhouettes, "A diamond is forever." I asked about DeBeers' connection to the industry, and Dente's grin let me know that my question was not unlike asking about Budweiser's connection to

chandise, and all we try

to do is pick and detect

#### Do You Have Eye Allergies?

Scripps Clinic is conducting a research study for a new eyedrop for allergies.

#### Participants must:

- Be 12 years of age or
- Be allergic to cats, dust mites, grass or ragweed Be otherwise healthy Qualified participants

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(858) 554-9611 SCRIPPS CLINIC

## HYPERTENSION:

nigh blood pressure. Most people won't experience any symptoms. ...treatment is available.

Notification and the second section, evaluation is treatment of high blood pressure. National institute Research studies are now being conducted on an investigational medication for hyperte All qualified participants will receive **AT NO COST**:

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the beer industry. "Well, first of all, DeBeers controls the majority of the world's diamond produc tion. They control it through contracts with the people or governments that own the mines. There are very few companies in the world that can buy huge quantities of dia mond merchandise, pay for it in cash, and then hold it and sell it to the market as the market needs. It's their ability to hold the merchandise that stabilizes the market. Without DeBeers, the diamond market would be a very chaotic place and the structure of value would be chaotic. When hig new pro-

ductions come online, it's DeBeers' ability to go in and buy this merchandise and put it in their vaults, rather than have it hit the market all at once, that keeps prices stable. It makes people feel safe and com-fortable. If you're a dia-mond dealer who's buying from DeBeers, and you have a couple of million dollars tied up in merchandise, you don't want to go to sleep with the idea that the value could go Like Budweiser, DeBeers

advertises, though with a sage than "drink Bud." all ad campaign depend-

ing on the direction they want to go. They put forth nelp shape the world's perception. A good example of that is, 'How much should a person spend on an engagement ring or a diamond?' DeBeers pre-sents it in the fashion of a commonly asked question, along with what they view as the correct answer. l'How else could two months' salary last forever?' | This helps establish a person's perception of what they should be

spending. "Their advertising also helps influence demand. Their current print adver tising is heavily weighted with three stones in a ring, and demand for that item is increasing, because as people see the ad, they go Wow, that is beautiful. I'd like to have one of those.' The demand for particu-



Wedding ring with half-carat diamond surrounded by six %-carat diamonds in a 14-karat gold custom setting

similar fashion, "When they've held back a big enough supply of a shape to fill a demand, then they

ception and help create the demand for the shape they're preparing to sell They've gone through

ovals. It's no different than in the car business. When their ads feature silver cars. silver cars become pretty

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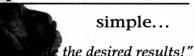
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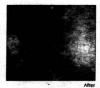
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My thoughts bounced between Africans digging the occasional diamond out of a stream and WASPV silhouettes embracing as a diamond necklace burns brilliantly around a shad-owy neck. I glanced down

ught of my husband's ndmother's Irish ears ejeweled for a special occasion, an occasion l could not imagine. What trails had this diamond traveled? Dente took me along another path, a dia-mond's journey from mine

to velvet display case. The first leg, from the mines to DeBeers, is a short one.
"Typically, diamonds are
mined worldwide. A huge percentage — 90 percent plus — of all gem-qual-ity diamonds mined wide go to DeBeers.

DeBeers then takes all that merchandise into their central selling organiza-tion in London. They sort the rough stones into over 10,000 categories, covering color, clarity, and size of stone — what they perceive as the yield.

and hands over a box of stones. That is essentially the second transaction. The cutter [DeBeers' customer) takes the box. If they wanted to open it and go through and say, 'Gee, I'm not really happy

He needs to relax ! out of here... And I know exactly what to give him: have to unwind a gift certificate for a fabulous SK Sanctuary Signature Massage



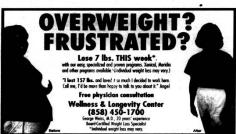
"Prom there, every six ceks, DeBeers has a site

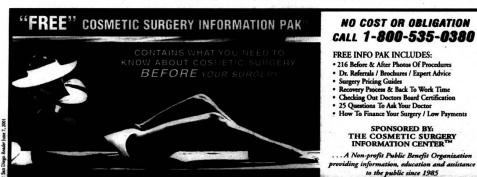
where the customer comes to see the stones. There

are less than a hundred DeBeers customers world-wide. The customer then

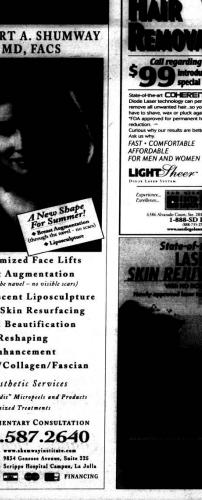
presents a check for a pre-

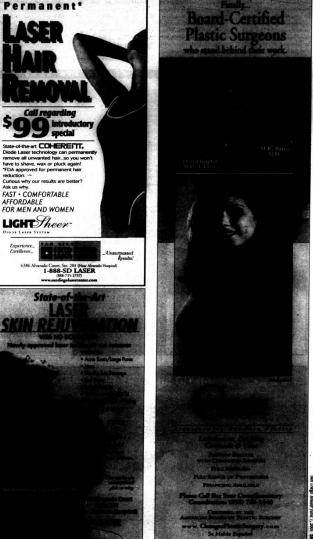
determined amount











with what I just bought. to return it and get the probably be the last time they were invited to come to DeBeers. It's not really a negotiating situation, as when you and I sit down

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body and soul.

and negotiate prices. "Instead, each DeBeers

customer has a representative, almost like a salesperson. They work for DeBeers, and their job is to become intimate with the customer's business. Is he really good at selling squares? Is his business small goods or big goods? Does he predominantly want to cut only rounds DeBeers tries to give an assortment of the size and quality at a price that's going to make him successful. If they want to

give him a little price crease, they just put a few less stones in the box. Then, when the cutter spreads out the price of a little increase

then go to the factory to

ing on the business phi-losophy, they may resell it directly to a manufactain percentage of the stones might be sold to somebody else for cut-ting, but basically the systurer, or in some cases, directly to a retail store or box goes to that factory wholesaler. If it is sold to and is cut, polished, and faceted into a finished might sell it to a manu-

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And if a stone is ideally cut, it might end up in San Diego. "The big cutting centers of the world are really Israel, Belgium, and New York for finer, bigger merchandise. All of the cutters in those major cities are fully aware

that San Diego is proba-bly number one, maybe number two as the city that is most aware of the importance of cutting. It's the toughest diamond buying market in the country with regard to cut. If you bring up the subject

field that everybody here of cutting in any retail store, you're going to get a blast of information. If competes on is elevated far above the rest of the you bring up that subject nation. When a salesperin the suburbs of Chicago son is trying to sell to a or Dallas, you won't have retail jewelry store in San nearly the awareness level Diego, they've got to have better merchandise. Poorly from retail stores there. proportioned stones are

not going to sell; it's not a liquid item for the

I wondered how America's Finest City had gotten such a lofty reputation, and another commercial wafted through my head - this one fr

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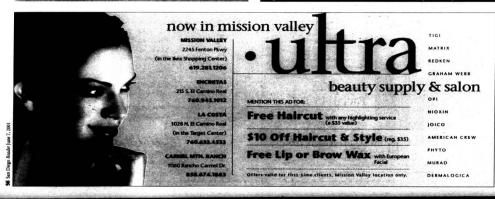
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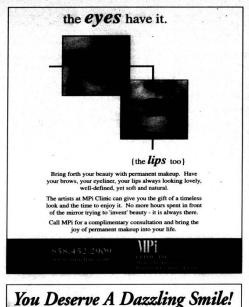
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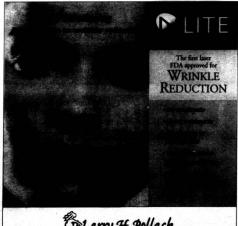
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rticular, the Diamond urce, Leo Hamel, and Charles Koll jewelers do good job with the idealcut subject."

Before I left, Dente

urged upon me some advice to consumers: "If I were trying to impart information to someone who was diamond shopping, I'd talk about ideal cut, and then I would pound the information about the diameter of the stone as being critically important. That way, any time they'd go to buy a stone, they could say, 'It's a one-carat stone; how come it's 6.1-millimeter

neter? It's suppo to be 6.5.' Then you've opened a Pandora's box." More good advice: to decide if it's importan that it's white or not white. has flaws that can be seen with the naked eve or

"I can go into a diamond cutter's inventory in Belgium, Israel, or New York - or anywhere in the world through my computer."

"First, I'd ask, 'What do you want to spend?' Then, what size, and what type diamond? Then we'd have

doesn't. In my opinion, a G- or H-colored stone [both fall under the "near colorless" classification l with SI1 [small inclusions, relatively easy to find under ten times' magnification clarity is very fine quality Then, in that gene pool of color and clarity, I'd want to find the stones that have the best cut. If I found an H that was cut nicer than

a G, then that's the stone centy. The money you've I'd want, because that spent doesn't equate to beauty in jewelry use. It would give performa might be great in a safedeposit box, but on the a VS1 and VS2 [very slight ring, it's not important. inclusions 1 and 2] stone My ears full of infor with different cuts. Those mation, I left Mr. Dente

are microscopic charac-teristics. Good cutting will

bring light to the surface.

electric' - all the fancy

words that you hear peo

ple use to make a diamond

sound sexy, that's what

we're talking about. When

two people look at their

stones and one says, 'Wow,

why is yours so sparkly

it's because one has a nicer

nally flawless stone and I

have a VS2, but everything

else is the same and my

stone is cut nicer, my stone

outperforms yours every

time. Your microscopic

characteristics don't speak

to performance and

"If you have an inter

Sparkle, scintillation, fire,

and the Serengeti Company. As I drove home, I hewed over my options Spinning the dia hide the chips turned out not to be a remedy. My husband had already hidden a chip that way when he had the ring made Recutting, though it would improve the stone's value. felt to me like an incision in the family history-it would no longer be the same diamond he inherited. Polishing seemed the best option, even though it would leave me with a lopsided gem. When I got home, I put the ring in my jewelry box, where it awaits my decision.

- Deirdre Lickone

HEALTH AND BEAUTY

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I feel the need to speak my

mind in reference to the article "A Bus Driver's Mind," May 31. I've been a bus, trolley, write a book about all my experiences. It's a pleasure knowing that one guy (Dale Yost) has been able to over-come all his prior troubles and provide a service to the public without letting his personal issues or problems get in the way of his perform-

As for the issue of timing (i.e., when buses are supposed to leave and why they are

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tendency to put the blame on the 'drivers, when it has nothing to do with tem, but with bus scheduling. The driver is well aware of it, whereas I believe those who make the schedules need to adjust accordingly (I find it to be especially so on the #9 and #34 buses during the a.m. and pm. rush hours) for traffic delays and other circum-stances that may arise.

gas, insurance, rush-hour traffic, etc., that it entails? My work schedule is flexible, and I like knowing I'll get there safe and sound even though it takes more time than a car. I'm a private vegetarian chef and have worked in people's homes as far south as EastLake and as far north as Carlsbad using only public transportation

My appreciation to the drivers is given on a daily basis. I always greet them with basis. I always greet them with a smile and hello, and upon exiting the bus I say, "Thank



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HEALTH AND BEAUTY



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gratitude to my fellow drivers, particularly the buses I take on a regular basis (i.e., #9, 27, 30, 34, 35, 41, and 81). With

30, 34, 35, 41, and 81). With very few exceptions, I've been pleased with the drivers, as they are friendly, helpful, and courteous, and I actually

enjoy riding the bus. Som

friends tell me to get a car, that it will save me time, but I

Why deal with the bassles of

have no interest in doi

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**OPEN HOUSE** 



Name Withheld

Well-Written Peddler May 24). That guy can really lim Johnston

Commendation

I would like to commend you on the Kevin Gunn article ("City Lights," May 17). Sometimes people are wrongly convicted, and just because someone committed a crime in the one committed a crime in the past doesn't mean they are "guilty until proven inno-cent," which that jury seems to think. Keep up the good

Carmen Taylor

Big Gunn Responds

Lights," May 17). The public has the right to know what really took place in the courtroom during my trial.

Are the police and the district attorney allowed to use reprehensible and unlawful methods in order to get a conviction? Just ask Dale Akiki or the widow of slain police officer Jerry Hartless, what is justice? The jury foreman in my trial admitted that there was not enough evidence to convict me, but as a favor to the D.A. they convicted me anyway. People in society in general are quick to be stereotypical, especially if a person has a criminal past. This is ap-parent since you received a letter full of negativity and misinformation concerning my past. This person was quick to mention my termination

for alleged theft. This is not true since nothing was ever stolen. Plus, I was not an ass-kisser at this job and I was on the chopping block anyway. This person intentionally left judgment against this employe So, this misinformed and biased person should check out all the facts first before he out all the facts first before he opens his mouth! Before my arrest, I was gainfully em-ployed by three different com-panies and raising a family. Kevin Gunn

Tremendous Tibetans

HEALTH AND BEAUTY

What's wrong with Duncan Shepherd? I read his review of Himalaya and wondered, did he really see this film? His last

sentence in his short review is "It's yaks, it's mountains, and (aside from those mountains) it's unexciting." I'm 80 years old and found this film the most exciting I've ever seen. So did the three others I was fantastic mountains to the valley below. Hey, Duncan,

**Boss Glasses** 

Duncan undoubtedly had already noticed this — he wouldn't be Duncan had he not — and many readers have probably noticed it as well, but doesn't Daniel von

Bargen, as Sheriff Cooley in O Brother, Where Art Thou?, and Calendar that other chain-gang movie, Cool Hand Luke? Both seem to have unusually reflective glasses, the meaning of which escapes me for Stuart Rosenberg, but is a nice con-nection for the Coens. It's also nice to see Joel, though sharing it with David Lynch win best director for The Man Who Wasn't There at this year's

**Arm-Twisting Yields Tour** 

Inside Encinitas Greenhouses

hat goes on behind greenhouse walls? Years back, when they were usually made of glass, they got whitewashed in hot weather. Now that most of them are translucent plastic, you still can't see inside them.

Evelyn Weidner, owner of Weidners' Gardens in Encinitas, know the territory inside and out, so to speak. "I was born into the nursery business, and married into the greenhouse business. My father was a horticulturist. We lived in Three horticulturist. We lived in Three
Rivers, a little mountain village in the
San Joaquin Valley, oo Sequois Park,
LOCAL
EVENTS
Luck enough
Luck enough

Art Museums & Galleries

> page 76 Theater

Local Events page 61 Classical Music page 74

Pop Music

page 124

Movies page 134

wholesale-gardening business is "dying," says Weidner, a widow since 1988. Discount chains are one reason for its decline. The energy crisis is another. A third reason is the wholesalers' way of life. "What used to happen is that growers bought cheap land outside the city. Over the years, as land outside the city. Over the years, as the city spread and they got ready to retire, they sold their land to developers. And that still happens. But it's getting impossible for new growers to find reasonably priced land anywhere, and the business doesn't yield a great profit. "As for herself, says Wedther, who is over 65 and not the

Wedner, who is over 63 and not the -criting type, "I don't plan to sell. I just put \$300,000 into new greenhouse." This weekend, the public is invited to look inside those new structures, which are not usually open to the Encinitias wholesalers are giving behind-te-scenes tours as part of the Encinitas Hower Celebration. At Brown? Plants, tour-goers will see how commercial indoor plants are preview new poincettic colors.

lucky enough to get a government job raising the sequois seedlings that the Civilian Conservation Corps planted.

During World War II, the family sold their land in Three Rivers and moved south, so Weidner's father could war, they returned to the "monmanand-poppa" nursery business in North Long Beach. "By that time I was in junior high, and every day after school I went directly to the nursery to work and loved it. My husband-to-be had greenhouses in Buena Park. It was difficults to the nursery to work and loved it. My husband-to-be had greenhouses in Buena Park. It was difficults to the nursery to work and a second to the second the second the second the second to the second the s grown. At the Paul Ecke Rauch, they u provise new poinsettia colors, including purple. They're an almost-burgundy, 'asy Weidner, who isn't keen on them, likening the shade to that of 'the chaepest plastic ones. But if you've got a Victorian house, it first if you've got a Victorian house, it first if you've got a Victorian house, it first with they grow hybroponically, will be a proper than the proper with the proper hybroponically, will will be the proper search to the proper search the prop Weidner herself wants to see how they boxes and chill it quickly to 36 degrees.'
Ades & Gish has old-fashioned

Twenty-seven years ago, the
Weidners moved to their present
location on Normandy Road. But the

kinds of plants are grown, from rosemary to roses. "To make money, you grow only two or three kinds of s," says Weidner, "and that's more

Martin to Berter Barrier & Ertick

J. Harrison

plants," says Wedner, "and that's more like a factory. It's labor-saving, but it's not as much fun." At Weidner's own greenhouses, she'll demonstrate her new intermitten watering system, designed to minimize run-off and waste, and the under-thebench heating system. She'll also show "a whole house of pink antheriums," well as the object of her major pass

a trip to Santa Cruz with my parents when I was eight," she says. Established in 1935, Antonelli Brothers is known as

in 1935, Antonelli Brothera is known as the world's largest supplier of tuberous begonias. "Lean still remember those big baskets hanging, and fell in love with them then."

The most unusual plants will be at Specimen House, where tropicals from Hawaii and Horida are acclimataized. "We had to talk [owner] Bill [Kovach] into doing this." Weichner admits. We did some major arm-twisting, because has lawer andre Jun 101 46 feet, and did some major arm-twisting, because has large pains (up to 14 feet), and so on, and his first comment was, I don't want those kids in there. They're gonns throw gravel. And [their parents] are gonns want to buy stuff.' So we said, "We won't let any kids [in your place]. And i'll only be (on Saturday for you. And you can sit in your office and be a grouch, and [others] can give the tour." Some crothety behavior is

expected of greenhouse keepers, whose mysterious profession demands devotion. Weidner is the opposite of crotchety, but she was, after all, at work crotchety, but she was, after all, at we on Memorial Day, when this conversation took place, recovering from a two-day Ladybug Festival. "Every kid got a free scoop of them. Oh, boy! Those bugs move fast when you're trying to get them out of the big jar and into a small plastic cup with lid. There were ladybugs all over the kids,

This weekend, once again, there i his weekend, once again, there will be free ladybugs at Weidners', as well as discounted plants being sold a the Open-Air Flower Market and at a couple of the greenhouses.

"Behind-the-Scenes Greenhouse Walking Tours" Enchitas Flower Celebration Saturday and Sunday, June 9 and 10 5:00 a.m.-4:00 p.m. Buses at three locations: Open-Air Flower Market, Leucadia Bivd. and Quali Gardens Dr.; Quali Botanical Gardens 230 Quail Gardens Dr.; Encinitas Transportation Cent 230 Utan-Encipitas Transportan-Valcan Avenue, between D and E Streets 515 adelty, 35 children under 12 515 adelty, 35 children under 12 to Guali Botanical Gardens Infe and reservations (vequired), 760-753-6041 or 760-436-219

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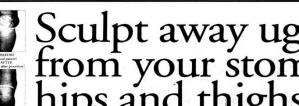
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#### BAJA

Feetival Binacional de Monart la Beret Mainly Mozart's annual Fes-tival Binacional de Mozart gets un-derway with a concert at 8 p.m. nosight. Thursday, June 7, at the Cat-edral de Gusdalupe (at Calle Se-gunda and Niños Héroes). The Mainly Mozart Festival Orchestra will present selections by Vivaldi (all "Four Seasons") and Mozart. Tick-

ets are \$16. For tickets and information, call 619-239-0100. (TUUANA) "From North," this painting exhibi-tion opens with a reception at the Ti-juana Cultural Center at 7 p.m. tonight, Thursday, June 7. Admis-sion is free. Find the center at Passo de los Héroes and Mina Street in the Zona Río. For more information, call

011-52-66-87-9600, (TUUANA) See The Ladder, a play for adults acted by Héctor Bonilla and Damián' Alcázar, on Friday, June 8, at the Ti-juana Cultural Center (Paseo de los Héroes and Mina Street, Zona Rio). Performances begin at 7 and

9:30 p.m. Tickets are \$27 U.S. Call 011-52-66-87-9600 for details.

Thus Santiago Nasakawa Interna-tional Athletic Festival runs Friday through Sunday, June 8-10, begin-ning at 10 a.m. each day, at Unidad Deportiva Tijuana, in the Zona Rio. Questions? Call 011-52-66-82-9162 for answers. (TRAWA)

Botony and Boselt, travel to Baja California's La Rumarosa area in the northern Sierra Juárez region to ex-plore the piñon woodland area with northern Sierra Juárez region to ex-piore the piñon woodland area with the San Diego Natural History Mu-seum on Satraday, June 9, from 7:30 a.m. to 8 p.m. Participants will search for flowering plants and learn about the geology and Native Amer-ican uses of the region. The 569 fee for nonmembers includes van trans-portation. To reserve a spot, dial 16)–223-281 220. (a. Runsmood)

People With Courage are beckoned to take part in the off-road run

"Dolphins" is screens Tuesdays through Fridays at 2, 4, 6, and 8 p.m.,

with additional acreenings at noon on Saturday and Sunday, at the Om-nimax Theater in the Tijuana Cul-tural Center. Join in the Three-D Matural Center, Join in the Three-D Ma-nia Tuesdays through Fridays at 3, 5, 7, and 9 p.m., as well as at 11 a.m.

and I p.m. on weekends.
The center is located at Paseo de
los Héroes and Mina Street in the
Zona Río. For more information, call 011-52-66-87-9600, (TIJJANA)

#### OUTDOORS

Spring Wildflowers may have largely dripd up in most areas of San Diego County, but in the cooler coastal enclaves such as Cabrillo National Monument and Torrey Pines State Reserve, several kinds remain. Look for paintbrush, purple night-hade, correspis, see fig. poortin flower, and red monkey flower,

among others.

Backwheet, a late-bloomer among native plants in our area, is showing off its small, inconspicuous clusters of cream-colored flowers this month. Several kinds of buckwheat, found in dry, numy locations throughout San Diego County, are the source of the wild buckwheat honey sold locally.

Near the coast look for flat-top buckwhest, common on south-fac-ing slopes. Here it shares space with other low-growing shrubs of the sage-scrub plant community like black sage and California sagebrush.

The lake is reached by taking I-8 to the Buckman Springs Road exit, drive south free miles to Oak Drive, turn right (west), and go about two miles to Lake Morean Drive. Turn right and go through the village and no to the park. There is a which day-use fine, Brings water and banch. There will be consistently be liking of a will be consistently be liking of the control of the second of the control of the contr

639-280-7710, (AME MOREMY Shaping Up (the Sheer) for Sum-mar, had out to the foot of Bayshore Drive (off Park Drive) to voluntee for the Agua Hedionda Lagoon cleanup day scheduled for Saturday, june 9, from 8-30 to noon. Organiz-ers will supply the plastic glows and trash bags. Fee. For more informa-tion, call 760-602-7514. (CAM.SBAO)

Blocklighting for Insects, renowned naturalists Mike Klein and Claude

naturalists Mike Klein and Claude Edwards plan tous ethis method of attracting and identifying night-8y-ing insects on Saturday, June 9, from 7:30 to 9:30 p.m., in Blue Sky Eco-logical Reserve. Find the park on Es-poia Road, one-half mile north of Lake Poway Road, For reservations, call 858-679-5469. Free. (POMAY)

Kumeyaay Culture is the subject when Roberta La Bastita shares a col-lection of artifacts and demonstrates

black sage and California sughreuth.

Coass Weder Emperatures are riching into the mid- to upper 600 this month, perhaps to reach the low?

In August. The usual early-aumner cool weather along San Diego? coastlines, disappointing to many tourists, in monty caused by the dup-gold waterning of the ocean water. The pupel will come their art the ocean gives up heat absorbed during the watern days and evenings well into autum.

Pure White Venns reaches greatest western elongation from the sun on Friday, June 8, and for the rest of the summer rises a generous two to three hours before the sun does. Look in the eastern sky at dawn for the un-mistakable beacon-like "star" that is actually the planet Venus.

actuarly the planet venus.

Golden Bagle, phainopepla, and ashthroated flycatchers are possible
sightings during an Audubon Society outing to Lake Morena on Saturday, June 9, from 8 a.m. to early
afternoon.

their value to the Kurn life on Saturday, June 9, at 6 p.m., in William Heise County Park (4945 Heise Park Road). Dial 619-694-3049

for details. Free, (BUAN)

River of Wends, take your pen for a
walk and discover a spring of words
in Mission Trails Regional Park on
Saturday, June 9. Participants will
'open up their senses to the beauty of
the San Diego River watershed by
writing creatively about it' from
10 a.m. to noon. The fee is 58 per adult. To reserve a spot, call 619-668 3275. (MISSION GORGE)

3275, (MASSICA GORGE)
Mystery Tree Welk, investigate the legend of the Medican-era sign map on trees during a nature anh historical walk planned in Los Peñasquitos Carpyon Preserve on Saturday, June 9, Perticipants will see wildflowers and learn native plants and their uses. Meet the group 4 é p.m. at the Mercy Root stagningstraing area (upper level, by the benches at the high proper level, by the benches at the junction of Mercy Road and Mercy Road and Mercy Road and Mercy Road and September 1, 1985, 1987, 198

Palm Walk, Offshoot Tours offers its monthly hour-long guided stroll exploring the structure, growth habits, and landscape value of palm trees in the park on Saturday, June 9,

at 10 a.m., beginning at the visitors center. Call 619-235-1121 for more information. Free. (BALBOA PARK)

information. Prec. (BALIJOA PARK)
Second Saturday Nature Walks at
the Reserve, take a nature walk
hosted by the San Elijo Lagoon Conservancy at 9 a.m. on Saturday,
June 9. For directions, call 760-4363944. Free. (CARDIFF-BY-THE-SEA)

Wildflower Hike, join docent and field botanist Larry Hendrickson for a look at spring's remaining wild-flowers in the Volcan Mountain Wilderness Preserve on Saturday, June 9, at 9:30 a.m. Expect a 3.5-

June 9, at 75.00 s.m. separamile-round-trip excursion.
To reach the trailhead, drive to Julian, and then take Farmer Road 2.2 miles; turn right on Wynola Road and drive 100 yards. Turn left, back onto the continuation of Farmer Road; proceed 100 yards and park on

preserve sign on the right. 858-694-3049. Free. (AULIAN)

Walk to Where the River Meets the Walk to Where the River Meets the Sea through several plant communi-ties, with chances to spot some of the 70 species of horist that use the con-walk is offered at the Tijuans valk is walk is offered at the Tijuans valk is species of the Tipuans valk is species valk is species valk in the Tipuans valk in the Tipuans valk is species valk in the Tipuans valk in the Tipuans valk in the Tipuans valk is species valk in the Tipuans valk is species valk in the Tipuans valk in the Tipuans valk in the Tipuans valk in the Tipuans valk is species valk in the Tipuans valk in the Tip

the shoulder of the paved road by the

Tolleren (800) 745-7221

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Those "Reputationally Chal-lenged" Members of the food chain — including vultures urday, June 9, at 1 p.m. Visitors will also learn about the garden's past, in-cluding a Native American grocery, Bring water. Find the gardens at 14209 Highway 76, ten miles east of I-15. For reservations, call 760-742-1631. The parking fee is \$2. (PALA)

Coastal Birds and Their Habbitas are described by ranger Laura Nasa when she leads walks for beginning birders on the second Saturday of each month, including June 9, at 11 a.m., along the southern widdlife preserve (a.k.a. the flood-control channel).

Bring your binoculars and drinking water to the klosk along the bike path on the south side of Sea World Drive.

nocturnal habits of marine life on the beaches of La Jolla when the Birch

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ook now for Summer in the mountain! www. Labil-duction.

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#### See Wildflowers In Bloom!

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## **Rafting Whitewater**

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from 10:30 p.m. to 12:30 a.m. The evening begins with a presentation featuring bioluminescence and the lifestyles of various beach-dwellin marine animals, including grunion, and then moves down to the beach to

Every Bird's Nest Is Different, citle to the Ranch House in Daley

Ranch when naturalist Vesta Dineen has a table set up and "loaded with birds' nests of every description" on Sunday, June 10, at 9 a.m. The shut-Sunday, June 10, at 9 a.m. 100 tle departs the main parking lot (on La Honda Drive), every half-hour. For details, dial 760-839-4680. Free.

Ruddy Mars comes to opposition with the sun on Wednesday, June 13, thereby rising at sunset and setting at sunise. Astronomers reter to this particular opposition as being "fa-vorable" — Mars is brighter (and larger in diameter as viewed with a telescope) than anyone has seen it in the last 13 years. The nightly trajec-tory of Mars currently takes it across Student performances and se tory of Mars currently takes it across the southern part of the sky, where it appears highest between midnight and 1 a.m.

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allfy, in exchange for enjoying a two-ho al obligation. Total out-of-pocket cost:

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## DANCE

Evenings of Repertoire are being presented by the Ballet Arte Dance Theatre on June 8 and 9 at the California Center for the Arts, Escor fornia Center for the Arts, Escondido. The company performance on Friday, at 8 p.m., promises featured guest artists from the Colorado Dance Theatre joining the company's classically trained dance students (sams children). Sharon Wehner and Edward Stegge will dance the pas de deux from Le Corsair.

lected company pieces are on offer on Saturday, with performances beginning at 2 and 7 p.m. All of the per

BBB

Tickets on Friday are \$20 and \$25; on Saturday, pay \$15 or \$25. Find the center at 340 North Escondido Boulevard (at Valley Parkway). Call 800-988-4253 for reservations.

Hol from Houston! There's a zydece and the Zydeco Roadrunners hosted and the Zydeco Roadrunners hosted by the Bon Temps Social Club on Saturday, June 9, in Balboa Park's Recital Hall (take Presidents Way off Park Bouleward). Doors open at 6 p.m., beginners' and intermediate lessons start at 6:20 p.m., followed by dancing from 7 to 10:30 p.m. The cover is \$10, Call 858.496-6655 for details, man one page.

.49

Get Funky, on the second Saturday of every month, including June 9, Recital Hall. The fee for no swing to funk, hip-hop, disco, and rhythm and blues from 8 p.m. to 1 a.m. at the Starlight Dance Studio

(6506-H El Cajon Boulevard). Be-ginner and advanced-lessons are of-fered. All ages are welcome. Cover: 55. For information, call 619-287-9036. (SAN DEGO)

Ballroom and Latin Dance Party dancing on Saturday, June 9, for singles and couples of all ages. The DJ plays music for dancing from 7:30 to 10 p.m.; tango lessons start at 8 p.m. Find the center at 1255 West Morena Boulevard, Call 619-275-333 for in-formation. Admission is \$5; free for first-timers. (BAY PARK)

Clogging Dance Classes for all levels of dancers are offered by the Quarter Note Cloggers on Monday nights, inclu lune 11. from 6:30 to 9 p.m., in th \$4. For information, call 858-484-3573 or 858-874-3541. (BALBOA PARK)

#### FILM

"Reflections of the '60s," it's the theme for the summer outdoor film festival continuing at the San Diego Museum of Art tonight, Thursday, June 7, with Francis Ford Coppola's disturbing 1979 film, Apocalypse Now, starring Martin Sheen and Marlon Brando. Based on Joseph Conrad's Heart of Darkness, the film follows a distillusioned Army captain nearch of a renegade colonel.

See Woodstock, a documentary of the seminal 1969 rock concert, when it screens next Thursday, June 14.

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

(PALBOA PARK)

"Young and Twisted," this evening of new independent films is set for Friday, June 8, at the Old Thai Food Gallery of Contemporary Art. The "aix films for five bucks" include Omegu Shell, Billy Ome, IV, Knock, Sling Blade ymphony, and Sigh. Find the gallery t 8053 Broadway; 619-469-0775. Doors open at 7 p.m., the screening starts at 8 p.m. (LEMON GROVE)

A Brazilian Opera House's Audience is the focus of Sharon Lockart's Testro Amazonas. Lockhart cast the Brazilian audience in proportion to demographic statistical surveys of the city of Manaus, Brazil, and provides a minimal score sung by the Choral de Amazonas. Interested? Catch the film when it screens at 7 p.m. on Sat





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STA TRAVEL





urday, June 9, at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Admission is \$7 for nonmembers. Call 858-454-3541 for information. (LA JOLLA)

A Tasty Comic Confection is served up in Francis Veber's Dinner Game, in which a group of snobbish friends compete to bring the biggest idiot to each week's dinner party. What hap-pens when two of the participants are pens when two of the participants are trapped in an apartment? Find out when this 1999 work screens — in French with English subtities — for the Film Forum on Monday, June 11, at 6 p.m., at the San Diego Public Li-borary (820 E Street). 619-236-5800. Free. (DOWNTOWN)

Travel a "Personal Obsessional Map" of the City of Angels when di-rector Vikram Jayanti screens his new feature documentary James Ellroy's Feast of Death on Wednesday, June 13. The film reconstructs crime

June 13. The film reconstructs crime scenes during night drives with the novelist, whose books include The Cold Six Thousand. The Black Dahlia, L.A. Confidential, and others. The screening begins at 7 p.m. and is followed by abook talk by James Ell-roy himself at 8:30 p.m. and a signing at 9:50 p.m. The whole shebung takes place in Sherwood Auditorium at the place in Sherwood Auditorium.

Museum of Contemporary Art, La \$5, available only at Esmeralda Book (1555 Camino del Mar. Del Mar: 858-755-2707). (LA JOLLA)

World Cinema, this series at the San Diego Museum of Art continues with actress Joan Chen's directorial debut, Xiu Xiu (The Sent-Down Girl), on Wednesday, June 13. The 1999 film allegorizes the story of one of the mil-lions of urban teenagers "sent down" to agrarian communities during the last days of China's Cultural Re tion. Tickets are \$7 general, 619-696 1966. (BALBOA PARK)

"Storla di Ragazzi e Ragazze," with Pupi Avanti, will be shown for the Italian Film Series at 6:45 p.m. next Thursday, June 14, at the Italian Community Center (1669 Community Street), Call 619-237-0601 for information. Admission is \$2 for nonnembers. The film is in Italian, with our English subtitles. (LITTLE ITALY)

#### LECTURES

Eat Your (Raw) Food, "a raw food than cooked foods," claims the School of Healing Arts, hosting a lec-School of Healing Arts, hosting a lec-ture on the topic tonight, Thursday, June 7, at 7 p.m. Find the school at 1001 Garnet Avenue, #200. Free. 858-581-9429. (PACIFIC BEACH)

Take a New Look at Jupiter in the natal chart when Loda Shaw speaks natal chart when Loda Shaw speaks for the San Diego Astrological Soci-ety on Friday, June 8, at 7:15 p.m., at the Joyce Beers Comr (1230 Vermont Street). Shaw was a columnist at Aspects magazine for eight years. Admission is \$12 for nonmembers (free for first-time vis-itors). 619-542-1733. (HILLOREST)

Arts Activist Dorothy Annette — artist, publisher, editor of *The Publi*n and Con and Culture — will discuss her ca-reer in a slide-illustrated lecture planned on Saturday, June 9, at 3 p.m., at the Women's History Reclamation Project. The suggested donation is \$5. Find the project at 2323 Broadway, suite 107; 619-233-7963. (GOLDEN HILL)

Bring a Knife and a hand towel when Takako Cook and Noriko Mc-Daniel present a sushi class at the Japanese Friendship Garden on Sat-urday, June 9, at 10:30 a.m. The fee Intensive Insuersion "into a trans-formative experience of spiritual and physical healing" is promised on Sat-urday, June 9, 9t Richard Rudis at Seaside Church of Religious Science (1010 South Coast Highway 101). The day begins with "Advanced Us-age of Sacred Sound Instruments: Dharma and Practice," from 2 to 5 pm. Participants explore Tibean dhard, and the season of the season of the translation of the season of the season of the translation of the season of the season of the translation of the season of the season of the translation of the season of t

vance registration is required. Rudis presents a "Sacred Sound Healing Event: A Transformational Experience," featuring gong bath and participatory sound meditation at

How Does Your Garden Grow one answer, and it's the subject whe Cynthia Drake speaks on Saturday Cyntina Drake speaks on Saturday, June 9, at 9:30 a.m. at Cuyamaca College's Water Conservation Gar-den (12122 Cuyamaca College Drive West). Drake is owner of Drake Con-sulting Landscame Dealen. Free.

Country French with Class, make Diego Artisan Bakers host a class or "Rustic European Breads" on Satur-day, June 9, from 9 a.m. to 3 p.m. The \$95 fee includes continental The 395 fee includes continental breakfast, lunch, recipes, and a French razor blade for scoring loaves. Class size is limited; call 760-740-5963 for space availability. Find the bakers at 1551 South Escondido Boulevard. ((SCONDIDO)

Balloon Rides 50% Off! With purchase of 2nd ride at regular price Exp 4/2001. Life's Little Surprises — such as leaking shampoo bottles and wrin-kled clothes — can ruin even the best travel plans. Learn how to "Be an Or-ganized Traveler" when the Con-tainer Store offers workshops at 1 and 3 p.m. on Saturday and Sunday, June 9 and 10. Find the store at 7097 Friars Road, in the Fashion Valle shopping center. Free, 619-220-0909 (MISSION VALLEY)

Use Local Torrey Pine Needles raf ing techniques. The fee is \$35; ad-Use Local Torrey Pine Needles rat-fia, the Kumeyaay split stitch, and beads during the "Torrey Pine Nee-dle Basketmaking" class planned at the San Diego Natural History Mu-seum on Saturday, June 9, from 9 a.m. to 1 p.m. The \$35 fee for nonmembers includes all materials. To register, call 619-232-3821 x203. (BALBOA PARK)

WHAILIFA Artist and Sculptor Circe of Encore Group's Living Stone fame will carve a small animal when the San Diego Collectibles Club meets on Sunday, June 10. The program starts at 1:30 p.m. at the John D. Spreckels Building (3858 Front Street at University Avenue). Free Street, at University Avenue). Free. 619-275-2718. (HILLCREST)

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tian Fellowship Congregational Church (1601 Kelton Road). There

The Computer Genealogy Group of the North San Diego County Geealogical Society hosts Don Edring ton, author of Don't Be Afraid of Yo PC! on Tuesday, June 12. The talk starts at 1 p.m. in the Carlsbad City Council Chambers (1200 Carlsbad Village Drive). 760-723-0676, Free.

n" on Wednesday, June 13, at the useum of Photographic Arts. Af-the presentation, Saxton will sign is book Places of Power. Tickets are \$9 general. Call 619-238-7559 for ination. (BALBOA PARK)

hormation. (BALBOA PAIR).

Perspectives on Ocean Science, the series at the Birch Aquarium-Museum gets underway when Dana Blackman presents "Exploring and Undersea Mountain: Tectonic Exploring and Hydrothermal Ventagon and Hydrothermal Ventagon (Hydrothermal Ventagon). The Mid-Atlantic Ridge." The talk starts at 7:30 p.m. on Wedneddy, June 13. The aquarium is located 2:300 Expedition Way (off North mation, call 858-534-7336. (LA JOLLA)

Sip and Dispet Nonsense and some of the hype currently associated with wines when Belle Marie Winery of-fers: 'A Taste of California' at 7 p.m. on Wednesday, June 13. Participants will hear how wine is made and how California wines are named and taste ur popular Golden State varietals The fee is \$20. Find the winery at 26312 Mesa Rock Road. Call 760-796-7557 to reserve a spot

"What Makes a Gem Special? Un-derstanding the Key Factors in De-termining Beauty, Rarity, and Dura-bility" will be divulged when gematone carver and jeweler Glenn Gems" for the series at 6:30 p.m. on weim or the series at 6:30 p.m. on Wednesday, June 13, at the Gemo-logical Institute of America (5:45 Ar-mada Drive). Nonmembers pay \$10. To reserve a spot, call 760-603-4170. (CARLSBAD)

More Talk About Buildings and Work, the leaves

sored by the American Institute of Architects and the Museum of Con-temporary Art. La Jolla continues with a discussion by Reed Kroloff at 7 p.m. next Thursday, June 14. Kroloff is editor-in-chief of Architecture Magazine. Find the museum at 700 Prospect Street; call 619-232-0109 for reservations. Admission is \$7 general. (LA JOLLA)

Netural and Organic Gardening Techniques and practices are the specially of Donald Trotter. Head to Quail Botanical Gardens when Trot-ter discusses "Growing an Herb Gar-den" next Thursday, June 14, at 7 p.m. Admission is \$10. To make the required reservations, call 760-436-3036. Find the gardens at 230 Quail Gardens Drive. (ENCINTAS)

#### IN PERSON

"Tacos de Todo." the Taco Shop Po ets are back, with a poetry, music, and dance series beginning tonight. Thursday, June 7, at El Comal #2 (2822 Imperial Avenue). Join the group "in this exercise in commo group "in this exercise in commu-nity as a verb" again next Thursday, June 14, at Bahia (1985 El Cajon Boulevard). The idea: "to sing, dance, recite, and do whatever comes to mind so that we remind ourselves that we are not machines." Three

Events begin at 6:30 p.m. Admission is free. Questions? Call 619-575-5124 or 619-640-5460 for answers. (BARRIO LOGAN, UPTOWN)

"Sacred Cows Satired and Stuffed: Neo-Zeitgeist Comedy" is promised when Victor and Riley perform on Friday, June 8, 8 p.m., at the Urban Grind Coffeehouse (3797 Park Boulevard). Donations accepted. 619-294-2920. (HELCREST)

Your Angels Are Walting to Gulde You, says psychic Gary Quinn, au-thor of May the Angels Be With You. Meet the psychic author when he vis-Meet the psychic author when he vis-its Earth Song Bookstore (1440 Camino Del Mar) at 7 p.m. on Fricall 858-755-4254. Free. (DEL MAR)

Kicks and Giggles, the Comedy Codependents perform at 8 p.m. on Friday, June 8, at the Creativity Cen-tre (4716 32nd Street). The group de-

"Celebrating Sarah Vaughn," jazz artist Dianne Reeves — celebrated in her own right — presents this tribute concert on Saturday, June 9, at 8 p.m., at the California Center fo

Holocaust Survivor and autho David Faber witnessed the murder o his parents, five sisters, and on brother and survived eight Nazi cor centration camps. He'll sign and dis-cuts his book, Because of Romek: A Holocaust Survivor's Memoir at noon on Saturday, June 9, at Waldenbooks Fashion Valley (7007 Friars Road). Free, 619-296-2537, (MISSION VALLEY)

Word Warrior, Richard Lederer will ad from The Circus of Words and Saturday, June 9. at 11 a.m., at Es meralda Books and Coffee (155) Camino del Mar). Free. 858-755 2707. (DEL MAR)

Music Combining Elements of Latin, classical, and jazz may be heard when guitarist Jeff Linsky pre-sents a concert on Saturday, June 9, at 7 p.m., at the Church of Today 9 Activity Road). The \$10 tickets

gel Program. For informat 760-940-6900. (MIRA MESA) Ethiopian Cultural Dancing, rat Mystery Author Nancy Pickard signs and discusses her second Marie Lightfoot crime novel, Ring of Truth, at 2:30 p.m. on Sunday, June 10, at

the Galaxy at 7051 Clairemont Mess Boulevard and by calling 858-268

4247. (CLAREMONT)
You'll Eat It Up! Poems about food, cooking, and the art of fine dining provide the theme during the open reading planned at Rendervous Caffe on Sunday, June 10, at 6:30 p.m. Find the cafe at 644 College Avenue; 619-265-7287. Free. (\$050)

The Summer Music Begins, the La Jolla Concerts by the Sea continue with a concert by the Coastal Com-munities Concert Band on Sunday, June 10, 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 ACLI.

Sunday Night Concerts, the series at the College Avenue Baptist Church con-tinues with a Young Artists' Concert or

June 10. at 6 p.m. An offering will b

xeived. Find the church at 4747 Co

lege Avenue. For more information, call 619-582-7222. (COLLEGE GROVE)

Author Mark Bowden visits Ba

Books on Monday, June 11, at 12:30 p.m., to sign and discuss Killing Pablo: The Hunt for the World's Greatest Outlaw. Find the shop at

1029 Orange Avenue and by calling

Busy during the day? Bowden will also sign and talk about his book on June 11 at 7 p.m. at Esmeralda

Books and Coffee (1555 Camino de Mar). Free. Call 858-755-2707 for details. (DEL MAR)

Mystery Author Times Two, head to Mysterious Galaxy when Steve

Hamilton signs The Hunting Wind and Charles Knief signs Silver Sword on Monday, June 11, at 7 p.m. Mys-

4747. (CLAIREMONT)

s Galaxy Books, Free, Fin

much more is promised when the Battle of the Steppers talent show (for a \$5000 purse) takes place on Saturday, June 9, at 1 p.m., in the Open Air Amphitheatre at SDSU. Tickets are \$22, available at the SDSU box office and through Ticketmaster (619-220-TIXS). For information, dial 619-527-8604 (spsin

Police Thriller and Science Fiction first novel, Ferriman's Law, which the author will read from and sign at 6 p.m. on Saturday, June 9, at Duck Waddle's Emporium (414 Norti Coast Highway 101). Free. 760-632 0488. (LEUCADIA)

"A Dance, a Fight, a Game," Anton Oliveiro Benvindo — known by h Oliveiro Benvindo — known by his 'name of war" *Touro* (bull) — presents "Os Malandros de Mestre Tou Batisado 2001: Initiation and Gradi ation Ceremony" with Antonio Car doso Andrade (a.k.a. Mestre Brasilia doso Andraue (a.k.a. Mestre Brasilia) on Saturday, June 9, from 3 to 7 p.m., at the World Beat Center (2100 Park Boulevard). Expect macule stick dancefight performances and kalenda stick fight performances. The requested donation is \$5. For information, call 619-338-6363. (BALBOA PARIO)

Praised as the "Dean of American Historical Novelists," Pulitzer Prize

terious Galaxy Books, 7051 Claire-mont Mesa Boulevard. Free. Call 858-268-4747 for information.

"El Levantamiento del Ghetto TEL Levantamiento del Ghetto."
(The Uprising) is being presented in Spanish by the Student Ken Jewish Arts Festival on Monday, June 11, at 8 p.m., in the Lyceum Space in Horton Plaza. For information and reservations, call 619-544-1000. (DOWNTOWN)

Open Poetry, sign-ups begin at 7:30 p.m. and open readings run from 8 to 10:30 p.m., on Monday, June 11, at Twiggs Tea and Coffee (4590 Park Boulevard, at Madison); 619-296-0616. Free. (UNIVERSITY HEIGHTS)

Underwater Explorer and author Robert Ballacd visits Borders Books and Music on Tuesday, June 12, at 7 p.m., to sign and discuss Grave-yards of the Pacific: From Pearl Har-bor to Bikim Island. Ballard is best known for his 1985 discovery of the Tomic: Eind the beoketers v. 1072 Titanic Find the bookstore at 1072 Camino del Rio North, 619-295 2201. Free. (MISSION VALLEY)

Secrets to Seccessful Communica-tion are revealed in The 7 Power of Question by Dorothy Leeds, who visits Barnes and Noble Bookstore at 7 p.m. on Tuesday, June 12, to sign and discuss her book. Find the shop in the Del Mar Highlands Town Center, at 12835 El Camino Real; 858-481-4038, Free, (DEL MAR)

Travel a "Personal Obsessions Map" of the City of Angels when d Map\* of the City of Angels when director Vikram layanti screens his new feature documentary, James Elipoy's Feat of Death, on Wednesday, June 13. The film reconstructs crime scenes during night drives with the novelist, whose books include The Cold Six Thousand, The Buke Dahlia, L.A. Confidential, and others.

The screening begins at 7 p.m. and is followed by a book talk by James Ellis followed by a book talk by James Eli-roy himself at 8:0 p.m. and a signing at 9:30 p.m. The whole shebang takes place in Sherwood Auditorium at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Tickets are 55, available only at Esmeralda Books (1555 Camino del Mar, Del Mar; 858-755-2707). (IA NOLIA)

Busy on Wednesday? Ellroy will sign and discuss his work next Thur day, June 14, at 7 p.m., at Mysterious Galaxy Books (7051 Clairemont Mesa Boulevard). Free, Call 858-268 4747 for details. (CLAIREMONT)

He's Massage Therapist to Ani-Anthony Guglielmo will sign and discuss The Walrus on My Table, an account sure to violate the confiden-tiality of his clients! Events begin at p.m. at Borders Books and Musi (1072 Camino del Rio North). Free 619-295-2201. (MISSION VALLEY)

#### SPORTS

The Boys of Summer — that is, the The Boys of Simmer — that is, the San Diego Padres — wrap up a series in San Francisco with a game at 2:05 p.m. today, Thursday, June 7. The road trip continues with games against the (American League) Mariners in Seattle Friday through Sunday, June 8-10, at 7:05, 7:05, and 1:35 p.m., respectively.

Sunday, June 8-10, at 7:05, 7:05, and 1:05 p.m., respectively. The Pads return home to Qual-comm Stadium to meet up with the Oakland A's for more interleague play Tuesday through Thursday, une 12-14, at 7:05, 7:05, and

Tickets range from \$5 to \$26, available by calling 619-297-2373 and through Ticketmaster (619-220-TIXS). The games are broadcast in English on KOGO-AM (600) and in English on KOGO-AM (600) and in Spanish on station KURS-AM (1040). For additional details, dial 619-280-INFO. (MISSION VALLEY) Women Only, Dude, the Margari-taville Longboard Open Series women's longboard surfing compe-tition is slated for Saturday and Sunday, June 9 and 10, on the north sid

Bear Valley Dam Was Built in 1895 to provide Escondido with a reliable rater source. Explore the spot, now own as Lake Wohlford, during a 25-mile ride with Knickerbiker bic clists on Saturday, June 9. The ad crists on Saturday, June 9. The adventure begins in Washington Park (at the corner of Rose Street and Washington Avenue) at 10 a.m. For information, call 858-587-1260. Free. (ESGONDIDO)

7 a.m. to 2 p.m. Spectating is free For more information, call 310-457 2775. (OCEANSIDE)

Bowling Is Cool Again, according to Instyle magazine. The Professional to Instyle magazine. The Professional Women's Bowling Association (PWBA) Tour hits the Grove Bowling Center for tournament events June 9-14. On Saturday, practice ses-sions begin at 8:30 a.m., and the Pro-

sions begin at 8:30 a.m., and the Pro-Am Squads compete at 11 a.m. Ad-mission for spectators is 55.

On Sunday, nine qualifying games begin at 11 a.m., tickets are \$7. Monday promises more qualifying games starting at 11 a.m. Admission: \$7. On Tuesday, the Top 24 Match Play (six games) runs from 9 a.m. to 2 p.m. Spectators pay \$10 for all day attensiston.

More Top 24 Match Play is slated for Wednesday, from 9 a.m. to 2 p.m. Tickets are \$10. Next Thursday, there's a tailgate party from 5 to 7 p.m., with finals featuring the final five bowlers starting at 7 p.m. Tickets

five bowlers starting at 7 p.m. Tickets are \$30. An all-events pass is \$50. Find the bowling center at 6348 College Grove Way. For more information, call 619-287-7000, college GROVE) American Race Trucks are featured

American Race I rucks are featured at Cajon Speedway on Saturday, June 9, along with a firefighters' de-struction derby and racing in street and pony stock divisions. The first race starts at 6:45 p.m., with qualify-ing runs starting at 5:15 p.m. The 3/8-mile track is located

next to Gillespie Field. Take 1-8 to Highway 67, and use the Bradley exit. Drive left for two blocks to Wing Street, then right one block to th Street, then right one block to the track entrance. Adult admission: \$8 (west side) and \$9 (east side); \$3 for those 6 to 12; free for kids under 6 with an adult. For information, call 619-448-8900. (EL CAJON)

No Hybrids! No Imitations Ac-cepted! Head out on a scenic Lake Hodges mountain bike ride with Sierra Club bicyclists on Saturday June 9. The scenic ride promises dirt roads, single track trails, and good hills. Meet at 8:30 a.m. at the carpool lot behind McDonald's (near the northeast corner of I-15 and Via Rancho Parkway). (ESCONDIDO)

Spirit vs. Breakers, the San Diego Spirit of the Women's United Soccer Association hosts the Boston Breakers on Saturday, June 9. The match begins at 4 p.m. in Torero Sta

Hey, It's Chukker Sesson! What's a chukker, you ask! It's a seven-minute period of play in polo; the four-pair preliminary match starts at with a golf cart polo/celebrity and a symmetrition at 2:30 p.m. The

ional half-time divot-stomp tak place at 4 p.m., when guests are invited to take the field and replace the divots. General admission is \$5. The

club meets at 14555 El Camino Real For information and reservations, call 858-481-9217. (RANCHO SANTA FE)

Take a Rancho Santa Fe Ride with San Diego Bicycle Touring Society bicyclists on Tuesday, June 12, The 40-mile jaunt starts at 9:15 a.m. in (in the Del Mar Highlands Town Center, 12835 El Camino Real, at Del Mar Heights). Bring money for lunch. 760-720-3317. (DEL MAR)

#### SPECIAL

Summer Star Party, view celestial telescope at SDSU's Mount Laguna Observatory and see a slide show in

Observatory and see a slide show in the auditorium at sunset on Friday and Saturday nights through August 13. Staff members are on hand to answer questions, and visitors are encouraged to bring bimocular for incoverage of the staff of the

To reach the observatory from To reach the observatory from San Diego, take 1-8 to the Sunrise Highway exit (Highway S1); drive northeast on Sunrise Highway about nine miles to Morris Ranch Road for about one-quarter of a mile to the observatory's wisitors' parking lot. Bring a sweater or jacket and flash-light. For further information, call of 19-594-1415, MOUNT LAGUNA)

619-594-1415. MOUNT LAGUNA)
Howd at the Moon, celebrate the full
moon with the Wine Brats of San
Diego when they gather on Friday,
June 8, at 6:30 p.m., at the Sherton San
Diego Bey (1380 Harbor Island Drive).
The fee for this happy-hour wine tasting with premium wisens is 522. For information and space availability, call
858-213-860, Janeson is 8 and 18 858-212-8600, (HARBOR ISLAND)

858-12-8600, OMBOOR SAUND)

"Art-to-Wear," this showcare and
market at Bazaardel Mundo is slated
for Friday and Saturday, June 8 and
9, featuring works from designers
from throughout San Diego and the
U.S. Demonstrations, seminars, cre
arise textile designs, and displays run
from 10 a.m. to 3 p.m. Find the
bazaar at 2734 Calhoun Street;
09-296-3161, Free, (OLD TOME)

Where to Go When Your Contrac-tor's Been Dead for 75 Years! It's time for the third annual San Diege Old House Fair, featuring exhibi-tions, demonstrations, and opportu-Old House Fair, reaturing exhibitions, demonstrations, and opportunities to "ask the experts" about home-restoration options. Demonstration topics include "fixing the window weights in a double-hung window" and "rewiring an antique light fixture." Over 50 exhibitors will line Beech and 30th Streets from 10 am to 4 n.m. on Saturday June 9.

line Beech and 30th Streets from 10 a.m. to 4 p.m. on Saturday, June 9. A home tour of several restored South Park homes built between 1906 and 1920 is planned (§15), and a double-decker bus tour of South Park takes place from 11 a.m. to 3 p.m. (§5). For more information, call 619-233-5244. (BOUNT PARIO)

Japanese Special Tea and Manji Japanese Special Tea and Manju (traditional Japanese cakes) are on offer when tea service is presented from 10 a.m. to 12:30 p.m. on Satur-day, June 9, at the Japanese Friend-ship Garden. Admission to the gir-dens is \$3 general, \$2.50 for seniors, \$2 for students, free for those under 6; a \$1 donation is requested for the tea service. Questions? Call 619: 232-

June 4 to June 28 Your Favorite-Slot Tournament

\$20.00 Buy-in \$1,000 in Video Poker **Tournament Credits** 30 Minute Playing Time

#### Mondays

#### Wednesdays: Thursdays

4:00 pm Deuces Wild 4:00 pm Jacks or Bette

#### Cash Prizes

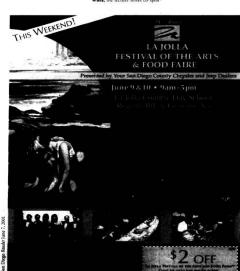
First Prize .....30% of buy-ins Second Prize . . . . 25% of buy-ins Third Prize ..... 20% of buy-ins Fourth Prize ....15% of buy-ins Fifth Prize . . . . . . 10% of buy-ins Sixth - Tenth prize . . Free Buffet

Sycuan adds \$50.00 to each tournament. Prizes determined at the end of the tournament by the buy-in and high scores. First place winner of each tournament receives an entry to the finals on July 10, 2001. Total purse is \$2,750.

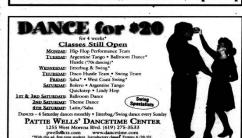


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tournament hegins. If a player does not show up at their start time, he/she will be disa and their buy-in will not be refunded. Management reserves the uit reserves the right to change or alter this promotion at any time.







Pete « Rountifat Recal Berlings when the fincintus Flower Carletts into takes place on Saturday and Sunday, June 9 and 10, from 9 am. and Sunday, June 9 and 10, from 9 am. behind the scene gerenbouse tous (at wholesale nurreires not generally open to the public diemonaterus) expense to the public diemonaterus of the control of the con

the marketplace is free. For more is formation (and the aforementioned reservations), call 760-753-6041

Single?

n Del Ma Call us for reservations

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Single Gourner 619-233-1661

12 1 12 1 10

Grecian Delights, the 32nd annual Greek Festival hosted by St. Spyri-don Greek Orthodox Church is slated for June 9 and 10. Organizers promise authentic Greek food and stries, music by Hellenic Sound

dancing, and imports. Festival hours are 11 a.m. to 10 p.m. on Saturday, 11 a.m. to 9 p.m

Spring Roundup, hoof it on over to Sweetwater Summit Park for events hosted by Bonita Equestrian Ther-apy for the Handicapped (BETH) on

93.3 Year Show June 15

The Call June 19

Paul Simon June 19

Tim McGraw June 26

Maze July 1

Troy Anastasia July 11

Roba McEstire July 14

#Symc July 16

Sugar Ray July 19

Godsmack July 20

Green Boy has 22

**PADRES** 

**ortical Horizon** June 19

clean Payaretti June 30

June 9 and 10. Saturday's fun in-cludes a poker ride — for those on horseback, bicycle, or foot — starting

at 11 a.m. (\$10). There's a barbecue dinner, silent

Meadow Road, For inform space availability, call 619-475-3500

Native American Days in the Sua, talented Native American artists, musicians, dancers, and storyteller gather for the 18th annual Indian Fair at the San Diego Museum of Man from 10 a.m. to 4:30 p.m. on Saturday and Sunday, June 9 and 10. There will be food (for sale) for kids, an "Indian Market," and

Admission is \$6 general, \$3 for those 6 to 17, free for kids under 6, and includes entrance to the mu-seum. For additional information, call 619-239-2001. (BALBOA PARK)

Stop and Stargaze, head to the sum-mer telescope demo and atar parties planned from 10 a.m. to 10 p.m. at Oceanside Photo and Telescope on Saturdays, June 9 and 16. During Saturdays, June 9 and 16. During daylight hours, the telescopes will be equipped with filters to facilitate the viewing of sunspots, solar flares, and prominences. Find the shop at 1024 Mission Avenue; 800-483-6287. Free.

**ROD STEWART** 

MADONNA

Food and Art — What More Could You Ask Fort How about a location in La Jolla? The 15th annual La Jolla Festival of the Arts and Food Faire restroat of the Arts and Pool Parte runs 9 a.m. to 5 p.m. on Saturday and Sunday, June 9 and 10, at La Jolla Country Day School (9490 Genesee Avenue). More than 185 artists are There's a barbeout dinner, silent auction, and dancing planned on Saturday night (\$25 for adults, \$12.90 for those under 12).

The Bonita Valley Horseman's Association leads a breakfast ride on Sunday, beginning at 9 a.m. The fee is \$15 for ridem, \$5 for children under 12, \$8 for non-riders.

Camping is available by reservation. Find the park at \$218 Summit Mendow Doub Ger informer sizes and Avenue). More than 185 artasts are expected to participate in the festival, with work in a variety of media; and there's food from local restaurants, a children's area, and live entertainment. Tickets: \$8 for adults, free for those 12 and under. For information, call 858-456-1268, (OOLDEN TRIANGLE)

All Hail the Red, White, and Blue All Hall the Red, White, and Blue, the La Meas Flag Day Parade is slated for Saturday, June 9, starting at 10 am. The parade starts at Memo-rial Park and University Avenue, heads up La Meas Boulevard, across Spring Street to Acacia, turns right on Orange, and ends at Date and Al-lison. Viewing of the event— with the requisite bands, floats, drill teams, and more — is free. 619-667-1332. LA MESS. 1332. (LA MESA)

Pow Wow, and the San Luis Rey Pow Wow, and the San Luis Rey Band of Mission Indians hosts its fifth annual intertribal powwow on June 9 and 10 at Mission San Luis Rey (4050 Mission Avenue). Expect dancing, drumming, arts and crafts, contest dancing, and more. Hours are 9 am. to 11 pm. on Saturday. 11 am. to 6 pm. on Sunday. Admis-sion is free. For information, call 240-274-850 occrassors. 760-724-8505 (OCEANSIDE)

Days of...Wine and Roses, the 18th Dupys of...Wine and Roses, the 18th annual charity tasting hosted by the Social Service Auxiliary and the California Association of Nurserymen is slated for Saturday, June 9, at the Aventine (8910 University Center Lane). The event features approximately 100 wines for tasting, food prepared by local restaurants, and musical entertainment.

Festivities begin at 3 p.m. with

Thousands of Titles are promised by organizers of the Del Mar Liy's used book sale, slated fo 3 p.m. Find the library at 1056 Camino del Mar. For more informa tion, call 858-755-1666. (DEL MAR)

Freedom from Domestic Violence is the theme for the Liberty Run/Walk, a collaborative effort ben-

Alon Jackson No. 27

3 Bears Bours Lay 28

John Mellescome vo.

Depache Mede August

Baronaked Ladies August

Pet Shep Boys August 1

Journ August 19 & 20

Erykat Bade August 22

Stevie Micks August 24

lestiny's Child August 3

Ringe Starr September :

Blink-182 September 15

in the Gaslamp Quarter at 8 a.m. on Sunday, June 10, continues over the Coronado Bridge, and concludes in Tidelands Park. Event-day registraon starts at 6:30 a.m. Call 858-272 tion. (GASLAMP QUARTER)

tion, (ASSLAMP QUARTER)
Weoffenck, the annual picnic hosted
by the Greyhound Adoption Center,
is slated for Sounday, June 10, is 10 a.m., to 4 p.m., at the Canine Sports Center (4821 Debeas Road).
Canines (of all breeds) and their hu-man companions are invited to take part in Canine jumple adventures," a dog trivia contest, bobbing for bis-cutts, and more. Admission is 310 general, free for those 12 and under. For information, call 877-478-8364.

Buddhist Bazaer, the annual Buddhist Temple of San Diego bazaar is slated for Sunday, June 10, from 11 a.m. to 5 p.m., with Japanese martial arts. £uko drumming, Japanese dance, bonsai, lectures, foods (for dance, bonsai, lectures, foods (for sale), games, and crafts for children. Admission is free. Find the temple at 2929 Market Street (at 29th Street); call 619-239-0896 for information.

The 18th Charity Fair Horse Show runs Tuesday through Friday, June 12-15, at the Del Mar Fair-grounds. This multibreed show boasts 400 entries. Admission is free. For information, call 858-756-3262. (DEL MAR)

#### FOR KIDS

Puppet Time, Tom Jensen's Puppets present Aqu-Electrique through Sunpresent Aqu-Electrique through Sun-day, June 10, at the Marie Hitchcock day, June 10, at the Marie Hichcock, Pupper Theater. Next up: the Irish folk tale Gebbaleen performed by the Pupper Hayshows Players June 13-17. Performances begin at 10 and 1130 a.m. Wednedady through Friday and at 11 a.m., 1; and 230 p.m. on Saturday and Sunday. Frid the theater care the Employment of the Pupper Section 13 for each of the Pupper Section 14 for each of the Pupper Section 14 for each of the Pupper Section 15 for each of the Pup

for children under 12. (BALDOR PARRY)
Head Back to Doggsatch, when the
Moonlight Amphitheatre youth theater group presents the musical fantasy L\*1/l Ahner through Sunday,
une 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
vanishes. Find the amphitheater in younger. Find the amphitheater in Brengle Terrace Park, at 1200 Vale

60-724-2110. (VISTA)

Stop, Drop, and Roll to Barnes and Noble Bookstore when firefighters from the San Diego Fire Department

read stories including Arthut's Fire Drill and I'm a Firefighter and discuss fire safety at 11:30 a.m. on Saturday, June 9. Find the store at 10755 West-view Parkway; 858-684-3166. Free. (MRA MEGA)

Stories, Songs, and Pun are promised during the Nanny Brit Story Hour commencing at 11 am. on Saturday, June 9, at Bookstar Costa Verde (8659 Genesee Avenue). Free. 858-457-7561. (IA JOLIA) Virtual Rangers, the Power Rangers Time Blaster Tour hits Toys "R" Us

"traveling 3-D/4-D virtual reality ride" with "custom 3-D footage" and "elements including wind, smells,

"elements including wind, smens, mist, and motion."

Interested? The free tour hist the parking lot of the Toys 'R' Us at 1008-A Industrial Boulevard from 10 a.m. to 5 p.m. on Saturday and at 1100 East 30th Street from 1 to 6 p.m. on Sun-day. For more details, call 877-883-2645, CHUA VISTA, NATIONAL CITY) Wild America, explore live animals

that share our land and learn of their importance to Native Americans and pioneers during the family program planned on Saturday, June 9, at 2 p.m., at the San Diego Natural His-tory Museum. Participants will meet a mountain lion, alligator, opossum, birds of prey, and others. The non-member fee is 88 for adults, 86 for children. To register, call 619-232-3821 x203. (BALBOA PARK)

Wheddays Think of That? The Whoddaya Think of That? The wonderful singer/songwriter Laurie Berkner plans a concert on Sunday, June 10, at 3 p.m., in Shiley Theaut at the University of San Diego. Her CDs Victor Vito and Buzz Buzz are full of great songs, she's said to have performed at birthday parties for the offspring of Madonna and Sting. Tickets are \$15. USD is found at 5000 A 1cal Bark. For information

5998 Alcalá Park. For infor and reservations, call 619-260-4620. (LINDA VISTA)

All-Arouad Bag Guy and environ-mental teacher Bill Howell will ex-plore the fascinatin' world of insects on Sunday, June 10, 1 to 3 p.m., at the Mission Trails Regional Park vis-tors' center (One Father Junipero Serra Trail). Children need to be accompanied by an adult. 619-668-3275. Free. (MISSION GORGE)

Multi-Taleated Performers from Fern Street Circus will perform on Sunday, June 10, at 2 p.m., at the Weingart/City Heighst Library Performance Annex (3795 Fairmount Avenue). Fee. For information, call 619-641-6100. (CITY HDIGHTS)

He Was a Good Little Monkey, and

Build a Bug with all kinds of parts at the Zany Brainy stores on Mon-day, June 11. This preschool fun begins at 10:30 a.m. at each of the thre

"Space Explorers: Discover the Reading Galaxy" is the theme for this year's summer reading program at the Imperial Beach Library. In conthe Imperial Beach Library. In con-junction with the program, former NASA astronaut Brigadier General Charles F. Bolden Jr. will discuss his career and show his pictures from space at the library on Tuesday, June 12, at 6 p.m. Find the library at 810 Imperial Avenue, 619–424-6981. Free. (IMPERIAL BEACH)

Children's Discovery Mu North County, animals are am architects, with abilities to burrow weave, sculpt, and shape. "Animals as Architects" introduces visitors to as Architects" introduces visitors to these skilled workers who work without blueprints, tape-measures, or Tquares. Life-iszed models of an African termite mound and a paper was pied are on view, along with opportunities to hunt for hidden moles and gophers in tunnels and burrows and make and take piedre who rubtings. Enjoy the exhibit through Sings, the state of the state

struments from a variety of cultures and activities focusing on the science of sound, sound waves, and how sound travels. The museum is de-signed as an educational environ-ment through art, science, and social activities for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and renovated seum at 300 Carlshad Village Drive suite 103; 760-720-0737. (CARLSBAD)

#### MUSEUMS

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

Bancroft Ranch House Museum

ADVANCE TICKETS. A BUENA VISTA SOCIAL CLUB 2/17
E LYLE LOVETT 7/29 SINBAD 6/14 TRIP BILL COSBY 6/15 BEACH BOYS 6/15 ALAN JACKSON 70

\*NSYNC My 16



ROD STEWART June 13

Janet Jackson September B.B. King October 12

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CHANNEL 933 6/15 PAUL SIMON/ BRIAN WILSON ATO THE CULT 6/19 NATALIE COLE AND TOM JONES 691 MEATLES TRIBUTE 679

JOHN MELLENCAMP 0 MOODY BLUES 87 DEPECHE MODE NO DENNIS MILLER 8/19 JEWEL 8/19 & 8/20 ERYKAH BADU 872 PAT BENATAR 9/13 BIG BAD VOODOO DADDY 991 TIM MCGRAW 676 H WROTT 630

LION KING LA WE CARRY ALL HUMPHREY'S SHOWS

#### 5-Day Mindfulness Retreat THICH NHAT HANH

Thich Nhat Hanh has been a Buddhist monk for over 50 years. He is known as a teacher, poet, scholar, and peace activist. During his trip to the U.S. this summer, we will learn together with Thich Nhat Hanh concrete ways to bring nonviolence and peace into our homes, schools and society.

August 23-28. A five-day retreat with Thich Nhat Hanh and over 50 monks and runs to be held at the University of California, San Diego. For information or registration contact (760) 291-1003 or visit www.plumvillage.org

September 5, 7:30 pm. Public lecture at Pasadena Civic Auditorium. For tickets, call TicketMaster (213) 365-3500 or visit www.ticketmaster.com. September 8, 9-5 pm. A Day of Mindfulness in Balboa Park, San Diego. Tickets sold at Controversial Bookstore, 3021 University Avenue, San Diego, on-line at www.plumvillage.org, or by phone at (760) 291-1003.



Saturday & Sunday, June 9 & 10 · 10 am-4 pm



61

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California Şurf Museum, "Early California Surfriders, 1900-1940" California Surf Museum, "Early California Surfiders, 1900-1900' honon Doe John Heath Ball, the first ard documentains, telling the stories of those ploneering surfers in photography by fall and text. Many of the photographs, surfboards, and other artifacts have never been on public display before. The museum beather surfing ar-tifacts and memorabilis — such as legerade Phil Edwards, John "L.I." Richards, and Peter Johnson, and that were cool measures from Heaving.

Nicharus, and Peter Jonnson, and that way-cool megastar from Hawaii, Duke Kahanamoku. The museum is located at 223 North Coast Highway: 760-721-6876. (OCEANSIDE)

Chula Vista Nature Center, an in-teractive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh Na tional Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mud flats and marshes of San Diego Bay, Visitors can use a Biocanner to view animals macro-sistent of the state of the same of views of microxospic organisms found in the "Sweetwater Soup," and interact with computerized videos exploring how tides affect the bay in the "Moons, Tides, and the San Dego Bay" exhibit. At other exhibits, but the same of the same of tional Wildlife Refuge. The facility is urrowing owls and migratory birds.

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

Heritage Walk Museum, the mu-seum includes the restored Victorian louse, the city's original Santa Fe model train, working black shop, and a barn. Find Heritage Walk in Grape Day Park, at 321 North Broadway; 760-743-8207. (ESCONDIO)

Flying Leatherneck Museum, the museum is dedicated to the Marine Corps who provided air support, from the propeller-driven fighters and bombers of the 1940s to the and bombers of the 1940s to the modern jetz and helicopters cur-rently in use. Static displays of a va-riety of aircraft are included, along with equipment, insignia, paintings and photographs, scale models, and a research library. The museum is lo-cated in building T-2002, at Marine Corps Air Station Miramar. For in-formation, call 858-693-1723.

(MRMAMF)

Gaslamp Museum of Historic San

Diegs, glimpse San Diego's colorful
past at the museum, where diaplast
highlight Wyatt Earp's San Diego
days, the Peg Leg Gold Legend, the
first maps and photographs of Old
Town and "New Town," early military history, the naval disaster in

1923 at Point Honda, and more. Find the museum at 413 Market Stree (between Fourth and Fifth Avenues, 619-237-1492. (GASLAMP QUARTER)

oil-227-1402, (ASALAM QUARTU)
Hertings of the American Museum
the museum features at and strifted
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200,000 people in central Mexico.
Golds: that was once home to
dedicated in natural Bisicity, suchescology, descarion, anthropology, and
fine ext.





Museum of Music Making, the mu with the addition of LEO, the Liv Electronic Orchestra, into the galler xhibit of modern inventions repr exhibit of modern inventions repre-senting innovations in music mak-ing during the 1970s and 1980s. The LEO is composed of a wide array of synthesizer and organ technology and encased in a clear plexiglass frame. Innovator and musician Don Lewis. a pioneer of MIDI (musical instrument digital interface), created the LEO to remotely control all the sounds his organs produced from a single instrument.

The museum's five major exhibits span 100 years of music mak-ing in America, with more than 450 vintage instruments, samplings of popular music from each era, historic photographs and paintings, and trends and innovations in the music industry. Find the museum in the industry. Find the museum in the corporate headquarters of the NAMM — International Music Products Association, at 5790 Armada Drive. For hours and other information, call 877-551-9976. (CARLSBAD)

Poway Museum, an interpretive wall, replicas of the early post office and general store, and a school room are part of the newly ren seum. A mural painted by Michae seum. A murai painted by Michael Strong depicts six periods of Poway's past. Find the museum in Old Poway Park, at 14134 Midland Road; 619-748-3700 or 619-486-3064.

Ramona Pioneer Historical Society, and Guy B. Woodward Museum is a complex of historical buildings, including the Verlaque House (the only Western adobe home of French provincial design home of French provincial design still in existence), wagons, antique exhibits, and artifacts. There is a cowboy bunk house, a ranch black-smith shop and tack room. The Casey Tibbs Memorial Exhibit is dedicated to Tibbs, a local resident who was a world-champion rodeo rider. Women's clothing and acces-sories from 1700 to 1800 are also on

sories from 1700 to 1800 are also on display. The Bancroft Memorial Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex.

Booming, roaring, barking, squeaking, and whistling sands have figured in foliotice and traveless takes for \$1500, years, with the earliest references found in Chinese and experience for the contract of the phenomenon on a journey through the Gold desert. Charles Dawln mentions it while traveling through Chie; and it crops up in the writings of Henry David Thomeau. Imaginative legends speak of the groan-ing of subterranean deities, of the incantations

ing of subterniuma dettes, of the incontations of ghosts, and of the chiming of bells in a sand-drowned monastery. In reality the sound manuals from a pocular vibration associated with sand flowing down the six face (steepest shown as "Sounding danes." The never such dunes to San Dego are the increasingly popular kelso Dunes in the heart of the Migiare National Preserve, east of Burstow.

Boorning dames: The native histography indistinguishman disconsional state of the state of the

grains are round and polished, the result of grains are round and polished, the result of being pushed and tumbled by prevailing winds over distances of dozens of miles or more. When such sand begins to flow downward, the grains wibrate in unison in some as yet not fully explained way. The surface of the dune

Find it all at 645 Main Street. For more information, call 760-789-7644. (RAMONA)

San Diego Aerospace Museum, fre-quently referred to as "the forgotten

war," the Korean War was fought befighters, a J-47 engine, pilot images, war, the Korean war was rought be-tween 1950 and 1953, with 39,000 Americans losing their lives in the ef-fort. The permanent exhibit "Air War Korea: Return to MiG Alley" features the MiG-15 and F-86 Sabre Igniters, a 1-42 engine, pilot images, war artifacts, war-era model air-planes, period films, and other his-torical information. One permanent exhibit honors Pacific Southwest Airlines (PSA), the

airline San Diego once called its own items for the show, including the fa-mous orange with pink trim miniskirt flight attendant's uniform, and other memorabilia.

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Roam-O-Rama

around the sliding sand resonates with a sound reminiscent of old-fashioned propeller around fring ownered. The procuration of the procuration of

A Guide to Unexpected San Diego and Beyond By Jerry Schad

on one's 'settleon' as we's bod row! is proon one's 'settleon' as we's bod row! is produced, in the still of the evening and early
morning, nathens were kept siding down the
slope in this way, and the noise was easily
being of distant thursder.'

This and other even more imaginative
techniques can be used while also the ingless
cert of the refers do burses. Insig nearly ming
duries, these will boom best in the warmest,
clariest weather — so June is the perfect
month, Plain to arrive late in the day, when the
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north on Kelbaker Road for 13 miles, then tum west on a marked, graded road leading 3 miles to the trailhead. For more information about the dunes and about the Mojave National Preserve, call 760-733-4040 or 760-255-8801.

north on Kelbaker Road for 13 miles, then tur

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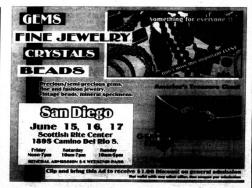
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The museum offers exhibits of over 65 sizerst — including a replica of the Spirit of St. Louis, a Folker Scourge (of Fokker Eindecker EIII), a World War Spad tower of the Spirit of Spiri

of Fame.

The museum is located in the Ford Building in the Palisades area. For additional information, call 619-234-8291. (BALBOA PARK)

San Diego Model Railroad Mu-San Diego Model Railroad Ma-seum, the museum celebrates Amer-ican railroads with "the largest per-manent operating model railroad and toy train exhibit." View four scale-model railroads of the Southwest, the permanent "San Diego County Re-lief May" chibit, an interactive to-train, and a refurbished toy train allery with a Lionel O gauge exhibit. There is a multimodia presentation on evidencedine an operation railroad There is a multimedia presentation on railroading, an operating railroad semaphore signal, and interpretive dioplays on railroads and model railroading. The museum is downstairs in the Casa de Balboa building. For admission and museum hours, call 619-696-0199. (BALBOA PARK)

San Diego Natural History Mu-seum, the traveling exhibition "Epi-demic! The Natural History of Disease" continues through Sunday, August 12. The exhibit examines one of the most critical issues facing hunankind in the 21st Century: how to mankind in the 21st Century: how to best control the worldwide spread of infectious disease. Through diora-mas, models, videos, and interactive computer stations, "Epidemic!" ex-plores the biological, ecological, and cultural factors that influence the causes, spread, and control of infec-tious disease.

An assemblage of museum spec-imens, rocks, fossils, live plants, and animals tell stories about the region's prehistoric and current hab gion's prehistoric and current habi-tats in "Natural Treasures: Past and Present." The ongoing exhibition is said to "display old treasures most loved by the community and to in-troduce new fossils that have never been seen by the public," as well as highlighting the museum's extensive paleontological collections. Visitors will also discover why dinosaur forsils are rare in San Diego (the region was underwater during dinosaur

times).
For more information, call 619-232-3821. (BALBOA PARK)

San Dieguito Heritage Muse the museum offers informative the museum offers informative dis-plays on the unique history of the San Dieguito area at 561 South Vul-can Avenue. For more information, call 760-632-9711. (ENCINITAS)

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covered from the Presidio archaectogical site, daing to the first European settlement in California (in 1969) when Fabrie Junipero Seres established the Basilica San Diego de Acada. Treasurer in the form of ceramics, religious, and perional goods representing just a fraction of the more than one-half million excaved to date at the Presidio site are on view. See the show through summer.

The museum interprets the Na The museum interprets the Na-tive American, Spanish, and Mexi-can periods of San Diego's history and contains Spanish Colonial fur-nishings, art, and artifacts. It's lo-cated at the site of the West Coast's first European settlement, found at 2727 Presidio Drive. 619-297-3258. 098ESIDO PARIO.

SPEEDIGO PARIO Stephen Birch Aquarium-Ma-seum, "Sea Touch" offers a com-puter display consisting of frei interactive modules through which valutors can learn a variety of way valutors can learn a variety of way space using satellites, including monitoring currents and ocean tem-peratures, investigating natural phe-moneras such as upwelling and red tides, and tracking the migration of fish. The chibit provides a way to offer search at Scripps Institution of Oceanography.

Oceanography.

An aquarium and museum un der one roof, the facility is an educa der one roof, the facility is an educa-tional component of the Scripps In-stitution of Oceanography at UCSD. Look for 33 tanks containing marine life of the Pacific Northwest, the Cal-ifornia coastline, Mexico's Cal-ifornia coastline, Mexico's Cal-Gortez, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high tank with giant kelp plants and nearly 30 species of local marine life.

marine life.

The aquarium is located at 2300
Expedition Way (off North Torrey
Pines Road, south of La Jolla Shores
Drive). For more information, call
619-534-FISH. (LA JOLLA)

09-534-FISH, IA, OLUM
Wells Farga Bank History Muneum, the museum features a
working agent's office staffed by
guide in period costumes and contons to serial and receive messages.
There's an audio-visual theater presenting short fiftins on California
and Wells Fargo history; a gold thisbell by wells Fargo agent Sumuel
Dorsey at the end of the 1800s an
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# The Parrot Who Owns Me: The Story of a Relationship



Villard Books, 2001; 245 pages: \$23.95

FROM THE DUST JACKET: Six teen years ago, when Joanna Burger adopted a neglected and orphaned 30-year-old parrot named Tiko, she entered one of the most complex relationships of her life. Sullen and hostile when he entered Burger's home, Tiko gradually warmed as she con-vinced him of her good inten-tions. Eventually he courted her, building nests inside household

y Books

How involved was the United States in the assassination of the seventh richest

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murder of foreign citizens? Were covert American forces steering a brutal

vigilante death squad? What effect did killing Pablo have on the world's

cocaine supply, and how did that effort evolve into today's \$1.3 billion U.S.

military aid package to Colombia? These questions and more are raised in this

eye-opening book, which is based on Bowden's 36-part series in the

Philadelphia Inquirer. Like his 1999 National Book Award finalist, Black Hawk

Down, KILLING PABLO reads like a nonfiction thriller, placing the reader in

the midst of intense and often barbaric conflict, while raising important

questions about U.S. foreign policy and the role of American military power

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furniture during mating season and trying to coax her into them. He nursed her through a bout of Lyme disease, preening each strand of her hair on the pillow as she slept. For a while he even fought her husband for her attentions.

her attentions. "The history of parrot-human interaction," writes Burger, 
"is long. About 130,000 years ago, Homo sapiens emerged in 
central Africa. Early humans most often hunted in open grassland, but a few went into the forests. These venturesome early 
hominids would have encountered noisy flocks of African grey 
hominids would have encountered noisy flocks of African grey nominids would have encountered noisy flocks of African grey parrots, beauful silver-gray brids with a splash of bright red in the tail. They would have observed the parrots' knack for mimicking the birds and mammals around them, and they would have been intrigued. I can easily imagine some child putting out food for the pretty, entertaining creatures and returning to watch them each day. It is likely that the first par-

ras tamed in this way.
"From this first contact onward, the survival of parrots

has been linked to human beings. In many tropical countries today, colorful birds as pets are as common as dogs and cats are in the United States."

ABOUT THE AUTHOR: Joanna Burger was born in 1941 in Schenectady, New York. She grew up on a farm in Upstate New York. She received her B.S. from SUNY-Albany in 1963, her M.S. from Cornell in 1964, and her Ph.D. from the University of Minnesota in 1972. One of the world's best-known ornitholor minnesota in 1972. Une of the words a best-known ornithol-ogists, Burger is a Distinguished Professor of Biology at Rutgers University, where she has taught since 1973. She has written 14 books on a visu behavior and natural history and more than 300 articles in professional journals. She lives in Somerset, New Jers-ey, with her husband and the 46-year-old male red-lored Ama-sey, with her husband and the 46-year-old male red-lored Ama-

A CONVERSATION WITH THE AUTHOR: On the afternoon

A CONVERSATION WITH THE AUTHOR: On the afternoon that we talked, lauger had just arrived home from the university office. Tike was araxious for Burger to greet and feed him; all during our conversation, Tike chattered and squawked.

This morning, "Burger said," I was leaving a little earlier than I normally leave because I had to go to a meeting, and so he went rushing into the bedroom where I get dressed, which is his room, and went zipping undermeath the red calonie where ne went rusning into the bedroom where I get dressed, which is his room, and went zipping underneath the red cabinet where the cage is, and I had to sit down on the floor for just a minute and talk to him a little bit. And then he was perfectly happy to get on my hand and for me to put him in the cage so he could take a nap while I was gone. So to him it's like kind of pair bond-ing; it's like holding hands if you're walking on a wonderful scripe day."

spring day."
I asked Burger if Tiko had preferences in what she wore.

I asked Burger if Tiko had preferences in what she wore. They'r every, every attured to color. He does not like bright color. He gets upset by that. And he gets upset if I wear bright color. He gets upset the the the the they are the the they are the the they are they are they are the they are they are the they are they are the they are they are the the they are the they are the they are the they are the the they are

really funny about it is that when I'm not here, the two of them just get along famously. Tiko adores him. When I'm out of town they get Chinese take-out, which I do not like. Last night, they happy. It's just in certain contexts, when Mike gets close to me, Tiko acts up. At certain times, we have to put Tiko to bed and turn off the lights.

turn off the lights.\*

Burger writes that it was not the who trained Tiko but that Tiko trained het. I said that I certainly was aware that my dashahum had trained me. I said that I certainly was aware that my dashahum had trained me. I saide Burger if he would talk a bit about this business of animals training their owners.

"Abouldey true," she said, "that they train is, People don't think of that. But what happens is that we start learning how to read them and read what they re thinking and what they re warning and learn their language. And, probably because we have a slightly higher intelligence, we foreced to try to figure out what they're trying to say as much as they're forced to try to think about what we're trying to say. what we're trying to say.
"I've studied animal behavior all my life, and I was trained

is a studied animal behavior all my me, and I was trained as a biologist to think very objectively about these things. But after a while, it becomes very clear that we've gone so far over-board with being very objective, that we sometimes don't even see what's really clear, which is that animals are understanding see what's really clear, which is that animals are understanding a lot of what we're saying, and that they do in fact have some of the same emotions.

I said that great changes seemed to have taken place in the past 20 years in the way we think about relations bet

"Absolutely," said Burger, "absolutely. Big changes. At the turn of the 19th into the 20th Century people went sort of over-board with anthropomorphism. And then people went so far the r way. I asked if it were German scientists who turned science

away from anthropomorphism toward greater objectivity.

It was the German scientists, Burger said. "And then what
happened was the psychologists in this country, and some of the
early behaviorists, started thinking that unless we can absolutely
100 percent prove something, it doesn't exist. And, of course,
that's absolutely not true. It's not a matter of if you can't prove something, it doesn't exist. If we can't prove something it just means we can't prove something. You know. It means we have to be more clever. It doesn't mean it doesn't exist. And that's to be more clever. It doesn't mean it doesn't exist. And that's the part that I find most interesting about science, is that people tend to think of science as absolutely 100 percent objective, and they don't realize how much our current philosophy, what-ever that philosophy happens to be, influences these things. "People started thinking that if you couldn't weigh and measure it, i didn't exist. And, of course, there's no basis for

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that. Of course, if I can weigh that. Of course, if I can weigh something and measure some-thing and come to a conclusion, then it's easier for me because I can remove my own thinking. There's not as much burden on me. There's now more burden on the data. And so if the data show something, I state it, and if the data doesn't show it then I don't

need to worry about it.

"Living with Tiko got me

"Living with Tike got me between human activities and bitd behavior, looking at in what me to the horizon, looking at in what me to the horizon had because of Tike's spending so much time looking for preducts—even though he vin a house, and he himself in not in danger—I began to look at how a wide range of animals looked for preductors. And that got me interreted in vigilance behavior. When the looking at communication and triff the looking at communication and the looking at l

whose recently, we been looking as communication and surjoint and the clearly is literating to what I'm awing and talking, And he clearly is literating to what I'm awing and talking at the same time. And so I've started to look at that aspect in wild parrots. I've also begun looking at handedness in wild parrots. Parrots and primates are the two groups of organisms that really have handedness.

Burger writes, 'During the day, while I work on my common the start of the part of sky above the low forest of black locust, silver maple, oak, and ornamental cherry that stretches southward from the house for a mile or so. Long before I spot anything in the sky, I'lko detects an incoming threat while the havis is still a dot in the sky. He gives his frantic hawk suring ead, flustering from his perch, scattering papers in his wake, wadding as fat as his perch, scattering papers in his wake, wadding as fat as his perch, scattering papers in his wake, wadding as fat as his

stubby legs can carry him under Mike's desk, where he hides behind a barricade of stacked boxes."

a parricade of statected poizes.

How Tiko, raised in captivity, recognizes hawks, Burger writes, involves "genetic memory." I asked Burger if she would explain this to me.

"We don't know how that actually works. But what we do.

explain this to me.
"We don't know how that actually works. But what we do
know is that you can take native birds, who have never seen a
hawk or anything like that, and they will respond to those kinds
of symbols. Several different animals will do that; they'll respond of symbob., Several different animals will do that, they? It responses to snakes, for example. So it's somehow hardwired in, but we don't know exactly how. We don't know at the moment have geneties work.—that's obvought yhere, because you can do experiments with them, and that's the response that you get. Tiko has always been in captivity, raised and kept in captivity, so he's never really seen a predator. And yet, in fact, yesterday we were sitting downstain having breaklast, and he started lookwe were sitting downstairs having breakfast, and he started look-ing up and giving his call, and 1 said to Mike, "There's a hawk out there!" Mike said, 'All I see is a turkey vulture.' And I said, 'Well, Tiko see as hawk! Mike went outside with the binocu-lars, and with the binoculars, he couldn't see the hawk that Tiko could see. But, of course, birds have better sight than humans do. And he was seeing something higher up that neither of us could see with our naked eye. But when he looked at the turkey vulture with the binoculars, higher than the turkey vulture was a hawk. And Tiko had obviously seen that breasure he doesn't nd to turkey vultures. So, there are things that they can do

respond to turkey vultures. So, there are things that they can do that we simply cale. "will "Jibo change as he gets older? What signs of eging will be change as he gets older? What signs of eging will be haven't shown any physical signs; he look cracity the same. But they can get a lot of the same things we get. They can got osteoporousis, they can get heart disease, and hardening of the atteries.

Burger is very careful about the amount of fat Tiko gets in his diet. He is fond of these, but she limits how much he gets. "I'm very careful about how much of that stuffe he, and it give

him akim milk and cottage cheese, which is low fat. They also get arthritis. So, presumably, as he gets older, he might have more and more difficulty walking or flying. But I haven't seen any signs of that. Parrots can live to be 70, 80 years old. So he's kind of middle-geed, He's not as loud and raucous as some younger birds. And that may be one aspect of that." Burger gree up on a farm. I said to her that in reading her book, it seemed to me that farm life was a good beginning for a natural sicinity.

book, it seemed to me that tarm tile was a goose veganisme, or antural sicinism an antural sicinism and antural sicinism and the single did not disagree. "I publish a lot in science and often a lot more than people around me. People are always saying to me. How is it you get so much lone, and what's the secret' and really the secret' always gets missed on a farm, becomes overed' and really the secret is having been missed on a farm, becomes only the secret's and the secret's an

er. "I think being raised on a farm was useful in two ways. One

"I think being raised on a farm was useful in two ways. One was the work chis, thay too have too things, but the other thing is that you have a lot of experience watching animals from a cry early stage. The animals were always part of what we did. You almost can't replace those kinds of experiences.
"I couldn't do the things a lot of my friends got to do. I did and the country of the country o

"My father, who's in his 90s and still working, says that I used to tell him that I didn't want to be a farmer because he worked so hard, and he had to do all this stuff all the time. And he once aid to me, 'I don't know what you're talking about, because yo do the same thing, you've just exchanged birds for tomatoes.' I never really thought about that before, but of course, it's true. I work just as hard. As he said, it's just that you're doing what



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oncert in San Diego State's Visiting Artist Series was originally announced as featuring soprano Ellen Hargis and lutenist Paul O'Dette. That seemed an ideal combination, and — for lovers of early music — an event not

and — for lovers of early music— to be missed. Hargis is an ac-complished singer of this repertoire, with an ingratiating voice and an acute sense of style. O'Dette is one of the world's JONATHAN SAVILLE greatest masters of his instrument. The two have performed together frequently, whether in the outstanding group known as the King's Noyse or in joint recital.

Something went wrong, however. O'Dette did not appear at Smith Recital Hall on the SDSU campus, his place being taken by harpsichordist Edward Murray. This evidently resulted in ma-Edward Murray. This ovidently resulted in major alterations in the program as well — for example, I cannot imagine O'Dette's lute providing, the necessary accompaniment for Handel's Ahl the pur troppo è vero, a late Barroque cantata for which the harpsichord is ideally suited. On the other hand, the program retained such an early Barroque scene as Jacopo Peri's "Uccidimi, dolore," where the lute is a far more effective colloborator than the hameshow! (Exercipe Control of the program of the progra effective collaborator than the harpsichord (Ha gis and O'Dette have in fact recorded this piece together on their wonderful CD of Peri's m

In any case, I must confess that I did not pay much attention to the harpsichord throughout most of the concert. The works — by Purcell, Monteverdi, Handel, Peri, Stradella, and Barbara Strozzi - focus so intently on the words bara Strozzi — focus so intently on the words and music of the vocal line that the contribution of the accompanying instrument (whatever it may be) is relegated very much to the back-ground. Harpsichordist Murray modestly accepted his subordinate role, providing grace-fied to the result of the role of the role of the the singer and that provided her voice with a supportive but unintrusive frame.

Fortunately, in addition to the printed pro-

rortunatety, in addition to the printed program, Murray was assigned a piece on his own, so that at least on one occasion the listener could pay exclusive attention to him. This was a Ciaccomby the obscure 17th-century keyboard composer Bernardo Storace, essentially a set of virtus-REVIEW

oso variations that allowed the harpsichordist to show off his harpsichordist to show off his technique and musicianship in the most un-ambiguous way possible — which is exactly what Murray did. The performance was a brilliant one, and it also made one fully aware of what superb instrument he was playing. The Flem is double-manual harpsichord, built by Ronald Haas, was impressive not only for its visual Haas, was impressive not only for its visual beauty (the raised lid exquisitely decorated with chinoiserie) but — more importantly — its robust yet lyrical sound, and the richness and

variety of its timbres.

Elsewhere, the center of interest was naturally Hargis, whose productive career has shown the triumph of intelligence and theatricality over vocal limitations. Hers is a thin voice, of no great wocal limitations. Hers is a thin woice, of no great depth or ripeness; it is produced in the manner of a croon, rather than emerging from the depths of the vocal apparatus as one expects from a more fully developed operatic voice; in the higher register it becomes effortful and hooty, occa-sionally failing to get quite up to pitch. Yet for most of list range this is a vocal instrument of ex-ceptional loveliness, not rich but smooth, and with a decicably caressing quality it reminds me with a decicably caressing quality it reminds the obviously no one would am cheek (a simile that coloriously no one would are the properties of the land or Monterrat Caballel). Furthermore, Hargit's wocal agility is first-state, her powers of expression are intense and varied, she under-stands the texts she sings and brings out their pootic and dramatic meanings with great effec-Handel cantata and in Stradella's "Udite, amant," where the emphasis has shifted in the direction of vocal display for its own sake. There is still a lot of expressive tone-painting, and the words (also about the miscries of love — the Baroque never lets go of that) still count. But many a Handel aris would go over quite well as a virtuosis obse concerto, whereas "Ucidimi, do-lore" is unbreakably tied to its words and demands avoice for its realization in this reserve. demands a voice for its realization. In this reper-toire, Hargis's instincts for the theater, while remaining beneficial, were not enough. One needed greater vocal brilliance, a sensual rather than a chiefly dramatic thrill, to appreciate the composers' art. As it was, a certain air of tedium poetic and dramatic meanings with great effec-tiveness; and her Italian (the language of

CLASSICAL MUSIC everything on the SDSU program except for the Purcell songs) is both idiomatic and delivered with a zestful flair. These limitations and abilities tend to make her a better advocate of early and middle Baroque music than of its later developments— something that was vividly evi-dent in a program extend-ing from Peri (born 1561) to Handel (died 1759). Peri's "Uccidimi, dolore" ("Kill me, pain"), Monteverdi's Monteverdi's "Ohime, ch'io cado' ('Alas, I fall'), and Strozzi's "L'Amante segreto" ("The Secret Lover, the first words of which are "I want to die") are dramatic laments by unhappy lovers, in the declamatory style characteristic of early opera. The words are me-eminent. and the musical phrases are to a pre-eminent, and the musical phrases are to a great degree dependent on what the words say. Here, Hurgis was in her element. A good ac-trees, the know how to convey emotional state makes the words count, using dynamic shad-ings, changes of coloration, and rhythmic flexibility to express thought and feeling in an often thrilling way. The listener was so com-pelled by the singer's concentrated projection ticed the relative weakes not finedly not ticed the relative weakes not finedly no. pre-eminent, and the musical phrases are to a

Ellen Hargis, soprano; Edward Murray, ticed the relative weakness of the vocal harpsichoru Smith Recital Hall (SDSU Visiting Artist instrument.

Things were significantly different in the Handel cantata and in Stradella's "Udite,

crept into Hargis's performances. She coped de-cently with the music's technical demands, but the listener's desire to be dazzled, a desire evoked by the nature of the compositions themselves, was left unsatisfied.

was left unsatisfied.

It was more pleasurable to hear her Purcell songs, with their sharp wit and broad humor, traits Hargis' at learnts could communicate with an ease and naturalness that gave them a charming air of spontanelity. There are, in fact, few singers of early music better at this kind of thing than Ellen Hargis. at

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CLASSICAL LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to READER and a phone number for proving information to READER CLASSICAL MUSIC, Box 85803, Sr fax to 519-881-2401. You may also submit information online at yown. San Diego Classics on the events section.

Hailing from a Long Line of Classical Musicians, violinist Reginals Clews has played the violin since h was six years old. Clews joins pianis Bryan Verhoye to perform a variety of classical music for the Escondide of classical music for the Excondition Library's First Thursday concert tonight, Thursday, June 7, at 7 p.m., in the Turrentine Room of the li-brary (239 South Kalmia Street). Free, 760-839-4329, (ESCONDIDO)

Mainly Mozart Is Here! The annua Mainly Mozart Festival continues. The La Jolla Series promises a concer-tonight, Thursday, June 7, when pi anist Anton Nel performs selection by Mozart including the "Piano Sonata in G" and the "Fantasy in C Sonata in G" and the "Fantasy in C Minor," among others. Douglas Bord (oboe and oboe d'amore) will be joined by pianist Nel for a concert on Sunday, June 10, with works by C.F. Bach, Mozart, and Antal Dorati. On Wednesday, June 13, William Porticipal (violin), Timothy Day (flute), Douglas Boyd (oboe and cor anglais), Laura Griffithe (oboe), Erin Hannigan Laura Crittitus (oloc), Enn Frannigan (oboc), and Ilya Itin (piano) gather to present selections by Prokofiev, Mozart, Beethoven, and Brahms. All of these concerts take place at the Neu-rosciences Institute (10640 John Jay Hopkins Drive), (IA JOLIA)



(619) 225-0616 AVAILABLE

The Festival Binacional de Mozart geta underway with a concert tonight, Thurnday, June 7, at the Car-certal de Caudalaye et a Call Se-gunda and Arther Service (Service) and Marchael Service (Service) and Service (Service) "Four Seasons") and Mozart. Tick-tonia (Service) and Mozart. Tick-

"Your Season's Octoberla "Your Season's Jan Mozart, Tick-ets are \$16. (IUMAN). The Downton Series, featuring the Mainly Mozart Festival Orches-tra, includes a concert on Saturdy-June's, at the Spreades Theater (2.11 sinced by pianis He and trumpetter Michael Sachs for works by J.C. Bach, Mozart, and Heydn. On Tue-day, June 12, the orchestra, along with painst light in and Steven Dib-ner (bassoon) presents pieces by The Westgart Hord Sundow. The Westgate Hotel Sunday Matinee Series continues on June 10 with pianist Itin presenting selections by Mozart, Mendelssohn, Chopin, and Rachmaninoff at 2 p.m. Find the Westgate at 1055 Second Avenue.

(percussion). Find the First Unitarian Univer salist Church at 4190 Front Stree 619-298-4580. (HILLCREST)

Boulevard). (ESCONDIDO)

Except where noted, the concerts begin at 8 p.m. Tickets range from \$18 to \$42 for concerts in the U.S. For reservations and other information, call 619-239-0100. Listen for Russian Repertory when the Wind Ensemble led by Robert Zelickman performs tonight, Thurs-day, June 7, at 8 p.m. in UCSD's Mandeville Auditorium. Tickets are ton's Paradise Lost, Soloists includ-\$5 general, For further information, call 858-534-4830. (LA JOLLA)

Edward, bass-baritone Phil Larson, soprano Susan Dixon, and baritone Ron Banks.

Concerts begin at 8 p.m. on Saturday and at 3 p.m. on Sunday in UCSD's Mandeville Center. Preconcert lectures by Brenda Montie begin one hour prior to each performance. Tickets: 818 general. For reservations, dial 858-534-4637. (LA JOLIA)

call 888-534-4850, (t.A. OCLA)
The Season Planale for the New City
Sinfonia may be heard on Friday,
June 8. The program features
Mozart's "Piano Concerto No. 16"
and the "Concert Aria (Ch'io mi
acordi di te?)", Edward Elgar's "Serenade for Strings," and excerpts from
Mendelissohin's "Incisiental Music to Midsummer Night's Dream." Enjoy the concert at 7:30 p.m. at the First Unitarian Universalist Church (4190 Front Street). Call 619-527-4457 for information. Admission is free. (HULCREST)

Ready for Recorder? All levels of recorder players are invited to the Hexagon Building of the Tierrasanta Recreation Center on Friday, June 8,

(DOWNTOWN)
Also on Sunday, the Mainly
Mozart Festival Orchestra plans a
concert featuring music by J.C. Bach,
Mozart, and Haydn at 2 p.m. at the
California Center for the Arts, Escondido (340 North Escondido

Boulevard), (ESCONDIDO

Recreation Center on Friday, June 8, when the San Diego County, Recorder Society meets for instruction and playing, Recorder basics start at 6:30 p.m., followed by warmoups at 7 p.m., and a guest conduct from 7:30 to 9:45 p.m. Find the center at 1120 Clairemont Meas Boulevard (about two miles east of 1:5), For information, call 619-466-6058. The first visit is free. (PEBMOSAID)



Chamber Ensembles composed of students from classes taught by Janos Négyesy plan a concert of traditional music at 8 p.m. on Friday, June 8, in the Recital Hall at UCSD's Mandeville Center Call 858-534-4830 for sion is \$5. (LA JOLLA)

sion is St. AL SULM

"Recordado: Rodrigo Remembereds, Musical Tribute to longuin
Rodrigo (1001 1)999"— in't the tile
Rodrigo (1001 1)999"— in't she tile
Rodrigo (1001 1)999"—

Admission is a suggested \$10 dona-tion. For additional details, dial

619:298-4580. GRILCHEST)
The Heserosa Art Telling, listen to
"one of the greatest works ever written" when the La Jolla Symphony
and Chorus presents Franz lose
Haydris "Creation" on June 9 and
10. Choral director David Chase describes the piece as "the epitome of a
classical oratorio." Written in 1798.
te text is taken from Genesis and
Paalms in the Bible and John Miltens, Brandle Cart Solution study.

Vocal Students of Carol Plantamura

Ovation Concert, the San Diego Youth Symphony closes its 55th sea-son with a concert on Sunday, lune 10. The program promises the Saint-Saëns "Danse Macabre," Dvořák's "Slavonic Dance No. 7," Rossini's "William Tell Overture," and "Pictures at an Exhibition" by

Mussorgsky.

The music begins at 4 p.m. in Spreckels Theater (121 Broadway). Tickets are \$17 general, \$12 for students and seniors. For information, call 619-233-3232. (DOWNTOWN)

Saleam Fresas of the Most Holy Trinity is celebrated by the Parish Choir and Priends of the Trinity Episcopal Church with or-ganist and concertmaster Ruben Valenzuela on Sunday, June 10, at 5 p.m., at Trinity Episcopal Church (485 Chestnut Street, at Ninth Avenue). An offering will be rece 760-743-1629. (ESCONDIDO)

760-743-1629, (ISCONDIDO)
In Preparations for the Pinask of the
Louise D. McMathon International
Competition, oboist Lisa Kozenko
and plainist Dana Burnett plan a concert on Sunday, June 10, at 23°0 p.m.
in Schulman Auditorium at Carlabad
City Library (1775 Dove Lane). The
program includes selections by Bach, program includes selections by Bach, Rubbra, Britten, and Poulenc. Ad-mission is \$5. For information, call 760-602-2049. (CARLSBAD)

An Organ Concert is planned by guest organist Bruce Celschlager on Sunday, June 10, in the Spreckels Or-gan Pavilion. The recital starts at 2 p.m. For more information, call 619-702-8138. Free, @ALBOA PAROY

LICKETS ON SALE NOW! JAMES DARREN-A SALUTE TO OL' BILIE EYES July 6 & 7 CIRQUE ORCHESTRA

August 10 & 11

Concert Sponsor "PORGY & BESS"-THE BEST OF GERSHWIN August 17 & 18 Performance Sponso BL DADWAY ROCKSI July 13 & 14 Performance Sponsor CHERA'S GREATEST CHO LUSES July 20 & 21 Ian Campbell, Host SATCHMO, August 24 & D FATS "STAND BY ME"-AN EVENING Service WITH BEN E. KING SOT & Sample SKY FINALE DISCO FEVER-THAT 70 CONCERT WITH THEIL HOUSTON cial Concertal THE YESSYMPHONIC IN CONCERT PIER.



# LISTINGS

HOW TO SEND US YOUR

ART

"SeCale Art Reflecting Southern California Culture" opens with a reception on Fricky, June 8, 6 p.m., at the Flux Calley (955 Tenth Avenue, at G Street). The show boasts recent in the Comparison of the Part Calley Comparison of the Comparison of by appointment. For more informa-tion, dial 619-234-FLUX. (DOWNTOWN)

"SoCal: Art Reflecting Southern

"Re: Sushi — A Retooling," the fix-nal show of the visual art season at Sushi Performance and Visual Art features a reception for artists Jor-dan Bunnell, Brian Goeltzen-leuchter, and James Soe Nyun on Friday, June 8, at 5:30 p.m. The prot continues through June. Find Sushi in the ReinCarnation

Building, at 320 11th Avenue; 619-235-8468. Gallery hours are noon to 5 p.m. Thursday through

GALLERIES

(GASLAMP QUARTER)
"Minhandlet Living for a Modern
Society" features art by Kathleen
Bergen and Anthony Scoggins,
opening with a reception on Friday,
June 8, at the Basile Gallery. See the
show through July. Find the gallery
at 519 Island Avenue; call 619-2341117 for information and viewing
hours. (GASLAMP QUARTER)

Saturday, and by appointment.

Nours. (ossAMP Quarter)

"Ordinary Magde," an exhibit of recent water-media works by Elaine
Harvey, is on display through a

Harvey, is on display through (v420 Girard Avenue). Meet Harve
yethen she's honored with a recpmine of the display (nue 8, at 6 pm.

Regular hours are 10 am. to 5 pm.

Tuesday through Saturday.

858-459-5844. (LA JOLLA)

Peter Parks, Nancy Crawford, and Hsu Yu-jen, and the results go on exhibit at Park Boulevard Art Works 858-459-5844. (IA FOLLA)
There's a "Special Delivery" arriving at the Next Door Gallery when 19 artists exhibit mailboxes in conjunction with the Old House Fair (June 9). The show opens with a reception on Friday, June 8, at 5 p.m., with a reception on Friday, June 8, at 6:30 p.m. Also on view: Michael (June 9), I m and ception on Friday, June 8, at 5 p.m., and continues through Saturday, August 18. Find the gallery at 2963 Beech Street (between 30th and Dale 2013, 36679. Gallery

at 6:30 p.m. Also on view: Michael borrelli's funiture, ceranics by Ava Bhavsar, and wire baskets created by Innifer Walrath. See the show through Monday, July 30.
Find the gallery at 4421 Park Boulevard, with hours from 10 a.m. to 5 p.m. Tuesday through Saturday. For information, call 6:19-692-1270 UNINGENT UNITED TO SEE 1270 UNITED TO SEE 127 1770. (UNIVERSITY HEIGHTS)

Two One-Artist Shows of new Two One-Artial Shaws of new paintings are on view concurrently at the R.B. Stevenson Gallery, New York artist Peter Stephens establist: "Paris 1901-2001," while San Diego artist Iohn Rogers is showing "Conflagrations." Meet the two during a ceception slated for Friday, June 8, at 6 p.m. See the shows through Saturday, July 14.

Find the gallery in suite 103 at 42400 Kettner Boulevayd. Gallers

2400 Kettner Boulevard, Gallery hours: 10 a.m. to 6 p.m. Tuesday through Saturday. 619-595-0558. (DOWNTOWN)

(DOM/TONN)

The "Crucifixion Series," featuring
12 paintings by John Anthony Auciclio, is on view at the San Diagciclio, is on view at the San DiagArt Institute, See Auciclio's work
along with the "One Foot" show of
a regional artists show curated by
Pablo Friedman, along with work
by students at Bell Junior High
School in the David G. Fleet Young
Artist Gallery, through Sunday,

June 24. Meet the participating hours are noon to 5 p.m. Wednes-day through Sunday. (GOLDEN HILL)

tures selections by the Los Angeles-based sculptor.

Regular hours are noon to
5 p.m. Thursday through Saturday,
and by appointment. David Zapf
Gallery, 2400 Kettner Boulevard;
619-232-5004. (DOWNTOWN)

"The Study of Flowere" has been conducted by artists John Radeck.

June 24. Meet the participants
artists during a reception scheduled
on Friday, June 8, at 6 p.m.
Gallery hours are 10 a.m. to
4 p.m. Tuesday through Saturday,
noon to 4 p.m. on Sunday. For more
information, call 619-236-0011. Ad-Twe Exhibitions are opening on Priday, June 8, with a reception at 6 p.m., at the David Zapf Gallery. In Gallery One, see "Summer Stock 8. A Group Exhibition," with work in mission is \$3. (BALBOA PARK) a variety of media by 20 artists. "Jim Lawrence: A Solo Exhibition" fea-tures selections by the Los Angeles-

Dramatic and Expressive Paint-ings by Derli Romero are gathered ngs by Derli Romero are gathered n "Out of Hand," on view in in "Out of Hand," on view in Simayspace at the Arts College International through Friday, July 27. Meet Romero during a reception set for Friday, June 8, at 6 p.m. Find Simayspace at 840 G Street (at Ninth Avenue); 619-231-3900. Hours are 11 a.m. to 5 p.m. Monday through Friday, (Downrown)

The Spring Pottery Sele hosted by the San Diego Potter's Guild takes place from 10 a.m. to 4 p.m. on Sat-urday and Sunday, June 9 and 10, in studio 29 at the Spanish Village Art Center. The patio area will fea-ture work by more than 40 San

Paintings on Silk of samurai war-riors and geisha by Hisashi Otsuka are on exhibit through June at the Exclusive Collections Gallery. Meet the artist at 6 p.m. on Saturday

the artist at 6 p.m. on Saturday, June 9, and from noon to 5 p.m. on Sunday, June 10.

Viewing hours are 10 a.m. to 9 p.m. Monday through Saturday, and 11 a.m. to 7 p.m. on Sunday, Find the relocated gallery on the second floor of the Fashion Viete thopping center (near Neiman-Marcus). For information, call 19-836-0413, (MSSGON VALLEY)

"From Roots to Branches: Four Artists, Three Generations, One Medium, Many Views" — this show dedicated to the memory of William L. "Bill" Middleton Jr. opens with a reception on Saturday, June 9, at 5 p.m., at Shadowcatcher Imagery (1651-95 South Juniper Street). The exhibit includes work Street). The exhibit includes work evoking "memories of the past" by artists Skip Middleton, Heather Middleton, and their daughter Jen-nie Middleton.

See the show from 11 a.m. to 4 p.m. on Saturdays and Sundays through Saturday, July 14, 760-743-5412. (ESCONDIDO)

"Oceans, Beaches, and Sea Crea-tures" provide the theme for the art show opening at the Community Creative and Cultural Center with a ception on Sunday, June 10, a reception on Sunday, June 10, at 1 p.m. Find the spot at 766 South Coast Highway 101 (upstairs from Giovanni's Restaurant). For gallery hours and information, call 760-942-3899. View the exhibit through July. (ENCINITAS)

through July, (BROBITAS)
The Artist of the Mouth at the, Foothills Fine Art Gallery is Donna, Clhak, who scoeds in portraiture and, also enjoys plein air landscape apinting, Meet Clhak during a reception slated for Sunday, June 10, at 2 p.m. Regular hours are 11 a.m. to 4 p.m. Tuesdey through Saturday Societies of the State of t day. See the show through Thursday, July 5. Call 619-464-7167 for details. (LA MESA)

Art in a Variety of Media by six Art in a Verlety of Media by six artists is on view through Thursday, June 21, at the Highway 101 Artist's Colony, Meet the exhibiting artists when the gallery hosts a reception at 1 p.m. on Sunday, June 10°. Find the gallery at 25 E Street. Regular gallery hours are 11 a.m. to 6 p.m. Tursday through Saturday and, 11 a.m. to 5 p.m. Sunday, 760-632-9074. (ENCINITAS)

### ART MUSEUMS

Mingel International Museum of Folk Art, objects of daily use, ritual, Fell Art, objects of daily use, ritual, and ceremony from the many cultures of India — textiles, terra cottas and bronzes, adornment, toys, and kiter — are included in Village India — Art of Compassion and Devotion — Selections from the Perton of the Perton of the Selection from the Compassion and Devotion — Selections from the Perton of the Compassion of the Compassion of the Selection of the Compassion of the Selection of the life-sized papier-maché figu ated by the people of Mithila (in the

e of Binar). The Mingei is located on the square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call 619-239-0003. (BALBOA PARK)

Museum of Contemporary Art, Downtown, an overview of some of the current tendencies defining art are offered in "Eureka: New Art from the Bay Area." The broad cul from the Bay Area. The broad cul-tural and stylistic diversity of the Bay Area's artistic talent is reflected in the exhibit's small- and large-scale works, as well as its site-spe-cific installations. All of the featured artists are recipients of Eureka Fel-lowships, awarded annually by the Pleishhacker Foundation. The show promises paintings, photographs, drawings, installations, and video works by 11 artists and a collabora-

works by 11 artists and a consolva-tive group.
"Books, Bytes, and Mortar" is an exhibition of blueprints, models, and renderings for the new main li-brary and four upcoming branch li-

brary and tour upcoming branch in-brary projects.

Both exhibitions close on Tues-day, June 19. Find the museum at 1001 Kettner Boulevard (at Broad-way), directly across from the Santa Fe Railroad Depot, adjacent to the America Plaza trolley transfer sta-tion. 619-234-1001. (DOWNTOWN)

tion. 619-234-1001. (DOWNTOWN)
Museum of Contemporary Art, La
Jellas, 'Design from X to Z: Jerry
Hirshberg and Nissan Design International, 'Explores the creative activity of the engineers, modelers, researchers, and designers of this San
Diego-based design studio. The cxhibition explores the design process
behind the Nissan Xierra, one of the

includes preliminary concept sketches, interior mock-ups, scale drawings, and hand-sculpted clay models. The exhibit also feats

modes. The exhibit also features the wide range of consumpr products created at NDI, as well as the new design of the 2002 "Z." The show concludes on Monday, September 3.

Since the mid-1980s, Los Angeles-based photographer and film-maker Sharon Lockhart has created maker Sharon Lockhart has created a body of work investigating the ten-sions between the often-conflicting desires for dispassionate observation of and emotional connection with the human subject. "Sharon Lockhart, "opening on Sunday, June 10, features approximately 40 photographs and multiphotograph serties, along with the films she's created since 1994. See the exhibit through Monday, September 3.

"Sheet McAuley: The Garden of Goff features aeries of large-scale panoramic photographs of golf course landsages taken at architectdesigned golf courses in San Diego County. The photographs are said hart," opening on Sunday, June 10,

to "illustrate the diverse golf land-scapes of the region." Scout the courses through Monday, Septem-

(IA JOLIA)
Maseum of Photographic Arts, the
intertwining pursuits of collecting
photography and collecting the
world through the photographic
and moving image is examined in
Tinside Out: 50 Years of
Collecting — The Battman House
Collection. The Battman House
Collection. The Battman House
Collection — the Bat tormed by cultural and personal meeds and aspirations including exploration, tourism, news reporting, science, and art photography. The exhibit closes on Sunday, July 22.
Find the museum in the Casa de Balboa building, at 1649 El Prado.
For information, call 619-238-7559.
(BAJBOA PARN)

Oceanalds Museum of Art, the whimps and pathos of the decrease-resonants in incremed with point recomments in incremed with point recomments in incremed with point recovery in the property of the property of the point recovery in the property of the property of

San Diego Museum of Art, the popular advertisements of three pleasure-driven cultural environ-ments are examined in "High Societies." The exhibit offers a collabo-ration between three of the museum's curatorial departments:

American art, European art, and Asian art. The langust section of the calibition. "Psychedelic Rock Posters of the Haight Ashbary," is drawn from the Collection of You forward from the Collection of You for Mosco, New Wilson, Stanley Mosse, Alion Kelly, and Rick Griffin, "from whose collective efforts flowered approbelic remissions in American graphic art." Toolouses-Jaurier and the Cabarett of Montmartre' Features the composition of the Collection of the Co popular entertainments by impart-ing a sense of their spirit and expe-rience. The show concludes on Sun-

rience. The show concludes on Sun-day, August 12.

The museum's collection of South Asian ministure paintings is showcased in 'The Child Krishna: Love and Play,' on display through Sunday, July 8. This show present the story of the mischievous antica of the child-god Krishna and introduces the Indian religious concept of Mile (play). The exhibit is the first in a series of receiving introducing the control of the control plete set of 31 Toulouse-Lautre-posters. The images where with the energy of the famous red-light dis-trict where such renowned Parisian cabarets as the Moulin Rouge flour-ished in the 1890s. The colorful world of the "floating world of Edo" (modern-day Toky) is captured in 'Japanese Woodblock Prints and the Floating World of Edo; reveal-ing the lifestyles and fashionable forces of Rabids across return of timein a series of rotations introducing visitors to the cast of characters in South Asian literary and religious

Traditions.

"1-5 California: Four Decades of Contemporary Art" has been reinstalled. 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 tional attention; along with a space

for viewing film and video. For additional informati 619-232-7931, (BALBOA PARK

Timken Museum of Art, the first American exhibition focusing on the Italian view painter who created images of the grandest public spaces in Venice nearly 300 years ago is currently on display. "Luca Carl-evarijs: Views of Venice" brings to gether paintings from public and private collections in the U.S. and Europe, including eight Carlevarijs

gust 31. The museum's permanent collection includes European masters. 19th-Century American paintings. and Russian icons. For information dial 619-239-5548. (BALBOA PARK)







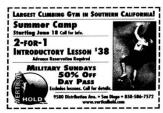
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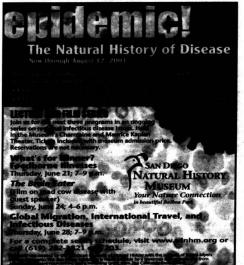
of LAS VEGAS

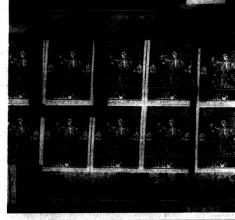
For couples who complete a 2-hour timeshare sentation near you. Trip is good for 1 year. Minimu household income of \$50,000/year to qualify. No obligation to purchase anything.

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# **Pearls in the Desert**

"I don't know whether to be dejected or encouraged when I read the work of Virginia Woolf."

on the pay about writers at Colay, Hemingsupers of wrote standing up, and Proust and
dashed off his comedies while taking hot baths—
but trare are writers whose lives
exist outside the words they kept
and the millions they tossed away.

Working in a room of her own,
working has been a compared to the compared to the colay

Working has been a compared to the colay of the colay o

virginia Woolf sat longer than most. Along with daring experimental novels—
To the Lighthouse, Mrs. Dalloway, Orlando, The Waves (the Latter one of the 20th Century's most technically radical)—Woolf also wrote six volumes of letters, four volumes of essays, and five volumes of diaries. She lived a life of the mind.

But not completely. Though married, Woolf was in love with Vita Sackville-West for many was in love with Vita Sackoille-West for many years. With her husband, the British diplomat Harold Nicholson, Sackville-West traveled the world, published as much as Wood (a favorite subject. "alternate ideas about marriage"), and served as the model for Wood's gender-switch-stered as the model for Wood's gender-switch-stered as the model for Wood's gender-switch-the letters of George Bernard Shaw and Mrs. Patrick Campbell, their low was both real and in-teraction of the second section of the second section of the lateractic section of the second section of the Elleen Atkins based Win and Vigninia on the Elleen Atkins based Win and Vigninia on the Elleen Atkins based Win and Vigninia on the Elleen Atkins based Win and "Privation on the Elleen Atkins based Win and "Privation" of "Privation"

"CRITIC'S CHOICE."

mare duller than long\* and each day \*48 hours,\* was always on been more. The relationship, the letters, and add Nod Coward and Nod Coward and Nod Coward and Nod Coward Lines 's play would not exist if Sackville-West Vere a homebody.

REVIEW

JEFF SMITH

contain novels—

Symbolic clouds' Both! Earthly clouds (Act Two). Overhead hang white wisteria. An inverted garden?

Woolf's desk, resemble islands, as do piles of worter its volswortes its vo snow. Similar to Woolf and Sackville-West's let ters (and Woolf's novel, Orlando). Tony Fanning's set, one of the most imaginative I've seen at the Carter, is a realistic dreamscape that defies space

Carter, is a realistic dreamscape that defies space and time.

On the surface, Woolf (Monique Fowler) and Wool (Christina Rouner) make an unlikely couple. Woolf's hair is thatch pulled into a burning have more writakles than a camel's knees. West, wearing British Empire-adventurer chic, looks as if is high using imped more acamel's knees. West, wearing British Empire-adventurer chic, looks as if is high using imped off a camel. By the time West says of Woolf, "No one cared less for personal appearance," if is no revelation. And Woolf's description as "a grenadier... with all the woolf's description as "a grenadier... with all the supple case of the aristocracy," supple ease of the aristocracy

They met at a dinner party in 1922. West was

"A SUPERBLY CAST MASTERPIECE.

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Vita and Virginia, by Eileen Atkins, based on the correspondence between Virginia Woolf and Vita

Sackville-West

Old Globs Theatre, Cassiss Carter Centre Stage, Simon Edison Centre for the Performing Arts, Balbon Park
Directed by Karen Carpenters cust, Monitage Fowler, Christina Rousers, scenic design, Tony Fanning;
costume, Christ Kenvulde-Dubenkov, Ighing, Terow Potton, sunnel, Rual Periodic Sing, Tony Fanning;
Playing through July 1; Tuesday through Saturday 800 p.m. Sunday at 700 p.m. Matinec Saturday and
Sunday at 200 p.m. For information call 619-239-2325.

recognized more for her friends — the famous recognized more for her friends — the famous Bloomsbury Group — than her writing. They slowly fell in love. Two years later, Woolf became West's publisher (Hogarth Press, run by Woolf and husband Leonard, published 13 books by Sackville-West). Woolf marveled at West's "skill and sensibility; for is she not mother, wife, great lady, hostess, as well as scribbling."



Sackville-West said of Woolf: "I don't know whether to be dejected or encouraged when I read the works of Vir-ginia Woolf. Dejected because I shall never be able to write

dadl never be able to vrite like that or encouraged because somebody det can. Woolf was bipolar, subject to fits of mania and depression, often when finishing a book. (West wrote, "I'm scared to death of arousing physical feel death of arousing physical feel madness.") Recent studies claim that, once they became lovers and kindred souls. West encouraged a new vitality in Woolf. Louise DeSalvos the ten years of their friendship (roughly from 22 and period of each of their lives; neither had ever before written to much so well, and neither some commend of their lives; neither had ever before written to much so well, and neither some some commend of each (1) and neither some commend of each (1) and each (1) so much so well, and neither would ever again reach this peak of accomplishment."
Plays based solely on letters

or diaries have gaps - nay, gulfs, Letters are islands, not guils. Letters are islands, not continents, and people don't write them with dramatic through-lines (or a public au-dience) in mind. Vita and Virginia is uneven. It trails away and at times leaves one wishand at times leaves one wishing they'd pursue a subject in more detail. What's surprising, however, is how well the letters listen to each other, like actual dialogue, and how much of their lives Woolf and West packed into them. Woolf once remarked that writers can be more open in print than in pri-vate: "What are they, I wonder, the very intimate things one says in print? There's a whole family of them. It's the proof, to me, of being a writer, that one expresses them in print

iy. In unskilled — or too ador-In unskilled — or too ador-ing — hands, Vita and Virginia could collapse into just two people talking. It isn't a play, in the regular sense. It com-presses 15 years into two-plus hours and has few "scenes" to speak of. Woolf and West are speak of. Woolf and West are trarely together and touch even less. And yet, guided by the Clobe's new associate artistic director, Karen Carpenter, the show boasts savvy invention and theatricality. Like the set, the actors tran-scend time and space. They are both themselves and each

other's creations. Christina other's creations. Christina Rouner's tall, irrepressible Sackville-West knows few boundaries or agreed-upon roles (though ten years younger, West often "moth-ered" Woolf). To her credit, Rouner doesn't make West simply Woolf's foil. Their sim ilarities and differences perform simply Woolf's foil. Their sim-larities and differences perform an ongoing dance, as do their fluctuations of status (as West's publisher/editor, like a god, Woolf knew all her literary sins). Virginia Woolf has the best lines, but Rouner gives West equal time and is at her best evoking the world she saw in her travels, be it Luxor, Russia, or Persia.

sia, or Persia.

Monique Fowler's Woolf is
a geological dig: layers and
depths, and stories for each.
Fowler makes Woolf like her

characters, who can be different people, depending on the time of day or phase of the moon. In a single sentence, Fowler articulates two or three Woolfs — hurt, afraid, vitrioid, defensive, tender, superior, pouncing on insecurate statements about her work; and always bottom-line honest, unalways bottom-line honest, un-selfconscious, and free-as-a-bird fluent. Fowler doesn't look like Woolf (whom some-one described as having the gaunt face of a "Medieval Madonna"). No matter. At the

### THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is occurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket ovasilability. Many theaters offer discounts to students, serior citizens, and the military. Ask at the box office.

Antigone
Newly founded LeapFrog Productions presents Sophocles' mighty
tions presents Sophocles' mighty
tension, the production's performed in an amphitheater, and
the actors wear masks. Drew
Larsen directed. Admission is free.
MiraCosta College. San Bijio campus amphitheater, through
pus amphitheater, through the production of the college.

Box 100 p.m. (Note there will
be no performance on Friday. 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 end and Alexa can distillation entires indertacked by the lare of entires indertacked by the lare of entires indertacked by the lare of the control of the c

other characters — performed by a talented NCRT ensemble — you NORTH COAST REPERTORY THEATRE, THROUGH JUNE 10; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUN-DAY AT 7:00 P.M.

> The Globe Theatres stage Yazmini The Globe Theatres stage Yazmina Reza's drama about a painting — or is it just a blank cattwas? — and the effects it has on friendships. Joseph Hardy directed. OLD GLOBE THEATRE, SMAON EDISON CONTRE FOR THE PERFORMING ARTS, THROUGH ALLY 12 TUESDAY THROUGH ALLY 12 TUESDA

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Brer Rabbit

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For one week only, the South East-

Death Rides the Stage HTT Productions new interactive comedy-mystery, written by Beth and Scott McNellen, is set in Texas: "You survived a stampede, Lucy Tyler is looking for your underyear ... and there's a dead body in

Fault Line Features Fault Line Features
The Fault Line Theatre presents
Ted Falagan's Vampyre Rebellion
and Witck-Kroff and Earl W.
Hamilton's Business as Usual and
New Home.
FAULT LINE THEATRE, THROUGH
JUNE 10: FRIDAY AND SATURDAY AT
8:00 P.M.

Forever Plaid
The four harmonizers in search of plaid sport coats are in their fourth year (they recently set a new record, with their 1500th consecutive performance). Joseph Campellurged veryone to "follow your bins." Even if the tight harmonies of "50" gor groups" aren't your of "50" gor groups" aren't your fix of Joseph Shallow Horseld a quick fix of College and the search of the search o fis of Oits and Hendrix after hearing them), you've got to admit the Plaids follow theirs with verve. They date to be square. They croon in lieu of having a life but put life into the greatest hist of Your Hit Parade (which crowned the most propular songs of the '50s until Elvis oppolars songs of the '50s until Elvis other than the propular songs of the '50s until Elvis other than the state of the '50s until Elvis other than the state of the '50s and '50s an thorougapined the original new thorougapined and the product of the prime and permits himself the obsides. The prime and permits himself the obsides. The state is purpaisory where the Pisida got stuck is awfully drab for such a priky show, though land for such a priky show, though land of the price of

BACKSTAGE AT THE AUBERGINE, AUBERGINE RESTAURANT, 500 FOURTH AUBERGINE RESTAURANT, 500 FOURTH-AVENUE (FOURTH AND ISLAND), DOWN-TOWN, THROUGH JUNE 22; TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATUR-DAY AT 5:00 P.M. AND 8:00 P.M. SUIN-DAY AT 2:00 P.M. AND 7:30 P.M. MATI-NEE THURSDAY AT 2:00 P.M.

I Love You, You're Perfect, Now Change
The longest-running off-Broadway musical revue settings "sex, love, dating, and marriage." It starts with youth and ends with old age,

moving from the cusp of despair (song called "Single Man Drought"), to a marriage ("Wed-ding Vows"), to senior singles meeting at a funeral ("I Can Live-With That"). Directed with fall-by Sam Woodhous and chore-ographed with seamless fluidity by Javier Velasco and backed up by the odd but effective combination. the odd but effective combination of piano and violin, the San Diego Rep's version is a light-hearted, albeit lightweight, crowd-pleaser (they should move the show next door, to the Lyccum Space, and run it all surmer). Most of the show's 18 vignettes are generic 1-show's 18 vignettes are generic 1-on-relate-to-that stuff, and the characters are little more than their iduations. situations: either lagging behind, c too far ahead, of love's eight-ball. Some of the show's most interest-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 fanfars, Steve Gun-derson has become a local head-liner. He doesn't have marquee looks, even wears a scruffy beard for the show, but can convince you every person he plays is real. This includes a sensitivity-challenged stud ("Why? Cause I'm a Guy"), a father adopting his child's lan-guage, and a viii-flexing San Quentin convict determined to show a hesitant couple that mar-riage inn't a life sentence. (Note-due to popular demand, the Rep-has extended the show's run.) Worth a try.

The Chair

SAN DIEGO REPERTORY THEATRE, THROUGH JULY 8; TUESDAY AND SUN-DAY AT 7:00 P.M. WEDNESDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Joey and Maria's

Comedy Italian Wedding

The Culy Theater hosts "not-so-ordinary interactive dinner theater,"
as Joey and Maria ite the knot.

CULY THEATER, 338 WEST SEVENTH AV-SATURDAY AT 7:30 P.M. FOR INFORMA

Josy and Marie's
25th Anniversary Party
Dillstar Productions presents a sequel to its interactive dinner theater show Josy and Marie's Comedy
Italian Wedding.
CULY THEATER, 338 WEST SEVERTH,

Letting Go
In the wake of a divorce, a young Jewish woman reflects on the influences that shaped her past and struggles to renew her spirit. QUENTIN CRISE THEATIE, WEDNESDAY, ANNE 35, AT 200 P.M. FOR REFORMATION CALL STR

Long Day's Journary into Night
The Renaissance Theatre Company
stages only the classic classics. Last
May, his insugaral production of
2000's finest. The RTC followed it,
a year later, to the day, with Eugene
O'Neill's masterpiece. Like Shakespeare, Long Day's Journay is an
inch or two from being infinite.
And though opening might had
things one would with otherwise.

this is a respectable measuring of a drawn that dives basdiong to where most plays — and local the-sters—four to treat. Merry Bur-nett's attained-wood en diden with re-ter's attained-wood en diden with re-formation of the state of the state of the fougality. Cready rettan relative who donots "chequaksi" long before she donot, "chequaksi" long before she donot, "state likely with re-toring the state of the state of the state when metricals in Karin Fillian's wrathfille lighting, flowing sills make a spectral impression. Rosina Reynolds, long a san Diago main-wrathfille lighting, flowing sills make a spectral impression. Rosina Reynolds, hou as and Diago main-tour Tyronos (work) her years they seem to see through time and Robert Corr do capable work, as done Karin Kash, who turns the main from a cames to a fully di-mensional belong. A lames.

moment acting and relying on his bag of tricks, much like Bingene (70% life faither be cause the sudi- 70% life faither be cause the sudi- relative to the course of the c

LYCEUM SPACE THEATRE, THROUGH JUNE 10; THURSDAY AND SUNDAY AT 7:00 P.M. FRIDAY AND SATURDAY AT

Matthewa (A 7200 P.M.
Matthewa (Comedy Theaters
ComedySports: changed in name,
but its methods (and madmas) reremain the same. Improvisational
comedy, making up funny stuff on
the spot, is difficult enough. Years
thought it'd be more exciting if
done competitively. He got the ides
from pro wresting ("where Terrible Turks mangled defrouded
pulled insults and grannies waved
their handbage"). National Comedy Theaters, and fishout of johnstone's Theaters/ports (artisis: director Gary Kanne says the two
football?), resembles an athletic
event more than an improv. Teams an improv. compare like "rugby and American football"), resembles an athletic motional"), resembles an athletic motional", resembles an athletic motional resembles and resembles and resembles and competer on Act Tourt. The night I caught the above, there San Diego consociation by the same state of the same sta

All Table Date, now seek and an advanced to the control of the con

STAR-STUDDED SUMMER! Tickets Make Great Gifts for Dads, Grads, Newlyweds OPENS TUESDAY AT 7:30! Stars in the Broadway Smash Hit. ma boss that wo see Smokey Joes JUNE 12-17 -

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Party
When seven gay men gather for a
party in Kevin's San Diego apartment, young Andy commits a mortal sin. He asks "Bathara who!" David Dillon's lighter-than-air comedy — which has toured the world since opening in 1992 — deworld since opening in 1992 — despits an ovening, it admits, 'like an episode of The Brady Branch on Fire Island.' The show is deliberately island. The show is deliberately on the shown of the shown o Truth or Dare. They must express, or act out, whatever they're told, up to and including the Full Monty. David Dillion plays Rary, the bust of the Company of the Park of the mean feat. Worth a try.

AT 8:00 P.M. MATINEE SUNDAY AT

Passing Time at the Tin Pan Tavern Patio Playhouse stages Richard Brousil's "nostalgic musical vaudeville hodgepodge of comedy, illusion and classic songs of the '40s and '50s." PATIO PLAYHOUSE FRIDAY BINE B THROUGH JULY 1; FRIDAY AND SATUR-DAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

NO ONE THOUGHT IT WOULD LAST!

For reservations and information call: 800-944-JOEY

Psycho Beach Party Surfers can blame Gidger for to-day's crowded waves. Before the movie came out, around 1960, surfing wasn't even a minor cult. But if Gidget could shoot the curl, so could Frankie Avalon and An-nette Funicello, in those glossy American International beach flicks, and if they could, well... Charles Busch's Pythe Beach Party fires satisfical posts neach Purp fires sallifaig possibots at the phenomenon. Gióger is a 16-year-old named Chickiet. She wants Kanalk (Ashuma in the movie) to teach her to surt, while others dance and froile air fired to invisible hula hoops. Busch adds a difference, however: Chickiet a posiche has more personalities than Shores Beach has surfers. And one of them, a dominaturin maned Anne Bowrana, just might the invid-bowrana, just might be the invidual to the control of t Busch also shows that beneath the blaring sounds and colors of beach movies — which were 3-D without blaring sounds and colors of beach movies — which were 3-D without the glasses — there's more diversity than meets the eye. Diversionary Theatre offers a fun, practically reverential, take on the material: bright sherbet colors, basketball sized beether wigs, actors lips the beach wigs, actors lips to be the wigs, actors lips of the beach wigs, and lips of th energy, and two performances stand out. David McBean's Chicket is, at various points, Sandra Dee or Rocky Horror's Frank N. Furter, extreme innocence, then experi-ence beyond the been there's and done that's. Michael Douglas Hummel, as Chicket's categorically insane mother, Mrs. Forrest, is ex-traordinary. Compared to what



I Love You, You're Perfect, Now Change

Hummel does, Joan Crawford, you'll pardon the expression, is a day at the beach. Worth a try.

Shear Madness Mystery dinner theater minus the meal. The longest-running nonmu-sical in American theater history is set in a unisex hair salon in Mission Hills. In an upstairs apart-ment, someone stake crisivalle pi-anist divis tasked Cerney with elip-ping shears. Whoduniët Up to this point the cast — performing as if on second base, unmitted, at Qual-comm Stadium — overkills every word, gesture, and joke. Then in a wine fue, the house lights come up, and the audience becomes the de-tective. The show's core, and obvia-enably the cause of its longerity, lies in the give and take between cast in the give and take between cast

and audience. During the interroand audience. During the interrogation the actors become re-actors.
They ad lib and trounce hecklers.
Although many ad libs sound
scripted ("You don't have a butler?
How do you eat?"), the cast, especially Rick Meads as top cop Nick
O'Brien, is at its best in this format.
Shear Madness began in 1924.
Along with physical comedy and malaprops (one character gets la-beled a "genital liar"), the play de

references. Several topical references teed updating (white was the date of the control of the c

Gov And SWOON AT SOOP JA.

Shengan Wooling Annahvensury,
ee, Yelve Went to Hundre a
Hallmallillisassing three basil and Petals
Wilson-Supple bell cross their cross their
Lar's get fithis straight: Basil and Petals
Wilson-Supple bell cross their
sary! Hay, call me daft, byte do they
even like each other Andy-loo inviried Brends Socrates, commerci
mogal and Petals' wovest enemy for
mogal and Petals' worst enemy do
and Petal's strange son and his pal
Maricella... whis is the all about
Not to mention Joffrey and Sperus,
below-bouldanted cerest conditionation of the straight of the story of the straight of the straight of the story of the straight of the straight of the straight of the story of the straight of the straight of the story o ton (Petal Bies theme events, like "Grief A humen"). Turns on the Crief A for the Crief A for

When the script luis.

Worth a try.

MYSTERY CAPE, OPEN-ENDED RUN; FRIDAY AND SATURDAY AT 8:00 P.M. FOR
INFORMATION CALL 819-544-1600.

Sisters in Bondage: A Night of One-Acts San Diego Asian American Rep's double feature's a split decision. David Henry Hwang's Bondage

opens the resuling. It's set as in SSAM pulse on the contilient of Exciton. A stans, alternately be their of the rest of the stans, alternated by the flat of the rest owned, goes there often because he leads to be the standard of the stan

Worth a try. Worth a try.

HROSHI MCDONALD MORI PERFORMING ARTS CENTER (MMPAC), THROUGH
JUNE 17; FRIDAY AND SATURDAY (AND
THURSDAY, JUNE 14) AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY, UNE 17, AT 2:00 P.M.

Six Tarantules on an Angel Food Cake The Play's the Thing Productions goes on its fourth annual tour with a mini-festival of ten-minute plays. David Kelso and Nina Agostine di-

David Kelso and Nina Agostine di-rected.
ONSTAGE PLAYHOUSE (619-422-7787).
AUNE 15-17; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Sold Out Stephen Store's new murder-mys-tery-musical is "a during dressing-room farce, rated PG17." Store wrote, composed, and directed the piece. WYOUS COMPOSED, and directed the piece.
THEATRE, 155 EAST GRAND AVENUE. ESCONDERO, THROUGH JUNE 10; FRIDAY AND SATURDAY AT 800 P.M. SUNDAY AT 8:30 P.M. FOR INFORMATION CALL 780-735-2491.

Streleand Festival of New Jewish Plays The San Diego Center for Jewish Culture presents its 20th annual

festival of new work. For titles of specific plays call (858) 362-1140. DAVID AND DOROTHEA QUARTED THE ATTE. POTINER FRANCY ARTS & CULTURE COMPLEX, 4128 EXECUTIVE DRIVE, LA JOLLA, THROUGH JUNE 28;

MONON AT 700 P.M.

Thusinespenies
A cross between improvisational consoly and Family Famil, Improv, making up a fluory scene as you go petitive scene. Installing with the audience awarding with the audience awarding with the audience awarding points to the vinning team. Parise right balk at the property of the property invested corner, using the other aman, the bloose a "forfeit" Some attempts went morbour (I repeat improve is tought, I did it in my, a strength went for other the property of the property is tought of the interest. Their grun, Keth Johnstone, has written one of the few bridges to death can be property than the misses. Their grun, Keth Johnstone, has written one of the few bridges to death of the property than the misses. Their grun, Keth Johnstone, has written one of the few bridges to death of the property than the misses. Their grun, Keth Johnstone, has written one of the few bridges to death of the property than the misses. Their grun, Keth Johnstone, has written one of the few bridges to death of the property than the misses. Their grun, Keth Johnstone, has written one of the few bridges to death of the property than the misses. Their grun, Keth Johnstone, has written one of the few bridges to death of the property of the

ber, when it's not minny, it a min. Worth a try.

REHEARSAL ROOM THEATRE, MARYLIAND HOTEL, 644 F STREET, DOWNTOWN, FRIDAYS AT 8:00 P.M. FOR INFORMATION CALL 619-465-SHOW.

Tromstron CALL 613-665-6000.

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Calificated Cassady
Due to popular demand, the Horton Grand Theatre hosts a reprise
of this control, should three long-tothe deput three long-tothe deput three long-todone his lounge act at the Triple
Expressor Coffections 270 years to
the day. While patrons sip one of
the house blends — "Coppe."

"Motabo Cocon Mocha" — Hugh
play. "To turns on the piano. Me
and his companions, here to celbase Hugh's anniheratory, of stuck,
play. "To turns on the piano. Me
and his companions, here to celbase Hugh's anniheratory, of stuck,
and his companions, here to celtocomedy group that never west far.
They're "issers," they admit, but
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The Streisand Festival of New Jew-ish plays presents Marukio Fur-mannsky a drams, in Spanish, about 'brave young heroes,... who refused to behave like lambs going to alaughter during the Nazi-regime." Zejaria Ozeri directed. Performers come from the Student Ken Jewish Community.

Vite & Varginia Reviewed this issue. CASSAS CANTER CENTRE STAGE, SI-MON EDISON CENTRE FOR THE PER-FORMING ARTS, THROUGH JALY 1; TUESDAY THROUGH SATURDAY AT 8:00 P.M. SURRIAY AT 7:00 P.M. MATI-NEE SATURDAY AND SURRIAY AT 2:00 P.M.

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Christopher Persigner directed.

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"We drive by the Western Towing lot near Pacific Coast Highway and there's already about a dozen cars that they've

the inside track

towed from the U2 sho The towing guys had shit-eating grins as they calculated their take for the

evening." Sally Van Haitsma said she was lucky that she left the sold-out 112 concert early. Otherwise, she assumes, her car would have been part of that night's tow

"They hadn't gotten to us yet. It was like an ant farm, all these tow trucks

once. All these alarms were going off. It was a circus." The Sports Arena parking lot was filled to capacity. "I think it is [the properly posted. I counted 150 signs myself. The signs clearly state that if you leave your car in this lot it will be towed." He said he couldn't

Sports Arena's sports Arena s] responsibility to provide parking," Van Haitsma maintains. She said all the towing was happening in the parking lot in front of

didn't see any No Parking "We would have been

"We would have been happy to pay for parking."
The general manger of Western Towing, who just wanted to go by the name "Mick," said his company had exclusive rights to tow from the Merryn's lot, which is also used by Target and Home Depot. He said the fee for UZ fans to get the fee for UZ fans to get "ranged from \$125 to \$155.... I know it was

"but it was in the double digits." "It's amazing how much they charge," said Van Haitsma. Their lot is only a mile away. It just seems evil that they were towing people five minutes before the end of the the end of the show."
"Keep in mind

remember exactly how many

this was the most attended Sports Arena event ever," said John Sanders, the Sports Arena's vice president of had 14,850 for U2.

That was the largest ever in our history. We had never been put in that situation before." Sanders also blamed preliminary construction for two new restaurants on Sports Arena property for usurping parking space. He said there were 40 Ace

anywhere for us to go."
"To my knowledge there
were still spaces available
[in the alternative lots],"

people. "They were just waving us on. They never explained there was

said Sanders. He says the parking crunch is worse for some concerts. "U2 was a two-person-per-car show. It's different for 'NSync or Backstreet Boys, where you have one adult and several

But one Sports Arena employee said the management company that controls the Mervyn's parking lot is a big part of the problem. Now called Sunbelt Management, it used to be known as Missie

Management. "They have been famous "They have been famous for towing [Sports Arena guests]. So a few years ago we paid our own people to stand over there on the sidewalk and tell people not to park there or they will get towed. Mission Management told us that they would have those people arrested for

trespassing."
A Sunbelt employee named Stacy said she has no comment. She referred me to Sunbelt vice president Bob Griffin. He did not return a call requesting

(Van Haitema is a San Diego Reader employee.)

— Ken Leighton

"I remember I tried to steer clear," recalls singer Bill Champlin, namesake of the Sons of Champlin, about Roger
Hedgecock hiring the Hell's
Angels as security for a rock
concert in 1969.

"The Hell's Angels are a

violent gang," said rock journalist Greil Marcus on journalist Greil Marcus on VH1's countdown of the 100 most shocking events in

Marcus was referring to the Rolling Stones' ill-fated plan to hire the Hell's Angels as security at their Altai rock concert in Northern California. The 1969 Altamont concert resulted in the first and only rock film

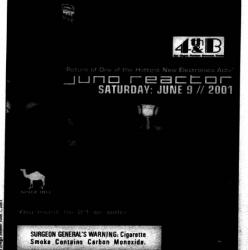
showing a fan getting stabbed to death by security. VH1 called Altamont the third most shocking rock

event of all time. The Hell's Angels were looking for a little post-Altamont public relations boost in 1969. College student/concert promoter Roger Hedgecock gave it to them. "It was Mother's Day, 1969," recalled the former

mayor on his afternoo



Parking employees who were on duty to direct visitors to overflow parking at two different lots. Van Haitsma said she







Ten Years After, the Sons of

Ten Years After, the Sons of Champlin, and other popular hippie-era rockers. "They wanted to recover their reputation," recalls Hedgecock about why he hired the Hell's Angels. "They were interested in doing the right things." The Hell's Angels din ot stab anybody at that concert. But not all the performers were happy with the security arrangement.

were happy with the security arrangement.

"After Altamont it idin't seem like a good idea," says Champlin now.
Longtime locals recall the Sons as a major part of the live music shows sponsored by underground KPRI, either at SDSU's Open Air Theatre or the old Balboa Stadium. "They played better than

"They played better than anybody and never made it," recalled Grateful Dead

recalled Grateful Dead drummer Mickey Hart. "We headlined the first-ever show by the Santa Blues Band," said Champlin. "We tell young people who have never heard of us to go talk to the musicians who they actually love and ask them who they listen to. Anybody

sake has been touched by the Sons usually remember it pretty seriously." Champlin said five of the current seven band members were around inside the first local Sons of Champlin thow in two decades. Champlin disbanded the Sons of Champlin in 1977 when he left to play with Chiego. He s also won two larger with company the company of with George Benson.

with George Benson.
The Sons of Champlin
appear Sunday with the
Tubes at Humphrey's.
— Ken Leighton

The Logiton

When the Committee of the C

Norton left Winnipeg, located in the frigid province of Manitoba, to pursue a career in law. He is now the director of legal affairs for the Sycuan band of the Kumeyaay nation. At the

represents the reservation's tribal government and handles some of the entertainment and business activities, such as the casino's new 450-seat entertainment venue and the tribe's Singing Hills golf course.

tribe's Singing Hills golf course.

"He left in the Lef On," Norton said about Young.
"The lore, as it goes, is he... used to wear pink jumpouits and drive a Cadilize heary. Norton, 18, oddy enough, Norton, 18, famous former resident of his childhood home until

SYCUAN LAWYER LIVED IN NEIL YOUNG'S HOUSE

about 15 years ago. "It was just something that came up in conversation with my dad one day. He said, "We bought this house from Mr. and Mrs. Young," and I asked if they were any relation to Neil Young."

Although Winnipeg has

spawned such talent as Monty Hall, the Crash Test Dummies, the Guess Who, Dummies, the Guess Who, Dummies was the Guess Who, Condition, the town doesn't exactly go out of fits way to pay tribute to lis most famous son. There are no rock 'n roll halfs of famo, misseums, or even a status in "Canadians have a different kind of mentality there. If you're a celebrity that comes from our town, they would rather not good the comes from our town, they would rather not good the comes from our town, they would rather not good the comes from the comes

- Kristen Collier

"Bt' as no different clier "Bt' as no different than see being in action than the being in action or to my buddy Pete, who's loaned me his car for the last who knows how long!" Isono Mrat. 23, was reflecting on the resilities of singer/nongwriter/guitartis says he has received a firm offer to sign with a major label, Another major, he says, has also shown interest. who was the says, has do shown interest to both his manager, Bill Silva, who has helped him with expenses, and to the label. When the same shown in the same shown in

showcase at Java Jor's. Toe [Flamini, owner/ told me! Could pley Thursdays as long as I west, "said Miras. But he distillated to the country of the country

that."
Originally from Virginia,

from Virginia.

1955-96 in New 1955-

CITO DJ Scott Martin

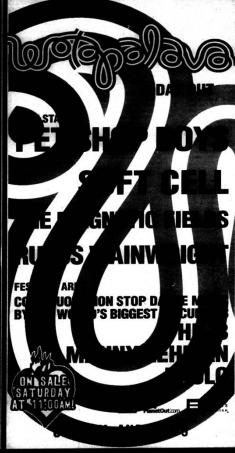
heard him say, 'If I was 20

heard him say, "If I was 20 years younger, I could go was younger, I could go was younger, I could go was younger, I could go with the use of the Internet, any arrist can make a great living by self-promotion.

But he's letting silva do all men and younger was younger and younger a

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not beneficial to either party: Rick Devoe used to comanage blink-182 with Silva before Devoe broke salva before Devoe broke away to manage the trio on his own. Jason Mraz appears tonight at 9 p.m. at Java Joe's in Ocean Beach. He

also appears every Tuesday at the Coffee House on - Ken Leighton

URL watching — Spyder's Lair http://nome.fda.net/~spydrly n/index.html "I did find a couple of

"I did find a couple of prime Trent [Reznor] stalking spots," says Lyn Pags, admitting to an obsession with the Nine Inch Nails' leader. Her Spyder's Lair website

is a forum where fellow T.I.G.ers (Trent Is God) can vs like "How I

read essays like "How I Stalked Trent Reznor In NOLA" (New Orleans). "Hanging out in Uptown [a region in New Orleans] on Magazine Street, near his

He frequently stops in the cafes and what have you while he's working... His studio is on the corner of Magazine Street and Jenna Street, near Lawrence

studio, Pags writes, "boasts a souvenir of sorts — the actual door of the [Sharon] Tate mansion where the [Charles] Manson family

phrase appears in blood-red letters against a black letters against a black background, like "Why are my visions so exquisite with suffering? And why do I no longer care?" (Countessa Belinda Di Carciofi). Pags also shares tips on touring underground San Diego, "Places To Go In The Webmisstress's Domain"

RI

Street, near Lawrence
Square. It is an unmarked,
large brown building. His
house is on the corner of
Coliseum and 2nd. It's
pretty easy to tell which one,
it's the huge Greek Revival
[style building] on the
corner." A link is provided
where maps can be found to
assist other would-be Reznor
stalkers.
Reznor's recording
studio, Pags writes, "boasts a

At the Mission Hills Café. [Charles] Manson family once scrawled the word 'pig' in blood." Also revealed is that Reznor's studio was once a funeral home. "Links" provide connections to fan sites

devoted to Veruca Salt,
Depeche Mode, and Nine
Inch Nails tribute pages.
Click the "Goth Quote
Of The Day" icon and a new

shorts appeared between Captain Crunch commercials and Scooby Doo episodes. Though Schoolhouse Rock

may seem incongruous with stalking, Pags explains the



At the Mission Hills Cafe, "Service can be extremely slow." The Red Fox Room near University Heights is praised for providing "fries with ranch [dressing] at midnight." Club Montage on Hancock is "by far the heart with in San Diese dea"

on Hancock is by far the best club in San Diego, don't let the fact that it's mostly gay turn you off."

Visitors who grew up in the '70s may flash back to the days of H.R. Pufnstuf and Pong by opening the "Schoolhouse Rocks" page. "Schoolhouse" cartoon

lyrics on a website and thought, "How totally cool!"

(Those with or who know of sites created in San Diego or that focus on local music are encouraged to forward info/URL links to jas2669@aol.com) — Jay Allen Sanford

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Gentley III., For the Record,
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guy like Hollis Gentry III, pictured in a grey frigging tee-shirt, just pick up his



HOLLIS GENTRY NONE TOO SHABBY

tenor sax and blow.
Of special note are really
OK versions of a pair of

night-flavored rip-snorters.

"On Green Dolphin Street" and "The Night Has a Thousand Byes," the former best known, perhaps, through a recording by Eric Dolphy, the latter through a wazing by John Coltrane. While Gentry is hardly in a league with either of these arowed hotsoo, he definitely understands the tunes and the street of the st

soprano sax this time, is none too shabby either. — Richard Melti

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# Wild Bill

"He had to pay Ranu a quarter of a million dollars in alimony.

e turned a little rat hole into one of the most popular clubs in San Diego," about Bill Winston, his former boss. Winston was the entrepreneur who conceived, owned, and operated Winston's Beach Club in Ocean Beach. His other achievements include Winston's East (a now-defunct club in Santee), Rumors (a coffeehouse/music venue in Ocean

Beach), the Sunset Cliffs Wellness Center (an alternative health-care business in Ocean Beach), and launched an underdog candidacy

launched an underdog candidacy for Congress in 1992.

In the early hours of April 4 — just after Winston was released from a two-week stirt in jail — he headed directly to the nearest fis he could find. Despite all his hard work and good fortune, Bill Winston died of a heroin overdose at the age of 45. Winston's is a live music club located on the cor-

Winston's is a live music club located on the cor-ner of Newport Avenue and Baoon Street. Bill Winston opened it in the early 1980s and oper-ated it for over a cleade. I worked as a bartender at Winston's from 1990 to 1997. Winston sold his clubs in 1980 to the owners of Billand Melons. Win-ston's remains a popular attraction. "We used to have regge cover bands six nights a week, and blues on Sunday," reminisced En-gritrom, who worked at Winston's as a sound engineer for all business months on the con-traction of the contraction of the contraction of the con-traction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of

young women for hire who will act as your travel guide and your paramour. Ranu toured him through Thailand for a month until he had to go back to work in Saudi Arabia. When he returned to Thailand six months later, Bill discovered that Ranu was pregnant. He married her and brought their son, DJ, to America.

They had two more children, Sulee and Crystal, and when Bill and Ranu divorced, he was granted custody of all three children.

granted custody of all three children.

"He had to pay Rama a quatter of a million dol-lars in alimony." Elias said. "After the divorce was final, Bill said. Well, she got the money, but I got the wealth. 'You should have seen that house. It was a palace for the kids. There were toys and games everywhere. He had dogs running all over the place too.

If his home was a palace to his children, Win-If his home was a palace to his children, Win-ston's Beach Club was a palace for the child in him. Bill was a partier. Most of his employees were partiers too, striving toward a common goal: to blur the line between business and

into one of San Diego, a "He worked for five years in Saudi Arabin as a buyer for Hugher Aircraft Company," it was buyer for Hugher Aircraft Company, "It was there that he saved the money to buy his club. Brates that the saved the money to buy his club. Brates that the saved the money to buy his club. Brates that the saved the money to buy his club. Brates that the saved the money to buy his club. Brates that the saved the money to buy his club. Brates that the saved the money to buy his club. Brates that the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the saved the money to buy his club. Brates the s

Event: Winston's Memorial Concert — proceeds go to the children of Bill Winston Venue: Winston's, 1921 Bacon Street, Ocean Beach Times Sunday, June 10, noon to close Cost: Donations only Phone: 619-222-3802

bands, every customer, all his employees — were a part of that change."

first sight. Then he dropped me off at the bar. From that moment, I knew that this was the best boss I was ever going to work for. It was all love,

Friends remomber Bill:
Teld Wigler, battender: "Sometimes Bill would pay the band a percentage of the bar sale. If a band was getting paid a percentage of the bar, he would come in an ddrint. He'd order shots for himself, and the sale of the bar, he would come in an darken. He'd order shots for himself, and the sale of the sale love, peace...
"When I told Bill I was going to have to find another full-time job, he said, "Well, I'm hiring a nanny."
"And I said, "Well, I hate kids." "The bar used to be called McDick's," Elias re-"And I said, 'Well, I hate kids."
"And he said, 'Wait till you meet my kids.'
Bill took Jolene to his million-dollar home to
meet the children.
"This guy is fantatic,'" Jolene now says she
thought. "'I could live in this beautiful house nurtured dozens of then-unknown bands called. "It was a biker's dive in OB — the last called. "It was a biker's dive in OB — the last white ghetto of San Diego. The bikers hated Bill because he was changing McDick's into a reggac club, and they were, like, 'How could you bring those people into our neighborhood?'
"Ocean Beach was hard core," continued Elias. "It wasn't until Winston's brought in this Common Sense, the Cardiff Reefers, the Gnarly Braus, and Quino (Big Mountain) — into pol-ished and (in some cases) nationally recognizable "There is a lot of arguing around the com-munity about whether Bill was a good guy or a bad guy," said Eddie Elias, a former employee and close friend to Bill. "There is so much good overlooking Sunset Cliffs with these beautiful house overlooking Sunset Cliffs with these beautiful kids.... What a great way to live life for a while.... In two weeks we were in love and nothing else mattered to us."

Sandy Fimbres, bartender: "[Once] Winston's whole new crowd that people realized how beautiful Ocean Beach really was. And every-body that came through that club — all those picked me up. According to Bill, the moment he saw me walk down the sidewalk, it was love at and bad about him, just like every other guy THE ROAD TO REPEAT PLAYOFF HEADQUARTERS PIZZAS WINGS CORONAS \$5 BASS HARP GUINNESS PINTS PINTS PINTS \$3 \$3

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tion. Bill had the bright idea to enlist a local alcoholic to sit in enlist a local alcoholic to sit in the bar after-hours with a pel-let rifle and shoot the rats. His payment, instead of money, would be an open bar all night." One night, while I was finishing bartending and cus-tomers were spilling out into the street at the end of a busy

the street at the end of a busy Saturday night, the rat killer comes strolling in with his or-ange hunting cap, checkered hunting jacket, a rifle, and an igloo cooler. I didn't know what to think. The doormen didn't know what to think. Bill never

warned us.

The guy explained that Bill asked him to shoot the rats, and — knowing Bill — we figured the guy was telling the truth. So we locked up and went home, leaving him sitting at the bar with a whiskey and Seven on his right, the igloo on his left, and the rifle in his lap.

My favorite Bill Winston story was the time he was ar-rested for dancing. In the state of California you need a license to dance, and Bill couldn't get that license for his coffeehouse Rumors. The cops raided the place and ordered everyone to stop dancing. Everyone stopped stop dan but Bill.

He had a very silly dance move too, part Deadhead-el-

bob, part testosterone-strut. The police threatened to shut him down — he kept dancing. They threatened to arrest They threatened to arrest him — he kept dancing. He danced until they handcuffed him to a bike rack in front of his coffeehouse, and they left him shackled in front of all his cus-tomers until the officers felt he had been sufficiently humili-ated, then he was whisked away

My theory is that the down My theory is that the down-fall of Bill Winston began when he fired his general manager. She sued him for breach of con-tract, violation of the fair employment act, hostile work environment, wrongful demo-tion, wrongful termination, and sexual harassment.

"I could see that his alco-holism was destroying his rational decision making," wrote the ex-general manager. S. (she did not want her name used), in her e-mail to me on May 22. "He began to abuse me and other employees.... He fired people to make job op-portunities for girls he wanted to date.... He demoted me and refused to give a reason." "But did he sexually harass you?" I wrote back. "If so, when and how?" used), in her e-mail to me on

and how?"
"You, like everyone else,
seem to zero in on the words
"sexual harassment," when it involved so much more. Note: I
did not run to an attorney and
say, "This man is sexually harassing me"...only [after]
speaking with an attorney and



# They threatened to arrest him he kept dancing.

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discussing...the many ques-tionable business practices that Bill was fond of, I was informed that, legally speaking, Bill had been sexually harassing many of his female employees.... You ask me when and how Bill sexually harassed me, and to that I say, 'Bill is dead; he's no longer here to defend himself.'

here to defend himself."

If working at Winston's was like being a member of a large, rambunctious family, then the family was shattered when mommy and daddy divorced.

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**EXPERIMENT** 

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Their respective lawyers scram-bled to have us spill dirt about their opposition. I remember the day Bill took me to meet with his attorneys. They brought me into a conference room and asked all the ques-tions they believed the ex-general manager's lawyer

would ask:
"Did you ever see Bill sex-ually harass S.?"
"No."
"Do you think Bill sexually

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REASON TO BELIEV

"No."
"Has Bill sexually harassed'
any other employees!"
"Well, yeah," I replied, and
told them about dozens of
raunchy, predatory incidents
that I had either seen or heard
about.

that I had either seen or heard about.

"Bill was an insatiable lecher," said Fimbres. "On my first week behind the bar, I was standing up on the sink chang-ing the radio station, and he walked up behind me and goosed me.... I saw him grab another bartender," breasts. too."

After our meeting with his

another bartender's breasts too."

After our meeting with his lawyers, Bill and I had the ter had been a seen and the seen

owed out of cash drawers and a safe.
"It was a very exciting time for me," wrote S. "Finally I got to publicly say, 'F—k you, Bill.'"

Bill.' "
It was a terrible time for Bill
Winston though. He was on his
third DUI and still drinking
heavily. And S.'s lawsuit was

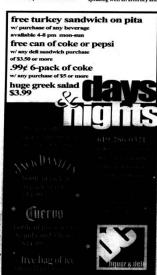
only the beginning of a string of legal actions — including when bartender Donna Buck-holtz, also a close friend to Bill — took him to court after she twisted her knee on the job. The reason? She couldn't col-lect Workman's Comp Insurance because Bill had ne-

lect Workman's Complinumence because Bill had neglected to pay in for over a year. I didn't even want to pit a didn't be the series of the series when Bill learned I was series and the series of the work and then fake the injury after he reinstated the Workman's Comp, My doctor east, I Don not commit insurance fraudi Get yournel's lawyer, now. The series of the se

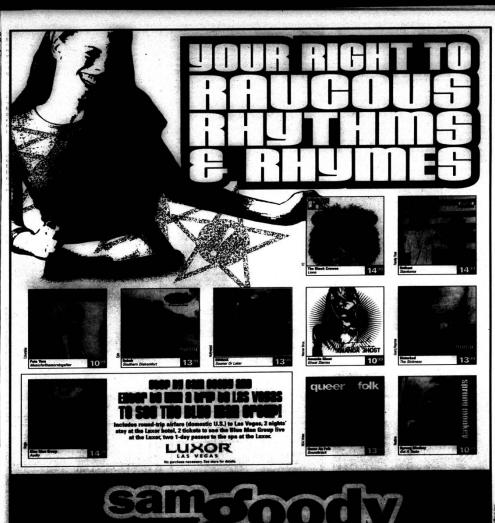
Sunset Cliffs Wellness Center.
The Skeptic's Dictionary (skeptic.com) defines alphabiotics as "an alternative medical practice which is based on the notion that 'All disease is the result of an imbalance and lack of life energy...' Since this energy is outside the bounds of scientific control or study, only

spiritual healers can un-block...this energy."

I was not in the least bit sur-prised to learn that Bill started









### MUSIC SCENE

experimenting with opium and heroin while he operated the Wellness Center. Consider Bill's life choices: he wanted family life, yet he

married a prostitute. He was a romantic, vet a sexual preda

went back nome for the holidays.

"A week later," continued Jolene, "he was right back on the drugs again... He just couldn't handle it when we were apart. I'm not sure when he started using needles, but he tested dirty when he was on house arrest."

house arrest."

As a result of a positive

going to be fine and that house arrest would do him good, she went back home for the

"He tested dirty when he was on house arrest."

tor. He was a great, fun-loving boss, yet he manufactured rea-sons to fire you. He operated a wellness center, yet he was on drugs. This dichotomy is exactly why there is, as Eddie Elias said earlier, "A lot of arguing around the community about whether Bill Winston

About this time last year he opened the Vortex in La Mesa (formerly called Patches). Bill (formerly called Patches). Bill tried in vain to repeat the old Winston's magic, but his mind and body were recling from a vortex of their own.

"I could tell he was hiding it from me, and I knew he was going down a bad road," said Jolene.

lene. Shortly after opening the

Joiene.
Shortly after opening the Vortex, Jolene moved to Los Angeles to purue an acting career. When Bill's drug problem worsened, Joiene dropped her worsened, Joiene dropped her turned for the numer to care for her ex-boyfriend.
"When summer ended and I needed to go back to L.A." Jolene remembered, "I still as week to make sure he was okay... Then, a little before the holidays, he called again and said... I really need to talk to you, it's really huge," So I immediately dropped the holidays, he called again and said... I really need to talk to you, it's really huge." So little week to held the holidays, he called again and said. "I really need to talk to you, it's really huge," So little he got and the chief her got down there, he said, "Can you handle this? And J said, "Handle what You're scaring me." So we went into his bedroot her holidays had been and the chief her house arrest. He said, "When I get high experhying feels so blistaful, and the said when you have the proper of course it feels that way!"

you? Of course it feels that way!"

"" "Fe said, "You gotta help "" Fe said, "You gotta help me get off this stuff. I can't do it alone."
"I told him I'd quit my job, miss classes, and come live with him for two weeks. But that he had to facking promise that he would get his life to-gether after this."
For two weeks, Johen fed, bathed, massaged, and held him. She cleaned his sweat, helped with the kids, and cared

nim. She cleaned his sweat, helped with the kids, and cared for business until he was clean again. In the interim, he was fitted with an ankle monitor as a condition of his house ar-rest. Thinking that he was

drug test, Bill was incarcerated for two weeks.
"People always talk about how you can't mix in jail," said Jolene. "Whites can't talk to Mexicans or the blacks...but he just waltzed right in and sat with the same however. Bill was well to be same however. Bill was not be the same however. Bill was not be the same however. Bill was not be the same however. with the gang-bangers. Bill was like that, he had no fear. He like that, he had no fear. He was a peace-loving hippie that got along with everybody." Bill was probably sober for the two weeks he was in prison. He told his sister that he was

He told his sister that he was sorry for not being a better brother. He apologized to his mother for not being a better son and promised that he was going to be a better father to his kids. But when Donna, the most recent nanny, nicked him up.

recent nanny, picked him up from prison around 2 a.m. on Wednesday, Bill asked her to Wednesday, Bill asked her to pull over to a convenience store so he could use a pay phone. Then he had her stop at an ATM. When they got home, he drank a couple of beers, ate a couple of pills, and, around 4 a.m., told Donna he was going outside for some air. She saw a white rusk pall up, of the saw going outside for some air. She saw a white rusk pall up, of the pills of the pil

The coroner's office re-ported that he died of an

accidental heroin overdose.

"I can't tell you how many
guys get out of prison and are
dead that weekend, "the toxicologist told me over the
phone. "When they re in jail
their tolerance drops. When
they get released, they can't
handle the same doses."

Like Bill's nightclub, there is standing room only inside the Point Loma Methodist Church where his memorial service is to be held. It is packed with

to be held. It is packed with band members, local boozers, former employees, family members, business associates, and former lovers. The church acree while we want for the sermon to begin. Bill was a Neil Young fan. Bill was a Neil Young fan. must have listneed to "The Needle and the Damage Doe" and how he could have missed the song's somber warning.

I've seen the needle and the

A ve seen the necate and the amage done
A little part of it in everyone.
But every junkie's like a setn' sun...

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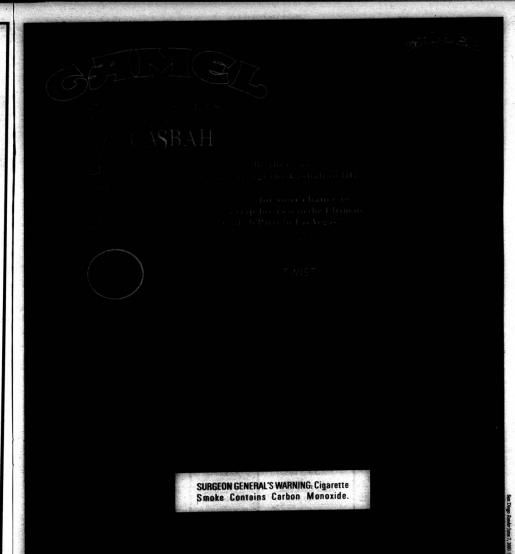
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# **Bagpipes from Hell**

Appreciation begins with appetite and curiosity.

ast week, in discussing some of the occasions in which we listen to music and what sort of immusic might be appropriate to these occasions. It mentioned a recent dinner party in which my host, an Englishman, played the Fantazias & In Nomines of the great English composer Henry Pur-Cell (1659–1695). The dinner party was in London, and it should not seem odd for

and it should not seem odd for an Englishman to be playing music by an English composer, not that cul-tural chauvinism had much to do with it. He also played some Lennie Tristano that evening, among other strangers to that sceptre d isle. Purcell is better known for his

theater music than his consort mu-sic. In fact, his Fantazias weren' even published in his short life-time or even widely circulated in manuscript; in fact, they were to remain largely unknown until the 20th Century. And by the time Purcell composed for viol consor

in the 1680s, the format was largely extinct in England. As was the old-style polyphonic form of the Inntazie (Purcell's own idiosyncratic spelling of Inntazia) with its quaint old English tempo markings—"brisk," "alow," "drag." The tries onata for violins was the new thing in 1680, at which Purcell was also to exclusion. was also to excel.

But the viol consort (or "chest of viols," as it was also called at the

of viols, "as it was also called at the time) enjoyed great popularity in 16th- and 17th-century England.
The definition of a consort varies, but it is made up ences between customarily of two to eight instrumentalists. The term consort can also refer to a composition de-signed for such an ensemble. The English consort ras of two kinds: one that combined instruments of the same family, the other for a mixed family of

would include two treble viols, two tenor viols, a bass, and double-bass viol. Broken consorts usually served as entertain-ment for plays, masques, banquets, and outdoor entertainments. The whole consort made its first appearance in the late 1520s, when an Italian en-emble visited the court of Flerny VIII. The timine

pearance in the late 1520s, when an Italian enable visited the court of Henry VIII. The timing
was good because of the Church's
abolition of vocal polyphony.
Choral composers were given a
new outlet, and the genre flouished in the hands of men like Tue,
Tallis, Parsons, While, and the great
William Byrd. By the late 16th Cen-William Byrd. By the late 16th Cen-tury, the viol consort was a popular form of domestic entertainment, many households having their own 'chest of viols." The music would have included fancies (fantasias, fantazias). In nominees (based on a fixed tune), grounds (a single medicir chowset it in the base and melodic phrase set in the bass and

popular tunes.

The viol is the predecessor of the

violin and probably developed in the second half of the 15th Century in Spain. The viol and violin co-existed in the 1600s, but the violin finally super-seded its precursor around 1700. There are significant differ-

ences between the two: (1) the back of a vio is flat while the back of avi-olin bulges; (2) the ribs of the viol are deeper; (3) the shoulders of the viol alope; (4) the soundholes are usually C- rather than B-shaped; (5) the neck is broader; (6) the fingerboard is fret-ted with pieces of gut tied round at intervals; and (7) the viol has six thin strings whereas the violin

has four thicker ones. Also, it's important to mention that the bridge of the viol is less arched than
that of the violin, makingli resiste for the hair of the
bow to touch more ritings at a ratios, than making
the property of the resistency of the control of the
thicker of the thicker of the late of the
bow to touch more ritings at a ratios, than making
The great era of the viol consort extends froin
Bypti (1543—1523) to bruredl, who composed for the instrument in 1680. This
can fairly be said to be the great era in Brglish music with not only Byrd and
Purcell, but composers like Dowland,
Laves, Gibbons, Holborne, Bulk, Berin,
was also, not considerabilly, the great
age of English poetry and dramas: Marlowe, Shakespeare, Wyatt, Ionson,
Donne, Milton, Marvell, Dryden, and a
great many more. Much of the greatness
of yeric poetry from this period as that it
was designed to be set to music, and a
sea designed to be set to music, and a
son desiderable degree of musical expertise. Those who complain about the driph back of
the great English lyric usually situate the demise
around the middle of the 17th Century, about the
time the viol consort, so much a domestic musical
staple of privileged octety, disappeared, and include the Restoration in 1650 and the lifting of the
Puritan ban on public perfor-

clude the Restoration in 1660 and the lifting of the Puritan ban on public perfor-mance, which resulted in concer-promoters introducing dazzling new violinists from abroad who were so technically brilliant it discouraged the amateur chests of viols. But there would have been a complex of other factors as well, a complex of other factors as well, social and extramusical. Never-theless, we have nearly a century's worth of English consort music and the fantasies, airee, In nomines, pavars, and humours. Much of the music includes

voice a countertenor, and/or treble (soprano). I can't stand voice as a rule, so my tastes run to those viol consorts that include lute or organ. My English friend, Christopher Reid, a poet and music writer himself, recommended the English consort group Fretworks to me, so having much

enjoyed the Purcell CD, I went out and bought a couple of other discs of theirs (the ones without any
frightful countertension or squealing trebles).

They're good, I don't know diskfly about the reddoes, and this lot squarks convincing. The sit govether debut at Wigmore Hall
in England in 1980 to critical
acclaim and have been performing around Britain, in
BBC radio, and across Jouworked extensively with the
lutenias Christopher Wilson
and the organistr/harpis

vides Nicholson on organ playing to delightful effect against the strings, and Night's Black Bird, with the works of Dowland and Byrd, has the even more pleasing conversation be-tween the lute (played by Christopher Wilson) and tween the line (played by Caristopher Wilson) and viol connort. Let me also recommend two lovely discs on the always splendid Winter&Wilner labels Bagging from Field which is music from the 17th and 18th Century, much of it folk music, for viola da gamba (porreument of the collo), byra viol, lute, and zither, also the Quarterto Italiano DI Visle Da Camba playing Preinles and Chorale of 1/5. Bach. Comba playing Preinles and Chorale of 1/5. Bach viola, and cello outsirp that of their more crudely fashioned predecessors and that the earlier instruments produce a different sound — a sound that I find gorgeous.

7595392 3)
Lawes: Consort Sette, etc.
(Fretwork Veritas 07777509212 9
Ghiehmi/Pianca: Bagpipes fi
(Winter&Winter 910 050-2) Quartetto Italiano Di Viole Da Gamba

(Winter&Winter 910 053-2)



chordist Paul Nicholson, as well as the countertenor Michael Chance.

All three of the Fretwork discs are excellent. The William Lawes disc provides Nicholson on organ al effect against the strings, and Mars



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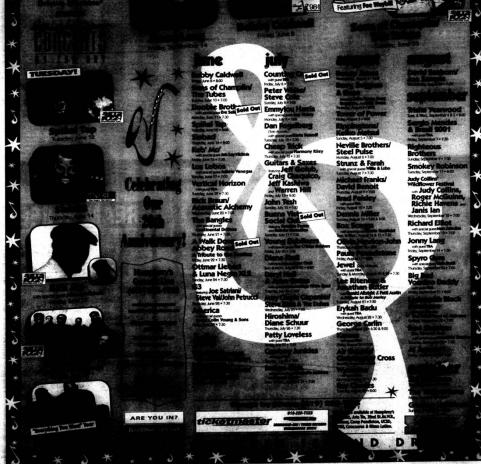
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619-220-9497 or 619-523-1010. Big Sandy & His Fly-Rite Boys /3432, the Bushwed Seas of Johnny Cosh /7612, and the Cheep Lois: The Cashet, Fridey, June 8, 830 p.m., 2501 Letter Bodeworf, midtoum. 619-232-4355.

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Tristeze (300), Plankton Man, Aspects of Payelics, Joseph Aran ord Transit Annul Assault: The Cooks, Scholler, Man 9, 8:30 p.m., 2501 Estine Boulevert, midrom. 619-232-4355.

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Emphase, the Lancsonne Organist, and Pilletram: The Cashah, Sunday, Jun-10, 8:30 p.m., 2501 Entres Bouleval, midtoun. 619-232-4355.

The Deckie Brothers (586) and the Sells (410): Humphony's Concerts by the Boy, Moodey, Jane 11, 7:30 p.m., 229 Shelter Island Dive, Shelter Island, 619-220-6497 or 619-523-1010.

Spilled Tegr: Humphrey's Concerts to Bay, Tuesday, June 12, 8 p.m., 224 Shahar Island Dave, Shahar Island. 619-220-8497 or 619-523-1010.

Rod Stewart (607): Son Diego Spall Amero, Wednesday, June 13, 3500 Spalls Amero Boulevant, Son Diego. 619-220-8497.

Jon Asser /383/ (of the Postles), Seehil Robe, and Roedic Card: The Caston, Wednesday, June 13, 8:30 p.mi. 2501 Katter Boulevard, midtown. 619-232-4355.

Magwal and Barde Pound: "Cones for and Grill, Wadnesday, June 13, 3105 Ocean Front Walk, Mission Beach, 858-488-1780.

Amy Righy (440) and Amya Marines: Jove Joe's Coffeebasse, Wednesdry, June 13, 1956 Boson St Osom Beach, 619-523-0356.

The Wougles and Teacher's Pet: The Cashel, Tlausday, June 14, 8:30 p.m., 2501 Kether Boulevard, midtown. 619-232-4355.

The Beach Beys: [560]: Del Har Februards Friday, June 15, 2260 Jimeny Durante Boulevard, Del Mar. 858-755-1161 or 619-220-8497.

Keb' Me' (941) and Jeb Lay Michaele: Hamber's Correct by the Re-

Wide-spread Punit (366): Brooker Hord Per, Wednesdey, June 13, 960 Horth Herber Drive, downtown. 619-220-8497 or 619-235-0804.

KRS-One /342): 46 & 8, Thursday Ame 14, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

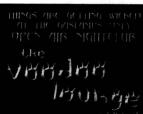
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The Boves (377) and the Webb Brethers (373): "Cones for and Gill, Saturiny, Jane 16, 3105 Ocean Front Web, Mission Beach, 858-489-1780. Devid J. (Buhan, Love & Rockets): The Castals, Saturity, June 16, 8:30 p.m., 2501 Ketteir Bodevard, midroun. 619-232-4355 ar 619-220-8497.

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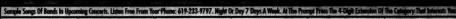
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Phercyde /356): 4th & B, Sunday, July 1, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

The Wallformers /475/and Glee Phillips /368£ Humphen/s Concerts b the Bay, Tousday, July 3, 7:30 p.m., 224 Shallor Stand Date, Shalter Island. 619-220-8497 or 619-523-1010.

B Tirl: Son Diego Sports Arens, Saturd July 7, 3500 Sports Arens Boulevard, S Diego. 619-220-8497.

Vesse and Milly Middlight: The Cestah Saturday, July 7, 8:30 p.m., 2501 Kettee Reviewed midtown, 419-732-4355 Peter White [714] and Stove Color. Humphrey's Concerts by the Bey, Sunday, July 8, 7 a.m., 2241 Shelter Island Drive.

Emmylou Hurris (854) and Joo Hunry: Humpleny's Coccets by the bo Monday, July 9, 7 p.m., 2241 Saular Island Drine, Shelur Island. 619-220-841 or 619-523-1010.

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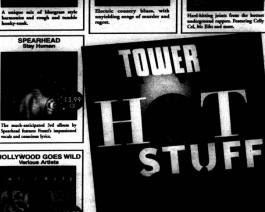
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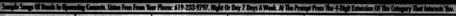
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Lylo Levestt & His Large Hand (785): Vejas Carino Coccerts in the Park, Santry, July 22, and Honday, July 23, 8 p.m., 5005 Willows Bood, Alpine, 619-220-8497 or 619-445-5400

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Duryl Hall 8. John Cuttes (451) and the Average White Band (455); hamplony's Concerts by the Bay, Tuesday, July 24, 7 p.m., 2441 Stather Island Drive, Salar Island, 619-220-8497 or 619-523-1010.

Seele /616): Coox Amphilheatre, Thursday, July 26, 2050 Entertainer Cecle, Chulo Visto, 619-220-8497.

Everdeer (369), American III-II (412), the Morphidd Feer (533), and Fileb: USD Pite Canter Boltoon, Scharley, July 28, USD compus, to John 858-5348497 or 619-220-8497.

The Country Junities (425): Humphray's Concerts by the Boy, Sunday, July 29, 7:30 p.m., 2241 Shaber bland Date, Shaher bland, 619-220-8497 or 619-523-1010.

John Mallancous (514): Open Nr Theatre, Tuesday, July 31, SDSU compus, Callage Area. 619-220-8497.

Brud Pulskey (795): Hamphor/ Concerts by the Boy, Friday, Jopen 7:30 p.m., 2241 Shatter Island Bris Shahar Island: 619-220-8497 or 619-523-1010.

Street & Formin (664) and Willia & Labo (665): Homphrey's Concert by the Boy, Tuesley, August 7, 7:30 p.m., 2241 Soiher Island Drive, Shahar Island. 619:220-8497 or 619-523-1010.

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Less Ellemann [722] and Januaritam Brother 16993. "A Triflante to Bul-Marley," with Gorald Marley," with Gorald Marley, "Legs and Part America, Humphrey's Concents by the Bay, Tuendry, Japan 28, 7-20 p.m., 2241 Shaibar Island Dive, Salaber Island 619-220-8497 or 619-523-1010.

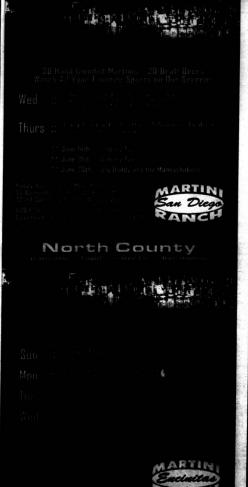
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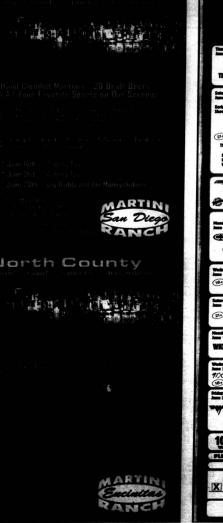








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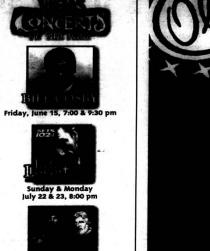
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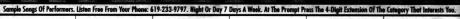
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"Circuit Daze": DJ Monty Q at the San Diego Sports Arena, Saturday, July 28, 3500 Sports Arena Boulevard, San Diego, 619-220-8497.

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.

Beach. 838–483-9921. Clab '90s: Thursdays, Djs Bryan Pollard, Kurt Heilige, Miss Katie, Richard D, Todd, and Zero Out spin town of the management of the property multiple of the management of the com-putation of the company of the com-tange of the company of the company of the com-tange of the company of the company of the com-tange of the company of the company of the com-tange of the company of the company of the com-tange of the company of the company of the company of the com-tange of the company of the company of the company of the com-tange of the company of the company of the company of the com-tange of the company of the company of the company of the com-tange of the company of the company of the company of the com-tange of the company of the co

619-465-5827.

Chib Hollywood: Fridays, house and trance with Dis Anthony Masters and Dino. Sundays, hip-hop, R&B, and regget with Dis Shyed, Assistia, and Billy Knight. free before 10 p.m. Hollywood Skar. 1320 Fifth Avenue (between A and Ash), downtown. 619-232-2108.

619-252-2102.
Club 911: Fridays and Saturdays, top
40, hip-hop, house, and trance. 2000capacity multi-level venue; 18 and up.
Red Mill Entertainment Complex.
1340 Broadway. El Cajon.
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
Fifth Avenue, Hillcrest, 619-298-2233,
www.syntholub.com.
Clash Bis Nilas Saturday, on first
dance floor, Di Mildee and Juniori spin
hip-hop, old school, and more:
second dance floor, handa cumbia
music with DI Petersen alternating
with live band, All ages, 4945 Home
Avenue, San Dirgo, Recorded info,
619-903-7460.

619-903-7480. Clab Tropica Di Sriffy, Dizzy D, and Kool T spin hip-hop, Latin, old school, and regage, Friday, Jammin' 250 night with Billy Blast and TI. Saturdays, North County's Party Epicenter. Tuesday, July 3, Jammin' 250 Independence Day Jam. 740 Nordahl Road. San Marcos. 760-737-7402.

760-737-9402.

Club Ultrus Saturdays, superstar guest
Dls, balcony seating, smoking terrace,
laser light show, 33,000 watts of
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B Street, downtown. 619-231-4343,
www.thandb.com.

wew-thandb.com.

Cosmic Bowth Saturdays. 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 Aztec Bowl, 458-50 Mb Street. North Park. 619-283-3135; info line, 619-220-3494, www.mergelifeurdminist.com.

Durkwyng Goedans Founds Saturday.

Darkwave Gardean Fourth Saturday of every month, DJs Dragon, Todd, and Tom King spin gothic, pop, and darkwave, 21 and up. 9 p.m. to 2 a.m., the Hole, 2820 Lytton Street, Lome, Portal, 619-226-9019; info line, 619-465-5827, www.klubs.com.

619-463-2827, www.kitabs.com.
dfh: Mondays, 70s hip-hop and house, Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 858-481-8140, Wednesdays, Neimans, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131.

Dragon Lounger First and third Friday of every month, breaks and drum 'n' bass with resident DJs B-Side and MC Buckshot. Brick By Brick, 1130 Buenos Avenue, Bay Park, 019-687-579; info line,

BY RICHARD MELTZER

In search of lost pasts...
Many things come in tubes, y'know? —
paint, giue, tub & tile cault, k'Y Jelly — but in
'75, when the art folks at A&M Records
designed the cover for the first Tables album,
they chose TOOTHPASTE for hand-squeezing
the
Time has longotten the brand of pasts
used — translipport red. on any usersion of

Time has forgotten the brand of paste used — translucent red, an early version of gel. I brushed with it, you brushed with it, George W. Bastard brushed with it — and NONE OF US remembers nothin' no more 'cept the taste: sort of cinnamon-y, less

astringent than Lavoiris.
No brand name occurs to
No brand name occurs
No brand name

existed back then — nor
Oral-B Rugrats Flavor.
How 'bout Aim? Well, Aim comes closest maybe, but their gels are green.
Wait...COULD it have been close-Up?

Did they once have a red gel? Dunno.

The Sons of Champilla headlines.
(To hear a sample of the Tubes, call

619-233-9797, wait for the prompt, then

THE TUBES, Humphrey's Concerts by the Bay, Sunday, June 10, 7 p.m. 619-220-8497 or 619-523-1010. \$30.

619-220-4944, www.mergelifeandmusic.com. Echec Fridays, international, national, and local Dis spinning house music; 21 and up. 9 p.m. to 2 a.m., the Hole, 2820 Lytton Street, Loma Portal, 619-226-9019.

619-226-9019.

"Everything?: Four rooms: Hardcore Room, House Room, Jungle Room, and the Trance Room, three dozen DJs, 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.

619-304-0848, 619-220-08497.

The Fleme: Sundays, Fiesta Latina Night, DI Frost spins bamba, merengue, salsa, and cumbia. Mondays, Spin Out, amateur night, all DIs welcome, 9 p.m., no cover, 3780 Park Boulevard, San Diego. 619-295-4163.

Ice House Young Adult Dance Club:

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hip-hop, R&B, and booty bass. Dance to trance, progressive house, and jungle on the patio. Fridays, Jammin' 290 night with Shawn B. Saturdays, the Saturday Night Romb: Tuesday, July 3, Jammin' 290 Independence Day Jam. All ages, high shoot II culf Street, Escondido. 760-741-1271.

Joh'n Doc'n DJ events every Thursday. Two locations: 717 N. Escondido Boulevard, Escondido, 760-743-7665; 8076 La Mesa Boulevard, La Mesa, 619-466-2591.

Dourvard, La Mesa, 619-400-2591. Liquid: Dis spin deep house, trance, and hip-hop. Fridays, E-Street Alley, 919 Fourth Avenue, downtown. 619-979-9999. www.metropolisproductions.com.

Live Wire: Tuesdays, Two-Wheel Tuesdays, Dis spin vintage punk, glam, and primitive rock 'n' roll. Sci-fi biker flicks on two screens. Plenty of

cycle- and scooter-only parking. Wednesdays, DJ Ratstar cuts up funk, hip-hop, and jazz grooves. Kung fu and anime vids on two screens. Both events no cover. 2103 El Cajon Boulevard, North Park, 619-291-7450.

Boulevard, North Park, 619-291-730. Karman: Druzdays, hip-hop from 9 p.m. to 2 a.m., house until 4 a.m. Chab Montage, 2028 Hanoock Street, midtown, 619-294-9590. Luminab Tuesdays, DJs Tom King, Brendan Cahill, and Cybian spin industrial and gothe. Kickers, 308 University Avenue, Hilkerst. 639-491-3000.

n19-91-0400.

Nelmann: Saturdays, Club Carousel, disco, funk, house, and hip-hop. Sundays, rock en español in Room 1, salsa and merengue in Room 2.

Tuesdays, Tuesday Night Fever, dance to rotating world-famous DJs under a full-color laser show, resident DJs

Omar E and Andy B spin the best in disco and house, while the 30-foot domed rotunda comes aliew with colored laser beams, aerials, and a liquid ceiling. "Wednesdays, dh, noastop hip-hop, Neimans, 300 Carlsbad Village Drive, Carlsbad. 760-729-4134.

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Olé Madrid: Fridays, Club Aura, house, hip-hop, and trance. Saturd 100% Pure Olé, global sounds. 751 Fifth Avenue, downtown. 619-557-0146.

The Onyx Room: D) events throughout the week. 852 Fifth Avenue, downtown. 619-235-6699, www.theoryxroom.

Pivoti Fridays, 2 step/U.K. garage an house. June 8: special guest DJ Con fuschia and DJ Danny Massure, 9 p.m. to 2 a.m. The Red C Lounge, 756 Fifth Avenue, downtown. Info line, 858-831-1820.

Sevilla: Pridays and Saturdays, Latin-Euro House with DJs Valo and Guerrero. 555 Fourth Avenue, downtown. 619-233-5979.

downtown. 619-233-5979. Sike Leonage Thurndery, Clob Calands, sels and mercinger with Dj. "Acr "Aben, Fridges, DJ Regin spins Pury Mite, old school to current dance his. Saturdays, C. Ado Californs with Dj. Juan "Kallents Mix" Serrano, Alex "El Heavy Ramines, and Joac "Old Plany Teams, and Joac "Old Shortson San Diego, 810 Aces Drive, San Diego, 858-277-8888, 27038.

619-687-2779.
Turnstable Lounge: Wednesdays, turnstabalism, hip-hop, and reggae with DJ Bojo, Argonaut, Crass, Marq, Resonance, and Jo-ill. Club Vortex, 5215 Adobe Falls (I-8, exit Waring Road). 619-856-8388.

Road), 619-828-8888.
The Underground Leaugn
Thursdays, DJ Sachamo and
international guests spin deep house
music. Pridays, Henry Rosation, the
best in hip-hop and soul. Two dance
floors, Juke Joint Cafe, 327 Fourth
Avenue, San Diego, 619-223-SOUL.
www.theundergroundlounge.com.

SNATE

The Lands Walliams works hard, Not's had to Mirkship all black American bluesmen face assess of the Instrument bluesmen face assess of the Instrument bluesmen face assess of the Instrument bluesmen face of the old Waller has been compared to all of the old vanes in the gase boviewer of bluesh factor, the has been colled the next Robert Citry or the has been colled the next Robert Citry or "Max Wallers is a 8 journmyne enter-tainer out of the "Tos Bay Area rock-music scene. A W.C. Handy Award rockelent with placed specular line in the processing of placed specular line in the second All Dead, Stewn Miller, and Al Hooper, he rocomed in Alli Valley with the late blues-guilla largend Michael Boomfield. Waller is a vert.

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North County
The Alley, 421 Grand Avenue,
Carlsbad, 769-434-1173.
Performanons are from 9 pm to
1:30 am. Thursday and Priday, the
Rhythm Dogs, page, jaze, Saturday and
Wednesday, the New Breed Band, pop.

wednesday, the New Breed Band, pop The Banch Bisson, 2590 South Highway 101, Cardidf. 760-735-1321. Performance begin at 7 pm, except Sunday, 500 pm. Thursday, Carl Robinson, soft rock, Priday, Tiro de Jose, juzz. Saturday, the Justin Brethern, accusatic, Sunday, Rick Bon, Juzz. Wednesday, Ormizi & Pullahuda, 1888.

and cole termined velocity and cole and JOE LOUIS WALKER

Borders Books and Music, 1116 Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Priday, 8 pm, Annie Rapid, folk.

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crousy, Big Idea. Saturday, Kamala.

The Kruken, 2531 Old Highway 101, Cardiff. 760-436-6483. Thursday and Friday, Ieff Moore & the Witchketors, rock. Saturday, Blue Man Chu.

Tuesday and Wednesday, call club for information.

La Mesa

619-466-9055

The Raintree, 755 Raintree Drive, Carisbad. 760-931-1122. Friday, 6 pm to 10 pm, S.O.B., contemporary.

Rhythm Cafe, 4321C Oceanside Boulevard, Oceanside, 760-631-4466. Thursday, John St. Claire, jazz. Friday the Chris Klich Band, jazz. Saturday, the Hank Williams, Sr. Tribute. Sunday, call club for information.

Salara Beach Coffee Company, 437
South Highway 101, Solana Beach,
558-792-1535, Friday, 7:30 pm to
10:30 pm, Rich Bayaet, soft rock,
Saturday, 7:30 pm to 10:30 pm; Satish
original, folk. Sunday, 11 am to 2 pm,
Jordano, Plaurenco.

Jonamo, Famerico.

Surf N'Saddilo, 123 West Plaza Street
(Lonias Santa Fe and Highway 101),
Solans Beach. 858-735-9474. Friday,
Surf Report, rock. Saturday, the Lobate
Tank Divers, ska. Wednesday, open

Sunchild with Stems & Seeds. Tuesday 8 pm, the David Patrone Quartet, juzz Wednesday, 6:30 pm, Steve White.

10:30 pm, John Lowery, folk.

Nelmann Bar and Gelll, 300 Carlabad Village Drive, Carlabad, 260-729-4131. Thursday, 6:30 pm, in the carousel, the Cradit Union. Friday, Citzen-X-Fosse. Saturday, Femily Gathering and O.S.O.G. Sunday, Election.

Tum Giblima, 640 Grand Avenue, Carlabad. 760-729-7234. Live Irish music nightly. Temilio Bae & Gelli, 87 Encinitas Boulevard, Encinitas. 760-633-3587. Friday. 739 pm to 930 pm. Analy Villes-Bous, Brazillan jazz. Wednesday, 630 pm to 830 pm, Kate Monreal, classic/Flamenco guitar. The Roadhouse, 2102 Main Street, Ramona. 760-788-1944. Friday and Saturday, This Side Up, rock and roll.

SNATE

circumstances that are mysterious, to say the least.

Consider the case of the Shrimpton twins, Mick and Ric (a.k.a. Rilk), Mick was Spinal Tap's drummer during the Ill-fated American tour documented in DiBergi's film. In one of the most hornfriying moments in rock history, his violent onstage death from spon-

and Chapter 13.

Chases Bar and Gelli, 1005 Ocean
Front Wall, Mission Beech, 585-4851790. Thursday, Somer, 8 fall Rack,
the Fobiolous Radies, and GTSSO.

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Falseman, and for Block Cropers.
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Statistics, Statistics, 1001.

Spinal Tap A to Zed, Ric is now missing and presumed dead. And this family/nock tragedy only grows worse: keyboardist MV savage reportedly died during a swamp-gias explosion white visiting Mick Shimipton's grave, St., Hubbins had the gait to blame the victim of this so-caled accident, saying that Savage had once been a drummer—as if that could explain it away. As Oscar Wilde might have said, to way, As Oscar Wilde might have said, to

ness. However, Spinal Tap leaves in a long trail of corpses, raising the quis this incompetence or something w

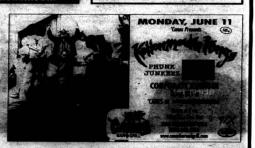
The Creement Sheem Gelll (stop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla 638-459-0541, Friday and Saturday, 8 pm fo 11 pm, the Mike Weifund/Holly Hofmann Jazz Quarret. Wednesday, 7 pm to 10 pm, Dejabla, jazz.

Mondogles, 832 Garnet Avenue, Pacific Beach, 858-483-6550, Friday Theo & the Zydeco Patrol, blues. Pacific Beach Bar & Grill, 860 Garm Avenue, Pacific Beach, 858-272-7278. Club Tremors, call club for













These prices get the axe on June 20.



Brick by Brick, 1130 Buenos Aver Bay Park, 619-275-LIVE. Music is

JUNE 13

Summer Popstadi

John Joe's, 8076 La Mesa Boulevard La Mesa. 619-466-2591. Friday, Trip West and Chemical Imbalance. Saturday, EXP.

LIVE

Ristoranto La Duice Vin, 1231 Prospect Street, La Jolia. 838-454-2524. Thursday, 6:30 pm, Italian opera. Sunday, 6:30 pm, guitar and vocals.

The Inn Sultes, 2223 El Cajon Boulevard, San Diego. 619-296-2101. Wednesday, 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band.

the Notes Bear.

Khap Bush Kuman, ES Carnino De Le
Belins, Missions Valley, 619-574-1230,
Flexly, the Busy terrolers, belors
Saturday, Young Perez.
Le Dokes Vita Prinsereds, 2010
Collectioned Divine, San Diego,
Missa, 2071 Fish Versune, Hillicree
619-229-6499, All performance begin
619-229-6499, All performance begin
619-229-6499, All performance begin
619-629-6499, All p

Monzu en Prospect, 1250 Prospect Street, La Jolla. 858-454-5218. Thursday, Latin A Go-Go, jazz. Prid the David Patrone Quartet, jazz. Saturday, Trio Consensus, acid jazz.

OBle's Rostaurunt, 10789 Tierrasa Boulevard, San Diego. 858-560-667 Thursday, Patrick Hill. Friday and Saturday, Ray and Lainie Correa. Wednesday, Ray Correa, solo piano

The Ould Sed, 3373 Adams Avenue, Normal Heights, 619-284-6594. Friday, Tony Cummins. Tuesday, Irish jam session. Wednesday, the Hatchet Brothers, folk.

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Sunday: Shake Your Moneymaker 1-5 pm The Urban Gypsles 6-10 pm The Joey Bowen Band

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Sham Rocka Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area. 619-463-2263. Friday, the Chupas, rock. Saturday, the Asteroids, rock.

Asteroias, tock.
Tile Leo's Lounge, 5302 Napa Street
(at Morena Boulevard), Bay Park.
619-542-1462. Thursday, Hot Rod
Lincoln, rockabilly, Friday, Candye
Kane, blues. Saturday, Nymbus, Luna,
Kitten with a Whip, Twin Dynamo,
and Cade, alternative.

Top of the Cove, 1216 Prospect Avenue, La Jolla. 858-454-7779. Friday and Saturday, 7:30 pm, Marv

Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area). 858-597-1188. Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle Bossa-Jazz

Twiggs Tea and Coffee Company 4590 Park Boulevard, University Heights, 619-296-0616, Music is acoustic/folk unless otherwise note Thursday, 8:30 pm. Felix McTegue. Sunday, 4 pm. the Colle Ememble. Wednesday, 6:30 pm. open mike featuring Scott Maddie.

reaturing Scott Maddix.

Venus Baz, 7200 El Cajon Boulevard (near SDSU), San Diego. 619-501-8368. Thursday through Sunday, and Wednesday, 9 pm to 2 am, live alternative, punk, heavy metal, and hip-hop.

DOWNTOWN
The Bayes Bre and Grill, 329 Market
Street, downstown, 619-69-6747.
Friday, 7-35 pm to 10 pm, 36-7 Falmer
to 2:39 pm, Jee Guessan and Chris
Vanacore, Jane Jano.
Bufflab, Jee's, 600-18th Avenued,
downstown, 619-28-616. Thursday,
downstown, 619-28-616. Thursday,
Market Jee's, 600-18th Avenued,
downstown, 619-28-616. Thursday,
Naturalay, the Disce Prings, Standay,
Naturalay, the Disce Prings, Standay,
Naturalay, the Chief Christophy,
Disce Monday, Lee Rainey, Torschay,
Erevlations.

anddroms, 519-523-54TLL, Moule is address, 519-523-54TLL, Moule is the relief noted. Thursday, Deadlerk Barman Rocker, and the Bartoniae Thou. But Special Statemen Rocker, and the Bartoniae Than, Tricker, 825 pm. Bag Sandy of 18th Periods, 1852 pm. Bag Sandy of 18th Periods, 1852 pm. Bag Sandy of 18th Periods, 1852 pm. Bag Sandy Lin. Statteday, Tristens, Aspects of Physics, Audio Armade, Fluskoto Marcal Treast Armel Assentis Sanday, and Treast Armel Assentis Sanday, Twin Dynamo, Carrons, and Byra Tuesday, Chamber Strings, Wassivings, End Geys, and Spell Tuesday, Chamber Strings, Wassivings, End Geys, and Spell Tuesday, Chamber Strings, Wassivings, End Geys, and Spell.

Friday, 8 pm, Mani's Primo Sound.
Croce's Janz Bar, 802 Fifth Avenux,
downtown. 619-233-4355. Thursday,
the David Patrone Quartet, Jazz.
Friday, Neon featuring Hollis Gentry,
jazz. Saturday, Primo, Latin jazz.
Sunday and Monday, Glar Fisher con
Alma, jazz. Tuesday, the Shep Meyer
Quartet, jazz. Wednesday, the Jorge
Camberos Quintet, Latin jazz.

Croce's Top Hat Bar and Grille, 802 Croce's Top Hat Ber and Grille, 80 Fifth Avenue, downtown. 619-233-4355. Thursday, the Sleepwalkers, swing, Friday, the Blazers, rockabilly Saturday and Monday, the BelFonics blues, swing, Sunday, Billy Watson, blues.

Dick's Last Resort, 345 Fourth Avenue, downtown, 619-231-9100. Bands start at 8 pm. Thursday, Saturday, and Wednesday, Private Domain, rock and roll. Friday, Stone

Sunday, Bugs Henderson. Monday, the Soul Persuaders. Tuesday, Tommy Budd & Windy City.

downtown. 858-270-7467. Friday, 8-45 pm and 10:30 pm, Wayne Johnson, Mitch Manker, Dave Curris, and Duncan Moore, jazz. Saturday, 8 pm and 9:30 pm, Art Johnson and Jory Carno, jazz. Sunday, 7 pm, Noches Flamenco, Latin. Noches Flameno, Latin.
Fle's Cucina Italiano, 801 Fifth
Avenue, downtown. 619-234-3467.
Friday, 7:30 pm, Jerry Melnick, jazz,
solo. Saturday, the Jerry Melnick Trio
featuring Georg Streetman and Phil
Sterling, jazz/variety. 4th & B, 345 B Street, downtown. 619-231-4343. Saturday, Juno Ren

Hard Bock Cafe (Gaslamp), 801 Fourth Avenue, Gaslamp, 619-615-ROCK. Saturday, the Fabulous Rudies. CD-release party, with Whiskey Starr and Ren Zenner, rock/alternative.

and Ren Zenters, rock/alternative.

Hamay Laeris, «CF Ethh Avenue
(corner of Fifth and G1, downtrown.

619-595-012). Thursday, Mystiguse.

Friday, NRG. Senturday, the New
Standard. Stunday, 5 pm to 10 pm.

Jazzmag featuring. Tim Maglione.

Monday, 6 pm to 10 pm. Regis Smith
and Pressel for Time, jeaz. Tuesday,

op to 10 pm. Millennium, jazz.

funk. R&B. Wednesday, '250 pm.

Higher Ground.

Higher Gesund, pop. Juke Joint Gele, 327 Fourth Avenue, downtown, 619-232-50UL. Thursday, pan to 11 pm, the Gilbert Gastellanus Quarter, Latin jazz, Friday, 5 pm to 7 pm, Sue Palmer Swing & Beogie Woogle Band, 7:30 pm, the Patrick Wel Quarter, jazz, Sturday, 7:30 pm, Black Mambo, jazz, Sunday, 1 pm, Expressions, 7 pm to 10 pm, Shelle, blues. Wednerday, 7 pm to 11 pm, Cynthle Harmond, jazz,

Cyuthia Hammond, Jazz.

Lillo's, 1125 Sixth Avenue, downtown.
619-231-1969. Music is jazz. Friday.
7 pm to 9 pm. the Gilbert Castellanos
Hammond B-3 Trio, Latin jazz.
Saturday. 7 pm to 9 pm, the Jazz Pigs.
Sunday. 11 am to 2 pm, the Rob
Thorser Trio.

Martini Ranch, 528 F Street, downtown. 619-235-6100. Thursday. Big Daddy of the Moneyshakers. Wednesday, 9 pm, the David Patrone Quartet, jazz.

Quartet, jazz.

Patrick's II. 428 F Street, downtown.
619-233-3077. Music is blues unless otherwise noted. Thursday, Blue Largo, Friday, the Missiles of October. Saturday, Nick Sharp 6: the Lucky Stiffs. Sunday, Aunt Kizay's Boyz.
Monday, Rel Lane Recks. Tuesday, the Bill Magee Blues Band. Wednesday, the Boyou Boothers.

Rack Bottom, 401 G Street, Gaslamp, 619-231-7000. Thursday, Rod & the Pistons. Friday, call club for information. Saturday, Rising Star,

Roger's on 5th, 835 Fifth Avenue, downtown, 619-702-0444. Thursday and Saturday, 6 pm to 11 pm, also, Priday and Wednesday, 7 pm to 11 pm, Robberecht the Pignoman.

Sevilla, 555 Fourth Avenue, downtown. 619-233-5979. Music is Latin. Thursday, Son y Clave. Tuesday, Walter II y Rumbaney. Wednesday, La

U.S. Great Hotel, 326 Broadway, downtown 619-232-3121. Grant Grill: Priday and Saturday, 9 pm, Jaime Valle and Equinox, Latin jazz. Hotel Lobby: Friday and Saturday, 2 pm to 5 pm, Ping Hu, classical harpist and planist.

classical harpist and pianist.

The Wyndham Emerchd Plans, 400
West Broadway, downtown. 619-239
4500. The Sidebar Lounge: Thursday
and Wednesday, 5 pm to 7 pm, for
Turnntino, jazz piano. Friday, 5 pm
to 9 pm, and Saturday, 6 pm to
10 pm, Carrie Landaguard and Joe
Turnntino, contemporary.

South Bay/Coronado

contemporary.

Cafe La Mans, 1441 Highland
Avenue, National City, 619-474-3222.
Friday and Saturday, piano bar,
featuring Sandy Chappel, Sammy
Canonizado, and Burnett Anderson.

Friday and Saturday, the Has Birn. Heated ded Coresumbo, 1550 Ormge Avenue, Coronado. 619-435-6611. Babooch, & Story, Thursday, Sunday, Sabooch, & Story, Thursday, Sunday, Sabooch, & Story, Sabooch, & Story, Sabooch, & Story, Sabooch, & Story, Sabooch, & Sabooch,

The House of Musich, 230 Third Avenue, Chula Vista, 619-426-5172. Priday and Saturday, 6 pm, Gordon Kohl, Kjell Holmes, or Vicki Eriqut, European and ethnic accordion.

Island Sports & Spirits, 104 Orange Avenue, Coronado. 619-435-3456. Thursday, blues jam, Friday, Blue Rockit, Blues, rock. Saturday, Coupe Ville, blues.

McP's Irish Pub and Grill, 1107

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Poor's Cocktail Lounge, 13321 Business Highway, El Cajon. 619-443 2444. Friday and Saturday, Elmore Jennings, country.

Experience Coffee, 2963-A Jamacha Road, El Cajon. 619-670-9669. Saturday. 7 pm to 9 pm, Sonny & the Rumble Tones.

Fannle's, 9143 Campo Road, Spring Valley, 619-698-2204. Friday and Saturday, Sammy Smooze, hip-hop. Flinn Springs Inn, 15505 Highway 80, El Cajon. 619-561-3015 Friday and Saturday, Hill Country.

The German-American Societies, 1017 South Mollison Avenue, El Cajon, 838-273-7283, Friday, 7:30 pr. the Ray Barrie 12-Piece Big Baraf featuring Jo Dark.

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# Fisherman Fresh

I'm a total sucker for uni, sea urchin, sometime alled "the foie gras of the sea," for its melting tes-ture and delicate but oddly emphatic flavor. It's also my litmus test for the quality control at any sushi bar because in just about 24 hours the stuff goes from food-for-the-gods to food-for-the-dog. So when I heard that Zenbu has live sea urchins most weekends, I found myself in transports — my rusty Mazda transport, anyway. As we entered the room — yow! — sitting

As we entered the room — yow! — sitting atop the sush icounter was a spily globe the size of a grapefruit, a maritime hedgehog waving its purje-baket, quills as if to bid me in. The next time I saw it, it was sitting on a bed of crisp white shreds decorated with green herbage. Fine white rice noo-dles filled the deep cavity on top. Over these sat two golden-pink lobes, lightly symboled with crunchly the complete of the properties of the complete of the compl black roe. They were as exquisite as I'd hoped. (Yes, I ate the sea-urchin; a beautiful mindless invertebrate died for me. But if I hadn't eaten it, that delicious lobster on your dinner plate would've gotten it first. That's a big reason why lobsters taste

so good — they're total uni gluttons.)

Open since last October, Zenbu is Matt Rimel's second restaurant. (The other one is the popular Rimel's Rotisserie on Torrey Pines Road, serving Rimel's Rotisserie on Torrey Pines Road, serving mesquite grilled fresh fish and roast free-range chickens.) Zenbu is a handsome room done in a style that evokes Japanese decor without imitating it: the celling and upper walls are dark wood, the stair-railing is bamboo, the wallpaper bears Japanese hieroglyphics, and the tables are light golden The sushi counter, up a few stairs, glows sunset gold against the dark background. The crowd, gold against the dark background. The crowd, sporting casual clothing and good haircuts, is a lit-tle older than that at nearby Sushi on the Rock. Our closest neighbor at the sushi bar was a pretty blonde lawyer in her late 30s, entertaining four col-leagues from the firm's Minnesota baranch. The Minnies seemed thrilled by several of the disbles, includ-ing the *unit*. Minnesota has 10x00 lakes, lost of fish.

but not one sea urchin. A fresh-fish fanatic, Rimel, age 34, is co-owner A fresh-lish tanatic, Rimel, age 34, is co-owner of a small fishing fleet with partner Andy Saraspe. He spends six mornings a week on board, catch-ing much of what his patrons will be eating that evening. He fills in with careful purchases at the wholesale fish market, and with direct commis which include the sea urchins, harvested by divers in Santa Barbara. Although Zenbu offers a writter



menu (sushi items are listed in English first, Japanese second), not everything is available every day — if, say, he can't get fresh snapper or prawns, Rimel isn't about to run across the street to Vons and buy

was clean and briny, with an almost crisp texture. Each silver-dollar coin of shellfish was cleverly

Each silver-dollar coin of shellish was cleverly placed on a thin sice of lime to flavor its bottom year training, surface. (Don't eat the lime, trust me.) REVIEW except better was its airy batter, as light as any I've encountered, and

light as any I ve encountered, and its vibrant, sweet dipping sauce. We also enjoyed a savory bowl of white miso soup, aswim with very slick, soft slices of nori seaweed, silken tofu squares, and thin, crunchy veggies. But a bowl of somewhat oversized edamame (boiled fresh soybeans in their pods) disappointed us with beans picked five or ten days past their prime.
After the sashimis, tempura, and soup, we

were finally ready to sample some sushi. Despite what Americans think, sushi is not Japanese for "raw

fish." That's sashimi. Sushi actually refers to any dish fish. "That's sashimi, Sushi actually refers to any dish of vinegar-seasoned rice (shari), no matter what garnishes go onto it. In fact, sushi doesn't require fish at all — tofu, vegetables, herbs, or eggs are common toppings. Shape a mound of seasoned rice, bind it with a strip of nori, and sprinkle fresh

inc. bind it with a strip of nori, and sprinkle fresh lawn clippings on top, and you've got sushi.

During a Japanese sushi chef's typical tenyeur training, the apprentice spends two miscrables with the springs of the strip laying gofer to all the senior chefs, and then finally gets to make the springs of the strip laying gofer to all the senior chefs, and then finally gets to make the springs of the strip laying gofer. The size, age, and aroms of the grains affect the amount of water, cooking time, and seasoning needed. (Sushi black belts can make these adjustments after a look and cereate their own blends of variously aged fresh.)

Once the rice is cooked, it's cooked (by faming) to room temperature and seasoned with sushi is. room temperature and seasoned with sushi su, slightly sweetened rice vinegar. The aim is to have

HOURES: Daily, 5:00–10:00 p.m.
PRICEES: Sushi, \$3–\$15 (average \$8.60), nigiri
combos, \$15 and \$34; appetizers, \$8–\$12, entrées,

\$13-\$23 ATMOSPHEDE: Sushi and ultru-fresh fish ATMOSPHERE: Sush and ultra-tresh its nutrées in a cory, casual La Jolla ambiance. WINE LEST: Full bar, with a few well-chosen California wines by the glass; eight sakes, includ-ing six by the glass or small bottle. NEED TO KNOW: No reservations taken; likely

7660 Fav Avenue (at Kline), La Iolla:

30-minute wait on weekends. Sushi bar is up a short staircase; dining room and outdoor patio tables are wheelchair accessible. Happy-hour bar-gain prices 5:00–6:30 p.m., Several vegetarian

### 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

be attuned to the flavor and texture of the rice. be attuned to the flavor and texture of the rice.
Alas, poor Zenbu— just a couple of days
before I showed up, they d just started using a new
batch of rice and were still making adjustments
during my two visits. The first night, the rice was
very sticky and neutral tasting, with no detectable
suf awor. Such i Karumi in Hillerest favors this style,
but Karumi-san is a one-chef operation, and he
carefully seasons every roll individually. At Zenbu

needed a daub of wasabi-soy slurry, which I try to avoid because it can overwhelm the other flait can overwhelm the other fla-vors. But a few nights later, the rice was more in the style of Sushi Ota, with a distinct tang of sweet-ened vinegar. Neither one is "right," but the latter seems to work better for Zenbu's rolls. We started with some sim-

all-cooked or all-veg ingredents, but the rolls have grown to such a size and complexity, they've left the realm of nibbles: they're dinner. And they lend a third variable to the original sushi equation of rice plus garnish— creativity.

creativity.

Angueria of the control of the control

seeds. A bit too much of some ple-beian brand of Japanese mayo was sloshed over the slices. "Big Pete" is a spicy scallop roll— really, really spicy—with cukes, carrot, and pickled dalkon sprouts, topped with "Cajum-seared" tuna. Unlike the hot sauce in the roll,

Unlike the hot sauce in the roll, the Cajun spicing is discreet and balanced, not too fiery or salty. The "Wind-n-Sea" roll has freshwater eel, avocado, cuke, and tempura-fried banana, with a goop of sweet sauce over the ed. It's said to be very popular among women, who like the banana's "Wested" I said.

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We started with some sim-ple nigiri (fish on a shari cake). The smoked salmon was rich and fat; the meguro (tuna) was dark red, suave, and delicious. Anna chi ("sweet shrimp," served raw) are only offered when the kitchen has live local spot prawns in the tank. Our pair varied in fla-vor and texture — my partiser got Brimps Speans and I got Sylvetes. Sallone (his et musick-pound). mine was a tad musclebound) mine was a tad musclebound).

Normally, the heads are served deep-fried, but that particular night, with a crowd filling the bar, by oversight our heads were served raw as a mere garnish.

Our strawberry-blond chef (whom I privately nicknamed "The Sushi Surfer") may have been distracted by those land-

of-lakes lovelies.

After we'd done a few straight rolls, it was party time!

Large, Roccoco futo maki rolls

— a.k.a. "rock 'n' roll sushi" reputedly came out of L.A. somereputedly came out of LA some-time in the early '70s. (In Japan, where they're making inroads against the gritted teeth of tra-ditionalist sushi chefs, they're called "party rolls.") You know

3 Off

these monsters: with rock 'n' rolls, sushi is no longer some raw fish rice blob-seaweed exotica, it's got its American citizenship. Not only can you get rolls with all-cooked or all-weg ingredients, but the rolls have received.

cacophony; maybe they should try this with mango instead.
We'd missed happy hour that evening but returned early enough a few nights later to enjoy cut prices on a California roll and a "Sarah Renée roll," a handroll of the day's fresh catch, which was halibut. The new, improved was halibut. The new, improved rice was a big step up. Unfortu-nately, the halibut was tempura-fried, which doesn't strike me as hand roll material, but the stone crab in the Cali-fornia roll was more than fine.

The best was more than fine.

The best was yet to come:
Zenbu offers five serious entrées
(including a beef tenderloin for
the fish-hater in the crowd) along
with a dozen-odd simple stirfries. We went for another of the Sarah Renée's catches: It was a Godzilla-size hunk of swordfish, impecably fresh, perfectly grilled and as full-flavored as any prime and as full-flavored as any prime beef. It came with sweet corn kernels and small shelled black mussels in a fiery yellow occount-milk curry. For relief from the burn there was a big buttery plop of sweet Japanese pumpkin, sec-tions of bright green long beans, and a frizzle of deep-fried car-rot curls off to the side. (If you take carrot curls off to the side. (If you put the carrot right on top of the curry, the visual composition and its spicy-sweet components might resemble a plate at Kemo Sabe, but with better fish.)

With no bananafish to defeat us this time, we advanced

tersweet chocolate sauce and flanked by sugar-crisped banans halves, turned out to be the twin of the house dessert at one of the of Spain; Trinidad. For all its tropicality, it was just as grace-ful an ending up here — and in La Jolla it followed much fresher

Matt Rimel grew up surfing the beaches of La Jolla daily, so his fondness for fish is only natural. He and business partner Andy Saraspe own three commercial fishing boats. From catching fish to serving it was a locical stem."

thing boats. From eatching fish to serving it was a logical step. Tit only made sense to build restaurants and supply ourselves. And it's also my favorite food in the whole wide words. A word of the a nice place to relax and have the quality.... The things that we do
in there, you really can't get it
too many other places. And we
have a full bar.

"[Zenbu is] a collaboration
between Jerry McGuffie, myself,

and David Traylor, David's the sometimes, but they're not very fatty, and I don't think it's that and David Traylor. David's the creator; Jerry's the executor. David's brilliant. He worked at Fourth Street Bar and Grill up in Berkeley. He cooks on a yacht down in Cabo, he's into fishing and freediving, and he just does n't want to be in a kitchen. He fatty, and I don't think it s mat great. We also have small local yellowfin that we use for fish tacos at Rimel's, for pokes and loves his life, and I fly him up to swordfish. The harpoon fish is killed and bled and iced immeon is our head sushi chef. He's son is our head sushi chef. He's been doing it for at least 15 years. The sushi bar and kitchen are totally separate. We've gathered the sushi-bar guys from all over — from Zao, from Ota, and we

killed and bled and iced immediately where the ine-caught fish and the net fish sufficate, and to they die with the blood in them. It's night and day.

"Anna dri— our live spot prawns — are local; we catch' em ourselves. My partner Andy Saraspe actually pinoered fishing the La Jolda offshore canyon for these prawns 18 years ago. They are caught in trays between 800 and 1500 feet deep out off La Jolla in the canyon. They "The types of fish we get is a seasonal thing. Over 25 years we have acquired all the per-mits, and a lot of these [species] are closed [to new fishing per-mits] now. We will be able to La Jolla in the canyon. They come from about 39 degrees where they live in the dark, and where they live in the dark, and they are completely clean— they have no vein by the time they reach the surface, it's flushed from the pressure change. And (then) they live in a refriger-ated tank, and we pull them live to order. In most sushi bars the

to order, In most sushi bars the ama chi are frozen. Ours are culled live."

Rimel prefers sashimi and traditional might, but the fancy rolls bring in the customers. We did Zenbu's big roll menu, and people that 'don't eat sush' think they're eating sushi. Tm in busi-ness to be successful, you got give 'em what they want." 

"



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supply ourselves with them, hopefully, forever. The tuna are pelagic; they follow the cur-rents. Albacore like the colder

rents. Albacore like the colder waters. They should be with us in about two weeks. Our local bluefin we use for the grill or for the sushi bar. I just bought an Australian bluefin. We pay Japanese prices — they control

the toro market, the bluefin mar

ket. We're basically one of the

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# **Late Lunch**

My stomach was making embarrassing sounds, like when they turn the water off in your apartment.

an blame this on the Reuder. Sandy and Jim met through its Matches section, married, and set up shop here in the heart of Kensington, over four years ago.

It's total coincidence I met them. I was get-

It's total coincidence I met th ting off the number 11 bus at Adams and Biona, trying to ig-nore my stomach. It was making embarrassing sounds, like when they turn the water off in your

apartment. Two in the afternoon, and I hadn't fed it for six hours.

and I hadn't fed it for six hours.

So I step not the sidewalk, behind this other guy. He stops me.

"Know where you can get something to eat around here?"

Message from the gods! Fact is, I did notice

Message from the gods! Fact is, I did notice one place from the bus, on the left just before we reached the Kensington library. Looked kind of welcoming. "Village Cafe." White, blue awning. A few chairs outside. With a yellow and purple ice cream joint attached to it on the corner. So we mosey back three blocks, past the library in the park and across the street to this comfly, community-looking place. And inside — hey bed'The whole community is less. It is full for expect the place of the place is the place of the place. And inside — hey bed'The whole community is less. It is full for expecting the place is the place of the place of

hey! The whole community is here. It's full of peo ple eating lunch. After two! "This is my kind of I say to my buddy. He nods. Doesn't talk a lot. Looks like a techie freak. Carries bunch of computer books. He drifts off and sits down at a separate table. Actually, inside, it ain't so much comfy-community as chrome-arty retro-diner. The ten tables all have flecky-gray

retro-diner. The ten tables all have flecky-gray Formica tops with metal rims around the side. The counter stoods bulge with green or black wall has cool posters like "Nord Express" (some European train ad) and "Chapeau Mossant" (a French hat poster). The counter-area walls are covered in quilted stailess steel and white tile. Betty Boop looks down white tile. Betty Boop looks down system pumps out '40s trumper system pumps out '40s trumper. FORK ED BEDFORD

FORD at us from there, behind her, the system pumps out '40s trumpet and trombone music.

On the other hand, it's homey too — they have local kids' paintings stuck up by the counter. A lot of people seem to know each other. "Hi, Erin, hi, Rosalind, hi, to know each other. "Hi, Erin; hi, Rosalind; hi, Sandy," says this gent in a green cardigan and maroon tie. He sits behind me, eating a burger and maaroon slad. "Hi, Joc," say Erin and Rosalind, the waitresses, and Sandy, who looks like the manager. Erin hands me a menu. I sak Joc how he rates his hamburger. "Great," he says, "It's the Village Burger; So So: Half-pound beef patty, But you can have chicken breast or turkey or that Vesseic hurser meant from want. turkey or that veggie burger meat, if you want You get the most for your money here. I al-

ways come.

'Course you can tell Joe would defend the place to the last hamburger. I riff through the big plastic menu. Breakfast stopped at two, so we're talking salads, burgers, sandwiches, and

meats. I'm looking at seven to eight bucks here. The small Caesar salad with fresh-grilled marinated chicken is 6.95. A half-pound "Kensington Burger, smothered with sautéed mushrooms and onions" and your choice of cheese, with "seasoned fries," potato salad, coleslaw, or macaroni soned fries," potato salad, colealaw, or macaroni salad goes for \$5.95. Italian sausage, "griddled with sauttéed peppers, onions, and jack cheese," on a French, sourdough, or onion roll is also \$7.50. I see my computer friend has ordered the "jumbo quarter-pound Kosher frank" on a French roll with sauerkraut and potato salad (\$6.50). But under the "Cafe Classics" section I spot a long-lost favorite of mine. The BBQ beef or ham (\$6.95). I order up the ham, with

home fries.

When it comes, it's in a long French roll, thin ham slices drowned in a tangy red-brown barbecue sauce. It somehow reminds me of those old cafeterias where grandma would take you and sit sternly opposite, making sure you wiped your mouth after each bite. The roll is light and crisp, and the chunky fries tates pipy too. A cup of 'Chef lim's hot, hearty homemade soup' ('S3.25) would have going great with it, now that I think

Chef Jim turns out to be Sandy's husband and partner. "We both started with zero experi-

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ence here," Sandy says. "We met through the classifieds, got married, and decided owning a restaurant would be fun. Ha! We both work 10 to 12 hours a day, six days a week. And working so close together day in, day out sure puts your relationship to the test. But we've divided the

relationship to the test. But we've divided the work. I'm the out-front people person, he's the behind-the-scenes food talent."

And—who knew?—chef Jim was a line of-ficer in the Navy for 15 years. Sandy was a professor. Taught English literature at San Diego State. "I have an MA in comparative literature. I did Russian. Now I work every day for my diploma in the School of Hard Knock." She taughs. Still, you can see she's feeling something taughs. Still, you can see she's feeling something a real, genuine part of this neighborhood. Peo-ple hold meeting here. Kids being their paintings. One couple comes to eat twice every day. Another customer brings in finamous politicos like Sussain One coupie comes to eat twice every day. Another customer brings in famous politicos like Susan Golding and Dick Murphy, Michael Dukakis and Bill Bradley. "I knew as soon as I saw Bradley he'd never win the presidency," says Sandy. "His face was too honest."

Behind me a bunch of construction supervi-

sors have taken over one of the two booths. They must have finished early. They're ordering beers. Looks like it's gonna be a merry afternoon. ■

**Tow-Truck Vintage** 

"I would love to buy all of our fruit locally, but that is probably never going to happen."

Crush

ineteen ninety-seven has been hailed as the greatest California Cabernet vintage of the '90s; an impressive title, given that the decade has produced a string of sterling harvests (1998 being the only real exception). So when Kathy Wodehouse, who runs the business side of the fam-

Wodehouse, who runs the business inj-rowned Witch Creek winery in Carlsbad, saw an ad in the Wine Country Classified for 1997 Cabernet grapes, she turned to her husband, winemaker Dave Wodehouse, and said, "We could really use some good Cabernet. We'll take ashot at it." a shot at it "

a shot at it."

The couple rented a truck and
headed north, all the way into the Santa Lucia High-lands of Monterey County. The grower was Gary
Pisoni, a man whose vineyards of Pinot Noir have been made famous by wineries such as Ojai, Miner, Flowers, and Peter Michael. "He's got this little Howers, and Peter Michael. "He's got this little home vineyard, separate from the Pinot Noir vineyard," explains Dave. "The vines are a field mix of Cabernet Sauvignon, Cabernet Franc, and Merlot. It was kind of expensive for us — \$1400 a ton, cheap by Napa standards — so we took three or four

On the way home, the truck broke down and had to be towed "all the way from Buellton to San had to be towed "all the way from Buellot to San Diego." As they bumped along, the Wodehouses sweated and fretted over their cargo — had it been stiting too long? Were the grapes getting crushed (and consequently oxidized) as the tow truck lum-bered south? "We didn't know what [would happen]," recalls Dave, "but we got here and the guys were here and we got everything crushed and it turned out to be fabulous wine." They named it

in that time — priced it at a gutsy \$30, and after billing a few bottles to friends of the winerey, put the bulk of it away to age.

A San Diego wirery making Cabernet with grapes from a Monterey grower famous for his Pinot Noir — the combination catches something of the spirit of Witch Creek, the winery's willingness to go far afield in its quest for first. Grow, who were the purpose of the price of the MATTHEW LICKONA

LICKONA

Temcula, Carigan from Pauma
Valley, and an array of varietals
from Cuarmonga. As the winery
Don Armstrong in Pauma Valley now provide
Chardonany, Merlot, and Carigana and is grafting
some of the later over to Syrah, Wodehouse has
brought in Syrah and Sangiovese from Mount Palomar and Calsernet from the La Certast unseparate. that provided fruit for his first attempt at home

winemaking.

The Pisoni expedition was not his first venture to the north, nor is it his only current source. "We have gotten Cabernet and Merlot from Ojai, but the toward disident. The got his bissories is bissories." that source dried up. They got hit with Pierce's dis that source dried up. They got hit with Pierce's dis-case really badly. Duncan Williams, who works for Fallbrook Winery, has his own brand — Kestrel. He was buying really great Merolo (grapeel) from this guy in El Dorado County, and he asked me if I wanted to go in with him and buy some to save money on a truck. I said, 'All right'; so now we're getting Merlor from this guy untile starts his own winery. We once got some Cabernet from Amador County; that was also through Duncan." A former employee of Galleano in Cucamonga has headed north to Paso Robles and may have some Petite

RESTAURANTS

Sirah for sale. And Madera County has provided Muscat. Still, he says, "Ninety percent of our grapes are from within a 75-mile radius — that's Cuca-75-mile radius — that s Luca-monga to the Valle de Guadalupe [in Baja]." Wodehouse began buying Mexican fruit in '99, Like Mick Dragoo at Belle Marie, he became convinced of the region's became convinced of the region's quality after tasting winemaker Camillo Magoni's L.A. Cetto re-serve wines. His first shipment of Mexican Tempranillo was a touch underripe, so he mixed it into an everyday blend along with Bar-bera, Carignan, and Alicante Bouschet. But the 2000 version, dark and fat and plumpy when dark and fat and plummy when I tasted it from the barrel, will

stand on its own.

Baia has also provided the Italian varietal Neb-Baja has also provided the Italian varietal Neb-biolo, while La Cresta is giving Wodehouse a chance to work with Barbera. "I've always wanted to make a Barbera, because I remember the fantastic Barbera that Sebastiani had — I tasted it — in '68, '69, and '70. It's always puzzled me; why isn't anybody [in California] making Barbera? It's a fabulous

fin California] making Barbera! It's a fabulous wine, and they just keep ripping up and putting in more Cabernet."
When I ask about San Diego fruit, he finst sounds abit pessimistic, then guardedly hopeful. "I would love to buy all of our fruit locally." I would love to buy all of our fruit locally. — I would love to buy and in Justice in the local put at a reasonable price... "It is was available locally at a reasonable price..." "Egandless of price, it is not available locally at a local price in the price in the local put and the locally. It have a ren of croups winespeed here."

able locally. There are not enough vineyards here; people do not have the stuff that I wan."

But, he says. "I think it's going to be a really good thing when people do these little vineyards. It's hard for me to see the San Diego wineries getting really big, but we could all use a ton of this, a ton of that. I think that there's a lot of potential to do these other varieties because the places up in Caucamonga are disuppearing, and somebody's got

to pick up the slack on that.

"This is typical: a pay came in — I didn't know him from Adam—and he said, 'I have some Cabernet Sarvignon. Would you be interested in doing something with it? "Wodehous answered that he had previous commitments, but the fellow wan't faced. 'He said, 'How about if you take the grapes, make them into wine, and just give me half of it;

native. The sale, rivole and my low tast the paper, make them into wine, and Jung give me. Indir of the barrels out of it. The gray is doing a great Cale. I hope he can expend and do some more. If nothing dies, we can blend it in and make our Cale Tom La Creata a little bib better.

Despite the remarkable range of sources, Wodehouse says he amanges to keep a consistent style, though not ensirely by design. While his Sangiovess are characteristically acidic and his Orenaches are often high-bodied, "in general, our wines tend to be very firely and bush and sole, while light. And the comment of the com













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sive. — E.W.

ANT TONE PALACE 4690 Convoy
Street, Kearry Mess, 838-571-6357.
This unassuming siry-mill restaurate
is easy to meritode, but more found.
Korean-Chinese menu draws from
these region statiest styles. Their Ratibow Salad demonstrate this combinato-salad dismonstrate this combinastational street of the stationary of their street
dumplings are outstanding. Their
scafeod dumplings are expectally remarkable. For the adventuresa, I retract for Westerners. At San Tong
Palace, curious appetites are rewarded
well. Inexpenser. — M.N.

well. Inexpensive. — M.N. SHOGUN KOBE 5451 Kearny Villa Road, Kearny Mesa, 838-560-7399. This restaurant specializes in well-seasoned Japanese-style steaks, either by themselves or in combination with lobster, shrimp, or scallops. All entrées arrive with soup, salad, rice, and Japanese-

GOOD

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ure to try our wonderful new wine selection from RH Phillips, sted Head Chardonnay to BV Coastal Finot Noir. We also serve impagne cocktails, plus domestic and fine import beer!

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THE BEACHES

GUAVA BLACES BAR DATE GREEN

TYTA MAINTEN Brediever,
Mission Brack, 858-848-688. Clédhalisoned American cooking such as macrosi and cheese (see children's mensus) are prepared bere, along with a measure of the cooking such as the cooking such a GUAVA BEACH BAR AND GRILL

cific Bacch, \$59-272-7846. Located in amel louse, the resistants are erre in sensatural stems as a small louse, the resistants are erre in sensatural stems and the sensatural stems are look of a squite neighbor, so if you prefer fower chiles, say so before ordering. Low cost from include torrilla soup, according to the control of the sensature of the sensature

premier to moderate. — E.W.

SPORTSMENS SEAFOODS 1617

Quivira Road. Mission Bay.

restaurate film anner versa transcription and transcrip

sive. — E.W.

\*\*HUM\*PIREU\*\* S 2241. Shelter Island
Drive, e19-224-3577. California constit
cuisine in a newly removated room such
cuisine in a newly removated room with
a beautiful bay view. Among the well
prepared dishes, balic Angus "Baseball
cut" steak, grilled vigerable tower, seanoned crusted abi, prawn cockstail parfait. Excellent service. Open daily for
realizafat, lunch, and dinners. Sunday
buffet brunch. Modéraite to expensive.

— E.W. THEE BUNGALOW 95% West Foint Loma Boulevard, Ocean Beach, 1912-242-2884, wow theshempiles committee the state of the Control o — E.W.

JARED'S 880 East Harbor Island Drive, 619-291-1028. The house specialty is steak, offered in a room directly on the harbor. Presentation, in the manner, of Morton's, is to show you the entrées

### MIDWAY. OLD TOWN &

AISSION VALLEY—

B. 462V-123-64 stem 1-1gs / neuro fee
delta 223-64 stem 1-1gs / neuro
del GBORGIA'S GREEK CUISINE 3550

Rosecrans Street, Grosvenor Square Center, 619-523-1007. This small, im-maculate Greek restaurant serves food that will please anyone on a budget. Lunch is an especially good buy. All en-Lunch is an especially good buy. All en-trées, as well as sandwiches and appe-tizers, are prepared for takeout. Open daily for lunch and dinner. Inexpen-sive to low moderate. — E.W.

sive to low moderate. — E.W. OLD TOWN MEXICAN CAFE 2489
San Diego Avenue, Old Town, 1619-207-4300. This bointerous cafe is noted for its excellent breaddats, served from opening to closing. Try also the rotisserie-roased chicken, the carnitas, or the fajitas. Open daily. Inexpensive to moderate. — E.W.

# EAST COUNTY &

BARNET BAR-B-QUE 2625 Lemon Grove Avenue (at Cypress, suched in the back of Liquor Mart Square). Lemon Grove, 619-465-2026. The sign on the window reads. Soul Food, 59 centra's listed in the homey solate of good cheer and excellent Menaging style barbess. Pool gets tax billing in a see which it regions as tracker chanks in the company of the company of the same with the company of the company of the multiple stress stems are such as the company multiple stress stems are such as the company multiple stress stems are such as the company of the company of the company of the company of the multiple stress stems are such as the company of the compa multitextured strips slatherer sauce that balances sweet smol rus tang and a mild, persistent BBQ beans are a revelation, crea rus tang and a mild, persistent spice.

BBQ beans are a revelation, creamy yet
substantial, swimming alongside rich
bits of pork in a sauce that delivers a
sweet molasses bite. Macaronii and
cheese is goosy and gummables, mild
cheese is goosy and gummables, mild
gerens. On Friday, you can get South
ern-fried caffish or red mapper, plus
hush pupples. Inexpensive. — A.M.
DULZUBA CAFE U.

ern-fined caffish or red mapper, plus hash pupples. Interpretation. — Add This May 194 of all many 194 of all

counter-top. Inexpensive. — E.B.
THE LIVING ROOM COPPEBHOUSE 5900 El Cajon Boulevard,
fol 9-286-8434. With deep-dract,
couches, Persian carpets, pictures on
the wall, chunky wooden tables, and a
ree-nhaded patto, this Swins-owned
cafe is a student hangout with a lively
notice board, a rental computer, and

FRENCH CASUAL COUNTRY FRENCH RESTAURANT

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penalve to moderate. — E.W.

MARIO'S DEL AMESS, 8425 La Mess.

Boulevard, La Mess, 619-461-2950.

Best tamales served anywhere, cocellent came asada, sensuous enchilada.

Arrive catly, Always crowded. Open

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SALA THAI 610 II Cajon Roulevard.

Campus Filzac 619-229-900. Volid

find this Thai restaurant as charming as

its owner. The menu is extensive,

the service attentive. Try the spicy seafood

Loving experience and sastronomically

configurations can disastronomically combination of the Chinese speciatics. Loving experience and gastronomically satisfying. Open Monday through Sat-urday for lunch and dinner. Sunday dinner only. Inexpensive to low moderate. — E.W. We're celebrating our 23rd anniversary! **50% OFF DINNER** SUNNY GARDEN CUISINE OF

SUNNY GARDEN CUISINE OF CRIMA 5500 (rosumont Center Drive, La Mess., 619-46+2288. This neighphorhood retaurant (formerly chappy forter). It is chief the country of the country of the cout, plus dated chicken in lettuce cups and smoked chicken with fried greens— the last two are appetizers. Good neighborhood restauart in go-goous surroundings. Open daily, hund-and country of the EW.

good cheep breakfast food in huge quantities. Try The Works' omster, with boson, ham, onloses, constacted, with boson, ham, onloses, constacted, which was a substantial based of the substantial based. Later in the day, try their unker language with freight of the substantial based of the substantial based on the substan

— E.W.

TOMMYS PIZZA 1164 North Second

Street, El Cajon, 619-440-2676. This
old-fashioned pizza house also prepares
superb Italian sandwiches that include
Italian roast beef, meatball, sausage,
and various combinations, Call for
hours. Inexpensive. — E.W.

CENTRAL SAN DIEGO

ANTIQUE ROW CAFE 3002 Adar SHRIMP • CALAMARI • MUSSELS • FISH • CHICKEN • VEGETARIAN CURRY • PEANUT SAUCES • EGGPLANT • TOFU • DESSERT ANTIQUE ROW CAFE 3002 Adams Avenue, 619-282-9750. Breakfast, served all day, offers at least 30 items. These include a variety of omelets, eggs Benedist or Florentine, egg burritos, and biscuits and grayy. One portion is enough for two. Dinner offers burgers, Philly steaks. Indoor and outdoor scating. Open daily, Morning hours vary, liesepensive. — E.W. **WOW! THAI CAFE** 

CHICKEN PIE SHOP OF SAN CHICKEN PIE SHOP OF SAN
DIEGO 2633 El Cajon Boulevard.
619-293-0156. You'll get loss of fried
chicken, chicken and turkey pies,
mashed potatoes, and desserts for
prices that don't seem to have changed
much since the shop opened over 50
years ago. A great bargain. Steaks also
available at low cost. Very large seating
area: no frills. Open daily. Inexpensive.

— E. W.

— E.W.

MAMA'S BAKERY AND LEBANESE
DELI 4237 Alabama, North Park,
619-688-0717. This informal little
restaurant is more interested in quality

drinitely not "fast food," but with fast food prices and ease. Recommendations include the deliciously cheap failed sandwish in Mama's fresh-made sails (soft flatbread). On cool days warm up to a bowl of fool mediamate, or slow-cooked beans (tasty fava and garban-zool. Try also a pinned pie. Iabmic (creamy cheese, olive oil, and pita), and bals ghanoush (smoky pureed eggplant and hummus). Inexpensive. — M.N.

and hummus). Jereprenive. — M.N.

OLD MILL CHE 3949 Ohb Street.

North Park, 619-2394-3804. The bestkeyt secret in North Park looks like a

Swiss chalet inside but serves 1950s.

American east in big platefuls. Break
American east in big platefuls. Break
chops with two eggs, postators, and

chops with two eggs, postators, and

chops with two eggs, postators, and

chial country of the famous pigs in a blanket (three assuage

tilist rolled in host cakes with postator

isle agood and cheap — for instance,

joben fried chicken with vegatables

2 CASA SANCHEZ The HMTTEST Mexican Food

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Pizza only 55% Valid Monday-Thursday. Pick-up only. Valid with this ad. Not valid with any other offers. Expires 6/14/01. TASTE OF ITALY Pizza and Ristorante 9388-C Mira Mesa Bhvd. • San Diego • 838-271-3055 Daily II. am-10 pm FREE DELIVERY • LIVE ITALIAN MUSIC 1013 University Ave. • San Diego • 619-688-0333 Sun-Thurs. 11 am-1 ami• Fri. & Sat. 11 am-2 am FREE DELIVERY 442' El Cajon Blwd. • San Diego • 619-280-1877 Sun.-Thurs. 11 am-2 am • Fri. & Sat. 11 am-3 am FREE DELIVERY

ETNA RESTAURANT & PIZZA HOUSE

# RESTAURANTS

SOUL FOOD EXPRESS 840 South 47th Street, Southeast San Diego. 619-264-0202. The careful kitchen at Soul Food Express provides masterful home-style Southern cooking that makes you feel cared for, looked after. makes you feel cared for, looked after, it is the deep frying, endlesselow attermenting, barbecuing, and so on that gives this American regional cuisine its suggested to the control of the care the control of the care to t

ALADDIN'S CAFE 5420 Clairemon ALADDIN'S CAFE 5420 Clairemont Mesa Boulevard, 858-573-0000; Up-town Shopping Center, 1220 Cleveland Avenue, Hillcrest, 619-574-1111; www.aladdin\_cafe.com: These cafes of fer a bright, clean atmosphere for bright and clean if rather generic Middle East-ern favorites (hummus, Jabbouleh, ke-

N.W.

BRIAD AND CIE 350 University Avenue, Hillcrest, 619-683-9922. Twelve varieties of bread are baked daily in a 10.000-pound French tone hearth oven. Outrageously good because of own. Outrageously good because of Among the best are multi-grain, source, outrage of the same than the same pound on the same pound of the same than the sam

BUSALACCHI'S RISTORANTE 3683 Fifth Avenue, 619-298-0119. If you like old-fashioned Sicilian-style cooking —

veal, chicken, and fish. Lunch, Mon-day through Friday; dinner nightly. Moderate to egentiev. — EW. CAPE ON PARK 3831 Park Boulevard (Park and University), 619-797-7275. Gignatic portions and good food make tha a standout for people with large appetities and limp parts. Be ware that there are long waits on weekends for boundant and lunch terveel simulatsuperb wine list (as you'd expect from the sister of the North County's Wine Sellar Brassroic.) The crowd, many coming straight from work or business conventions, are on the dreasy side. Dine early in the week for quiet, as weekends are jumping. Reservations are a must. The site now includes a small gourner market, open from 400 p.m. Expensive to very expensive.

— E.W. breakfast and lunch (served simulta-neously) and dinner. The place seast 40; the cooking is called eclectic Amer-ican comfort food. It's home-style rather than slick. Open daily, Inexpen-sive to low moderate. — E.W.

Saturday, Inexpensive. — E.W.

CRIST CAPE 258 Robinson Avenue,
619-295-2510. Onion rings served in a.
619-295-2510. Onion rings served in a.
loaf, homerande potato chips, chicken,
steak, pasta, and a variety of extra-lean
charbroiled hamburgers, plus the continuous service from breakfast to late
nathroiled hamburgers, plus the continuous service from breakfast to late
might keep this cafe (rowded, Breakfast
omelet particularly good. Deserts are
fromemade. Now; and high spirited,
this cafe is open daily, breakfast, lunch,
and dinner. Breapenistic. — E.W.

this cdf is open daily, breakfash, lunch, and dianer. Interpressive. — E.W.

EL INDIO SHOP 3695 India Street, 101-299-0333. The shop has an indoor diring area, or you may brave the element of the street of the st

GELATO VERO CAFFE 3753 India

weather permitting, outside. Open daily. — E.W. daily.—E.W.

LAUREL RESTAURANT 505 Laurel
Street (af fifth Avenue), 619-239-2222.

Douglas Organ's French provincial
restaurant is sophisticated and stylish,
featuring an ever-changing seasonal
menu of fresh, appealing dishes and a

500

— E.W.

LAISON 202 Fourth Avenue (Fourth and Ivy), 619-234-5940. This French restaurant with its romantic atmosphere offers an à la carte menu and fased-price menls. Plessant food, excellent service. Patio dining, weather permitting. Closed Monday, Open Tuesday through Sunday for dinner. Low moderate to expensive. — E.W. sive to low moderaie. — E.W.
CITY DBLIGATESSIN 353 University
Avenue, Hilkrest, 619-295-2747. Levels up to the specialists available here include
brisket of beef, chicken-in-the-pot, chopped liver, and a wide variety of
sandwiches and vegetarian items.
Fraeklast specials weekdayse, early bird
dinner for \$9.95. Open daily, breakfast;
Junch, and dinner, to midnight during
the week and to 2:00 am. Friday and
Saturday, Interprisive. — E.W.

Low moderate to expensive. — E.W.

MALTESE BESTO AND BAR 4015
Goldfinch, Mission Hills,
619-289-6228. At present the mean ofters items from Johan, Baly, Moresco,
Tunisia — alithe of the sins that Is Took
Tunisia — alithe of the sins that Is Took
outdoor sensing, Good one best sins.
Closed Monday, Dinner, Tuesday
through Startody, Sunday brunch. In
expensive to moderate. — E.W.

to loudness, but heated, umbrella-topped terrace tables are quiet and scenic.——N.W.

SAFFRON NOODLES AND SATE
3737 India Street, 619-574-7737. Ca-yaul Thai food, noodle dishes, soups, sate (grilled chicken, beef, pork) to eat in or take out. Itse bet: chicken noodle soup and curry served Wednesday only, Gongeous artwork. Open daily,

same menu all day. Inexpensive. — E.W.
TASTE OF SZECIJUAN 6:70 University Avenue, Hillcres, 6:19-291-1668.
The Mandarin Szechuan menu offers standards with few surprises. But the three best fleatures are the lovely room, the atonishing friendiness of the management, and the late hours. The Peking duck is excellent and so is the chopped chicken in lettuce cups, If you

daly, inexpensive to moderate. — Ē.W. TERBA 1720 Celevisal Avenue (cor-ner of Vermont, one block north of University), Hillers, 463-259-780. This handsome Hillers's testarban forming rather than the control of the said and the control of the said Entrees are simple yet delighblint by the rosset deluktes with comptor of gibble sat bast. The control of the control -EW.

### DOWNTOWN

BUCA DI BEPPO 705 Sixth Avenue 619-233-7272. Family-style, southern and a superfixed by the second control to th LA CAMPANA MEXICAN RESTAU-

2 for 1

Bay One Entels, Get the Second of Equal or Lessey Value Free.

States and \$1.55. Not white to be roles. Not be read \$1.55. Not white the periods. Not his read \$1.55. Not white the periods. Not his read \$1.55. Not white the roles.

HINMEY'S BBQ 1900 Market Street, 695-295, 9919. Representes: The out-of-2-295, 9919. Representes: Che out-of-2-295, 9919. Represented to the out-of-2-295 of the out-o LA CAMPANA MEXICAN RESTALL-RANT SAYA FILMONEY, Golden Hill, 619-232-2756. Inergemine: Dan't be fooded by the strip mil location, Jeff conded by the strip mil location, Jeff cachining pilot, most suckling pig in sauce; a nice thick poole, post and hominy soup; and tacso filled with var-nous odd parts of the stee, including source of the strip of the strip of the characteristic of the strip of the characteristic of the strip of the distribution, and the strip of the strip of them the hilbert of the base orst voice. Inceptories:— LR KANSAS CITY BARBECUE 610 West KANSAS CITY BARBECUE 610 West Market Street, 61-231-8608. Scrumptious smells waft across the tracks at the Seaport Village trolley stop — barbecued pork and beet, Follow your mose. And yeah, this is the joint where Tom Cruse and Kelly McGillis duter "Seap bar seeme" in Top Gun. But goars whalf it is binded seleny, especially the monorabilist like hanging bras. Carch license plates, and stickers ("Grow Income page 14 to 15 to 15

THE CHEESE SHOP 401 G Street, 619-222-2303. This cafe offers outra-grounly good sandwiches of which my favorites are the Black Forest ham and therosatuport. Mufflin and cockies are baked on the premises. Paper plates for tool but rag! thugs for coffer and tea. Open daily. Inexpensive. Branch in J. La Jolla, 2165. Avenida de la Playa. La Jolla, 2165. Avenida de la Playa. La Jolla, 2165. Avenida de la Playa. Your Own Dope: Plant A. Man\*). The beef and pork ribs (or rib tips ochicken breast), are worth it. They'n cooked over an oak-fueled fire. Nic. long Happy Hour (3-30 to 6-30 p.m., ab bar only) has great food/grub deals. Open daily, funch until late. Inexpensive to moderate. — E.R.

HENRY'S BBQ 1300 Market Street

Try our Sticky Rice & Mange!

2 for 1

DINNER

Lunch Buffet \$6.50

Thai Orchid

Cuising to rehid

4310 Genesee Avenue \$111
(of Moure Erro, in Liberty Park Pazz)

858-278-4949
Oferop 61011 Limit toupmis gow) over one

LA PROVENCE 708 Fourth Avenue Gaslamp, 619-544-0661. The ne La Jolla. 2165. Aventida de la Playa, La Jolla. 2166. Selves. Selv. 429. 9221. — E. W. CHIYE 558. Fourth Avenue. 169. 226. 4263. This dewntown host stati in which to "be seen. Their "cui-tiem moderne" is Asian and Carlibean influenced and succeeds the atmosphere. I found the salimon and pork services and properties of the salimon and pork percentage of the salimon and pork recommend the best fifter and resk of recommend the salimon and pork recommend the salimon and recommend owner has redecorated and upgrades the menu to Southern French and Mediterranean, Best bets are cassoulet Mediterranean, Best bets are cassoulet Fisherman's caserrole, rack of lamb and frog legs. Separate dising room fo private parties especially appealing Moderate prices. Fresh food, good value. Open Monday through Friday for Junch, Saturday and Sunday lunch/brunch; nightly for dinner. E.W.

E.W. LABL'S RESTAURANT Hyper Regency Hotel, One Marke Street, 619-887-6066, All-you-can-set fish and seafood buffet, Friday nights only, one of the seafood buffet, Friday nights only, one of the seafood buffet, Friday night sond, one of the seafood buffet, Friday night sond, and seafood buffet, Friday night sond, and the seafood of th GRANT GRILL U.S. Grant Hotel, 326 Broadway, 619-239-6806. As always, this restaurant serves quality meat in a traditional room that uses tableside service. Best bets are spinach salad, lobing for lovers of buffets. - E.W.

ing for lovers of buffets. — E.W.

OCTOPUS GARDEN 314 Fifth Ave
nue, Gaslamp, 619-223-1653. Not to
be missed lapaners and Continenta
preparations. Superb sushi ana
sashmir, unique hot appetiers:
fill with continental sauces. Ahi tuna steel
and sea bass cuttanding, Upstain and sea bass cuttanding, Upstain and
sea bass cuttanding, Upstain at the
preparation of the properties Delightful atmosphere and service. Open night of
dinner. Moderate to expensive. — E.W. RAINWATER'S 1202 Kettner Boule

SISTER PEE WEE'S SOUL FO 2971-1/2 Imperial Avenue, Grant H 619-236-0470. One of the oldest, b soul food cafes in the county, but there early (it closes at 8 p.m.). Sia Pee Wee says her daily lunch and di Pee Wee says her daily lunch and din ner menu depends on what she fee like cooking that day — you might fir big pork ribs with mashed red-ski potatoes, black-eyed peas, collar greens and two-inch-thick cornbrea or Southern-fried chicken, or seafoe gumbo, or catfish fillet with all th con, ham, sausages, and hominy grits. Inexpensive. — E.B.

Inexpensive. — E.B.

STAR OF INDIA 423 F Street,
619-344-9891. This Indian restaurant is
most popular for the all-you-can-eat
buffet, available weekdays from
11:30 a.m. to 2:30 p.m. and Saturday
and Sunday from moon to 3:00 p.m.
The weekend brunch includes cham-The weekend brunch includes cham-pagne. Veggetarians should make note of the many vegetable and rice dishes with innovative preparations. Restful atmosphere, good service. Be aware that breads are a la carte. Open daily, lunch and dinner. Inexpensive to expensive. — E.W.

expensive. — E.W.
TUFBLO AMERICAN 340 Fifth Avenue, between J and K, 619-231-3140. Best bets are spinach salad, fresh sea bass or ahl, chicken breast with potatolasagne. Contemporary atmosphere, excellent service. Bar serves 50 types of martinis. Open nightly, dimer only. Moderate to expensive. — E.W.

# CORONADO

AZZUBA POINT Lares, Coronado Bay, 400 Coronado Bay Posulevad (off Silver Strand), Coronado, 639-624-4477, If you suffer from Chez by the Cal-Medireranen creation bere. Esecutive chef Michael Stehner nakes magie from the seasonal inspections, ingenieually combined in seasonal control of the control of the cal-magie most in trades pleasy of the call of the call of the call of the cal-magie most plant in trades pleasy of the friendly wait-staff puts you at ease. Recreation required slightly dress, lacker recommended. Expensioner very lacker recommended. Expensioner very LA BELLA PIZZA GARDEN 373

Bells looks like an Italian farmhouse, with geraniums, bright green shutters, and marroon canopies. A roal extended are: loog hours (from breakfast until after midnight daily), big meals, and strail prices. The menu includes standarfer midnight daily), big meals, and small prices. The menu includes standard midnight daily, big meals, and standard daily of the mean standard daily of the married daily of the midnight daily of the mean standard daily dail walk it off on IB's pier. Breakfast and early dinner six days, Sunday to 2 p.m. only. Inexpensive. — E.B. MARCO'S FINE ITALIAN FOOD

CROWN ROOM, HOTEL DEL CORONADO 1500 Orange Avenue, Coronado, 619-435-6611, ext. 7284. Open only for Sunday brunch and spe-cial events. The food is competent, but

E.W.

D'LISH PIZZA AND PASTA 386 East
H Street, Chula Vista, 619-585-1371.
The pizzas and pastas are tasty and the salads are huge and fresh. Excellent service. Inexpensive to moderate. —
E.W.

E.W.

GRANDMA'S PANTER BESTALL

RANT AND BAKERY 1975 Seasons

Drive, Imperial Back, 619-424-860,

There, Imperial Back, 619-424-860,

tice—pinned above a heap of cheme-chan, pice, and case—that says "Emperial Back and the says of the

E.W.

AND PIZZA 736 Palm Avenue, Imperial Beach, 619-424-3636. You hardly rial Beach, 619–424-3086. You hardly notice it tracked into a row of TV repair shops, but Marco's is a jewel. Marco Frank and Ross a Poliombor and here for 30 years. Now Alex Pacheco does, but nothing has chenged. There are the classic red toble-cloths, murain of ritalian property of the control of the classification of the classification of the control of the classification of the classificat Inexpensive. — E.B. BUON GIORDO 4110 Bonita Road, Bonita, 619-475-2661. The menu includes antipasti, soup, saled, pasta, pizza as well as chicken, meat, and fish. Try the Cassers talad topped with grilled freath chicken breast, or linguine al pesto. Pish does very well here. Open daily, Moderate to expensive. — E.W.

GRAND BISTRO Grand Hotel Trianna. 4500, Agas Callente Boulevard, Tijuana, 681-700, x4188. Visit this Triunan retaturant for its formal dejance, mystery, romane. Visit Grand Bistro for its prime filt The tastient I be ever for its prime filt The tastient I be ever for its prime filt and the state of the

ZORBAS FAMILY RESTAURANT 100 Broadway, Chula Vista, 619-422-8853. All-you-can-eat Greek buffet daily, lunch, midweek dinner. buffet daily, lunch, midweek dinner, weekend dinner with entertainment of belly dancers and Zorba's dancers. Plenty to eat. Not gournet food, but fun. Open daily, lunch and dinner. In expensive. — E.W.

(The prefix for all Tijuana numbers is 011-526. From the United States use the prefix 011-526 when calling Tijuana; when calling in Tijuana use only the restaurant's seven-digit number.) GRAND BISTRO Grand Hotel Ti-

voluptuous, if fatalistic, meal. Inex-pensive to moderate. — E.W.

EA LENA 11191 Blvd. Agua Caliente, 686-2920. Don't miss the charming room, the open grill, and the tortilla maker who prepares fresh tortillas as the diners are seated. Dinners come the diners are seated. Dinners come with an appetitier and soup, and some of the entrées are extraordinary. Try the pulso ("Fini"). Roasted quail and chicken do well here. Open daily, lunch to late dinner. Take Revolución to the left-hand bend where it becomes Agua to late dinner. Take Revolución to the left-hand bend where it becomes Agua to late dinner de comment de la commentation de la

provide you with wonderful food, in-credible service, and an extensive menu-printed in French, Spanish, and Eng-lish. The presentation, preparation, and quality of the food are first-rate. Don't miss the dessers, especially chestrust souffic. Closed Sunday, Open Monday through Thurday, 8:00 a.m. to 10:00 pm., to 11:00 pm. Friday and miss. If the presentation on weeklands a must. Phys. rev. of the control of the to expensive. — E.W. moderate. — E.W.

LONCHERIA REVITS No. Callipón del
Travieno, off Zad Street, Tijunna,
685-3190. Callipón del Travieno traslates a "Nicharla Lace." It i packed with
no del Street, Tijunna,
685-3190. Callipón del Travieno traslates a "Nicharla Lace." It i packed with
no del veterizara p'harmacy alev with
crowing rootsers, cooing turtie-doven,
rabbin, and symping poss. Tovil multi
chier wenderful caurer (home-style)
post bubble on attention son protection
hood. You usually have a choice of three
modes, involving bed, fulcien, or pork,
which come with a nutritions son pilled
potation, and vergables. Corn torollia. to expensive. — E.W.

LA VUELTA 2004 Avenida Revolución. 685-7309 or 684-2611. For an extravagant evening of mariachi music,
good food, and high spirits, remember
that La Vuelta is open every day. 24
hours a day. Mariachi available daily.
Authentic Mexican food and atmosphere. English spoken. Inexpensive. —
E.W. E.W.

BL ZAGUAN Avenida Pasco de los
Héroes 10501, Zona Rio (turn right at
statue of Lincoln), 634-6781 of
634-6006. The name means doorway
or entrance, usually to a mansion, and
the interior is opulent and striking.
Fish, seafood, poultry, and beel are offered with Continental succes. Best bet

with meat-on-the-bone, corn cobs, potatoes, and vegetables. Corn tortilla and a glass of temarind juice are in-cluded. Maria and her husband Ju-ventino cook it up behind the counter where you sit, watching Tijuana televi-sion or chatting with the locals. Break-fast and lunch (to 5:00 p.m.), Monday is shrimp in tequila sauce or fresh fish through Saturday, Inexpensive. - E.B. through Saturday, inexpensive. — E.B. PUEBLO CAPE Jai Alai Fronton Palace, 701-E Avenida Revolución, Ti-juana, 685-866. East at the Palacel This is a great place to impress out-of-town relatives without going broke. The owners, who are connected to Ense-mada's Hussong family, set out to lure Mexicans back to their own over-eringofied main street, stagnia local to 8:00 p.m. Inexpensive. - E.W. MULTIPLE

# LOCATIONS

CLAIM JUMPER The portions are so

the "Royal Quail of the Castle" or the smoked tuna salad. Inexpensive, open daily. — E.B.

TOUR DE FRANCE Gobernador Ibarra 252 (past the Rio section), 681-7542. This French restaurant will provide you with wonderful food, in-

served weekends is 26 outners). The served weekends is 26 outners). The served weekends of the served was any one person can set. Almong the air tractions every day are the huge saled bars, barboard schickers, nibs, and weekends. Open daily, hunch and dissected was also as the served weekends. Open daily, hunch and dissected was also as the served weekends. Open daily, hunch and dissected was also as the served was also served

is, pastas, and most recently, grille ood, chicken, burgers, and meat salads, pastas, and most recommendates seafood, chicken, burgers, and meats. Judging by past performance, the additions should be edible and forgettable. Open daily, continuous service, lunch and dinner. Inexpensive to moderate, 4465 Mission Boulevard, Pacífic Beach, 858–883–8143; Pashion Valley Center, 619-219-1866; 5th & H.



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# What's It Worth?

Clouds of steam, showers of sparks, cascades of light thicken the atmosphere to the sensorial lushness of a soft-drink ad.

here once was a time when I would have said there were two scenes in movies that could never fail to raise a goose bump. One was the singing or playing, in any circumstances, of "Audi Lane Svne." The other

was the singing or playing, in any circumstances, of "Audi Lang Sync," The other was the senek attack on Pearl Harbor or any announcement of it by may of radio or word of mouth. It have long since had to abandon both those positions. Yet, in spite of its coming-attractions trailer and in spite of the common designation of the co presence of Michael Bay (Armaged don. The Rack) in the director's chair don, The Rock) in the director's chair, I held out some hope for Pearl Harbor, including some hope that three-and-a-half weeks into the aftermath of the attack I might get to hear a New Year's Eve rendition of "Auld Lang Syne" as a bonus. No luck on that second hope but the full three hours do in fact turn out to be better than the trailer

spired Bay to sit up and fly right. Or

Rushdie.) Much of that seriousness too, never scales higher than Madison Avenue kitsch. The sight of the screaming Zeros whooshing over the head of a woman pinning up her laundry in slow-motion or over a gaggle of kids at the ballfield (what time of day kids at the ballfield (what time of day was this?) could just as well have been part of a TV spot for life insurance or financial planning. Every image is sleek and polished as a Lexus, creamy and bensuous as Bain de Solel; Lossted and bronzed as Kellogg's Corn Flakes. Clouds of steam, showers of sparks, cascades of light thicken the atmo-

soft-drink ad. The selling never lets up. The arm-twisting never lets go. And I'd have bet a large sum of money on the likelihood of at least one shot of Our Boys In Uniform striding shoulder to shoulder toward the camera in slo-mo: the few, the proud, the fluid. I'd have cleaned up, too, if I could have found any takers.

MOVIES

The storyline strives for serious The storyline strives for serious-ness in sheer length. Despite the title, the movie is not, like the patiently in-formative Toral Toral, strictly about Pearl Harbor. It stretches back to 1923, before lifelong buddies Ben Affleck and Josh Hartnett were yet Ben Affleck and Josh Hartnett, but

nessee tykes playing pilot in a hay-filled WWI biplane in the barn, heedless of the history lessons of a limping bourbon-soaked veteran: "I done tole you, boy!" Affleck, the one who cocks his cap at a cockier angle, goes off on his own to help the Brits and win their flattery (If there are any more at home like you...) in the Battle



of Britain, and then pulls the old miss of Britain, and then pulls the old miss-ing-in-action and presumed-dead trick less than an hour into the run-ning time (someone sitting near me actually sniffled), only to resurface without warning in Hawaii, where his buddy and his fiancée (Kate Beckinbuddy and his fiancée (Kate Beckin-sale, lending some class to the enterprise though not exactly alchemizing it into The Golden Bowl: "I don't think I'll ever look at another sunset without thinking of you") have been busy con-soling each other, surrendering their soling each other, surrendering their respective virginities on a billowing bed, and in a fluttering forest, of wind-tickled white parachutes — a moment

to remember.

We're halfway through the movie before the dawn of December Seventh, and we then have over half an hour of unrelieved laughter ahead of us. This is often impressive to watch, notwith-standing the slips into video-game invitality, and sometimes even imaginative; the flery blossoms of orange in the aertal views of the slate gray the shark in faws, beneath the feet of overboard sailors treading watch; that overboard sailors treading watch; that ("They're kick" our butte!"), until Affleck and Hartnett, putting aside their new-found differences, get air-and confident (here's another bet I'm and confident (here's another bet I'm another bet I'm another bet I'm another unrelieved slaughter ahead of us. This willing to make: someone in the nex willing to make: someone in the next figure-skating season, and most likely Todd Eldredge, will be doing a routine to the "Theme from Pearl Harbor"), and the tenor of the dialogue swerves dramatically: "Let's go do some busi-ness!" "Let's get this Jap sucker!" "I'm goin' after him!" "We ain't gonna let goin 'after him!" "We ain't gonna let these sons-a-bitches get home!" "How d ya like it with someone shootin' back at ya?" "Got you, you son of a bitch!" ctc., etc., FDR's Day-of-Infamy speech, mouthed if not actually spoken by Jon Voight in a latex Halloween mask, omes as an anti-climax. As does the runcated account of the Doolittle truncated account of the Doolittle bombing raid on Tokyo (see *Thirty Seconds over Tokyo* for an extended account), not to mention the predict-able resolution, facilitated by the Japanese, of the romantic quandary. In all honesty I was not greatly

othered by the war-film clichés, a bothered by the war-film clichés, a harsh word for eternal verities. (War joins and separates people, Some of them are best friends. Some of them are lovers. Their stories recur.) Clichés, I would even argue, were the saving grace of Saving Private Ryan, its life-line to the WWII films of the actual action. period. What bothers me here, more exactly, is the amount of time — and ack of perspective — of not knowing that a thing is worth — of a neowhat a thing is worth — of a neo-glided Age epidemic of "conspicuous consumption" — of the smug assur-ance that an infusion of hot air and cold cash will transform what once would have been a run-of-they"—info potboiler into a summer "event" — of the belief that the customer spends his money to see money being spent. It would be instructive to go

It would be instructive to go straight from Pearl Harbor to Otto Preminger's In Ham's Way, an old-fashioned war epic (old-fashioned even in its own year, 1965) that starts out with the sneak attack and pro-ceeds at roughly the same length (a quarter of an hour shorter) to a tide-turning battle at sea. It made few waves turning battle at sea. It made few waves with the critics of the day, outside of the hardest-core auteurists (includ-ing, if 1 remember right, the young Curtis Hanson writing in the defunct Cinema magazine), but you might be amazed today to see how nearly its length is matched by its breadth; how nicely balanced it is between James Jonesian jadedness and John Fordian jingoism; how many more characters it manages to accommodate, and how it manages to accommodate, and how many more plot developments; and in particular how credible, how un-hackneyed, how ahead of its time, or at any rate how ahead of our time, is the mature romantic relation John Wayne and Patricia Neal. Along-side Pearl Harbor it might almost seem

Moulin Rouge, Baz Luhrmann's reconstruction of Gay Paree on Australian sound stages and inside computers, has another way of not knowing a thing's worth. Nothing, no matter how overdesigned, overdressed, and overdecorated, is held onto for an adequate appraisal. Everything is handled as a hot potato. And the easycome-easy-go juggling act — pushing "conspicuous consumption" into the darker channels of "conspicuous waste" — takes on a rough resem-blance to post-Satyricon Fellini filtered through MTV. The romantic triangle of a cabaret courtesan (Nicole Kid-

man at her most Ann-Margretty), a penniless poet (the uncharismatic Ewan McGregor), and an acquisitive aristocrat (Richard Roxburgh) is no less cliched than the Pearl Harbor trio, but Luhrmann's method of dealin with the problem is quite different: tossing around diversionary cherry bombs, smoke bombs, stink bombs to deflect attention from the waxmuseum deadness. He toys with film speeds, switches from full color to speeds, switches from full color to sepia and back again, chops scenes into splinters, sends the camera on a pinball path through a miniature Montmartre. Anything goes — and it generally goes in a great hurry. Luhrmann can't really keep up this pace for the duration. But like the freepace for the duration. But like the free-swinging pugilist, he is willing to gamble that by the time he grows arm-weary his target will be seeing stars. Or, quite literally in Luhrmann's case, hearing tweety birds. That's by way of saying that his

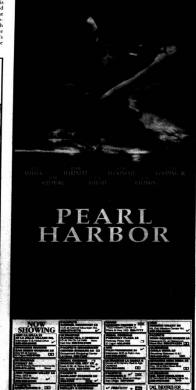
biggest diversion — the smokiest and stinkiest of his lobbed bombs — is the continual rummage through the pop-music archives, whereby pieces such as Rodgers-and-Hammerstein's "The Sound of Music" and Elton John's "Your Sone" appear, as feltoned to me Your Song" appear, as if through some

time warp, to have been written for a century-old stage play entitled Spectacular Spectacular, the brain-child of a Toulouse-Lautrec (John Leguizamo) who doesn't know how Leguizamo) who doesn't know how to pronounce his own name: Law-trek, he says it. The hit parade goes on and on: from "Diamonds Are a Girl's Best Friend" to "Material Girl," from Nat King Cole to Nirvana. All in the Nat King Gole to Nirvana. All in the spirit of making the past "accessible" to the contemporary couch potato. (All in the spirit, already afoot a few weeks back, of A Knighr's Tale the spirit of the age.) And perish the thought that the couch potato be asked to get up off his duff and meet the past halfway. Perish the thought that he be

asked to sit still for an actual can-can. The objection here is not, or not simply, with the anachronistic musi-cal styles. Period musicals — Camelot. cal styles. Period musicals — Camelot, A Funny Thing Happened on the Way to the Forum, Jesus Christ Superstar, to name some extreme examples — are expected to be composed in the style of the period in which they were written, not the period in which they're written, not the period in which they're set. Roman chant would not give the spectator much to hum on his way out. But the mere mooching of musical selections, as opposed to the actual composing of them, broadens and strengthens the objection. (And please don't try to throw Same Old Song in my face. Alain Resnais -



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# Calendar MOVIES

which is to say taste, intelligence, selfwhich is to say taste, intelligence, seri-awareness, thoroughness of thought, unity of vision, among other things— is not to be mentioned in the same breath with Baz Luhrmann.) That objection, fully explored, would have something to do with the mishmash of styles (Broadway and Top Forty of styles (Broadway and Top Forty, oldies and newies, R&B and C&W), something to do with rearranging history, something to do with plagia-rism and barasitism, something to do with the resulting air of frivolity and disdain for true creativity. The spectator could hardly be faulted if he himself adopts the hot-potato view of the matter, and stuffs his hands in his pockets.

Something (maybe) to look for ward to: the trailer for Heist, the

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mainstream David Mamet film with Gene Hackman, Danny DeVito, and of course Rebecca Pidgeon, contains more good lines (e.g., "She could talk her way out of a sunburn") than all the cood relea September is when I'm told it's due.

### MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five star and antipathies by the black spot, Unrated movies are for now unreviewed. Thousands of past reviews sorted alphabetically, by year of release and by rating, are available online at SanDiegoReader.com.

Along Came a Spidor — Effective kid-nap thriller, even if some of its effect is achieved by cheating. And even if, too, some of the effect is subjected to insuffi-cent elucidation. And even if, in any case, the total effect is subap and empty. For all that, once we get over the rodey start the Verige-euque prologue is oversaeld, and it's impossible to believe the kidnapper's la-tex mask could have fooled anyone for no

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years when it can't fool us for two seconds) the movie is not at all taxing to sit through — all the way through the cast credits in which one role is identified as 'Potentially Evil Guy on Train.' The only point of connection to the dreadful Kiss the point of connection to the dreadful Kin the Grift (1997) is to is one good point, the Grift (1997) is to is one good point, the cognitive visage of Morgan Ferenan, re-peating his role as forensic psychologist Alex Cross, from the James Patterson series of detective rowth. Some ran feel that the period psychologist Alex Cross, from the James Patterson series (Roberts — is a style down from Ashley) luda at the sidekick, but in compensation the re-quired less currying and coscering, in Lee Tamabare (Oner Were Warriers, The Edge), the Tamabare (Oner Were Warriers, The Edge), the transition of the control of Fleder And Jerry Goldsmith's minator music is unintrusively helpful. With Michael Wincott, Penelope Ann Miller Michael Moriarty. 2001. ★★ (FASHION VALLEY 18; HARBOR DRIVE IN:

Amores Perros — The Traffic route to "complexity": three interlocked storylines under one umbrella. All of them, set alike in Mexico City, have to do with one kind or another of love, and all of them involve another of love, and all of them involve dogs and varying degrees of cruelty thereto. The one point of intersection shared by all three is the high-velocity car collision that opens the action and that recurs three more times, from three points of view, at differ-ent junctures in each of the stories. The first

and lengthiest of these, treating of dog-fights, stickups, sibling rivalry, and intrafa-milial infidelity, is so unrelentingly harsh, brutal, ugly, squalid, etc., that first-time filmmaker Alejandro Gonzalez harritu was all but guaranteed to be branded "passion-ate." His disinclination to hold the camera steady — his surrender instead to forms of

steady — his surrender instead to forms of cinematic plays and paroxym — tends to confirm his fervor. The color, even though quality suitable for a designer jeans ad in Varity Fair, appears to be boiling away be-fore our very eyes, as if the screen were a Presto electric griddle. The stylistic tics will persist throughout. Next comes the short-est, neatest, most self-contained story, with the least spillower into its two neighbors, an onic little apecdote about the transform tion of a love nest into a rats' nest. The pet pooch's disappearance down a holè in the floor, his untraceable whimperings in the floor, his untraceable whimperings in the dark, and the random prying up of floor-boards in search of him, have a Poe-like flat or of nightmare. But an amputated leg is insufficient reason to bring up Butuel, even in a Spanish language flin. The third and tallets of the tales concerns a homeless that the substantial that t his past life as a teacher, and for his sur-rounding pack of stray dogg. None of the three is very engaging, and none gains much by their merger — besides bulk. (Two and a half hours' worth.) But you can see why the filmmaker has been likened to Tarantino: a less daunting benchmark than,

say, Faulkner, With Emilio Ecneva Garcia Bernal, Goya Toledo. 2000. ★ (LA PALOMA, FROM 6/8) say, Faulkner, With Emilio Echevarria, Gael

Angel Byes — Halfwy strious romantic drawn from director Luis Mandoki, the-man who gave us the completely silly Me-sage in a Berlin, about a one-of-the-gury policovoman (Iennifer Lopez) and an enig-matic, gray-overcoated lone who identifies himelf as just Teach'; part-somboe, part-simpleton, part-Montgomery Clif tim-tomical to the complete produce of the complete of the complete produce of the controlled. I lot on the was just re-chris-tened, too bleached, lweezed, powdered, buffer, polithed, and sandblasted to pass as tened), too bleached, tweezed, powdered, buffed, polished, and sandblasted to pass as a normal human being, let alone a tough chick who can overpower bruisers twice her size. That half would also have to include size. That half would also have to include the smothering pop songs, the irrelevant - cop action, the loner's improbable gast as a bluesy jazz trumpeter and Distall family man, and the increasing flow of say toward the end. On second thoughs, let's make it more like quarterway serious. Sonia Braga, Terrence Howard, Shirley Kingli. 2001.

# ITASHOW MALEY 18, PRAIN PROMENUE 24.

The Animal - Rob Schneider comedy of experimental surgery gone haywire, di-rected by Luke Greenfield.

rected by Luke Circentield.

(CARMEL MOUNTAIN 14; CHULA VISTA 10; CINEMA STAR 13; CINERAMA 6; DEL MAR HIGHLANDS 8; ENCINTAS 8; FASHION VALLEY 18;
GASLAMP 15; GROSSMONT CENTER; HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARK WAY PLAZA 18; POWAY 10; RAMONA TWIN; RAN-CHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14)

Big Edon - Ayre Gross as a homosexual New York artist who returns to the small Montana town of his youth, directed by Thomas Bezucha. (HILLCREST CINEMAS, FROM 6/8)

**Blow** — The biography of George Jung (don't beat yourself up if you've never heard of him) is just another boring drug story: the easy, breezy path of a working-class Massachusetts white boy, not to mention montage-happy and goldie-oldies-strewn path, to \$60 million as a cocaine entrepreneur, and then his swift and edify-ing nose dive. The factual basis of the story always a source of courage to the timid sto-

nteller, makes it more, not less, boring: the lodding motivational spadework of child-lood flashbacks in scrubbed-raw color (the dabbacks in scrubbed-raw color (the Cause I don't ever wanna be poor"); the poor" (Cause I don't ever wanna be poor"); the poor (Cause I don't ever wanna be poor"); the poor ("Cocaine exploded on the "more than the period of the poor ("Cocaine exploded on the be inherent rein on the imagination. But the poor ("Cocaine exploded on the poor ("Cocaine exploded on the beautiful proposed to poor ("Cocaine exploded on the poor ("Cocaine tion. The sameness of them car

inagination. The sameness of them can only be a symptom; the cause would have to be the unexamined faith in their fascina ion. Johnny Depp, Penelope Cruz, Franka footente, Ray Liotta, Rachel Griffiths, Paul cuberns; directed by Ted Demme, 2001.

JEASHON VALLEY 18: PALM PROMENADE 24) Broad and Roses — Special pleading or own L.A. high-rise, British aker Ken Loach has lost a little com exity, a little reality, in his move to a new

illegal alien; blatant heart-tugging and drum-beating. The disrupted party for Hol-hywood agents, attorneys, and "stars" fea-tures cameos of such lusterless celebs as William Atherton, Samuel West, Tim Roth, and Ron Perlman. With Plata Padilla, Adrien Brody, Elpidia Carrillo, George Lopez, 2001.

arguably better looking, financially better off, not to mention an all-around better human being (i.e., professional humanitar ian), than shitheel Hugh Grant; and he ian), than shitheel Hugh Grant; and he even turns out, against first impressions of Heathcliffian gloom, to have a better sense of humor in the bargain. The character's name of Darcy, furthermore, drops a heavy hint, to the literate, of the Jane Austen fairy tale destination. One can see why the book, paddling around as it was in a pool of common sentiments, might have railied the

roops. The boiling-off of many of those

troops. The boiling off of many of those sentiments on screen, however, tends to espose the thinness of the incidents. We appear to be winness to the entirety of the re-lationship between the horizon and Darry, and honestly there is not much to: Mycheleves the troops with less to rally cound. Excepting, of course, Renée Zellweiger (plus a few extra pounds, nowhere east Raging under the proposed of the proposed

Bridget Jones's Diary — Sharon Maguir's pike advant visualization of the unfump non-novel by Helen Fielding, about the plight of the average, over thirty, ever as slightly overweight, overdrinking, work of the state of the sta Bridget Jones's Diary - Sharon this masculine pastime - up until the

MONT TROLLEY: LA JOLLA 12: UA HORTON

Celine and Juille Oo Boating — To deal with Jacques Riverte, it eventually becomes necessary to come to grips with the issue of length. At three and a quarter hours, this entracing fantasy is far from his longest effort. In his own defense, Riverte will cite a "Intalkion" of length, Riverte will cite a "Intalkion" of length of the work of this movie as the offspring of present of this movie as the offspring of Renoir on one had and Hitchcock on the other. Like all the critics-turned-directors from the staff of Cahiers du Cinema, Rivette from the staff of Cahiers As Cinema. Riverte talks a very good movie, 1 The kind of length he cultivates is not in order to make como fir a novelistic claboration and thickening. Rather it is the kind of length that comes from taking time out for following fancies, chasing butterflies; it is a thin kind of length. Further, there is a rawness about the movie — a sense that the material has not been fully worlde out, or weeded out. Above all, there is a sense that the mat has not been severely judged: if a scene works, so much the better; if it does not, so

The two lead actresses (Juliet Berto, Do minique Labourier) are attached to a very loose rein; and over the three hours, it is loose rein; and over the three hours, it is caily possible to be unitten initially by these two kooks, and then to cool gradually be used to be under the property of the prop (Berto) and a librarian (Labourier) and the seculated drawing room world to which seculated drawing room world to which these two heroines are transported via magic locateges and from which they con-spire to rescue a young gif who is imper-ted by a marder plot — a plot which, to untangle, they must poor over in scrambled bits and pierce, like a pain of film edibins and pierce, like a pain of film edibins triving to arrange fragments of movie footage into a semile sequence. Given half contages a state of the control of the con-trol of ulle Ogier, Barbet Schroeder, 1974





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have hoped that the act of hommage, the ancient milieu, and the self-conscious mythicality would render the action more acceptable, more "aesthetic," than that of a John Woo burlesque. They only render it more remote, more effecte, more affected and anemic. The effects of flying, spinning and anemic. The effects of flying, spinning dancing up walls, skipping across water, hovering in treetops, etc., are technically well done (yawn), and they sometimes, if only fleetingly, rise to the exalted plane of "dreamlike." "Soporific" would better de-

Yeoh, Chow Yun Fat, Zhang Ziyi, Chang Chen. 2000.

\*\* (GASLAMP 15; GROSSMONT TROLLEY)

The Day I Became a Woman - Three The Day I Became a Woman — Three part omnibus on the youth, maturity, and dotage of the Iranian woman, all parts scripted by Mohsen Makhmalbaf (director of Gabbeh, The Silence, et al.), and directed by his wife, Marzieh Meshkini, a graduate, together with their daughter Samira

Makhmalbaf (The Apple), of the private filmmaking school, since disbanded, known as Makhmalbaf Film House. The first of the three stories—anecdotes, really—chronicles the last hour of girlhood before the protagonist officially turns nine ("Hide your hair, don't sin"): the planted stick in your hair, don't sin'); the planted stick in the ground, whose shortening shadow mea-sures the dwindling minutes of freedom till noon, is as oppressive an image as the grandfather clock in High Noon. The little heroine's grim persistence, or persistent grimmens, is evidently something of a na-tional tests and test the pressonal amongody of Abbus Karesmann and the shallow space of this episode is replace with the familiar of the significant and the shallow space of the episode is replace with the familiar test of the space of the space of the space of the episode is replaced to the test of the space of the bright season of the space of the

The Dinner Games — A French farce tick-ertel, like any of Francis Veler's directorial and/or according different, for a Hollywood and/or according different, for a Hollywood ton of Le Dinner de Auboles. Said dinner, in any case, is a periodic intual could) have been The Dinner of Auboles. Said dinner, in any case, is a periodic intual manuse themselves, and attempts to top one another, by each bringing to the parry a prize cord (variously translated in the subti-ties as "lide" and "prix", in addition to a subtiliar and the subtilies as "lide" and "prix" and the company of a man who makes matchitick replicas of the Elife Tower, the Concord, etc., is unable to but is unable to rich himself of his chosen

anhole for the remainder of the evening. The variety of ways in which Molec demon-nance the anishes to be an anished to high industries and middlingly breamine, and to be a complete in highly industries and middlingly breamine, and even higher anishes in with most host host of fort, equily prevanies, Mol with them both worth. The filler's most preparabets figure in far and easy in cinestanguphics. Location Fronds' worthing better with a soft, account for the worthing better with a soft, account for the soft of the s

The Bible — Parchial Australian comedy, more innecessor bunn famy, but pleasant enough in any case, centered around the Parlers Basic Pictosope — a 216-food dish" in the middle of a shoop packided:— and the middle of a shoop packided:— and work of "dickhendi" out of their largest "two big crises — a power outage and a gale-force wind — test their metic, but the disher of the parlers on more common than the parlers of the parlers of the disher prick, inspires on more common control of the parlers The Dish - Parochial Australian or noence toan the west-meaning fumblers or screen. Sam Neill, Kevin Harrington, Tom Long, Patrick Warburton, Genevieve Mody. 2000.

# (LA JOLLA VILLAGE, THROUGH 6/7)

CARMEL MOUNTAIN 14; CHULA VISTA 10; CIN-MA STAR 13; DEL MAR HIGHLANDS 8; ENCIN EMA STAY 13; DEL MAR HIGHLANDS & ENCIR TAS & FASHION VALLEY 18; FLOWER HILL CINE MAS; GALAXY 6; GASLAMP 15; GROSSMONT CENTER; HAZARO CENTER 7; LA COSTA 6; LA JOLIA 12; MESSION VALLEY 20; OCEAN-SIDE 16; PALM PROMENADE 24; PARRWAY

Exit Weemde — Steven Seagal fighting age, weight, and dirty Detribit cops. Putting up no resistance to wretched excess, mindlessness, and egomania. With DMX, Anthony Anderson, Isaiah Washington, and Tom Arnold: directed by Andrzej Bartkowisk, 2001.

© @WEBOR DEWY, 16) The Golden Bowl — The producer-di-rector team of Merchant-Ivory (not to forget writer Jhabvala) return, seventeen years after The Bostonians and twenty-two after The Europeans, to Henry James. A naturer James, and a maturer Merchant-Ivory, too. Inamucha air's James, it is guaranteed to have a rich, loamy, fertile situation, a variation on the author's pet theme of American innocents abroad: a pauperish Italian prince, in low with a likewise unendowed prince, in love with a likewise unendowed American, marrise her former schoolmate for money. The forsaken lover then marries the schoolmate's widowed father — "America's First Billionaire," buying up Eu-ropean art for export — and the clandes-tine affair resumes under the shared roof.

(Staff writers of afternoon TV scaps can but eat their hearts out.) Besides its crucial and discreetly medotramatic plot function, the titular bowl is what in some circles would be called an "objective correlative"; agorgous gided crystal that conceals a flux. You don't fand this kind of construction at the Sundance Institute, much less at a tomany-coaks Hollywood studio. But the usual distrinction mill applies: Merchant and

The Man Who Cried

screen standards instead of Jamesian ones. What was kept hidden in the book is now out in the open (most egregiously in an ex-plicit hotel-room tryst), and adorned with an "action" prologue, a costume ball, an exotic dance, etc., for visual spectacle. The feeling of the thing is very different, foundation is unshakable. Kate Beck

The Hadrowson's Bushmad — Erotic-rule finataining — and exceptionally learn intrastining at the—about the twelver-year-odd boy who, with a busty redthead as his paragon, makes up his minds he's going to marry a hairdresser, and in late middle leaf, virtually noting etc.] The means of expressing amittenness—ameny light, solve-motion, a civiling etc.] The means of expressing amittenness—ameny light, solve-motion, a civiling etc.] The means of expressing amittenness—ameny light, solve-motion, a civiling etc.] The means of expressing amittenness—ameny light on the object of affection—are limited to extreme. And event the haircust don't compen-tation of the compensation of the compensation of the extreme. And event the haircust don't compen-tation of the compensation of the compensation of the object of affection—are limited to the object of affecting at a compensation of the area of the object of affection are limited to the object of affecting at a compensation of the area of the object of affecting at a compensation of the area object of the object of affecting at a compensation of the area object of the object of affecting at a compensation of the area object of the object of affecting at a compensation of the area object of the object of affecting at a compensation of the area object of the object of affecting at a compensation of the area object of the object of affecting at a compensation of the area object of the object of the object of a compensation of the area object of the object of the object of the object of the area object of the Hair Cut Short. With Jean Rochefort and Anna Galiena; directed by Patrice Leconte

1991. ● (MUSEUM OF PHOTOGRAPHIC ARTS, 6/8, 9 P.M.)

Hamalaya — Studious plodder about the generational clash among Tibetan tribes-men: rival caravans of salt-packing yaks, driven through perilous mountain passes, one by superstitious elders, another by ag-nostic juniors. It's a kind of cattle-drive



# **MOVIE SHOWTIMES**

Call 444-FII M or the theater for missing information. Bargain showtimes are in parentheses

# CENTRAL

### CLAIREMONT

Town Square 14 Cown Square 14

A Knight Tale (1-1) Fr. 524, 440, 1025

Sun. 483, 1005 Mon. Thu. (600) 945 The

A Knight Tale (1-1) Fr. 524, 440, 1025

Sun. 483, 1005 Mon. Thu. (600) 945

Mon. Thu. (100, 500) 945

Mon. Thu. (100, 500, 950) 945

Mon. Thu. (110, 2115, 425, 510) 710, 820,

950, Monin Rouge (170, 13) Fr. 541, (110, 210)

Mon. Thu. (110, 2115, 425, 510) 710, 820,

940, Monin Rouge (170, 13) Fr. 541, (110, 210)

Mon. Thu. (100, 2115, 425, 510) 710, 820,

940, Monin Rouge (170, 13) Fr. 541, (110, 210)

Mon. Thu. (100, 215, 425, 510) 710, 820,

940, Monin Rouge (170, 13) Fr. 541, (110, 210)

Mon. Thu. (100, 215, 425, 510) 710, 820,

Mon. T (858-274-1234 Mon.-Thu. (1:25, 4:20) 7:05, 9:55; The Mummy Returns (PG-13) Fri.-Sat. (1:40) 7:40; Sun. (1:40) 7:25; Mon.-Thu. (1:20) 7:05; Pearl Harbor (PG-13) Fri.-Sat. (1:230, 2:30) 4:40, 7:00, 8:30; 10:40; Sun. (1:20, 2:30) 4:40, 7:00, 8:30; Mon.-Thu. (1:00, 2:30, 4:45) 7:00, 8:30; Shrek (PG) Fri.-Sat. (1:240, 1:15, 2:00, 2:30, 3:25) 4:15, 3:00, 3:40, 6:45, 7:30, 8:00. 2-30, 3:23 4:15, 5:00, 5:40, 6:45, 7:20, 8:00, 2:50, 0:948, 10:15, 2:00, 2:50, 2:50, 2:50, 2:50, 4:53, 1:61, 5:50, 1:624, 1:15, 2:00, 2:50, 0:50, 0:500, 6:45, 7:30, 8:00, 9:00; 5:401, 6:45, 7:30, 8:00, 9:00; 5:401, 6:45, 7:30, 8:00, 9:00; 5:wordfish (R) Fin-Sat. (1:30, 2:20) 4:45, 5:30, 7:20, 8:10, 9:55, 10:35; 5:un, (1:30, 2:20) 4:45, 5:30, 7:20, 8:10, 9:55, 5:401, 5:401, 4:45, 5:30, 7:20, 8:10, 2:55; 5:401, 5:401, 4:45, 5:30, 7:20, 8:10, 2:55; 5:401, 5:401, 4:45, 5:30, 7:20, 8:10, 2:55; 5:401, 5:401, 4:45, 5:30, 7:20, 8:10, 2:55; 5:401, 5:4

DOWNTOWN

Gaslamp 15
g 701 Fifth Avenue (619-223-0400)
The Arimal (PG-13) Fri.-Sun. (1230, 1115, 6210, 3500) 420, 5115, 550, 710, 740, 815
G 520, 3500) 420, 5115, 550, 710, 740, 815
G 520, 710, 740, 815, 9225, 10055 Crouching
Tiger, Hidden Dragon (PG-13) Fri.-Sun. (1237) 750, Friedhind (PG-13) Fri.-Sun. (1237) 750, Friedhind (PG-13) Fri.-Sun. (1230, 110, 220) 415, 4450, 640, 7605, 735,

Happen? (PG-13) Fri.-Sat. (12:50, 3:05) 5:25, 7:50, 10:10; Sun. (12:50, 3:05) 5:25, 7:50, 10:00 Mon.-Thu. (1:00, 3:05, 5:15) 7:35, 9:50

**UA Horton Plaza 14** 

# LA JOLLA

Cove 7730 Girard 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

Garden Cabaret University Towne Centre Mall (619-295-4221) Closed for the season

Closed for the season

La Jolla 12

8657 Villa La Jolla Drive (858-558-2234)

8657 Villa La Jolla Drive (858-558-2234)

Fovlution (PG-13): Swoodfish (R): The Animal (PG-13): Moulin Rouge (PG-13):

What's the Worst That Could Happen?

(PG-13): Pearl Harbor (PG-13): Shrek (PG):
The Mummy Returns (PG-13): Bridget

Jones's Dilary (R)

Jones's Diary (R)

La Jolla Village Cinemas
855 Villa La Jolla Drive (1584-45-7471)
10 Ministry Link March Fr. (259) 4-00, 2-20,
10 Ministry Link March Fr. (259) 4-00,
10 Ministry Link March Fr. (250) 4-00,
10 Ministry Link Marc

### MIRA MESA

Mira Mesa Stadium 18 10733 Westview Parkway (858-635-7700) Call theater for program information

# MISSION VALLEY

ATSSION VALLEY
Fashion Valley 18
7037 First Road (\$58-558-2262)
Footboom (PG-15); Woordfish (R); The Animal (PG-15); Mordin Rouge (PG-15); Mordin Rouge (PG-15); Mordin Rouge (PG-15); Mordin Rouge (PG-15); Mordin (PG-15); M

Blow (R) **Hazard Center**7310 Hazard Center Drive (619-291-7777)

The Animal (RG-13) Fri. 12:30, 2:00 (4:20)
7:10, 9:45; 3:45. Sun. 12:30, 2:00 (4:20)
7:10, 9:45; Mon.: Thu. 12:30, 2:00 (4:20) 7:10, 9:45;

Evolution (PG-13) Fri. 11:15; 145 (4:30) 7:20, Evolution (P.C.13) Fr. 1173. 126 (4:0) 7.0 (20) (20) (20) (20) (3.5 (Sun II 1)3. (3.4 (3.0) 2.0) (20) (20) (3.5 (Sun II 1)3. (3.4 (3.0) 2.0) (20) (20) (3.5 (Sun II 1)3. (3.4 (3.0) 2.0) (2.0) (3.4 (3.0) 2.0) (3.5 (Sun II 1.0) 1.0) (3.6 (4.0) (2.0) (2.0) (3.0)

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\*\*Aliasion Valley 20

1640 Camino Del Rio North (858-558-2262)

Foluttion (FC-1); Swordfish (R); The Animal (FG-13); Moulin Rouge (FG-13);

What's the Worst That Could Happen?

(FG-13); Pearl Harbor (FG-13); Shepk (FG);

The Mammy Returns (FG-13); A Knight's

Tale (FG-13)

### STATE LIMIVEDSITY

Cinerama 6 Theatres 5831 University Avenue (619-287-8990) The Animal (PG-13) Fri.-Sun. (1:15, 3:20) 525, 7:30, 9-400 Mon.-Thu. (1:05, 3:55, 5:55) 8:00: The Mummy Returns (PG-13) Fri.-Sun. (1:45) 4:25, 7:10, 9-50 Mon.-Thu. (1:40, 4:50)

7:10. Pearl Harbor (PG-13). Fri. Sun. (12:30) 4:15. 8:00. Mon. Thu. (2:30) 7:30; Shrek (PG) 4:15. 8:00. Mon. Thu. (2:0) 7:30; Shrek (PG) 5:30; 1.00; Shrek (PG) 5:30; 1.00; Shrek (PG) 5:30; 5:30; 7:30; Swoordfish (R) Fri. Sun. (2:15) 5:00, 7:45; 1.00; Non. Thu. (2:15) 5:00, 7:45; 1.00; Non. Thu. (2:15) 5:00, 7:45; 1.00; Non. Thu. (2:15) 5:00, 7:45; Non. Thu. (2:00) 4:40; 7:30; Pt. Shrek (2:00) 4:00; 7:30; Pt. Shrek (2:0

Ken 4061 Adams Avenue (619-283-5909) Startup.com (R) Fri. 4:40, 7:00, 9:20; Sat.-Sun. 2:20, 4:40, 7:00, 9:20; Mon.-Thu. 4:40, 7:00, 9:20

### UPTOWN

Willcrest Chemna 200-200 (2012) 200-

Museum of Photographic Arts 1649 El Prado, Balbon Park (619-238-7559) Monsleur Hire, Friday, 7 p.m.: The Hair-drester's Husband, Friday, 9 p.m.; My Mother's Castle, Sunday, 3:45 p.m., Celine and Julie Go Boating, Tucsday and Thurs-

Reuben H. Fleet Science Center 1875 El Prudo, Balboa Park (619-238-1233) Michael Jordan: To The Max; Journey Into Amazing Caves: Wild California

# EAST COUNTY

## EL CAJON

Parkway Plaza 18 405 Parkway Plaza (619-40)-3456) 405 Parkway Plaza (619-40)-3456) 3-50) 2-50, 10-00; The Animal (PG-13) Fri.-Thu. (11:50, 12:20, 2:20, 2:50, 4:40, 5:20) 7-00, 7:50, 9:50, 10:10; Evolution (PG-13)

Fri.-Thu. (11:20, 1:00, 2:10, 4:00, 5:00) 7:10. Fri.-Thu. (11:20, 1:00, 2:10, 4:00, 5:00) 7:10, 5:00, 5:00, 5:00, 5:00, 5:00, 5:00, 6:00, 6:00, 6:00, 6:00, 6:00, 6:00, 6:00, 7:10, 6:00, 7:10,

Rancho San Diego Stadium 15 2951 Jamacha Road (619-660-3460) Call theater for program information

# LA MESA

LA MESA
Grossmont Center 10 Theatres
5500 Grammont Center 10 Theatres
5500 Grammont Center Drive (181-465-710)
The Adminit (PC-13) Fix-Sun. (12-0, 30)
7-30, 9215. Evolution (PC-13) Fix-Sun. (12-0, 30)
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Grossmont Trolley & Cinemas
8555 Reinker Parkway (613-66-160)1
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A Kolight's Talle (71.2) Ter. Son. (160) 42.0,
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Mon.-Thu. (1:40, 4:30) 7:10; What's the Worst That Could Happen? (PG-13) Fri.-Sun. (2:20) 5:10, 7:50, 10:10; Mon.-Thu. (1:50, 4:50) 7:50

### SANTER

Santee Drive In 10990 Woodside Avenue (619-448-747) Swordfish and The Mummy Returns; Shrek and A Knight's Tale

# SOUTH BAY

Chula Vista 10
Broadway between H and I (619-338-4214)
Evolution (PG-13); Swoodfish (R), The Animal (PG-13); Moulin Rouge (PG-13);
What's the Worst That Could Happen?
(PG-13): Paral Harbor (PG-13); Shrek (PG)

Palm Promenade 24
770 Drimery Road, San Diege (858-558-2262)
770 Drimery Road, San Diege (858-558-2262)
Fee Alman (RC-13); Modulin Roage
(RG-13); What's the Worst That Could
Happen? (RC-13); Peal Habore (RC-13);
Slenk (RG), Angel Eyes (R); A Knight's Tale
(RG-13); The Almany Returns (RG-13);
Drivens, Bridget zones's Diazy (R), Along
Came a Spider (R); Blow (R)

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Rancho Del Rey 16

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### IMPERIAL BEACH

South Bay Drive in 2170 Caronasis (619-423-2727) Evolution and ShrekpThe Mummy Returns (PC-13) and What's the Worst That Could Happen? (PC-13); Swordfish (R) and Angel Eyes (R)

### NATIONAL CITY

Harbor Drive In 32nd and D (619-477-1392) Exit Wounds; Along Came a Spider (R) Staff Wannels, Along Carine 4 Spider (R)
Sweedmoker's P Theatres
1920 Seminute Real (619-64-871)
The Adminut (P-1) Pris. Sinc. (120, 300)
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# CHULA VISTA

Galaxy 6 (Calaxy 6) (C

### CARLSBAD

La Costa 6 Cinemas 6941 El Camino Real (760-599-8221) Evolution (PG-13) Pri-Sat. (10:00, 12:30, 3:00) 5:30, 8:00, 10:30; Sun.-Thu. (70:00,

12:30, 3:00) 5:30, 8:00; Moulin Rouge (PG-13) Fri.-Sat. (10:45, 1:45, 4:45) 7:45; Past; 10:45; Sun.-Thu. (10:45, 1:45, 4:45) 7:45; Pearl Harbor (PG-13) Fri.-Sat. (11:00, 12:00, 3:00, 4:00) 7:00, 8:00, 10:45; Sun.-Thu. (11:00, 4-00) 7-00, 8:00, 10-45; Sun.-Thu. (11:00, 12:00, 3:00, 6:00) 7:00, 8:00; Shreke (PG) Fri.-Sat. (10:00, 12:15, 2:45) 5:15, 7:30, 9-45; Sun.-Thu. (10:00, 12:15, 2:45) 5:15, 7:30; Swordfish (R) Fri.-Sun. (10:15, 12:45, 3:15) 5:45, 8:15, 10:45; Mon.-Thu. (10:15, 12:45, 3:15) 5:45, 8:45; Mon.-Thu. (10:15, 12:45, 3:15) 5:45; Mon.-Thu. (10:15, 12:45, 3:15) 5:45; Mon.-Th

### CARMEL MOUNTAIN

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# RAMONA

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

Flower Hill Cinemas 2630 Via de la Valle (858-646-9425) Evolution (PG-13); Swordfish (R); Moulin Rouge (PG-13); Peurl Harbor (PG-13)

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1:50, 4:40, 7:55; Mon.-Thu. 1:50 (4:40) 7:55; Evolution (PG-13) Fri.-Sat. 1:15, 5:00, 8:00, 10:30; Sun. 1:15, 5:00, 8:00; Mon.-Thu. 1:15 6:00) 8:00; Moulin Rouge (PG-13) Fri.-Sat. 1:40, 4:35, 7:50, 10:35; Sun. 1:40, 4:35, 7:50; 140, 435, 7:50, 10:35; Sun. 1:40, 435, 7:50; Mon.-Thu. 19:0(435) 7:50; Shreit (PG) Fri.-Sat. 1:00, 3:05; 5:15, 7:40, 10:00; Sun. 1:00, 3:05, 5:15, 7:40; Mon.-Thu. 1:05, 3:05; 5:15, 7:40, 7:40; Sweroffish (R) Fri.-Sat. 1:25, 4:45, 8:15, 10:45; Sun. 1:25; 4:45, 8:15, Mon.-Thu. 1:25 (4:45) 8:15; What's the Worst That Could Happen? (Fc.-13) Fri.-Sat. 1:05, 4:55, 7:45, 10:05; Sun. 1;05, 4:55, 7:45; Mon.-Thu. 1:05 (4:53) 7:43

La Palorna 471 South Coast Highway 101 (760-436-SHOW) Amores Perros: The Rocky Horror Picture Show, Friday, midnight

# OCEANSIDE

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Marketplace 13
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(4 Golge blooked (76-78)-7-7 10:45; Shrek (PG) Fri.-Thu. 11:15, 12:15, 1:45, 2:30, 4:00, 4:45, 6:15, 7:00, 8:30, 9:30, 10:40; Swordfish (R) Fri.-Thu. 11:00, 1:35, 4:15, 7:00, 9:45; What's the Worst That Could Happen? (PG-13) Fri.-Thu. 11:30, 2:20, 5:00,

# Happen? (1 7:40, 10:10 7-40, 10:10 Oceanatide 16 ØI Minion Avenue (760-419-1273) Forelation (FC-13): Swoodflish (R): The Animal (FC-13): Moulin Rouge (FC-13): What's the Worst That Could Happoin? (FC-13): Pearl Harbor (FG-13): Sheek (FG): A Knight's Tale (FG-13): The Munimy Returns

# SANDIEGORIADER.COM MOVIES

\* (LA JOLLA VILLAGE)

A Knight's Tales — The Dark Ages light-ened up a rock-and-roll songrack Queen-lowin. ITO. Others, a spontaneous erup-sionic in the control of the properties of the signic on a suit of armor, a Mademoistic spins on a suit of armor, a Mademoistic spins of the properties of the spins of the signic on a suit of armor, a Mademoistic spins and a suit of armor, a Mademoistic spins spins of the Chauser, no less, as his P.R. Rick 1'Goof-ter (Chauser's he arms, writing's the game'). A bowing, scraping, growfling crowdeptears. With Health Ledger, Paul Alan Tolyk, Laura France, and Rufus Seedly, cutters and directed by Pirian Hel-

"Remarkable!

Startup

...may be to our time what "Wall Street" was to the 80's. Grade: A"

The Man Who Cried — Christina Ricci as a Russian Jew in WWII-time Paris, with Johnny Depp, John Turturro, and Cate Blanchett, directed by Sally Potter.

menutes — A task of revenge task in reman and the second of the second



thing — the inspiration and justification for the ash absolved node of of more and the control or of the control of the contro

French thriller, underplotted (it's from a Simenon novel) and overdirected, so that beavy significance gets piled onto very little. It revolves around a hermetic misanthrope

NOW PLAYING! HILLCREST 3005 5" Ave. (619) 229-2100 VILLAGE CHEMAS WILLAGE CHEMAS 8679 Wile Le Joile Drive

with the sadsack face of a silent-era clown, who spends his evenings spring on his nucleic neighbor (with his phonogapyin needle neighbor (with his phonogapyin needle are quarter), and who is suspected of the murder of another young woman. When a lightning flash reveals the peeper's presence to the peeper is to speak, the begins to the peeper is to the peeper is to speak, the begins to sake of formations at his feet, etc. Some unreveiling character revealings of the protagonat at the ice rink, at the tattoo parfor, at which we have a simple control of the protagonat at the circumstance of the protagonate at the circumstance of the protagonate at the protagona ARTS. 6/8.7 P.M.)

Mossilin Rougio — Reviewed this issue.
With Nicole Kidman, Ewan McGregor, Jim
Broadbent, John Leguizamo, and Richard
Roxburgh: directed by Baz Luhrmann.

(CAPMEL MOUNTAN 14; CHUA VISTA 10; CIN
MM STAR 13; ENCINTAS B: FASHON VAL. LEY 18; FLOWER HILL CINEMAS; GALAXY 6; GROSSMONT CENTER; HAZARD CENTER 7; LA GROSSMONT CENTER; HAZARD CENTER 7; LA COSTA 6; LA DILLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARK. WAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14);

The Beaumy Reductus — The involviating box office may core, way we may be a first processing the processing of the proce (VOGUE) The subject, on the other hand, is not in-herently as interesting as in The War Room (Clinton's first presidential campaign), and the issues, the drama, and their resolutions remain a little clusive. 2001. \* (KEN. THROUGH 6/14)

hty Mother's Cautie — The companion to My Father's Claye; more good times in the youth of Marcel Pagnol. How nice for him! Then early manhood comes, and with it a spate of deaths in a final load, of narration. Too little, too late. Directed by Yves ★ (MUSEUM OF PHOTOGRAPHIC ARTS, 6/10, 3:45 P.M.)

Pearl Herbor — Reviewed this issue.
With Ben Affleck, Josh Hartnett, Kate
Eckimsale, Cubo Gooding, Fr., and Alec
Baldwin; directed by Michael Bay.
# (CAMBEL MOORTMAIN 16; CHILD AVIST 10;
CNEMA STAR 13; CNICRAMA 6; DEL MAR HIGHLANDS B; RABHON VALLEY 18; FLOWER HILL
CNEMAS; GALANF 9; GASJAMP 15; GROSSMON
CHYBE, GROSSMONT TROLLEY; HAUMD COXCHYBE, GROSSMONT TROLLEY; HAUMD COX-TER 7: LA COSTA 6: LA JOLLA 12: MISSION VA LEY 20: OCEANSIDE 16: PALM PROMENADE 24 PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14)

The Road Home — Zhang Yimou's Fifties-era romantic drama starring Zhang Ziyi, of Crouching Tiger, Hidden Dragon. (LA JOLLA VILLAGE, FROM 6/8)

REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; FROM 6/8)

The Tallor of Panama — Veteran direc

tor John Boorman's treatment of a "light" spy novel by John le Carré. Neither the di-rector nor the original novelist (as well as

Shrok — This computer-animated twist on the Beauty-and-Beast theme — the chivalric quest of a lonely, touchy, Scots-ac-cented oger and his volunteer sidekick, a wisceracking ass sumSancho Panza, to res-uce a martial-arts princess from a fireuse a martial-arts princes from a fire-breating dragon and a Machiaveltan brilgonom — is retentlessly clever, relent-lessly romic, redettlessly hip, or just place to the control of the control of the control authoritotic surrar a decky become the ac-machinotitic surrar a decky pecome the ambition of the control of the control of the Entacy, like religion, requires at least a pre-ferrence of aith. DreamWorks might like to think they are tweaking the tradition of Duncy's animated dary tales (Snow White and Pinochito, among others, put in cames of presentate), but in reads they in it is also appearances; but in reads they in it is also step with Disney's Aladdin, Hercides, Beauty and the Beart, simply a few paces behind. With the voices of Mike Myers, Eddie Murphy. Cameron Diaz, and John Lithgow; co-directed by Andrew Adamson and Vicky

directed by Andrew Adamson and Vicky Inson. 2001. 

★ (CARREL MOUNTAIN 14: CHULA VISTA 10: CHEMA STAR 13: CHURAMA 6: DEL MAR HIGH LANDS & ENCINTAS 8: FASHON VALLEY 18: GALAYY 6: GROSSMONT CENTER, GROSSMONT FROLLEY, MAZARO CENTER 7: LA COSTA 6: LA DILLA 12: MESSION VALLEY 20: COSTA 6: LA DILLA 12: MESSION VALLEY 20: COCKAN-SIGE 16: PAIN PROMEMACE 24: PARRICHAY MAZA 18: GROWAT 7: READMER MESSACION 18.74 18: GROWAT 7: GROWAT 7: READMER MESSACION 18.74 18: GROW

apy Kids — Cartoonish espionage caper, aimed at a younger age group than usual for Robert Rodriguez (From Dusk Till Dawn, Desperado: cartoons themselves). Slick, sometimes eye-catching, but nothing to hold on to. With Antonio Banderas, Carla Curie. Carla Gugino, Alexa Vega, Daryl Sabara, Man Cumming. 2001.

Startup.com — Video vérité by Chris Hegedus and Jehane Noujaim (with a di-luted watery image in ist transiter follon): on the rie and fall of an Internet company justification of the start of the start of the povernment work. The camera, as in Hegedus's The Wire Room, is a unintrusive onlooker, but for a few intimate interviews. The subject, on the other hand, is no tim-



What's the Worst That Could Happen?

the way to his insufferable arrogance and tacky wisecracks. There is a passé trendines about this — somewhere in the neighbor-hood of The President's Analyst and Casino

noid credulity in particular of cloak-anddagger 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)

Sam Weisman.

(CARMEL MOUNTAIN 14: CHULA VISTA 10: CIN.

EMA STAR 13: CINERAMA 6; DEL MAR HIGHLANDS 8; ENCINTAS 8; FASHION VALLEY 18:
GASLAMP 16: GROSSMONT CENTER; GROSSMONT TROLLEY: LA POLLA 12: MISSION VALLEY 20: CERANSDE 16: PAIN PROMINENDE 2:
PARKWAY PLAZA 18: POWAY 10: RANGHO DEL

ENCY 16: GONTO DAY DEPT 18: POWAY 10: RANGHO DEL

ENCY 16: GONTO DAY DEPT 18: POWETPATER. TOWN SOLIARE 14)

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 re to the boiling point, and in truth never reular rises above a simmer. Any impatience
with it, however, would be a reflection
more on Hollywood brainmeabiling than on
filmmaker Deminish Molf is control of terpenglast Schedule of thrills. Gills no standard
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see. With Sergi Ispoet, Laurent Lucas.
Mothald Seggere, Sopher Guillerium. 2006.
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Vietnam protester's) favorite spy novelist, the anti-Fleming, the heir to Graham Greene, should finally get around to casting James Bond (more or less) as the principal villain: a bed-hopping, cigarette puffing, cocktail-swilling British agent, stained by a cocktail-swilling British agent, stained by a sex scandal and sent in disgace to the trop-ical Siberia of Panama ("Casablanca with-out heroes"), where he redeems himself with his superiors through made-up tooh about a secret resistance movement and a pending sale of the Canal to China. Filling the role with the current screen Bond, Pierce Brosnan, completes the illusion, all THE COMEDY HIT OF THE SUMMER! Two Thumbs Up!

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good thing in and of itself. You have to pay close attention. And you have to do what the hero himself is unable to do: to remem-ber what came before. The trick of the thing — the inspiration and justification for the ass-backwards order of



PILAZA 18; POWAY 10; RAMONA TWIN; RANCHO DEL REY 16; SANTEE DEIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14)

Swordflash — High-tech action thriller with John Travolta, Flugh Jackman, and Halle Berry, directed by Dominic Sens. (CAMME, MODERNA 6: CREMEN MODERNA 6: CREMEN AGENTA 6: CREMEN 6: CR

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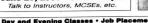
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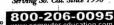
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1. \_\_\_ mater
5. Home to six billion
10. Scarlett's home
14. Cartful
15. What an annoying camper
does
16. Neurotransmitter site
17. Enjoy a 1600 Shakespeare

play 20. Useful 21. "A Fish Called Wanda"

actor Kevin

22. Fails to carry out a promise

25. Much of eastern Mexico

29. Work unit

30. Has a snack

32. Five-iron

33. Like most prison cells 35. James Joyce's Ireland 36. Despise a 1954 Mary Martin

51. Oil carriers 53. Jimmy Dorsey's "Maria

55. They're rich in vitamin C 56. Adore a 1981 Brooke

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5. Turn in the road
6. At all
7. Piece next to a knight
8. 1982 Lionel Richie hit
9. Some balloon contents
10. "Park it!"
11. Feller in a forest
12. Louis XIV, e.g.
13. Pantry raider
18. Sea dividing Greece and
Italy
19. Early Peruvian
23. Wyatt of the West

24. Throat condition
26. Slicing request
27. It's mostly nitrogen
28. Society page word
31. Placed atop
33. They'll fall out before your

38. Youthful indiscreti

to. Spy novelist Deighton 13. Stack

40. Spy novelist Deightor
43. Stack
44. Does an editor's job
46. Started over on a tape
47. Motivated

48. Make a point 50. Provide (with)

54. Amounts equal to 2 pounds 54. Conservative Keyes 56. J.D.'s line of work 57. Kimono sech

56. Adore a 1981 Brooke
Shields movie
61. Help in a heist
62. One of the Allman Brothers
63. "Your turn." to a cber
64. Including
65. One of five
66. In the mail

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Down
1. Mademoiselle competitor
2. Hang around

3. \_\_\_\_ do
4. "Jane Eyre" girl \_\_\_\_
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WANTED by July 1: A one bedroom guest house pear the beach, North County coastal. Will pay up to \$850. Have references. Cell 760-753-5466.

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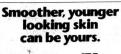
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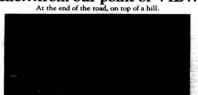
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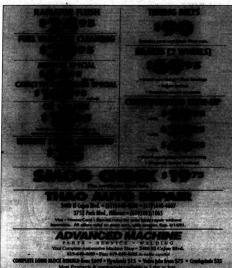
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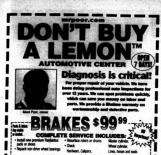
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"Just call me 'Cabby.' "
"Whatever."

"Whatever."

After negotiations at the driver's side window, it was agreed he'd let me ride along, but no pictures. "I'm paranoid," he explained, and I laughed, thinking he was joking. He was serious as syphilis. "How much money we talking about?" he asked. "I don't know, \$20?"

"I don't know, \$20?"
"Okay, get in. I've got a lot to
say." Again, he's not kidding.
It is 10 p.m. on Friday night.
We crawl down Sixth Avenue from
Hillcrest, heading downtown. We cruise slowly past some guys with near-shaved heads to see if they might need a cab. I figure they're more interested in a brief but mean-ingful relationship in Balboa Park's shrubbery, and they ignore us.

"I've been driving for ten years in San Diego exclusively, and, yeah, I generally drive on Friday nights."

"You must have had some interesting experiences." I study his face in the rear-view mirror: hair all gray, thick-lensed glasses with color-less frames. He speaks with a faint Hispanic accent.

Interesting is not the word for "Interesting is not the word for it. The whole gamut interesting, amusing, exhilarating, scary, and antagonizing. Every experience you can imagine might happen to a cab-driver happens. I don't think it's too far-fetched to assume that every cab-driver goes through different verticates. sions of the same experience. He sions of the same experience. He operates in a very circumscribed routine. Oh, you're recording." He looks at the little Sony with alarm. "I thought you were taking notes."
"This is more accurate."

He slows down his speech chooses words more carefully, but he

condison Dray 10k miles, red and black tocking saddlebags for storage. Must sell. Only 5500/best. 619-249-6296. Howas Cell. Sell. Only \$5000/best. 619-249-6296. Howas Cell. \$500 hers. \$500 hers. \$500 hers. \$619-563-5433.

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"Excuse me, I haven't been drinking, I'm not in a party mood. I'm not a bartender."

By John Brizzolara

still goes on to make Dennis Miller look like Marcel Marceau.

"The extreme, the most hostile, is getting robbed with weapons. It's a matter of probability that it's going to happen."

He changes the subject. "Cabdrivers are very independent; they're looking for something you don't find in an ordinary job, like working in a factorial of the subject working environment of the city. Everyone's trying to advance themselves and their selfish interests; businessmen, city council members. Cabdrivers and their selfish interests; businessmen, city council members. Cabdrivers have no position to stand on — and it's a very large group. There's no identity, no leverage against all these forces in the city. They are all independent. It's hard for them to create a singular and positive image with the public, the police, and the city council. They're constantly losing ground because they have no voice.

This does not seem to be an affliction of Cabby, however, When asked about unions, he pools-pools the idea. "Cabbys would never go for it. It would never work." But he does seem to have some vague idea of a sort of association.

them 10, 20 dollars extra to clean up the cab."
"Tell me about when you got robbed."

blem 10, 20 doillars extra to clean up threa ab."

"Tell me about when you got robbed."

"Toll me about when you got robbed."

"Once it was just outside downtown San Diego, once on the east side, once on the south side in Imperial Beach, once just north of National City. I've been robbed with a knife, with a gun, several times with objects I could not identify, but they felt like they were lethal or harmful in some way. You know, somebody puts a metal object to your neck that feels pointed. After they leave and run off, you don't know what they used. It could have been a toochpick or a nail. I've been strong armed from behind. A guy prinned me to the seat while another goy runmaged around the front seaf for cash and whatever he could find. That happened to me in Mission Valley.

sainting and threatening if I you challenge them, they get wome. Expecially if you have three, four, five mea. In some subcultures it's a show of strength to demonstrate hostility. They'll take advantage of a caldriver that's old or lightweight or looks like a wimp. It's an instinct in them to be eval. It's very

scary. You don't know if they're just posturing or they're psychos

scary. You don't know if they're just posturing or they're psychos.
They try to get you rattled so you make a mistake and maybe not charge them. They can sense if you're new, and they'll meas with you. They'll then handy ou another bill. And maybe it's last at night, you've been worksing ten hours or more, you get careless, you don't look at it.
"Some people expect you to be in a party mood. I have to tell them, "Excuse me, I haven't been drinking. I'm not in a party mood. I'm not a bartender." They'll start screwing around, pressing this button or that and turning on the radio. They fixed around like you wouldn't believe. They think if places in the Gaslamp are pretty that, but not at bad as reposle who come out

ing on the radio. They fuck around like you woutant reteive. I ney tunns in they tip you a oddlar that makes it all right. The people that come out of these places in the Caslamp are pretty bad, but not as bad as people who come out. Cabby is from Los Angeles or riginally. He has been in San Diego for 12 years. To relax he handicaps hones at the track. "It's a challenge I have taken up. You take all the data on the racing form and try to project the probable performance of a hores. It's very scientific."

When he was plue is paramoid, he means clinically, He was diagnosed a whole a special proposed of the probable performance of a hores. It's very scientific.

When he was plue is paramoid, he means clinically, He was diagnosed a make you socially dyfunctional. As an example, he cities an occasion when he was interviewed on local TV news after the killing of a driver. He was convinced the cameraman was looking at him "funny." His theory was that the police like to get suspects on television so that some viewer might recognize. "So has this made you cryincal" I sak.

"Driving a cab has made me cynical" I sak.

"Driving a cab has made me cynical" I sak.

"Driving a cab has made me cynical" I sak.

"Driving a cab has made me cynical" I sak.

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which is a second of the contract of the contr

My sister Nancy's skin color is lily white ivory, Per yaster Namy's skin color is lily white ivony, the complexion any Jane Auster Character would cover. As a baby, the would get a submit in the skind Plagand through high skind and college with sensitive skin, the has fought he battle of skind in tratations. So, when my good friend Bernice called complaining about her decodorant custing a rash, and searching for suggestions, I first called up my sis. "I use Opine Chamomal Debodrant Skid," amenered Namy, "I found that I west more with consultant programme to the could be supported to the country of the co regular antiperspirants so I decided to go with a natural deodorant, and it actually worked much better. I sweat less, I don't get red, irritated skin. It's very curious that I don't sweat that much with these natural deodorants. The Oriene has no aluminum, no alco

hol, salt, or preservatives." She laughed as she read from the bottle in her commercial advertisement voice.
"Blended with soothing chamomile to protect even the most sensitive skin. Extracts of marigold for healing.' Hey, they should be paying me for

my work!"

I phoned the company
and spoke with the customerservice lady. "It should not bother people with sensitive skin, but I can't say it definitely won't. Something bothers everyone.
Water bothers some people. I have very thin
skin and—I have the sense of the sense of the sense. Water bothers some people. I have very thin skin and red hair. If I take a shower and the water is too hot, it bothers me. I use this product and it doesn't bother me and I have se

"Antiperspirants clog your pores, preventing you from perspiring."

ties to practically everything. Orjene comes in fresh and gentle chamomile, mint, herbal, and citrus." I called about 20 health-food

stores around town and no one of ried the Orjene, though quite a few told me that they could order it in. You can order direct from the company by calling 718-937-2666. They charge \$7.50 for a 2.5-I called up Henry's

Marketplace to find out what they carried and what they carried and explained Bernice's dilemma to the saleslady at the nutri-tion counter. "We carry a lot of different all-natural deodor-ants. Everybody is different, so

I can't tell you that a particular kind won't irritate her because it could possibly. I can tell you which brands sell the best. The roll-ons by Alvera are very popular [Alvera All Natu-ral Roll-On Deodorant — 3 ounces for \$4.25 at Henry's]. They come in unscented, aloe and almond, and

herbal. Now I use Crystal Rock [\$6.29 for a 4-ounce rock at Henry's]. It's just a solid crystal of alum, and that works for me. There is aluminum in it, but it is a naturally self-contained aluminum so it won't absorb into the body. Most deodorants on the market in commercial stores have alum but they are starting to get the message. Alu-minum absorption can clog up the lymph nodes and it goes into the brain. Anything that

you put on your kin, you will aborth into you'blookens. If you me gring alst of chem to be come to

feethermine, built is a source as-face and the second as the control of the second as the salts of aluminum contained in the mineral salts, but since our product is 100 percent topical, nothing gets absorbed into your since. The second is a deodorant, not an autherspearst. Amper-persenting you from the pre-parine. Our product less

spiring. Our product lets you perspire, which is natu-ral. The alum kills the bacteria 2 that causes bo

2 that causes body odor."

The next day, while shopping at Trader Joe's, I noticed they sold Crystal Stick Body Decolorant (1849) for 4.25 ounces, and Tom's of Maine Honeyauckle Rose Decolorant (18,100 or 2.25 ounces). I decided to try out the au natural decolorants myself, even though I don't have skin sensitivity, So I snached up one of each. On the way home, I popped into Henry's to pick, up the other recommended big-seller, the Alvera Aloe and Almond, and also grabbed a Purean A Basic Oriental Operes. also grabbed a Pure and Basic Oriental Cypress Deodorant Stick (\$4.05 for 2.2 ounces) for

Deodorant Stick (3-202) for a testing.

The next day, I didn't smell very pleasant. The Tom's of Maine Honeysuckle Rose Deodorant didn't seem to help deodoraric I did notice, however, that I perspired a lot less than

I had with Secret, my usual antiperspiran

I had with Secret, my usual antiperspirant deodorfining choice.

Crystal Sick Body Deodorant proclaims to last over a year, and it directs to moisten the top of the stick first and then apply. It deodorized very well, but I perspired. Pure and Basic Oriental Cypress Deodorant Stick had my favoire seem. It kept me unefting fresh and representation of the strength o

tal Cypress."
The Alvera Aloe

and Almond Deodos and Almond Deodor-ant was my favorite of the bunch. Though it had an unusual odor on the stick, once applied, I smelt fresh all day. I was amazed to find

day. I was amazed to find that I did not sweat at all throughout the day. The Alvera sales representative told me their product "is an all-natural deodorant that has been around for almost 20 years. It does not say on the for almost 20 years. It does not say on balabel aluminum-free because one of the ingredients, alcloxa, which is the drying agent, has dients, alcloxa, which is the betrefore we canjust a trace of alumnum. So therefore we can-not print aluminum-free But alcloxa is a very small percentage of the overall product. My husband and I have both used the product for ten years and we live in Texas where it gets to be 100 degrees outside, and we love the Alvera deodorant.

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kid stuff

BY ANNE ALBRIGHT

We Finally Had to Let Ben Cry

> My youngest child, who is eight months old, was the world's best baby. As an infant, Benjamin rarely fussed. He ate a lot. He slept a lot. When Ben was awake, he would lie in my arms and observe my husband Jack and me and our other four chil-dren with the enigmatic gaze of a Buddha. At three months, he slept through the night Most evenings, Ben would fall asleep at my breast around 8:00 and not awaken until 7:30 the next morning. I'd begin checking him at 6:00 when my second oldest, Angela, got out of bed. Together, Angela and I would tiptoe down the hall-way, ease open Ben's door, and

breathing.

A couple of months ago, for no apparent reason, Ben started waking up at night. One evening a few days after Ben's sixmonth birthday, Jack and I sat together on the couch in our family room. I flipped slowly through Cooking Light magazine. I sulvated over the pictures and imagined sulvated over the pictures and imagined country of the picture and metals. Jack metals the New Yorker and the Dorine. We methodically through a base of Dorine. We methodically through a bag of Doritos. We had put the kids to bed around 8:30. The

nau put the kids to bed around 8:30. The house was quiet, the blissful quiet that comes after a full day of chasing and ferrying and feeding five young children. As I turned the page to read a recipe for low-fat chocolate cherry biscotti, I heard a muffled cry filter down the stairs, Jack and I looked at each other. "Who's that?" I asked.
"I think it's Ben," Jack answered.

I ran up the stairs and opened the door to the boys' room. Ben lay on his back in the crib, sleepy face contorted, screaming

arged, argry cry. "What's the matter, sweet boy?" I asked as I lifted him to my shoulder. Ben relaxed and stuck his thumb in his mouth. I savored the weight of his sleepy head against my shoulder as I walked down the stairs. "What's up?" lack asked when I carried

"What's up?" Jack asked when I carried Ben into the family room. Ben lifted his head and flashed a wide grin at Jack. "I don't know," I answered. "His dia-

per's not wet. He seems fine now. Maybe

lean over the crib to make sure he was still breathing.

A couple of months ago, for no apparent reason, Ben started waking up at night. One evening a few days after Ben's sixmonth birthday, Jack and I sat together on the couch in our family room. If lipped slowly through Cooking Light magazine. I jack and I fell into bed a little before midnight, I expected to greet Ben sometime after 7:00.

At 4:30. I awoke to the sound of Ber At 4:30, I awoke to the sound of Ben crying. "Il get up with him," Jack grunted. I heard Jack stumble down the hall. I heard Jack stumble down the hall. I heard of the crib. I heard Jack's steps recede down the stairs. The next time I awoke, Jack was standing beside the bed. Ben smiled in his arms. Gray light had begun seeping around the curtains. "What time is it?" I asked. "Five-thirty," Jack answered. "I've got to get ready for work."

Ben nursed and fell back to sleen ustill

Ben nursed and fell back to sleep until

7:00, when the rest of the kids woke up.
For the next two months, Ben followed
the same pattern every night: down at 8:30,

up at 11:00, down at midnight, up at 4:30. up again at 5:30, up for the morning at 7:00.
"He's getting more teeth," I told Jack after
the first few days. "Maybe his gums are hurting at night." I tried giving Ben Tylenol
before he went to bed. He still woke up. Jack and I struggled through our days sleepy and

punch-drunk. One night late last week, Ben added one more waking to his nighttime routine. The

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next morning, Jack and I looked at each other through bleary eyes. "It's time to let him cry," Jack said.

I agreed. We've been through this with each of our other children. "When he wakes up at night, it's not because he needs to eat," I reminded Jack. "He's not in pain. He just wants a little company."

wants a little company."

That night we warned the other kids That night we warned the other RIGS during evening prayers. "You may hear Ben crying tonight," I said. "He needs to learn how to go back to sleep by himself. If you hear him, please don't call out. Just go back

to sleep."

Like clockwork, Ben woke up at 11:30. I walked into his room, picked him up, and held him close. "Go back to sleep, little man," I cooed. I hugged him a little longer, then set him back in his crib. He screamed as though I'd set him in a pool of boiling oil.
"Good night, Ben," I said and closed the

He cried for 20 minutes. Then he went back to sleep.

At 4:30, he cried. I walked into the

At 4:30, he cried. I walked into the room, patted his back, and said, "Go back to sleep." He cried for ten minutes. When Ben woke up at 7:00, I scooped him out of bed and hugged and kissed him like crazy. "What a good boy you are, Ben. What a wood sleener."

What a good boy you are, ben. What a good sleeper."

The next night, Ben woke up once and cried for five minutes. Last night, he slept all the way through. For the first morning in a long time, I didn't feel like crying.

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