

Patrick Edwards and 19th-century English klismos-style chairs with turned front legs and saber back legs

A Seat, Legs, Back, And Often Arms, Designed To Accommodate One Person

Some passions are easy to grasp chocolate, the sea, or Mar Brothers movies. Others are more elasive, harder to explain. I'm afraid the love of chairs falls into the latter category. It's the sensuous lines, the curve of the back, the embrace of the arms, the carved details that reflect fashion, station, history, and artist. I played verbal volleyball on

the phone trying to get an appointment with someone to talk about the subject.

"I'm doing an article on chairs, and I was wondering if I might talk to someone there." "Chairs." "Chairs." "Chairs." "Chairs." thairs. "Chairs are the most common form of furniture, but when you think about what it is to sit, the chair takes on dimension and depth. From chairs we

survey, ponder, decide, judge, confide, relax, recline, dine, read, think, rule, and watch TV. As children we play musical chairs; you lose when you are without

Chairs are the most anthropomorphic of our everyday tools. They have backs, legs, bottoms, knees, ankles, arms, feet, and ears. They even wear skirts. In general terms, a chair consists of legs, usually four, a seat or bottom, and a back. But an infinite number of variations are possible. It may have arms, one, two, or three legs, and two or more splats—the upright, wooden, central support of the back—and that splat may be pierced or carved.

(story continued on page 26)

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LETTERS

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Money Rules

Money Kules
Filipinos
M.G. Stephens's article ("Sinister Hero," June 14) on
Romeo Marquez was very informative and, most importantly, made one think and ask
questions. questions.
As an American citizen of

Filipino heritage (a Pinay) and raised in the United States, Mr. Stephens's article showing Mr. Romeo Marquez's per-spective that money rules the Filipino community hit practically right on the money (Forgive the pun.) It is a very accurate description of the Fil-

accurate description of the Fil-ipino way.

Even honoring a national hero such as Rizal, the details of the dedication all boil down to money. Thus, as Mr. Marquez points out, that is why Rizal's bust resides in front of Rizal's bust resides in front of Seafood City in National City. Whosoever speaks the loudest with money takes the biggest part of the cake! But then upon further re-flection, the majority of Fil-

ipinos are ruled by money. Of all the Asian/Pacific Island naall the Asian/Pacific Island na-tions, the Flitjipinos most closely resemble the Ameri-cans in that everything they want and have must be the best, the bigges, and the most It's all about who has the biggest, the best, and the most. Flitjinos are not afraid to ask a complete stranger what his salary is or how much he paid for his house or car. It is just the way they are. They caus where the paid of the paid of the paid of the paid of the paid possible the paid of the paid of the paid of the paid paid the paid the paid the paid the paid the paid paid the paid the paid the paid the paid the paid the paid paid the paid the paid the paid the paid the paid the paid paid the paid t ally mean no disrespect by their questions, yet sometimes the way they ask their ques-tions seems very crude and rude to outsiders. There is quite a bit of competition amongst the Filipinos. Again, it boils down to who has the best and the most. But be-friend a Filipino and you have a loyal friend for life who would give you the shirt of this would fire who the shirt of this country of the shirt of the shirt of the shirt of the country of the shirt of the shirt of the shirt of the shirt of the country of the shirt of the shirt of the shirt of the shirt of the country of the shirt of the shirt of the shirt of the shirt of the country of the shirt of the shirt of the shirt o

tray that triendship, then you've also made an enemy for life.

Kudos to Mr. Marquez for sticking to his principles and making us Filipino-Americans ask questions and hopefully not be so money-oriented.

Lelinda Frans. Lelinda Evans North County

Myth

I always understood that for a journalist, lying in print is a firing offense. In her column, "We Don't Want Any More Surprises" ("Kid Stuff," June 14), Anne Albright says that a couple of years ago they had a cat, and when "the cat began urinating all over our house, we put him outside. He ran away."

Does Albright think we are

Does Albright think we are all brain-dead and have no memory? Does she think we forgot the column she wrote that caused such a backlash, where she confessed that she drove the cat out into the mid-

drove the cat out into the mid-dle of nowhere and left it to fend for itself?

How is it possible that an ea-gle-eyed editor, who presumably knows the story of the abandoned cat, let this into print? Are we going to see a cor-rection in the next issue?

Richard Cone stated, "Gabriel walked over to stated, Guarie Water over to the chair, hopped up, and uri-nated right where Jack had been sitting. That night Gabriel be-came an outdoor cat. He stuck around for a few weeks. Then one night, Gabriel went over

our back fence and didn't come back." — Editor **Mac Built Bands**

Excellent piece by Ed Decker on Bill Winston (Pop Music, June 7). But the only thing I would challenge was how Decker claimed Winston "nurtured" bands like Com-"nurtured" bands like Com-mon Serise and Cardiff Reefers. That was simply not true. Mac Falk, talent buyer of the Belly Up Tavern, broke and then nurtured those bands at his Solana Beach club. In the case of Common Club. In the case of Common Sense, he was the first one lo-cally to take a chance on that Orange County band and book them down here. By the time Winston brought them to his club, they already had

to his club, they already had developed a strong San Diego County following, thanks to Falk and the Belly Up.
Because of Mac's success, Bill even contracted with Mac for a while to help him book some of the Belly Up bands into Winston's. Mac, a chain makes a dief fewer were of smoker, died five years ago of smoker, died hee years ago of congestive heart failure. I think it's universally accepted that the Belly Up Tavern has never been the same. Ken Leighton

Ken Leighton worked at the Belly Up Tavern from 1987 to 1999. — Editor

ERRATUM

In my interview with Jennifer Dors ("Sightseer," May 31) about her website Glitter Girls (www.glittergirls.com), I in-cluded information about her investors that she had asked me to keep confidential. The mistake was inadvertent and

NEWS & FEATURES

A Seat. L	egs, Back, and Ofton Arms	
	evolution of the chair.	
By P	atricia Boynton	
City Light	•	
	soy milk make kids dangerous?; City Lights shorts	
Dow	ntown El Cajon wants to be cool	
Straight F	rom the Hip	
	hew Alice offers tips nraging telemarketers	1
The Sport	ing Box	
Pat,	a lifestyle magazine for average guys. atrick Daugherty	20
Sheep and	d Goats	
-Unit	ed Methodist's downtime. be Opincar	2
Ask Aunt	Trudy	
A sex	ist hubby and a cheating wife	24
Off The C	u17	15
Puzzle		167
Picture S	tory	169
T.G.I.F.		
	Brizzolara joins 18 million silent wo	men
Best Buys		
	Shrock gives a tumbled-brick talk	19:
Kid Stuff		
Ann	Albright's day away	193
<u>C 1</u>	LENDAR	
Evente Hi	ghilght and Guide	
	hips for ant-size sailors	61
Reading		
Davi	d Hajdu: Positively 4th Street	74
Roam-O-R		
Out	of the pressure cooker and the hills with Trailmaster Schad	70
Classical	Music Review and Guide	
	Emerson Quartet is at its most intens program of Haydn, Beethoven, Shost Barber. Review by Jonathan Saville	
Art Museu	ım and Gallery Gulde	79
	eview and Guide	
	mith reviews The Beard of Avon	80
Pop Music		
Blurt		8!
Neve	r say beat to a drummer	90

pickles and mustard.....

Indian food in the county

le Review and Guide

urant Reviews and Guide Naomi Wise finds the best

Frugal Tongue lunches with a truthful Serbian.

Secret ingredient for a quiet family meal

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	Motorcycles 1
	Music
	Notices1:
	Parent Resources1:
	Personals 1:
	Pets 14
	Photo18
	Real Estate 1:
	Rentals, Commercial 10
	Rentals, Residential16
	Rental Services16
	Roommates16
	Roommate Services 16
	Services Directory10
	Sports 18
	Stage Notes15
	Travel & Getaways15
	Wanted
	Wedding/Party Guide 15
	ay Ada
•	ay Aus

Gareer Training Getaways
Great Escapes
Health and Beauty
Help Wanted
Instruction
Music

119

121

122

Jolly good show 'The scheduled appearance of England's Prince Andrew at Bio2001, the controversial biotech summit to JOHY BOOK SHOW The scheduled appearance of England's Prince Andrew at Bio2001, the controversial biotect, unmint to be held here next week, is causing a ruckus at Buckingham Palace. Prince Charles, andrew's older brother, is fireredy opposed to bio-engineered food, reports, andrew's older brother, and Merck and Swyer, to of the high-profile outfles sponsoring the event, had a hand in trying to stop cheap generic AliDS drugs from being shipped to South Artica. So Andrew, who will give a speech at a breakfast south Artica. So Andrew, show old give a speech at a breakfast south Artica. So Andrew, show old give a speech at a breakfast south Artica. So andrew, show old give a speech at a breakfast south Artica. So andrew, show old give a speech at a breakfast south Artica. So andrew, show old give a speech at a breakfast south Artica. So andrew, show old give a speech at a breakfast south Artica. So and south sout sponsored by Johnson & Johnson, is expected to refrain from endorsing any particular technology and stick to boosting British dorsing any particular tenology and stock to boosting British companies. "The will be speaking in general support of trade and will not be commenting in a policy-setting context about the biotech industry," says the palace. But that doesn't satisfy Green-peace, the environmental activitisg group expected to have a large contingent of demonstrations here. This will inevitably be widely contingent of demonstrators here. "This will inevitably be widely reported as a royal stamp of approval for the Biotech in industry. Greenpeace spokesman Charlie Kronick; tool the paper." It is mology that they cannot give newsy a home. He should abundon his visit."—The 1995 death of ex-Chargers linebacker David Griggs was mostly the result of a big problec caused by improper road maintenance, a Florida jury has ruled. The 28-year-old Griggs died in June 1995 when his car hat the bole on an of rampor of the Roniald Reagan Turnpike near Fort Lauderdale and hit a pole. Autopsy tests also revealed Griggs had a blood-alcohol level of .16, twice the

Charity bogins at home Ex-Republican congressman Brian Bilbrey, defeated by Democrat Suan Davis last November, has finally found a job, reports National Journal Congress Davis, The one-time surfer mayor of Imperial Beach, who now been in Alexandra, Virgina, beach, who now here in Alexandra, Virgina, three California clients, including the county of Lox Anzeles. Conquer Cancer and of Los Angeles, Conquer Cancer and Alzheimer's Now, and the San Diego consulting outfit of Benedetto Advocacy and Comcations. Craig Benedetto's clients include munications. Craig Benedictio's clients include the controversial Bajagua project, a plan to ship U.S. sewage into Mexico for treatment, a pro-ject backed by legislation sponsored by Bilbray when he was in the House. Public information about the cancer charity, formed in July of last year, is sparse; it is registered at the law office of Frank Northam, an attorney for many con-



Frank Northam, an attorney for many con-servative causes. Bilbray had been in the run-ning to head the Immigration and Naturaliza-tion Service but lost out to Senate Sergeant at Arms James Ziglar ... Monsignor "Bather Joe" Carroll is vowing to keep his Crisis Intervenion Center in Las Vegas open despite a continuing feud with Mayor

Decar Goodman, reports the Las Vegas Review-Journal. "During the next year or two, we plan to restore all of the programs," Carroll told the paper. Carroll recently picked up a \$50,000 grant from Station Casinos and hopes to turn to other gambling emporiums for sup port ... Just 76.6 percent of flights into Lindbergh Field arrive o time, reports Airports magazine, but 80.2 percent depart on sched

Race bait A La Jolla marketing outfit is coming under fire from Milwaukee Mayor John Norquist for using racial stereotypes in describing ethnic groups and neighborhoods in its demographic profiles, reports the Milwaukee Journal Seminel. Claritas, Inc., sells information about specific zip codes derived from census data and other sources to marketers. To jazz up the data, the company proother sources to marraters. Io jazz up the data, the company provides descriptions for population segments, including "upper crust" and "city ties." Claritas says upper crusters "contribute to PBS, visit muscums, shop at high-end department stores, are members of frequent-flyer program, and use housekeeping services." They also own cell phones, home fax machines, invest in the stock market, read the Wall Street Journal, and watch golf tournaments on TV. Folks in Milwaukee's poorer zip codes, on the other hand, "eat at fast-food chicken restaurants, smoke menthol cigarettes, and sho at Lady Foot Locker." They "have call-blocking function on phone as, read Ebony and Jet maga lines, watch soap oper to jazz-format radio."

Contributor: Matt Potter

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

M.D. Claims **Soy Milk Breeds Violent Teens**

By Robert Kumpel

r. David Goodman cannot understand the media's lack of concern.

claims to have important information about soy-based baby formulas, and no one he says, is listening, Goodman revealed his findings in an article accepted for publication by Insight, the conservative magazine published weekly by the Washington Times. Goodman is frustrated that Insight has bumped the story since October 2000. It is now slated to run June 25.

According to Goodman, high levels of manganese in soy-based formulas cause disruptive behavior in young people. Four California Uniersities and a private foundation have spent considerable money investigating the problem. "The Violence Research Foundation had a group do the background research on the link between violence today and the use of soy-based infant formula back in 1982, 1983. It was substantially greater than it is now, though it's still at dangerous levels."

The 1982 levels were estimated to be 400 times the biological need of newborn infants "The newborn has absolutely no capacity to metabolize manganese, because the mother only provides

ollo v.U

The Escondido-based research scientist four parts-per-million manganese through breast milk. When an excess is taken, it's sequestered in the organs of the body, and one of those or gans is the basal ganglea, in the vicinity of the dopamine neurons. And the dopamine neurons are responsible for many behavior changes during adolescence." Dopamine, a neuromod-

ulator, is a brain chemical related to sexual activity that quadruples during early adolescence. "Nobody has an exact handle on what it does I like to think of it as 'the honeymoon modulator.' It links rewards in the personal and interpersonal realm, but that's just speculation"

The deposit of manganese in the brain can have undesirable effects on neurofunction. "Manganese has been identified as a source of Parkinson's disease. Excesses can cause 'manganism' in those who mine for manganese. Those miners, in a surprisingly short time, are damaged in these basal ganglea nuclei, and within 20 years, the symptoms of Parkinson's disease emerge. There's also a big study in Britain where babies unable



can't metabolize it. After about two years old the child acquires the full ability to metabolize manganese as an adult. Adults who drink soy

The large levels of manganese in soy milk were not due to deliberate product enrichment. "The soy bean is a plant, and it sequesters metals from the soil, and one of them is manganese. I've heard that to remove the excess

milk have no trouble with

manganese and can eliminate

manganese would add a cost of about two cents per serving to the product. I've never really noticed that corporations were primarily benefactors of mankind! Besides the technology was not well-developed at the time." Goodman insists that this

information isn't new - jus ignored "The identification of the excess manganese was done by many, many scientists in the United States and overseas. Dr. Louis Gottschalk, M.D., Ph.D. - a very big gun at U.C. Irvine, a very significant man in government research and psychiatry - was approached by oil millionaire Everett "Red" Hodges of San Clemente. Hodges was run ning the Violence Research Foundation, also in San Clemente, and was interested in violence in teenagers, and they stumbled onto this manganese problem. That was about 1990.

"Although Gottschalk did not believe that something so simple as that could contribute to out-of-control behavior, he agreed to study four youth detention facilities run by the State of California What he discovered and published - and what was not particularly accepted by his colleagues — was an excess of



El Cajon Craves Starbucks

By Ernie Grimm

t's still not La Jolla. The buildings along Main Street between Magnolia and Avocado in downtown El Cajon form a

hodgepodge of 20th-century early-century-board-sided, post-and-beam warehouse to 1960s stucco boxes. Many facades need new paint. Signs vary widely in size and style. One in ten retail spaces, including the enormous former Cal Stores sporting goods store, stands vacant.

But after five years under the Downtown El Cajon Management District, this center city strip, in the shadow of the enormous brown brick Fast County Regional Center. looks wonderful to long-time residents and business own ers such as Mike Fenton, owner of Muzik Muzik, a vin tage musical instrument shop. who remembers what was there before, "When I opened my shop in this area in 1984."

cause they were afraid to come down here." That was the daytime situation. Nights were worse. "I used to live in the apartment upstairs, I moved in in 1990," Fenton recalls. "I was calling

Fenton explains, "you would-

n't have wanted to come

down here. There were pros-

titutes everywhere, and it was

male prostitution. F Street

Book Store was the only place

doing business down here.

Fighty percent of the shops

were empty. And you could

pick up space down here so cheap, between 30 cents and

50 cents a square foot, because

it was so bad. As a matter of

fact, I was only paying 25

cents a square foot for the place I was in. My own friends

wouldn't bring their kids to

take lessons in my store be







Main Street, El Cajor

the cops every single night."

Asked why, he hesitates then asks, "Are you sure you want to know? I came home one night and there was a guy giving another guy a blow job on my front door step. I used to find people masturbating down here all the time, peo ple walking around naked in the alley Drugs, Transients screaming and yelling at 3:00 in the morning, beating each other up. I had three cars broken into. I had a 1966 Volvo that was stolen. And after I got it back, I found a guy sleeping in the backseat one night. After that, a transient ca one night and stabbed all my tires and broke the mirrors off. His only excuse was, 'I was

nat could happen if we all got together." The plan Saverson pitched sses and landlords was for the formation of a district (PBID). Unlike a busi-(BID), in which the businesses in a certain area would be assessed, in a PBID the property owners in the area would be assessed to create a commo pool of cash that would fund renovation of the district. The assessment would be a line item on their property tax bill determined by three factors: frontage, lot square footage, and building square re of the PBID: it would

In the mid-1990s, Fenton

and other business owners,

land owners, and the local

chamber of commerce began

searching for a collective so

lution to the downtown prob-

lem. Terry Saverson, chief ex-

ecutive officer of the Fl Cajon

Chamber of Commerce, re-

calls, "We brought in a con-

sultant from San Francisco.

His name was Merritt Share

He told us that in order to

have any change we had to

have some money And there

was a brand new law that had

been passed in January of 1996 that established a

method for raising that

money. We had to go out and

talk to every business and

property owner and explain



have to be voted in every five years by 51 percent of the property owners in the area.

Saverson said initial reac tion to the proposal was split 50/50. "We got a lot of people saying, I'm putting out all the money I can put out. I can't afford to pay any more.' But others saw the need and felt like maybe it was better to put some money in it and see a positive change than to just see nothing and watch things go downhill further."

To build support up to the required 51 percent, the chamber of commerce held meetings with small groups of property owners. "We asked them," Saverson recalls, " 'If the management district were to happen, what would you like to see it supply?' The number-one issue was security. That was on the top of

in June 1996 and was passed.



making El Cajon the third property-assessment man-agement district in the state first for a city under 100,000 - and the first in San Diego County. June 2001 marks the five-year anniversary, and renewal ballots are currently in the hands of property owners who have

ntil lune 26 to return them. "I was really disheartened at first," says Fenton, a strong

continued on page 10 W

among those charged with crimes of — I won't say 'vibasal ganglea was the primary olence,' but crimes against source of executive function in human adults and that if

children with attention deficit disorder or attention deficit hyperactivity disorder have earlier, they will be braindamaged. There's an aberration in the development of the enzymal system, so the

child doesn't go through nor mal adolescence. They're less able to inhibit violent impulses or antisocial behavior The result is that Crinella contacted two U.C. Davis people, Dr. Keene and Dr. Bolnerdal, and they decided

to do some studies with rat pups. With U.C. Davis graduate student Trinh Tran, they gave rat pups doses of manganese comparable to that found in rat breast milk, which is similar to human

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CITY LIGHTS

Soy milk

ued from page 6

breast milk. They looked at the behavior of rat pups given doses of .05 milligrams manganese per liter, the same as breast milk, versus .25 and .50 per liter and compared them. In the groups given the two larger amounts of manbasal ganglea diminished by 55 percent when tested in adolescence. They also suffered some other disorders in inhibiting prepotent behaviors."

Crinella's research con firmed Gottschalk's with Crinella finding that there is a link between what happens at

adolescence, "That's not all that unusual, as we all know about the myth of or the truth of the 'crack babies.' We know that with the babies of alcoholics and even the babies of mothers who smoke potent marijuana, there are some changes in adolescence that are titratable from brain damage both before and af-ter birth. What's interesting is that the values of soy-based formula are about .16 milligrams now, while it was .40 in 1980. It could be that if the mother is deficient in calcium and iron during pregnancy, the amount of manganese taken into the brain is vastly increased, because iron competes with manganese. BeCITY LIGHTS

conference on toxic metal effects at U.C. Irvine last ember, I ended up writing the article."

While the media continues to ignore these alarming findings, the University of California and Hodges are doing all they can to find out more. "Mr. Hodges is putting up between \$50.00 and \$100,000 more, and [the four U.C. campuses] are scrimp-ing from their grants to pursue this with higher mammals than rats. In fact, they're working with primates and they're depriving the mother calcium which when low as they are in ghetto mothers, increase the uptake of man-



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CITY LIGHTS

Soy milk

ganese. They've also found

out that premature babies absorb twice the manganese that full-term babies do."

Goodman's disgust is apparent in the ironic tones he ises to describe the situation. "I spoke with Naomi Baumschlag, a pediatrician on the faculty at Georgetown, and she's found that there's about 15 things that baby milk should have that soy-based formula doesn't have and about 15 things sov-based formula has that it shouldn't have. It's not the appropriate snack for a newborn baby. Of course, the government guidelines took teen levels of manganese that were able to be metabolized and back-extrapolated to the newborns! Which is great if you're playing dominoes or dice, where vou can make linear back-extrapolations, but you can't do at with biological systems! So, of course, I interviewed the formula manufacturers and their scientists, and they said the predictable things: 'It'd be terrible if we didn't put manganese in,' and There's more reactions that are catalyzed by the manganese,' and all that kind of stuff But the bottom line is why the hell don't they reduce the manganese to the levels that it is in mother's milk? It may cost them a couple of cents to take it out, but then they could take out a few other things that are in soybased formula. They should ask if they're feeding soybeans to human babies. "We've been around a

long time, and we've adapted our mother's breast milk. Sov-based infant formula is a radical departure from the b ological norm. The use of it has doubled in the last ten years, and the reason why it's so popular is because, allegedly, many babies are allergic to cow's milk. Sovbeans are the great giant growth crop in the United States right now. Sales increased 23 percent last year. The female hormone that adult women take to allay the symptoms of menopause is available in soy milk, and it definitely has a biological action. Studies by our own government show that it may feminize males don't want to put in print." Insight is evidently willing

to risk publishing Goodman's findings and more. "My editor wants to push for congressional hearings. He is a former secretary to the Committee on Foreign Relations, so he understands the machinery there.
"I've been talking with a

fellow at the website Soybean.com, and he's going to post within a week a warning label that he's designed on soybeans for infants. The problem is, in the next two to three months the government is going to come out with new dietary standards for infants. and they're going to be essentially the same as they've been for 17 years: The baby has to get at least 5 micro grams of manganese, which is what the mother's milk provides, and there's no standards for increases. In plain English, you can put in as much as you want without breaking the government's rules. The six-month amount is 600 micrograms or 120 times what's required from the mother — that's back-extrapolated. The FDA claims that there's not enough data on the manganese needs for the newborn, which is nonsense. It was probably lobby ists from the sovbean industry that put those words in their mouths. There's been a lot of meetings and a lot of research, and it all points in the same direction. Perhaps there will be some kind of li ability down the line. They've had 18 years to reduce it."

(Goodman's article is also available at Insight's website at www.insightmag.com/ archive/200106252.shtml.) =

Craving Starbucks

advocate of the PBID who pays around \$2000 a year in assessment on the 6000 square feet of building he owns. "We had three district managers before Claire Carpenter, and they were all terrible. Actually, at the onset. there was a little bit of change because they got security in and they started doing something about the transients. But when Claire came in two and a half years ago, it was like night and day. Within the first three months that she was there, things started to

> Under Carpenter, a former continued on page 14



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show. "We are now the largest

reekly car show in Southern California," Carpenter boasts. "It's huge; it was a success the first night."

Carpenter, whose salary of \$55,000 comes out of the annual district management budget of \$366,000, says the special events help overcome El Cajon's "biggest problem, which is image." Asked to summarize that image, Car penter answers. "I think people thought it was redneck ... poor ... blighted ... ugly. Those were probably the most common stereotypes. Unsafe was

probably another one." To combat the unsafe image, the management district spends \$80,000 on a private ecurity patrol. Another hur

ment was the fact there was no reason to go there, outside of the regional center. "It was a terrible vicious circle," says Saverson. "There weren' stores to attract shoppers, and there weren't shoppers to patronize possible new stores.

A dearth of restaurants was, and still is, another problem. Aside from an old-fashioned diner on Main and Avocado, there were no restaurants downtown at the inception of the management district. "There's no place to go," says Lisa Saneda, arts educa-tion coordinator for the East County Performing Arts Center. "Most theatergoers like to either do something before or go someplace after, and it's been a problem here in El Ca-

ion. Basically there's just a Mexican restaurant, Por Favor, so if you don't like Mexican, you're out of luck."

The Performing Arts Center fields calls before every performance from theater patrons looking for somewh to eat. "We tell them Por Favor," Saneda says, "and then the next closest thing is Anthony's or the Brigantine [in La Mesal." That fact that people at-

tending the theater in El Cajon are spending their dining money elsewhere galls Carpenter, and she's made attown a top priority. But so far Marrujo has taken up the

rujo says, "it was a gamble There was still a transient problem. There was a homeplus F Street Books. There was a homeless problem in the alley and in the front and people sleeping and urinating all around. Our customers from our other stores were asking me, 'What are you doing go ing over there?' But we were

assured that the homeless

ministry was going to be re-

went in there in 1998." Mar

located, and we could see the changes that were going to come along on the street. So ve decided to take a gamble." Marrujo's other three Por Favors are in Fletcher Hills, Lemon Grove, and La Mesa.

ion location, are also in traditional downtown areas. "We like to be in older, downtown sort of locations. We saw La Mesa doing the same thing in the early '80s when we opened there. And at the time, La Mesa had some transient problems, but it worked out for us there, and it's a great lo

His El Cajon Por Favor is doing well enough that Marrujo plans to open a full-service American cuisine restaurant two doors down.

"Por Favor is always packed," says Fenton, whose nusic shop sits between the Mexican restaurant and the olanned American restaurant During the car show, you



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Craving **Starbucks**

have to get in line to get in there, especially if you want to sit on the sidewalk patio. Anybody who had a restaurant business, if they had half a brain, should be looking for buildings down here. You can get cheap property, which is going to cut your overhead bor around here. When Por Favor advertised that they

so many people coming down looking for jobs."

Retail space in downtown El Cajon currently runs between 70 cents and \$1.25 per square foot, as opposed to around \$4.50 a square foot in Hillcrest's Uptown District.

After restaurants, Carpenter would like to see me mixed-use residen tial/retail development in her district. Ground has been broken on one such development on the corner of

Main and Magnolia. After

that, Carpenter envisions a strip of "unusual retail" and live-entertainment venues "Our overriding mission," she says, "is to create a pedestrian village, an arts and entertainment shopping

Asked if she brought an anticorporate attitude to El Cajon from her former job in Ocean Beach, Carpenter laughs. "We're creating a new identity here because Fl Cajon lost its identity over the

ally have the sense of preser-vation, for lack of a better word, that OB has, OB is trying to maintain a lifestyle and a philosophy that has been there a long time. Still, we believe strongly that we don't want El Cajon to be homogenized. We don't want to be a Rancho San Diego, Our

dream would be to take the

best of both worlds, to be able

to support entrepreneurs,

mom-and-pops, unique

last 20 years. So we don't re-

have the more national tenants that bring credibility and a solid financial base."

At present, downtown El Caion has no national tenants Attracting one, Carpenter believes, would help the district over the next hurdle in its redevelopment path, what she calls the "peculiar demo-graphics" of El Cajon. "Right und this downtown area. she explains, "is a half mile of low-income apartment dwellers and subsidized housing. Sometimes those corpo-

rations can't look past that. They don't see the billions of dollars of income in the hills surrounding us that are only a mile away, two miles away, three miles away in Granite Hills, Mount Helix, and Fletcher Hills. We are surrounded by wealth."

The challenge is explaining that to a corporation. "A Starbucks would do it " Car. penter says, "We need the validation that a Starbucks would bring. We need to be on the map."

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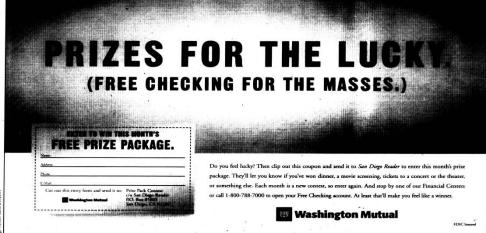
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STRAIGHT.... THI HIP



tri, soat:
When I moved to Encinitas 15 years ago, the sign entering Encinitas on the northbound side of
Interstate 5 stated that the population was 56,000. Fifteen years later the same sign remains, yet I know
at least 56,000 more people have more dist on yn nephrohocod alone in that time! I was wondering who
is responsible to change those signs...and what are they waiting for?

We scanned the Caltrans to-do list: build freeway, build another freeway, widen freeways already

We scanned the Caltrans to-do list: build freeway, build another freeway, widen freeways already built, repuse freeways...mope, don't see "Replace facinities Sign." They" get to it when they can. Caltrans puts up the population signs. When they get new census figures, they file them away until sign replacement comes up on the priority list. According to the 2000 census, about 6000 people have moved in next door to you since 1990.

Lady Bird Johnson never met a billiboard she didn't hate, but there were limits to her influence. Caltrans controls what goes up in the freeway right-of-way and 600 feet beyond that; and they can grant exceptions to the law — SISU's blinkings behemoth, if 'instance.' But on adjoint private property, all bets are of I'm Bearons sign and the Miramar Air Show sign artin on state-controlled and. And of course the rar the companies that try to skirt sign bass by pashing their trucks on overpasses.

Hey, Matt: The always wondered about that painting of the does playing poker. Was that painted as a joke or was the artist serious when he did it! Where did that thing come from?

Cassius Marcellus Coolidge (1844–1937) is the New York genius behind the dog paintings (there are at least eight versions of them). Don't know when he found the time. He founded a bank; published a newspaper; na drug store; painted signs; drew caricatures, and invented those painted boards with the faces cut out so people at amusement parks could stand behind them, stick their heads through and have their pictures taken as a muscle man or a bathing beatury, In the 1920s, be hit on the tides of an have their pictures taken as a muscle man or a bathing beatury, In the 1920s, be hit on the day. and have their pictures saken as misses man or a doming leastly. In the 1720s, let into in the lete or painting dogs in human situations — riding trains, playing pool, playing cards. A printing company reproduced them as posters and calendars for advertising giveaways. They were a smash hit. Even bigger than the comic opera Coolidge wrote about a plague of mosquitoes in New Jersey. We're still trying to track down the details of that artistic endeavor.

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So, my friend, can we assume you've already tried caller ID or an answering machine to screen

So, my friend, can we assume you've already tried caller ID or an answering machine to screen calls' Sometimes when we're hysterical, the easy outloons edule us. If you've willing to actually speak to the callers, you can request that your name be removed from the list they're using. By law, they should do it, 'Paha,' I don't like that solution either. A little to allow intensive and chancy. Well, how about this idea. Since they've obviously messing with your mind, you mess with theirs. And participate in a bons fide scientific experiment at the same time. It's called the Telemarketing Optimization Project, and it is one of dozens of public-interest investigations instigated by the Annals of Improbable Research. They're the zamy brainies who award early wet the [Splote] Prizes for legitimate research projects by educational institutions that make you want to slap your forehead and say, "Deh! Are they doing that with my tax Gollars" Are they doing that with my tax dollars?"

Are they doing that with my tax dollars?"

The TOP words like this, You can easily recognize most telemarketing calls by the one or two seconds of dead air you hear after you pick up the phone and say hello. (A byproduct of the automated dailing systems they use.) When someone finally comes on the line, you should be ready with your own original TOP protocol. At R has already tried the following: respond to all questions from elemarketers with a soft, plasinites "his," as if spoken by a vaisay child; read from a prepared text (e.g., Newman :-World of Mathematics, Vol. 4 or all the digits of pi); sing from a prepared score (e.g., the complete works of Thing Delans). Keep tracked the number of calls to which you applied your protocol and verage time elapsed before the telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data, along with a 20-words—telemarketer hung up. Send your data.

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and again, by the odd article

Follows is a list of articles taken from

quietest place on earth.

August 3, I cut my finger. I think it was bad

SportingBox By Patrick Daugherty

Mr. Opportunity Is Looking For A Place To Stay

don't often stray from the hard-core sports beat, but then, I don't often find a BUSI-NESS OPPORTUNITY like the one I'm about to describe. Heads up people, BIG DOLLARS have targeted your bank account and it's

Now, I realize most of you are not media professionals, but choose to work for a liv-ing. AND THAT'S ALL RIGHT! I don't expect you to be current with the latest trends in journalism. Be easy, THAT'S WHY I'M HERE!

I can see you're running late, so 'I'll cut to the chase. Allow me to introduce the biggest, MOST PROFITABLE trend in journalism—say it with me, MARTHA STEWART!
Stewart has come out of nowhere to own the world! That woman didn't start Martha for the control of the control of

Stewart Living Omnimedia until 1997, and, as of this writing, she's well on her way to her first trillion dollars. Bill Gates is a pathetic

has-been!
For openers, Martha Stewart has 7/24
buzz: a syndicated TV show, a daily radio
show, a newspaper column, a mall-order company, and, the crown jewel, Martha Stewart
Living magazine.
That mag, I have the June issue before me,
has a circulation of 1.2 million and is 198
oversized, glossy pages of Fortune 500 advertisements sprinked, here and there, with an
kind of brand-name fat. cat advertisers that
Essuire. Vanine Fair, Rolline Stone, and the Esquire, Vanity Fair, Rolling Stone, and the Esquire, Vanity Fair, Rolling Stone, and the New York Times Magazine would kill your mother to get. Stewart, who's been in the pub-lishing industry for 16 days, rolls in off the street, grabs the cream off the table, swills it down with one gulp, and screams, "Let's fucking

party!"
Or, regard O The Oprah Magazine, the new-born child of Oprah Winfrey. Her mag-azine hit the newstands 15 days ago and is a 196-page glossy monster, crowded with the Martha Stewart advertisers.
And, over here, right out of the oven, is Rosie, a magazine from Rosie O'Donnell, the 'syndicated talk-show queen. Rosie is a petite 168 pages of advertisements, infiltrated, now

Follows is a list of articles taken from current issues:

Martha Stewart Living: "Summer Pantry. Acheckist on what to keep on hand." "Vinaigrette 101. It can make or break a salad." "Collecting Picnic Tins."

O The Oprah Magazine. "What I Know For Sure. Oprah says letting go of the past brought her into the present." "The O List. A few things Oprah thinks are just great." "Inward Bound. Oprah takes a mini-sabbatical to the quietest place on earth."

quietest place on earth."

Rosie. "Rosie's first floaty pen was from
the 1967 Montreal Expo. All the rest were just
fun to collect." "Kidding Around, Rosie gets
the last word." And, finally, the star of the
issue, a breakthrough cover story titled "Staph
Is No Laugh! Rosie writes about the nasty
infection that could have killed her. "This is
important, heart-stopping stuff, and Rosie, a
pro's pro; grabs us in her lead senterice." On

That's called "talent," folks. We can't

hope to match it, and we're not going to try, since our magazine is going to be cover-to-cover commercials. We will have as little editorial content in the publication as the law allows. On those occasions where we are forced to publish an article we will keep the word count below 300 and fill the rest with celebrity pho

Now, come closer and listen to Mr. Oppor tunity. Ready? I see a new kind of men's mag-azine. We'll call it Pat, and you can be a foundazine. We'll call it Pat, and you can be a founding investor. More about that later. First, tet's
talk concept. Pat will be a men's lifestyle magazine targeting, the average mule, the kind of
tall the path of the path of the path of the later
kind of guy. Think total market penetration.
I'm just tossing around ideas, but let's consider a few possibilities for our inaugural issue.
"101 Things To Make With Boson Grease."
An in-depth how-to- kitchen-aid recipe article with a thrift angle. "Sawe you bacon grease."

The Vegas Line

Future Bet Odds to Win 2001 Winston Cup

Driver	Odds
Dale Jarrett	3 to 1
Rusty Wallace	5 to 1
Ricky Rudd	8 to 1
Tony Stewart	10 to 1
Bobby Labonte	35 to 1
Dale Earnhardt Jr.	40 to 1
Steve Park	40 to 1
Jeff Burton	50 to 1
Matt Kenseth	50 to 1
Mark Martin	60 to 1
Jeremy Mayfield	75 to 1
Ward Burton	100 to 1
Bill Elliott	125 to 1
Jerry Nadeau	125 to 1
Casey Atwood	2000 to 1
Field	8 to 1

fry chicken with it or add some to your favorite

salad dressing or throw a spoonful on your pet as part of a training regime."
"When's The Right Time To Buy A New Refrigerator?" The best thing to do with a Retrigerator? The best thing to do with a fridge when it gets dirty is buy another one. 1 see fabulous photo opportunities. We could get Leonardo DiCaprio, have him shop for a new refrigerator. He's in the Sears home appli-ance section, standing in front of one of the big guys, the big white refrigerator with a water fountain built into the door. DiCaprio is sobbing. He's found the perfect fridge and

is sooing. He's found the perfect triage and everything is going to be all right.

"Just an idea. We'll work on it.

"Hurry-up Recipes. 10 Best Hot Dogs
To Eat Straight Out Of The Package." "Games to Play When Hung over." "Breakfast Is For Children." "I Do My Laundry After The Bars

e. Need I say more? What are you waiting for, unrelenting poverty? Send for your investor's package today. Include \$35.00 for postage and handling.

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Manoj V. Motwani, M.D. attended Rensselaer Polytechnic Institute, Albany Medical College, and New York Medical College for his studies and training. He has been credited throughout his career for his surgical expertise, his high ethical standards, and commitment to advancing the state of the art. He is a member of the American Academy of Ophthalmology, the International Society of

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

SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: United Methodist Address: 3295 Meade Ave., Normal Heights, 619-284-9205 Year founded locally: 1951

ior pastor: Bill Jenkin tion size: not available Staff two full-time

Church school enroument: no available
Annual budget: not available
Weekly giving: not available
Singles program: no
Diversity: mostly white, some African-

Christ United Methodist Church was built in 1951. By the time President Kennedy was assassinated, the church had 2500 members. Seven hundred

the church had 2500 members. Seven hund-children filled its 20-odd Sunday school cla rooms. (Throughout the 30,000-square-foot chu you come across miniature porcelain drinki fountains installed low to accommodate childre The kid-sizz fountains are just one of Chr

United's nice details. Large transoms are fitted abow all of Christ United's doors. Ceilings are 12 feet high. The wainscoting is dark burnished oak, as are the massive tables and desks that sit in some of as large as a gymnasium. There's an eight-burner stove in the kitchen, and an industrial-size dish washer. "Oh, we have a basement, too," one Christ Church member told me. "It's vast." The pastor's times the size of my liv-

Last Sunday morn-Last Sunday morn-ing about 20 people, most of them older women, sat in Christ United's long oak pews. We sang "Faith of our fathers, living still/ We will strive, in spite of dungeon, fire, sword/ O How our hearts beat high with joy...." The blue-robed nine-member choir sang a contemporary praise anthem, "You Are My Shepherd." A little

later, during the "Life of the Community" portion of the service, church member Paul Faulk announced

content... delivery...

Liturgy... Music

ordine www.c. that the methe Paul Fault amounced that his son had Just turned 15 years old and is now legally amarter than 1 am. Organist Jim Thompson guiffendedt.

In the work of the paul for the paul for the third the thought of the third third the third third the third third third third the third third the third third

mas tree. Where had manune rrocessansage governong?

Reverend Dave Walker stood-in for Christ
United's senior pastor, Bill Jenkins, away at a famtily wedding. Without notes Reverend Walker
delivered his sermon in fluent complex sentences.
He' wrestled for over two weeks' about last Sunday's sermon. Finally, he thought he fiad it all

a sermon entitled. "When God Alak Questions." To illustrate his assertion that the Almight ye peaks most pointedly to humanity via questions, Rerend Walker cultied ten examples from Carpture. God asking Adam and Bree. "Where are year Adaing man." Who told you that you were roader "Adaing man." Who told you that you were roader call me 'Lord' and not do the things I say?" Reverted Walker said the most important questions confronting all of as were. "Who is Jeans Christ And what does He mean in your life!" After the service, over some extraordinary homemade brownies. I was introduced to a 91-nefers to a "our missionary." When the was 55 years old, "our missionary" left San Diego to do the

refers to a "our missionary." When she was 55 years old, "our missionary left San Diego to do the Lord's work for 20 years in rural West Africa. Her sister, it turns out, had made the browner. With "our missionary" in mind, I went to speak with Reverend Walker. Sixty-nine years old, he could pass for a man in his early 50s.

"My father always."

RADIOSH

WEEK.

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ONLY AT I

WEEK.

LAST

RADIOSHACK

"My father always looked young. I guess I've got young genes." For 35 years, Rev-erend Walker served in Southern Californian United Methodist churches. (He spent 13 years at North Claire-mont's United Methodist mont's United Methodist Church, the only evan-gelical United Methodist church in the city. And I'd noticed, at certain points in the liturgy, Rev-erend Walker had held his hands in the air evan hands in the air evan-gelical-style while he prayed.)
"This year I left the

Annual Conference two days early. Frankly, I was

retired I can say things like that."
I told Reverend Walker that I'd heard that United Methodists were planning a public relations campaign — TV commercials, etc. — to interest Americans in the denomination.

"I haven't really paid ettertion to it." he

paid attention to it," he said. He told me he thought the denon

tion got off-track 25 years ago. "And this is my personal opinion. I think we drifted from our heological rosts. I think we drifted from our heological rosts. I think we drifted away from the Word of God. But I think there's going to be a revival in the bindle Methodic Handh. There are people who say it's already underway. "This revival is happening in what people call the 'Bible Belt,' and they use the term peptrately,' I think will take white to be fert out when the state of the

guitars. They belonged, Reverend Walker explained, to one of the two nondenomina-tional Hispanic congregations that use Christ United's premises

United's premises.

"You should interview the pastor," Reverend Walker said, pointing to a gray-haired man. "He's blind. He was an attorney. He's a very interesting, very astute man. He now works full-time, serving the Lord."

- Abe Opincar

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Dear Aunt Trudy,

My husband is the least sexist man I know. He's polite and sweet and good-humored. Unfortunately

he has a best friend who's one of the most sexist.

husband sees in this guy. Whenever my husband

goes out to dinner with this man, they spend the

shole evening looking at women's bre-

to pick up some permanent bad habits.

Dear Disapproving.

PROVING IN MIRA MESA

men I've ever met. Frankly, I can't fathorn what my

exchanging comments about them. What kind of a

way is this for grown, supposedly sophisticated men

to act? I don't want to tell my husband he shouldn't

be friends with this person, but I'm afraid he's going

Feminist foremothers, forgive me. I'm going to

female and otherwise, is beyond reproach, and

he and his buddy aren't bothering the objects of

their girl watching but are simply ogling them

these sexist expeditions. I know that sounds

awful. But having lived to be an old lady. I'll say

that some thing men do in the society of other

men passeth all understanding, or at least off-

times elude my meager comprehension. And

understand, especially when it takes place out-

side our presence. In ancient times the men

would go out into the forest for a week once a

year, build a bonfire, strip naked, smear them-

branches, sing and dance, and perform all kinds

of strange rituals before they came back to the

tribe, cleansed and chastened and ready to live

indoors again. They don't get to do that kind of

way, then consider letting him blow off excess

your sight. I assume you know what occurs on

when he gets home. This is a good sign. He's

not skulking around hiding anything. If however

these two are behaving like this in front of you,

seething, then that, of course, has to stop. You

could express your fears about the possible

spread of this behavior to other situations to

your husband and see what he has to say. But

much as I understand your viewpoint I'd be war.

of demanding that even when he's alone with a

friend their speech must pass some kind of

feminist censor. That might be nice, but perhaps it's not realistic, and if you're very happy

with him otherwise, I'd cut him some slack

the details of these ribald evenings with you.

acting caddish while you're at the table

these field trips because your husband tells you

testosterone verbally once in a while, out of

If your hubby's a stellar dude in every other.

selves with mud, beat themselves with

thing much these days

I'm not sure it's fair to forbid what we don't

discreetly, then perhaps you should ignore

be a bit heretical here. If your husband's con-

duct toward you and other sentient beings,

ask him nicely to keep them to himself. It's the least he can do.

Dear Aunt Trudy,

About six years ago, a friend of mine told me that my sixle was cheating on me. I had not suspected any such things on naturally I was shocked. I comfronted for and six admitted that my friend was right. One thing fed to another, we go of devorced, but I'm sill really mad at this 'friend' of mine for having told me about my sixle's similaddities. I know this is rrational — I'm officially in the message — but I can't get past it. Can you help me?

LEMON GROVE GRUDGE HOLDER

You didn't say if you're still friends with this talebearer or not. You might be angry because there's some part of this betraval and divorce that you haven't processed vet, and that's understandable. What a painful, awful time that must have been for you! Have you ever confronted this tattler about his/her role in your breakup? Asked why they felt so hell-bent to "enlighten" you? I would recom mend working your anger through with a good psychotherapist's help. A crack theranist can help you explore how this happened, your part in it, what this informant was up to, and if you're displacing some of the fury you might feel at your exwife, who, after all, is the person who broke her pledge to you, onto the current or ex pal with the big mouth. You are also within your rights to stay mad at this gossiper for the rest of your life if you want

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

or need to. You never have to

speak to them again if that's the

of grief in your life. You may, in the

course of these investigations,

stumble across the idea that how

ever complex, clean, or creepy their

motivations may have been at the

time, this stool pigeon actually did



Dr. Robert Hometh, O.B. 3445 Midway Drive, Suite I Walk-in patients welcome

.



Fancier styles may have aprons (or skirts), the decorative horizontal support just below the seat rail, and one of 17 different stretchers, or no stretcher.

A stretcher is a crossbar that joins two of the legs for support. This visible undercarriage adds decoration and/or function to a chair. If the stretchers are a simple box type at a low height, the front piece can make an easy footrest. Regency chairs, in vogue at the time of George IV, have graceful outward slashing saber legs with no stretchers.

The form and function of a chair are about support. Each piece adds to the function. You might assume all four legs are the same length. Look again. Chances are the back legs extend the full height of the chair, forming the side supports for the back. Above the seat, they're called stiles. The top, or crest, rail is mounted atop the stiles. The splat goes into the bottom of the crest rail and the top of the seat rail, adding strength and balance.

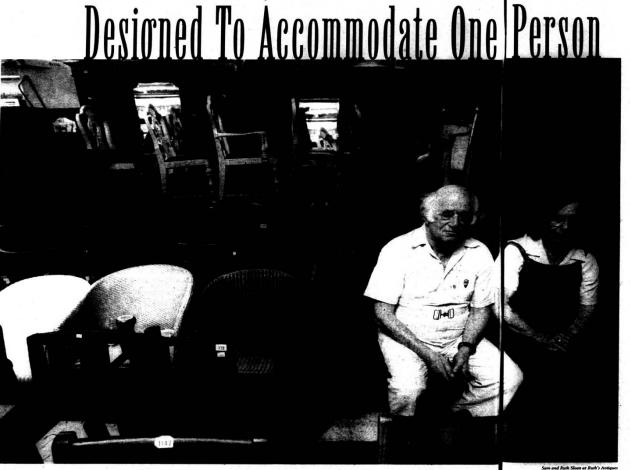
bottom: English chair with rolled arms, 1920s

Lathes, invented in the 9th Century, elevated the art of furniture making through a new process called "turning." While the lathe turned the wood, the craftsman used a hand tool to make the piece round.

Early furniture making was the craft of joining together wood, shortened to "joinery." Chair makers were called "turn-

Antique chairs are held together with pegs or mortise and tendons, not nails or screws. The joints had to be as perfect as a human could make them or a few years of sitting would rock them apart.

Just as with the hula, in chair making every movement has a meaning, or I should say, every style of every piece has a meaning. For instance, the pierced splat of a Chippendale, when topped by carving reminiscent of a pagoda, means the chair



A Seat, Legs, Back, And Often Arms,

is not an early-18th-century piece but a later one enced by what is called chinoiserie, or "in the Chinese taste." I always thought the pagoda was a Japanese ter. In a time before political correctness, oriental was oriental. Because many different variations of each part of a chair exist in a single example, interpreting a

What kinds of chairs are valued and preserved, bought and sold, in San Diego? When the need arises, where can you take a chair for repair? Where do you begin to hunt for something that is literally everywhere? I discovered the answer was easy — almost anywhere. On West Washington in

Mission Hills, the smell of the area was more memo rable than the look of the shops. Eau de Taco Bell wafted for blocks before and after the fast-food outlet Atmospheric conditions, I supposed. There was a slight haze that kept all the odors a warm November, I saw a green awning that said Antiques" and walked into

the shop called the Private

Dark Victorian furni ture, statues, and display cases made islands with nar row walkways. My large ulder bag was a hazard. I wandered around to get a feel for what was available. In the back-room office were two small sheltie dogs behind an accordion-type gate made to keep children at a distance. The younger one started making a racket to get out and I couldn't help but encourage him. He let me pet him after the usual coy shyness, but the older dog was more reserved.

owner, was on his way to a haircut appointment. John Zarling, a salesperson and dealer of antique chairs, answered my questions.

"When you see a chair you might purchase for resale, what's the first thing you look at?" I asked.

"General overall appear ance. Is it unique? Does it Does it have nice lines? What condition is it in? Is this a kind of chair people in San Diego are looking for? We carry a lot of Arts and Crafts



John Zarling and slipper rocker with carved cabriole les

"Which styles are the

"I don't know. There's

chairs of the plainer oak there's a large amount of building that goes on in San Diego. There are people who ke very formal looks, French chairs or the English Chip pendale or Hepplewhite

toughest to keep?"
"The Hepplewhite style is tough to find, period."
"Why?" quite a range of everything

really borrows heavily from Korean furniture. They all select very straight lines. You can also get very straight almost Swedish-looking lines in Chinese furniture. Chinese chairs are taller off the ground. They were constructed so people would be up off the dirt floors. "Let me show you." I

very well in San Diego."
"Does every culture

have its own style of chairs?

wide range in what people expect in chairs, depend-

ing on perhaps economy and material even more than

lot of Arts and Crafts that

"That's an interesting

We've found there's a

estion. I'd say there is

followed John through a succession of progressively smaller showrooms. A set of four Asian chairs surrounded a table. Clean lines dictated the style.

"These are 1865 Chinese," John said, caressing the curved, rounded crest rail of one of the horseshoe-back armchairs. It had rounded stiles and a curved, solid splat above a shaped seat. The legs were square and straight

stretchers. John was not sure of the wood; it might be elm. Fach chair was \$495

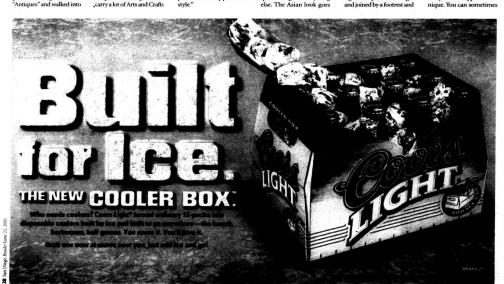
Several other Asianinfluenced chairs sat in the back room. One was a farmer's, or pheasant's, bam-boo bentwood chair.

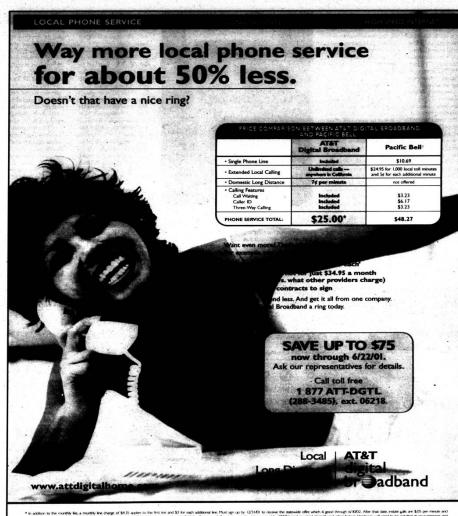
"It's bent by a process combining water and pres-sure," John explained, "and this is a scholar's chair," he said, pointing to a small, square, low-to-the-ground carved chair. New-age music that had filled the front room pleasantly felt intrusive in the more confined space. David and I were shouting and we barely knew "Is it an old one?" I

"I'm not sure this is one of the originals. They were made about 1860. These they still reproduce because they still use the same techniques. That may be what this is."

"How do you tell the reproduction from the real ing?" I asked, surprised but pleased by his candor

difficult. You can't neces sarily tell from type or technique. You can sometimes





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"So a crack, like this one in the back, might be considered a good thing is so old it shrank?" I asked.

He laughed an uncomfortable laugh "You can talk to two experts who will give you two completely different opinions

"How about someone who's not selling me something?" This time, I laughed. Some of the new stuff

will shrink and crack because it's new wood, not properly cured. Even the old antiques, when they come out of southern China or Southcast Asia, it's a very humid, tropical climate. They come out here and they shrink and crack because of the change in humidity. So even that isn't a guarantee. "The best thing to do

is know and trust the people you are buying from Trust the feeling you get from them because an in this business can be taken. I don't care who they are.

His caution still ringing, I went from dark to light, stepping back onto the street. I'd parked about a block off Washington. The area shifted almost instantly from commercial to residential, and then back again. Passing a couple of small houses squeezed between businesses, I noticed one house was small like its neighbors, but there was a five-foot-tall fountain in a front yard no bigger than three by nine feet. For all practical purposes, the three layers of dripping stone cherubs were the front yard I found it touching, a grappling for gracious living.

looms on University looked promising. Wide plate-glass ture stained glass mirrors and rugs. Inside, wood floors let the salespeople know they weren't alone. Jane Depka offered her help after I explained my mission. Ferrante, She's the only person I know that even comes close to being an expert on antique chairs."

Driving west on the 8 in the afternoon, the only thing that told me this was fall in San Diego was the



English school chair, elm wood, with turned stretchers

quality of light. The late afternoon sun was thin and delicate in November It was like driving into a painting by Constable. Not a force to be guarded against as in August — in November, VOIL SAVOR

Construction or a burst pipe had backed up Point Loma traffic. The opposing lane on Rosecrans was a barely broken line for thre

lights, and water gushed

path. Finding the right house

was easy, Finding a place to park was trickier. Two blocks past my destination. I parked on a side street and walked

The house was a lovely, gracious two-story stucco with a red tile roof and an offset entrance. Built in the '20s or '30s, it was stylish with old vegetation. I don't know what I

expected a chair expert to look like - maybe dressed in slipcovers? But when Joyce Ferrante opened the door, I was mildly surprised. She was small and trim with blue eyes and free-flowing, curly, chin-length silvergray hair, dressed in jeans, a white T-shirt, and a black leather vest with colorfu embroidery South American style. The gray hair and the Springsteen outfit were a nice juxtaposition. Just casually guessing, you would put lovce in that 50-plus group that doesn't usually get much scrutiny. It's a shame too, because appearances can be deceiving. At first I thought her accent English, but she told me she was from Australia.

Her manner was cultured, open, and friendly,

you?" kind of friendly, but genuinely welcoming. She gave the impression of an effortless grace in entertaining strangers, an ambas-sador's wife used to receiving on short notice. Only after I produced the tape recorder did she show any sign that a drop-in interview was out of the ordinary. We stopped and started a couple of times, then she hit her stride talking about

not the surface "Hi, how are

the chairs in her house. "I used to manage the House of Heirlooms, the antique store. I worked there about 17 years. Then I taught classes on historical per spectives. We studied antiques and the decorative arts and the students came to my home. I think it was very successful because nobody else in San Diego did anything like that. The decorative arts include all furniture and furnishings. You could include paintings, rugs, glass, tapestries, and silver. The students were collectors and many local antique dealers. I would do two-hour lectures with good preparation. It wouldn't be so much slides, as I had a



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great walnut table and if we were studying silver, I would begin with my earliest piece, which is 1600 — it's a timy spoon - and I would go all the way up to the present day.

"Tell me about the chair you're sitting in," I urged. "It's French. It has a carved wood frame of beech

and an oval back." Carved oval fluting dec orated the apron's edge. "It's almost an egg-and-dart design," Joyce said, follow ing the outline with her fin ger. Also called egg-andanchor, it's a repeating band of ovals with alternating darts. A classic element, the egg-and-dart design graces everything from picture Regency period. frames to fireplace mold Robert Adam and his ing. Decorative medallions

on square-block vase turnings accented reeded legs with no stretchers. "An original Louis XVI side chair like this would have been painted in the 18th Century. This is a copy. Instead of being made about 1770, it was made about 1880, a hundred years later. when this style was back in fashion. The fashions probration for each home.

ably changed every 25 years

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sure a generation. In other words, when somebody grows up, at 25, they don't want to have what their parents had; they want something different.

"The styles are labeled in actual periods, you know." She listed some. "In England you have the Tudor Elizabethan, Jacobean William and Mary, and Queen Anne. Then about the beginning of the 18th Century, you hit the peak of design and execution with the Georgian period, Kings George I, II, III, and IV, although that period, George IV. is more commonly referred to as the

brother James were both architects who believed that every detail of a house and its furnishings should grow out of one mind. The employed and influenced all of the great cabinetmakers of England — Chippen-dale, Sheraton, and Hepplewhite. They even desig the carpets, the table ser

"Of course, the other



French Louis XVI-style side chair with carved apron edge and reeded leg-

countries have their fashion periods — in France, you have the Louies, Empire, Regency, Napoleonic, Direc toire, and so on. Then there are phases within periods that are reactions to other

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naturalism with curved irregular forms — was a reaction to the more pompous, heav

classical style of Louis XIV. "America was so far away from Europe, While roughly 1600 in England the fashion didn't filte through to this country until about 1650, so you'll find a discrepancy in the chairs in the early, early days, even though they are still period

"For the most part, America caught up by the beginning of the 19th Century. By then there were ships to bring them over much easier." Joyce spoke from memory; there was no running to check dates An hour earlier, I hadn't even phoned her; now she was delivering a lecture off the top of her head.

"How about the chair I'm sitting in?"

"The chair you're sitting in is a copy of an American wing chair that might have originally been a copy of ar English wing chair. It was done by the Williamsburg foundation, the early Amer ican museum in Williams burg, Virginia. The early wing chairs were designed because houses didn't have good heating systems and very often the back would be a lot higher to protect you from the cold and the

because it was cozy and it saved you from drafts."

"Tell me about the little half-round gray chair," chair by the fireplace. It looked like a short barre cut in half vertically and then horizontally, stuffed "It rather looks like a tub

chair, doesn't it? But it has beautiful turnings. It's English. I believe it's walnut, about 1830. It was strictly for an English library, prob-The advantage of this tub like structure is that if you're reading, you have somewhere to rest your arms, to hold the book." The style had a vague oriental look

"Styles have been copied. I'm sure that the original ball-and-claw foot that was used in this country on the Chippendale fur niture in the 18th Century nese design." Where did Joyce get

her antiques education? "The House of Heir-

store was truly beautiful They brought in things from England, and at that time there was a lot more to be bought in Europe. So about every six weeks, I had the privilege of hands-on experience. I got to look at every thing, see how it was built; I saw everything before it went on the floor to be sold. You sort of absorb it by the process of osmosis, Plus, I kept on reading — I think I'm sort of a latent scholar I didn't work that hard in school when I was younger," she said laughing. "I did when I was much older. And

I love the scholarly part of Lasked lowce to tell me about the easy chair next to "That's an English chair,

it, the academics."

about 1920. That's very English with the rolled arms. The advantage of that is that it has a very deep seat, and also, sometimes I put a stool there for the person's feet. That's an extremely comfortable chair. It has a down cushion. I don't believe that today you could buy a chair with those proportions with such comfort."

Just to see if comfort-



English library "tuh" chair, 1830s; wooden turnings support back and arms

able for her size person was comfortable for my size person (at least ten inches taller) I sat down. The chair had great lumbar support for being made almost 80 years ago, a time when most men were not my height, never

mind women. Jovce brought me a small footstool she described as a "cricket stool."

"Queen Victoria was a very short woman barely five feet. It was said she always had to have a little stool, even under the table.

Williamsburg reproduction American wing chair

In her reign, about 1850, is when the cricket stool came The chairs for adults cost into fashion."

She pointed out two small children's chairs. One was a school chair, made in America. "This would have cost about 15 cents in the

Sears and Roebuck catalog.

49 cents in the same catalog "This is a little English chair." Joyce picked up a Windsor-style youth chair "See the grain with the wide marking to it? That's elm. you know you're looking at an English chair. They used a lot of elm. Mahogany wasn't indigenous to Europe so it wasn't even a fashio able wood until the 18th Century. Before that, they had to use what they had which would have been oak

"In earlier times in England and America, the rich dark woods - walnut. mahogany, and such — were for the upper classes. It was the lighter woods — pine, light oak, and elm — that the lower classes had in their homes. However, my feel ing is that pale furniture is than very dark furniture because you can put more of it in a room.

Joyce's pride and joy was the petite French Direc toire chair in the small hub of the house. "It's in this busy space so no one will even think about sitting in

right after the French Rev olution. It was stripped and stained this light, warm brown wood color some time in the 19th Century





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Originally, the carved wood frame would have been painted. But as far as symmetry and design, this is probably the most sophis ticated chair I have in the house. The turnings, proportions, and scale - every thing is lovely. You can see the pegs where it's joined.

"Because it was painted once, originally it wouldn't have had a leather seat. But because of this lovely beechwalnut color, the leather is quite right for it now. I think. nother thing about the French, they use a lot of beech and they always have

The wood frame glowed with the warm, rich patina of at least 120 years. The crest rail rolled back gracefully.

house, we pushed on. In her office, Joyce showed me what she called a country chair. "They are plainer and have an elm seat. The elm seat is what makes it a country chair. Again, this one is a beech wood. It takes the dye so beautifully. There were many itinerant carpenters, as opposed to the true cabinetmakers, that



would go around saving wood and making chairs.

lives with it and I'm not counting pennies as to what piece, it was painted a ghastly anything is worth. Although, I would have had enough shade of blue and I had it stripped off. That's called sense not to destroy the orig-'skinning,' when you take inal finish. off the original finish. Of

"If you watch the

Antiques Roadshow and see course, I'm the one who the Keno brothers dealing with a country Queen Anne chest or something, if it's been refinished even 200 years ago, instead of being worth \$35,000, it's worth \$5."

smooth and elegant. I asked her what kind of oil or wax

she used to care for them. The next thing I knew we were rummaging under her kitchen sink for Pate Dugay, a French paste wax

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did she use paste wax?

"Once every six buffer with the hard French paste wax, but not with this; t's a soft wax, almost beeswax, like a cream. You put it on, leave it for five or ten minutes, and use a piece of old wool blanket to polish with. It's better than any

Her kitchen chairs were Windsor-style maple from the turn of the last century, not very comfortable for long periods of time. When I expressed a personal distaste for maple, Joyce asked, "Did you know the 'bird's eve' in bird's-eve maple is actually a fungus that grows on the tree?" I can't say that changed my opinion any.

and, oh my, what a buy

They're up on Rosecrans

in a little shop called Ruth's

They have elm seats like thi

one, beautifully colored

Scottish country Sher aton-style chairs surrounded her dining table. "The wood is cypress. It has a very tigh grain. I stained them tha color. Actually, there is a shop in town that has some really early ones, like these



car, and on our way to Ruth's. It was a day of surprises. I felt my eyebrows work which is wrong One should never feel the delicate small facial muscles unless it's the laughing muscles.

the years. She made the call

and confirmed that the chairs

vere still there. In 90 seconds

we were out the door, in the

\$500 for four of them.

still available.

Ruth's Antiques was in a white one-story building with Copenhagen blue awnings that faced onto Rosecrans Boulevard. It shared a wall with a 24-hour Martinizing dry cleaner.

Inside was archaic chaos. No new-age music wafted gently, no soft lighting created a warm glow; there was no affectation to grander times. Porcelain,



furniture, European glazed was lined with furniture This showroom housed fireplace tiles, silver, paintings, hall trees, hampers many treasures, but the treaand linens occupied every bit of space. Even the sloped lows of presentation; like Easter eggs, they had to be concrete passageway, once the handicap ramp for what-

The owner, Ruth Sloan,

Scottish country Sheraton-style chair, with deep, curved crest rai a small, gray-haired busi-Ruth's husband Sam sat

nesswoman with a direct stare through slightly owlish sses, greeted us. Her stare might have been unnerv ter of the shop. ing except for her easy man ner. And, I came in with the best of references, Joyce.

beside Ruth smiling while she wheeled and dealed from a cluttered desk in the cen-

The four Scottish coun try chairs we came to look

front window. Three were the same vintage, 1810, and entirely handmade of English vew wood, a light- and grained wood. The fourth was stained slightly darker and was not as old. Joyce told me it was made in

Dating a chair is a bit like sexing a cat: You need to turn it upside down to really get to know it. How is the piece joined? If the ioints are held together with screws, are they at least handmade? Handmade screws By the mid-19th Century most of the screws used in furniture were machine

"Even the wood used in making a chair can date it or give you the country of origin at a glance," Joyce explained."In the 18th Century, King George II decided to tax items made of walnut, but he lifted the duty on mahogany from the colonies. The use of mahogany swept through the English cabinetmakers' shops, making the dark reddish close grained wood the wood to

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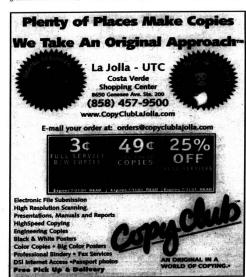


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The joinery underneath

the chair seat we were examining was rough hewn with a quarter-round block at each corner supporting the straight legs. The price was only \$100 per chair, not even a dollar for each year of thei existence (how's that for fast mathematical justification of a purchase?) In fact everything at Ruth's was priced at just about wholesale or better. The condi tion of many things was less than pristine, but the price usually reflected the condi tion. One of the chairs was missing the front stretcher. No problem, I could have it repaired. Joyce knew where I needed to go: "He's the

best chair restorer in San Diego,"

preserve an artifact. A restorer tries to make things lool "as good as new." Patrick Edwards was both, depend ing on the situation and the object. His business card was printed on two-ply beech veneer. It read, "W. Patrick Edwards, Antique Refinishers, Traditional Upholster Professional Restoration Since 1969, 3815 Utah Street.

The shop was in North Park, 100 yards south of the intersection of University and Utah, on a little side street. It was a 1930s bun galow, painted a rich colonial green with terra cotta

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awnings and accents. Two long wooden planters, one in front of each window, eat on the sidewalk out front Each contained a succulent with blooms the same terra cotta shade as the containers. Nice coordination. A six-foot wooden fence flanked the building on both sides, painted a matching

While I was looking a the plants, Patrick Edwards opened the door to mee me. He was a tall, lean, good looking man with dark blond hair, a mustache, blue eves, and glasses. He wore a black T-shirt and jeans. When asked about the type of flowers, he smiled and

shrugged. "You know, I don't know the name of it. But it's pretty hardy. It hasn't died vet from all of the peo ple walking by and taking nples. See, the pieces brea off instead of tearing."

Once inside, I realized the windows had security bars. "I've never had any problems, but I don't want invone to get the idea they could just come in. I like bars and dogs."

A large, open room with white walls and a beautiful but scuffed oak floor housed a showroom. The eclectic mix of chairs lined the front wall on both sides of the door: a Victorian balloonback, an aqua ladder-back rocking chair with a woven rush seat, a Hitchcock rocker. and a set of beautifully carved Gothic dining chairs. Cof fee tables, desks, footstools, chairs, chiming clocks, small chests, and a mahogany pole screen with a needlepoint face filled the rest of the

A pole screen consists of a small panel and an upright pole on a pedestal foot. The panel (which is never made of screen) adjusts in height by a sliding mechanism to shield the face but not the body from the fire's heat. A gentlewoman could work her needle in comfort without melting her makeup. The shop didn't feel quite ready for the general public. Patrick explained that, until recently, it wasn't a retail shop. (The shop has since closed.) "I've been doing restor

ing for 30 years," he said vith his arms crossed across his chest. Once again, I thought my eyebrows betrayed me because he smiled faintly. "I started when I was 20. The room we're standing in used to be floor-to-ceiling storage for pieces that needed work pieces that were unshow able. For 30 years, people have come in and said. How come you don't sell anything?' Now, because I'm going to teach a school here

in January - the American School of French Marquetry - I'm parting with some of the pieces I've restored"

Something else confirmed you weren't in an ordinary antique shop. It smelled different. I began to identify the odors asso ciated with a woodwork ing shop — mineral spirits, furniture polish, and saw dust. It created pleasant asso ciations, like the rich smell of a tobacco shop. When I mentioned it, he smiled." don't notice smell so much but everybody who comes in says, 'Gee, it smells like an old workshop. It smells like something in Europe," "He aughed." 'It smells like you ow what you're doing

"A lot of the repairs item, if you use the original come to me after the other people have tried and failed. materials and methods, you're going to be success tend to be the last stop fo e original glues, the certain pieces." He smiled modestly, like the Lone original woods, the origi nal types of tools, that's real important, but I don't give Ranger, "I use a lot of medical analogies - I run a up easy so I can't say that I've triage. Some things are DOA and we bring them back to had any notable failures. I just keep persisting until I life. We have the advantage succeed. The important that we can wait and decide thing is the nationce of the what to do. The client that owner of the piece, the will arrives DOA could be resus ingness to wait. "I'm a member of the citated a year later." He

> is the client I know what that object needs; you may "I had a customer that vanted a table like this made into a coffee table." He was

American Institute of Con-

servation. We have a code of

ethics that dictates the object

standing beside a mahogany entryway table that reached mid-thigh on him. "I said, Fine, that table has a pedestal a piece of wood that makes height. We'll take that out and you keep it with the table. I'll make a smaller pedestal just like the origi al, only coffee-table height Later, if you sell that table you can give the new own ers the pedestal and the can put it back to table height. You haven't changed anything.' Then, they are educated to keep the parts.

The pedestal stays with the

table so that a century from

now when it goes back to the

market, the parts are put together and it's still an

antique. That's about as far

I do. Other people will do that.' It's a mode. It's a fash ion. I'm in it for the long term thing. I'm thinking in terms of centuries.

finish?

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as I go to bend the rules.

man. I don't get a new model

every year." He smiled. "This

is the opposite of that. You

to be around, that has been

around, that's gonna stick

around. I get people that

come in and say, 'I want the

new shabby chic style.' Every

body wants shabby chic

Can you do a shabby chic

don't do that, that's not what

"I say, 'No, I don't, I

"I'm not a car sales

"What I've been doing "Again, the object is the for the past ten years is avoid client. I instruct the owner ing the adjective 'antique.' I don't like it. It's horribly what the object wants and

we decide to do that or

don't work for them. Because

that's really the important

thing. What that thing

needs - is it broken struc

turally? Is it cosmetically

disfigured? Has it been

altered by previous repair

Those things all have to be undone. The goal of these

is to restore it to its original

condition or maintain it in

its original condition. That's

the better goal if it exists

conservation first and then

restoration after." (Where

was he when my grand

mother used marine paint

on her antiques to give them

"fresh" look?)

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laughed. "That's an advan-

tage over a medical situation

because you don't have that

time factor but saide from

that, it's very, very much the

same thing, that objects have

to go through intensive care

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misused. It's become a dec orator term in the worst ense of the word — antique Mickey Mouse watches, antique this, and antique that. It doesn't mean anything anymore. So wh people ask me what I do, I describe it as 'preindustria work on preindustrial objects.' I'm still making preindustrial objects, if you want to describe them as wer involved in makin it. All the wood was brough to this form by human sweat It's expensive for that rea-

son; it takes more time. "In America, we aban working trade after the First World War. We gave up cab inetmaking. It wasn't taught in our schools. My grandfather was building houses, he wasn't making furniture. We're great carpenters. We know how to do that stuff but hand working furniture?" He shrugged. "There's

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a new society that's just meeting for the first time nsburg in January called the 18th-Century Furniture Maker's Society. They have 60 members, I'm one of them. That's the size of this remnant. And I guarantee you out of those 60 guys, 50 percent of them use power tools."

I asked him to give me a tour of the chairs in the "This is a neat chair" He

ted out a tall wing-back pholstered in blue-andyellow striped floral fabric. The mahogany legs tapered slightly. "It's an American Hepplewhite and a beauti ful frame. When I was teaching back in the '70s, one of students had it and I was very avidly trying to get t from her. She wou sell it and then she had it upholstered in this horrible fabric "He looked soulful recounting the journey that brought the piece into

husband called me up and said, You can have that damn chair. I don't want any par of it.' So I went and bough it. I thought, someday I'll cover it, but you can't antic-

wood reaches a point where you can't do that anymore. So I've kept it for 25 years in this fabric, which I live with and I detest. Someday I'll find the right buyer and I'll be able to put the right fabric on it'

"They come out here and they shrink and crack because of the change in humidity."

ipate what a customer is going to want. It's better to try and sell it, then ask what kind of fabric they want to recover it. Every time you ter something, you tear all of the nails out and then put them all back. It tears apart the frame. The

It was \$3500 as is, hor

rible fabric and all. I tried it

out to better understand its

merits. Instantly, I was

reminded of the life-saving

comfort Aunt Beast pro

vided Meg in Madeleine

L'Engle's A Wrinkle in Time

sunset in a heavily clouded day. It swirled in light and dark shades from a soft ligh red to a red so dark it looked black. "The neat thing about it, it has its original fabric." A beautiful, vivid blue-andpeach silk upholstered the chair bottom. "As a textile, that's quite an importar document. As a chair, it has a nice kind of klismos." He sounded unime But this is a true klis-

mos," he said, turning 90 degrees and facing a small chair that I'd seen pictured on the sides of Greek urns A true klismos has four slightly splayed saber legs. They support a plaited seat. the seat frame, at the

back, curving stiles con-tinue the lines of the rear around me without being clingy, nice but not needy "This Colonial Revive legs. A concave central hor

chair was produced after zontal splat curves at shoul der height. This ancient to a side chair with a warm. Greek form of furniture was light, comfortable, and unhalstered seat. The grain portable. In paintings, there's looked like the last bit o lways someone lounging "This is actually what y were trying to produce in the 1815 period. That's a ica Kliemos is the Greek name for this chair. This tyle of chair goes back to

the 3rd or 4th Century B.C.

think. A klismos cha

found in carved marble dio ramas that depicted people on them. They have back ward raking legs and a backward splat. It made the person sit in a very reclining fashion, very stylish. Dur ing the early 19th Century there was a great deal of Greek Revival architectu and Grecian revival lifestyle. Empire dress, the whole

thing came back into fashion. As a new country, we were trying to associate with those ancient Greek and Roman republics and democracies.

Patrick showed me corner, or roundabout, chair lmost exactly like the one I've seen in pictures of Patrick Henry's bedroom. It was a chair askew, as if you took the seat and twisted it, keeping the legs at the oute most corners. Then instead ioin the back, it has two forming a 45-degree angle The front now comes to point and the back fits nicely n a corner where the chai can be least intrusive. But that means you have to sit astride the angle in the front. It's

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also called a gentleman's chair - no lady ever sa with her legs that far apart at least not at that time. This chair had a wide skirt, wide enough to disguise its orig-

inal purpose.
"Originally, this would have been a toilet. The one I copied it from had a chamber pot under the seat. See this upholstered seat would lift up and under there you would have a chamber por like this." He illustrated This piece would sit in the bedroom next to the bed. and during the day it was a chair, but at night if you needed to tinkle you could just use the chamber pot The wood is curly maple I was forced to admit, if only to myself, that it was a beaureddish brown to blond swirls, like ostrich-skin leather or naturally sun streaked blond hair. The wood was sme

and stuff."

and the carved mahogar

and cool to the touch, but the colors were faded and muted in places. "The finish is artificially aged, a very complicated finish. I wante it to look like the sun had two years old and it alread looks like it's an antique Putting potassium dichro mate on the wood and tting it out in the sunlight, it's like photo paper, it burns the wood unevenly Because you leave it 15 min utes like this, then 10 minutes like this with the sun light on it, then maybe 30

minutes like this, and you one else's attempts to fix it; burn it unevenly so that it it was safer. He walked me through looks like it's been sitting

in a window and lost its three chairs sitting on a riser. The first was a medium color. A very interesting colored wood with a rush effect I was trying to produ to make it look sun-bleached bottom seat that was largely without actually bleaching gone. It had fattish legs and it harshly with chemicals odd, thick ankles, as if the chair were retaining water. Across the aisle, Patrick pointed out on another chair ow the design elements were mixed. The turned

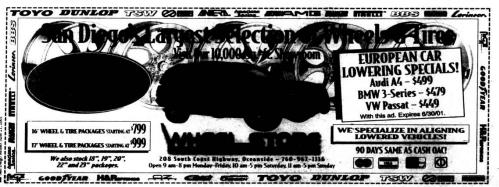
"This is an extremel desirable museum piece that is no longer going to serve as a chair. This rush seat is crest rail had a spiral twist, actually an original 18thcentury seat. That's one of back looked like fabric the most difficult things to draped around a medalfind because it's a plant fiber lion. The chair came to him that rots. It breaks down badly broken up, and to being replaced. I've made make it worse, some had an effort here just to hold repairs had already been nade. He decided to leave the pieces together. It shows off the workmanship of the in the brackets from some-

early 18th Century. This chair is an example of a New York chair from about 1720 to 1730.

"In order to create the high-style cabriole leg with the arched knee - because being just simple turners and joiners, they didn't have that ability - they used the new technique of off-cen ter turning to turn a taper, and then offset it, and then turn the feet and produce a leg that had the mass of a cabriole leg. The large turnings are all worn down by ears of people putting their feet on it, and it's all held ogether with pegs. It's maple, birch, and ash, different to upstate New York. It's really a museum artifact,









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more a high style, and it's done in cherry wood with a beautiful birch turning It's probably from Connecticut. It has trifid feet which is a Flemish influence, showing the transmission of design from Flanders. As immigrants came they brought with them sketches of what they had left behind, and this is a very interesting country example of a three-toed, or tri-

"Very country, very provincial, but all the turn ings are fancy [waisted], so whoever had it had enough money to purchase extra vork rather than have them

just do straight turnings You can tell on the turning that it was done on a foo powered lathe - you can actually see the movement of the chisel as it went across the wood. You can see the gouge — the traces left by the gouge - as he turned it at a very slow speed, as a foot-driven lathe would.

"This rush has been

replaced, but it's a very old seat, and when I bought this chair, it had a four-inch high green Naugahyde foam seat upholstered onto it. It was the color of an all-night diner stool. I very carefully took that off and discovered underneath the remnants of this seat, which a one point was repaired, and that tells a story of how they

went to the trouble of pro longing the life of this seat. I thought, that's enough for me - I'll just leave it the

dale influence, but down here you have leftover 17th-

"In all of this work, I've been preaching 'the form

Joyce asked, "Did you know the 'bird's-eye' in bird's-eye maple is actually a fungus that grows on the tree?"

the story. It's a beautiful chair, beautifully pierced splat, nice little carving on the ears. And this would have a country Chippen-

on the street would tell you that. But it doesn't. It follows process. The process that you use to get there is what creates the form. That's ortant. That's what I do. That's why that chair looks antique [his reproduction of a corner chair]. That's why the restoration I do looks appropriate.
"I re-create the process

that produced the form. That's a very important concept because if you live in this process, it becomes a lifestyle. It becomes a way of coming to work, of picking up your tools, sharpng your planes, working all day with your hands, as a process. I could die tomorrow and be happy because this life process that I've been doing is very satisfy-ing, and whether I finish form or not is really not the important thing. When don't care much about it. But I'm actively, passioncess of making that form, and that's why I'm happy doing what I'm doing. "People today have had

that satisfaction taken away from them. The computer has no satisfying process, and you never really get to the product. We've lost both product and the process. It's just repetition, and that's not very satisfying ir a day-to-day life, so people pick up guns and they go crazy and shoot people at work because nobody comes



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that I go home, I just fall down exhausted in bed and I'm happy because I know that the next day I'm going to take the clamps off and I'm that much further along in the process. Process something that's real important

"This last chair," he said. coming back to the artifact facing us, "is a juxtaposi tion of the two. You can see that it's actually not in the same league, but this is a very, very early ladder-back chair which has been painted in an early 1920s idea of what a ladder-back chair was supposed to be painted like." He chuckled. The chair had suffered laughable indignities at the hands of artists amateurs and decorators It had a sad look, like a help less animal dressed up b small children. "This is all 1920s finish on a 1750 chair made into a rocker, probably about the same time. So the artifact has gone through a story that tells how it got here, but it's lost its char

acter in the meantime. "Rather than change it back to what it should have been, I think it's interesting now to just look at it and laugh and say, "You know, this is what happens.' " I think I read a variation of that on

a bumper sticker. "The rocking chair was an American creation. Europeans looked down on it ecause of that. They thought you required a prescription to use one for aiding in the digestion process It wasn't until an Austrian, Michael Thonet, invented a bentwood rocker that they gained any acceptance at

Thonet invented and patented a process in the mid-18th Century that used steam to bend hardwood

to make furniture. "He made the first pop ular rocker in Europe, where a guy could legitimately si and rock and not have his

masculinity questioned. "Here's a German leather chair with a medal lion back, beautiful hand-

up to them and says, 'What

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"As we go into the modern age, people give up the

idea of hand-tanning leather because you can make more money running a computer say, 'Oh, what a difference They just say, 'Give me some leather' You have to look at this: It's the way the color is worked into it. The subtle irregularities." He sighed

Each culture stamps its own reflection on articles it uses daily For instance. the French create a chair leg

with stylized animal embellishments. This new style influences the English, the English put their mark on it, and it crosses to the Americas. Americans change it to reflect what we consider valuable and beautiful, and the cycle may begin again in reverse, An American Chippendale chair exhibits mor strength and vibrance than its anemic but more graceful English cousin But that

varied with area and maker

because an artist is never satisfied to simply copy the original. A Philadelphia Chippendale is more Rococo and florid than a New York Chippendale.

This is an Fnolish chair in the French taste made in the George III period. At that time they were in transition between the French Rococo - which was very legs and arms that were very the newest fashion appears -flowing in space — and

the Neoclassic, the new style in France with Louis XVI. which was more linear, ratio nal, and used ellipses and ovals and straight lines.

history is that the French and the English have always sort of been at each other' throats, but the English have very closely followed the French fashion. They just take all the joy out of it. "Always in furnitur

on the top of the piece, when people look, and the older fashion that's left over sticks around on the bottom because people don't care much about that. So here we have the new fashion or top with these ellipses as a nent and everythi below that, completely Rococo. It's very easy to date because it's right at that point in England when the French fashion was changing from Louis XV to uis XVI. That's what makes that kind of an excit-

ing chair." "What's the most breathtaking piece you've ever seen?" I asked at one point.

"In the 1790s, in New Hampshire, there was a very famous cabinetmaking firm owned by John Dunlap. There was an estate here in San Diego that I handled and there was a John Dunlap chest-on-chest. During the life of this family, one of the pieces on the top had been taken off and feet had been made for it to sit down on the ground as a chest of drawers.

"The bottom part, which now had no top, was fitted with a top and a mirror to be a dressing table. It was done so long ago that the people in the estate assumed they were two pieces of furniture - one was in the upstairs and one

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was in the downstairs; there them at all When I was brought in to the estate, the upper chest was priced at 1100 bucks and the bottom one was priced at \$850 or something.
"They had hired me to

go through the estate and appraise the objects. So I said, 'Hold it - becaus John Dunlap, through his records, is known to have made 32 of these chest-onchests. Each one is recorded The family's records and I. Dunlap's records are in a New Hampshire historical society. Each is very signif icant. The last one was number 29 and it was discov ered in 1954 in Texas, I thin what we have in this house is number 30. A basketweave top — the whole

"We went back and we found in the records that John Dunlap had worked for the ancestor of this estate We found the paper that proved that the link was there. I took the chest, I took the feet off. I took it over, set it on the top of the other one; it fit perfectly. I said, 'Now we've got something. We sold it at Christie's for \$66,000. I made my fee which was very nominal, should say, because instead of purchasing the two objects for \$2000, disappearing, and becoming rich, I did my job. I was hired to tell them what they had and I did. That's the difference right there between why I'm still in business and why other people aren't, because I serve the object. That's a

perfect example of it. "How did you know just looking at it?"

"Your heart stops. You spend your life waiting for something like that, and knew the second I saw it. I saw the bottom and thought, 'Oh my God, this is the bottom of a Dunlap piece. Let's look for the top.' We started looking, and we found it there, if it was still in the family. Things like that are very exciting. Does he have a photo-

graphic memory? "Yeah, for furniture. I can't remember faces very well, but I can remember furniture. People often say, You did work for me. 'Oh yeah? What did I do?" They describe it and I go, 'Oh, I know you. I know you because I remember the "I have a degree in

physics. I was active in the 60s in the nuclear physics industry, and I was very much upset with the indu try at not solving or even addressing the issue of nuclear waste. I was always

in the front of the class asking, What are we going to do with the waste? How are we going to save people from dying of radiation poisoning as a result of our search for the perfect energy source? And the teachers were always

saying, and they still say

today, 'Well, don't worry,

of put it in this trash can and set it next to the building. "I got very upset with that attitude. I was at a high level in physics, working back on the East Coast at

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it, I don't want to be part of this.' "I reacted against that

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so strongly, I said to myself,

Brookhaven with some very

important people. They had

no better answers. And I

thought, 'Well, that's it then,

if these guys are the gods and they're not dealing with

What can I do to save something rather than destro something?' That's when I centered on saving some of the cultural objects. "I appointed myself a

cultural anthropologist. I would take trips back to the East Coast, go to a dealer in Kentucky, and I would

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"Then I would look at the way the rivers and the early trains and the overland routes and the boat routes connected Richmond and Kentucky and see what kind of immigration fac tors would affect whether the Germans were moving this way or the French were moving that way.

"Trying to connect

those regional characteristics by the artifacts, because something made in Cincinnati might be more directly Pittsburgh, just because of the transportation routes. Even though they are geographically very close today, ey were quite different in the 1800s

workroom. In the vestibule proof of Patrick's history. Photos, framed and

Patrick and his employ ees restored the furniture in a separate but adjoining a four-foot-long tree branch suspended from the ceiling held red, blue, white, and purple ribbons, tangible

winning awards when he was in physics. He built an school science fair project.

Patrick was in charge of the woodworking exhibit at the Del Mar Fair for a decade. It's the largest pub-

"I can't remember faces

very well, but I can

remember furniture."

Division, First Award in 1967. Patrick told me be got his teaching credentials in mathematics and physics, philosophy and antiques.

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lic, juried woodworking show in the country. "That's where all these ribbons come from, the various compe titions. We have a very large woodworking organiza

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Winterthur, and UCSD." He quickly lists some of his had a very nice television program for ten half-hour ows called Welcome to the Past." He has done museumexhibit installations, has lectured, and has been pub-**Burlington Coat Factory:** lished many times on the Stop subject of antiques.

There were also framed certificates, one for completing an 80-hour course on French polishing.

tion - the San Diego Fine

Woodworking Associa-

the biggest in the country in

fact, with 1500 members

Now they are up to their

was the conservator of fur-

Museum in Los Angeles

"It's an important museum

created by one of that city's

founding fathers - Phineas

Banning, who arrived in

versity of Massachusetts. Ecole Boulle in Paris, the

"I studied at the Uni-

niture at the Banning

For ten years, Patrick

19th annual show."

- here in San Diego,

"I'm accredited by Ecole Boulle in Paris to teach their process of marquetry. I'm really proud of that. That's the most recent thing for the past five years I've been doing that. I may be the only ebeniste on the West

Coast, but in Paris there may be four or five hundred." "What is an ebeniste Lacked "It means French cab-

inetmaker. A cabinetmaker is a general term for a joiner Joiners make things fit together by means of specially shaped interlocking parts, like dovetails, secured y adhesives. That's the difference between a cabinetmaker and a carpenter. A carpenter makes things held together with nails and screws. In Europe, where I received a great deal of my training, the different guilds defined ranks of achievement rising to ebeniste that's the highest rank. It goes back to the 17th Century, the ability to work ebony, a very hard wood. The reason I say ebeniste is because I don't want to say cabinetmaker. When I say cabinetmaker, you want to get a kitchen made and you expect a table saw.

"That table is the most recent work I've done." He pointed to a magnificent entryway table against one wall. It had a white marble top, ormolu fittings, and high-gloss French polish.

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The table is Brazilian

rosewood, now on the endangered list. That wood was harvested in 1952, and records were kept until l purchased it, so you could prove that when it was brought into this country, it was legally harvested that restricted that partic-

There are a lot of mate rials that I work with that are, in fact, running out. They are restricted - ivory tortoiseshell. As a restorer and conservator. I have to be very aware that I have an

ular species of wood.

inventory that's precious. I must make a judgment call whether to use it or not, to restore an object or wait for something in the future that might be more deserving

"Like organ transplants? Yeah, it's very much like that. I can't get any more of it. I have connections in France where people have been keeping the material. but they are making the same decisions - should they sell it to me or save it for their work?" Cuban mahogany was the first of

those woods. It was made economically extinct by

"So this chair you see here—this American Empir furniture that has a relatively low value — has a surface o Cuban mahogany, which has an extremely high value In a horrible sense, it would be worth it to pay to take the material off, skin it, and repair something that's worth because of the material.

at another restorer's shop "Cuban mahogany has "The thing about being in a distinctive grain. It's very dense, very heavy and dark

he holds up a block of dark

wood about eight by four inches — "that chunk might be worth \$500."

He'd found the chunk

The object it appears on was made before 1860. After are in their 80s. You make friends with them, and as that they used Honduran they get feeble, you pick mahogany, which is a from them." I was laughing lighter-colored mahogany in horror. "You earn tha and has a more open grain right by being honest and When you find chunks of "Honestly, I'll be doing

the same thing when I'm in my 80s, because you want that material that you've kept precious for 30 or 40 years to be used. I have a great fear of falling over dead and having people come in and throw wood like that out in the trash It's one of those things you

guard — the hardware, the wood the materials

You see, in another sense, if I were to start a restoring shop today. I might have a great deal of skill and talent, but if I don't have need to fix your piece of furniture, you're not going to come to me. Even though I'm talented and skillful and I know exactly what I'm doing. I have to have that piece of wood to make that repair work. You can't just go to the hardware store and buy it."

To your left as you entered the shop, unfin-ished plywood shelves created a U-shaped workspace.

Each unit had five eight-foot-long shelves. Hundreds of hand tools sat side-by side the full length of each unit. Every handle had its

own particular curve, line and color. The tools looked plex passage. Each was fitthe right skilled hands, a cacophony in the wrong A huge, solid work-

weighed as much as a "To describe what I do. the world I live in, most of the guys are calling it studio

preindustrial society who called their work at the bench.'At the bench' is the name and this is the bench." he slapped his hand down on the massive bench. "Work at the bench means, the bench is the first tool: with-

them use power tools. The

table saw is the center of

their universe, but I asso

ciate with those guys in the

bench made of a light-colored wood occupied the center area. It looked like it

the hand tools.

"It's a different process than using a power tool. A power tool stays there and you push the material across

out it none of the other

hand tools work. You have

to have something to hold

the work to be able to use

the top. Here, the wood stays put," he held a piece of wood push the tool across the

"In the old days, the client would judge the work-man first by his bench, then by his toolbox and his tools. and much later by the finished product. Because, again, they are looking at the process. If a new client walked in and said, 'I need a cabinetmaker and I can see you've got the right tools and you've got a good bench - you're the guy for me,' I'm judged by my

Where did he get it? He made it, of course.

"I went back to Penn and talk for another tw hours, Just telling people I sylvania. I found a hippie was looking for a been living in western Pennsylvania and I told him I was I got to this guy. I cut down the tree and let it air-dry for on a mission and I needed 12 years. That's what it takes. a beech tree, because beech He showed me a tool doesn't grow in Southern

California. I knew from ask called a scribe and demon ing around that he had 60 strated how much more precise it was than a pencil ing; maybe he could spare for making a line to follow me a tree. He said, 'Sure, go "That's one way to tell cut one.' "Patrick met him

a fake, people use pencils to make marks and they don't erase the excess. You can see the lines." Patrick did a lot of con

dition reports for appraisknow if a leg has been changed or a repair made. "When it comes to fakes

RESEARCH STUDIES

Reader Matches Success Story

Jim Burski: I also took out ads'in Phone Matches. I'd read the "women seeking men" section beforehand, to help me figure out what women were looking for. My main criteria was

someone really bright — not just a brain, but someone with the soul of

Sandy: I used Phone Matches more extensively than Jim. I advertised for about a year and met a lot of guys. My ads got more specific and so did my phone message. Instead of getting 30 responses, I'd get 2 or 3. But they

Jim: Sandy has a nine-year-old boy and my son is seven. On our first date, we were going to take the kids to the Family Fun Center. But my son went over to a new friend's house and never told me. I was frantic. Sandy offered to come over and help look for him,

Sandy: After that, we got together for a Chargers exhibition game. The conversation wasn't contrived or strained. We really laughed a lot.

Jim: One of the things that impressed me about Sandy was that she wasn't lazy. She had a pet-sitting business and was trying to get an errand service going, too.

Sandy: I was substitute teachine at Jamay: I was substitute teaching at the time and wasn't happy with that Jim had just retired from the military and was going to cooking school. So we said, "Let's do something together."

Do you have a Reader Matches "Success Story" to share?

Jim: We were thinking about opening a deli in an industrial park, but our broker told us about the Sierra Cafe on Adams Avenue. We looked at it and decided to take it over.

Sandy: On October 22, we opened the Kensington Village Cafe. I take care of the front of the restaurant and Jim is in charge of the kitchen.

Jim: We're here 12 hours a day, six days a week. We figure if we can survive this together, we can do just about anything. I'm a typical chef. I can be high-strung but Sandy doesn't let it bother her.

Jim: I suppose we'll get married eventually, but I haven't asked her

Sandy: My girlfriends say, "You're lucky. You got one of the good ones." But I say, "Lucky? I spent a year looking for him. I dated 50 guys before I found him. Luck had nothing to do with it."

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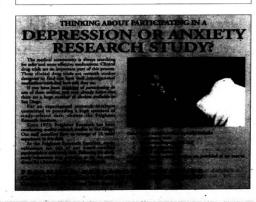
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"Recently, a guy like me made a chair, aged it, and put it in an estate auction in New Hampshire. It sold for something like \$9000 and went into the Dearborn museum. They thought it was real, but after they thing to do because it's there that it wasn't. They said he for the academics" couldn't be right. He said it they X-rayed it, they would notice inside the socket one

of these holes made by this tool, which is inconsistent with the age the chair was supposed to be, 'And I know, because I made the chair. When they X-rayed it, they found it was true. They didn't announce that they had made a mistake, but they did put it in their study collection, which is the right

RESEARCH STUDIES

The rest of Patrick's workshop was open, divided into four or five areas by

shelves of tools and pro iects. Two areas were workfocused on a process. Another contained a large cabinet Patrick was building Looking across the

room, I saw a landlord's nightmare. It was a hot plate. On it was what looked like an old teapot without a lid. Something was slowly and sloppily cooking, something Malt-O-Meal and smelled like burning hair. The hot

plate was set on a thick piece of wood, like a separate hot pad, and that wooden ho pad was set atop a short piece of I beam mounted on a workbench "That's a very impor

tant thing. It's animal glue This is always cooking." Animal glue? Any par-

ticular animal? "Beef-cattle bones and skin. It's a mixture, pure animal-protein glue. Epit omizes the trade that I aspin to. This is the secret. This

is the reason I'm different from everybody else, because this is the same glue that was used in that object when it was made. This is reversible which is very important if you're going to repair something, and today, I'm sorry

to say, most of the studio furniture that is produced by these great designers in will not last a gen eration because once it breaks, it's done with - it's done. They're made with irreversible glue, and how are you going to fix something that's irreversible? You have to chisel it apart. That's no very conducive to repair. So animal-protein glue is always

"This has been cooking for 30 years. I've got anothe

"For 30 years?" I was

"Well, not the same glue, but for the shop I've had a glue pot cooking for 30 years. Always, every day it has to be a certain tem perature. Should be 160. It doesn't cook all night, bu it has to be hot to be used. In antiques, that's really the only glue that should ever be used. You should never use modern synthetic glue It destroys the value.

"It's sold, actually, as a food-grade product. It's sterile and inspected by FDA people all the way down the

line as it's produced." He held a spoonful of the gran-ules in his palm for me to see. "The two colors are the hone and the hide mixed together. You have two-third of one and one-third of the other to make this particu

a premium for correcting

have been glued with a mod-

— is fixing pieces that

lar glue." I commented that it looked like raw sugar. "Except if you chewed on it it would get very sticky I buy it through a chemical supply place in 50-gallon bags. That's the whole secret If people call me and ask, 'How do I find a repairman in my area that I can trust with my 18th-century furniture?', I say, 'Call everybody in town and ask "Wha kind of glue do you use? The most important thing in this business is to use the right glue. All the trouble that I have - and I charge ern glue: epoxies, white glues. vellow glues, aliphatic resin glues, you name it.

"All of those things cause me a real problem some of the wood with the molecule of this glue will bond to the molecule of the old animal glue, molecule to-molecule with 10,000 pounds per square inch of tensile strength — that's better than epoxy. So it's

conservator, I have to be

"As a restorer and

very aware that I have an

inventory that's precious."

glue and that means the joint won't fit right. With this glue, hot water removes it. So you have a broken joint, you mon the edges with the rag and hot water, and it cleans the glue off, and, furthermore, the

not only the right glue to use, it's a better glue. "The only finishes that

I use are those known to have existed before 1900. Shellac, an early finish made from bugs, resin varnishes, oils, and waxes. Those things

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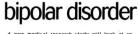
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ent in activities You may qualify to try a new investigational medication while participating in a research study and be reimbursed up to \$575.

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that were in common use which are now getting hard o find because people since the 1920s have pretty much gone to modern nitrocelhulose lacquers and, recently to the water-based, low-pol-

"The guys in Sacramento don't know much about restoration of furniture. They're making my job kind of difficult. It's economy. It's whether enough people like me are ning enough product for the factories to still produce it. When I'm the only guy left who needs a piece of shellac or a piece of varnish, who's going to make it? When the entire induslike his father. try is mandated by law to

trial product, that's all you can buy. Shellac is a better finish, but that's not what's

Patrick told me he had "My youngest, Matthew, is working with me. He's 29 in

Matthew was one of asked him if he liked restor



he had found the right tools

three boys, the oldest 32.

the men working in the shop. He had a sandy blond mustache that moved when he grinned at me over the chest he was working on. I ing furniture, "I love it. It's pretty much been my life. I tried to get away from it for about eight years, but it's what I do." He sounded

Patrick explained how

to set up his shop while studying at the Winterthu Museum in Delaware The museum sets the standard for judging the importance of American furniture.

of his death between 1820 and 1840. It listed these tools and I compared all the di ferent inventories until I had a generic search list of what kind of tools would be necessary to have a prein-

"The early wing chairs were designed because houses didn't have good heating systems."

"When I was doing my research at Winterthur, they have an archive of manuscripts and estate cabinetmakers. I looked at what a cabinetmaker would have in his estate at the time dustrial workshop. How many dadoes, fillisters, things

"Then I had to find these tools, but I didn't know what they were. So I started searching all over New England in antique shops. I'd find people that specialize in tools and I'd go into their shop like a moron and say, 'I need a half dado,' and he'd look at me and say, 'Well, there's one right there!' "Once I got all the tools,

I met Charles Montgomery at Yale; he was a very impor ant influence in my life. He had written a book, The Regional Characteristics of American Federal Furnitu I aspire to write The Regional Characteristics of America Empire Furniture, the seque to his book. He said, 'V you have everything all lined up except you don't know about the price books that exist.' And I didn't know about the price books," Patrick's voice dropped slightly, remembering the

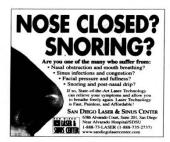
"The price books were put out in America in the 1820s and '30s to set a standard work time and price for a journeyman, so that a guy going from Pittsburgh to

Albany or Albany to New Haven could walk into a shop and say, 'Make me a drawer,' and here it says in the price book how much you're allowed to make that drawer. Or, 'Make me 'make me a chair' and it says right in the guide you get that much time to do that job. That's like the current automobile industry in terms of mechanics.

"Once I knew how much time it was supposed to take to make an object, I had the tools and I knew from my experience in restoration what the object was supposed to look like when it was finished. That gave me the link I needed to be able to train myself to use the tool in a timely fashion to produce the object ete with the prein dustrial workman that I aspired to become.

"I set up my shop this way. I started working and













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"So for 12 objects, I can go over here, grab this tool, and use it 12 times, put it back on the shelf and go on to stage two, grab the next tool in the process, do 12 passes, and so on.

"I can make 1 or 2 or 3 chairs, up to 12, faster than a guy with all the machinery. It seems to fall apart at about a dozen or something because it's just slow. You start losing the advantage when somebody's making 20 of something.

"All handwork has the element of risk, taking the material to its limits, taking the tool to its limits with the potential of failure. A machine doesn't fail. A machine is dialed in, you put a piece of steel in there; it stamps it out every single time. It's always perfect. You never have that element of risk, and in the old days, that's what craftsmanship was, the ability to take and carve a leg down as thin as you could with the material that would still support the weight of the user and

Has he any competi tion in San Diego?

"Oh no, not really. I'm not being egotistical. It's just that I've always set a standard that I have seen few people achieve." He was very matter-of-fact. "Most of our competitors seem to last about six or seven years. For one reason or another, they go out of siness. It's hard work. You have to work with your hands and the rewards are slim. It's not something you get rich at. So it's one of those things where you have to have the satisfac tion of doing a good deed, of saving something. We have a motto here in French, Ici nous sauvons le passé pour le futur. It means, 'Here, we save the past for the future.' I think that's I'm doing more than making money. As a custodian,

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As I was leaving, I noticed a large, old blackand-white photograph on the wall by the front door. It was the cliché gathering of old guys with facial hair

and cowboy hats frozen to have their picture taken in front of a general store smack-dab in the middle of nowhere. This gathering of posed pioneers was generic western art. It was a photo as familiar and as easy to digest as American

"This is my family from Whitehall, Montana." Patrick had lived in San Diego since he was two. The general store behind the men wa the only building for miles, behind the photographer.

You know, that town new did change. That was 1913.

ing wood."
Thinking about Patrick, I was impressed by the fact that I had just met an 18th-It could just as accurately been 1850." Patrick pointed out a gentleman he identicentury craftsman in a city fied as his great-grandfa-ther. "He died in 1946 and that didn't even exist then an artist in the league of any I was born in '48, so I guess of the great cabinet of Europe. I got his energy about work-

Martha Ehringer, public relations director at the Mingei International Museum, was a different type of custodian for the future. The Mingei preserves artifacts through public edu-cation and display. Martha

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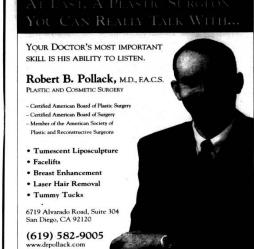
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assured me when I called chairs. She said she was happy to make time for me. "The name Mingei was

coined by the late Dr. Soetsu Yanagi, the premier industrial designer in Japan. It's Japanese words min, mean ing 'art.' "The first Mingei museum was founded in Tokyo. The San Diego Mingei is not affiliated with inspired by it.

The most immediately striking piece of design is suspended above our heads inside the Cornell Rotunda Gallery.

"She is one of Niki de Saint Phalle's 'Nana' figures. Temperance." "She" was a huge, winged, robust female figure frozen in flight. Red, white, and blue, she was a kind of titanic Lady Liberty that I hoped was well-teth

Later I saw more of Saint Phalle's unmistakable work — a chair, or small bench that looked like a man and a woman sitting beside each other, a chair morphed by time and fash ion from slave to playmate. It had a joy and an innoing Like Goldilocks, I tried both him and her. She was a bit more comfortable.

"Is this fiberglass?" I asked.
"It's very much like

fiberglass. It's a kind of

On the second floor of the museum was a Hungarian dowry exhibition Among the pieces of fur-niture were some obviously hand-painted chairs, dowry

chairs. "The tradition of painted furniture came into Hungary at the time when Maria Theresa was empress Her country needed far ers so she went to the farmers of Germany and said 'I'll give you land,' and they brought the tradition with them."

The chair seats were not contoured but flat and painted in bright colors that were also flat. They were sweet but felt childish, like grown men in lederhosen. I didn't think they would be easy to live with, chil

dren that talk too loudly. "A dowry might start when a young girl was given

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In the same room as the Hungarian dowry fur niture, and at least three worlds away, were a sophis ticated table and chairs made of American black walnu and hickory. They were created by George Nakashima, who was horn in Spokane Washington, in 1905. An MIT graduate with an M.A in architecture, he left the field and turned to woodwork ing and furniture design He was living in Seattle when he was forcibly moved to suffer the WWII internment camp. Released in

1943, he moved to New Hope, Pennsylvania, and began again. He died in 1990, but his work lives on through his daughter, Mira Nakashima-Yarnell, who still operates the shop. In his book, The Soul of

a Tree. Nakashima states that "wood is sublime" and not just another design medium. "We work this material to fulfill the yearn ing of nature to find destiny, to give this absolute inanimate object a second life, to release its richness, its beauty, to read its his-

The boardroom-sized table and chairs were utility clothed in elegance. The lines were clean and precise; the proportion was art The set was without any kind of carved flourish. No acanthus leaves, goat heads. or lion's paws here. There was a slightly rakish backward

angle to the legs of the chairs that gave you pause before you deposited your weight. The smooth tabletop v made with two long planks of warm, dark walnut joined by wooden pins of a shade like bow ties.

to extremes to show me dif-ferent examples of chairs— climbing tall metal shelves, pulling down chairs, slid-ing back dividers, setting chair after chair on the con-Many were great cul-

"People were more inclined to sleep on benches or sleep in the barn in the hav."

"He referred to his style s Japanese Shaker," Martha commented.

We went to the museum's archives Adrianne Bratis, the registrar, and Jeremiah Maloney, Early Smith, and Scott Mellon, exhibition preparators and

tural examples of someone using what was available to create functional art. The handmade African chief's chair from the Ivory Coas looked like a modern beach chair with short stubby legs. Plain in the extreme, Shaker chairs hung from pegs on a

ers stored them. A rush-Asia looked like a satellite dish Martha took me on a

quick tour of the different tyles of notable chairs behind the scenes. There were light bentwood Earnes chairs upstairs and an awardwinning design in molded plywood that started a rev plution of clean lines and "cool" in the '40s.

There was a handker-chief chair designed by Mas-simo Vignelli, world-renowned designer and rchitect. It was modern looking but more graceful rary chair. Made of strong. single-color resin, the mate rial draped with gentle rolls like softly billowing fabric frozen on a frame

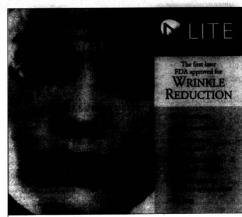
Stylish, comfortable leather library chairs cir

cled the large table in the conference room. The gift shop sold Mexican chairs

Outside on the front lawn, there were more examples of Saint Phalle's fan tastic work — a giant skull that you could sit inside and animals you could crawl on but my favorite was a lady spider chair unlike anything I ever imagined sober.

almost donut-shaped, with an interior seating cavity. The ledge-like seats were comfortable. At a glance, you might mistake her for one of Peter Max's pool toys. but her beautiful face looked at you with soft, expressive eye-lashed eyes that spoke joy, depth, and character. Not the usual attributes of outdoor furniture

"You would think something this obvious



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would get old, but they don't." Martha says she'll miss them. In just one week's their new home in lenusalem

Standing in the late afternoon shade. I realized I hadn't had lunch and rossed the street to the cafe Once I got my food, I sat in the fading afternoon sun trying to get comfortable in a white plastic stacking chair. They're good for 15 minutes tops. But they stack well and you can hose them

down to clean them off. About the only unex plored area of chairs left was what's new. I called a design house that manufactures many of its own pieces on the premises, Aspire Furniture, owned by Cindy and Jeff McGee. When I explained what I was look ing for, Cindy didn't seem uncomfortable taking on a topic that, to some, might ve seemed amorphous She recommended I meet with Calvin, the ASID inte rior designer who worked

through Aspire. I had light traffic all the way north on 805 to the Miramar exit On Carroll Canyon Road, pockets of nondescript multi-tenant developments felt like glass outcroppings in the oper fields of tall, straw-colored trals, soft shades in classic

The mist had turned to a light rain. Pulling into the empty parking lot, I found Aspire's suite at the far end. Inside, the colors

mirrored the hues outside Polished gray, champagne, taupe, tans, and platinum were everywhere in elegant but overcrowded groups. Rich brocades, spun ttons, soft leathers, and satins invited human contact

Sweeping the room your eye fell on the black and-white lightning design of an imitation zebra skir or the occasional spi Italian colored glass. It was a furniture showroom to be sure, but each grouping was artfully arranged to give the impression, "This is what I would look like in your

Immediately inside the front door, a grand dining room was set up to sho you what was possible. It was the most spacious display in the showroom, Elsewhere, elegant easy chairs,

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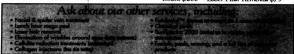
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lounges created narrow aisles. In the far corner, I saw a tall attractive blond woman standing over a beautiful wood desk piled high with sample books. catalogs, order books, and colorful fabric swatches on

Cindy McGee greeted me with a warm smile and introduced herself. When I asked about her back ground, she was direct and friendly. She made me think of all that is good about the casual Southern California

"You either understand furniture or you don't. As soon as we moved to California - my husband and I — we became involved in manufacturing through difleads to another. When you're the manufacturer, you're in control I have been in the furniture industry for 20

years. I don't have a degree in design — I was a French but I did a lot of traveling some of the better furniture manufacturers and worked at a wholesale de center and picked it up through osmosis. So I essen-tially, all of my adult life, have been involved in the furniture business.

"We don't manufac

ture chairs at Aspire, but we represent a number of companies that do. In a better line, the price-point aver-age [cost] for a dining room chair is \$800 to \$1200 a chair. The top designers can easily spend \$35,000 and up on a dining room. With dining chairs, comfort is key. When we go shopping for chairs at market, it's very labor intensive because we're sitting on so many chairs. We wear out our sitting

muscles. But it's essential that, by the end of dinner. get me out of this chair'

The pitch, the degree to which a chair angles forward or back, creates the

degree of comfort or dis-

comfort. "You don't want

to sit on a chair and be

pushed forward. You want

o have just a little bit of

recline, and obviously have

support for your back. A

comfortable dining chair

conversation area." Many fact-food recta rants, which depend on vide dining chairs with a

slightly uncomfortable pitch

so you don't linger too long.

concept of opening a factory-

direct showroom in San

Diego because there's a real

lack of better furniture stores

here." The recession of the

"We came up with the

creates a wonderful enter-

taining environment around

When she sat down, the leather made vulgar noises and we were both reduced

> expensive scale than the cusom design is the Italian frame done by a produc tion company. It's still carved wood, but they don't hav as many finishes. It's less expensive. The finishes aren't top-notch, but it's price

1980s closed many of the better furniture sho doors, and they didn't reoper

At this point, Cindy's husband made a brief appearance for introduc tions. After meeting Jeff, I wondered if they realized how inevitable their decision to move to Southern California was. They looked like models for boomers on the upper end of the scale. They vere both tall, attractive and had Southern Califor nia vitality about them that

was ageless.
"On a slightly less point. You know, not everybody can afford a \$1200 ng chair." "They'd rather eat or

She laughed. "Yes, exactly. Food on the table is

an important thing.
"On the other end of the scale, when you've got people in homes like I live in," she laughs, "the tract homes, we only have a cerdo the whole thing." Cindy assured me that

any kind of chair can be produced, even one I This is a bengere' [pro

unced bear gere]." Cindy laid her hand on the cres of a chair whose style seemed to dominate the showroom "It's a mix of an exposed wood frame finished in dark mahogany, walnut, a honey color, or antique white with gilding. The cushion may be covered with fabric or

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leather. Whichever you choose takes it up or down in the style scale - a platthe high style of Louie XIV. or it can be given a more leather and a nailhead trim, which is usually the favorite in any den.

"This hand-carved, hardwood frame is most likely from Spain or Italy. If you can't see the grain of the wood because of the finish, it's because they used a lesser wood. The frame is sent to the manufacture for finishing — a stain or a wash — and then the chair is cushioned and covered with the chosen fabric. Many of these hand-carved chair are quite intricate copies of early French designs updated to be fashionable today.

"A wood frame adds accent, stands out." Looking closely at one, she added, "These are actually Indone sian imports. We buy them from a source in San Francisco. We shop San Francisco as a regional market place to try to find very one of-a-kind, unusual pieces. We have that flexibility whereas a retail store just buys production, production, and production.

"Swivel chairs are ver popular on the design scene In a great room, or a media room, you may be dealing kitchen, a fireplace, and a large window with a great view. With a swivel, you can sit and spin.

"Developers build homes but may not think about furniture placement Here are all these beautiful rooms with minimal wall space, and most people tend to be afraid to float things because they aren't creative enough to do so. 'Float,' in design terms, means bring ing a chair or a sofa out into room away from the walls to give you more free dom. You aren't limited to using existing wall space: areas It was a concept first tried in the early 18th Century. Bergères have a little bit more detail on the back. They float very well. Floating chairs need to be as nice the back as they are on the front. As you come into a room and they flank a fire place, you want them to look good on all sides."

When I asked abou



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fashioned. People are much more classic oriented. In the frivolous '80s, we all thought we would be millionaires forever. If we didn' like something, we just tossed it away and started over. Well, that all crashed and burned and people became very practical with everything, much more safe in their choices. The practicality has actually been a very positive thing for the design industry, especially for manufacturers that build very quality-oriented furnishings because people don't want to buy some

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thing that's not going to last. They really want to put their money into quality, even if they have to wait a little longer to attain it.

"You want things that make you comfortable. People live in their homes. They use every inch of them. You don't have rooms you can just forget are there. The taupe, chenille, soft earth Keeping it monochromatic makes a look live longer. Cindy was enthusiastic "With large neutral pieces, you can add bold color in art." I could almost see her throw a Picasso above the

She pointed out the

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different styles and treatments - French, Italian, Mediterranean, French country, wood frames, fully

We differed on the read of a chair - I saw classic lines, she saw contemporary treatments. "Contemporary includes exagger-

ated flair, clean lines, less

fuss. Other types of bergères go very traditional with dark

wood and fabric. Transi

tional goes with a light wood

"In the frivolous '80s, we all thought we would be millionaires forever."

medallion backs, stuffed, overstuffed, and spare. There were leather recliners that didn't look like recliners fussy brocades, and even a

"One style very popu-lar now is transitional. It's not overtly contemporary and it's not overtly traditional...it's just a nice comfortable mix in-between that allows you to blend antiques and gives a more personal style."

I asked what she found as a designer in San Diego. "It's pretty frequent that you'd find all dark wood, which is very traditional.

"Because of the South ern California lifestyle, people tend to be a little bit more lifestyle oriented. Com-fort, scale — because, again, the home may have higher ceilings. You need that mass and scale to kind of fill those

areas. If you walk in and you've got these tiny little Ethan Allan chairs, they are going to look like Tonka toys in a comparison to the scale of the room. We hav the smaller-scale chairs for

Just out of curiosity. I asked about a single barstool sitting next to a contem porary grouping. "That's a one-of-a-kind, hand-carved alder wood by JBM. It's \$975.

Up a short, lazy slope of stairs there was anothe smaller showroom. "We just expanded to the upstairs, now we're expanding down stairs. We'll get the bigger furniture lines for a cozy

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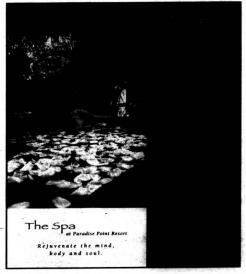
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stered in burlap. It was wonderful to look at but noth ing you would spend a great deal of time in.

"This chair has a wover sea grass seat and natura muslin upholstery for a very California feel."

She pointed out an "impact chair," an exagger-ation of a mini wing-back. "It's out of Los Angeles, a company known for this type of look — you know, a little bit of a twist." I'm confused. I mean, it was a good-looking chair, but many of the others had as much or more "impact." Why was this one categorized as such? It took a few more references from Cindy to realize that "Impact Chairs" was the name of the

company.

She called one large leather chair the "compromise chair." It was a compromise between function and style. When she sat down, the leather made vulgar noises and we were both reduced to 12-year-okls gig-gling, "Obviously, the leather needs a bit more work till it's broken in.

Did Cindy have a favorite chair?

"I was raised in Connecticut, and the people ing a garage sale. My mother knew they were from one of our area's original settling families, the Pope family. She went over and previewed the sale. The woman giv ing it loved my mom and she said. 'I want you to get as many of these antiques as you want.' They were moving to Florida and they were just getting rid of all these family heirlooms; they were

done with them.
"My mom went over there and saw this darling black antique chair that was actually a potty chair. It looked as if it was an old rocking chair. It had the thing you took off and the area in the back you pulled out when you needed to. I got the chair. My mom nted me to have it. She put a little skirt on the back the original paint and hand carving on the back. It was my favorite place to hide all of my little treasures. I'd just stick them in my little potty chair. The only thing that I ought from back East to California is the one chair

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om. I love it." Throughout the morning I was aware of a young man I surmised was Calvin. who worked through Aspire Every customer who came in seemed to come to talk to him. He looked for lamps for one couple and a table for a woman. I waited to me that Calvin had a real flair "I just did a cluster of chairs, the Ritz-Carlton of chairs, all period pieces, one hell of a look for a million-

different. I spent \$50,000 for the chairs and the draperies for the great room. He wanted a great look for a good price. I'm really good at that. It was a killer look."

"How long have you been a designer?" I asked. "Since I was 2," he said, and Cindy laughed. "You mean making money at it?

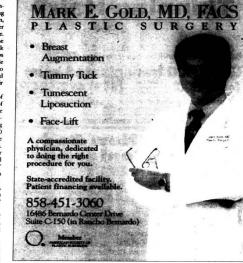
Since I was 16" He was thoughtful for a moment and lamented, "Money can't buy taste, but

At some point, when Vic Damone and Dianne Carroll were married. Calvin was hired to decorate around their \$100,000 Napoleonic armchair they'd purchased at Christie's. It sat in the entry with a beautiful contemporary table. It still had the original fabric, one of the reasons the chair was so expensive.

"Awesome Chippendales are the most expensive chair I know of. It's \$5000 just for a Jon Witticom knockoff of the traditional Chippendale chair."

As I left Aspire, I realized Cindy had cleared up a minor mystery of my children in my family, two boys and two girls. Whenever one of us started having too good a time at a meal, rocking back on two legs of the chair, my mother or my father was swift to thump the offender with a sharp, open-handed brush to the back of the head, Three Stooges style. "Put all four feet on the ground' was the command that followed. Finally, I learned why it was such a big deal. One of the most important things I learned that after. noon was never to tilt back in a chair — it voids the warranty.

- Patricia Boynton



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Calendar

Microscopic Maritime

A Precious Collection of Tiny Yachts

hey're a lot different from what you might normally think of as ship models," ays Bob Crawford, curator of models at the San Diego Maritime Museum. "Normally you think of the models in "Normally you think of the models in the big glass cases. Well, there's a model of the U.S.S. Constitution in this show that would have been terribly impressive had it been in the usual eighth-of-an-inch to one-foot scale, which would be about 40 inches long. This one is about an eighth of that size. It's only five inches long.

The maker of this replica of the

person could comfortably

page 77 & Galleries

Theater page 80 Pop Music page 85

page 79

Restaurants page 119

Local Events

Classical Music

Art Museums

Movies page 130 LOCAL EVENTS

thumb and forefinger, is Lloyd McCaffery of Cottonwood, Arizon McCaffery surprised Crawford by sending the vessel to San Diego via ordinary surface mail. Some other lenders to the show brought their models personally by plane and hand-carried them into the museum. Crawford begins to say how much
McCaffery's "Old Ironsides" is worth,
then thinks better of informing wouldbe thieves. But looking on the website of the gallery that represents McCaffery — Art of the Sea of South Thomaston, Maine — it's easy to

Thomaston, Maine — it's easy to discover that its price tag says \$180,000. The show is called "Masterpieces in Miniature: A Precious Collection of Tiny Yachts," but obviously the museum has stretched the meaning of the word "yacht," which we usually associate with cruises or races. The nakers of two antique models included in the exhibit weren't at sea for pleasur



from the era of the Napoleonia

"The British were capturing so many French seamen, they were putting them in prison hulks," says Crawford. "And the prisoners started building very claborate but tiny models with the available materials on hand. They used beef bone for the structures themselves and, often, human hair in the rigging. Eventually they were able to acquire additional materials, threads and additional materials, threads and such — anything they could get their hands on. The prison officials permitted these activities by prisoners, but frowned upon them using bits of the boats that they lived on, although they

tried to use them."

Several of these minuscule models are ships in bottles. One is by John Fox III of Rice Lake, Wisconsin. A genuine yacht, it's the 1851 schooner America, yacht, it's the 1851 schooner America, for which the America's Cup was named. According to Fox's website, he works from plans of the full-sized vessels, which he then uses his computer to redraft into digital form. That's the brainy part of the task, he doesn't divulge the dexterous part. But he does reveal his whimsical streak: he

he does reveal his whimiscal streak: he regularly puts ships inside light bulbs, and one of them is here in San Diego. The miniatures in this show are almost models of models, it's suggestec Crawford agrees, adding that builder

Jerry Blair of Aptos, California, has made two differently scaled replicas of the yacht *Puritan*, winner of the 1885 America's Cup. One is 1/16 scale; the other is 1/32 — exactly half the size of the first. The duo is displayed side by

side in the exhibit. Local model builder Don Hubbard of Coronado has contributed several items, including a "diorama" in a bottle. It's a scene of Sir Ernest Shackleton's Endurance, icebound in Antarctica in

outside the bottle, then shaved down one side, so it would be heeling. After one side, so it would be heeling. After that, on purpose, he carefully broke a few things before pushing it through the neck of the bottle. Ice floes crushed the real Endurance. The 75-year-old retired Naval officer made his ice chunks out of white acrylic. He also carved a lifeboat about 172 inch long. "And then I made even time, tien people."

about 172 inch long. "And then I made some tiny, tny people. I men, they really aren't people. They're sticks, parti-coated black showing these little fellows pulling the lifeboat. Another Hubbard contribution is a fishing troller in a bottle for which be made a dozen infinitesimal paper seaguils with black-painted wing tips. Individually glued one to the other, before being set into the scene, they're meant to create the illusion of a flock

smallest scale possible for human ha

or can the scale go even smaller? "Certainly Lloyd McCaffery has "Certainly Lloyd McCaffery has pushed the envelope of reason," says Crawford, noting McCaffery's miniature carvings of figureheads and the actual wooden nails he uses to attach planking. "Peter Baker also pushes the limit. He generally likes to build obscure vessels. He has sent a Casco Bay scow sloop that's so detailed. t looks as if it could actually operate.

it looks as if it could actually operate. Baker is a retired professor from Philadelphia. His former academic field is no surprise: microbiology.

Magnifying glasses will be issued to visitors who want them. Alternatively, magnifiers have been built into some could be according to the country of the count model cases. Says Crawford: "The nature of this show almost requires it."

"Masterpieces in Miniature: A Precious Collection of Tiny Yachts" On view through December 9:00 a.m.-9:00 p.m. daily San Diego Maritime Musu 1492 North Harbor Drive On board the museum's steamship "Berkeley" active military, and groups Info: 619-234-9153, ext. 101

EVENTS LISTINGS

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LISTING: Contributions must be received by 5 p.m. Friday the week 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, and a phone number (including area code) for public information to READER EVENTS, Box 85803, San Diego CA 92186-5803. Or fax to 619-881-2401. You may also submit information onlin at www.SanDiegoReader.com by dicking on the events section

"One Voice, One Piane," soprano Tonantzin Ortega and pianist Aiko Yamada plan a recital on Friday, June 22, at 8 p.m., at Multiforo Zona Rio). For more information call 011-52-66-83-5922. (TUUANA)

Singer Ricardo Arjona plans concerts on June 22 and 23. Friday's con-cert son June 22 and 23. Friday's con-cert begins at 9 p.m. at Estadio Nido de las Aguillas; he'll visit the Monu-mental Bullring by the Sea to per-form at 10 p.m. on Saturday. Tickets are \$25, \$45, and \$65 U.S. Call

daylight time in San Diego currently equivalent to astronomical noon). The sun is then only 10 degrees south Run for Fun, there's an off-road run of the straight-up direction and casts near-vertical shadows. A lesser-known consequence of the summer near-vertical snadow. A near-known consequence of the summer solstice is that our twilight periods are longer than usual. Evening and morning twilight periods are now lasting more than 90 minutes.

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brated in Rosarito Fair 2001, contin-uing through Sunday, June 29. In ad-dition to carnival rides, there is live music planned in the Palenque, Volodores de Papantla, and Teatro del Pueblo venues.

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To reach the fair, take the first Rosarito exit from the toll road, the fair will be visible at its Boulevard Benito Judrez location. Fair hours are 5 p.m. to 1 a.m. Monday through Thursday, 2 p.m. to 2 a.m. Friday through Sunday, Tickets are (approximately) \$5 U.S. For more information, call 800-962-2252. (ROSARITO BEACH)

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June's Lowest Tides are for early risers only Clock out the local tidepool life without horders of other people around. Friday, June 22, features a minu 1.5 foot tide at 559 a.m. Saturday, June 23, brings another minus 1.5-foot tide at 559 a.m. Oy wake up not so traibly early on Sunday, June 24, for a minus 1.3-foot tide at 659 a.m. Oy tide at 650 a.m **NO-SMOTO BIAGO**

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State Park

Sighted Guide Nature Hike, visu-Sighted Guide Nature Hike, visually impaired adventurers will have the opportunity to hike, explore, and experience the Native American history found along the riparian trail on Friday, June 22, at 10 a.m., at Stelzer Park (11470 Wildcat Canyon Road).
619-561-0580. (LMESIDE)

Western Analon, a native rhododen-dron, is blooming this month in scat-tered Beactions throughout the county's higher mountains. Fond of semi-shade, it of both found growing semi-shade, it of both found growing Like its ornamental countin, western acales's fragaran white (comettines pink or yellow tinted) flowers are born in ornate clutters. God places to look are along the Azales Glen Trail in Cayamas Rancho Sate Past, and between Donne Valley and Chimney Huss in Hobeur Mountain

619-561-6300, LAMESIGE, Camp With the Stear, no ut- of-this world weekend is planned June 22-23 at Heise Park. The San Diego As-tronomers Association hosts the star party in the meadow events. There-on Friday night, sun storm viewing all day multi sundown on Saturday, and a star iddealnow at 8 p.m. on Sat-urday night, slowed by stargaring and interpretation. Find William Heise County Park at 4433 Heise Park Road, Dud 619-669-3309 for details. (ACME)

Ever Seen a Gabb's Checkerspot? Ever Seen a Gabb's Checkersport How about a Brizo Skipper? You might when butterfly enthusiast Michael Klein leads a butterfly ex-cursion in search of these and others species in Laguna Meadows for the Audubon Society on Saturday, June 23, from 9 a.m. to 230 p.m. Join the group at the entrance to

the B Prado Campground. Bring \$5 for the day-use fee, water, lunch, in-sect repellent, sunscreen, and a hat. Expect a moderately strenuous out-ing. For directions and other infor-mation, call 619-692-3246. (MOUNT

Ranch with naturalist Jack Pomeroy to learn about recent Southern Cali-fornia earthquake history, geologic maps, and more on Saturday, June 23. For this moderately strenuous five-mile walk, meet at 8:30 a.m. at the Cougar Pass entrance to the park with water and hiking boots. 760-839-4680. Free. No pets. (ESCONDIDO)

Bizarre Trees, cacti, and succulents star when Offshoot Tours hosts its monthly hour-long guided stroll to the desert garden on Saturday, June 23, at 10 a.m., starting from the park's visitors' center. Free. 619-235-1100, (BALBOA PARK)

1100, (BALBOA PARO):
Rher of Words, take your pen for a walk and discover a spring of words in Mission Trails Regional Park on Saturday, June 2.3. Participants will of yone up their sense to the beautiful of the San Diego River waterahed by writing creatively about it will will be to the same of the San Diego River waterahed by writing creatively about it will be said to said the same of Be Ready to Sweat when docent Su

day, June 23, at 8:30 a.m., in San Die-guito River Park. Call 858-674-2275 x5 for directions and reservations. Free. (RANCHO BERNARDO)

Trekking the Refuges, view the mi-gratory waterfowl and shorebirds and wildflowers of the South San Diego Bay National Wildlife Refuge when the series hosted by the Chula when the series nosted by the Chuia Vista Nature Center continues on Saturday, June 23, at 8:30 a.m. Free. To make the required reservations and obtain directions, call 619-409-5903. (IMPERIAL BEACH)

Walk with Wildlife, Ranger Mau-reen leads a comfortably paced two-hour walk around the south end of Goodan Ranch in search of nativ

wildlife, Seturday, June 23, at 5 p.m. wildlife, Saturday, June 23, at 3 p.m. Meet at the parking lot at the end of Sycamore Canyon Road, off Garden Road, and drive to the ranch com-pound. Wear sturdy shoes and bring water. It's free, but RSVP, please, to 619-475-1633. (POWAY)

619-475-1633, (POWAY)
Sing Areuad the Campfler during
the family campfire program
planned at Blue Sky Ecological Re-serve on Saturday, June 23, at 7 pm.
Cypanizers promise songs, a wildlie
program, stories, hot chocolate, and
marshmallows to roast, at 858-6795669. Find Blue Sky on Bopola Road,
one-half mile north of Lake Powy
Road, A \$1 donation is requisited.
670MAY)

Grunion Are Running, observe the nocturnal habits of marine life on the beaches of La Jolla when the Birch Aquarium-Museum hosts grunion run activities on Saturday, June 23, from 10:30 p.m. to 12:30 a.m. The from 10-30 p.m. to 12-30 a.m. The evening begins with a presentation featuring bioluminescence and the lifestyle of various beach dwelling marine animals, including grunion, and then moves down to the beach to search out the residents. The fee is \$12 for adults, \$8 for children 7-13, call \$88 - 534 - 7336 for reservations and directions. (IA JOLIA)

Soap, Rope, and water containers were created from yucca by Native Americans. Learn about this incred-

Americans, Learn about this incredible plant and Tour Mission Trails. Regional Park during a workshop planned on Sunday, June 24. Meet at 1 p.m. at the visitors' center (One Father Junipero Serra Trail). Free. To reserve a spot, call 619-668-3275. (MISSION GORGE)

Latest Sunset of the year, 8 p.m. Pa-cific Daylight Time in San Diego, oc-curs Wednesday, June 27 — approx-imately one week after the summer imatery one week after the summer solstice (our longest day). From now until late July there will be little change in the time of sunset, even though the total length of daylight will steadily shorten.

DANCE

Live Middle-Eastern Music is jus part of the fun when Luisa, Cassie, Morghana, and Zaccar perform at Claire de Lune coffee lounge tonight, Thursday, June 21, 8 p.m. Mussicians Thursday, June 21, 8 p.m. Mus include Anthony Sarain, Dav Dhillon, and Frank Lazzaro. Admis-sion is a \$5 donation. Find the cof-feehouse at 2906 University Avenue. 619-688-9845. (NORTH PARK)

619-688-9845, (NORTH PARK)
"Open House," dances about home, house, and garden by choreographer Leah Cox may be seen on Friday and Saturday, June 22 and 23, beginning at 8 p.m. both nights, at the Academy for the Performing Arts (4880 B Alvarado Canyon Road). Performers include Bettern Drawn. Scili, Miciel. include Brittany Dunn, Sadie Weind berg, and Eric Geiger. Tickets are \$10. For more information, cal 858-272-0490. (MISSION VALLEY)

858-272-0490, AMSSON VALLEY)

Swan Lake at the Center, the Ballet
Conservatory of Chula Vista presents
the classic Sown Lake, featuring the
talents of local dancers from three
years old to adult, on June 23 and 24,
Dancing begins at 6 p.m. on Saturday
and at 2 p.m. on Sunday, at the Ruth
French Chapman Performing Arts Center (on the campus of EastLake High School, 1120 EastLake Parkway). Tickets are \$12 for adults, \$8 for children. For information, call 619-476-0452. (CHULA VISTA)

Attention, Ballroom Dancers! En-joy the big-band sounds of the Swingtime Orchestra at the Kimball Senior Center on the fourth Satur-day of each month, including June 23, from 1 to 4 p.m. The first hour features dance instruction by Russ Maples. Find the center at 1221 D Avenue, Admission is \$5. Call 619-336-6760 for information. (NA TIONAL CITY)

Traditional and Modern African Dance will be taught by master dancer Abdoulaye Camara from Guinea, West Africa, on Saturday, June 23, at 11 a.m., at Coast Athletics (613 Westlake Street). The clas for all levels of dancers features live drumming. The fee is \$15. Call 858-793-0178 for information.

Meditation in Motion, sufi dancing will be led by Toni Michael on June 23 (and the fourth Saturday of each month), at 7:30 p.m., at the First Spiritualist Church (3777 42nd reet, at Wightman). The theme thi month celebrates the summer sol stice, with dances focused on the earth and solar radiance. The requested donation is \$5. Call 619-692-9542 for information. (CITY HEIGHTS)

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

Swing Dance Party, Pattie Wells'



sun reaches its northermost point in the sky, occurs this, year at 12:38 am, on Thursday, June 21. The summer solitice not only marks the beginning of summer for the North-term of the point of the summer solitics and the summer solitics are supported by the summer of the summer of the summer of the summer of daylight, in contrast to the meager 10 hours or so we experience in December.

Anytime this week try checking. Anytime this week try checking daylight time in San Diesoc currently designed to the summer of the

011-52-66-88-1080 for info MEXICALI, PLAYAS DE TIJUANA)

planned on Sunday, June 24, begin-ning at 10 a.m. at Rancho El Bachicha, on the Ensenada-San Fe-lipe Road. For registration and in-formation, call 011-52-61-77-2376.

Wedding Guide to Wording Guide

After, 24 hour time for planning your widths.

On the Wording State of the 255-2001 (on the Widt at San Diagont and account world in the Company). Call 619-233-9797 and press the 4-digit extension (in bold type) of the topic or advertiser that interests you.

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campgrounds on the right!

LOCAL EVENTS

Sunday, June 24, for singles and cou-ples of all ages. The DJ plays music for dancing from 7:30 to 9:30 p.m.; jitterbug/swing lessons start at 8 p.m. Find the center at 1255 West Morena Boulevard. Call 619-275-3533 for infirst-timers. (BAY PARK)

FILM

"Reflections of the '60a," it's the theme for the numere outdoor film festival continuing at the San Diego Museum of Art tonight. Thurndry, June 21, with the 1900 film Reflection in the Siemie, exploring the social, point and the thing of the thing of the thing of the linit, and exemple of the Rock Legi-col, wherein Peter Townhend, this lagger, and Eric Clapton wax poetic about the guisarist.

"The Brain Eater," see this PBS-TV Nova documentary focusing on the agent causing bovine spongiform en-cephalopathy (BSE) — a.k.a. mad cephalopathy (BSE) — a.k.a. mad cow disease — when it's screened at the San Diego Natural History Museum on Sunday, June 24, at 4 p.m. Local expert Dr. Michael N. Oxman will lead a discussion following the film. The program is included with same-day museum admission. For information, call 619-232-3821 x203. (BALBOA PARK)

The Suspenseful Family Drams Out of the Black — starring Sally Kirkland, Michael J. Pollard, and Kirkland, Michael J. Pollard, and Sally Struthers, among others— screens for the Independent Film So-ciety on June 24 and 25. At each event, filmmaker Karl Kozak will an-swer questions following the screening.

swer questions toniowing the screening.

See the film at 6 p.m. on Sunday at the Star Theater (402 North Coast Highway) and at 7 p.m. on Monday at the AMC Weigand Plaza (220 North El Camino Real). General ad-mission is \$12, Call 769-942-3796 for information. (OCEANSIDE, ENCINITAS)

information. (OCLASSIC, ENGRIAS)
Excretions of the Human Psyche
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5800, (COMENTOWN)

Black Music Mevies are being offered during Black Music Month at
the Malcolm X (Library (S148 Marlets Street, at Buckld). The series continues with Wild Women Durit Howe the Blace on Monday, June 25, at
8 pm. The film conpuruse the life and times of Ma Rainey, Best Smith, Ida Cox, Alberta Murtee, Black Waters, Ox, Alberta Murtee, Black Waters, and the blues a part of American culture. Free, For information, call 619-527-4055, (BIGMYIO)

6/19-527-3405. (@ccAntO)
A Peasterstaing Peatrait of SelfDebusion is offered by IngmarBergman and company in The Selfsion of Asna. See the film — starring,
Max von Sydow, Liv Ullmann, Bish
Anderson, and Beland Joephan —
when it scenes for the Film Feetan,
on Monday, June 25. In Swedish with
English subsigles, The verset begins at
p.m. at the San Pewer Begins at
p.m. at Department of the San Pewer Begins at
p.m. at Department of the San Pewer Begins at
p.m. at the San







Grab your beads, it's Carnival time at Sycuan! Come celebrate kicking off on Friday, June 15 and live entertainment every day.

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"Il Postino," starring Massimo Tross, screens for the Italian Film Se-ries at 6:45 p.m. next Thursday, June 28, at the Italian Community Center (1669 Columbia Street). Call 6:19-237-0601 for information. Ad-mission is \$2 for nonmembers. The film is in Italian with English subti-tles. (UTILE ITALY)

Reuben H. Fleet Science Center, ravel back in time in China: Th June 22. The film is set in 1936, based on the true story of Ruth Harkness her late husband's footsteps and achieve his dream of bringing the first live giant panda to America. See this film through the end of the year. Did you know there are 50,000

state has at least one? Journey into Amazing Caves squeezes into some of the earth's alien, hidden realms. guided by two cavers seeking these often unexplored frontiers. The latest MacGillivray Freeman Films offer-ing follows "extreme scientists". Hazel Barton and Nancy Aulenbach as they seek organisms that might hold new medical applications. He doesn't know how to swim or ice skate, but Michael Jordan has

often been called the greatest athlete of the 20th Century. The "real-life y" of Michael Jordan is presented n Michael Jordan to the Max. Expect a "larger-than-life tribute to a larger-than-life figure." See the film

LECTURES

Shine Time, the San Diego Autonotive Museum is hosting a "Sum-motive Museum is hosting a "Sum-mer Shine-Up" event on Saturday, lune 23. Professional automotive de-tailing techniques will be revealed, and participants will receive sample products and "personalized pre-scriptions" for their vehicles.

Clinics begin at 10 a m and 1 p.m. The fee is \$4 for nonmembers Find the museum at 2080 Pan Amer ican Plaza. For more information, dial 619-231-2886, (BALBOA PARK)

"Biojustice 2001: Beyond Biodevas-tation" is the subject for a conference on the implications of genetic engi-neering slated for Saturday, June 23, from 10 a.m. to 6 p.m., in Starlight Bowl. Scheduled speakers include Jim Hightower and Vandana Shiva. Free, For more information, call 858-831-1978. (BALBOA PARK

Yogatalk, you're invited to "ask any Yogatalk, you're invited to "ask any question related to yoga" during the yoga forum planned by Jaruska Solyrova on Sunday, June 24, at 4:15 p.m., at La Jolla Cove Bridge Club (1160 Coast Boulevard). Wear comfortable clothes for a few gentle movements. For information, call 858-436-9964. (IA JOLIA)

Understand Our Legal System and Understand Our Legal System and veryons ibilities within the system when the Earl B. Gilliam Bar Association sponsors its tenth annual Neighborhood Law School classes. The final class, on Monday, June 25, 7 p.m., divulges "The Mechanics of Filing a Small-Claims Suit."

Hear the talk at the Christian Fellowship Congregational Church Fellowship Congregational Church

Fellowship Congregational Chur (1601 Kelton Road). There is a on time \$10 fee. For registration and more information, call 619-441-4408 or 619-531-4294. (SOUTH SAN DIEGO)

"Animal Rights and the Vegan Lifestyle" provide the fodder when Bruce Friedrich — vegan campaign coordinator and spokesman for Peo-

ple for the Ethical Treatment of An-imals — speaks for the San Diego Animal Advocates on Monday, June 25. The talk starts at 8 p.m., at the Scottish Rite Masonic Temple, 1895 Camino del Rio South. Admis-sion is \$5. For information, call 760-943-0330, ostSion VALLEY,

760-943-0330, (MRSSON VALLEY)
Business Rightey Jim Cath-carl (The
Acorn Principle Know Youred), Crow
Yourself), Debra Bestrak (Playing
with the Big Boys: Success Sevens of
the Most Powerful Women in Busistonaries: How Entrepreneurs Build
Companies, Ingrie Allegiance, and
Create Wealth) plan a business insight panel on Monday, June 25, st
720 pm., at Barnes and Noble Book
representation, and some green of the presentation of the
presentation, answer questions, and sign books. Find the shop at 10755

Vestview Parkway: 858-684-3166

Prec. (MRA MESA)
www.yout/black.com? The San Diego
Public Library is hosting a workshop
nestablishing a business website on
Monday, June 25, at 6 p.m., in the
computer lab (4820 E Street). Seminar instructor lay Dysart is, a freelance web designer, Free, 619-238
6630, [DOWNTOWN]

Free. (MIRA MESA)

"The Pursuits of Collecting," it's the topic when Therese Mulligan, cu-rator of photography at George East-man House, speaks at 7 p.m. on Monday, June 25, at the Museum of

"Research in New England" pro-vides the subject when Bernice Gun-derson speaks for the North San Diego County Genealogical Society on Tuesday, June 26. The talk starts at 10 a.m. in the Carlsbad City Coun

(CARISHAD)

Archaeological Sites at Agua
Hedionda Lagoon yielded some
9000-year-old treatures, providing the
subject when archaeologist Dennis
callegos presents a sidic-tilustrated
lecture for the San Diego Archaeologcal Society on Tuesday, June 2e, att
7:30 p.m., in the Los Perhasquitos
Adobe (west of Canavasielle BiotoAdobe (west of Canavasielle Bioto-7:30 p.m., in the Los Peñasquitos Adobe (west of Canyonside Recre-ation Area and Black Mountain Road). Free. For information, call 619-229-0648. (RANCHO PENASQUITOS)

*Saddam Hussein, Iraq, the U.S.— Where Are We Going?" Find out when Morris M. Kuritsky speaks for the World Affairs Council of San Diego on Tuesday, June 26, at 10:05 a.m., in the second-floor salon at La Vida del Mar (850 Del Mar Downs Road). Admission is free. Call 858-487-4635 for information. Learn Have to Best Express Your-self when journalist and writin teacher Salva Sheafer conducts a cre ative writing class on Tuesday June 26, at 290 a.m., at the Qua-tum Spirit Learning Center (165-Linda Vista Drive 200). The re-quested donation is 310. For infor-mation, call 760-789-1335, 15AI-MAMCOS)

Got (Animal) Ethics? legal ethic Got (Anima) Ethics' legal ethic, and animal law are the subject when attorney Browning Marean of Gra attorney Browning Marean of Gray Ware and Freidefirch's peak, on Tuesday, June 26, at noon, at the Bar Center (1333 Seventh Avenue). Admission is \$10 general. For more details, dial 619-231-0781 x129. GOMMICTORY.

The Recent Screening of the do-The Recent Screening of the docu-mentary Women of Mystery at the San Diego Public Library has prompted the organization of a three-part book discussion group. When the group meets on Tuesday, June 26, the talk focuses on F Is for Fugitive by Suc Gratton. Find the li-brary at 820 Extrect; 19-236-3800. Free. (DOMMOWN)

The Geology of Caves is the topic when the "Journey into Amazing Caves" series at the Reuben H. Fleet Science Center begins at 7 p.m. nest Thursday, June 28. The lecture is cluded in gallery admission. For reservations, call 619-238-1233 x85 (BALBOA PARK)

Rich and Quick Overviews of the highlights of furniture, graphic, and architectural design in the U.S. since the 1950s are promised when the Museum of Contemporary Art, La Jolla hosts a series of talks entitled

Brooke Hodge on architecture next Thursday, June 28. Hodge is the newly appointed curator of architec-ture and, design at the Museum of Contemporary Art in Los Angeles. Lectures begin at 7 p.m. at 700 Prospect Street. The \$10 admission

For more information, dial 858-454-3541, (IA JOLIA)

3541, IA. JOLIA
Netural and Organic Gardening
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specially of Donald Trotter. Head to
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weather 'next Thursday, June 28, at
7 p.m. Admission is \$10. To make
the required reservations, call
766-436-3056. Find the gardens at
200 Quail Gardens Drive. (ROMINS)

"Disease Detective" Dr. Stephen H. Waterman (employed by the Na-tional Centers for Disease Control medical advice on preventing ill-nesses while traveling abroad at 7 p.m. next Thursday, June 28, at the Diego Natural History Museum. "Global Migration, International

Vipers of the World provide the subject when John Tashijan presents Diego Herpetological Society exam-ining some of "the most striking Thursday, June 28. The talk starts at 7 p.m. in the auditorium of the San Diego Zoo's Otto Center (left of the zoo's main entrance). For information, call 619-823-8068 or 760-744-2454. (BALBOA PARK)

Principles of Estate Planning and how to set up a trust are among the topics when attorney Mark L. Miller conducts an educational seminar on cluded in regular museum admis-sion. Questions? Call 619-232-3821 x203 for answers. (BALBOA PARK) "Wills and Trusts" next Thursd June 28, at 6 p.m., in the auditorium at the San Diego Public Library (820 E Street). Free. 619-236-5894. IN PERSON

machines." Huzzah! Events begin at 6:30 p.m. Admis-sion is free. Questions? Call 619-575-5124 or 619-640-5460 for answers. (UPTOWN, UNIVERSITY HEIGHTS) ets are back, with a poetry, music, and dance series continuing tonight, Thursday, June 21, at El Zarape (4642 Park Boulevard). Join the group "in this exercise in community as a verb"

Summertime, and Music's Ever where, free concerts proliferate a this time of year. The 16th annua TGIF Jazz in the Parks series commences on Friday, June 22, with jazz funk by Karl Denson's Tiny Universe. The concert begins at 6 p.m.

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this exercise in community as a verb" again next Thursday, June 28, at Valentines (844 Market Street). The

big idea: "to sing, dance, recite, and do whatever comes to mind so that

e coastine from La Jolla Shores to the mystic Sea Caves. A fun and exciting No experience required. **Every Sunday through Labor Day.**

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LOCAL EVENTS

in Stagecoach Park (3420 Camino de Rancho Santa Fe Road). Shuttle ser-vice is available. 760-434-2904.

ries at Prescott Promenade on Main Street continues with pop and rock by Lias Sanders on Priday, June 22. a 5:30 p.m. 619-401-8858. (It. AUSO) The Summer Celebration at Vi-lage Hillcrest promises entertain-ment by the Zagami Duo on Friday, June 22, at 6 p.m. The Dixie Duo performs on Saturday, June 23. at 4 p.m. First the center at 3955-Fifth Avenue (Detseuer Walnington and University). 619-296-4051 (04LEDESS)

STUDENT TRAVEL

4475 Mission Blvd., 858.270.1750 STA TRAVEL

What a Way with Words, Charles Herrington Elster will introduce Ver-bal Advantage, a vocabulary-build-ing program, and Richard Leder-will discuss his new book, The Circus of Words, at 2 p.m. on Saturday, June 23, at Borders Books and Music

The "Summer Sounds 2001" concert series starts with music by Hemisphere on Saturday, June 23, at 4 p.m., at Chula Vista Community Park (1060 EastLake Parkway). (11160 Rancho Carmel Drive). Bring the kids when the duo discusses these children's books. 858-618-1814. (CARMEL MOUNTAIN) 619-421-3111. (CHULA VISTA)

Works Commissioned Specially for Toy Pianos may be heard when the The La Iolla Concerts by the Sea Toy Phanos may be heard when the Geisel Library Toy Piano Duo — Scott Paulson and Linds Kernohan — performs on Saturday, June 23, at 10:30 a.m., at the Rancho Bernardo Library (1711 Bernardo Center Drive). The program also features songs from the Cat in the Har Songbook. Free. For information, call \$85-538-8105, (RRACHO BERNARDO) ontinue with a concert of by Tami Thomas's Big Band on Sunday, June 24, from 2 to 4 p.m., in Scripps Park (at the foot of Girard Avenue). Free. Dial 858-454-1600 for more de-tails. (LA JOLLA)

She Lives to Be One With Her Muurday, June 23, Beth Ivy plans a con-cert at 8 p.m. at the Carlsbad City Library (1775 Dove Lane). Ivy will be joined by Adrienne Nims (wind instruments), Susan Stevenson (bass), Warten Bryant (percussion), Dennis Albert (drums), and J. Cain (guitar). Tickets to this "Survivor Celebration Concert" are \$20. For in-formation, call 760-436-8782.

(CARLSAD)

Mystery Weiter Martha C.
Lawrence, whose books feature psychic detective Elizabeth Chaes, will
speak about her work on Saturday,
June 23, at 1 pm, at the Oceanside
Public Library (330 North Coast
Highway). Free. For information, call
760-435-653. (OCDANSIDE)

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The Big Issues faced by humans — The Big Issues taced by humans— such as world peace, spiritual awak-ening, and existence— are the sub-ject of the essays, reflections, and lec-tures gathered by Robert Powell in Beyond Religion: Meditations on

Man's True Nature. The author will sign and discuss his book at 1 p.m. on Saturday, June 23, at Warwick's Bookstore (7812 Girard Avenue). Free, 858-454-0347, (LA JOLLA)

The Redheaded League Tour hits Mysterious Galaxy Books on Satur-The Rednesded League Four Init. Wysterious Glasay Books on Satur-day, Inne 23, readings and signification beginning at 12:30 p.m. Participants include mystery author Jeffrey Marks. (The Ambuh of My Name), Julic Way Herman (Three Dirty Women and the Bitter Brew), and Kris Neri (Dem Bones' Revenge). Find the Galaxy at 7051 Clairemont Mess Boulevard, 858-268-4747. Free. (CLAIREMONT)

Summer Concerts in the Gardens, the series gets underway with a blue-grass concert by Down the Road on Saturday, June 23, at 7:30 p.m., at the Wood House in Heritage Gardens (at Rock Springs Road and Woodland

Parkway). Tickets are \$5 general, free for those under 10. Bring beach chairs or blankets for lawn seating. For more information, call 760-744-Find out when Zeidler reads his "grand prize-winning essay" on the subject for the Ayn Rand Salon at subject for the Ayn Rand Salon at 2 p.m. on Sunday, June 24, at the La Jolla Library (7855 Draper Avenue). Discussion will follow. Free. 858-459-3701. (IA JOLIA) 9000. (SAN MARCOS)

9000. (SAM MARCOS)
One of 11 Children born to migrant field workers, Simón Silva grew up in Holville, California. Silva's Small-Town Browner is a double CD featuring short stories written and read by the author and artist from his book with the same name. He'll read from and sign his work at 2 p.m. on Saturday, June 23, at Casa del Libro 1278 Li Jaimeire America 40, 20 90. (1735 University Avenue), 619-299-9331, Free. (HILLCREST)

(ELABOMNI)

Slam, Judge, or Just Watch when the Last Sunday Slam takes place on June 24. Sign-ups start at 6:30 p.m., with slamming at 7 p.m., at Urban Grind (3797 Park Boulevard). 619-294-2920. Free. (MILCREST) 9331. Free, (HILLEREST)
Author Richard Steinberg signs The 4
Phase Man at 12:30 p.m. on Saturday,
June 23, at Barnes and Noble Bookstore (7610 Hazard Center Drive).
Free, 619-220-0175. (MSSION VALEY) What Book Has Most Influenced

Two from a Nickel, Sara and Sean Watkins, from the Grammy-nomi-

858-459-3701. (A. JOLIA)
Historical Mystery Author Carola
Dunn signs her newest Daisy Dairymple novel, To Davy Jones Below,
at 2:39 p.m. on Sunday, June 24, at
Mysterious Galaxy Books (7051
Clairemont Mesa Boulevard), For information, call 858-268-4747. Free.
(CLAREMONT)

nated group Nickel Creek, plan a concert on Sunday, June 24, at 6 p.m., at the Point Loma Commu-nity Presbyterian Church (2128 Chatsworth Boulevard). The sug-gested donation is \$10. For informa-tion, call 619-223-1633. (POINT LOMA)

Who Is Swami Babe II Wizt Find Who Is Swami Raba II Witz Find out when author Jon Mundy presents an evening of metaphysical reachings and stand-up comedy based on his work with "The Course in Mirackes" on Monday, June 25, at 7 p.m., at the North County Church Religious Science (1401 Windsor Road). The fee is \$15 in advance, \$20 at the door, 760-436-0235, (CARDUF-BY-BE-SEA)

Author Ann Patchett reads from and signs Bel Canto at 7 p.m. on Mon-day, June 25, at Esmeralda Books and Coffee (1555 Camino del Mar), Free. For more information, call 858-755-2707. (DEL MAR)

Open Poetry, sign-ups begin at 7:30 p.m. and open readings run from 8 to 10:30 p.m., on Monday, June 25, at Twiggs Tea and Coffee (4590 Park Boulevard, at Madison); 619-296-0616. Free. (UNIVERSITY HEIGHTS)

A Klezmer Summit is planned in conjunction with the Jewish Arts Fes-tival on Tuesday, June 26, at 7:30 p.m., at the Lyccum Theatre in Horton Plaza. Participants include the San Francisco Klezmer Experi-ence, the Rabbinical School Dropouts, and the Freilachs, Tickets ence, the Rabbinical School Dropouts, and the Freilachs, Tickets are \$22. For information and reser-vations, call 619-544-1000. (DOWNTOWN)

All of the concerts run Itom.
7:15 p.m. in the Spreckels Organ Pavilion. Free. 619-239-0512. The series
ancludes on August 30. (BABOA PARK)
The series of Prevent Mood Swings by selecting the foods that are best for you after local doctor and author Barnet Meltzer, M.D.; signs and discusses his Food Swings at 7 p.m. on Tues-day, June 26, at Barnes and Noble Bookstore (12835 El Camino Real).

Author Ralph Wetterhahn will sign and discuss The Last Battle: The and discuss The Last Battle: The Mayoguez Incident and the End of the Vietnam War on Tuesday, June 26, at 6 p.m., at Bay Books (1029 Orange Avenue). Free, Call 619-435-0070 for information. (CORONADO) Free, Call 858-481-4038 for details. (DEL MMP).

Twilight is Upon Us, the 21st annual Twilight in the Park Summer Concert series continues with entertainment by the AI Bahr Shrine Concert Band on Tucaday, June 26 (Big band sounds may be enjoyed when Razale-Dazle performs on Wednesday, June 27; and the Sonlight Singers present impirational music next Thursday, June 28.

information. (COROMADO)

Blues in the Park, legendary blues guitarist Clarence "Gatemouth" Brown plans a concert at 5:30 p.m. on Wednesday, June 27, at the San Diego Museum of Art. Tickets are 525 for nonmembers. Call 619-696-1966 for information. (BALBOA PARK)

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LOCAL EVENTS

Nuture and Artist Certrial Mueller Nelson plans a short presentation and signing of books including To Dance with God and Here All Dwell Free on Wednesday, June 27, at 7 p.m., at Open Door Books (4761 Cass Street, at Missouri). 858-270-8642. (PACING BEACH)

Artist Rescalatation, individuals and artist from Il discipline— bailing from San Francisco, Los An-geles, San Diego, and Mexico — are taking part in Artists Rescalata-tions. The collaborating-clabiting stad and performing art, villting both the interior and exterior spaces at Sushi Performance and Visual Art next Thursday, June 28, from 6 to 11 pm. Admission is a 53 donation. Sushi is located in the ReinCarasion Building, at 3 320 11th Avenue. Expressions Unlimited, open-mike Novelist Neil Gaiman signs and dis jam sessions convene on the second and fourth Wednesdays of each Novelist Neil Gaiman signs and dis-cusses American Gods next Thursday, June 28, at 12:30 p.m., at Mysterious Galaxy Books (7051 Clairemont Mesa Boulevard), For ticketing de-tails, call 858-268-4747. (CLAIREMONT) and fourth Wednesdays of each month, including June 27, from 6 to 8 p.m., at the Malcolm X Library (5148 Market Street, at Euclid). All forms of spoken word and artistic ex-pressions are welcome. Free, Call 619-527-3405 for information.

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Hands on Healing, Richard Gordon visits Borders Books and Music next rsday, June 28, to sign and dis Quantum-Touch, The Power to Cuss Quantum-1 outh, The Power to Heal, at 7 p.m. Find the shop at 1072 Camino del Rio North; 619-295 2201. Free. (MISSION VALLEY)

SPORTS

Padre Baseball, the series against the

Stadium concludes with a game at 2009 pm. today. Thursday, June 21.

The next road trip starts with games against the Dodgers in Los Angeles Friday through Sunday. The Los Angeles Friday through Sunday and Los Angeles Friday through Sunday. Los Los Angeles Friday through Wednesday, June 23-27, at 60°9 pm. each night. Then it's back to the 'Q to host day, June 24, at 70°5 pm. Thursday, June 24, at 70°5 pm. The game on Sunday, June 24.

day, June 28, at 7-05 p.m.
The game on Sunday, June 24, will be broadcast on KUSI. Tickets range from 55 to 526, available to 126, by calling 619-297-2373 and through Ticketmaster (619-271XS). The games are broadcast in English on KOGO-AM (609) and in Spanish on Sation KURS-AM (1040). For additional details, dial 619-280-INFO.

OMSSON VALLEY)
Model Paus, the eighth annual Camp
Pendleton Mud Run is scheduled for Startuday, June 23, starting and ending at Lake O'Neill. Racing starts at 9 a.m. (no raced ay registration this year). Organizers promise a 62-mile obstacle course boasting rugged ter-rain, slippery training obstacles, knees to weside deep water, and for the control of the power of the con-position of the control of the con-trol of the con-trol of the con-trol of the control of the con-trol of t PENDLETON)

Over 800 Paddlers are expected to take part in the Ironman Champi-onship Outriger Canoe Race hosted by the Kai Elua Outrigger Canoe Club on Saturday, June 23, in Bonita Cove. The racing begins at 830 a.m. with a five-mile race for novice/first-year paddlers. The open women's teams compete at 10 a.m., and the teams compete at 10 a.m., and the open men's racing starts at noon. There will be Polynesian dancing, food, and more. Admission is free for spectators. Call 760-479-0457 or 838-522-5415 for information. (MIS-

Try Your Hand at Tennis, the San Diego District Tennis Association has local junior and senior champi-ons and tennis professionals on tap to give demonstrations, compete in "hit for prizes" contests, and provide "hit for prizes" contests, and provide basic lessons for the public. Food, games, and other events will be fea-tured, Saturday, June 23, beginning at 9 a.m. at the Encanto Recreational Center, 6508 Wunderlin Avenue. It's free, 619-299-8647 (ENCANTO)

NASCAR Racing continues at Cajon Speedway on Saturday, June 23, in

6:45 p.m., with qualifying runs starting at 5:15 p.m.

The 3/8-mile track is located next to Gillespie Field. Take 1-8 to Cillespie Field. Take 1-8 to Drive left for two blocks to Wing Street, then right one block to the rack entrance. Adult admission: 58 (west side) and 39 (east side); 35 for those 6 to 12. Fee for Mids under 6 to 16.48-8900. (CL GAOW).

Two for One, join the Knickerbikers for a ride with two possible routes on Sunday, June 24. The adventure begins at 9 a.m. in Encinitas Beach County Park (on North El Portal County Park (on North Et Portal Street, between Encinitas Boulevard and Leucadia Boulevard). One group of riders will take a 30-mile ride to Oceanside and back, while another group will make a 70-mile trek to San Clemente (and back). Free. For more

n-room Jacuzzi and fireplace cabin.

Sweetheart Package for

In-room Jacuzzi and fireplace cabin. Champagne brunch, dinner, and massage.

Two \$199

CyberRays in Town, the San Diego Spirit of the Women's United Soc-Spirit of the Women's United Society Association hosts the Bay Area CyberRays on Sunday, June 24 The match begins at Jpn. in Torero Stadium, on the campus of the University of San Diego, at 5998 Acadi Park. Tiechets range from \$10 to \$13°, realiable by calling 877–476–2297 or Tick-emaster (619–220-TIXS). Matches are televised on Cox Channel 4. (UROA VSTIA).

Multi-Sport Enthusiasts Beckoned the tenth annual Sri Chinmo swim/run is slated for Sunday swim/run is stated for sunuay, June 24, with a one-half-mile swim (parallel to the shore) and five-mile run. Events begin at 7:30 a.m. just north of Crystal Pier. 619-687-5859. (PACIFIC BEACH)

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858-450-6510. MSSSON GORGE)

Low-Tide Ride and Stride, enjoy an
8.2-mile bicycle ride or run along the
coastline from Imperial Beach to Cornado on Sunday, June 24. The event is
run on the low tide to provide a wide
stretch of hard packed sand beginning
at 8.am. from Camp Surf (at Secoss)
Prive and Carration Avenue) to Sunset Park (Ocean Boulevard and Ocean Drive). For details, dial 619-423-0380 IMPERIAL BEACH, CORONADO) Polo Time, the San Diego Polo Club

Polo Time, the San Diego Polo Club hosts the Glenivet Cup on Sunday, June 24. Preliminary matches begin at 1:30 p.m., the featured polo match at 3 p.m. The traditional half-time divot-stomp starts 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, (RANCHÓ SANTA FE) Watch the Fastest Bicyclists in San

Watch the Fastest Bicyclists in San Diego race on the San Diego Velu-drome every Tuesday at 6:30 p.m. Events for men, women, and youths—in numerous skill levels— are promised. Find the velodrome at 2221 Morley Field Drive; 619-296-3345. Admission is free for specta-tors, (BALBOA PARK)

SPECIAL

Veiling and Unveiling," this ex hibit of works by Gerrit Greve cludes an opening reception ton Thursday, June 21, at 5:30 p.m Saint Paul's Cathedral. The a Saint Paul's Cathedral, The artist leads a walking tour of the exhibit at 1 p.m. on Sunday, June 24. Find the church at 2728 Sixth Avenue (at Fifth and Nutmeg). For information, call 619-298-7261 x332. (MIDTOWN)

Calling All "Hams," the annual pre-paredness exercises for Amateur Ra-dio Week are slated for Field Day ac-tivities on June 23 and 24 hosted by the Palomar Amateur Radio Club (PARC). Field day is designed to test (PARC). Field day is designed to tes operators' abilities to set up and op erate portable stations under emer gency conditions such as the loss of gency conditions such as the loss of electricity or disaster conditions. Field Day offers serious tests of skill, but it's also a contest for fun and the largest "on-air" operating event of the year.

the year.

The PARC Field Day site is fournd at 301333 Circle Road Lane (exit I-15 at Gopher Canyon Road). Operations will be open to the public from 2 to 8 p.m. on Saturday and from 8 a.m. to noon on Sunday. Appointments for guided tours are available by calling 619-686-5607.

(NALEY CENTER)
Hit the Streets of OB for the 22nd
annual Ocean Beach Street Fair and
Chili Cookoff running from 10 a.m.
to 8 p.m. on Saturday, June 23. Organizers promise continuous live entertainment, dencing, face painting, a
chili contest, pony rides, an artists'
alley, amusement rides, Blues Alley,
whe handle booths and more Find merchandise booths, and more. Find merchandise booths, and more. Find the fun on Newport Avenue; free shuttles will run from 11 a.m. to 11 p.m. from Robb Field or South Shores (on Sea World Drive). Ad-mission is free. 619-224-4906. (OCEAN BEACH)

The Semi-Annual Threshing Bee and Antique Engine and Tractor Show returns to the Antique Gas and Steam Engine Museum on Saturday and Sunday, June 23 and 24. See blacksmith and wheelvright demos, grist and sawmill operations, and other vintage skills, along with food.



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gifts, music, train rides, and displays of antique cars and steam engines Tractor games are followed by a pa-

rade at 1 p.m. Find the fun at 2040 North Santa Fe Avenue. Gates are open from 9 a.m. to 4:30 p.m. Admission is \$6 general, \$3 for those 6 to 12, and kids A Traditional Astec Celebration of summer solstice and the first days of summer is planned on Saturday,

June 23. The gathering begins one hour before sunset north of the Crystal Pier and promises Aztec cos tumes, dancing, and drumming. Free. 760-358-7232. (PACIFIC BEACH)

Backcountry 101, head to the Granville Martin Museum on Satur-day, June 23, for this event promising an introduction to backcountry horsemanship and packing. Orga-

Admission is \$15 for adults, \$10 Admission is \$15 for adults, \$10 for children 14 and under; the fee includes barbecue lunch and all workshops. To make the suggested reservations, call 858-278-9088. Grounds open at 9 a.m., activities begin at 10 a.m. (DESCANSO)

Street). This open music gathering is for all skill levels, and admission is free. Bring your own instruments. A brief drumming and rhythm lesson will be offered. 760-723-1899. (FALLBROOK)

renaked Ladies August

Jawel August 19 & 20

Glpsy Kings Aug. 21

Erykah Badu August 22

Stevie Hicks August 24

Destiley's Child August 30

Ringo Start September 2

Blink-182 September 15

B.B. King October 12 **AEROSMITH**

Gourdacious! The fifth annual Inter-Lymptol Skymptol July 30 national Gourd Art Festival is slated for June 23 and 24 at the Welburn

magic show, clowns, skate demonstrations, and DJ music from 10 a.m. to 3 p.m. Admission to the "Dey in the Park" is free. Find the park at 709 San Diego Street; 760-435-5530 or 760-757-1931. (OCEANSIDE)

drum and flute circle convenes on Saturday, June 23, at 1 p.m., at the Hilltop Center (331 East Elder

There's a Rhythm Festival Plan

The fun begins at 9 a.m. each day and ends at 5 p.m. on Saturday and at 4 p.m. on Sunday. Admission is 33 general, free for those under 13. The farm is located at 40635 De Luz Road. For directions and informa-tion, call 760-728-4271. (#ALBROOM,

Animalo After Durk, the San Diego Zoo's extended numer hours pro-gram, Nighttime Zook 2001, begins on Saturday, June 25, and continues through Monday, September 3. Guests may enter the 200 at 9 am and remain on grounds until 10 p.m. (gates dose at 9 p.m.). There is live entertainment planned nightly, For data (19-22) 1-355, antation News Extended hours are also in effect at the San Diego Wild Animal Park. The 1806*acre park is open from 9 am. to 8 pm. through Monday. Animals After Durk, the San Diego

9 a.m. to 8 p.m. through Monday, September 3. Park at Dark activities

ese Special Tee and Manju ional Japanese cakes) are on offer when tea service is presente from 10 a.m. to 12:30 p.m. on Satur from 10 a.m. to 12:30 p.m. on Satur-day, June 23, at the Japunee Priend-ship Garden. Admission to the gar-dens is 33 general, 32:50 for seniors, 52 for students, free for those under 6; a \$1 donation is requested for the tes service. Cuestions? Call 619-232-2780 for answers. (BALBOA PARIO)

Judale Resources — their produc-tion, collection, organization, and dissemination — is the balliwick of the Association of lewish Libra In conjunction with the group's an



Maze July 1 X-Fest July 13

Robe McFettre have to IF Sync July 16 Sugar Ray July 19

Godsmack My 20 Pantera 3/8/21 Green Day July 22 R. Kelly July 26 Sade July 26

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"TWO THEMBS UP"

heard at 1, 2, and 3 p.m. Florence Temko, author of Jewish Originsi I and 2, Jaans hands-on demonstra-tions of her paper at techniques at 130 and 2.20 p.m. Local author 130 and 2.20 p.m. Local author case her book. Saw's Children: The Destruction of Chimielash from soon to 6:10 p.m. Eshibits by publishers. bookselfers, and other vendors will be open from 1 to 6 p.m. all at the 1 a folds. Marrieri (4-26 t. Jask) Village. 883–884 6-572 or 888–562–1330. Free (A) OLLAN (LA JOLLA)

(IA JOLIA)

Sew the Bay, San Diego BayKeeper plans an event on Sunday, June 24, at Mariner's Polini, Join the Mison. Bay park rangers to help "Beautify the Bay" from 9 to 11 a.m.
Paddle the Bay III takes place from 10 a.m. to noon. Paddlers of the properties of th course (the entry fee for either is \$25). Organizers also plan a kayak polo tournament, skill clinics, kid's races, and more. The Pollution Prevention Exposi-tion highlights the activities of local wa-

ter-quality organizations and agencies, with hands-on children's activities, from 10 a.m. to 5 p.m. Music, food, and festivities are

Music, 100d, and festivities are planned from 10 a.m. to 5 p.m. Admis-sion is free. Questions? Call 619-758-7743 for answers, MMSSsON BAY)

Trucks Tribute Day is slated during Tracks Tribute Day is stated during the San Diego Stadium Auto Swap on Sunday, June 24, 6 a.m. to 2 p.m., at Qualcomm Stadium. View vehicles on display and for sale, along with "agres of parts and accessories." Ad-mission is \$5 general, kids under 13 free. 858-484-9342 (MSSION VALLEY)

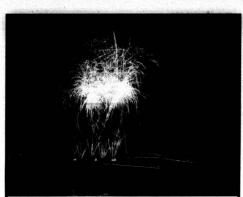
If I Could Talk to the Animals...head to Alexandra's BookStore for the Psychic Fair for BookStore for the Psychic Fair for Annimals planned on Sunday, June 24, from 12:30 to 5:30 p.m. Consider this "an opportunity for those with animals who with to improve their communication relationship." Each animal is ser by appointment only, pay 530 for each half-hour consultation, which includes a five to term-instent meeting with both the animal and human. Drive, stuff of, 619-298-3422, GPORTS AREMA.

(SPORTS MENA)

"Antimal Whinneys A Wildlife Gardean" is the therne for the third annual exhibit at the Cardshad Sculpture. Garden. Among the nine
participating artists are falso Scanga,
DeLoss McGraw, Ron Tatro, James
Watts, and Liss Schirmer. Find the
garden behind the Cardshad Arts Office (295's Elmwood Avenue, next to
the Cole Library). 760-434-290.
Wiresime hours are 9. am. to 5.5 Dm. Viewing hours are 9 a.m. to 5 p.m. Monday through Friday through November, Free, (CARLSBAD)

"Endless Summer — Endless Fun," it's the theme for this year's Del Mar Fair, continuing through Wednes-day, July 4, at the Del Mar Fairgrounds. Scope out over 100,000 en-tries in more than 3000 categories in numerous competitions and ex hibits, including fine arts, livestock hous, including me arts, investors, Children's art, gems and minerals, and home arts, enjoy the fun zone with rides and games; see commer-cial exhibits; eat a variety of food; take part in a contest (bubble gum blowing, pie eating, and many more); and concerts.

blowing, pie eating, and many more!, and concerts. and concerts. and concerts. Carte open clairy at 10 a.m.; creating the concert of the conc



4TH OF JULY **FIREWORKS** ON THE BAY

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FROM THE DUST JACKET: Pos itively 4th Street is an account of how four young people — Bob Dylan, Joan Baez, Mimi Baez Far-Dylan, Joan Baez, Mimi Baez Far-iña, and Richard Fariña — gave rise to a modern-day bohemia and created the enduring sound and style of the 1960s.

Farrar, Straus & Giroux, 2001; \$25;

The story of the transfor mation of folk music from antiquarian pursuit to era-defining art form has never fully been told

Hajdu tells it as the story of a col-rawn together in Greenwich Vilorful foursome who were drawn together in Greenwich Vil-lage in the early 1960s and inspired a generation to gather

around them.

Even before they became lovers in 1963, Dylan and Joan Baez were seen as the reigning king and queen of folk music; but their songs and their public images grew out of their asso-ciation with Joan's younger sister, Mimi — beautiful, haunted, a musician in her own right — and Richard Farifia, the rogu-ish, charming novellist Mimi married when she was 17. in Hajdu's candid, often intimate secount (based on several hun-dred new interviews), their rise from scruffy coffechouse folksingers to pop stars comes about through their compli-cated personal relationships. As the young Dylan courts the famous Joan to further his career, Farifia wood Mimi while looking longingly on he older sister, and Farifia's college room-mate and best man Thomas Pynchon keeps an eye on their

ABOUT THE AUTHOR: Author David Hajdu (pronounced hay-dew) was born in 1955 in New Jersey. Mr. Hajdu, on the day that we talked, told me that he went to a public high school in Phillipsburg, New Jersey. "The town," he said, "was a working class, factory town, not terribly unlike Hibbing, Minnesota, when Class, factory fowin, not terriby unised ruitoning. Minnesota, where to plan grew up. I was an oddball. I wasn't athetic, and it was a very athletic, very sports-oriented school. I tended to be more artistic, more creatively inclined. All that I had ever wanted to be since I was four or five was a writer. Superman was a writer. I thought, 'Well, if it's good enough for Superman, it's good

Married and the father of two children. Haidu lives in Manhattan. He is also author of Lush Life: A Biography of Billy Stray-horn, which won the ASCAP/Deems Taylor Award and was nom-inated for a National Book Critics Circle Award.

ABOUT THE BOOK: Although some reviewers tend to read Positively 4th Street as a Dylan biography, the book is only partially about Dylan. As Mr. Hajdu told a Boston interviewer, "It was never ntended to be a portrait of Rob. It's about the relationship between Joan Baez, Bob Dylan, Mimi Baez Fariña, and Richard Pariña, and how, partly because of the interplay between those

age. —
The book's title is taken from a 1965 Dylan hit and was Mr. Hajdu said, a last-minute suggestion by the book's publish-sr. Hajdu explained, "During my four years of research and one year of writing, the title was always going to be Childrenof Durk-

About the material in Positively 4th Street, Haidu writer ns in this book come from the author's in "All quotations in this book come from the autnor's unerview, unless otherwise noted here. The quotes from Thomas Pynchon are from an interview with Pynchon conducted by fax, as well as from letters from Pynchont to Mini Fariha. Most of the quotes from Bob Dylan are from transcriptions of interviews with Dylan from Bob Dylan are from transcriptions of interviews with Dylan conducted by Robert Shelton, in repository at the Experience Music Project in Seattle. (All such material from Shelton's inter iews appears for the first time or for the first time in unaltered form in this book.)"

form in this book.)"
Following this note are 14 pages of footnotes, and, an increasingly rare feature, an index, and a good one at that. Also increasingly rare, in books about popular-culture figures, is Mr. Hajdu's insistence on sticking to the facts. "Every piece of information," he said, "down to the weather, has been documented. I wanted to combine rigid nonfiction scholarship and a novelistic style of writing." He has.

nan Yardley in The Washington Post writes, about Pos itively 4th Street, that it "is about the real world in which 'art often gets made, a world where cynicism and exploitation and selfdramatization are as commonplace as they are in the supposedly less exalted world that the rest of us inhabit. It is also a book about the self-delusion of the '60s counterculture, in which middle class ambition and self-interest played at least as large a role a

peace and love and flowers. It is, finally and simply, a fine book." A CONVERSATION WITH THE AUTHOR: "My parents gave me guitar lessons, and I played musi and wrote music and played in Haidu said when I asked if, as a Hajdu said when I asked it, as a child, he was interested in musc. "I was at the tail end of the baby boom so that I was fortunate," he went on to say, "to have a brother and sister, older than me. My sister is six years older and my broth

ter is six years older and my order nine years older. He was a folk-music buff. And a cousin of mine was a jazz buff. Music was very central to our lives. I was exposed to that. My brother was a big influence on me, and even though I'm a little young for it, I heard the first Bob Dylan album who t came out. The first record I bought when I was ten in 1965 was bad folk album. It was a New Christy Minstrels. I didn't know y better. It had, 'Chim Chim Cheree' on it, from Mary Pop-

"Eventually," Mr. Hajdu said, "when I grew attracted to azz in young adulthood, I abandoned music as a player because I wasn't good enough." About Positively 4th Street, Mr. Hajdu said, "The seed for

About Postney's 4th Street, Mr. Haydu said. 'The seed in this book is "planted very deep." He explained. 'I went to New York University in a program — a college without walls — wherein students who were self-motivated could create their own -majors. I put together a writing major that combined journalism, history, and dramatic writing in somewhat equal parts. For

a screenwriting class, I wrote a script. I still have it here, in a file called 'Electric,' that was about Bob and Joan's relationship and the schism between them when Dylan decided to play rock and roll. I made a film about Dylan coming to the Village. That film brought to life for me for the first time what that era in the '80s

might have been like.

"I also started writing what I thought would be mag articles about the folk era, called "The Ghosts of the Folk I osts of the Folk Era.' I articles about the folk era, called The Choots of the Folk Era. I started interviewing everyone I could find at the time. That's how I first met Dave Van Ronk. We became quite tight, and we've been friends ever since. It's almost 30 years. And Tom Paxton had been there at the same time. I still have those notes. I interviewed Phil Ochs before he died, among others. So these stories were always in the back of my mind. I'm glad that I didn't ries were always in the back of my mind. I'm glad that I didn't do them then. I'm glad that that article wan't published about the ghosts of the folk era, that Rolling Stone rejected it, because I don't think! would have done the jor right. I'm glad I came to it late because I realize now, having done a biography, how much deeper the story of all those individuals becomes when you look at all of them together and put them into the context of their time. The think that for this book it helped to be of a different igen-

eration. I think it helps because I came to the era with som cration. I think it neps because I came to the cra with some objectivity and maybe clearer eyes. The first Dylan album I ever bought myself was Self-Portrait. So that was the Dylan that I saw in my teens. I wasn't writing a book about my generation, my music. I wasn't overly attached to the music, so I didn't come to it with a defensive agenda — defending the glory of my genera-tion. I think that helped. And I was startled by a lot of what I found and may have been taking for granted, or may have been jaded by some of what I found, having grown up in the midst of it. For instance, I was startled to realize what a figure of staggering cul-tural importance Joan Baez was. There's really hardly been any-

and Guy B. Woodward Museum

rodeo rider. Women's clothing and

thing like that for a couple of decades. I mean, there have been

Mr. Hajdu mentioned that he d'recently begun playing music again. "My wife got me aguitar. Hawen't played in 25 years. I'm now actually going to play at a reading."

Lasked. "What do your children make of your playing?"

Mr. Hajdu laughed. "Very good question. They'te both teenagers. My daughter also plays guitar. She's a freshman in high school. And my son is a senior. My daughter and i share an interest in music. But my son, he and I don't quite have the same

tween 1950 and 1953, with 39,000

FOR KIDS

"The Magic of Ventriloquism" when Tom lensen's puppets perforn

\$2 for children under 12 (RALBOA

Who's the Fairest of Them All? The

aged 8 to 18 Performances begin at 7 p.m. June 22 and 23 and at 2 p.i June 23 and 24. Tickets are \$6 for children, \$8 for adults. For informa

Friday Night Special, head to the Zany Brainy stores on Friday. June 22, when kids six and older are invited to create giant paper tortoises at 7 p.m. Find the shops at 1530 Camino de la Reina (619-291-9900) 10661 Westview Parkway (858-547-8700), and Grossmont Plaza North 5475 Grossmont Center Drive (619-466-6751). Free. (MISSION VALLEY MIRA MESA, LA MESA)

Nature Stories including The Sun may be heard when Seymour Simon may be heard when Seymour Simon tales are read at Barnes and Noble Bookstore at 11:30 a.m. on Saturday. June 23. Find the store at 10755 Westview Parkway: 858-684-3166.

une 23, at 11 a.m., at Bookstar Costa Verde (8650 Genesee Avenue). Free 858-457-7561. (LA JOLLA)

The Mad Ear Party is being served up when the San Diego Actors That presents "Children's Classica" at L'Auberge Del Mar Garden Ambilheare on Saturday, June 23, at 11 am. The program includes Gradul McBeing Being, Grandmai, McCangoctry, and songs, Call 619-268-4494 to information. Find Chaberge at 1540 Camino Del Mar. Admission is \$4 per person. (DEL MAR)

Theater Arts Workshops for children four to nine years old are con-ducted by the San Diego Actors The atre on the fourth Saturday of every month, including June 23, at Auberge Del Mar Garden Am L'Auberge Del Mar Garden Am-phitheater (1540 Camino Del Mar). Workshops run from noon to 1:30 p.m., and reservations are re-quired. The tee is \$10. Dial 619-268-4494 for registration. (DEL MAR)

Sharks Inside and Out, this class for those in grades one through three is slated for Saturday, June 23, at 30 a.m., at the Birch Ag 9:30 a.m., at the Birch Aquarium-Museum. Participants will dissect a shark, touch teeth from some of these ferocious predators, and learn why sharks have more to fear from humans than the other way around. The fee is \$20. The aquarium is located at 2300 Expedition Way. For the required reservations, call 858-534-7336. (IA JOLIA)

Australian Author Garth Nix has Australian Author Gartin Nix has completed the second book in his Sabriel series, a work for readers eight and older entitled Lireal. Nix is also the author of the Seventh Tower se-ries. Meet Nix when he visits White Rabbit Children's Books to discuss his work and sign books on Sunday,

many colors and shapes of fishes. The fee is \$20 (with adult free 7755 Girard Avenue and by calling 858-454-3518. Free. (LA JOLLA)

ily. Call 619-232-3821 x203 to regis

Climbing the Family Tree, Ber Koons of the North San Diego County Genealogical Society pre-Carlsbad Village Driv 760-723-0676, (CARLSBAD)

Home Sweet Habitat, learn abou tuary with the Junior Rangers at the

Children's Discovery Museum of North County, animals arcintects, with abilities to burrow, weave, sculpt, and shape. "Animals as Architects" introduces visitors to these skilled workers who work with-out blueprints, tape-measures, or T-squares. Life-sized models of an African termite mound and a paper

and gophers in tunnels and burrow ind make and take spider web rul

sings. Enjoy the exhibit through Sunday, September 9. "The World of Sound" offers in struments from a variety of cultures and activities focusing on the science of sound, sound waves, and how sound travels. The museum is de-Look for a medieval castle, mag

MUSEUMS

(Art museums are listed in the

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Val-ley Historical Society. The home, built in 1863, was registered as a Na-tional Historic Landmark in 1962. and is on a spot where Kumeyaay Is and is on a spot where Kumeyaay in-dians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is found at 9050 Memory Lane; call

619-469-1480 for more information.

California Surf Museum, "Early

eum features surfing ar tifacts and memorabilia - such a tifacts and memorabilia — such as surfboards and clothing or of local legends Phil Edwards, John "L.J." Richards, and Peter Johnson, and that way-cool megastar from Hawaii, Duke Kahanamoku. The museum is located at 22 North Coast Highway; 760-721-6876. (OCEANSDE)

Chula Vista Nature Center, an in-teractive living museum devoted to the endangered Southern California coastal wetlands, is located in the coaxial wetlandis, is located in the middle of Sweetwater Marsh National Widdlief Refuge. The facility is home to fish and insertebrates that inshabit the mud flats and marshes of San Diego Bay, Visitors can use a Bioscanner to view animals macroscopically, use a Wentzscope for views of microscopic organisms found in the "Sweetward Soup," and found in the "Sweetward Soup," and the "Moon. Tiles, and the San Diego Bay" chibit. At other calibits, visitions can pet tharks and rays, see rs can pet sharks and rays, se

visitors can pet snarra and rays, see burrowing owls and migratory birds, and enjoy the zerophytic 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 Bouleward. For more details, call 619-422-2481. CHUI A VISTA

Heritage Walk Museum, the mu seum includes the restored Victorian House, the city's original Santa Fe Train Depot, a raifroad car with model train, working blacksmith shop, and a barn. Find Heritage Walk in Grape Day Park, at \$21 North Broadway; 760-743-8207.

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 modern jets and helicopters cur-rently in use. Static displays of a va-riety of aircraft are included, along with environment instinct, entirely and cated in building T-2002, at Marine Corps Air Station Miramar. For in-formation, call 858-693-1723.

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

619-237-1492, (GASLAMP QUAFTER)
Heritage of the Aniericas Museum,
the museum features art and artifacts
from South and North America, concentraining on the utilitarian and deccratise artistry of carfus workers from
ancient cultures. A mural by Mona
mills depicting ancient Teothuscan
in its days of glory is now on exhibit, resulting from the artist's extensive study of this ancient "City of the Gods" that was once home to 200,000

people in central Mexico. The mu seum also features wings dedicated to natural history, archaeology, educa natural history, archaeology, educa-tion, anthropology, and fine art. Find the museum on the Cuva-

maca College campus, 12110 Cuya-maca College Drive West, 619-670-5194. (RANCHO SAN DIEGO) 1897 home/office of Dr. Sophronia Nichols. She was the first doctor in Alpine and the first female doctor in the East County. On exhibit are In-dian artifacts from the Kingery fam-ily. The museum is open on the last Saturday and Sunday of every month

from 2 to 4 p.m., at 2116 Tavern Road. For information, call 619-659-8740. (ALPINE) Museum of Music Making, the mu-seum celebrates its first anniversary with the addition of LEO, the Live Electronic Orchestra, into the gallery exhibit of modern inventions repreing during the 1970s and 1980s. The LEO is composed of a wide array of

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for reservations limited space available!! 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

ographs and paintings, and trend and innovations in the music indus try. Find the museum in the corporate headquarters of the NAMM — International Music Products Asse

Poway Museum, an interpretive wall, replicas of the early post office and general store, and a school room are part of the newly renovated museum. A mural painted by Michael Stron depicts six periods of Poway's past. Find the museum in Old Poway Park, at 14134 Midland Road; 619-748thing like that for a couple of decade. I mean, there have been stars, bigger stars; they've been more famous, they've been on more magazine covers, they've sold more records, but ... LT Abne's author, the ultra-conservative cartoonist Al Capp, created a character he called Little Joanie Phony, a cruel caricature of Bazz. I asked Mr. Hajdu if he'd ever talked about

"I asked her about that," he said, "and she now thinks it's not only funny, but she now thinks he has a point. She looks back n it, and she thinks she was a little strident and self-righteous in se days. I respect her for her conviction. And I respect that sh lly identified what it was about folk music that spoke to he and the meaning for her because it's now clear it wasn't really th music at the beginning. She always had a kind of coldness and a kind of detachment from the tradition. And that's, I think, because kind of detachment from the tradition. And that's, I think, because it wann't the musical hand he found it, and she shired away from the tradition of the musical hand he found it, and she shired away from the musical hand he found it, and she shired away from the "but the musical" I said, "was pretty,"

"Oh, yes. And the whole package, to men and women, that aid that a woman singer can be something other than a plamorous sex symbol, that was so important then."

Mr. Hajdud mentioned that he'd recently begun playing

- Judith Moore

and Guy B. Woodward Museum is a complex of historical buildings, in-cluding the Verlaque House (the only Western adobe home of French provincial design still in existence), wagons, antique exhibits, and arti-facts. There is a cowboy bunk house, a ranch blacksmith shop and tack room. The Casey Tibbs Memorial Exhibit is dedicated to Tibbs, a local also on display. The Bancrott Memo-rial Rose Garden is on the grounds: Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex. Find it all at 645 Main Street. For more information, call 760-789-7644. (RMONA)

accessories from 1700 to 1800 are

also on display. The Bancroft Mem

San Diego Aerospace Museum, fre-quently referred to as "the forgotten war," the Korean War was fought be-

tween 1950 and 1953, with 39,000 Americans losing their lives in the effort. The permanent exhibit "Air War Korea: Return to Mid Allev" features the Mid-15 and F-86 Sabre fighters, a 1-47 engine, pilot images, war artifacts, war-era model air-planes, period films, and other historical information.

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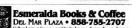
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The museum offers exhibits of The museum offers exhibits of over65 aircraft—including a replica of the Spirit of St. Louis, a Fokker Socurge (or Fokker Eindecker E-III). a World War I Spad VII. the flight deck of the USS Yerktown, and a Loskheed Blackbird spy plane—1400 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot-air-balloon era to the Space Age, along with air Incent. The miseron is festared in the

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

San Diego Model Railroad Mu 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 ief Map" exhibit, an interactive toy train, and a refurbished toy train gallery with a Lionel O gauge exhibi neer is a mutumenta presentation on railroading, an operating railroad semaphore signal, and interpretive displays on railroads and model railroading. The museum is downstairs in the Casa de Balboa building. For admission and museum hours, call admission and museum ho 619-696-0199, (BALBOA PARK)

San Diego Natural History Muse

Roam-O-Rama

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



21st Century: how to best control the

21st Century: how to best control the worldwide spread of infectious disease Through dioramas, models, videos and interactive computer stations "Epidemic!" explores the biological

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Runyan Canyon, a narrow strip of open space rising into the hills just one mile from space rising into the hills just one mile from the property of the property of the property of miles and Ernel Pynn, for more than 40 years, this nowquest site was threatened by proposals of smallorm. In or more than 40 years, this nowquest site was threatened by proposals to smallorm, large development, in 1984, the property was purchased as parkiand by the City of Los Angless. Its popularity has grown ever since among bruse seeking a ta-tion of the city of Los Angless. Its popularity has grown ever since among bruse seeking a ta-lie in the city below.

In the 1930s, McComick built a man-son here and began to landscape the area around it. Despite the later razing of the appearance of the control of the control of the general neglect, blenty of palms, pines, eucalystus, and other exotic vegetation still grow on the site. Native chaparal vegeta-tion frives as well — dry and unappealing grow on the site of the control of the con In the 1930s. McCormick built a man-

sent." The ongoing exhibition is said to "display old treasures most loved by the community and to introduce new fossils that have never been seen

by the public," as well as highlighting

the museum's extensive paleonto-logical collections. Visitors will also

logical collections. Visitors will also discover why dinosaur fossils are rare in San Diego (the region was under-water during dinosaur times). For more information, call 619-232-3821, (BALBOA PARK)

Runyan Canyon, a narrow strip of open the canyon, each ending at an ove

the carpoot, each enfine at an overfook.

The first foo mile out and back) goes straight up the old driveway from Fuller Avenue. It covers up the ridge east of the carpoot bottom and ends on a filst soot over condition and ends on the soot over the condition and ends of the filst soot over the condition and on 500 first fill plotters and of the condition and of 500 first fill plotters and on the condition and and the condition and and the filst soot of the carpoon. There you meet a diff road going south along the neight to another viewpoint—
end of the condition and the condition and the carpoon. There you meet a diff road going south along the neight to another viewpoint—
end the condition and the condition and the carpoon and the

first European settlement, found at 2727 Presidio Drive. 619-297-3258.

SPESSOO PANO
SEPAIN BITCH Aguartium Museum,
"Sea Touch" offers a computer display consisting of five interactive
modules through which vision can
learn a variety of ways that sciential
earn a variety of ways that a clean
earn a variety of ways that a clean
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An aquarium and museum under one roof, the facility is an educational one roof, the facility is an educational component of the Scripps Institution of Oceanography at UCSD. Look for 31 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortea, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story-high ank with giant kelp plants and nearly 30 species of local marine life.

The annurum is located at 37,000.

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

Wells Fargo Bank History Mu-seum, the museum features a work-ing agents' office staffed by guides in period costumes and contains a period costumes and contains a working telegraph for visitors to send and receive messages. There's an au-dio-visual theater presenting short films on California and Wells Fargo nims on California and Wells Fargo history; a gold display, part of the collection assembled by Wells Fargo agent Samuel Dorsey at the end of the 1800s; an exhibit of Concord Coxph 2521, a retrieved, the well, readers of British record-review magazines will know that

The Cause of the

American Revolution

review magazanes will know that there are a number of English critics who doubt it. They give the Emerson credit for brilliance, but they object to the intensity of their playing. They are too fast, too driven, we are fold. Listen instead to the Lindsays, and of Opus we are told. It becomes irritating, year after year to hear this drivel. Wasn't it because of this sort of

the UCSD Chamber Music Series ended its season with the Emerson Quartet. Is there anything left to say about this exemplary group? From the very beginning of their long career, they have been the best. They are still the best.

to hear this drivel. Wasn't it because of this sort of thing that we fought the American Revolution? Still, there's a little kernel of truth hidden among the drivel. The Emerson Quartet is in-tense. Even when they play relaxed music—as, for example, Haydn's Opus 74, No. 3 at Mandeville Auditorium - there is intensity in their relaxation. For those who see Haydn as a polite, 18th-century gentleman, this approach is off the mark. But in fact Haydn is a lot more than that, and the Emerson Quartet made a persuasive ca for the "lot more." I would not call this playi "driven," but it was definitely brisk, vivid, and ves - intense: Havdn benefited.

The Haydn work, which came first, was an up-beat (in all senses) to the mood that dominated beat (in all senses) to the mood that dominated the rest of the program: deeper emotions of long-ing, anguish, tragedy, pain. The works embodying hese feelings (in different proportions) were the Beethoven "Seriosi" Quartet (Opus 95, in F Mi-nor), Shostakovich's Quartet No. 14 (Opus 142 in F-sharp), and Samuel Barber's Adago from his Opus 11 String Quartet. In the Emerson's hands, Opus 11 String Quartet. In the Emerson's hands, the three composers seemed to be speaking to each other across gulfs of time and style, addressing the same issues. The chief issue was THE CHIEF ISSUE: how to go on affirming the value of human life in the face of suffering and loss.

Beethoven's way of representing this conflict was to contrast minor-key tragedy with major-key affirmation. His general method was to give full expression to the tragedy, and yet to work his way through the tragic to a final exuberant af-

...too fast...too driven...too intense... firmation of life. The "Funeral March" of the Froica Symphony is only an episode in a work of the grandest optimism. The Fifth and Ninth Sym-phonies address the issue directly, beginning in stark, relentless, violent drama, and ending with blazing proclamations of joy (in the Ninth quite literally). Four of

Beethoven's 16 string quartets (including the most furious, the

I SAVILLE | cluding the most furrious, the data Mandeville) are in minor keys; all—perhaps most dazzlingly in the fast Algeo section at the end of Opus 95—end in the parallel major. The final piano sonata juxtaposes the two attitudes in the clearest way possible: only two movements, the first, furious and tormented, in C Minor, and the first, furnous and tormented, in C.Minor, and the second, ecstatic and serene, in C.Major. The last movement of Beethoven's last full musical statement, the Opus 135 Quartet, opens with a menacing "Must it be?" in F Minor (the key of the "Serioso" Quartet and the "Appassionata" Sonata), to which the response — in a cheerful F Major — is "It must be!" (In the context of Beethoven's whole oeuvre, this is scarcely to be

Beethoven's whole oeuvre, this is scarcely to be taken as a comment on paying the rent.)

The Emerson are distinguished by their emo-tional depth and their dramatic understanding of what the music they play is about. They know what is going on in the Opus 95, and they know what is going on in the Opus 95, and they know how to bring these meanings across. They play the work faster than amybody else — just a couple of minutes faster, but that is enough to give the mu-sic an urgent pulse worthy of its subject. At Mandeville, the initial theme of the first move-ment was delivered as a brutal explosion, which is what it is meant to be, the slow movement, without being barried, was heartbreakingly in-tense; the third movement was swage; the last novement traveled with tremendous dramatic movement traveled with tremendous dramatic force—from the poignant lyticism of its open-ing to the sensational joyful energy of its coda. This was not a particular style of playing, associ-ated with a particular group of musicians. It was the music itself, it was Beethoven's soul laid bare.

Barber's Adagio is better known in its ar rangement for string orchestra, but the original quartet version is superior (especially when played cause it more clearly focuses the listener's attention on the interplay of the voices and the of the Emerson's program at Mandeville, revealed itself as

CLASSICAL MUSIC

upward, yet it can never escape it

never performed). Isolated, and given so luminous and heartfelt a performance, it embodies the lachrimae rerum sadness of existence in a way worthy of Beethoven himself.

music: "Each one of his quartets is like a letter from a forbidden place of which we know nothing."

The Fourteenth Quartet, composed (like Mahler's Ninth Symphony or Schnittles's Second Cello Concerto) when the ailing composer was constantly aware of his impending death, makes repeated efforts to recall or imagine like's better moments. The first and third movements begin with iaunty, playful themes reminiscent of the younger Shostakovich, the Shostakovich of the First Piane Concerto or the Ninth Symphony from several decades before. But things almost immediately decades before. But things almost immediately go sour, and soon the strings are screaming in agonized dissonance. Again and again, a moment of tranquillity is overthrown by violence; again and again, throughout all three movements, desperate solioquies interrupt the flow of ideas; emptiness and desolation well up and engulf the composer's

as the Emerson played it), be-Mandeville, revealed itself as something very like the opening theme of Beethoven's F Minor Quartet, slowed down and re-raveled, the anger gone and only the grief left. Barber's minor-key theme aspires hopefully, curling

grounding in anguish; it continually falls back, finally settling for the smilingback, Intally settling for the smiling-through-tears serenity of a dominant that has abandoned its structural energy and will never lead back to the tonic. The movement functions in a different way in the larger con-text of the Opus 11 Quartet (which is almost

worthy of Beethoven himself.

Shostakovich's late music is an obsessive meditation on death, the ineluctable presence that threatens to nullify all hope, all happiness, all meaning the state of the st ing. As such, it is part of a modern discourse that includes Mahler and Schnittke, Beckett and Ionesco, Francis Bacon and Mark Rothko. The Emersor Francis Bacon and Mark Rottiko. The Emerson understand this, and that is why their traversal of the late quartets has such power to involve the listener's deepest responses. Their astute and eloquent cellist, David Finckel, speaks of "the silences and the desolation, the violence and the tragedy" of this

The Fourteenth Quartet, composed (like

Emerson String Quartet Mandeville Auditorium (UCSD Chamber

Mandeville Auditorium (UCSD Chamber Music Series) Haydn, Quartet in G Minor, Opus 74, No. 3; Shostakovich, Quartet No. 14 in F-sharp, Opus 142; Barber, Adagio from String Quartet, Opus 11; Beethoven, Quartet No. 11 in F Minor, Opus 95.

efforts to develop themes and establish structure efforts to develop themes and establish structure. The quartet ends in tranquilized resignation, the major tonality expressing the number of all hope no Allege number of all hope in OAI great that, in spite of everything, God's in His heaven and all's right with the world. The world view of a Beethoven no longer applies. Even the major third has lost its optimism. Death is always the winner, and the rest is silence.

Shostakovich's achievement in the Fourteenth Quartet is to make this defeat-doomed struggle so Quarter is to make this uterat-atomice struggle so moving, and — in its succession of musical events — so fascinating. The Emerson's performance, with each of the four musicians playing at the height of passion and commitment, brought out the full

5-Day Mindfulness Retreat THICH NHAT HANH

tablished the Basilica San Diego de

tablished the Basilica San Diego de deal. "Treasures" in the form of ce-ramics, religious, and personal goods representing just a fraction of the more than one-half million excavated

to date at the Presidio site are on

view. See the show through summe

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

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 nuns to be held at the University of California, San Diego. For information or registration contact (760) 291-1003 or visit www.plumvillag.org. 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.



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

Serra Museum, "Treasures Uncov-ered: Trade and Exchange at the San Diego Presidio" features artifacts re-covered from the Presidio archaeo-logical site, dating to the first Euro-pean settlement in California (in 1769) when Father Junipero Serra es-

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.

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work (once again, they played it marginally faster than anybody cake compared with perform-ing its successor. The Fifteenth

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of virtually unrelieved despair punctuated by searing stabs of pain (the music was written in a hospital bed), is as challenging a score as any that has even be composed. The Emerson's per-formance, on their peerles recording of all the Shostakovich quartets, makes you realize that the Fifteenth is an even greater They play — what word should I use? — intensely. ■

CLASSICAL LISTINGS

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CLASSICAL MUSIC, Box 85803, San Diego CA 92186-5803. Or fax to 619-881-2401. You may also submit

"Dreaty-Foots Produce" by Chopin may be heard when pianist Mykola Suk performs for the Lake San Mar-cos Chamber Music Society on Sun-day, June 24. The program also fea-tures the "Sonata in C Major" and "Sonata in A Minor" by Mozart. Works Commissioned Specially for Toy Pianos may be heard when the Geisel Library Toy Piano Duo — Scott Paulson and Linda Kernohan — performs on Saturday, "Sonata in A Minor" by Mozart. Tickets are \$20 general. The concert begins at 2:30 p.m. at the San Die-guito United Methodist Church (170 Calle Magdalena); call 760-744-7516 lune 23, at 10:30 a.m., at the Rancho Bernardo Library (17110 Bernardo

Songbook. Free. For information, call 858-538-8163. (RANCHO BERNARDO)

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MOODY BLUES 8/7

DEPECHE MODE 8/11

DENNIS MILLER 8/19

AEROSAITH 8/16

an organ concert in the Spreckels Or-gan Pavilion on Sunday, June 24. The music starts at 2 p.m. For more in-formation, call 619-702-8138. Free. (BALBOA PARK)

"More Mostly Italian Masters" may be heard when Pacific Camerata pre-sents a concert on Sunday, June 24, at 5 p.m., at Saint Paul's Cathedral (2728 Sixth Avenue, at Fifth and (27/28 Sixth Avenue, at Fifth and Nutmeg). The program includes Ital-ian madrigals, motets by Palestrina and di Lasso, and selections from the "Moralia" by Jacob Handl. Tickets are \$10 general. For information, call 619-527-4457. (MIDTOWN)

The 14th International Summer Or-gan Pestival continues when organist Donna Parker presents "music on the lighter side" on Monday, June 25. The music begins at 7:30 p.m. in Spreckels Organ Pavilion. Call 619-702-8138 for information on this free con CETT. (BALBOA PARK)

cert. (BALBOA PARK)

Rassoon Quartets from Baroque to ragtime may be heard when David Savage, Tracey Scholteneyer, Shelly Simons, and Scott Paulson perform for the Short Attention Span Chamber Music Series offered by the staff of the music ilbrary on Wednesday, June 22. This 13-binute chamber music program begins at 12:30 p.m amidst the music stacks on the lower level of the Geisel Library. The concert is free, parking is not. No food or beverages allowed in the library. 858-534-8074. (LA JOLLA)



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GALLERIES

"Figuratively Speaking," featuring new works by Charlotte Bird "using the human form as the principal im-agery," is on exhibit through Saturday, August 11, at La Jolla Fiber Arts. The show includes art quilts, mixed-The show includes art quilts, mixed-media sculptures, and decorative dolls. Meet the artist during a recep-tion on Friday, June 22, at 6:00 p.m. Regular hours are 10 a.m. to 5 p.m. Monday through Saturday, 11 a.m. to 4 p.m. on Sunday. Find the gallery at 7644 Girard Avenue; 858-454-6732. (IA JOLIA)

"The Propaganda Project," a group exhibition at the Old Thai Food exhibition at the Old Thai Food Gallery of Contemporary, Art, opens with a reception for the artists on Fri-day, June 22, at 7 p.m. (the requested donation is 52). See the art through Sunday, August 12, at 8053 Rozadway, For more information, all 619-469-0775. Regular hours are Thursday through Sunday, 6 p.m. to 11 p.m. (LEMON GROVE)

California Painter James Aitchison asks his work to breathe — to be husks his work to breaux ian." See the results of this request when the Galerie D'Art Int

when the Galerie D'Art International stribits his recent works in a variety of media beginning with a reception on Friday, June 22, at 5 p.m. The show concludes on Tuesday, July 31. Find the gallery at 592 Carlsbad Vilage Drive. Regular gallery hours are 11:30 a.m. to 6:30 p.m. Tuesday through Saturday and by appoint-ment. For more information, call 260.434. 2392 June 2002. 760-434-2282. (CARLSBAD)

760-434-2282, (CAR-SBAD)

Unusual Printing Techniques make
the photographs gathered in "Out of Shadows: Recent Work by Jon Bur-ris" abstract and soft. Burris used a Holga (a medium-format camera re-sembling a pinhole camera) for many of the image; included in the show and "tones hip prints with tests to fur-diated to the show and "tones hip prints with tests to further achieve the appearance of old photographs." The show includes soft-focus nudes, architecture, and landscapes in some of the world's

landscapes in some of the world's greatest cities.

Meet Burris during a closing re-ception planned on Saturday, June 23, at 3 p.m. Find Joseph Bellows at 7661-Girard Avenue. Regular viewing hours are 10 a.m. to 5 p.m. Tuesday through Saturday and by appoint-ment. 858-456-5620. See the show. through Saturday, June 30. (LA JOLLA)

"Plein-Air 6 - To Paint Is to See "Plein-Air 6 — To Paint Is to See" opens at the Santa Yasbel Art Gallery with a reception for the 11 partici-pating artists at 4 p.m. on Saturday, June 23. The term plein-air refers to landscape paintings painted out doors on location, usually in one ses-sion. Enjoy the show through Sun-day, August 19. Regular gallery bours are 10 a.m.

to 5 p.m. Wednesday through Sunday. The gallery is found at 30352 Highway 78 (at the junction with Highway 79); 760-765-1676. (SANTA YSABEL) "Waves and Forms" collects "the best of" Ron Jermyn's abstract bronze

of" Ron Jermyn's abstract bronze wavefenergy sculptures. You're invited to meet the Ramona artist at a reception in his honor planned on Saturday, June 23, at 3 p.m., at the Nofufi Garden Gallery. The show continues through July at 90-C North Coast Highway 101. Regular hours are 10 a.m. 10 5 p.m. Tuesday through Saturday. 760-635-0556. (DKENTAS)

Saturday. 760-635-0356. (DicReff183)

"The Calser of Hem." this group show featuring work by five (male) artists opens with a reception on Sunday, June 24, at 1 p.m., at the Highway (10, 4rtists' Colony (25 E Streen). Regular gallery hours are 11 a.m. to 6 p.m. to 6 p.m. to 6 p.m. to 6 p.m. Sunday. 760-632-9074. See the show through Thursday, July 12. (ENCIRTAS)

ART MUSEUMS

seum, over three decades of innovative printmaking are explored in "Kenneth Tyler: Thirty Years of Printmaking." Printmaker and publisher Tyler trans-formed American printmaking by ex-tending its boundaries into areas once considered the domain of painting considered the domain of painting and sculpture. The exhibition focuses on the influential artists who have worked at Tyler Graphics, including losef Albers, Helen Frankenthaler, Nancy Graves, David Hockory, Josep Johns, Roy Lichtenstein, Robert Motherwell, Claes Oldenburg, and many others. The exhibit includes "mini-retrospectives" of work by Hockney and Lichtenstein.

tures works acquired since 1998 by 12 artists including Mary Plaisted Austin, Richard Baker, David Baze, Doris Bittar, Robert Mapplethorpe, Harry Sternberg, Jorge Tacla, and Eloy Tarcisio. The museum's collec-

Mingel International Museum of Polk Art, coinciding with the artist's 88th birthday, "Eighty-Eight Turn-ings — A Retrospective of Bob Stocks-dale," features the turned bowls he's known for. Stocksdale began turning

conclude on Sunday, September 23

Conclude on Sunday, September 25.
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, La Jolla, "Design from X to Z: Jerry Hir-shberg and Nissan Design Interna-tional," explores the creative activity of tional," explores the creative activity of the engineers, modelers, researchers, and designers of this San Diego-based design studio. The exhibition explores the design process behind the Nissan Xterra, one of the company's best-sell-ing vehicles, and includes prelliminary concept sketches, interior mock-ups, scale drawings, and hand-sculpted clay models. The exhibit also features the ated at NDI, as well as the new der of the 2002 "Z." The show conclu-

of the 2002 "Z." The show concludes on Monday, Spermber 3.

Since the mid-1980s, to Angeles-based photographer and film-traker Batron Lockhart has created a body of work investigating the tensions between the often-conflicting deters for dispassionate observation of and emotional connection with the human subject. "Sharen Lockhart" features approximately 40 photographic properties of the photographic properties of the photographic photographic properties of the photographic properties of the photographic photographic properties of the photographic photographic properties of the photographic photo

day, September 3. "Skeet McAuley: The Garden of Golf" features a series of large-scale Golf features a series of large-scale panoramic photographs of golf course landscapes taken at architect-designed golf courses in San Diego County. The photographs are said to "illustrate the diverse golf landscapes of the region." Scout the courses through Monday, September 3. Find the museum at 700 Prospect Street. 858-454-3541. (IA JOLIA)

Street. 188-451-531. La J. XULL.

Maxema of Photographic Arts, the intertwining pursuits of collecting photographic and collecting photography and collecting the world through the photographic and moving image in examined in Timade Out.

run House Collection. In its seven sections, the exhibition demonstrates how still and moving image have been informed by cultural and personal needs and asyrations indusing spikolazion, tourism, new reporting, sections, and art photography. The exFind the museum in the Casa de forms of the collection of the co

Find the museum in the Casa de Balboa building, at 1649 El Prado

San Diego Museum of Art, the pop-ular advertisements of three pleasure driven cultural environments are exmined in "High Societies." Th

Indian religious concept of lila (play). The exhibit is the first in a series of three of the museum's cure partments: American art, European art, and Asian art. The largest sec of the exhibition, "Psychedelic I Posters of the Haight-Ashbury drawn from the collection of

urawn from the collection of Paul Prince and focuses on work by Victor Moscoso, Wes Wilson, Stanley Mouse, Alton Kelly, and Rick Griffin, "from whose collective efforts flowered a psychedelic renaissance in American raphic art." "Toulouse-Lautre and the Cabarets of Montmartre" features

the Cabarets of Montmartre Teatures the complete set of 31 Toulouse-Lautree posters. The images vibrate with the energy of the famous red-light district where such renowned

light district where such renowned parisian cabsers as the Moolin Rouge flourished in the 1890s. The colorful world of the floating world of Edo' (modern day Tolyo) is captured in Floating World of Edo. Tevenling the lifestyles and fashionable dress of Kabuki actors and courtesms. In spite of the diversity of time, place, and cul-ture among the components of the eshibition, all present graphic images that promoted popular entertain.

that promoted popular entertain-ments by imparting a sense of their spirit and experience. The show con-cludes on Sunday, August 12. The museum's collection of South Asian miniature paintings is showcased in "The Child Krishna: Love and Play," on display through Sunday, July 8. This show presents the story of the mischievous antics of the

child-god Krishna and introduces the

The exhibit is the first in 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 An' has been reinstalled. The ongoing exhibit surveys art in California since 1960, with works grouped by media, thematic indiparly based on an idea, historical period or style, and a selection of have easiend national and internahave gained national and interna-tional attention; along with a space

for viewing film and video. For additional information, call 619-232-7931. (BALBOA PARK)

619-232-7931. (BALDOA 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 Carlevarijs:

Views of Venice" brings together

paintings from public and private

collections in the U.S. and Europe,

incheding eight Carlevarijs words and including eight Carlevariis works and Vanvitelli and Canaletto. The show is anchored by Carlevarijs's Piazetta at Venice, a large oil on permanent dis-play at the museum. See the show through Friday, August 31. The museum's permanent col-lection includes European masters, 19th-Century American paintings,

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Vulgar Illiterate

"If I had been a man, I could have been an actress!"

Saturday Night Live, if memory serves, did a skit years ago called "Shake and Bake." William Shakespeare and Francis Bacon

william Shakespeare and Francis Bacon are at a pub, writing a play. They shout lines of dialogue at each other and scribble them down. At no point does the question of authorship come up—who gets credit for what. They're on deadline, drunk, and hacking out a script for the call.

script for the cash.
For 150 years after he died, no one questioned who wrote Shakespeare's works. Ben Jonson, his rival, confirmed that the Bard wrote them (and rival, confirmed that the Bard wrote them (and added that he should have "blotted a thousand" shabby lines). And if anyone needed a sign of his greatness, William Davenant, poet, claimed to be Shakespear's bastand son.

hakespeare's bastard son. Then in 1769, Herbert Lawrence published The Life and Adventures of Common Sense and puzzled how an unlettered bumpkin could hav puzzied now an uniettered bumpkin could have such genius. Eighty years later, Joseph C. Hart popped the question again, adding that someone from the nobility must have penned the canon. Then Delia Bacon, a distant relation of Sir Francis, called Shakespeare "the Stratford poacher" and "a vulgar illiterate man." She said Bacon wrote the plays, and the Bard became a Grassy

wrote the plays, and the Bard became a Grassy Knoll of literary conspiracy.

Though he died of plague in 1604, before Shakespeare wrote most of the major tragedies and late romances (The Tempest in 1611), and though his extant writings are dull and imitative, Edward de Vere, 17th Earl of Oxford, is the reigning candidate for authorship. In The Mysterious

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William Shakespeare: The Myth & The Reality, Charlton Ogburn offers an 890-page case for de Vere. Ogburn blows his credibility, however, when he argues that de Vere not only wrote Shakespeare,

he wrote everything else — Lyly's Euphues, much
of Marlowe, John Florio's translations, etc. — in the Elizabethan/
Jacobean era.

De Vere patronized the arts and may have been related to Shakespeare (a Trussel family connection on the Bard's mother's side). And the Earl may have Bard's mother's side). And the Earl may have written plays, even a Hamlet. One could make a case for de Vere having a hand in Shakespeare's education, financial support, even some plays— but not both hands in the canon, by any means. Amy Freed's Beard of Avon spoofs the cen-turies-old debate. Like Duke Orsino in Twelfth

Night, de Vere's a languid, poetic swooner. He Night, de Vere s'a languid, poetic swooner. He can't produce his own plays because aristocrats don't associate with actors. So he hires a provin-cial, Will Shaksper, to front — an Elizabethan connotation of "beard" — for him. Will has a poetic bent, though more for nature than classipoetic bent, though more for nature than classi-cal themes. Proximity to de Vere and the London stage enables the lad to grow, turning the story lines of others into dramatic literature. Though she spoofs, Freed's probably accurate about how Shakespeare's at revolved.

I love Amy Freed. When I saw Freedomland, her first play, last year at South Coast Rep. I towed to see all her efforts. Like every third play of the 1881 See Treedomland. Governs a Arbeiton.

past 15 years, Freedomland concerns a dysfunc-tional family, but is written with wit and



Richard Doyle, Douglas Weston, and Rene Angesen in The Beard of Avo

The Beard of Avon, by Amy Freed
South Coast Reportory Theatre, 655 Town Center Drive, Costa Mesa
Directed by David Emmes; aus: Douglas Weston, Richard Doyle, Rene Augesen, Lynsey McLeod, Mark
Coyan, Jesuca Stevenson, Robert Curis Brown, Don Took, Mark Harelik, Told Lowe, Nike Doukar, seems desig Christopher Acebo; costumes, Walker Hicklin; lighting, Chris Parry; sound, B.C. Keller; choreography, Ari Manke; comboser, Dennis McCarthe.

Playing through July 1; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:30 p.m. For information call 714-708-5555.

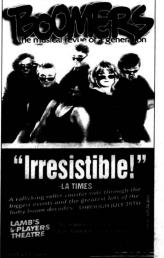
understanding rare for the genre. With *The Beard* of Avon, Freed demonstrates her versatility. Characters speak Shakespeareanese, only their words

Shakespeare's a rustic factotum, a jack-of-all-trades, who has "great, thought-like things in my head." He will do anything — from mere "stage dressing" roles to holding horses by the door —

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to be in theater. Douglas We-ston's fun, affecting perfor-mance as Shakespeare begins with a blazing innocence and an epic fascination with the stage. Balding prematurely, à la the Stratfordian, Weston's

stage. Balding prematurely, a lat he Stratfordian, Weston's also remarkable at showing Shakespaer's ascelerated education, processing information speeches shift from fumbling awe to majestic metaphors. Young Shakespaer's adoration of theater is contagious. The entire South Coast Rep cast communicates collective joy at performing the play — experience of the play — experience of the play — experience and stagy, "Shakespaeren" styles (Freed teaches acting at Stanford and obviously reliables how some parts could be overplayed). Mark Harelik, whose de Vere's in "a crisis of [his] with lines like "everyone who is no one is reading mel! Richard Doyle plays opposite to great effect Old Colin. and examination of the play of pians. As Shakespeare's wife Ann Hathaway, Rene Augeser comes to London, watches boy playing women on the stage, and shouts, "If I had been a man, I could have been an

It's doubtful that Hathaway ever came to London, but as for historical accuracy. The

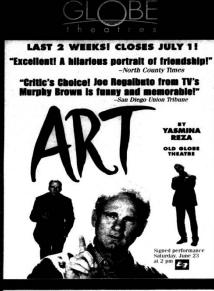
for historical accuracy, The Beard of Avon has done its homework. Maybe too much. In its world premiere, Free-domland had no idea how to conclude. Freed packed so much into it that any kind of closure would seem forced, untrue to its many strands. Like true to its many strands. Like Freedonland, The Beard of Avon is a delight. It's also a bit of a mess. Freed honors all of her homework. The result is a lengthy, episodic ramble that tries to touch on everything. Beard covers Shakespear's

life from around 1589 to his death, after imbibing too much wine with Ben Jonson and Michael Drayton, in 1616. Other than suggest how Shakespeare's art matured, the chronological approach lacks a dramatic through-line. The play tends to lurch forward.

Play tends to lurch forward. Raymond Chandler con-fessed to having a "bad feel for plots." So does *Beard of Avon*. Scenes need abridgement. Al-though Nike Doukas plays her though Nike Doukas plays her with regal flair, every time Queen Elizabeth appears, the stage becomes a dead zone: too formal, too one-note, no sur-prises. A trend, of late, combines two stories in one (e.g., the movie Pearl Harbor weber. Tearl Tearl Tearl with okes Tora! Tora! Tora! with Thirty Seconds over Tokyo Beard's a play about Shake-speare and another, about Elizabeth, that needs major

trimming.

For Freed, revision may be where the real fun starts. Last year, after its world premiere at South Coast, she polished and honed Freedomland so well it became a finalist for the Pulitzer Prize.



MUST CLOSE JULY 1!

"Guided by the Globe's new associate artistic director Karen Carpenter, the show boasts savvy invention and theatricality!"

vita and

-San Diego Reader BY EILEEN ATKINS

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THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer and the military. Ask at the box

GUST 4; SATURDAY AT 8:00 P.M. FOR

people are dying to get into Philip Marlowe's new Hollywood drama DAVE & BUSTER'S, 2931 CAMINO DEL

MATION CALL 619 280 7115. In a breakout move. Serge buys at Antrios painting (from his '70s period) for 200,000 Francs. The unframed four-by-four canyas is all framed four-by-four canvas is all white. Although Serge sees diago-nal stripes and a horizontal things, his walls have more interesting nubble and ridges. Yet the painting is art. Or is if The un-painting triggers discussions with his friends. Mar: It conservative) and Wyan (a middle of the roader who prefers observatives to exercise. inger and accusations escalat nina Reza's work isn't a play, pe se. It's a theatrical fugue. Although rector Joseph Hardy has the a director Joseph Hardy has the ac-tors almost too one-note — which makes their characters appear, at times, like shallow, bickering jerks — the Globe's production serves the play, especially the com-edy, Joe Regabuto makes Yvan the most human of the trio. He turns a two-page monologue, a cacophony of crises, into an aria. Robert West inberg's Marc and Norman Snow's emerg's Marc and Norman Snow's Serge perform as deliberate oppo-sites — Marc the Philistine naysayer; Snow defending his right to choose — and both would be more effective if they cut against type, on occasion. After a while you taken a stand against Marc, who

Serge is chin-deep in quicksand. Worth a try. OLD GLOBE THEATRE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS. HROUGH JULY 1: TUESDAY THRO SATURDAY AT 8:00 P.M. SUNDAY A

SUNDAY AT 2:00 P.M.

The Beard of Avon Reviewed this issue. SOUTH COAST REPERTORY THEATRE, MAIN STAGE, THROUGH JULY 1: TUES-DAY THROUGH SATURDAY AT 8:00 P.M. INDAY AT 7:00 P.M. MATINEE SATU DAY AND SUNDAY AT 2:30 P.M.

Boogle Nights
Theatre Noir has extended the ru
of retted, and choreographed by
Obaloc Phillip, and based on the
music and fashions of the 1970s.
THATRE NOIR, 2005 BEECH STREET. (AT 30TH), SOUTH PARK, THROUGH JULY 28: FRIDAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619 325 2655.

1964, they're the largest generation in history, they're writing the book on "self-obsession," and one turns every seven seconds. Kerry 50 every seven seconds. Kerry Meads and Vanda Eggington's salute takes musical walks down all manner of memory lanes. In control at one control at one point in the cast blazes through TV theme songs, and little explosions of recognition ignite in the audience). The show alternates effectively between mostidats and hard looks at then (IFK, Vietnam and now. Backed by a hot four piece band, the seven-persor sings snatches of songs. It's as if your time-machine is channel su your time-macmine is channel is the ing. Just as you remember one, the cast is doing another. The result, waves, at times floods, of memo-ries. Directed by Meads, the briskly paced production sports accurate period costumes by Jeanne Reith Waterman, a set composed of countless logos (from golden arches to Alfred E. "What. Me Worry?" Newman of Mad maga zine) by Mike Buckley, and a zine Joy Miske Buckley, and a strong cast (including many alumni from the original produc-tion). For actual Baby Boomers, the show also includes advice for overcoming the "Big Chill syn-drome." It's lively, it's funny, and

Worth a try.

LAMB'S PLAYERS THEATRE, THROUGH
ALLY 29: TUESDAY THROUGH THURS DAY AT 7:30 P.M. FRIDAY AND SATUR AT 4:30 P.M. AND SUNDAY AT 2:00 P.M

Bullshot Crummond
Pine Hills Lodge & Dinner Theatre
presents Ron House's parody of
low-budget '30s detective movies.
When 'Teutonic villain Otto von
Brunno and his evil mistress' kidnap Professor Fenton, Crummond
comes to the research es to the rescue PINE HILLS LODGE & DINNER THEATRE, THROUGH AUGUST 11; FRIDAY AND SAT URDAY, DINNER AT 6:30 P.M., CURTAIN AT 8:00 P.M.

The Chairs

The Chairs
"At certain moments," Eugene
Ionesco wrote, "the world appears
to me emptied of meaning, reality
seems unreal." To illustrate his point. Ionesco has an old man and woman, living in a lighthouse, in vite a hoard of guests to hear the vite a hoard of guests to hear the man's message to the world. The foghorn is real. As are the sounds of boats, the searchlight, and the chairs the guests sit in. We just don't see the people. Are they real but somehow unreal? Though wri ten 40 years ago. Sledgchammer Theatre makes The Chairs out cor emporary. The questions it raises are sun with us, and its theatricality — as more and more chairs appear, the stage becomes both fuller and emptier — still cap-tivates. Director Jonathan Silver-stein has encouraged when tivates. Director Jonathan Silver-stein has encouraged sharp perfor-mances from Tim West, as the Orator, Dana Hooley, as the Old Woman (one of the world's most enabling, codependent beings), an newcomer Daoud Heidami as the meaning-full/-less Old Man. The production's worth seeing, but their verbal attack. They belt line throughout. Ionesco labeled The throughout, tonesco uneed the Chairs a "tragic farce," which calls for fleet deliveries and a lightness to come up behind you, tap you on the shoulder and, when you turn around, he was never there. Worth a try.

Chalk It Up to Murder In HIT Productions newest mys-tery dinner-theater show, Texas Ranger Slate Montana must find the truth. Did Butch Spikehorn kill Hank Anderson, as people have

The Collected Works of Billy the Kid The La Jolla Playhouse presents a ork version, directed to on with the aim of end theatrical version of Michael On-daatje's novel about William H. Bonney, on the last night of his life. Des McAnuff and Kate Whoriskey Donnell plays an indefatigable piano and permits himself the oc-casional piece of always funny business. The set a purgatory where the Plaids got stuck is awfully drab of or such a perky show, though Jane Reisman's savey lighting knows when to tweak the brightnerns, when to the play of the pl directed.

LA JOLLA PLAYHOUSE, MANDELL WEISS CENTER FOR THE PERFORMING ARTS, THROUGH JULY 15: TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT

Comedy Codependents
The Improv comedy troupe performs the first Friday of every
month at the Creativity Centre in
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Tyler is looking for your under-wear...and there's a dead body in YLER'S TASTE OF TEXAS, 7868 EL CA ON BOULEVARD, LA MESA, OPEN ENDED RUN; FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 619-561-8673.

The Food Chain

oway Performing Arts Company tages Nicky Silver's comedy about

Forever Plaid

plaid sport coats are in their fourth ear (they recently set a new tive performance). Joseph Camp urged everyone to "follow you ." Even if the tight harmonies of '50s "guy groups" aren't your particular bliss (I needed a quick fix of Otis and Hendrix after hea

ing them), you've got to admit the Plaids follow theirs with verve. They dare to be square. They croon in lieu of having a life but put life into the greatest hist of Your Hit Parade (which crowned the most popular songs of the '50s until Elvb drove it off the airwayes). Struart Ross, who conceived, directed, and choreographed the original New York version, directed the producerything to everyone. Terry O' Donnell plays an indefatigable

SUNDAY AT 2:00 P.M.

HIT Productions new interactive omedy-mystery, written by Betl and Scott McNellen, is set in Tex You survived a stampede, Lucy

a newlywed and her missing groom. Jonathan Sachs directed. POWAY PERFORMING ARTS COMPANY THROUGH JULY 15; FRIDAY AND SATUR DAY AT 8:00 P.M. MATINEE SUNDAY AT

moving from the cusp of despair (song called "Single Man Drought"), to a marriage ("Wedding Vows"), to senior singles meeting at a funeral ("I Can Live With That"). Directed with flare Sam Woodhouse and chore-ographed with searness fluidity by lavier Velasco and backed up by the odd but effective combination of plano and volun, the Sam Doego of plano and volun, the Sam Doego of piano and violin, the San Diego Rep's version is a light-hearted, al-beit lightweight, crowd-pleaser (they should move the show next door, to the Lyceum Space, and door, to the Lyceum Space, and run it all summer). Most of the show's 18 vignettes are generic I-can-relate-to-that stuff, and the characters are little more than th situations: either lagging behind, too far ahead, of low's eight-ball. Some of the show's most interest ing moments cut against the norr as when Deborah Van Valken-land to the control of the control of the stuff of the show's most interest.

burgh croons a country ditty in three-quarter time, "Always a Bridesmaid," and concludes may

it ain't such a bad thing. Through

quiet insistence, expressing his tal ents without fanfare, Steve Gun-

rson has become a local head

liner. He doesn't have marquee looks, even wears a scruffy beard for the show, but can convince ye every person he plays is real. This includes a sensitivity-challenged

includes a sensitivity-challenged stud ("Why? 'Cause I'm a Guy' father adopting his child's lan-guage, and a vein-flexing San Quentin convict determined to

show a hesitant couple that ma

due to popular demand, the Rep has extended the show's run.) Worth a try.

THROUGH JULY 8: THURSDAY THROU

SATURDAY AT 8:00 P.M. SATURDAY A

5 00 P.M. AND SUNDAY AT 3:00 P.M.

Joey and Maria's Comedy Italian Wedding The Culy Theater hosts "no

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s Joey and Maria tie the knot CULY THEATER, 338 WEST SEVENTH

Joey and Maria's 25th Anniversary Party Dillstar Productions presents a se quel to its interactive dinner the

ater show loev and Maria's Come Italian Wedding. (Note: the show plays one Friday a month.) CULY THEATER, 338 WEST SEVENTH.

riage isn't a life sentence. (No

SAN DIEGO REPERTORY THEATRE

Worth a tre Worth a try.

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TOWN, THROUGH JULY 8; WEDNESD. DAY AT 5:00 P.M. AND 8:00 P.M. SUP DAY AT 2:00 P.M. AND 7:30 P.M. MAT NEE THURSDAY AT 2:00 P.M.

A Funny Thing Happened on the Way to the Forum Moonlight Amphitheatre opens its 2001 summer season with the pop-ular cornedy about life and love in

ancient Rome, Gary Krinke di-MOONLIGHT AMPHITHEATRE, WEDNES DAY, JUNE 27, THROUGH JULY 8: WEDNESDAY THROUGH SUNDAY AT B. 00 P.M.

Happy Hou

ents Tina St. Marie's comed about three siblings who must reconcile differences after their father died, George Ye directed. The pro duction will go to the Edinburgh

I Love You, You're Perfect,

Now Change
The longest-running off-Broadway
musical revue satirizes "sex, love,
dating, and marriage." It starts
with youth and ends with old age,

OWN, OPEN ENDED RUN, FRIDAY AT 7:30 P.M. FOR INFORMATION CALL 800-944-JOEY

Late-Nite Catechism
She's back! For one week only, Jane
Norris reprises her role as Sister, a
half-drill-sergeant, half-compassionate being, who tells couples in
the audience they're sitting too close together ("leave room for the close together ("leave room for the holy Spirit") and compares Purga-tory to being grounded ("only in-stead of losing your phone privi-leges, you're tortured!"). She's substituting Father Murphy's adult catechism class — it being his poker night — and, along with an encyclopedic knowledge of Catholiciam, has a remarkable rap-port with sudiences — but heckle we and risk ecommunication. per win statement with index between the second municipal and risk economy indexion.

An another between the second municipal and the second munic

Worth a try.

CALIFORNIA CENTER FOR THE PERFORM"NG ARTS, ESCONDIDD. TUESDAY,
JUNE 26, THROUGH JULY 1; TUESDAY
THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY
AND SUNDAY AT 2:00 P.M.

M.V.S.H

M'A-S-B The Coronado Playhouse presents Tim Kelly's stage adaptation of the popular novel/movie/TV series. Leigh Scarrist directed. compando PavHousE, THROUGH JULY 22; THURSDAY THROUGH SATUR-DAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

National Comedy Theatre National Comedy Theatre
ComedySportz changed its name,
but its methods (and madness) remain the same. Improvisational
comedy, making up funny stuff on
the spot, is difficult enough. Years
ago, however, Keith Johnstone
thought it'd be more exciting if
done competitively. He go the idea
from pro-wrestling i"where Terrilike Take meaded effections. ble Turks mangled defrocked Priests, while mums and dads Priests, while mums and dads yelled insults and grannies waved their handbags"). National Comedy Theatre, an offshoot of Johnstone's Theatre-Sports (artistic director Gary Kramer says the two compare like "rugby and American football"), resembles an athletic event more than an improv. Teams wear uniforms and compete on Active Compare like than an improv. Teams wear uniforms and compete on Ac-torTurf. The night Lought the show, three San Diego comedians played a "Ashleing match" against players from the San Jose Tranchise. Using suggestions from the audi-cine the superior of the superior of the Line," and "Freez" Tag," with judges awarding points to the best scenes. Klunkers and grouners got booed, quick wit, rewarded (one of the most referabing parts of the context; people acknowledged fail-made for all with, often quite made for a lively, often quit funny, evening. And Gary Krame

MARQUIS THEATER, 3717 INDI STREET, MISSION HILLS, OPEN-ENDED AT 7:30 P.M. AND 9:45 P.M. FOR INFOR

Party
When seven gay men gather for a
party in Kevin's San Diego apartment, young Andy commits a mor
tal sin. He asks "Barbara who?". David Dillon's lighter-than-air comedy — which has toured the world since opening in 1992 — de picts an evening, it admits, "like an episode of *The Brady Bunch* on Fire Island." The show is deliberately "warm," angst-free (no drunks, no heavy scenes or screamouts), and

heavy scenes or screamouts), and pretends to nothing more than entertainment. To keep things that way, one of the guests is a priest. Well, half-priest and half-diva, whose rapid reactions garner at least half the evening's laughter. The party guests play a variation of Truth or Dare. They must express, or act out, whatever they're told, up to and including the Pall Monry, David Dullen plays Ray, the priest, many isobars over the top, but it works. You expect sharp comebacks from him, and he neve lets you down (as when he sings to Ricky Martin's mother, "Your son'll come out...tomorrow...").
Though their characters are paperthin, the rest of the cast does sharp,
accurate, funny ensemble work,
thanks in large measure to Nic
Arnzen's direction. The intermissionless evening actually unfolds with the rhythms of a party. No Worth a try.

Passing Time at the Tin Pan Tavern Patio Playhouse stages Richard Brousil's "nostalgic musical vaudeville hodgepodge of comes illusion and classic songs of the '40s and '50s." PATIO PLAYHOUSE, THROUGH JULY 1 FRIDAY AND SATURDAY AT 8:00 P.M MATINEE SUNDAY AT 2:00 P.M.

Psycho Beach Party
Surfers can blame Gidget for today'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 Frankir Avalon and Am-nette Funicello, in those glossy American International beach flicks, and if Phy could, well. Charles Busch's Pythe Seach Fury first satirical pothors Beach Fury first satirical pothors In the Charles Busch's Pythe Seach Stark (Schama in the movie) to teach her to surft, while others dance and frolia at if ted to invisible hula hoops, Busch adds a difference, however: Chicklet I, spa could Frankie Avalon and An Shores Beach has surfers. And one of them, a dominatrix named Anne Bowman, just might be the invidi-ous entity compelled, by a fetish unthinkable, to shave human hair. Busch also shows that beneath the blaring sounds and colors of beach movies — which were 3-D without the glasses — there's more diversity than meets the eye. Diversionary Theatre offers a fun, practically verential, take on the material bright sherbet colors, basketball bright sherbet colors, baskerhall-sized bethive wigs, actors lip-synching to music trying to be so "normal" it comes out surreal. The show could use tightening around the edges, but the ensemble exudes energy, and two performances stand out. David McRean's Chick-let is, at various points, Sandro per or Rocky Horror's Frank N. Furter, nce beyond the been there's and done that's, Michael Douglas Hummel, as Chicket's categoricall insane mother, Mrs. Forrest, is ex

RY THEATRE, THROUGH

insane mother, Mrs. Forrest, is of traordinary. Compared to what Hummel does, Joan Crawford, you'll pardon the expression, is a day at the beach. [Note: due to popular demand, Diversionary h extended the run of this show].

Worth a try

Mystery dinner theater minus the meal. The longest-running nonmu sical in American theater history is sical in American theater history is set in a unites that 'aslo in Mission Hills. In an upstaira grariment, someone stabs cretwhile prinsits driva label Cerreny with echipping shears. Whodount! Up to design the control of the contr core, and obviously the cause of its ongevity, lies in the give-and-take setween cast and audience. During between cast and audience. During the interrogation the actors be-come re-actors. They ad lib and trounce hecklers. Although many ad libs sound scripted ("You don't have a butler! How do you cat?"), the cast, especially Rick Meads as top cop Nick O'Brien, is at its best in this format. Shear Madness began in 1978. Along with physical comedy and malaprops (one char scter gets labeled a "genital liar") cal and local references. Severa cal and local references. Several topical references need updating (when was the last time you equated Sandy Duncan with Wheat Thina?). The show bills itself as mindless fun, Much of it is, and no more. But some local references—negative remarks about Lakeside and Paradise Hills, for example raise nagging questions about the anything-for-a-laugh mindset be

THEATRE IN OLD TOWN, OPEN-ENDED 8 OO P.M. SLINDAY AT 7 OO P.M. SATUE

DAY AND SUNDAY AT 5:00 P.M.

Multimillionaire? Let's get this straight: Basil and Petals Wikcox-Smythe will renew their wedding vows on their 25th anniversary? Hey, call me daft, but do they even like each other? And who invited Brenda Socrates, cos who invited Brenda Socrates, cos-metics mogul and Petals's worst enemy (or is she?), to the festivi-ties? And Basil and Petals's strange son and his pal Maricella. "what is that all about? Not to mention Jof-frey and Sperus, behive-bouffanted event-coordinators (Petals likes events like "Grief: A Fr just ten kinds of whacko. The phones are down, a storm's out side, and they're suspects in a mu tiple homicide. Each has enough motivation to make you question not who — but who didn't — dun nit. Mystery Cafe Dinner Theatre's latest has a relatively loose script and a cast adept at comedy and zinging ad libs. James Pascarella, one of the funniest people in San Diego, again reigns supreme in multiple roles (audiences be seased. This work positive? This multiple roles (audiences be warmed: Think you're witty' This guy's all-pro). Her hair an orangis red not found in nature — maybe on Mars — Diane Thrasher's a scream as Petals, who never met a situation she didn't yearn to con-trol. Gerry MacKinnon, William Fredrick, Megan McLeod, and Crystal Verdon (whose middle e should be "Talent") keep th show rolling, even when the scrip Worth a try.

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enough (and know when to black out best) to make the hits more frequent than the misses. Their Theatresports
. cross between improvisational comedy and Family Feud. Improv. making up a funny scene as you go along, is tough enough. Add com-petitive scene-making, with the auguru, Keith Johnstone, has writte one of the few brilliant books (In one of the few brilliant books (Impro) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remember, when it's not funny, it's art." Worth a try. petitive scene-making, with the au-dience awarding points to the win-ning team. Purists might balk at the odiousness of comparisons, but Theatresports' "game show" is a hoot. The 90 -misute evening uses various formats. The show! C aught had "Team Sports" — two pairs of players competed, taking sugge-tions from the audience; and "Go-rilla Theatre" — five "directors"

invented scenes, using the other four as actors. The winner got a ba-nana, the loser a "forfeit." Some at-

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"Grape," "Scandinavian Blizzard," "Mokoko Coosa Mocha"—
Hugh plays 70s tunes on the piano. He and his companions, here to celebrate Hugh's anniversary, or stuck in the '70s. The trio used to be Maxwell, Bustermutt, and to be Maxwell, Bustermutt, and event far. They re" losers, "they admit, but not "ordinary" ones. And, hey, their reunion could help them hey, their reunion could help them face searing issues from their mediocre pasts. A formulaic story

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quit trumping up the pseudo-drama and get on with this highly entertaining, if lightweight show. (Note: the original cast members have been replaced).

Rouner (Sackville-West) perform on a dreamscape. Tony Fanning's set has them walking on air, or wa ter. Rouner's tall, irrepressible Sackville-West knows few bound-Sackville-West knows few bound-raies (though ten years younger, she often "mothered" Woodf), Vir-ginia Wooff gets the play's best lines. But Rouner gives West equal time and is at her best evoking the world she saw in her travels, be it Russia, Perais, or Luxor. Fowler's Wooff resembles a geological dig-layers and depths and stories for each. Fowler makes Wooff like her characters, who can be diffe eople at different times of the day owler doesn't look like her, but at the Cassius Carter she is Virgini

Woolf. Worth a try. ASSIUS CARTER CENTRE STAGE, S ON EDISON CENTRE FOR THE PER FORMING ARTS, THROUGH JULY 1

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The Wizard of Oz Christian Community Theater opens its 22nd summer season with a "multimedia presentation" of the popular musical. Paul Russell di-

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problem: the three comedians are far too talented to play inept char-acters. One's a whiz at the piano. Another's a first-rate mime, and THEATER DIRECTORY ACTORS ALLIANCE OF SAN DIEGO 3627 5th Ave., San Diego (619) 640-3900 LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSE SAN DIEGO BLACK ENSEMBLE THEATER

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Vita & Virginia
In unskilled — or too adoring —
hands, this play based on the correspondence between Vita SackvilleWest and Virginia Woolf could
collapse into just two women talking. Plays based on letters have
gaps. Vita and Virginia is uneven
(it trails away and at times leaves

the third's a crackerjack magician. The trio is so talented, when the plot has them complain of difficul-ties to overcome, you wish they'd

Vita & Virginia

"regular" play and compresses 15 years of their relationship into two-plus hours, with few "scenes" to speak of. Woolf and West are rarely together. and eye, guided by the Globe's new associate artistic director, Karen Carpenter, the show boasts savry theatricality. Monique Fowler (Woolf) apd Christins Rouner (Sackwille-West) perform

operation that would make

TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATI

Wait Until Dark

PATH Theatre presents Frederick Knott's thriller about Susy, a blind woman stalked in her own apartwoman stalked in her own apartment "by a killer bent on silencing her for good." Linda Woodbury, blind since birth, plays the woman. Al Valletta directed.
PAIT HEATING SPACE, 1562 CHEROKE STREET, SAN MARCOS, THROUGH JUNE 22. FRICAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

What's Wrong With This Picture
The North Coast Repertory The
atre presents Donald Margulies's
comedy about Mort, grief-stricken
since wife Shirley died. But did she?
Carolyn Keith directed.
NORTH COAST REPERTORY THEATER,
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Calendar MUSIC SCENE score Ricky Martin stickers.

The Reader offers \$25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456, bank money off the word 'punk,' that's what's making me sick," said Chris Peters, singer of the local band the Worthless. or e-mail your tip to chickens@ix.netcom.com blink-182 on the cover

of Cosmo Girl? Say it ain't "If I could get an

me super-hot and tan, I guess I would do it," says Tom DeLonge of blink-182 when

Cosmopolitan's answer to 16

The local trio - who

used to tear it up with the other punkers at SOMA in the early to mid-'90s — have

become shiny happy cover

boys. Sharing blink's photo

on the cover was a teasing

sharing secrets with the readers of the June/July Cosmo Girl magazine,

or Tiger Beat.

"You go into these little girlie stores and they got Sex Pistol shirts with glitter on 'em and they sell for, like,

"These people who try to

the inside track

\$40.... All these little girls

wearing 'Got punk?' T-shirts.
It's all becoming corporate.
It's all like 'Be a punk with

Pepsi' or something. I'm waiting for that blink-182

As blink continues to

move product (their new CD Take Off Your Pants and

lacket sold 100 000 copies in

lacket sold 100,000 copies in its first day of release), they also do very well at their shows. Nine thousand seats are already sold to their

commercial."

care about who is or isn't punk are 14-year-old kids who are being subsidized by their parents and want to set themselves apart from other kids." "To Cosmo Girl." Hoppus said, "I wore cycliner to school because back in the '80s being punk

and blink each had a song or the same 7-inch single. "I don't think they were ever involved in the whole punk

Brad Kavonius of the punk band Losing Balance. "They

iders say guarantees

sellout. Whether or not the members of blink-182 have sold out their principles along with their shows is a hot topic these days. Even the Los Angeles Times asked cofounder

Mark Hoppus about the issue of maintaining punk credibility.
Said Hoppus, "It seems like the people who care about who is or isn't

back in the '80s being punk

back in the 80s being punk
was about wearing eyeliner to
high school."
Nick Lennen plays in
Swindle, a band that shared
the stage with blink back in
the days of SOMA. Swindle Francisco August 24 "The cops drove by. I

movement to begin with."

"To even compare blink182 in the same breath with the Sex Pistols is silly," said

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were never really punk to begin with. They can't lose something they never had." Losing Balance appears

sings in Harmo sings in Flarmony 24 and ne plays drums in Wide Open — so Saturday, June 9, he invited three other bands — Clusterfunk, COSMO **Brothers from Anothe** -Planet, and Mower — to join his two "metal, funky, hiphop" bands Wide Open and Harmony 24 for a five-band, five-hour, live music fest at Dog Beach. They rented a The Tours to Indes to Gr How to Bri generator, spread a tarp on the sand, and pitched a tent STICKER over the drum set. Mallory, 30, estimated GET SEXY SHINY HAIR!

containers SAY IT AIN'T SO "There were no

resident Shane Mallory

wanted to showcase his two bands — he plays guitar and

July 24 at 'Canes, Swindle July 24 at Canes, Swindle appears July 24 at the Showcase Theater in Corona. And the Worthless appear at Holidays in the Sun in San arrest-free event

another one.

The San Diego thought they were going to come up to ask us if we had a permit, but they just looked around. They didn't see cently banned

problems," said Mallory about his

"Well, except for the fact that our generator broke and we had to get

ONE OF THE LAST PARTYING BEACHES

doesn't make any sense."
"We didn't include OB

verification of a petition that

directed the council to reconsider the ban or to put

Some citizens say the alcohol ban is grounds to recall Councilman Byron

Wear. Wear's district includes

"He seems to be okay," said Mallory about Wear.

"He just made one big mistake on this issue.... The ban attacks all the wrong

people. People can get way

beach and walk out on the

drunk in bar right near the

beach and urinate and start a

fight. Attacking people who happen to drink on the sand

OB, but Ocean Beach was not

the issue on the ballot.

included in the ban.

open containers on the beach in nearby Mission Beach and Pacific Beach, though the beach alcohol ban is on hold pending signature anything wrong, so they just left." offer inviting readers to buy September 15 Coors Amphitheater show — which the magazine in order to Longtime Ocean Beach North County DownTown sports live music dancing food sports live music The state of the s MARTINI San Diego MARTINI Encinitas

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want the ban " said Peter parties.... Byron likes to party like everybody else. He's a big supporter of nightlife.... The reason Club Montage [in midtown] is still open is that Byron intervened and came to their rescue. The police department wanted to take away their after-hours nightclub permit.... Our district includes PB [Pacific Beach | OB, and downtown and that's where most of the nightclubs are.... San Diego is a 24-hour city. We need nightlife.

Bryan suggested Mission Beach can't handle its alcohol but that Ocean Beach can. "Because of its isolation

[Dog Beach] is a decent location [for open containers]. I don't see how

this [Dog Beach party] relates to the alcohol ban.... The Mission Beach community was concerned enough about alcohol-related crime to ask Councilman Wear to propose a ban for their section of beach.... I think it's a sad beach.... I think it's a sad state of society when one person's inability to enjoy the beach without alcohol would lead them to recall a councilmember who has done so much for his district."

- Ken Leighton

"You see these guys you played Little League with and rode bikes with, and now they're,

like, leathered out and they've got their studs and their got their studs and their spikes, and they've got their London accent. And you're, like, 'Where did this come from? You've never been out of Southern California.' "Eli Santana, guitarist of the metal band Glowbull Scar. is

"The thing that gets me about some punk bands is they are all into anarchy," says Glowbull Scar drumme Chris Mahady. "They don't know what that word

Mahady, 21, Santana, 21, and bassist Richie Chase, 20, note that it's hard to play metal in a town overrun with blink-182 clones.

whatsoever for metal," says Mahady. "It's been like this for years. The only bands who play around here and

get shows are
punk. I should
say fake punk."
"There are
two horrible sides to the [punk] spectrum," said Santana. "Either you're a spiked-out asshole, or you have your bubblegum pop blink-182 guy singing how wants to take his girl to the movie. There is no middle

ground." Metal and punk bands Metal and punk bands don't mix in San Diego, says Santana. "Punk bands don't talk to us. If they are going to say something, it's like, 'Move your equipment so we can get

Ray Garcia of Civil Unrest says the live music series at

Vista's Brengle Terrace Park

There were the punks on one

side and the metalheads or

the other. A mosh pit got a

intle out of hand because somebody on one side started staring at someone on the other side. There was a big brawl. They decided to not do shows every Friday like they

Glowbull Scar and Civil

Unrest appear at the all-ages Venus Nightclub near SDSU on June 23. Glowbull Scar

also appears at Brick by Brick

little out of hand be

used to

one barkeep about a homeless Vietnam vet known as the Guitar Man. "Nobody lets him in in any of the bars around here. I told him once he couldn't come in and he gave me the fanger. He was screaming at me at the front door. But I do feel sorry for nim for all the shit he's been through." Woody Alexander,

"He's been 86'd," said

52, usually plays guitar at the top of the Oceanside pier. "I've found that the 1st and the 15th of each month are good days to play. That's when you make the most money. The most I ever made in one day was \$75. I average

the Brother Benno's kitchen for meals. His busking income supplies him with "walking around money.... Sometimes money.... Sometimes
I'll get a hotel room, or
I buy cigarettes or do

Until he became ho two years ago, he said he had never even picked up a guitar. "When I hit the streets I had to do something. Rather than stand on the street corner and beg for money, I'd rather entertain somebody. People think, 'At least he's not panhandling.' I got a hold of a Crosby, Stills, Nash, and Yanna soughook. I locked at Young songbook. I looked at the tablature, and I could

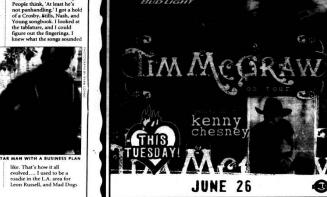
\$25 a day." Woody depends on the Brother Benno's

evolved I used to be a roadie in the L.A. area for Leon Russell, and Mad Dogs

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- Ken Leighton

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and Englishmen. At the time it never occurred to me to

pick up a guitar."
Woody never goes
anywhere without his guitar.
He says he is now on his fifth
guitar, all of which have been lonated. One was swiped when he was sleeping. One was broken by accident.

"Two got broken by the police. Once they saw me walking around at night walking around at night looking for a place to sleep. They roll up and [a policeman] says, "What are you doing?" I say, 'I'm coming from work. I was playing guitar all night. I'm a street musician.' He said, 'You're going to iail.' I say. You're going to jail.' I say, What for?' He said, 'We'll think about that when we get to where I'm taking you.' They handcuffed me. I still had my guitar slung over m sleeve. He actually had a knife, and he cut the guitar off at the strap. It fell to the ground and then he kicked a hole in it. That was the end of that guitar. Another time they took me to jail, and when I got out I got my guitar from the property room and it had

a hole in it." Woody admits he drinks from time to time.

"It's easier to get alcohol than a meal if you're He said his teeth are not

missing due to fights.
"I had them removed
because they went bad. Then
I had partials and they broke.
I almost swallowed them."

Woody has a business Woody has a business plan. "I'm constantly rolling over about how to get my business off the ground. The twin brothers who started No Fear are rich. One idea is all it took. I got 30 ideas, and I know each and every one of them is gonna make it.... I'd like to eventually become a prosperous man." Woody says his music has been used on a PBS-TV

special on the homeless "On and On' was the On an On was the second song I ever wrote with lyrics to it. It came about one day when I heard the story of Donald Trump or one of those millionaires who gave away a million dollars to the United Nations. I'm standing out here on the curb and I out here on the curb and I can't get a crust of bread and this guy's giving away one million dollars to perfect strangers from other countries. It just goes on and

"I went down to a homeless Vietnam veterans stand down at San Diego High School last year. Some people were filming a



documentary. They asked if I wanted to be in it. They even gave me a [videocassette] copy. I have it in my storage." The Guitar Man appears

tonight at 9 p.m. at the Strand Bar in Oceanside, where he isn't allowed to

Dropouts, Amazing Colossal Records ACR CD

Nominally, the Rabbinical School Dropouts are a klezmer band, but basically this is JAZZ of, well, let's call it the Knitting Factory variety, or mock-Knitting Factory — same diff — with a rhythm sect

Tim Maglione

of Bart Miller (piano). Patrick of Bart Miller (piano), Patrick Shaw (bass), and Nick Carvajal (drums) supplying much of the musical continuity, and lots of decent



reeds, brass, and whatnot (even tabla!) layered in along the way, often with let's call it comedic — or is it ironic? — intent.

"Postmodernist"? Well. yeah, sure — in a sense. But mucho musical — per se — most assuredly too. "Orange Guru Suit" has

Salah Ragab side of Sun Ra Arkestra Meets Salah Ragab ii Egypt — of all things.
"Tubman's Zimerot" sounds
in spots like Charles Mingus's
"Bitheconthropus Erects"

"Pithecanthropus Erectus. Suggesting what? — that sundry flavors of forced exotica INTERSECT, o occasionally OVERLAP Well, hell, they can and

certainly DO.
On less exotic ground
"Gremlin in the Kremlin" throws in snippets of the funky riff from Archie Shepp's "Mama Too Tight"...y'know the Dropouts include no one, not two, but THREE Friedmanns: Mike (clarinet) Henry (bass clarinet), and Jonathan (cello, guitar, theremin), who is earning a degree in religious studies at Cal State, Long Beach — no

opout, he. The Rabbinical School Dropouts perform with other klezmer bands at the Lyceum Theatre in Horton Plaza at 7:30 p.m., Tuesday, June 26. Tickets are \$22 and include dessert buffet and kosher dessert buffet and kosher wine tasting. Call 619-544-1000 for info.

— Richard Meltzer

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Root Beat

"They sent the fire department.

antana High School called us," says Makeda Dread. Dressed in red leopard be feet, multicolored khaftan, sandak, beads, the host of 91X's Regue Makossa meets me inside the World Beat Center at Balboo Park.
"The school's counseling department called us to come in with

our drumming class. They just called us outta the blue," she says, in the aftermath of the recent

shooting in which 2 teenagers were killed and 13 others injured by a student gunman in March. "Everybody's stressed there," says Dread. "The teachers, the students, everybody. The counselors called and warned us that the students are really acting out, throwing food at lunch, stuff like that

Dread, founder and director of the World Beat Center, and the Center's tribal drum instructor, Nana Yaw Asiedu, will hold a one-hour assembly in which students will perform in a drum circle. 'Drums are healing,' says Dread, gonas shout and scream while they for drumming, they're gonna beat out what's all locked in." The World Beat Center opened in 1995 in a round structure that was originally built to hold water — Dread says. The World Beat Center to present the main doors are flanked by 15-60s-tall murals of an Egyptian god and goddess, Inside Dread, founder and director of the World

murals of an Egyptian god and goddess. Inside every square inch of wall space is covered with art. There are painted masks, giant murals of Marcus Garvey, Bob Marley, American Indians, Egyp-Garvey, Rob Marley, American Indians, Egyptian symbols, African statues, Mexican stone carvings, pelts, borns, dioramas, and ethnic drums of all description. Less compticuous are photos of Nelson Mandela, Malcolm X, and Martin Luther King, Balloa Park's only black chuttural experience, the Center represents a roots approach to black history rather than a political one. "It's back to the roots because all of us come from Africa."

says Dread.

I comment about the lack of politics at the Center, especially in light of the fracas that has been going on at Balboa Park's Centro Cultural

"It's music...and it's art. That's what it ismusic and art. And music and art," she says, "are the weapons of the future."

When a drum circle is going full blast, conversation inside the Center is impossible. Yelling over the din, I ask Dread why tribal drumming

over the din, I ask Dread why tribal drumming is central in her cultural offering. "The drum is a heartbeat." She is quick with her answer. "It balances the left brain and the right brain. And it helps with coordination. And," she claims, "it helps with self-esteem. I express some doubts about

this.

"The head," says Dread, "has been running the body too long." She plays air drum. "Drumming," she tells me, "is nature's way of forging links be-

tween both sides of the brain. I tell Dread that I want to beat some drums

"Don't say that."

Don't say that.

Say what?"

Never say 'beat' the drums to a drummer."

'How should I say it?"

You caress the drum."

Percussion class begins with group chanting and stretching. Asiedu, a wiry man with chiseled Ghanaian features, leads a class of mostly white ourists — 15 or 20 of them. Each takes a chair n the drum circle, and each is given a cowbell. Asiedu counts out a 7/4 rhythm that confounds most of them.
"Sing it first," he tells them. "One-two; one-

two; one-two-three." He sings this rhythm over

two; one-two-three. He sings this rhythm over and over. "If you can sing it, you can play it." The group gongs away, sounding like some-thing breaking loose inside of a machine. Asiedu stops them. "You should not have to confuse yourself," he says. "One-two; one-two; one-two-three. That's all it is. Don't change what comes out your mouth to your hand. Say, 'Mind, control my hand."

trol my hand."

A cat sleeps nearby on a couch; Dread's two chow-chows, one red and one black, watch through the open door. Asiedu continues to try to unify the group. He is not successful in any large way. The more rhythmic of them whack away, heads bobbing, locked into a trance groove while others have hands made of lumber. They sound like, well, like tourists banging drums. But isn't that the point? They are here to transcend culture and unite both hemispheres, of brain and



Makeda Dread and some young drumme

Event: West African drum and dance Venue: World Beat Center, Balboa Park Time: Sunday, June 24, 2 p.m. Cost: \$10 Phone: 619-230-1190

The World Beat Center offers all classes, services, and exhibitions at no charge to the public. In the past few months, the Center has hosted In the past few months, the Center has hosted Martin Luther King Day, Multi-Cultural Earth Day, and the International Women's Month Celebration. This, in addition to classes on drumming — Samba, Afro-Cuban, and Polyne-

sian stel.

Because the \$3000 budget goes to pay basics, most labor is volunteer. The Center's prospectus claims that they receive funding from the city, the San Diego Commission of Arts and Culture, the Board of Boucation, Resist can East Coast funding organization), and SDC&E. Dread also says that afte funded proceeds from the Bob Mary of the State of produced annually for 20 years now) into the Center. She says that she takes a small salary from it all. "It's very, very minimal. I don't have a lot.
I had to downsize, which was good for me."

Anne Gabriel works in the Center's office. Sh is helping Dread apply for grants. She calls her-self the "new onsite volunteer services coordinator," then decides that sounds too precoordinator," then decides that sounds too pre-tentious. She tells me that the Commission has recently given the World Beat Center a low rat-ing — a two — which has slipped from a four (with five being the highest). Gabriel claims that the low rating stems from the Center's organiza-tional problems, rather than from the quality of

tional problems, rather than from the quality of their cultural programming. "It isn't fair." Fair or not, the converted water tank that houses the Center is donated rent-free by the city But in turn, Dread is critical of Balboa Park ad-ministration. She says that the Center's needs have largely been ignored by them. For example, although the Center houses high-tech applica-tions like an Internet radio station and a Web-TV station (www.aneworldradiaty.com) the building has no indoor plumbing — which means no toilets.







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Calendar Music scene

"We've been shined on. When I go to meetings," she award in go to meetings," she would like to open a restaurant inside of the Center, for example, but says that the City is blocking her efforts to get the tooking her efforts to get the obooking her efforts to get the obooking her efforts to get the how political it was to get money to do good things," says Dread. "It shouldn't be a good-old-boy's club, but it is. It's some of who you know. It shouldn't be a good-old-boy's club, but it is. It's some of who you know. It shouldn't be a good-old-boy's club, but it is. It's some of who you know. It shouldn't be a good-old-boy's club, but it is. It's some of who you know. It shouldn't be a good-old-boy's club, but it is. It's some of who you know. It shouldn't be a good-old-boy's club, but it is. It's some of who you know. It is but it was not some of who you know. It is also good things," says the same of the country of the co

She calls the Balboa Park administration culturally insensitive. "What we have to really dop not America is perfusive, and the season of the s

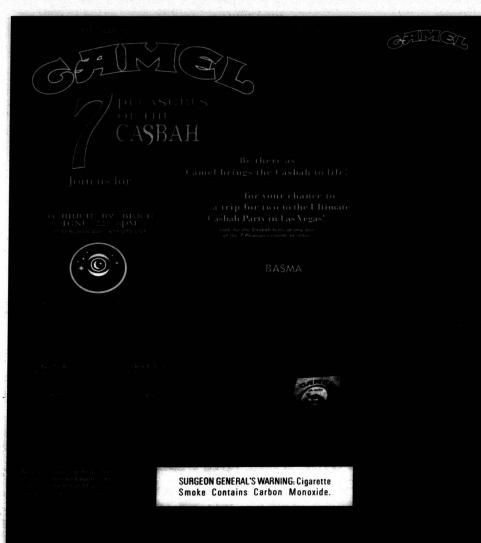
rounded us like we were sacrificing animals or some-thing." She looks at me, mottfield. They sent the fire mottfield. They sent the fire he had been a Maryann Mackad Cheatonn) opened her first public venture: The Prophet Vegetarian Restaurant in East San Diego. The health-food diner survived for health-food diner survived for the health food diner survived for did to the health food the building. In 1979, I convinced Dread to join the staff of a countrectulure EM radio of a countrectulure EM radio (Line 1974). The Health Underground. Hosted by latk show verean Bill Gordon ("I named a song after him," she remembers), Dread's segment was called "Natural High Kitchen." Over the years. The survived of the survived for women prisoners out of donated space at the Center—calls "one of the best commu-

calls one of the best community gassroots people there is.

Dread has since been in the control of the control

"Ziggy was here in August,"
she says of Marley's grown son.
"We're still close. He just stood
here and stared at all these pictures of himself as a kid."





ego Reader June 21, 20

Organ of Liquors

Debussy was a delicate eater.... Satie loved sweets.... Ravel was mad for spices.

ince I have recently discussed the piano works of Erik Satie and Claude Debussy, I would be remiss if I left out the third mem-ber of that great triumvirate often called the Impressionist composers, Maurice Ravel. The three giants of French music did not like the term sionist any more than the painters, after

whom they were named. In fact, bolist poets — Verlaine, Rimbaud, Mallarmé — who were involved through their work in a synesthesia, a mixing of the senses.

But the critics were not wrong about Debussy and Ravel, no Satie in his more atmospheric Satic in his more atmospheric pieces. In their piano work there is an emphasis on color, the shim-mering qualities of certain tonal landscapes, light and cloud in consonant transition, a filminess, as opposed to sharp definition. They ere influenced to equivalencies

between and among various sensations, what Baudelaire called Correspondences:

Huysmans, an occultist, aesthete, and older contemporary of the three composers, spoke of an "organ of liquors." He compared the taste of Curacao to the sound of the claritet, carawy to the oboe; ansiette to Viñes, dear of the claritet of the compared the taste of the compared the taste of the oboe; ansiette to viñes, dear of the claritet of the oboe; ansiette to viñes, dear of

the flute; gin and whisky to the trombone; and the flute; gin and whisky to the trombone; and vodka to the tuba. Huysmans was offering these up, I think, for effect, which is not to say we don't taste colors or envision scents; for instance, the as-tringent taste of certain kinds of dissonance. Ravel, born in 1875, was 9 years younger than

505 6th Ave Gaslamr

Satie and 13 years younger than Debussy, but like both of them, he would have attended the Paris World Exposition in 1889 and been affected by the Javanese gamelan ensemble, although at that point would have been only a lad. Like Debussy, he would be influenced by Satie's music. About that there can be no question, but the discussion

over the years among the three over the years among the three and among musical historians is a lengthy, convoluted, and often unpleasant one.

Unlike Satie, Ravel was a

gifted student — a prodigy, re-ally. That he didn't win the Grand Prix de Rome (as Debussy had) early in his career became the subearly in his career became the sub-ject of a public scandal. He was deeply influenced by Chabrier and Fauré, the latter of whom Ravel studied with at the Conservatoire. Ravel published his piano piece

Jeux d'eau in 1902 which anticipates Debussy's lardins sous la pluie. Debuss

heard the younger man's music and was powerfully impressed by it. He thought Ravel had the most perfect ear he had ever encountered. Ravel, for his part, would be instrumental

popularizing the work of Satie after 1911. of Satie after 1911.

Ravel's great friend, the pianist
Viñes, described the composer as a
tiny man, "like a jockey," with nar-

row shoulders and a big head that he held very straight. Ravel was a prim man, whereas

1079 Adams Ave next to the Ken Theatre 284-2848

he ate, and he savored every detail. Satie loved sweets, and he put so much sugar in his coffee that it turned to mud or syvup. Ravel was mad for spices, especially pickles and mustard, which is perhaps reflected in his appetite for the rhythms of the habatera, the waltz, and bolero, the last of which will become the title American moviegoers will associate with Rayel, via Bo Derek and Dudley Moore

In 1914 the poet Jean Cocteau met In 1914 the poet Jean Cocteau met Satie in the company of Ravel and Viñes. Fascinated by Satie, Cocteau came up with an idea the following year for the ballet *Parade*, which was to be for the ballet Parade, which was to be Satie's first long work and which caused a riot when it was produced in 1917. It became Cocteau's goal after that to champion Satie at the expense of De-bussy and Ravel, whom he accused of being a mere Debussyste Cocteau would write:

Now, while Debussy delicately spreads his feminine grace, strolling with Stéphane Mal-larmé in the Garden of the Infanta, Satie continues on his little classic path.

Satie himself would write

I never attack Debussy. Only the Debussystes annoy me. There is no Satie school. Satiema could not ex ist. I should be found in opposition to it.

Of Satie Rayel would offer (at a lecture in Texas in 1928):

His was the inventor's mind par excellence... Simply and inge-niously Satie pointed the way, but as soon as another musician took to the trail he had indicated, Satie would immediately change his own orientation and without h itating open up still another path

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nating open up still another path to new friends of experiment... While he himself may, perhaps, never have wrought out of his own discoveries a single complete work of art, never have today many such works which might not have come into existence if Satie had never lived.

DFH then Stop life Hop

Of Debussy, Ravel would also say, also in a

For Debusiy, the musician and the man, I have had probland admiration, but by nature I am different more and admiration, but by nature I am different not have been altogether alien to my personal inheritance, I should deening had owith the earlier phase of my eoc. The second of the phase of my eoc. Chabrier, and Erik Satie. The aesthetic of Edgar Allen Poe, your great American, has been of singular importance to me... self have always followed a direction opposite to that of Debusay's symbolium... It has been damed with some insistence of my lexal energy southly influenced Debusay in the writing of hy faulties out a phine, while a fault in the case of my Hadriers in but comments of this sort I must leave to others.

Debussy, for his part, had little good to say about any other musician. It's interesting, the jealo and competitiveness among artists. We're all prey to it, which is one of the reasons I can't bear to be in a room filled with writers. Painters and muss-cians: fine by me, but they're almost always intensely uncomfortable among one another. There are the obvious reasons, obvious human failings, documented in the Bible and elsewhere. But perhaps less obvious is that the work of art, or its concention and execution, involves intior its conception and execution, involves inti-macies, often difficult and hard-won, that the artist perhaps considers to be a measure of his own being, not simply of what he has made out of notes or paint or words.

Ravel. Piano Works Quefféleo (Virgin Classics 7243 5 6k489 2 5)
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Godsmock /328], the Defrones /207], Puddle of Mudd, and CRT: San Diego Sports Avena, Friday, July 20, 3500 Sports Avena Boulevard, San Diego. 619:220-8497.

John Tesh /997 E Humphrey's Concerts by the Boy, Sanday, July 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

*MSYNC (623): Quakemm Stadium Monday, July 16, 3500 Sports Arene Boulevard, San Diego. 619-220-8497.

The Beam Vista Social Club featuring Breakin Ferrer /720/ and Rubbin Genzalies: Humphrey's Concert by the Boy, Tuesday, July 17, 7:30 p.m., 2741 Shalter Island Dirty, Shelter Island. 619-220-8497 or 619-523-1010.

Alajandro Escevedo /570): The Casbah, Tuesday, July 17, 8:30 p.m., 2501 Kettner Boulevard, midrown. 619-232-4355.

Missing Persons /476 ± 4th 8 8, Tuesday, July 17, 345 8 Street, downtown. 619:720-8497 or 619-231-4343.

The Young Dubliners (438) and the O'Reion Brothers (829): Humpheey's Concerts by the Boy, Fridey, July 20, 7:30 p.m., 2241 Sheiber Island Drive, Sheiber Island, 619:220-8497 or 619-523-1010.

Pontera (213), Slayer (243), Static-X (496), Martid Angel, and Skrape (515): Cax Area, Sarkday, July 21, SSSI compus, College Area. 619-720-8497.

Joan Jett & the Blackhearts: Seagaze Concert Series, Seturday, July 21, Pier Plaza Amphithector, Oceanside, 760-439-4960 or 619-220-8497.

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Diano Krall (721) and Jesse Cook: Humphrey's Concerts by the Bay, Sunday, July 22, and Monday, July 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619/220-8497 or 619-523-1010.

Spoon /387 to The Costoh, Monday, Jul 23, 8:30 p.m., 2501 Kettner Boolevord, midtown. 619-232-4355.

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Shelter Island, 619-220-8497 or 619-523-1010.

19-23-1010.
Yes (571) with the Sam Diogo Symphony: Summer Pays Series, Brootway Navel Pier, Wednesday, July 25, 7:30 p.m., 960 North Harber Drive, downtown. 592-20-8497 or 619-235-0804.

Mary Chaple Corporter /793/and Steve Earle & the Dukes: Humphrey's Concerts by the Boy, Wednesdoy, July 25, 7 p.m., 2741 Shelter Island Dine, Shelher Island. 619-220-8497 or 619-523-1010.

Sade (616): Cors Amphitheatre, Thursday, July 26, 2050 Extentainment Circle, Chala Viste, 619-671-3600 or 619-220-8497.

Hiroshima (446) and Diane Schour (626): Humphrey's Concerts by the Bay, Thusday, July 26, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island, 619:220:8497 or 619:5231010.

R. Kelly, Sunshine Anderson, and Sylvenia Johnson: Open Air Theetre, Thursday, July 26, SISSI compus, College Area, 619-220-8497.

The Jeff Hamilton Trio: Athenceum Music and Arts Library, Thursday, July 26, 7:30 p.m., 1008 Wall Street, La Jolia 858-454-5872.

Alan Jackson /764/ and Gary Allan: Coors Amphitheette, Friday, July 27, 2050 Entertainment Circle, Chulle Vista, 619-671-3600 or 619-220-8497.

Patty Loveless /794/: Humphrey's Concerts by the Boy, Friday, July 27,

Everdear (369), American Hi-fil (412), the Mayfield Four (533), and Flick: UCSD Price Center Ballcoam, Schadoy, July 28, UCSD campus, La Jolle. 858-534-8497 or 619-220-8497. 3 Doors Down, Seven Mary Three /242/, and Toatric: Open Air Theate, Setudey, July 28, SDSU comp College Area. 619-220-8497.

The Cowboy Junkies (425): Humphrey's Concerts by the Bay, Sunday, July 29, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

HAPPY HOUR BY THE BEACH!

Lynyrd Skynyrd /560/ and Ted Mugent /575± Coss Amphitheatre, Monday, July 30, 2050 Entertainment Circle, Chale Vista, 619-671-3600 or 619-220-8497.

The Indigo Girls /876 J. Michelle Molone, and Peeps Show: Humphrey's Concerts by the Boy, Monday July 30, and Tuesday, July 31, 7:30 p.m. 2241 Shatter Island. 619-220-8497 or 619-523-1010.

John Molloncomp (514): Open Air Theche, Tuesday, July 31, SDSU compus College Area. 619-220-8497.

Boney James /722): Humphrey's Concerts by the Boy, Wednesday, August 1, 8 p.m., 2241 Shelter Island Drive,

Shelter Island. 619-220-8497 or 619-523-1010.

Towar of Power (922): Humphrey's Concerts by the Boy, Friday, August 3, 8 p.m., 2241 Shefter Island Drive, Shefter Island, 619-220-8497 or 619-523-1010.

"Wotopodovar Tour" with the Pet Shop Boys (576), Soft Cell, the Magnetic Fields, Refus Walmerright, and more: Cors Anphilheate, Sunday, August 5, 2050 Entertainment Citcle, Oxfol Vest. 619-671-3600 or 619-220-8497.

The Rippingtons (659) and Kelko Matsul (675): Humphrey's Concerts by the Böy, Sunday, August 5, 7 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.

The Neville Brothers (407) and Steel Polse (757): Humphrey's Concerts by the Boy, Mondoy, August 6, 7 p.m., 2241 Shelter Island Drive, Shelte Island, 619-220-8497 or 619-523-1010

The Moody Blues (566); Vejos Cosino Concerts in the Park, Tuesday, August 7, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400. Strenz & Farah /664/and Willie & Lobe /665/: Humphrey's Concerts by the Boy, Tuesday, Jugost 7, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Boz Scoggs /424/ and Garrin Bonflield: Humphrey's Concerts by the Boy, Tuesday, August 14, and Wednesday, August 15, 7:30 p.m., 2241 Shelter Island Drine, Shelter Sisten. 319:220-8497 or 619-523-1010. Michael Franks /726/ and David Beneft /417 h Humphrey's Concerts by the Bey, Thorsday, August 9, 7 p.m., 2241 Shifter Island Drive, Shetter Island. 619-220-8497 or 619-523-1010.

Brad Paisley (795): Humphrey's Concerts by the Bey, Friday, August 10 7:30 p.m., 2241 Shelher Island Drive, Shelher Island: 619-220-8497 or 619-523-1010. Aerosmith /509/ and Feel /365/: Coas Amphitheatra, Thursday, August 16, 2050 Entertainment Circle, Chulo Visto. 619-671-3600 or 619-220-8497.

Olivia Newton-John: Humphrey's Concerts by the Boy, Thursday, August 16, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-529-1010. La Leys: Open Air Theotre, Friday, August 10, SDSU campus, College Area. 619:720-8497. Journey, Peter Frampton, and John Walter Coors Amphitheatre, Saturday, August 18, 2050 Entertainment Circle, Cluia Vista. 619-671-3600 or 619-2208497.

Patti LaBelle: Pole Events Center, Friday, August 10, and Saturday, August 11, 5 miles east of I-15 on 58 76, North County Inland. 769-519-5100 or 619-220-8497. Jewel /895/: Humphery's Concerts by the Bay, Sunday, August 19, and Monday, August 20,7:30 p.m., 2241 Sheller Island Drive, Sheller Island. 619-220-8497 or 619-523-1010.

Depeche Mode (507) and Pae (604): Coos Amphilhente, Schurfoy, August 11, 2050 Entertainm Gride, Chala Visto, 619-671-3600 er 619-220-8497. The Gipsy Kings /578/± Open Air Theotre, Tuesday, August 21, 505U compus, College Area. 619-220-8497.

compus, College Area, 619-220-8497.
Lee Ritemore (722) and Jenesthem Butler (699). "A Tribute to Bob Marley," with Gerald Alberlght (728) and Portif Austle: hisrapheys (society by the Bay, Teeday, August 21, 7:30 p.m., 2241 Shelter Island Dive, Shelter Island, 619-220-8497 or 619-523-1010. Kool 2 the Gang /941 E Seggare Concert Series, Saturday, August 11, Pier Plaza Araphithecter, Oceanside. 760-439-4960 or 619-220-8497. The Barenaked Ladies (480) and the Proclaimers: (oors Amphitheatre, Monday, August 13, 2050 Entertainment Circle, Chule Vista. 619-671-3600 or 619-220-8497.

Erykuh Bodu (975): Humphrey's (occurts by the Boy, Wednesday, August 22, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-573-1010.

Kensos /415): Humphrey's Concerts by the Boy, Fridey, August 24, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.



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Ray Charles (949): Humphrey's Concerts by the Boy, Tuesday, August 28, 8 p.m., 2241 Shefter Island Drive, Shefter Island, 619-220-8497 or 619-523-1010. David Samborn (641) and Joe Sample: Humphrey's Concerts by the

Boy, Wednesday, August 29, 7 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.

Destley's Clild (612): Coors Amphitheotre, Thursday, August 30, 2050 Entertoinment Circle, Chulo Vista. 619-671-3600 or 619-220-8497.

Art Garfunkel (810): Summer Pops Series, Broadway Novel Pier, Friday, August 31, and Sotuetay, September 1, 960 North Harbor Dive, downtown. 619-220-8497 or 619-235-0804.

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Trisko Yearwood (798): Humphrey's Concerts by the Boy, Tuesday, September 4, and Wednesday, September 5, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-720-8497 or 619-523-1010.

Sergio Mendes & Brasil 2001 (694): Humphrey's Concerts by the Boy, Friday, September 7, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.

The Rightness Brothers (400): Humphrey's Concerts by the Boy, Sunday, September 9, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220:8497 or 619:523:1010.

Smokey Rebinson (609): Humphrey's Concerts by the Boy, Tuesday, September 11, 8 p.m., 2241 Shelher Island Drive, Shelher Island, 619-220-8497 or 619-523-1010.

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Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Richard Elliot (654) and Marc Antoline (716): Humphrey's Concerts by the Boy, Bussday, September 13, 7 p.m. 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Pat Benatur /567): Viejas Casino Cocerts in the Patk, Thursday, September 13, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Kenny G /662): Viejas Casino Concerts in the Park, Friday, September 14, 8 p.m.



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bilink-182 /158/, New Found Glory /304/, and Sum 41: Coos Amphitheatie, Saturday, September 19 2050 Ententiament Carle, Chulo Visto 619-671-3600 or 619-220-8497.

Rick Springfield /579 th Viejas Casino Concerts in the Park, Sunday, September

16, 8 p.m., 5005 Willows Road, Alpine. 619-720-8497 or 619-445-5400 Jacoby Long /953/: Humphrey's Concerts by the Boy, Friday, Septemi 14, 7:30 p.m., 2241 Shelter Island Shelter Island. 619-220-8497 or 619-523-1010. Chicago (618): Viejos Cesino Concerts in the Park, Tuesday, September 18, and Wednesday, September 19, 8 p.m., 5005 Willows Book, Alpine, 619-220-8497 or 619-445-5400.

Spyre Gyre (697) and Claris Botti (699): Humphrey's Concerts by the Boy, Thursday, September 20, 7 p.m., 2241 Shatter Island Dites, Shetter Island. 619-220-8497 or 619-523-1010.

September 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Revi Shankur (1992) and Annesthia Shankur: Humphrey's Concerts by the Boy, Toesdor, September 25, 7:30 p.m., 2241 Shalter Island Dive, Shalter Island. 619-220-8497 or 619-523-1010.

James Jackson (628) and 112: Son Diago Sports Avena, Wednesday, September 26, 3500 Sports Avena Boulevard, San Diago, 619-220-8497.

Al Jerroes /S37): Humphrey's Concert by the Boy, Friday, September 28, 7:30 p.m; 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Polister Sisters: Polis Events Center, Friday, September 28, and Schurday, September 29, 5 miles east of 1-15 on SR 76, North County Inland. 760-510-5100 or 619-220-8497.

Jim Brickson /827): Humphrey's Concerts by the Boy, Thursday, October 4, 8 p.m., 2241 Sketter Island Drive, Shatter Island. 619-220-8497 or 619-523-1010.

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The Temptations (971): Humphrey's Concerts by the Boy, Friday, October 12, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Gardon Lightfoot /906; Humphrey Concerts by the Boy, Sunday, October 14, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619:220-8497 or 619:523-1010.

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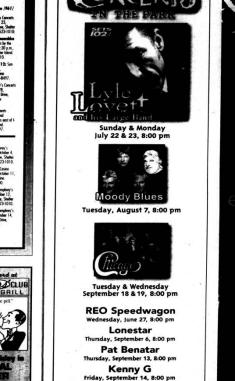
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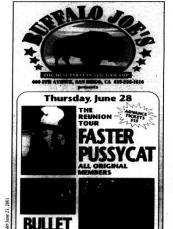
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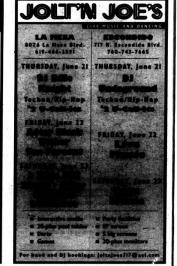
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Malacki Cranck: Bick By Brick Jeff Moore & the Witchdoctors: The Koken Moukefest: Bird Molors Waccom: Hennessey's Tovern (20)

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410 Eve Selis: Humphrey's Serious Guisa: Second Wind The Siers Brothers: Dick's Last

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and Grill
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House
The Vertican Dance Party:
Dirk's Niteckib, Fogerty's Pub
The Ventillators: Coyote Bor
and Grill, Big Jim's Old South Bor

Voodoo Tomple: Brick By Brick The Whee: The Castell The Wide Band: Tie Lee's

Lounge Wild Child: Connibal Bor

B Natural: Bohio Belle Cruise DJ Milles: Rock Bottom (Goslamp)
The Disco Pimps: Buffolo Joe's
Diva Sout: La Casta Tournement
of Charmings Lauren of Chempions Lounge
The 80z Allisters: Buffalo ice's
80's and Gentlemen: Belly Up

The Fabulous Fingertips:

Viess (cairo)
Higher Ground: Jimmy Love's
Jungle Boogle: Rock Bettern
(Geskamp)
Stephon Knight: Shooters Bar
and Grill

House MRGc Jimmy Love's The New Breed Band: The

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Champions Lounge

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The Ray Barrie Big Band:
The German-American Societies
Bowliste: Epozote
The Patrick Berrogain Trio:

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Reterante Michaelangelo
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(Gaslamp)
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iazz Bar Forward Funk: Goloka Hollis Gentry: Coyate Bar and Gril Hollis Gentry's Neon: Croce's lazz Bar Jee Geovere: The Bayou Bar

Cale
Rick Holzer: Dizzy's
The Jazz Project: Dizzy's
Kevin Kamer: Dizzy's
Romy Kaye: Mox
Carrie Landsgoord: The
Wyndhom Emerald Plazo Letin A Ge-Go: Juke Joint Cat

Monzu on Prospect Street The Living Daylights: Wissters
Tim Maglione: Jimmy Love's
Tim McMahon: Dizzy's

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PUB & NIGHTCLUB

FRIDAY JUNE 22

BLIND LUCK

SATURDAY, JUNE 23

The Jerry Mehick Trie: Fio's Curins ItalinoThe Shop Meyers Quartet:

Cafe
The David Patrene Guertet:
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(Godamp), Mothis Ronch
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Restourest
Calvin Remance: Humphrey's
Rick Ross: The Beach House
The Sam Diego Concert Jazz
Band: The Inn Suites
Josies Des Santos: Dream
Const.

Street
The Shelltown Horms: Bind
Melors, Wastors, Casca's Top Hot
Bor and Grille
Reggie Smith & Pressed for
Timer: humphry's, Jimmy Lové's
Steve Steinberg: Dizzy's
Philip Sterlings Fie's Cucin
Indian

Italino
George Struetman: Fio's
Cucine Italino
The Swinglin' EZ Big Band:
Viejos Cosino
Joe Terrantino: The Wyndhom
Control (Inc.)

Trie de Jeur: The Beach House The Julius Velle Besse-Jezz Geurtet: Tutte Hore 706.....Julius Velle and Equinex:

736....Common Sanser Cross Bur rad Gill
Gredalt Moordoggies
Freedryfe: Dream Street
One Gree Bands Neimons Bor Open He Work Heimons Bor Open He

Beach House Son of Soile: Neimons Bor and Grill

Bob Bounet: The Rhythm Cafe Big River: The Del Dios Country Store

REDGL e ((())) e

> Friday, June 22 Kamala **Drats** Sickwise

Tuesday, June 26 **Icarus Line F Minus** The Eyeliners

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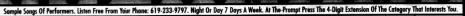
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See him perform, then have him sign your CD. His latest CD, Little Wing, will be on sale for \$13.99 at all Borders stores. Sale ends 6-30-01.

Come early to see Kelly Cole and the Smooth Jazz Team at 1 pm.

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Press the the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).

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Calico Ridge: Don's Cocktoil Lounge Cobblestone: The Field The Heaky Tonk Kings: Magnalia Mukeney's Mittre Express: Ran's Rod Eye

Soloon Smith & Western: Finn Springs Inn
The Herik Williams Sr.
Tribute Show: The Queits Inn
Lakeside Launge 860 ... The Boxty Band: The Field Scott Burns: The Matophor Caffeehouse Trever Butsroad: The Metophor Caffeehouse Emmon Carroll: Blarney Stone

The Celtic Essemble: Twiggs Tee and Celter Company Teary Committee: The Ould Sad Greg Douglast: The Metsphor Cellindress

Coffeehouse
Evene: Kely's Pub
Tom Griesgraher: Bordes
Books & Music (Carmel Mountain
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Music (El Cajon)
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EXTENSION 4009

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Doug MacLood: Humphrey's

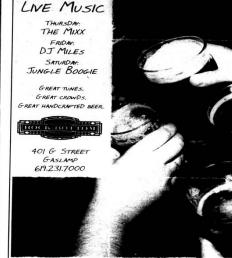
Mama's Boys: Dick's Last Resort Mystiques Ette's Place, Jimmy Love's The Mode Bloos: Bohio Belle

(ruise Passion: Mcl's hish Pub and Grill Len Rainey: Buffalo Joe's Roomful of Bloos: Bird

Helons
Shelle: Juke Joint Cafe
Single Malt: Winstons
The Smooth Hounds: Hard Rock (afe (La Jolle) Sommy & the Rumble Tenes:

Sweet Blue Onion: Island Sports & Spirits The Texas Twisters: Patrick's II Henry Ford Thompson: Blind Melons Zydece Sleez Patrol: Belly Up Tovern

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UNDERGROUND DANCE CLURS

If you would like to have your underground dance club or ev-included, fax information to 619-881-2401, attention Scott Ellis.

"Circuit Daze": DJ Monty Q at the San Diego Sports Arena, Saturday, July 28, 3500 Sports Arena Boulevard, San Diego, 619-220-8497.

Clab Drink: Thursdays, DJ Shawn Temple and guests spin hip-hop, funk, and more. No cover with Reader ad. Plan B, 945 Garnet Avenue, Pacific Brach, 858-483-9921. Club '80s: Thursdays, D/s Bryan Pollard, Kurt Heilige, Miss Katie. Richard D, Todd, and Zero Out spin the best of '80s music, new wave, synthopo, and new romantic; 21 and up. Shooterz, 3815 30th Street, San

up. Shooserz, 3813 30th Street, : Diego. 619-574-0744; info line, 619-465-5827.

Club Hollywood: Fridays and Saturdays, true hip-hop and rare groove. Hollywood Star, 1320 Fifth Avenue (between A and Ash), downtown. 619-232-2102.

Club London: Sundays, DJ Dementia and DJ Darren spin the best in new and classic British dance music; 21 and up. Shooterz, 3813 30th Street, San Diego, 619-574-0744. www.popmeir.com/clublondon/

Club 911: Fridays and Saturdays, Top 40, hip-hop, house, and trance. 2000 + capacity multi-level venue: 18 and up. Red Mill Entertainment Complex. 1340 Broadway, El Cajon, Recorded info, 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.synthclubs.com.

Club Rie Niller Saturdays, on first dance floor, DJ Mikee and Junior spin hip-hop, old school, and more: second dance floor, banda cumbia music with DJ Petersen alternating with live band, All ages, 4945 Home Avenue, San Diego, Recorded info, 619-903-7480.

Diego. Recorded info, 619-903.7480. Chab Tropfoct Di Stifft, Dixyr D, and Kool T apin hip-hop. Latin, old school, and regage. Fridays. Iammin. 200 night with Billy Blast and TI. Saturdays. North County's Parry Epicenter. Tuesday, July 3, Jammin. 290 Independence Day Jam. 240 Nordahl Road, San Marcos. 760-737-7902.

760-737-9902.

Club Ultra: Saturdays, superstar guest Dls, balcony seating, smoking terrace, laser light show, 33,000 watts of sound, and a "mastodonic" 7000-square-foot aser light snow, and a "mastodonic" 7000-square-lance floor. 4th & B, 345 B Street.

www-thanub.com.

Cosmic Bowb: Saturdays, the whole bowling alley is used; two sound systems. On lane one, resident DJ K-Factor; second event changes weekly, see website for details. 21 and up. The Axtec Bowl, 4356 Juh Street, North Park, 619-283-3135; info line, 619-220-494, www.mergelifeandimusic.com.

Darkwave Garden: Fourth Saturday of every month, DIs 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, Loma Portal. 619-226-9019; info line, 619-465-5827, www.klubs.com,

dthe 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 Lounge: First and third Friday of every month, breaks and drum 'n' bass with resident DIs B-Side and MC Buckshot. Brick By Brick, 1130 Buenos



BY RICHARD MELTZER

Fir West Ireland Brewing Company's Celtic Bayou, a new, state-of-the-art brewpub in Hidden Meadows, expects to open His doors in August, combining traditional Insh pub ambience with that of a cliquir call.

And the Company cialty beers, starting with Funky Fundament Sommerbrau. Guest taps will feature specialty

Musical entertainment is planned, including frish weekend jam sessions and dian legends Bachman-Turner Over every Thursday happy hour (4–6 p.m.).

every Thursday nappy hour (4-6 p.m.). If you can't wait till August for the fabu-lous BTO — and who can? — be sure and catch 'em THIS WEEK at the 2001. Del Mar Fair.

beers from other S.D.
Courty microbrewerles.
The Cettic Barput is remained by the did offer a combination of authentic Caput dishes and snacks (gumbos, purpolate), bottle dishers and snacks (gumbos, purpolate), linish & English pub fare (shepherd's pp. fish & Crips, burgers, sandwiches, soughs, salders, and pizza pumb).
Musical errentation.
Musical errentation resistens and capital pumpolation of the combined of t **BACHMAN-TURNER OVERDRIVE**

Mar Pairgrounds, Monday, June 25, 7:30 p.m. 858-755-1161 or 619-220-8497. Free with admission to fair; reserved seats \$11; dinner package \$55.

Avenue, Bay Park. 619-687-5779; into line, 619-220-4944. www.mergelifeandmusic.com.

Echo: 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.

The Flame: Sundays, Fiesta Latina Night, Di Frost spins bamba, merengue, salsa, and cumbia. Mondays, Spin Out, amateur night, all Dis wekome, 9 p.m., no cover, 3780 Park Boulevard, San Diego. 619-295-4163.

619:295-4163.

Psalous Moordays, fusing techstep, industrial, and all forms of dark electronic music. Room 1: D05 pp. 200 pp. 100 pp. 200 pp. 200 pp. 100 pp. 200 pp.

619-584-2720, www.clubranth.com. Ice House Young Adult Dunce Club: DI Johnny Johnson and Monique spin hip-hop, Refth, and boots bass. Dance or trance, progression, progression, pro-traction, progression, pro-position, progression, pro-position, pro Day Jam. All ages, high school ID required for admittance, 775 Mete Street, Escondido, 760-741-1271.

Joh'n Joe's DJ events every Thursday. Two locations: 717 N. Escondido Boulevard, Escondido, 760-743-7665; 8076 La Mesa Boulevard, La Mesa, 619-466-2591.

619-231-9200. www.metropolisproductions.com.

*** www.metropolisproductions.com.

Karma: Thursdays, hip-hop from 9 p.m. to 2 a.m., house until 4 a.m.
Club Montage, 2028 Hancock Street. midtown. 619-294-9590.

***www.clubmontage.com.

Aerosmith

Tom Jones June 21
The Bangles June 21
Tim McGraw June 26

Dwight Yoakam July 3 Dan Fogelberg July 10 Reba McEntire July 14

Boz Scaggs July 14 & 15

Cheap

Trick

N'Sync July 16

Pantera July 21

Sugar Ray July 19

Green Day July 22 Lyle Lovett July 22 & 23 Diana Krall July 22 & 23

Alan lackson July 27

3 Doors Down July 28

Madonna

Los Angeles September 9, 11, 13, 14

G3 June 28 America June 29 Carlsbad Village Drive, Carlsbad. 760-729-4131.

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Olé Madridi Fridays, Club Auru,
house, hip-hop, and trance, Saturdays,
100% Pure Olé, global sounds, 751
Fifth Avenue, downtown,
619-357-0146.

Over the Burder: Thursdays, Noche Latina Night with a special DJ guest appearance. Fridays and Saturdays, DI Luis Armas spins Latin pop house alternating with rock en español bands. 3008 Main Street, Chula Vista. 619-427-5889.

Pivot: Fridays, two-step/U.K. garage and house. This Friday, June 22, special old-school house set from the early '90s. The Red C. Lounge, 756 Fifth Avenue, downtown, Info line, 858-831-1820.

Sade

Lynyrd Skynyrd July 30 John Mellencamp July 31 Depeche Mode August 11 Barenaked Ladies August 13 Jewel August 19 & 20 Gipy Kings August 21 Erykah Badu August 22

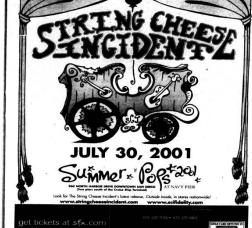
Blink-182 September 15 Chicago September 18 & 19 Janet Jackson September 26

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Plus guest DJ DAMON BELL
soinning Funk, Jazz & Soul

GHOSTFACE KILLAH

Project Cathedral: Fourth Sunday of each month, multimedia ambient experience, 6 p.m. to 11 p.m. St. Paul's Cathedral, Fifth Avenue at Nutmeg, Banker's Hill. Info line, 619-220-4944, www.mcrgciifoandmusic.com

Rich's: 1051 University Avenue. Hillcrest. Call club for nightly information, 619-497-4588.

Saturday Night Fever: Two levels, three rooms, five bars. DJs Eez One and Vinny. Saturdays, 'Canes Bar and Grill, 3105 Ocean Front Walk, Mission Beach. 858-488-1780.

Sevilla: Fridays and Saturdays, Latin-Euro House with DIs Valo and Guerrero. 555 Fourth Avenue, downtown. 619-233-5979.

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DI Regin spins Partry Mrc, old school
to current dance hits. Saturdays. Club
Caliente with Dis Isan "Kaliente Mis"
Serrano, Alex "El Heavy" Ramirez, and
lore "Old" Velazquez. Four Points
Hotel, Sheration San Diego, 8110 Aero
Diver, San Diego, 838-227-8888.

Solstice: Mondays, resident DIs Phil Solstice: Mondays, resident DIs Phil the Snakeman, Steven Flex, Charlie Rock, and Merrin 8 spin hip-hop and rare groove. Blind Melons, 710 Garnet Avenue, Pacific Beach, 858–483–7844.

Studio 64: Fridays, hard and

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Friday & Saturday

Technocality: Fridays, local and national DJs spin all genres of electronic and digital dance music, Club Xanth, 4225 30th Street (at El Cajon Boulevard), North Park. 619-584-2720, www.clubxanth.com.

619-584-2720. www.clubuanth.com.
Thereupy Dis Proceed District.
Thereupy Dis Process Profiled. DANNS,
and Special weekly guests spin.
industrial, EBMs. Geish, gothic, and
duchware. First Fridas of every month
at Club Yornes, 513 Ashder Ball. 16. Ashder Sall. 16. Ashder Sall. 16. Ashder Ball. 16

Turntable Lounge: Wednesdays, turntabalism, hip-hop, and reggae with DJ Bojo, Argonaut, Crass, Marq, Resonance, and Io-ill. Club Vortex, 5215 Adobe Falls (1-8, exit Waring Road). 619-858-8888.

The Underground Leunge: Thursdays, DJ Sacharmo and international guests spin deep house music, Fridays, Heavy Rotation, the best in hip-hop and soul. Two dance floors, Juke Joint Cafe, 327 Fourth 'Avenue, San Diego, 619-232-SOUL, www.theundergroundlounge.com.

Voodoe Lounger Fridays and Saturdays, San Diego's best house musse spun by DJs Kazy, Sandman, and guests. Dance, drink, and smoke on the rooftop terrace. 10 p.m. Redfish, 731. Fifth Avenue, Gaslamp. 619-234-7226. rww.redfishamerica.com/sandiego.

LOCAL MUSIC

If you wish to submit a listing, call 0.9-2.35-3000, est. 405, night or day by 5 pm Fralay, the week prior to publication. To send weekly or monthly shedules, Jax to Lymer Hours at Secrep. P.O. Box 8500, San Degge CA 92186-3802. Upcoming concerts.

Friday & Saturday

NORTH PARK 2306 El Cajon Bosslevard 619-298-6008

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8515 Navajo Road 619-465-1730



BY DAVE GOOD

Tom Jones came to the U.S. as part of the British Invasion. Born in Wales as Thomas Jones Woodward, he debuted in 1963 with a Welsh beat group as Tommy Scott and the Weish beet group as Tommy Scott and the Senators. Index the management of Gordon Senators are the management of Gordon became Tom Jones. He got signed to Decca and released "Chils and Fever in 1964. The song was dead on arrival. The next year Jones released" "It's Not Unsusus," which his Jones released "It's Not Unsusus," which his tration, the pop hit funneled Jones into a medium that would spawn easy coin: film teness, in 'GS, Jones released "What Is better to the properties of the the properties of the prop the remainder of that decade

In the '7Os, Jones migrated to televi-sion variety shows (he hosted *This is Tom Jones* for a couple of years). TV proved to be

the perfect and most direct route to his next incarnation as a lounge act. And for lounge acts, there was (and is) no better Mecca than Las Vegas, where Mr. Jones continues to gig felially to this day. Scanning his webpage for June shows, a dozen or so dates, all but a few are in the Hollywood Theater at the MCM Grant Hotel. the MGM Grand Hotel.

the MGM Grand Hotel.

Tom Jones can sing anyphing, In 1988, he recorded a
Prince tune with the Art of
recording the Prince tune with the Art of
recording You Can Leave Your
Hat On' from the Full Monty
soundtrack, In the 80s, Jones
try, and 1994's album The Lead and How to
Swing if got play in UK dance clubs. His is a
robust barritone, primal in a way that inspires
uncuch nuring of fermine undergrammets at
cheety, it is, Tom Jones, like the other Brit
rivaders, gave us book something that was

Invaders, gave us back something that was myaoers, gave us back sometring that was already ours to begin with. For example, the Stones and John Mayall rehashed Memphis and Chicago blues. In the case of Mr. Jones, he spun high-octane glamour, intellectual



emia, testosterone, and the wasted pop (To hear a sample of Tom Jones, call 619-233-9797, wait for the prompt, then

punch in ext. 4561.)

TOM JONES, Del Mar Fairgrounds, Thursday, June 21, 7:30 p.m. 858-755-1161 or 619-220-8497. Free with admission to fair; dinner package \$56.

underground club listings, or performances that are not at a club should be directed to 619-235-3000, ext

North County

The Alley, 421 Grand Avenue. Carlsbad. 760-434-1173. Performances are from 9 pm to 1:80 am. Thursday and Friday, the Rhythm Dogs, pop, jazz. Saturday and Wednesday, the New Beed Band, pop

The Beach House, 2530 South Highway 101, Cardiff, 760-753-1321

e-ruatiua, reggae.

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 858–481–9022.
Friday, Zydeve Bluez Patrol, Super
Diamond, and Mad Dogs and
Englishmen. Saturday, Super Diamond
and 80's and Gentlemen. Sunday.

Big Jim's Old South Bar B Q, 190 North Coast Highway 101, Encinita Saturday, the Fremonts. Saturday, th Ventilators, rock, blues. The Book Works/Pannikin Cafe, Flower Hill Mall. 1-5 at Via de la Valle, Del Mar, 858-755-3735. Friday, 8 pm, Blue Largo, blues.

Bub's Whiskey Dive, 301 Pier View Way, Oceanside, 760-757-BUBS. Friday, call club for information.

The Galypso Cafe, 576 North Highway 101, Encinitas. 760-632-8252. Live music most nights. Call club for featured guests. Wednesday. 7.30 pm to 10:30 pm, Sue Palmer with Candyr Kane, jazz and blues.

The Camelot Inn, 887 San Marcos Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo. 838-566-2400. Friday and Saturday, Power House, rock.

Coyote Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-







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Calendar MUSIC SCENE

4695. Thursday, 6 pm to 10 pm, the Ventilators, rock, blues. Friday, 6 pm to 10 pm, develoritors, cock blues, to 10 pm, develoritors, cock blues, Jarria, accounts, 6 pm to 10 pm, for Jarria, accounts, 6 pm to 10 pm, Gumboyou, funk, blues. Sunday, 5 pm to 40 pm, filled Largo, blues. 5 pm to 9 pm, Hollis Genry, isaz. Monday, 6 pm to 10 pm, Billy Watson, blues. Wednesday, North Star, pop.

Epazote, 1555 Camino Del Mar (in the Del Mar Plaza), Del Mar. 858-259 9966. Wednesday, Bautista, jazz.

Fogerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Friday, and Saturday, Bottomline, classic rock, Wednesday, the Vatican Dance Party.

Henifin's Irish Pub, 13314 Poway Road, Poway. 858-486-0764. Friday live acoustic/folk music.

Hennessey's Tavern (Carlsbad), 2777 Roosevelt Street, Carlsbad. 760-729-6951. Friday, Ron's Garage, acoustic. Saturday, Nude BBQ, rock.

Saturday, Nuile BBQ, rock.

Inn L'Auberge, 1540 Camino Del
Mar, Del Mar. 858-793-6460. Sunday,
6 pm to 9 pm, the Mike Woffard/Holly
Hofmann Jazz Quartet. The Kraken, 2531 Old Highway 101, Cardiff. 760-436-6483. Thursday, leff Moore & the Witchdoctors, rock. Friday, Bad Medicine, blues, rock. Saturday, the Travel Agents, alternative.

alternative.

La Casa del Zorro, 3845 Yaqui Pass
Road, Borrego Springs, 760-767-5323
Fox Den: Thursday through Saturday,
and Wednesday, 7 pm to 11 pm, Tom
Lenioni. Sunday and Monday, Dick
Matsen, piano/vocals.

La Costa Tournament of Champions Lounge, La Costa Resort and Spa. Costa Del Mar Road, Carlsbad. 760-438-9111. Friday, Drus Soid, pop. Saturday, X. Cel, pop.

Martini Ranch, 485 South Coast Highway (at "D" Street), Encinitas. 760-943-9101. Thursday, Cheryl Bliss. Tuesday, 8 pm, the David Patrone Quartet, jazz. Wednesday, the Citrus

McCabe's Beach Club, 1145 South Tremont, Oceanside. 760-439-6646. Call club for information.

Miracles Cafe, 1953 San Elijo Avenue, Cardiff, 760-943-7924. Friday, 7:30 pm to 10:30 pm, IndRhythm, folk, Saturday, 7:30 pm to 10:30 pm, Satish, folk, Sunday, 10 am to 1 pm, Iordano, Flamenco.

Neimans Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131. Thursday, 6:30 pm, in the carousel, the Cradit Union, 10 pm, disco, Friday, Son of Spire and One Love Band. Sunday, El Jardin.

The Qualls Inn Lakeside Lounge, 1035 La Bonita Drive, Lake San Marcos. 760-744-2445. Saturday, 2:30 pm. the Hank Williams St. Tribute Show, country.

Tribute Show, country.

The Raintree, 755 Raintree Drive,
Carlsbad. 760-931-1122. Friday, 6 pm
to 10 pm. Sonny & the Rumble Tanes,
blues.

Rhythm Cafe, 4321C Oceanside Boulevard, Oceanside. 760-631-4466. Friday, 7 pm and 9 pm, Bob Bennet. Saturday, Kevin Rones, acoustic.

Saturday, Kevin Rones, acoustic. Rone's Red Fey Saloon, 1448 South Mission Road, Fallbrook, 760-728-4881. Sunday, Nirro Express, country. Surf N'Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solana Beach, 858-755-9747. Friday, Umandle Signal, alternative. Saturday Bone, original rock.

Bone, original rock.

Tomiko Bar & Grill, 87 Encinitas
Boulevard, Encinitas, 760-633-3587.

Friday, 7:30 pm to 9:30 pm, Andy
Villas-Bous, Brazilian jazz.

Wednesday, 6:30 pm to 8:30 pm, Kate
Monreal, classic/Flamenco guitar.

Blind Melons, 710 Garnet Avenuc.
Pacific Beach. 858-483-7844.
Thursday. Uncalledfor, the Curthroan and Ladwig. Friday. Lucky Peterson with Lafayette & the Leasebreakers.
Saturday. Bedhead Blonde, Muniafun and Freiar Sunday. Biblishavir. the

Live Entertainment

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8:00 pm-Midnight Thursday-Saturday



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Casse Base and Cell 3, 105 Ocean
From Walk, Mission Beach, SS-4-881700. Musik is redulternative unless
otherwise noted. Thunday, Srikes of
Gurters, Lipitera, Lee 4 Double D, and
Bline Up Betty. Friday, the Atomic
Statuder and Smithy, call dish for
information. Monday, Laley Than
Life, Changey Branes, Lucky? and
One Track Mond. Tuesday, Spine
Shand, Chimaria, Oo One, Switzhed,
and all Nimes Wednesday, call dush for
information.

information.

Cannibal Bar, at the Catamaran
Hotel, 3999 Mission Boulevard,
Mission Beach, 888-488-1081,
Thursday, 7 pm, Fish 6- the Sourced,
inth, bluss. Friedry, 9 pm, Stidy
and guests, rock.
Cheesan Orden, 9 to Mission
Esch. 9 to Mission Beach,
Thursday and Saturday, 7 pm (10 pm)
Thursday and Saturday, 7 pm (10 pm)
10 pm, Tomcar Courtney 6- the Bluei
Pauters, bluss.

Ché Cafe, UCSD Campus, La Jolla. 858-534-2311. Music is alternative/heavy. Tuesday, Fall Silent, alternative.

atternative.

The Crescent Shores Grill (atop the Hotel La Jolla), 7955 La Jolla Shores Drive, La Jolla, 858-459-0541.

Saturday, 8 pm to 11 pm, the Mike Woffaril/Holly Hofmann Jazz Quartet. Wednesday, 7 pm to 10 pm, Dejablu.

Jazz.
Dream Street, 2228 Bacon Street,
Ocean Bleach, 619-222-8133. All shows start at 8p m. Music is alternative/rock unless otherwise noted. Thursday, Beer Mutt. Petrycais, Stout, and F.O.R. Friday, Inora, the Kernel, Stinley, and Eye of You. Kernel, Stinley, and Eye of You. All the Company of the Proceed the Advance of the Company of th

Galoka, 5662 La Jolla Boulevard, La Jolla. 858-551-8610. Tuesday. Christopher Adler Trio. Wednesday, Forward Funk.

Hard Rock Cafe (La Jolla), 909 Propect Street, La Jolla. 619-454-5101. Friday, 10 pm, the Smooth Hounds, blues, rock.

Hennessey's Tavern (PB), 4650 Mission Boulevard, Pacific Beach. 858-483-8847. Friday, N'ocam, rock Saturday, the O'Brien Brothers, folk.

Moondoggies, 832 Garnet Avenue, Pacific Beach. 858-483-6550. Friday, Crucial, reggae.

Pacific Beach Bar & Gelli, 860 Garnet Avenue, Pacific Beach, 858-272-7278. Club Tremors, call club for information.

mid treanesday, Stephen Knight.
Tiki House, 1152 Garnet Avenue,
Pacific Beach, 888-273-9734. Friday,
Superunloader, alternative. Saturday,
30 Second President, alternative.
Sunday, Chris Kelly's open-acoustic
night.

Victor's Restaurant & Bar, 2702 North Mission Bay Drive, Mission Bay, 858-490-3380. Sunday, 2 pm to 6 pm, Chris Cain with Michele Lundeen & Blues Streak.

San Diego

Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Friday, 5:30 pm, the Jaime Valle-Bob Magnusson Duo, Brazilian-Latin jazz.

Shooten Ber and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla. 858-453-5500. Thursday, Friday, and Saturday, Jack Polluck, piano. Tuesday and Wednesday, Stephen Knight.

Lundern & Blues Streak.
Winstonn, 1912 Bacon Street, Ocean
Beach, 619-222-6822. Thursday, Pink
Froyd, rock, Friday, Spare Critary,
Froyd, rock, Friday, Spare Critary,
Freudopal, Bertowske, Family Gotte,
Company, and Ordinary K, rock.
Sunday, the Shiltown Horns and
Hamman Monday. Electric Water
Band Tuesday, Single Mala and
Bysdear. Wednesday, the Living
Daylights.

Brick by Brick, 1130 Buenos Avenue. Bay Park. 619-275-LIVE. Music is alternative/rock unless otherwise noted. Thursday, Guided by Voice-with the Black Rebel Motorcycle Club-Sturday. Acid Nine. Sunger Wheatley. The Bahia Belle Cruise, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 858-539-7779. Departs 6:30 pm. Friday, B. Natural, pop. Saturday, the Nude Blues.

BY WILLIAM CRAIN

The Bangles were born in the Paisley Underground, a short lived some of Los Angeles musicians in the 1980s who modeled their sound after "60s folk rock, pop, and psychedelia. Of the Paisley Underground bands, the Bangles were some of the most overled to historical accuracy, so they probably clind in think too much about putting developed to the probably clind the probably elty dance songs of the '60s. They probably should have guessed that it would become a hit, and they would forever afterward be

remembered for their most irritating song. It is better, perhaps, to be remembered

The Blue Agave, 6608 Mission Gorge Road, San Diego, 619-521-3194, Call club for information

Borders Books and Music, 1072 Camino del Rio North, Mission Valley, 619-295-2201. Friday, 8 pm. John Lowery, folk. Sunday, Ottmur Liebert.

than not, but the Bangles deserve better, in the '80s, the Bangles were constantly compared to their friends in the Go-Go's, which tended to obscure the fact that the Bangles were one of very few alfemale bands in the world at the time. The Bangles' weakness in songerting (most of their hits were covers or witten for them, by

most of their ints were oneers or written for them by
the likes of Prince and
Jules Shear) rended to
obscure the fact that they
had been working at their
craft for a number of years.

BANGLES

BANGLES

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BANGLES

COULD THE Bangles, bassist Michael

Beleafs had been in the semi-legendary Ruin

Beleafs had been in the semi-legendary Ruin

Botton (1) and the semi-legendary Ruin

Coo (Id.). The Bangles founding sisters Visital
and Bedbil Professor, on guttar and drums,
properties, had their chops down. All four

Bangles sang Debutfully in harmony, and

With a little nash buzz that mode is stand out



BANGLES, Humphrey's Concerts by the Bay, Thursday, June 21, 7:30 p.m. 619-220-8497 or 619-523-1010. \$35.

Etta's Place, 6179 University Avenue (at College and University), 619-82-6730. Feday, 9 pn. Animal 32 and Idot Savant, rock/Alternative, rock. Saunday, 9 pn. Altered Time, rock. Saunday, 4 pm to 8 pn. Mystyneo, blues. Wednesday, the Johany Veodeo Band.

The Filling Station, 9522 Miramar Road (corner of Black Mountain Road), San Diego, 619-578-0757. Thursday, Friday, and Saturday, live rock and roll.

The Gordon Biersch Brewery, 5010 Mission Center Road, San Diego. 619-688-1120. Music is blues/swing unless otherwise noted. Friday, Big Duidly & the Money Shaters, blues. Saturday, Fold Stedman & the Far

Silver Strings Submarine Band.
Humphery I, Half Moon Inn, 2241
Shelter Hand Drive. Shelter Hand, 244
Shelter Hand Drive. Shelter Hand, 244
Shelter Hand Drive. Shelter Hand, 244
Thursday. 92 pm. Chuet Shem I jazz, blues. Friday. 930 pm. Chuet Shem I jazz, blues. Friday. 930 pm. Chuet Shem I jazz, blues. Friday. 930 pm. Chuet Shem I jazz, blues. Sunday. 4 pm to 400 pm. Chuet. Chuet. 930 pm. Makai, pop. Alexance. Sunday. 730 pm to 1930 pm. Chuet. Monday. 730 pm to 930 pm. Chuet. Monday. 730 pm to 930 pm. Chuet. Shemmer, jazz pano. Tuesday. 830 pm. for 950 pm. chuet. 930 pm

The Imperial House, 505 Kalmia Street, San Diego. 619-234-3525, Wednesday through Saturday, Sear McVicker, dance music.

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It's summertime so Sing Sing is going to rock n'roll on Sundays starting June 24th. Doors open at 7:00pm, piano playing starts at 8:00pm.



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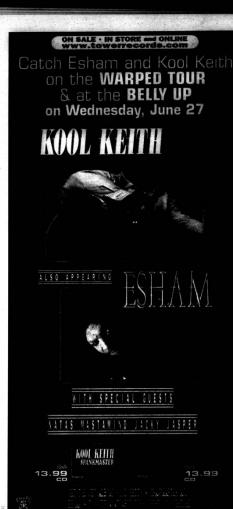
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and the Bridget Joyce Band. Sunday, Burn Victim, Shitgewits, Society's Victim, and Noise God. Tuesday, Voz Frontera and Lazo Invisible. Wednesday, Kitty Lifler Disco, Crush Palace, Malachi Crunch, and Voodeo Temple.

Effin's Pub, 6164 El Cajon Boulevard, San Diego, 619-229-9800. Thursday and Saturday. Steve Langdon, acoustic pop rock. Friday. Riboflavin, alternative.

Belcoutre, 8450 Mira Mesa Boulevard, Mira Mesa, 858-271-4000. Music is alternative/rock. Friday. Kamala, Drata, and Sickwise Tuesday, Icarus Line, F. Minus, and the Eyeliners.



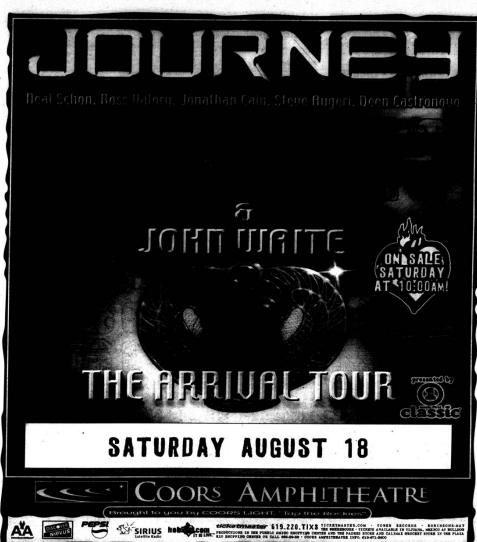


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Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, Dean Paul Rotzmon, jazz. Friday and Saturday, Bill Beyer.



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Downtown

The Beyon Bar and Grill, 329 Market Street, downtown. 619-696-8747. Feiday, 7:30 pm to 10 pm, the Sue Palmer Quartet, jazz. Sunday, noon to 2:30 pm, for Guevara and Chris Vanacore, jazz piano.

Vanacore, jazz pasno.

Buffale Joer, 600 Fith Avenue,
downtown. 619-236-1616. Thursday,
Superunloader, alternative, Friday, the
802 All-Stars. Saturday, the Disco
Pimps, Sunday, Whiter Comwell of the
Tone Kings, blues. Monday, Len
Rainey, Tureday, Spacoman Spiff,
R&B, jazz. Wednesday, the
Revelations.

Revelations.

The Casbah, 2501 Kettner Boulevard, midtown, 619-232-HELL. Music is alternative/rock unless otherwise noted. Thursday, Mark Eitzel and for stars. Friday, the Whoo, Highway Star, RebDiChessmen, and Los Maricones de Re-D/Chessmen, and Los Maricomas : Ramones. Saturday, Iackpot. Vertibin and the Artic Fans. Sanday, Nebula, the Cherry Valence, and the Burning Bride. Monday, Last of the Juanitas. Toueretie's Lautree. Tremens, and the Day After. Tuesday, the Drop Saturd Freedom for Saturn, and Kill Me Temorrow. Wednesday, Punk Rock Karaoke, Furious IV, and Sin Sin 77.

Chuey's Numero Uno, 1894 Mair Street, downtown. 619-234-6937. Friday, 8 pm, Power Play, rock.

Friday, 8 pm, Power Play, rock.

Croce's Jazz Bar, 802 Fifth Avenue,
downtown, 619-233-4355. Thursday,
the David Patrone Quartet, Jazz.
Friday, Hollis Gentry's Noon, jazz.
Saturday, Primo, Latin jazz. Sunday
and Monday, Glee Fisher con Alma,
jazz. Tuesday, the Shep Meyers
Quartet, jazz. Wednesday, he Jorge
Camberos Quintet, Latin jazz.

Croce's Top Hat Bar and Grille, 802 Avenue, downtown, 619-233-Friday, the Shelltown Horns, rday, Billy Bacon & the Forbidden

Dick's Last Resort, 345 Fourth Dick's Last Resort, 345 Fourth Avenue, downtown, 619-231-9100. Bands start at 8 pm. Thursday, Private Domain, rock and roll. Friday, Big Time Operator, big band. Saturday, the See Bothers, rock and roll. Sunday, Hera's Olive, rock. Monday, the Swil Persuaders. Tuesday, the Me Revuse, blues. Wednesday, Mama's Boys, blues.

blues.

Diazy's, 344 Seventh Avenue,
downtown, 858-270-746. Thursday,
8 pm, Patrick Well, Steve Steinberg,
Brian Noal, Rick Helber, Tim
McMahen, and Chris Cenner, jazz.
Friday, 845 pm and 10 pm, Chuck
Perrin, David Cante De Oro, and Bill
Caballero, folk, jazz. Sturtaly,
830 pm and 1030 pm, Pamela York,
Kevon Kagner, and Bern Wannear,
Monday, 8 pm 10 10 pm, the Jazz.

The Field, 544 Fifth Avenue, downtown. 619-232-9840. Sunday, 5 pm to 9 pm, Cobblestone and the Boxty Band, Irish music.

Fio's Cucine Italiano, 801 Fifth Avenue, downtown, 619-234, 346

featuring Georgi Street Sterling, jazz/variety,

4th & B, 345 B Street, downtown. 619-231-4343. Sunday, the Beatmuts, the Arsonists, Complex, and Greg Nice.

the Aramim, Camples, and Greg Nice. Baney Law's, 27-7 Fish Avenue (cornets of Fish and G), downtown. 619-599-0123. Thursday, Rue and the Wracking Crow. Frider, NRG. Saturday, Myslique. Sunday, 6 pm to 10 pm, Jazzmag featuring. Tim Maglione. Monday, 6 pm to 10 pm, Reguis Emith & Pressel for Time, jazz. Tuesday, 6 pm to 10 pm, Myslique, jazz, funk. RBB. Wedinesday, 7:30 pm, Higher Ground, 120-120.

Higher Ground, pop.

Juke Jelan Cali, 327 Fourth Avenue,
downtown, 619-232-50UL. Thursday
and Friday, no Gibber Gastilano
Gibber Gastilano
Latin A Ga-Go. Sunday, 1 pm, goopel
nuisi, 7 pm to 1 pm. Cynthia
Busk, 7 pm to 1 pm. Cynthia
Like, 112 Sichh Avenue, downtown.
619-231-1969. Music is pisz. Friday,
7 pm to 9 pm. to Gibber Castellay,
Fammand B-J Trie, Latin juzs.
Sanutday, the Parisi Bernegain Frie.
Sanutday, the Parisi Bernegain Frie.

the Daviar autome (quarter, jaz.)

Patrick's II, 428 F Street, downtown.
619-233-3077. Music is blues unless otherwise noted: Thursday, Blue Largo, Friday, Blue Four, Saturday, Family Style Sunday, Aunt Kizzy'z Beyz. Monday, the Blues Brokers.
Tuesday, the Texan Twisters.
Wednesday, the Bayou Brothers.

Redfish, 731 Fifth Avenue, San Diego 619-234-7226. Friday and Saturday. Breezin', jazz, pop.

Rock Botton, 10 Street, Gaslamp, 619-231-7000. Thursday, the Miox, jazz. Friday, DJ Miles. Saturday, Jungle Bogie, pop rock.

Roger's on 5th, 835 Fifth Avenue, downtown, 619-702-0444. Thursday and Saturday, 6 pm to 11 pm, also Friday and Wednesday, 7 pm to 11 pm, Robberecht the Pianoman.

Sevilla, 555 Fourth Avenue, downtown. 619-233-5979. Music is Latin. Thursday, Walter II y Rumbaney. Tuesday. Primo. Wednesday, call club for information

Tsunami Beach Club, 802 Sixth Avenue, Gaslamp. 619-231-WAVE. Call club for information. U.S. Grunt Hotel, 326 Broadway, downtown. 619-232-3121. Grant Grill: Friday and Saturday, 9 pm, Jaime Valle and Equinox, Latin jazz Hotel Lobby: Friday and

classical harpist and pianist.
The Wyndham Emerald Pleza, 400
West Broadway, downtown. 6]9-236
4500. The Sidebar Lounge: Thursday
and Wednesday. 5 pm to 7 pm. for
tarrantino, jazz piano. Friday. 5 pm
to 9 pm. and Saturday. 6 pm to
10 pm. Carrie Landsgaard and Jee
Tarrantino, contemporary.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown. 619-234-1500. Friday, 5:30 pm to 8:30 pm, Quino, and

South Bay/Coronado

Cafe La Maze, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar.





Di-mond Jim's Nightclub, 773 Thi Avenue, Chula Vista. 619-585-7323

classic rock.

Hotal del Corremado, 1550 Orange
Avenue, Ceronado, 619-455-6611.

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Sunday, noon to 4 pm, Ramona Unwin, harping Medie: Thursday and Monday through Wednesday, 6:30 pm to 10:30 pm, Daniel Jackson. Friday and Saturday, 6:30 pm to 10:030 pm, Jim Trousdale Sunday, 10:30 am to 2:30 pm, and 6:30 pm to 10:30 pm to 2:30 pm, and 6:30 pm to 10:30 pm, the Chris Conner Jazz Duo.

Island Sports & Spirits, 104 Orange Avenue, Coronado. 619-435-3456. Thursday, blues jam. Saturday, Sweet

tcP's Irish Pub and Grill, 1107

East County

Dirk's Niteclub, 7662 Broadway, Lemon Grove. 619-469-6344. Friday, the Vatican Dance Party, rock. Saturday, the Classics, rock.

Den's Cocktoff Leunge, 13321
Business Highway, El Cajon. 619-443-2444. Friday and Saturday, Calico Ridge, country.

Magnolla Mulvaney's, 8861 Magnolla Avenue, Santee. 619-448-8550. Friday, Saturday, and Sunday, the Honky Tonk Kings, country. On the Rocks, 518 East Main Street El Cajon. 619-579-3537. Friday, the Rock Dogs. Saturday, Rockabullies.

ing into the kitchens of every cheap Indian buffet joint in the known universe. India Palace would be different, I promised. It would be an India Palace, not a curry palace. It's the third branch (after Santa Fe, New Mexico, and Bridgeton, Missouri) of a mini-chain that's won numerous accolades at its other locatione. Since numerous accolades at its other locations. Since its opening in La Iolla a few months ago, I'd heard from numerous food-lovers (including some who travel regularly to India) that it was probably the best Indian restaurant in San Diego County. Having traveled in India myself, I had to find out. **Online** It's surely one of the prettiest Indian restau-It's surely one of the prettivest Indian restau-rants I've seen. A voluptuous bronze goddess the size of a five-year-old greets you at the entryway to a room that 'sal looft, rounded curves with no sharp corners. Ornamental pillars striped gold and pink seemble gant exotic candies, and a domed ceiling arches over tables clothed in pink and white linens, Club

set with translucent, heavy white chinaware with

The style of the cooking matches the taste-ful luxury of the decor, It's the refined cuisine of

ful luxury of the decor. It's the refined cuisine of the north, which was shaped in part by the fabu-lous royal tables of medieval Persia. On their long, slow route to India, the Moghlai emperors (orig-

inally from Mongolia) stopped to conquer Persia and grew addicted to its culinary pleasures. When

and grew addicted to its culinary pleasures. When they moved onto Northern India, the Moguls imported their pick Persian hits — tandoor-baked lamb, chicken, and breads, nut-thickened cream sauces, flower-fragrant sherbets, and nut-sprin-kled ice creams. This style is not only richer than

that of largely vegetarian South India, it's also milder and simpler in its flavors. The tropical

south is the original home of many of the hot

complicated curries we've all encountered in debased versions at cheap buffets — the dish-

debased versions at cheap buffets — the dishes my boyfriend expected to face again here. (Iron-ically, northerners own most of America's "curry buffet" restaurants — while some of the best dishes I ate in India were northern specialties exuber-

Coupons! The following nightclubs have valuable coupons in the Music Section of the Reader's Web site. o indicates North County.

Blind Melons 2 for 1 cover Blue Agave \$2 cocktail Brick By Brick 2 for 1 admission California Express
VIP Card

'Canes \$1 discount Saturday Cannibal Bar \$2 off admission Club Hollywood 1/2 off regular cover Croce's Free cover with dinner

Dream Street \$1 off cover 4th & B 2 free comedy tickets O jolt'n joe's 1hour free pool

Juke Joint Cafe Free admission Thursdays O La Costa 2 for 1 admission Champions Lounge

Martini Ranch 1/2 off martini @ McCabe's Beach Club \$2 off admission Moondoggies \$1 off cover

> Neimans \$2 off Tuesday admission P.B. Bar & Grill 2 for 1 entrée

Patricks II . 2 for 1 cover Second Wind Navajo No cover Sevilla \$2 off cover

Sham Rocks Shack 1/2 off cheeseburger combo Tio Leo's Lounge \$1 off club admission Tsunami Beach Club \$2 off VIP admission Winstons 2 for 1 cover

SanDiegoReader.com

For information on advertising your club online, call the Reader's Display Advertising Department



I'll Take Navrattan



antly "spiced up" by cooks in the country's deep south.) India Palace does make one spicy south-ern dish, vindaloo (from Goa), but we deliberately cleaved only to its northern specialties. At India Palace, the best dishes, I soon dis-

rajah. Among these are several vegetable entrées of great delicacy. Navrattan korma (mixed vegetables) was a knockout. A mixture of caulif etables) was a knockout. A mixture carrots, potatoes (and more) min-gled with cubes of firm housemade farmer cheeso (paneer), in a smooth, luscious cream sauce that was studded with ground almonds, cashews

ost shockingly - with plump, very sweet raisins. The fruit turned a pleasing dish into a rasins. In ruit turned a pleasing dish into a sensational one. "This isn't typical at all; it's much better than normal," said our friend, a vegetarian Indian food-fan, when she tasted the also saag (potatoes and spinach). No soggy saag here—the dish boasts bits of raw scallion to lend a crunchy freshness to a subtly spiced yogurt sauce, lent amazing richness by a touch of whipping cream. Almost as winning was baingan bartha, tandoormixture of onion, tomato, peas, and fragrant

spices.
The tandoor (a pointy-headed charcoal-fueled red, are indeed fit for a Mogul, or at least a

NAOMI WISE

The tandoor (a pointy-headed charcoal-fueled clayoven that can reach 800 degrees) was the source of many of our treats. A tandoori mixed-grill featured varied marinated meast served on a "sizzler plate" with a bed of shredded omions and halved lemons to op up the smoky junce. A hunk of bonedes lamb emerged from the oven jusicy and (dare lay) bedy, with a perfect roy center. See'h Jekebu 60 ground lamb—usually so prome to cardboardy—usually so prome to cardboard

dryness - triumphed here with

dryness — triumphed here with their soft, moist interior texture resembling French blood sausage, seasoned with ginger and cumin. (The secret, says restaurant manager Deepak Sood, is that the kebabs are always made fresh, never reheated.) But prawns were a bit withered from the tandoor, while overcooked skinned chicken-breast kebabs were about as colorful and succulent as chunks of a coral reef, painted with a red-orange marinade, which, to my taste, was too mild to lend much inter-est to a dull cut. (In India, even airlines make their

7514 Girard Avenue (at Pearl), Suite 10, La lolla; 858-551-5133 www.diningsandiego.com/cyber67.htm

India Palace

HOURS: Daily, lunch buffet 11:30 a.m. - 2:30 p.m., djnner 5:00 p.m.-10:00 p.m.

PRICES: Appetizers \$3-\$8; entrées \$8-\$25; lunch buffet \$7.95; desserts \$3-\$4.25.

ATMOSPHERE: North Indian delicacies in a serene

domed room reminiscent of the Tai Mahal wine LIST: Intelligent list of California wines, including several affordable Gewurtztraminers and Rieslings well-matched to the cuisine. Few choices by the glass. Indian beer list includes the laya lager from Sikkim.

NEED TO KNOW: Free parking in the base NEED TO KNOW: Free parking in the base-ment; garage entry on Pearl Street. Private parties can book romantic upstairs dining room. Reservations advised on weekends or for groups of feet or more. Vegetarian-friendly menu. A la carte and buffet dishes available at lunch. Most dishes are gently spicy, but you can specify hotness.

WHAT THE STARS MEAN:

(None) Poor to satisfactory

Good

** Very Good

** Excellent

*** Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

tandoori marinades quite a bit hotter than do Indian restaurants in the U.S. On one India Air leg from Madras to Calcutta, I relished the near-fiery renditions of tandoori chicken thigh and seekh kebab — dry, ye

tandoor cincken ungo and second some but really spicy.) But the star of the mixed-grill was, surpris-ingly, fish — a cube of tender, flaky tandoori sea







La Jolla . Carisbad 702 Pearl St. 5970 Avenida Eno 858-456-5222 760-438-1212

WOODFIRED ♦ PIZZA ♦

FREE MESSY SUNDAE

is equally valid and tasty whatever you want to call it.) We didn't love every dish equally well, but the average was pretty high. A meal at India Palace

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begins with papadum, salty deep-fried mega-crackers studded with whole cumin seeds. Two dips whole cumin seeds. I wo dips are provided: a spicy mint and yogurt chutney, which (thanks to a touch of heavy cream) is thick for the genre, and a dark red sweet-and-sour. Among the 11 additional Indian breads that are cooked on the walls of the tan door, we enjoyed the subtle fillings of the onion kulcha and the gar-lic nan and the scattering of fresh herbs in their dough. A bread I'd adore to have for breakfas once a week for the rest of my life is the kashmiri nan, stuffed with a moist paste of ground cashews, pistachios, raisins, and cherries. But you'd better have a passion for strong, fresh mint if you order

the mint paratha — it's a jungle in there! The filling of the aloo paratha, whole-wheat rounds stuffed with potato, is so similar to the vegetable samosas (minus only a few peas), it's needless to order both. I was disappointed with both the lamb and the veggie samosas, which were large but bland, with unpleasantly greasy shells. We ordered them on a

mixed-appetizer plate along with pakoras-stuffed variously with dry chicken, dry paneer cheese, and lively vegetables in a weighty garbanzo-flour (chick-pea) batter. A starter I much preferred was chicken aloo chat. a refreshing salad of potatoes, lettuce, tomatoes — and cubes

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with cream cheese and a

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of dry chicken breast - in a

bright, tangy dressing.

No matter how varied the cooking methods, alas, all our poultry dishes featured that overooked chicken-breast mea Fortunately, in the chicker pasanda, it hardly mattered given its luxurious cream sauce with ground cashews and almonds and a distinctive note of cilantro. This happens to be one of the northern dishes that I especially enjoyed at a little restaurant in Cochin, a major spice port in India's southern state of Kerala. There, the spices were not just ground to order but still so fresh that your nose could identify every individual aroma as you brought your fork to your mouth. India Palace's version wasn't quite that brilliant, but it was still very good — however, next time I'll order the pasanda with lamb instead of chicken. We also tried the owner's own creation, Chicken Hariyalli, with a yogurt and mint sauce simi-lar to the mint chutney table

sauce (albeit much milder). The good news is that you can spread the sensual sauces on excellent moist saffron pallao, basmati rice dotted with fresh green peas, and you can find some choice beverages to wash it all down. A Gainy Central Coast Riesling (\$23) proved an ideal Indian-food wine, succulent and fruity but not cloying. My boyfriend enjoyed a Himalaya lager, a relatively new brand bot-tled in Sildeim with a light, clean taste well suited to the tropics. Teetotalers who want sor more unusual than soft drinks ca of lassi (yogurt drink) or masala chai, a thin, milky Darjeeling tea brewed with sweet spices.

Some Americans love Indian desserts, others can't stand their acsserts, others can t stand their sweetness or their exotic spice and "perfume" flavors. The most Americanized of India Palace's desserts is a sort of mango ice cream sundae called Mango Malwa. Luckily, the waiter talked us out of ordering it. "We don't make that ice cream in-house," he cautioned. "Try the mange kulfi instead: that one we mak Boy, were we glad we did! Sprin kled with flecks of pistachios ar flakes of ground cardamom seed it's a blast of fresh, cool fruit flavor, with the velvety texture (and occasional tasty little ice crys occasional tasty little ice crys-tals) of a true kulfi (Indian ice milk). We also enjoyed a khir, creamy basmati rice pudding in which the rice seems almost to melt in its bath of warm spiced milk sauce (flecked, again, with

pistachios and cardamom). Marti,

pistachios and cardamom). Marti, an enthusiastic fan of Indian desserts, was tickled by the two very firm, barely sweetened rounds of paneer cheese in a similar sauce. "This is exactly the way ras malai

is supposed to be," she pro-nounced happily. "The cheese shouldn't be too soft or sweet; the

sauce takes care of all that."

I don't know (yet) if India
Palace is the best Indian restau-Palace is the best Indian restau-rant in San Diego, but I can tell you it's certainly one of the best I've ever been to, including those in India itself. It's a welcom addition to the many delights of eating in La Jolla.

ABOUT INDIA PALACE

The owner of India Palace is Nitin Bhakta, who was born in Gujarat, a state on India's cen-tral west coast near Moombai (formerly known as Bombay). After his family arrived in San Francisco, for years Bhakta worked side by side with hi father at Bay Area Indian restau rants, including a decade as a waiter at the gorgeous Ghirardelli Square branch of Gaylord's, a worldwide chain of deluxe Northern Indian restaurants You can think of Gaylord's

as a sort of Indian version of Chez Panisse, not so much in its style of cooking as in its highly style of cooking as in its highly prolific offspring — large num-bers of its alumni have gone on to open restaurants of their own. "Whoever worked for that restaurant," says restaurant manage Deepak Sood, "automaticall Deepak Sood, "automatically comes to know the recipes for that kind of food." Bhakta's first restaurant was in Albuquerque, New Mexico, which he chose partly because he liked the town but also for the opportunities the area offered — first-class East

plentiful in the Southwest. A few years later, Bhakta sold that restau-rant and opened India Palace in Santa Fe. Then came a branch in the St. Louis area. Soon, the in the St. Louis area. Soon, the restaurants were gathering accolades, with raves in the Zagat and Mobil guides. They've come to be considered among the top Indian restaurants in the country, and some of their recipes are

try, and some of their recipes are featured by Uncle Ben's rice. (The rice you'll eat at the restau-rant itself is, of course, traditional long-grain basmati.) Most recently, on a trip to California, Bhakta fell in love with Ia Jolla, and that's how our area has come to boast a branch of India Palace. Bhakta com-former or the company of the company of the com-traction of the company of the com-pany of the company of the company of the com-traction of the company of the company of the com-traction of the company of the company of the com-traction of the company of the company of the company of the com-traction of the company of the company of the company of the com-traction of the company of the company of the company of the company of the com-traction of the company of India Palace. Bhakta com-mutes among all three of his locations (at this writing, he was in Santa Fe), but the La Jolla kitchen is run by a North Indian chef who's been with the chain for its entire ten years.

As with the Gaylord's group the quality of ingredients and the skill of the cooking varies very little, if at all, from branch to branch of India Palace, But typical of the immigration expe rience, the second generation often adapts more comfortably to a new atmosphere than the to a new atmosphere than the first. Happily, the service at India Palace is notably more friendly and less formal than the starchy "Raj" style at Gaylord's, so it fits easily into the La Jolla atmoRESTAURANTS

Real Scuzzy

Clangs of metalwork mix with the scoop and hum of printing machines.

arning: Nothing inside this house is worth risking your life for." The sticker has a picture of a gun pointing at you. "The owners of this property of the pro

So maybe I'll take the front

ay. I quickstep to 12th and Marit quickstep to 12th and Mar-ket, near the rambling old hotel where Wyatt Earp used to hang out. "Buddy. A dollar for a beer?" says this really wasted guy. At the trolley stop another red-faced joker leans on the railing and yawns loudly, like a bear. "Hey, anybody!" he calls. "Got a eigarette?" You might say this is not the hippers part

To unight say this is not the hippest part of town. But it's alive all right. Clangs of metalwork mix with the scoop and hum of printing machines. Skinny guys with goates pop out of the New School of Architecture. Max Delis faded green stucco with green and black tile, and iron grilles on all the windows. Old 40s place. Inside, it's all cream.

Everywhere, you get signs. "No Change. No Exceptions." "Bus Passes." "Keys Made Here."

"1-Day Photo Service." "Activate Your Pager Here." "Money Orders, 59 cents." "Telemar-keting, \$7.00/Hr." "For Sale: '89 Chrysler LeBaron convertible. \$2,750.00."

A huge menu plasters the back wall. A guy in the corner table drinks his Bud and reads t table drinks his Bud and reads his paper. He looks up. I ask what he recommends. He's a mechanic from what was Yu-goslavia. "I have been coming here every day for 15 years," he says. "Sometimes I bring my own lunch. Have with the beer.

TIN FORK ED BEDFORD own lunch. Have with the beer.

Max is good like that. I pay him once a month. Mostly, I get soup and a hot dog. Chicken noodle soup. They make it here. Good. Nothing canned."

"Oh man! The hot dogs," says the other

"Oh man! The hot dogs," says the other guy, Ivan. He's from Kossov. Got out from the war there. "When I came I was used to Kossov food, like Burek Kevap meaballs, But Max, and Miranda, they have great hot dogs. As good as the first one I ever had. At Coney Island, New York:
Maria swings in through the black metal back. The standard of the standard

"It's really home made."

"Yes?" It's Max. Korean.

"D'agh..."

Decision time. All the sandwiches on the

wall are \$3.55. Roast beef, Salami, corned wall are \$3.55. Koast beef. Salami, corned beef, and Swiss cheese. Ham, salami, bologna, and Swiss cheese. Or trun salad or egg salad. Then on the specials board they have hot dogs for \$1.99, soup and rice for \$2.75, soup and or dog. \$4.50, and soup and half a sandwich, also \$4.50. Today soups are chicken noodle had to the salaming the salaming and vegetable, says Max's wife. Mirzadaming the salaming the

Iranga. I like the idea of the chicken noodle soup with the side of rice for \$2.75. I ask for half a sandwich as well. The #30. Salami and pastrami, Swiss. On wheat. Two more bucks. I get a small coffee (50 cents) and go find a seat at

a nice old wooden table Before you can say "South Korea," Max calls out "Soup and sandwich!" He has it on a tray. First thing I notice is the chicken noo-dle soup. It's thick. The noodles are big twisted die soup. It's thick. The noodles are big wisted egg noodles. It has plenty of carrots and vegetables and — yo! — big chunks of real chicken in there. Julie in some of the rice in the pot next to it and slurp up one thick little tub of soup. The sandwich is loaded too. Low of pastrami. Lots of salami. And plenty the salamine standard man was and and mustard and mu tard and mayo and tomato. Salt crackers sit on the side. Lord. If I didn't have to work this afternoon, I'd get a cold Bud too. Rade thinks it costs a dollar, except it's been so long since

he paid for one individually, he can't remember. An older guy, Robert, sits at the window chow-ing down a vegetable beef soup. He's in here every day too. A retired aviation metalsmith. Means he repaired Navy planes. On carriers. "Five cruit off North Vietnam in the '60s," he says. "It v

off violative tenam in the obs, he says. "It was pretty tense."

So we all sit and eat and chat, and every now and then the big red trolley clatters by outside. Rade's talking about his dad's farm in Dalmatia. "Home food was fish wine W. grew our own grapes, like everyone. I started drinking our wine when I was 5, 6 years old..." Bob's talking about a "helo" that got its az-imuth 90 degrees off, lifted, and tipped into the water. Max understands. He was a merchant ship captain sailing the Pacific out of South Korea before he emigrated and took over this deli. Ain't a port in the Pacific he doesn't know. Says he keeps out the guys with serious drink-ing problems around here by telling them his Buds are \$10 a can. I ask Ivan how he got out of Kosovo. "Come back sometime and we'll talk," he says. "I'm a Serb. I'll tell you the

Oh man. I'm stuffed. And it's a funny thing.

By the time I get out, I feel part of the neighborhood. It's scuzzy, but it's real. Just what Carla says about me.

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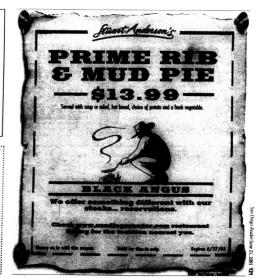
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"Watered-down wine... It has a very calming effect on the young."

y uncle Chad has traced the family name back to Alsace, where it was spelled from yellow positive that some French blood helps to earry the alcohol I pour into my system via this or that wine. Imagine my re-lief, then, when I read Peter Mayle's

(of A Year in Provence fame) new book French Lessons, a chronicle of Mayle's journeys to various French food and wine festivals, honoring everything from truffles to snails to frogs' legs to cheese to chicken to wine. In it, Mayle writes

that the French spend "a greater proportion of their income on food and drink than any other nation in the world.... Monsieur than any other nation in the world.... Monseur Dupont, the average Frenchman, is prepared to invest in his stomach, saving up to eat at the best restaurants, often traveling considerable distances to do so." I can now blame my ancestry for the fact that I have spent time searching through the fam ily budget for a way to travel to Napa with friends procure a habysitter for our combined broods and spend a small fortune on a nine-course meal and spend a small fortune on a nine-course meat (with appropriate accompanying wines) at the French Laundry. The event would be nothing short of a pilgrimage in terms of effort and expense— all for the pleasures of the palate. It will never happen, of course, but the mere

fact that I entertain the fantasy has made me an fact that I entertain the fantasy has made me an object of scorn in some friends' eyes. Food and drink, they say, rank somewhere bend religion, philosophy, politics, literature, art, music, and tamily and community life. How could such an extravagance! I have no answer. I share their sensibilities, but the desire remains. I sought an author: Peter Mayle.

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Brockton Villa Restaurant

is not a Frenchman, but he lives there, and he has an unabashed admiration for the French—somewhat slocking in an Englishman. Well, first of all, begin. "And secondly, I'd say that food is a thing that when the have very day, and I don't see anything wrong with making a pleasure out of necessity. It's one of the few great pleasures harmless, in that we don't upset martless, in that we don't upset.

harmless, in that we don't upset other people by eating well. It's part of civilized life." As for the expense,

he notes, "The average American will spend a lot of time saving up to buy a new car, which he probably doesn't need. We all devote time and energy to the things that please us."

I latched on to that bit about its being part of

I latched on to that bit about its being part of civilized life. My child-free true to Napa notwith-standing, I like to think that obsessing over food is really obsessing over meals, and obsessing over meals is really elevating the environment for social intercourse—particularly familial intercourse. Ev-ery sentimental heartstring was singing as I read Mayle's testimony that, at least in his rather rural neck of the woods, the family gathering over an extended Sunday lunch remains a vibrant tradi extended Sunday lunch remains a vibrant tradi-tion. When we spoke, Mayle told me, "We have two or three places that we like to go on Sunday, and you'll sometimes see three generations getting to-gether. It's a very pleasant sight, and I've never known it to happen with such frequency anywhere else in the world. It's not considered a sort of maelse in the world. It's not considered a sort of ma-jor celebration; it's the way things are. Children and grandchildren live around the area, and they'll often go and see their grandparents. They'll all go out to lunch because Granny doesn't want to cook."

Complimentary

And they'll bring the kids. In the book, Mayle observes that "I was struck...by the good behavior of French children who are taken to restaurants...their patience never fails to amaze me." His dining companion reveals the secret: "Wame." His dining companion reveals the secret: "Wa-tered-down wine... It has a very calming effect on the young." His companion also insists that such draughts are more healthful than soda. I asked draughts are more healthful than sods. I asked Mayle if this was common practice. He granted that "one or two" kids might be introduced to dilated wine at Sunday lunch and added that the thought it was "actually quite healthy," at least in cohole ought to be something that so totally locked up for most of a kid's life. It think that adds to the attraction of going and doing it on the sly and bringeing because of ignorance." Context. Civilization. I don't want to go too fair into Prancophills, but I understand what Mayle finds attraction of good or the state of the content of of the con

That civilized attitude, to hear Mayle tell it, ex-tends to behavior under the influence. In a chapter on the frog leg festival in Vittel, Mayle writes that he has always been impressed by the "French-man's ability to absorb vast amounts of alcohol without falling headfirst into the cheese. The physical effects of a river of wine are evident in fluence of the complexity of the control collars, in louder voices and more risque jokes, but I've touder voices and more inseque pokes, but I verenever seen any ugly or argumentative behavior. Perhaps the secret is years of practice." When I asked him about the passage, he replied, "I've never found an ill-mannered drunk in France. It's curious. I'm not looking for ill-mannered drunks, but I've seen them, in bars in England and in bars in America. [The French] just seem to get more jolly, slightly louder, and less formal in their

But surely the English and the Americans share in those "years of practice"? "I've thought a lot about it, and I don't know if it has anything to do with it, but the model of French society, ever since I don't know - King Louis and his merry men? has been...what people aspired to was aristocracy. Even after the revolution, when kings and dukes no more Certainly in terms of food and drink

For reservations call: 858-454-2222



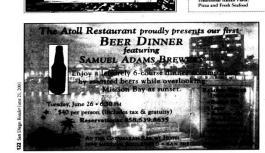
I think people were educated to a great extent— certainly in Paris — by the chefs who used to wor for the aristocrats. I guess they absorbed aristo-cratic eating and drinking habits over the years.

French Lessons is mostly about festivals, festi-vals that arise because the French, in their everyday vals that arise because the French, in their everyday life, are devoted to the pleasures of food and wine. Mayle, who has adopted the local habits, told me what that meant in terms of the latter: "Two or three glasses at lunchtime, and two or three glasses at dinner. Down where I live, you wouldn't expect to find a lunch table — whether it's in a restaurant or somebody's home - without the availability of wine. The wine we drink every day availability of wine. The wine we drink overy day is a very good Cote de Luberon, which is made by a friend of mine who lives about ten minutes down the road. It's very acceptable, very approachable. It costs about 28 francs (roughly \$4) a bottle."

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RESTAURANT LISTINGS

The Reader's Guide to Restau The Reader's Guide to Restaurants are recommended listings writer by our reviewers (Ed Budjord, Ambrose Martin, Mars Nash, Eleaner Widmer, Naomi Wise). Individual restaurants will appear once or reviece a month. A complete sourchable list is available online at SanDiegoReader.com.

Price stimates are based on the latest information available for a

mid-range entrée. Inexpensive: helow \$10; moderate: \$10 to \$19; expensive: \$20 to \$24; ve

NORTH COASTAL

LA BONNE BOUFFE Town and

CALIFORNIA BISTRO Four Se Resort Aviara. 7100 Four Seasons ount, Carlsbad, 760-603-6800. On Vednesday night, an all you can ear rench buffet is available for \$25 (bev-French buffet is available for \$25 (bev-crage not included), half price for kids It's more California cussine than French, but there's lots of fresh food and the beautiful luxurious room car-ries the evening. 5:30 to 9:00 p.m.; please make reservations. Moderate to expensive. — E.W.

THE ENCINITAS CAFE 531 So HE ENCINITAS CAFE 3M South ighway 101, Encinitas, 760-632-0919, his American cafe serves breakfast om opening to closing, with egg shes, biscuits, and gravy for break st, sandwiches and salads for lunch.

THE FISH MARKET (DEL MAR) 640 Via de la Valle, Del Mar, 858-755-2277. Via de la Valle, Del Mar, 888-785-2227. From the moment in opens until cone un until cone until con atm. conversation, and contempla-ion. Open daily, lunch and dinner. Continuous service. Moderate to xpensive. — E.W.

ESPECIAL NORTE 664 N. High-

87 Encinitas Boulevard, Encinitas, top of hill next to Best Western, 760-633-3587. Good sushi bar, good service, some ocean view. Combination dinners popular here. Lunch, Monday through Friday; dinner nightly. Call for directions. Inexpensive to expensive. — E.W. is cafe is a great place to take the kids clean, light, airy, and out back they or a little rattan-hambon cation we a little rattan-bamboo eating area sere you can catch the shock of the strby train when it howls through at miles an hour. Locals swear by srge's "Encinitas Earthquake" ed potatoes, ham. oping. TRATTORIA POSITANO (CARDIFF-BY-THE-SEA) 2171 San Moderate to expensive. — E.W. WHEN IN ROME 1108 South High-way 101, Encinitas, 760-944-1771. This elegant restaurant offers three dining areas and a menu with outstanding ap-petizers and pasta dishes. There are many unusual preparations of chicken. Ish, and meat. Gorgeous presentation: loving service. A winner. Open for din-er nightly. Moderate to expensive, ... FORNAIO CUCINA ITALIANA 5 Camino Del Mar, Del Mar Plaza -755-8876. Il Fornaio offers a stun-g. unobstructed view and its outand indoor seating are gorgeous, grilled items tend to be uneven, the stuffed focaccia, angel-hair ta, soups, and salads are always. A Always crowded, Lunch and dindaily. Another location at Coron-Ferry Landing, 619-437-4911. derate to low expensive. — E. W.

NORTH INLAND

ASHOKA THE GREAT 9474 Black Mountain Road (off Miramar Road),

Indian restaurant. The setting is lovely, the service excellent, and the food first-rate. Don't overlook the Landsori dishes. Numerous selections are available for vegetarians. An all-you-caneat bunch buffet is served daily. Open daily, lunch and dinner. Inexpensive.

— E.W.

760-942-1040. Specializes in Mexican dishes; 12 extraordinary soups prepared daily. Seek out this one. Inexpensive. — E.W.

NOBU JAPANESE RESTAURANT 315 South Highway 101, Solana Beach, 858-755-0113. The menu at this

the weekends, arrive early to avoid waiting for a table. Reservations advised for dining room, not accepted for sush bar. Open daily for lunch and dinner. Moderate to expensive. — E.W.

POTATO SHACK CAFE 120 West

omelets are also fine and so are the ho cakes. One hotcake covers an enting plate. Every item is fresh and interesting and it's a great place for children Lots of fun. Arrive early weekend

SAMURAL JAPANESE RESTAU

has some er raza; some heter h

E.W.

SCALINI 3790 Via de la Valle, Del Mar.

858-259-9944. A handsome dining
room offers northern Italian specialties with at least ten pasta dushes. All
tens on menu, which includes fresh
tens on menu, which includes fresh
prepared. Imposing surroundings and
cocillent service, One of the best stalan
restaurants in North County, Open for
dinner nightly. Reserve for weekends.
High moderate (pastas) to very
expensive.—E.M.

TOMIKO JAPANESE RESTAURANT 87 Encinitas Boulevard, Encinitas, top

BOLSA VIETNAMESE CUISINE pensive. — E.W.

CHIEU-ANH VIETNAMESE CUI-SINE 16769 Bernardo Center Drive, Suite 10, Rancho Bernardo, 858-485-1231. Gourmet Vietnamese 858-485-1231. Gourmet Vietnames food is available bere from a lengthy menu, including many items showing French influence. Good bets are chicken crepe, fresh fish with lemon grass, tangy-and-ous rous, peg rolls, and filet mignon beef. Chiu-Anh enhances the selection of fine dining rooms in Rancho Bernarde. Lunch Tuesday through Friday, dinner Tuesday through Sunday. Inexpensive. — £. W.

one person can finish, from a menu of great length and variety, and many desserts made on the premises. If you long for vast amounts of food, Firenze is for you. Lunch Monday through Sat-

FIRENZE TRATTORIA 162 South

760-745-1931. The Fireside bills itself as North County's Finest Steak House. It also seems to be the area's communities to be the steak of the steak House. The steak House House the steak House the steak House the steak House House House the steak House Hou

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Ashoka 50% off lunch or dinner Atoll at the Catamaran

Aunt Emma's Pancakes Free kids' meal Bahia Cafe Prime rib buffet \$12.95 Beach Grill of Coronado \$1 off breakfast entrée

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El Callejon Fargo's Bar-B-Q **50% off entrée**

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Galoka Free dessert with dinner Ginza-Sushi Sushi dinner for two \$14.95 The Good Egg

Goody's Steakhouse 20% off entrée Grangers & Ethiopian Cafe 2 Ethiop Grant Grill

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Henry's Pub Hollywood Star Grille 50% off 2nd entrée Hornblower Cruises \$5 off dinner or brunch

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Moondoggies © Neimans
© New Wharf Bar & Restaurant
50% off entrée

94th Aero Squadron Octopus Garden
Olé Madrid 50% off entrée

Pacific Beach Bar & Grill Pacific Beach bar & Gilli Palomino Restaurant Rotisseria & Bar Free pizza Pampas Argentine Grill Free appetizer

O Passage to India 50% off dinner Pasta Espresso \$4.50 pasta Raw Mana \$5 off hip-hop sushi

Rock Bottom Free appetizer

O Roma Mia Lobster or steak for 2 \$49.95

O San Luis Rey Downs 2 for 1 dinner Sanfilippo's Pizza or lasagne for 2 \$10.99 Saska's Buy 1 dinner, get 1 free

O Sevilla 57 off Paella Valenciana Shanghai Mongolian BBQ dinner \$8.50 Shelby's \$14 off dinner entrée

Shelbys 314 off dinner entrée
OStar of India 50% off entrée
Su Casa 25% off entire check
He Surficie (1/2-price, appetizer
Sweet-N-Sugar Free 10% off any purchase
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Tamarindo

© Taste of Europe

Taste of Italy 1/2 off entrée © Taste of Thai Thai Cafe

Thai Chada 50% off entrée
Thai Orchid Cuisine 2 for 1 dinner O Tio Leo's Free dessert Todai 10% off lunch or dinner

Torreyana Grille Try Thai Cafe Uno Chicago Bar & Grill Free appetizer

Vigiluccis

O Wild Note Cafe Yacht Club

THE FRENCH MARKET GRILLE THE FRENCH MARKET GRILLE
15/17 Bernardo Heights Parkway at
Pomerado Road, Ralphs Shopping
Center. Rancho Bernardo,
858-485-8055, Don't miss this small
but chie French restaurant. The
chel/co-owner.originally from Brittany, produces superb nouvelic cuising,
with a menu of fresh dishes changing
scasonally. Brackfast served Sunday;
lunch and dinner served daily, Reser-

EL GALEON 503 West Mission, Ex-EL GALEON 503 West Mission. Escondialo, 200-29531. Mexican sealed, along with the usual dishes, is returned as a bright ceitler shop atmosphere as furnished to the state of t

GOLDEN EGG OMELET HOUSE ME

ISLAND BOY GRILLE 10066 Pacific Heights Boulevard, Sorrento Mesa. 858-452-7708. If you've been search-ing for Hawaiian and South Pacific food, you'll love the cooking here. Best bets: Kalua pig, Kahuna shrimp, mahi mahi, lumpia. Open daily for lunch. Inexpensive. — E.W. LUNGREN BROTHER'S PIZZA AND

LINGRIN BROTHERS PIZZA AND KARADKE 2000 Like Book. Villey Center, Econdolo, 706-709-234th. Thus it is present to the control of the control o

As the Victoria of Australia of State o EL TAQUITO MARISCOS 300 North

TIP TOP MEATS 6118 Paseo Del Norte, Carlsbad, 760-438-2620. This Norte, Carlsbad, 760-438-2620. This geranium-splashed blue-and-white Bavarian chalet is more than a butcher's shop. It's a combination butcher'd-di-diser. Earter through the charter of serving likels. Look for the other of serving likels. Look for the "Es ist Wonderhort" sign over the counter. To Certams and American and American and American butch the serving likely likel

after 4:00 p.m., he roasts his famous prime rib dinner, lnexpensive. — E.B. VALENTINO'S 11828 Rancho VALENTINO'S 11828 Rancho Bernardo Roda, New Mercado, Ran-cho Bernardo Roda, New Mercado, Ran-cho Bernardo, 858-451-3200. Located in a shopping center that will remind you of Beverly Hills. Valentino's has a lovely interior, good salads and pastas, and fine entrées which include chicken reusurio and homemade cannellomi. A separate room holds a pitzeria. Lunch, Monday through Friday. Dinner nightly. Moderate. — E.W.

LA JOLLA

ALFONSO'S OF LA JOLLA 125

ASPEN MILLS BAKERY AND CAFE 1044 Wall Street Suite F, 858-551-5550 Formerly Woodys, Aspen Mills has the same menu with additional items. I

Road, 858-551-1063. Delightful 10-seat restaurant or mini mall serves excel-lent Euro-bistro food. Open for break-tast, lurich, and dinner. The dinners are best bets with first-rate soups, pasta dishes, fresh fish. Ery the daily fresh fish or gnocchi in Bolognese sauce. Or

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2 for 1

select nightly soup plus salad. Open al day Tuesday through Sunday. Inex-pensive to low moderate. — E.W. GEORGE'S AT THE COVE 1250

dining levels on its ocean-view site. The first level is the fine dining room, with full menu and gournet lunch and dinners. Above is the Café, and on top is the Terrace, which is romantic on balmy nights. The Café and Terrace offer identical menus: light meals for lunch, extensive menu for dinner. The lunch, extensive menu for dinner. The Ocean View Room offers high quality California regional cuisine, with higher prices. Food is well prepared and their famous roasted chicken, beam, and broccoli soup is till on the menu. In-comparable service. Call for exact hours. Expensive, George's gourner room; moderate to expensive, other rooms. = 24%.

rooms.—E.W.

**HARRY'S OFFES SHOP 7545 Girard
Avenue, 836-454-7381. This landmark
coffee shop in noted for in breaklass
coffee shop in noted for in breaklass
battermilik puncakes, warteries of waffies made from scratte, and egg compared. Due of the fee splace sherry via
can still gen hot outnead or exem of
wheat. Harry's also serves freshly
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**The State of Technique of Technique
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MANHATTAN OF LA JOLLA 7706

lencia Hotel, 1132 Prospect Street, 838-43-0771. The room has been re-decorated at a cost of \$1.2 million. It's dazzling, Dinner entrées start at \$18.00 for potato dumplings and soar upward from there—almost as steep as the Sky Room, Beautiful setting, but the food

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TORREYANA GRILL Hilton La Jolla Torres Pines 10950 Torres Pines Road TORREYANA GAILL Hillon La loila Torrey Pines, 10950 Torrey Pines Road, 858-450-4571. Best seafood buffer in city, served Friday nights, 6:00 to 10:00 p.m. At least 21 items, most of them fresh seafood and fish plus New York cut beef and chicken. Price is 28.95, \$10.95 or children. Add \$10.00 for one and a quarter pound fresh Maine lobster steamed to order. Excel-lent value for the money. Friday night only. Expensive. — EW. 1/2 OFF **ENTRÉE** When second entries from regular dinner menu is purchased. Not valid with any other offer. byles 6/2401.

Happy Hour 5:00–6:30 pm Early Dining Menu.

only. Expensive. — E.W.

THE WHALING BAR La Valencia Hotel, 113.2 Prospect Street, 858-454-0771.
Now open after extensive renovation
with an expanded menu. They offer
their usual specialites, including paella.
Open daily for lunch and dinner.
Moderate to expensive. — E.W.

preparation is uneven. Open daily, three meals. Very expensive. — E.W.

three meals. Very expensive. — E.W.

OCEAN KITCHEN 5925. La Jolla

Boulevard, 858-459-3993. The dishes
at this Mandarin and cantone creatard contain and cantone creatard contain non-ext. Very lively cooktended to the contained of the cont

P.F. CHANG'S CHINA BISTRO 4540

P.F. CHANG'S CHINA BISTRO 4540 La Jolla Village Drive, SS8-458-9007. The decor and ambiance carry the weight here. Chinese food is only aver-age. This is a place to see and be seen. Open daily, lunch and dinner. Dinner menu available from opening to clos-ing. Inexpensive to moderate. — E.W.

The section of the se

Moderate to expensive. — E.W. SHABU SHABU UN SANG 7614 Jas Avenue, 588-486-4548. Nuthen shabu is a style of lapanese cuinner in which the ingardents are coded in bodings water under the style of the s

LA TERRAZZA 8008 Girard Avenue

858-459-9750. This pleasant Italian cate provides a loving and testive atmos-phere. The pastas are delightful and so are the salads. A good place for casual dining. Same menu lunch and dinner

dining. Same menu tunch and dinner except for nightly specials. Open daily for lunch and dinner. Inexpensive to moderate. — E.W.

Moderate to expensive. — E.W.

ZENBU 7660 Fay Avenue (at Kline).

858-454-4540. It was a natural for fisherman-restaurateur Matt Rimel to open a sushi bar-fish house, featuring sparkling fresh catch, much of it from his own boats. Sashimi and the simpler sushi are better here than the big party

rolls, which can be lunkish. Don't miss the asshimi of live local unit (sea urchin) as served on it is shell most weekends. Cooked fish entrées feature equally sparkling teadood, sometimes in almost gooffly elaborate preparations. No reservations, 30-minute wait likely on weekends. Sushi bar is up a short stair-case, dining room and natio tables are weekends. Sushi bar is up a short stair-case: dining room and patio tables are wheelchair accessible. Several vegetar-ian choices. Full bar, good sake list. Dinner nightly. Upper moderate to expensive. — N.W.

CLAIREMONT & KEARNY MESA

ANDRES PATIO RESTAURANT ANDRES PATIO RESTAURANT 1233 Morena Boulevard. Buy Park. of 12-275-4114. This low priced Culaw which the best are shredded beef in wine stuce, rozut pork with yucca and mores, chicken and rice, and top ui-lain. Culam style. Select the soup over the main course instead of eating them perparately. Swill service, unpretentions but clean premises. Excellent Culsan studies and the service and the service and sundowshelf transport are validable for sandwisches (roast pork and baked ham served steaming hot) are available for lunch and dinner. Only Cuban sand-wiches and Puerto Rican pasteles (pre-pared Fridays) in the city. Extensive line ner, Tuesday through Saturday ervations suggested. Moderate.

BALBOA TOPU HOUSE 1-61-6 Con yer, Clairmont 19-75-6-6431. They, Clairmont 19-75-6-6431. They positive that our orb has matured for its specially ethnic foods. Balbar Total House 1 a Kwenn restaurant serving the positive that our orbital they have been been been been been been been balby foods. Highly recommend the soundpic sough they for the serving the substrooms, with are egg dury our kinn-thee. Deliver yourself from sor-rorefully genres foreign food — Balboa Total House serves wind ethni. food Open day, but only the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the

BISTRO YANG 4705-G Clairemont Drive, Clairemont Town Square 619-483-6893. A sister restaurant to Fortune Cookie, this elegant bistro wil rortune Cooke, this etigant outcome charm gourmet Chinese food lovers with its curried salmon, sea bass, Yang's chicken, spicy spring rolls, and other delights. Standard dishes also available. Outstanding gourmet preparations.

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D.J Kandu REQUESTS, SALSA, HIP-HOP

Come dance the night away!

HAPPY HOUR 2-6 PM 7 DAYS A WEEK \$2 U-CALL-ITS

CASA PICANTE Open daily, lunch and dinner. Moderate. — E.W.

Open dally, much and camer-hoderane. — EM: 6404 Chiteraneau Moderane. — EM: 6404 Chiteraneau Mora Moraneau (19-27): 612. Tale's to about to discharge level; surplication from his result (19-27): 612. Tale's to about to discharge level; surplication of the sign. They must mess it. At Hoppy as a Buck Which is nice because it good great with this pole sign general property of the common service of the sign of the longer. The burger bun is cite; the burger. The burger bun is cite; the burger bun is cite; the cite of the burger bun is cite; the cite of the burger bun is cite; the cite of the burger bun is cite of the burger burger. It is the burger burger burger burger burger burger to describe the burger burger burger burger. It is the burger burger burger burger burger burger burger burger to burger burger burger burger burger burger burger. It is the burger to burger burger burger burger burger burger burger burger to burger burger burger burger burger burger burger burger to burger burger burger burger burger burger burger to burger burger burger burger burger burger burger burger burger to burger burger burger burger burger burger burger burger burger to burger to burger to burger to burger burger

LORNA'S ITALIAN KITCHEN 3945 LORNA'S ITALIAN KITCHEN 3943 Governor Drive, Yous shopping center, University City, 619-452-0661. Twenty pasta dishes are prepared here, all from scratch, as well as hot sandwiches and pizza. Fine place for families. Open daily. Inexpensive to moderate. — £ W.

daly, Inegentieve to molecule. — E.W. NIITA MARKET JOSC CORVEY, Kearny Mens, 1853–266-3821, If you're not willing to outside quality for convenience when eating fast book, if you have been to be the second of the property of the property

seere bean paste, lineagensiue. — Al.N.

THE ORIGINAL PANCAKE HOUSE.

1906. Convoy. Kearry Mexa.

83–85–85–104. If hann's laready, the "apple pancake," which is really an enormous, pully soulff perspured with cumamon sugar and apples, should win common. The soulf perspured with cumamon sugar and apples, should win common, and the properties of the placeted anywhere. The recipes for the apple pancake, where weeds planeace, and the flugsichs are from the original restaurant in Original contaurant in Or

ping cream, and you'll need someone to help you out the door if you let your instincts go wild. Dream breakfast food includes fresh seasonal fruit with cream. Open daily, 7:00 a.m. to 3:00 p.m. Inexpensive. — E.W.

300 pm. Inergensiv. — EW.

PAMPSA ARGENTINE CERLI 800
Arro Divir at Montgomery Field,
Marchael 1997, Arrows and Marchael 1997, Arrows and Arrow

THE BEACHES

ATTANTS 1810 Habon Idania (Drw.
Markon Idania (18-29): 123 - This
Harbon Idania
Habon Idania
Habon

fish and excellent mests, cooked to order with well-chosen accompaniments. It's a great choice for frazzled workinghist fyou crave sophisticated home-style cooking but just can't face the kitchen. On Saturday nights, dances in another room draw a semi-dressy salt-and-peper dinner crowd. Call about wheelchair access. Lunch, dinstructure and the cooking salt-and-pers dinner craves.

to expensive. — N.W. Sense. (2011)
BLUE BAY CARS 3780 Ingraham
Street, Pacific Baech, 858-531 (2020)
The cuitine here trends to be somewhat
elaborate, so order the simplest items,
especially flah. Beautiful surroundings,
excellent service, and first-rate desserts,
copen nightly for dinner and Sunday
brunch. Inexpensive to goderate. — E.W.

THE BOATHOUSE 2000 Harbor Is-land Drive, Harbor Island, 1619-291-4011, www.boathouserstau-rant.com. View-endowed, renovated and under new management since the and under new management since the which are near the airport, are presen-ted with a faint yeasty acome ren-ted with a faint yeasty acome rented with a faint with the property of the con-traction of the property o food resembles air-fare, complete with soggy veggies, gluey mashed potatoes, greasy rice pilaf, overcooked fish, and taste-free meat (including the bargain-special rosat beef slab). Even ple Maine lobster special (boiled, not steamed) lacks character, and comes (like the bread) with cheap salty butter. But if you're drawn irresistibly by the bay vistas, there are acceptable appetizers of seared also, oysters Rockefeller, teriyaki are strength of the strength seared ahi, oysters Rockefeller, teriyaki fish skewers, and, at Happy Hour, fin-ger-food appetizers for which no din-ner-forks are spared. The cut-price Happy Hour Margarita is no bargain, though — the wimpy mix is cut with too much ice. Perhaps that odd aroma is the scent of bean-counters working up a sweat, — N. W.

CHINA INN 877 Hornblend Street CHINA INN 877 Hornblend Street (between Garnet and Grand streets), Pacific Beach, 858-483-6680. At least 118 items appear on the menu, which offers Mandarin and Szechuan special-ties and includes sweet-and-pungent shrimp, Mandarh pork rib, duck in or-ange sauce, and shrimp in garlic sauce. Simple setting outstanding food. The dinner is always preferable when Andy Kam, the chefowner, is there. Ask his advice about dishes. Open daily, con-tinuous service, lunch and dinner. In-expensive to moderate. — E.W.

expensive to moderate. — E.W.
CUCINN PRESCA 1851 Bacon Street,
Ocean Beach, 619-224-9470 or
o19-224-9470. Here's a good place for very tasty Italian food at low cost. The lasagne Florentine is especially good and so are the chicken dishes. At least ten dishes available. Open for lunch Tuesday Ihrough Friday. Dinner nightly, Inexpensive to moderate. — E.W.

EW.

THE PISHERT 5040 Cans Stores, Pa-cific Beach, 838-272-9995. Half fish however, and the stores of standwiches. Same menu lanch and dinner. Open 489 1/100 can. to Heart Stores of the stores of the FERNIC GOURNET 960 Trappoints Street, Pacific Beach, 838-488-1729. This pleasant, siry dining room serves for the stores of the stores of the stores of your pure. Breakfast items and hunch are served simulation, and easy no your pure. Breakfast items and hunch are served simulation, and easy on restaurant. Open daily. Moderate. — EW. KARINYA THAI RESTAURANT

4475 Mission Boodeward. Pacific Res-S8-270-590. The impressive narius boasts 80 items. of which 21 are appea-tizers. There's also a room with floor seating. Best bets here are firecracker turning, spicy float ackes, stuffed chicken wings, and any item from the list of bouse specialities. Stunning presenta-tion and excellent preparation. On weekends arrive early to avoid waiting for tables. Open daily. Inexpensive to moderate. — Ex-

monerate. — E.W.

LOTSA PASTA 1762 Garnet Avenue,
Pacific Beach, 858-581-6777. This family Italian American restaurant seats
160 people. It offers a menu where you
can select your own pasta and your own
sauces (12 pasts, 18 sauces). Best bets;
dinner specialties with dinner salad
\$8.95. Only restaurant to offer timpause.

(from the movie Big Night). Open daily, lunch and dinner. Inexpensive to low moderate. — E.W. THE MISSION CAFE AND COFFEE

mary potatoes and eggs. Chino-Latino lunch items. All dishes plus fabulous bread, scones, muffins, available for take-out. Open daily 7:00 a.m. to 3:00 p.m. Inexpensive. — E.W.

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BESTA'S LATIN AMERICA.

BESTAUBANT 1922 Friggs (at
Congress, diagnot to Rockin Baja
Lohare), Old Town, 619-29-2141.

Known custier from Gutemad down
to Patagonia, Berta Sergaby menu
to Respective Control of the Congress

Known custier for Hurst, repically
rendered with experise and vervetests country bett flowns, pripally
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very congress of th (seafood in coconut sauce) from Brazil's African-influenced Bahia coast. Vegetarians will find many meat-and-Vegetarians will find many meat-an fowl-free options. Lunch and dinne Moderate. — N.W.

SLUE FIN GRILL 3770 Hancock, near Kutzt, 619-692-1410. This blue and white cinder block place hideo out near the parking lot of the Sports Arena. It's crowded on Swap Meet weekends, peaceful during the week. The inside is cherry blue, white, and woody, with a huge stuffed marlin on the wall. Try breakfast specials like hamburger steak

with two eggs, home fries, and toast. Or nice light butternills hotcakes, two managa links, and an egg. But the big, draw is fresh lockandic cod. You'll see her crew fillering the fish every morning for their hunchtime special: fish and chips and salad. Grandras, who started the blase Fin over 30 years ago, created the bla

Brenklast and lunch only, closed Mon-days. Incepenier. — E.R. Bego Ave-cides in the Company of the Company of the CARP PACIPICA. 2414 San Disparsa-tion standards sharp presul her. The cooling is clean to the paine and burst-man of the Company of the Company of the Language of the Company. For entries, aduly fresh infi. land body, pasta. Pro-late and the Company of the Company of the standard of the Company. The Company of the information of the Company of the Company in the Company of the Company of the Company in the Company of the Co ouck. Stakes unclue mozzareta sticks, fried mushrooms, onion rings, chicken nuggets, and wings. If you're hungry, the flop-over-the-edge steaks and burgers with fries are generous. Not that it matters. What you're really digesting is the atmosphere. Open daily. Inexpensive to moderate. — E.B.

EAST COUNTY & STATE COLLEGE

ANTONIO'S HACIENDA 700 N. Johnson (corner of Arnele), El Ca-jon, 619-442-9827. Fine place for chil-dren, parents, grandparents. The food is not regional or gourmet, but stan-dard items are fresh, generous in size, and inexpensive. Sopaipillas, a deep-



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complimentary with meal. Open daily lunch, dinner, and Sunday brunch. In expensive. — E.W.

eapmire. — E.W.

D.Z. AKIN'S Abarado Plaza, 6930 Alvarado Road, State College area, 619-265-6218. Surely the best Jewish with the control of the control of

I-K'S GREEK CAFE 7749 University JAN'S GREEK CAFE 7789 University Avenue: La Nase, 109-464-1915. This recently remodeled restaurant is a fine teasty, fresh, home-style Greek cooking. The marinated half chicken, the moussake, the pastitissi, and the sovidate are authentically prepared, as are the hummus and ground beef and lamb. A Feast, for two people, includes moussake, paritin, doloutales, green, pita, and Greek, salad. Desserts.

HMMY'S 9635 Mission Corge Road, santee, 619-448-8994. We're at the end brough the gards of the street of Sut-tor Thang possibles for this tailly trendly restaurate such good old feel-ment of the gards of the street of the properties, menutely, iff.—hope to your dut-ated dig more the breakful Tigs and takes, tree your dark tailing and takes tree your dut-taction, the street of the street of the states gards of the the properties of the states gards of the Whente Cristel' hot supposed from the tree for the properties of the properties of the street of the street of street dipped from the street of the street o JOHNNY B'S 4738 Fourth Street, La Mesa, 619-464-2465. This "Burgers and Brew" bar is a real 1950s place, with burgers to die for and good bar snacks, including a zesty jalapeno dip, Play pool, watch West Wing, hide from your posn, watch is est Ying, nide from your ex on the smoker's patio out back. On Sundays (2:00 to 7:00 p.m. only), their 10 oz. New York steak, fries, beans, and salad is a must-cat at a rock-bottom price. Inexpensive: — E.B.

LA MESA OCEAN GRILLE AND LA MESA OCEAN GRILLE AND SEATOOM ANGENT Sets Lake Marray Businessed, Lis Mesa, 619 4-61. Sets down the Businessed, Lis Mesa, 619 4-61. Sets down the Businessed Lis Mesa, 619 4-61. Sets down the Lis Mesa, 619 4-

FERRISOFTHE SAA Swaam Canno-stol O Carson Was. H. Canno-stol 415-6002, In a quiet refuge from the bastle of the canno, soul Hind re-tincel Hong Kong sersons of Chinese Assacs, delimity prepared in the light low priced models bowls, lincluding a ternamic Cattonece take on Fully in particular properties of the Control of the cellum Pricing Dask served with boar erful furle Mandarin boars. The Assacs of the van love good seatoned, the type back to and late Mandarin burs. The rear of the restaurant busts live tanks, and if you live good scafood, do step back in choose your fish, which can be sensitively steamed, pan fried, or deep refer of your opinion. (HTW., a whole fish to teed a tableful runs less than a winny fillet at an Lanc restaurant.) Since most gamblers want to gobble and run, fell the sever numedately it you want your rund served in fisheredy sourises (as the food deserved; No al.

groups. Inexpensive, with a few large dishes and specialties at moderate prices. — N.W.

PHO HOACALI 4126 University Ave-nue, City Heights, 619-284-2620. This PHO BOACALI 4126. University Aver-ture. Cityl Highs, 99-248–220. The place to its gloridary and the place of the place of the place of the place of the complex, clean tasting chicken models ongo or the high. Interioral bunges, a with spice dipping sauce. The chicken in place of the place o

getable. — M.N.

ROCKY MOUNTAIN FOOD JUNCTION 9330 Maine Avenue, Lakeside,
19-938-131. Hollywood often uses
this street as a location for its westerns.
The low buildings with the high mountains behind make at perfect for shootouts and stage-coach scenes. Furnithing is, a loft, but of local characters,
and youlf find some in this place. Sit thing is, a low's for real. Lakedide still has its own bunds of beach distracters, and won't find owner to they fixed the still have been and the still find the still have been and the still have been and the still have been and treat lard. There eggs, two basiness was the still have been and the still have been and

Swagger Toxpensive. — E.B.
SHMOOZERS KOSHER DAIRY
RISTAURANT 6.66. H Laon Boulet
RESTAURANT 6.66. H Laon Boulet
Restaurant waters have to deside
whether the "Il serve dairy or meat
restaurant water have to deside
whether the "Il serve dairy or meat
ratin food, no meat, no animal fat,
certified Kosher (10%)" — which also
man and vegans to seek worry free
pers, mudrooms, onloss, and tona,
cores don in such perspective.

lic bread. The cheese is kosher moz-zarella, but for vegans who eat no ani-mal products, "fortuti" cheese can sub-stitute. Closed Fridays and Saturdays until one hour after Saturday sunset. Inexpensive. — E.B.

CENTRAL SAN DIEGO

IYOTI BIHANGA 3351 Adams Ave-nue. Normal Heights, 619-282-4116. Low-cost, tasty, and fresh vegetarian dishes with international influences. The mildly Indian ones include a difthe mistly Indian ones include a dif-ferent carry every other day. Soups, sal-ads, and nightly specials are good bets. Simple dinffig room. Saturday brunch, all you can eat. Hours change often, so phone before you go there. Open daily. Inexpensive. — E.W.

KENSINGTON GRILL 4055 Adams Avenue, Kensington, 619-281-4014. This new addition to an old neighbor-This raw addition to an old neighborhood proves, change can be good, delivering intelligent, inventive cuisite, hold proves, change can be good, delivering intelligent, inventive cuisite. Stades are well perpared, as its beswery smoked duck appetier with cheeved pudding. These preparations follow the convention of contrasts in so-phisticated cusine — wavet vs. silty, soft vs. crunchy, hot vs. cold — as do the entrees. From the complexity of grilled sulmon over pea greens, bally cultures, it is, by i.e., and facinate also.

TRIEU CHAU RESTAURANT 4653 University Avenue, City Heights, 619-280-4204. This is as near as you'll come to eating breakfast in Phnom Penh or lunch in Vientiane, Cambodifrenh or lanch in Vientiane. Cambodius so come in the morning to talk politics and play Cambodium chess. At lunch, Laostane replace them. Mappor of the common source of the comm grave ("koitiow bahat sai kho"). If in doubt, ask for Kathy, who speaks Chi-nese, Khmer, Lao — and English. Open 8:00 am to 8:00 pm, seven days. Inex-pensive. — E.B.

VESUVIO GOURMET 3025 El Cajon Boulevard, North Park, 619-282-7040. Wonderful Southern and regional Italian food is served here. The interior is gorgeous, the service swift, and the is gorgeous, the service swift, and in-servings huge and tempting. Open nightly for dinner. Inexpensive to up per moderate. — E.W.

UPTOWN

ANTICO TOSCANO 1288 University Avenue, Hillcrest, 619-298-2768. Home-style cooking from Tüscany, unpretentious, filling, inexpensive. unpretentious, filling, inexpensive. Good soups, salads, pastas. Open daily, lunch and dinner. Inexpensive to moderate. — E.W.

moderate. — E.W.

ARRIYEDERCI 3845 Fourth Avenue.
Hillcrest. 619-299-6282. The chef has
cooked at major European hotels and
the food is outstanding. You won't go
wrong with any of the pastas, and you
may order small portions in combinamay order small portions in combina-tion. The appetizers and salads are also excellent. Chicken and shrimp fare well here. Modest physical plant, but it de-livers in flavor and light preparations. Open daily for lunch and dfiner. In-expensive to moderate. — E.W. CALIFORNIA CUISINE 1027 Uni

versity Avenue. Hillcrest: 619-543-0790. This Hillcrest restaurant has been around forever, has a durable reputation and an established clientele. Perhaps the flawless waitstaff working their sleek, calm diming room is the reamenu's excessive range. I recommend the New York steak or lamb loin, ac companied by one of their clever salads. If you appreciate life's finer things, Cal-ifornia Cuisine is a place for a good meal. Moderate to expensive. — M.N.

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up between the "Mission Hills Omelet" (snow crab sautéed in butter, sherry, and tarragon, with dilled-Hollandaise sauce) and the "Goldfinch Omelet" (Canadian bacon with sauteed mushrooms, onions, and hollandaise sauce). Open seven days, three meals, Inexpensive. — E.B.

GULF COAST GRILL 4130 Park GULF COAST GRILL 4130 Park Boulevard, 619-293-244. Artistic two-level interior. lots of spicy Cajum/Cre-ole. Best bets, peel in 'eat shrimp, New Orleans barbecue shrimp, New York strip steak, rainbow trout. Lunches and dinners daily; Sunday breakfast. Inexpensive to expensive. — E.W.

IAMBURGER MARY'S 308 Univer HAMELGREE MART'S 502 Univer-tion's on the paise, under ficial trees, ferra, the palega bar, and white uni-ties, the palega bar, and white uni-tees, the palega bar, and white uni-tees, the palega bar, and white uni-tees, the palega bar, and white uni-tees is a second of the palega bar, and a Section, while of bar, in the second palega bar, and the second a gar renderson, but everybody's welcome. The bargers are sup-blay with faults of the bar, and the second palega the palega bar, and the second palega as in the high double barger with and ontons. The kicker is they're all served between wholely barry with and ontons. The kicker is they're all served between wholely barry what and ontons. The kicker is they're all served between wholely barry wholely and have sold their grandombers for less Moderate — Ed.

Moderate. — E.B.
HOB NOB HULL 2271. First Avenue,
Banker's Hill, 619: 239-8176. This
restaurant has alony led a double life.
Frestaurant has alony led a double life.
Frestaurant during the week it appeads no professionals who made deals
and exchange news over endless cuptor
office. At right is seven sold fashioned
meals comed beef and cabbage, fried
chicken, beef sew with dumples,
toast pork and lamb, sauerbreate.
These specials are accompagned. roast pork and lamb, sauertraten. These specials are accompanied by choice of soup or salad, potatoes, veg-etables, small individualized breads or muffins. However, the old-fashioned preparations are not low calorie. Breakfast is served all day. Open daily, breakfast, lunch, and dinner. Dinner starts at 4:00 p.m. nightly. Inexpensive to moderate. — E.W.

IMPERIAL HOUSE 505 Kalmia Stre 6.19-234-3528. If you are close to Bal boa Park, this is an excellent place fo lunch. The special, which costs \$8.95 includes soup or salad plus hot entrée for dinner try steak, fresh fish. Ann potatoes. Tableside service and

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With purchase of second entree from regular menu. Not valid with any other offers.

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charming view of the park. In a sepa-rate room is the Mystery Dinner The-stre which included sinner plus theater on Friday and Saturday. (Call for prices) Closed Sunday. Luch, Mon-day through Friday, dinner, Tueday of the Charman Call of the Call of the day and Saturday in our description. Moderate to expensive. — E.W.

Moderate to expensive. — E.W. KEMO SABE 3958 Fifth Avenue (off University), Hillcrest, 619-220-6802; www.kemosabesandiego.com. Audacity is Chef Deborah Scott's culinary signature. In her cooking, Southeast Asia meets the Southwest, with Japanese meets the Southwest, with Japanese touches and towering heaps of garnishes. All the edible frou-frou decoring the appetients can wear you out, but most entries are more focused and fernelly. Good choice include a starter of mussels in a seductive chipsoft cream sauce, and entries of spicy, were-tour layered "jerk" chicken or the signature "Skirts On Fire." a miraculously tender guilled skirt steak imbued with a priconter martinale. Desserts by Sharon

noisy. Heated patio. Reservations strongly advised. — N.W AISSION HILLS CAFE 808 West MISSION HILLS CAFE 805 West Washington, Mission Hills, 619-296-8010. Here's a good bargain restaurant for dinner. There are two dining rooms with the atmosphere of a casual neighborhood restaurant — money. Closed Monday, Open Ties, and the control of the contro

intil 4:00 p.m. Moderate. MIXX RESTAURANT 3671 Fifth Ave MIXX RESTAURANT 3671 Fifth Ave-nue (at Pennsylvania), Hillcrest, 519-299-6499. A meal here resembles an informal dinner party at the home of a good, well-traveled cook. Fitly, the of a good, well-traveled cook. Filly, the duning room resemble a bohemian liv-ing room on steroids, with moody decor, rump-spring Naugahyde ban-quettes, and witty paintings on the walls. The menu is an international hodgepodge of whatever chef-owner to the control of the control of the technique of the control of the control in the control of the control of the control to the control of the technique of the control of th msy cohabit with haute-Mex cremini multroom quesadillas, "Indonesian" battered shrimp, or duck ragout with pasta sheets. Desserts (by Danielle Helm) carry brough the "loving hands at home" theme — the most popular is a gooey peanut butter pie, A mainly California wine list is easy on both palate and wallet, with ample selections by the glass. Moderate. — N. W.

MONTANAS AMERICAN GRILL 1421 University Avenue, Hillcrest, 619-297-0722. At this Southwestern 619-297-0722. At this Southwestern American café you can easily make a meal from the first courses plus one of several salads. Pasta dishes are good choices. Smoked or grilled items in-clude barbecue salmon, ribs, and skew-cred lamb. Venison chili or steak sandered lamb. Venison chili or steak sand-wich always a good bet. Pleasant atmosphere. Excellent service. Open daily. Lunch Monday through Friday. Dinners nightly. Inexpensive to upper moderate. — E.W. ONO SUSHI AND PACIFIC SPICE

ONO SUSHI AND PACIFIC SPICE
1236 University dwence, Hildress,
619-298-6016. If you are searching for
huge portions, fresh tasty food and reasonable prices, don't overlook this colorful Japanese/Pacific Rim caff. Excellent specialty rolls, entrees, appetizers.
Very crowded weekends, lively young
crowd. Dinners nightly, Inexpensive to
moderate.—B.W.

moderate. — E.W.

PARALLEL 33 741 West Washington
Mirert. Mission Hills, 619-260-0033.
China, Pakistan, Algeria, Morocco, et cetera — the 3740 parallel. This new ethno-blend restaurant in Mission Hills is a hit for their shrewd, thoughful cre-ativity. It's not just "hission food." Try the mission and ahi appretizer, one of the mission and ahi appretizer, one of grilled subsective states that the state grilled subsective states that the state of the createst states of the state of the createst states. or steak strips over mashed potato and caramelized onion show that chef Amiko Gubbins, of Cafe Japengo fame. Amiko Gubbins, of Cafe Japengo fa thinks with her mouth. — M.N.

PICASSO SPANISH RESTAURANT PICASSO SPANISH RESTAURANT 3923 Fourth Avenue (near University), Hillcrest, 619-294-3061. Interesting Spanish tapas and entrées are served in a small, modern, art-filled room that draws a casual neighborhood crowd. The regional style is Basque, from Northern Spain, but these aren't the

tiny pincos of that area — in fact, these bites are larger than usus, issed generally of the content. Some top tapas include chicken-stuffed mpanadillan, baby eshi garlis assor, stuffed mpanadillan, baby eshi garlis assor, stuffed gravalidar as bott aspas and entrie). A bargain-price bottomies pitcher of the louse's workmanh's angula (made with Livingston Cellan Burgundy's in the partons) laronic beverage, Lunch Tuertons. day through Friday, dinner nightly Moderate. — N.W.

TERRA 3900 Vermont (Uptown Cen-ter), Hilkrest, 619-293-7088, www.ter-raud.com. Co-owner Jeff Rossman, for-merly in charge of the front of the rad.com. Co-owers relf Bossman, for-nerly in Charge of the form of the merely in Charge of the form of the server as thef at this conformable engigl-bothood spot, serving venturement, in continuous proposal different of American conformation of the all major holders, Good vine list with several lights evaluable, full bur with temporal conformation of the conformation of the conformation of the conformation of the pocal policy of the conformation of the conformation of the conformation of the conformation of the policy of the conformation of the conformation of the policy for whether the conformation of the policy of the conformation of the conformation of the policy of the conformation of the conformation of the policy of the conformation of the conformation of the policy of the conformation of the conformation of the policy of the conformation of the conformation of the policy of the conformation of the conformation of the policy of the conformation of the conformation

ner. Moderate. — N.W.
TRATTORIA POSITANO 142 University Avenue. Hillcrat.
161-294-4995. Sure to be one for your favorite restaurants, not only for bears, 161-294. Halian food but also for lowing atmosphere. Sixteen pasts dishes; many sal-aka and entries. A treat. Try seath, 251-251. A treat try seath and the treath of the control of t THE VEGETARIAN ZONE 2949 Fifth Avenue, 619-298-7302. The V-Zone's motto is "in harmony with the earth." So, sorry—no meat, no bleached white flour, white or brown sugar, or iceberg

lettuce. On the other hand, you can be sure what you'do eat is "free from chemical preservatives or dyes." Spinach mushroom lassgna and sesame mock chicken are — surprise! — great. Even desserts can be yummy, including a three-layer carrot cake and a cocomint pudding. Inexyummy, including a cake and a cocomi pensive. — E.B.

DOWNTOWN

ACQUA AL 2 327 Fifth Avenue, Gaslamp, 619-210-0382; www.ac-quads it Popter is smouker, this in the tendent of transm. but a sear-fish-in the state of the state o cousins. Moderate (pasta) to expensive.

— N.W.

ATHENS MARKET 109 West F Street, 619-234-1955. Surely the finest Greek restaurant in San Diego, and it's ideal before or after a cultural event. Lentil before of after a cultural event. Lentis soup, Greek appetizers, salads, chisken, fish, and lamb dishes are first-rate and so are the desserts. It's festive for latenight dining. Open for lunch Monday through Friday, dinner nightly, to 10:00 p.m. Friday and Saturday. Separated ining rooms for parties. Moderate to expensive. — E.W. BANDAR FINE PERSIAN CUISINE

825 Fourth Avenue, Gaslamp, 619-238-0101. The best Persian food in the city is prepared here. It's sensu-ous, low fat, and a blessing to the sight as well as the palate. Try stuffed grape leaves, yogurt, eggplant, charbroiled filet mignon, lamb, or chicken. Order all three kinds of rice. Enchanting in-

terior, wonderful service. Not to be missed. Open daily, same menu lunch and dinner. Inexpensive to moderate. — E.W.

BAYOU BAR AND GRILL 329 Market (Third Street), 619-696-8747, Bayou has the most expansive (and expansive Third Street), 619-606-8247, Bayou has the most expanser (and expanser) and the most expanser (and expanser) and the street of t

CANDELAS 416 Third Avenue, Galamp, 619-702-4455. Don't look for tacos here: Chef Eduardo Baeza specializes in "la nueva cocina Mexicana," a luxurious, inventive update of tradicatalet in a marine clorial detection, continued in a marine clorial detection flower combining Person total Meetica flex, combining Person total Meetica flex, combining through the cloric and the cloric cloric continued to the cloric clori

LA CASITA 1247 C Street (corner of

huevos (spicy pork sausage with eggs) in town. In the cory Mexican-style inin town. In the coxy Mexican-style in-terior, the pictures on the walls tell you who-all comes here for the good taxos and enchiladas, or the delicious pork burritos. Most delicious of all is watch-ing Anglo City-Hallers trying valiantly to learn to love the house-made menudo (tripe soup). — E.B.

menudo (tripe soup). — E.B.

DOBSON'S 956 Broadway Circle
619-231-6771. This reputable down
town restaurant offers class and comfort, geared for people who enjoy cating well. The food is good, often very
good, as with chicken liver mousse
salt. Medicraranean blue mussels can
alt. Medicraranean blue mussels can good, as with chicken liver mouses, cu-jotte steak, and, when available, the crude but virtuous soft-shell crab. Their sweets, such as brownes and ba-namas Foster strudel, are hefty, louche, and cheap. Bring a date to the upstairs dining room. Dobson's is suave, its confidence infectious. Moderate to expensive. — M.N.

expensive. — M.N.

GRAND CENTRAL CAPE YMCA. 500

West Broadway, 619-234-2233. A nice

The Broadway supprise — who de expect the

The Draw of the State of the Sta

only weckends. Inexpensive. — E.B.
HARBOR HOUSE 831 W. Harbor
Drive, Scaport Village, 619-232-1141.
The two-level building and the view of
the harbor are major attractions. Fish
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to expensive. — E.W.

JUKE JOINT CAPE 327 Fourth Av nue (across from Cost Plus), 619-323-7685, www.jukejointagle.com. This is the closest we've got to a good, funky jazz club in New Orleans' Up-town neighborhood (but the Gaslamp is lots safer). They call their cooking "West Coast Soul Food," but it's still



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itst-about perice the guintor, thick and rich, flavored with genuine Louisiana sausage. Good jambalaya, fried foods (try fried pickles and gizzards for a down-home treat), huge steaks, and live music for a hip crowd make this a tasty scene. Full bar. Reservations. asty scene, Full bar, Reservations trongly advised. No cover charge with linner. Moderate to expensive.

LEPS CAPE 738 Fifth Avenue, 619-239-1621. The beautiful place is a thom between the power located mid-them between two mores. Located mid-them between two mores. Located mid-them between two mores. Located mid-them beautiful place of blacked chieden. or oblicher fired strake, or blacked briden of blacked disable, more strakes with the strakes of the

NAPA VALLEY GRILLE 502 Horton Plaza, downtown, 619-238-340. This new restaurant at the top 90 Horton the food is very, very good, I suggest the calamari plate, and the rotisserie-rosated chicken or product of the calamari plate, and the rotisserie-rosated chicken or monkfish is deeply satisfying Southern delight. In the product of the product deeply satisfying Southern delight. In the product of the companies of the satisfying southern delight. In the satisfying dining experience. Moderate to expensive. — M.N. Moderate to expensive. — M.N.

Moderate to espensive.—M.N.
OSTEBLA PANEVINO 722 Fifth Ave.
nue (Fifth and G), 619-959-7999. Al
his Toucany-style Italian retaturant,
to heaven as you can get, particularly
the spinach ravioul and potato gancies
in a four-cheese susce. The stuffed focaccias are sumplied perfect. The exposed brick walls enhance the Europosed retains. Open daily, lunch and
dinner. Moderate to expensive, winestation light.—BARS 311.C. Street.

POLLO AND PAPAS 531 C Street 519-235-8954. Open for breakfast and lunch weekdays only, this cafe is a fa-vorite pit stop for transit cops. Heck, it's only two steps from the Fifth Ave-

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REDFISH 731 Fifth Avenue (Fifth and G), 619-234-7226, www.redfishamer-

), 619-234-7226, www.redfishamer-a.com/sandiego.html. At this sprawl-ing New Orleans-style staurant/nightclub (one of a small ational chain), the varied music playrestaurabiligate late of or a state of the control of the control

evening over charge. — N.W.
SALLY'S RESTAURANT One Market
Place, rear of Hyart Regency Hotel,
19-687-6080, You'll get great fish here
as well as free-range chicken, lobster,
and beef. Try Arctic char, loin of tuna,
swordfish. Side dishes tend to be elaborate. Dinners for 6 to 12 served at
chef's table in the kitchen. Open daily.
Expensive. — E.W. healthier version of Louissana Lereue and soul food, with pork products re-placed by lean beef sausage. There are just a few entrées — a thin, tasty gumbo, well-balanced jambalaya, fried chicken wings in a savory batter, bar becued brisket sandwiches, and Creol

Expensive.— E.W. SITH AVANUE BISTRO 1165 Sixth Avenue (at B). 619-239-4194. This charming, are, with offers some result of the some results of the some results

SPICE HOUSE CAFE 1401 Ninth Street (at Ash), 619-239-8510. When

your Trade first like an old poster," and your 'mape like a batten book' (to quote Kipling), Spice House's amover in their Hang, Over Omerit. We don't help their Hang, Over Omerit. We don't help their help the consistent and can be indifferently ex-ecuted with subpar ingredients. e.g., a cassoulet de mer may pair under-cooked white beans with overcooked seafood of questionable quality. Some best bets are rivine's signature dishes of salmon with a mild barbecue sauce and

CHEZ LOMA 1132 Loma Avenue (at Orange), Coronado, 619-435-0661. The historic aura of this cute period bungalow remains seductive, but the "French" menu is mired in the more

expensive but not dreasy.—N.W.

THE FAMILY BOUSE OF FANTCAKES 523 Broadway, Chuls Vista,
AND CAKES 523 Broadway, Chuls Vista,
AND CAKES 524 Broadway, Chuls Vista,
AND CAMPACH CAMPA TRATTORIA PORTOBELLO 715 FOURTH Avenue (at G), Gaslamp, 619-232-4440. The owners of Panewino operate this chic restaurant with its light menu and wide variety of dishes. You can make a meal from appetizers. The pastas are the best bets. Open daily, lunch and dinner. Expensive. — E.W. UNCLE'S CREOLE SOUL CAFE 815 C Street (at Eighth), 619-238-FOOD This tiny blue and white cafe with small street-patio in front offers healthier version of Louisiana Creok

GALLEY AT THE MARINA 550 Marina Parkway, Chula Vista, 619-422-5714. This is a great place to relax, take in the view and decide which 619-422-574. This is a great place to refax, take in the sew and decide which refax, take in the sew and decide which refax, take in the sew and decide which the lotte. It's run by Fran Muncer, widow or 8 Bill Muncer, San Diego's greatest speedbast razing champion. Idelled in a bost office, 950 million 1981. The tart's lated in a bost office in 800 million 1981. The tart's lated in a bost office in 800 million 1981. The tart's stated in makes a vair worth the trip west of 15-5 try a 1/2 pound steechurger west of 15-5 try a 1/2 pound steechurger with boundary facts of the fundant for with boundary facts of the fundant foreone in the soundary f becard brisket sandwiches, and Creole psyghetti, plus Southern side dishes and a deficious cobbler for dessert. Lunches and early dinners (before 700 p.m. weekinghts), no alcohol, no reserva-tions. Due to catering operations, hours may vary unexpectedly, so call before you go, Inexpensive. — N.W. SOUTH BAY & CORONADO

SLAND PASTA 1202 Orange Avenue, Coronado, 619-435-4545. Casual atmosphere and fine pizzas, pasta dishes, and daily specials at low cost. Same menu lunch and dinner. Re-

Coronado. Arrive early to avoid wait. Open daily. Lunch and dinner. Inex-pensive. — E.W.

pensive. — E.W.

L'BSCAIE Coronado Island Marriott
Resort, 2000 Sexond Street, Coronado,
619-435-8000. This it he cassal discourse
for the second street, Coronado,
619-435-8000. This it he cassal for the
first in the pool at this francisch hold. Mensis are constantly being
ing, so call to discover what type of cuisive is a vasilable, Jazz night not Friday
and Staturday evening, with dinner specials. Open daily, hreakfast, Lunch
dinner. Moderate to expensive. — E.W.

dinner. Moderate to espeniev. — EW. PEIMAVERS 92 Orange Avenue. Coronado, 619-415-6045. This stand-out in Coronado, 619-415-6045. This stand-out in Coronado, collamy scene defers courtly charm and an investment of the control of the collection of which every detail is accomplished, admirable. For desicts, however one of their excellent expressors and the maverals accomplished self tales suppresentious profe in their kitchen, the food and write they serve, and right-fully so, Open daily. Experience. — Adv.

SOUTH BAY REGIONAL CENTER pleased that you choise our cafeteria to serve you. "It's signed "Your gracious host, Ben Riddell." It's comforting ci-vility to all those who enter with a heavy-heart to pay trolley fines or fight for custody in divorce court uspatars. Ben says his excellent meals are aimed at "lifting sagging spirits." Breakfast in-cludes tasty corned beef hash, eggs, potatoes, and toost, Lunch offers such hot treats as French dip sandwich, hot treats as French dip sandwich, potato skins with bacon, or sirloin tips over noodles with vegetables and rolls. The servings are generous. The prices? They will definitely lift your spirits. Breakfast and lunch, weekdays only. Inexpensive. — E.B.

Inexpensive. — E.B.

SPIRO'S GYROS Ferry Landing, 1201

First Street, #4, Coronado,
619-435-1225. The food, the music, the
view — are we outside Athens! Is this
the Aegean? This inside-outside Greek
cafe is located at the water's edge, and
the heated patio has a spectacular view

D2.

of San Diego, the bay, and the boat traf-fic. At sunset, sipping their excellent Greek wine (cheaper than their Cali-fornia), watch the sunset the city ablaze in gold. The prices keep Spiro's popu-lar with the locals as well as tourists. tar with the locals as well as tourists. Try the mousaka (eggplant casser) or the souvlakia chicken, marinated in tatziki sauce, served with tomatoes, onions, and pita bread. Open seven days. Inexpensive. — E.B.

days. Inexpensive. — E.B. STRECTIS CAEP 943 Orange Avenue. Coronado, 619-455-886. Stretch got his name in World War II when he was 611 and 135 pounds. Now he wants to get back to that — and he wants you to, too, so he serves strictly nuts and roing. It is menu includes veg jet salid, chicken breast and beats over brown rice, or a plate frankly named Steamed Veggies. featuring carrois, medied cheep on hower new Yould zucchini, broccoli, mushrooms, and melted cheese on brown rice. You'll come out feeling so proud that you re-sisted the greasy Slamburger at Danny's bar next door. Inexpensive. — E.B. TOMATOES PLUS: A CALIFORNIA

TOMATOIS PLUS A CALIFORNIA BISTRO 448 BOBIN Road, Bonist, ali 9479-8494. Here's a low-cost Cal-fornia-cusine retaurant with very construction of the money of propa-tation for the money of propa-tation for the money of propa-tion for the money of the pro-fers 15 entire shalls. I pasta unrice, and inghity specials. You can make a neal from shill on Homemade soup earlier with stong or shall. The home-strie with stong to shall not be a read to shall be a formation of the shall be a shall

TIJUANA

(The prefix for all Tijuana numbers is 011-526. From the United States use the prefix 011-526 when calling Ti-juana; when calling in Tijuana use only the restaurant's seven-digit number.)

BIRRIERIA GUANAJUATO Av Abraham González 102, Colonia Fran-cisco Villa, 630-7070. At this clean, family style restaurant high in the Ti-juana hills, about three miles southwest of the border crossing, the food is in the style of Guanajuato (in central Mexico), and the menu consists solely of pot-roasted babw our Leabins). Mexican barbecue sauce and melted cheese pancakes (gorditas). It's au-thentic, tasty, fresh, and unbelievably affordable. Be sure to arrive early, since the food sometimes runs out. It's worth the out-of-the-way drive to enjoy these delicacies. Take the downtown off-

the out-of-the-way drive to ceiply these descriptions of the way from the ceiply the major to Till the the downstrowy fill the major to Till the downstrowy fill the major to Till the major the m LONCHERIA LA POCA LUCHA MIII

restaurant is on the right side of the street. Open daily 8:00 a.m. to 6:00 p.m., inexpensive. — N.W. 8:00 p.m., inexpension, — N. W. CAPF LA ESPECIAL 7:18 Avenida Resolucion, between Calle 3 and Calle 4, 685-6654. Robust taxos, enchiladas, other between Calle 3 and Calle 4, 685-6654. Robust taxos, enchiladas, other between perspect at this uncertainties who have prepared at this uncertainties between perspect at this uncertainties who want to cell at low cost. The stainty-greating down to the dising room over our account of families who want to cell at low cost. The stainty-greating down to the dising room overed bazar that extends between its a prime bursis that extends between its a prime bursis. that extends beyond is a prime tourist attraction. Open Sunday through Thursday, 9:00 a.m. to 10:30 p.m. Friday and Saturday, 9:00 a.m. to 11:30 p.m. Inexpensive. — E.W.

EL FARO DE MAZATLAN 9542 Boulevard Sanchez Taboada, Plaza Fi-nanciera, Zona Rio, 684-8882, 684-2236, or 684-8883. This fish and 684-2236, or 684-8883. This fish and scalood restaurant offers a gorgeous dining room, an extensive menu with English translations, and fresh fish and scalood items which include abalone, squid, crab, clams, shrimp, and lobster, squid, crab, clams, shrimp, and lobster, but the fish may be too dry. The style of cuisine will appeal to those who pre-fer simple preparations. The price of the main course includes an appetizer (fried fish plus ceviche), seafood soup, and Mexican rolls. Open daily, 10:00 a.m. to 11:00 p.m., same menu for lunch and dinner, continuous service. Moderate. — E.W.

LA FORDA ROBERTO'S LA Sierra Monde (ADR Mon Desartand, Avenda Caudhuttene & 12000, 646-6407, United Caudhuttene & 12000, 12000 LA FONDA ROBERTO'S La Sierra

nicipal Market, 105 Avenida Niños Héroes, Tijuana. Venturing to the fas end of Tijuana's Mercado Municipal is Heroes. Tijuana. Ventrumgs to the far end of Timana's Menagolia of the ord of Timana's Menagolia of Timana's Menagolia of Timana's Menagolia of Timana's Menagolia of the order of an incredeb katchen of gear black inon stores and gant steaming pipes that sake up and out through the root. But what a section of As you wish, through the neurals. Indice when the order of the order of

MR. FISH 6000 Blvd. Agua Caliente, 686-3603. It's fun to eat in this restau-rant with its thatched roof and its wide variety of fish and seafood. Don't over-look the whole fish, either steamed or

"Combination Mr. Fish," which sup-plies fresh, loburer, shrings, squid, and to the combination of the combination of crypts are wild—ther's even a Mexican version of bitness. Open Sundey through Workness's, through Saturday, 11.30 a.m. to through Saturday, 11.30 a.m. to 200 a.m. Follow Feoloxico until it callents. Continue past the twin high-late towers. Mr. Fish is on the right-hand side of the road, just before the CARC-CAFEERIA 256 Autoommous.

country club. Moderate. — E.W.

UMBC CAPTERIA 246 Autonomous
University of Baja California cafeeria, 2560 Tecnologico Avenus, Tijuana,
607-1047 (for Tortas y Burritos
Tonka). This cafeeria on the new Jonapus near Tijuana's airport is always
abaze — the students set ai alight. The
difference from, any, 3/5/5/C Everyone's
for a management of the students of the control of the students
for a management of the students of country). Several concessions, in
cluding Tortas y Burritos Tonka, Ar-

MULTIPLE LOCATIONS

ANTHONY'S FISH GROTTO For its

fresh seafood salads, its fish an and its daily fresh fish specia

of course). Several concessions, in-cluding Tortas y Burritos Tonka, Ar-mando's, and Panaderia Diego deliver cheap, standard Amero-Mexican. But come for the sound of 600 people like you, all chatting like crazy (in Span-ish). Inexpensive. — E.B. Solans Boach, 858-793-10999. Here's as good family resizuant where you good family resizuant for salials, parts, pixes, pix VALLARTA NATURAL 1252 Boule Vallarta Natural makes travel to Ti juana appetizing, serving only the healthiest, freshest ingredients. The kitchen makes its own bread and rolls. kitchen makes its own bread and rolls, sow chorizo, vegetable stock, and gluten darly. Recommended are goblets our, fresh juise, caidle Talipries between the state of the sta

19-298-4078. — E.W.

CLAIM JUMPER The portions are so large three elicit gasps (the prime riber of the prim

thony's still goes to the head of the of for stability of product, good-sized a tions, time-honored preparation, low cost. Open daily, lunch thro dinner. No reservations. Inexpen

dinner. No reservations. Inexpensive to expensive. Locations: 1360 North Harbor Drive (at Ash Street), down-town, 619-232-3103; 215 West Bay Boulevard, Chula Vista, 619-425-4200; 9530 Mirray Princes

9530 Murray Drive, La Mesa, 619-463-0368; 11666 Avena Place (off Bernardo Center Drive), Rancho Bernardo, 858-451-2070. — E.W.

Bernardo, 838-451-2070. — E.W.
BULLY'S NORTH 1604 Camino
del Mar. Del Mar. 888-755-1660. Camino
del Mar. Del Mar. 888-755-1660. Expecially during gummer, this breach
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trips, and fresh cold in the sporting crowd
tally, Moderate. Other locations: 5753
2001. Camino DJ Rus Sauth. Mission
CALIFORNIA PLZZA KITCHEN AT

CALIFORNIA PIZZA KITCHEN 437

Carlbad, 760-431-0889. — E.W. HOMETOWN BUFFET 588 I University Avenue. University Square Shopping Center, 615-583-7973. If you fe a nonstalgla baff and long for cooking as it exasted 50 years ago, try this all you can eat buffet. Menus change daily. Massive amounts of food that's fresh but not low-callow-cholesterol. Not for gournet diners, but fun. Open allay. Other branches located through. out the city and suburbs. Call 619-583-7373 for locations. Inexpen-sive. — E.W.

SIVE. — E.W. DOES CARB SHACK A seafood chain with a good Cajun corporate name (Landry's) based in southern Louisiana wouldn't survive without some pluses besides a Bourbon Street party atmosphere. Joe's silly with crab-shack ambiance (campy nautical paraphernalia on doesn to apparent silly conducted to the conduction of the conduction

#858.274-3474. — N.W.
UNO CHICAGO BAR AND GRILL
This huge Chicago-based chain (born
in 1943) still sells those cute little mildmannered pizzas (so handy for a quick
pre-movie nosh), but has expanded
into salads, pastas, and most recently, grilled 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, Pa moderate. 4465 Mission Boulevard, ra cific Beach, 858-483-4143; Fashion Val ley Center, 619-219-1866; 5th & H Chula Vista, 619-420-8660. — N.W.



Tonight's Sunset Specials 4:30-6:00 PM

Sand Dabs Amandine 5985 Potato-Encrusted Halibut ⁸9⁸⁵ Classic Chicken Marsala ⁵9⁸⁵ New Mexican Fettuccine \$955 Fresh Pacific Salmon *9*5 Fresh Pacific Swordfish \$1295 Tender Prime Rib \$1285 Choice Filet Mignon ⁸13⁹⁵ Mouth-watering Lobster Tail \$15°5

All entrées include fresh steamed vegetables, a choice of garlic mashed potatoes, potatoes au gratin, pasta, or wild rice pilaf, and warmed sourdough bread. À la carte baked potatges are available for \$1.75.

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Peace Disturbed

He is incongruously smaller than the man he terrorizes, a vapping terrier facing down a slobbering Saint Bernard.

oticeable improvement this week. Nothing really to shout about, but a few things anyway — and one thing in particular — to clear the throat and speak a little louder about.

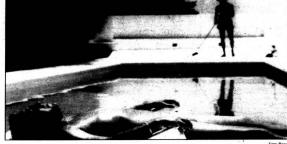
louder about.
The one particular thing is Sevy Beast, a misleading tule, except perhaps in tone, for a British caper picture that perches on or near the same edgy edge as Guy Ritchie's 5 match and Lod, Stowed an our on the Costa or the cost of th Ritchie's Snatch and Lock, Stock, and Two Smoking Barrels. A gagster's gang-ster film. That's not meant as a commendation. The possibility today of enjoying an old-fashioned, straight-faced gangster film seems to me limited only by the impossibility of limited only by the impossibility of somebody making one. (For the straightest-faced and oldest-fashioned example, see Jean-Pierre Melville's Le Samourai at the Museum of Photo-graphic Arts this week: see if it cannot still be enjoyed.) Nor should it come as an exciting and promising piece of news to hear that the first-time director, Jonathan Glazer, is an alumnus

Nothing could be more de rigueur.

The big difference, nonetheless, between Glazer's film and either of Ritchie's is — highly subjective criterion — that when it tries to be funny

it actually succeeds Not all the time. Not HEPHERD the heart-shaped smoke ring blown by the hero, a "definitely retired" denizen of the London un-

derworld now living the life of Riley on the Costa del Sol, to his adored and worshipped wife, "Dirty Deedee," the worshipped wife, "Dirty Deedee," the former porn star. Not the Valentine-card image of them floating above the lights of the city in a horizontal embrace. But regularly, Judiciously, Ungreedily, And, for purposes of getting off on a good foot, immediately: the overhead shot of the hero (Ray Wissessen has also held in the floating of the start of the star the overhead shot of the hero (Ray Winstone, the alcoholic wife-beater of Nil by Mouth, the daughter-mo-lester of The War Zone), poolside at his Spanish villa, a walrus-like body in egg.-yolk-yellow trunks atop egg-white paving stones and chaise longue. (But maybe those shades suggest themselves through the text of the man's opening



soliloquy. "You could fry an egg on my stomach.") The sight of this ware-balloon torso moving around the pool in a stiff-legged waddle will suffice, in classical joke construction, as the "buildup." And the "payoff" or Topper" will be the enormous boulder—a straggler from the dimactic control of the control of the control buildup. "And the "payoff" or Chance — that comes tumbling down the hillside toward the back of the man's head, past his lead by a whisker,

and smack into the middle of his swimming pool, drowning him in the backwash.

backwash.

The extended centerpiece of the movie, really the bulk of the movie, is the sharply written (when you can decipher the dialect) powwow between his contented sloth and the former confederate who means to coax him out of retirement and won't take no for an answer. More specifically, the centerpiece of the movie is ben Kings-

ley. (Yes, there's eventually a caper, almost as an afterthought, and not the most watertight — we might say — of criminal schemes.) It's quite wonder-ful how we can tell before his arrival, just from the throat-clutching effect o just from the throat-clutching effect of the name "Don Logan" on its speak-ers and hearers, that we're in for something, without knowing what. It's even more wonderful how that some-thing turns out to be so much more,



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Calendar

ting goatee and shaven dome), but bedevilled himself below the surface witness the fragmented talk to the mirror as he works himself into a ture and yet a precisely motivated and

malevolent one, he is incongruously smaller than the man he terrorizes, a yapping terrier facing down a slob-bering Saint Bernard, all flat and hard where the other is bloated and squishy. prohibitive favorite in any stare a prohibitive favorite in any state-down contest, so thoroughly awful as to be thoroughly amusing. Regular moviegoers, on hearing the name Ben Kingsley, could of course be forgiven for yawningly conjuring up the cue-ball head, the unblinking eyes, the monotonous blatting voice, the whole prickly package that amounts to a new Donald Pleasence, the second-rate bad

guy of Species or Rules of Engagement. (Who on earth still conjures up Mo-handas Gandhi?) All such moviegoers nandas Gandhi?) All such moviegoers must be urgently reassured that until they have seen him in this, they have never really seen Ben Kingsley. They have never seen anything like "Don

Logan."
Under the Sand, by François Ozon, Under the Sand, by François Cleon, is a grown-up French film — for grown-ups and about them — on the subject of coping with loss. The loss, in this case, of a thick, slow, tired husband (Bruno Cremer) who, after twenty-five years of marriage, goes out

for a swim on a seaside holiday and doesn't return. The coming-attractions trailer is at some pains to give you the wrong idea of the film: to give you an idea of a thriller. It's true that the police come into it ("Did he have any personal or professional reasons for disappearing!"), and it's true that the forsaken wife, a lecturer on Viritoria. ginia Woolf at the university, does a bit of amateur detective work when a bit of amateur detective work when a visit to her doctor reveals that her hus-band had visited the doctor shortly before his disappearance. But the es-sential device, or gimmick, of the film is that the husband continues to be a visible presence (as it were) even in a ghost story à la Truly, Madly, Deeply, only as a romanticizing of mental aber-ration. For that, it can control aghost story à la Truly, Madily, Deply, only as a romanticing of mental abertation. For that, it can certainly be said to be cinematic — as well as for relieving Charlotte Rampling of any thespian responsibility beyond looking good. At fifty-five, he more than holds up her end of the bargain.

The Anniversary Party is an Alternate eque ensemble piece core management of the contraction of th

ddition, play a newly reunited Hol lywood couple, a fading star (Leigh looking more like her father, Vic Mor-row, with each passing year) and a sexually ambivalent British novelist and novice film director. Real-life mates Kevin Kline and Phoebe Cates, Issue and the property of the couple of the couple of the last state of the couple of the couple of the couple of the last state of the couple of t fictionalized as a recent Oscar recipi-ent for Best Actor and a retired actress ality, to long ago for Supporting Ac-tor and merely semi-reited), show up-t the party with hier two red children in the party with hier two red children in Day 74 of a hunger attick ("I've been taking pills to get my well been a spiaha as a topal aneurid:—o big a one that even when she's off screen you wonder why you're not still get-you wonder why you're not still get-you wonder why you're not still get-you wonder why ou're not still get-ty on the pills of the pills of the pills of the Ocean of the pills of the pills of the pills of the whom the anniversary couple have be accepted as normal, or improved beyond detection. Not yet. All three films open Friday at Land-mark theaters, the Hillcrest, the Cove,

the Hillcrest, in order.

(Denis O'Hare and Mina Badie), with whom the anniversary couple have been engaged in a running feud over their dogs (Otis and Anouk, as them-selves), are included on the guest list. Parker Posey is there as well, along with John C. Reilly, a radiant Jennifer Beals, a wan Gwyneth Paltrow — and during the down posts you can chew on during the slow spots you can chew on such pertinent questions as why Beals has not had more of a career and why has not had more of a career and why Paltrow is having so much of a one. This exercise in Hollywood self-ab-sorption, with a built-in alibi for displays of phoniness and theatrical-ity, is entertaining more for its random pitiless offhand observations than for its inexorable climb toward emotional flareups, psychological revelations, personal tragedies, stagy fireworks. Through it allethe one constant is the scummy, ashen, face-powdery veneer of the digital-video image. There will doubtless come a time when this will

MOVIE

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

arte for now unreviewed.

Angule Syme — Idency a prison remunitie draws from director tain Mandoli, the man who gave us the completely ally Mensage in a Bortin, about a one-of-the-gary police-worth (Percept and an enginetic, at a least a constraint of the prison of the company of the contract as just "Scatch", part-combine, part-sompties, part-sompt # (HORTON PLAZA 14: PALM PROMENADE 24)

experimental surgery gone haywire, directed by Luke Greenfield.

(CHULA VISTA 10: CINERAMA 6: FASHION VALLEY 18; GASLAMP 15; GROSSMONT TROLLEY; LA JOLLA 12; MISSION MARKETPLACE 13; MIS-SION VALLEY 20; OCEANSIDE 16; PALM PROME. NADE 24; PARKWAY PLAZA 18; RANCHO DEL. REY 16; SANTEE DRIVE IN; SWEETWATER 9; TOWN SQUARE 14)

The Anniversary Party — Reviewed this issue. With Jennifer Jason Leigh, Alan Curbming, Gwyneth Paltrow, John C. Reilly, and Jane Adams; written and directed by Leigh and Cumming.

** (IRLOREST CINEMAS, FROM 6/22)

Atlantia: The Lost Empire — Imitation Jules Verne adventure yarn, spun from the Disney animation factory, about a pre-WWI expedition in search of the legendary sunken city. Sketchily drawn (in a deliberately retro style) and swiftly paced, but slowed down eventually by moral-mystical-political-anthropological grandiosity. With the voice

of Michael J. Fox, James Garner, Cree Sum-mer, and Leonard Nimoy; directed by Gary Trousdale and Kirk Wise, 2001. * (CARMEL MOUNTAIN 14; CHULA VISTA 10; CIN-ERAMA 6; DEL MAR HIGHLANDS 8; ENCINITAS 8; ERMA 6: DEL MAR HIGHLANDS & ENCIRTAS 8: PASHON VALLEY JAS GALAY 9: GROSSMONT CENTER; GROSSMONT TROLLEY; HARBOR DEWE 9: HAZADE CORTIER 7: HORBOR DEWE 9: HAZADE CORTIER 7: HORBOR LA JOLIA 12; MISSION MARRIETTA/CE 13: MIS-SON VALLEY 20; COCKWISCE 16: PAUL PROME-NOE 24; PARRIWAY FUZA 18; POWNY 10; RA-MONA THINE; RANCHO DEL REV 16; SWEETWATER 9: TOWN SQUARE 14)

Broke Subset — One can easily get lost in the tricky business of signpooring the epitodes as "me". One can easily get lost in the tricky business of signpooring the epitodes as "me" of "fastany" in Buthout's account of a flight business of business of the country of the subset of the subset of the foundation of the subset of the subset of the business of the subset of the subset of the was in the fastisty realm. The voles, of course, provide no such guisdance. And nor, in any other way, does Buthout, directing in his most unflappine and understand man-ness of the subset of the country of the subset of the subs

whether "real" or "fantasy" hardly matters, it is wholly a Buttied movie, and there are some marvedous moments this festablistic, undersclothes-milling win. The marraitive becomes rather too facile, and too like the anecdotalism of gristmill "nucleis," when it appears from one screwball client to another at the brothel; but the total effect is nonetheless allipeory, tession, insinuation, with at the brothet; but the total effect is nonetless slippery, teasing, insinuating. With Catherine Demeuve, Genevieve Page, Jean Sorel, Pierre Clementi, Francisco Rabal. 1967.

**** (MUSEUM OF PHOTOGRAPHIC ARTS, 6/28, 7 P.M.)

Big Edwa — Overlong, oversweet romantic comedy on the homosexual passions coursing through a culturally diverse, tolerant, tight-knit Montana paradise ("Can't you see what a good job God did lepter") the nuccessful New York artist returned home to tend his alling grandfather, the ex-jock Adonis for whom he has carried a torch since his heading the intermental further. ns for whom he has carried a torch since high school; the introverted Indian and closet chef. The CRW songtrack sets a stan-dard of fluency unmatched in the filmmak-ing, With Ayre Gross, Eric Schweig, Tim DeKay, George Coe, Louise Fletcher, Nan Martin; written and directed by Thomas

Bride of the Wind — An ageless (over a period of two decades) Alma Mahler, nie Schindler, and her constellation of artry swains: the composer Gustav Mahler, the architect Walter Gropius, the painter Oakar Kokoschka, the writer Franz Werfel. The Kokochka, the writer Franz Werfel. The wiewer is expected to smoon at the headiness of it all: the name-dropping ("Strauss loved it is expected by the carbon of the stranger of the control of the companion of the carbon of the

Bridget Jones's Diary — Sharon Maguire's pale and wan visualization of the unfumy non-novel by Helen Fielding, about the plight of the average, over-thirty, ever so slightly overweight, overdrinking, and oversmoking "singleton" woman in a world — or in a United Kingdom, at least—

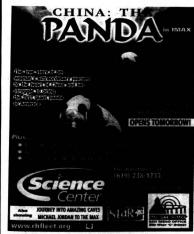
of male "Sachorias". Attempts to panies by the humber to big severe proportions are to all yearsed, allowing the actual finition that evant (not in the book) between rouns in the control of the control

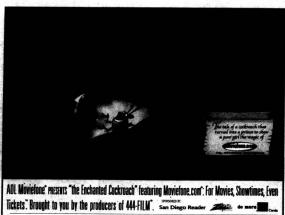






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HORTON PLAZA 14; LA JOLLA 12)

drama concerning the struggle for ights in Iran. (KEN, 6/22 THROUGH 28)

Crouching Tigor, Hidden Dragon — Ang Lee's hommage to the martial-arts fairy tales of his heritage, especially perhaps to the splendrous period pieces of King Hu, is a autiful bore. The costumes, the sets, th scenery, the wide-screen photography, the mature leading lady, the China-doll ingénue — beautiful. The talky script, the uninflected unpunctuated narrative line — a bore. And although Rule with the Devil may have proven that Lee can handle action, it did not prove he could make something credible and compelling of fight scenes in which the combatants go at it like Peter Pan. Nor does this one prove it. We might have hoped that the act of hommage, the ancient milieu, and the self-conscious mythicality

would render the action more acceptable, more "aesthetic," than that of a John Woo

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bufesque. They only render it more remote, more effets, more affects of fiving, spinning, dancing up walls, skipping gross water, hovering in treetops, ce, are technically well often (yawn), and they sometimes, if only fleetingly, rise to the causted plane of "Aremille." "Supportie" would better describe the remainder of the caused plane of "Aremille." "Supportie" would better describe the remainder of the Control of the C

Divided We Fall — An escape of a Polish concentration camp hide out with a childless couple in his old Carch, neighborhood — a serious converby, quite rad, untable image, for moments of special intensity, the movie employs a rodd, skipping, skidding hide of motion, middly hallucinogenic. Otherwise you might never know how intense they were. Directed by Jan He-bols, 2008.

WinLIGHT CHEMAS

Dr. Dollttie 2 — Eddie Murphy talks again to the animals, directed by Steve Carr. AZARD CENTER 7: HORTON PLAZA 14: LA OSTA 6: LA JOLLA 12: MISSION MARKE LACE 13: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24; PARKWAY PLAZA 18. POWAY 10: RANCHO DEL REY 16: SWEETWA TER 9: TOWN SQUARE 14: FROM 6/22)

Drivon - The pretty girls and prettier boys ing," Vapid talk, careening camerawork, screeching rock songs. With Sylvester Stal lone (who also wrote the script). Kip Pardue, Til Schweiger, Estella Warren, Stacy Ed-wards, Gina Gershon, Cristian de la Fuente,

and Burt Reynolds; directed by Renny Har-lin. 2001. ● (VOGUE)

Evolution — Derivative and undernandin and slightly diverting s-f spoof to do with a single-cell alien species that touches down Arizona and evolves at an accelerated rate into computer-animated worms, bugs, lizards, and ultimately thanks to a massive intake of napalm calories, into a humongo amorphous chewing-gum blob. Foremost among the things from which this derives among the ching from which this derives are of course Goldwheire (with a hone thrown to Dan Aykroyd as Covernor of Arizona, a portrait buerly distinguishable from his SM, impersonation of Nixon and Dole) and Men in Black, Insamuch as director Ivan Reitman also directed Chottheirar and its sequel, it might be fit he has some propriectly rights in this area. Speed a Black for the child of the second of of the seco an Eddie "Rochester" Anderson goggle, i ery funny in general, and probably as fun as a man can be when an ER physician is ex tracting a six-inch winged creature from the man's rectum. And David Duchovny, shed-ding rather than kidding his X-Files persona uning rather than kinding this persons (though not shedding the persetual pout that comes from having a fat lower lip and a nonexistent upper), has made a concerted effort to loosen up, as witness his dropped pants. But alongside Jones he would likely need to be filleted in order not to look stiff. Julianne Moore, Seann William Scott, Ted Levine, 2001. evine 2001

★ (CARMEL MOUNTAIN 14; CHULA VISTA 10; DEL MAR HIGHLANDS 8: ENCINITAS 8: FASHION VAI LEY 18; FLOWER HILL CINEMAS; GASLAMP 15; GROSSMONT CENTER; LA JOLLA 12; MISSION MARKETPLACE 13; MISSION VALLEY 20; OCEAN SIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18: POWAY 10: RANCHO DEL REY 16; SWEETWATER 9: TOWN SQUARE 14)

The Fast and the Furious — Street-rac-ing action with Paul Walker and Vin Diesel, ing action with Paus ++ directed by Rob Cohen directed by Rob Cohen.
(CARIMEL MOUNTAIN: CHUIA VISTA 10;
CNIRAMA 6: DEL MAR HIGHLANDS 8:
ENCINITAS 8: FASHION VALLEY 18; GROSSMONT
CENTER: HAZAND CENTER 7; HORTON PLAZA 14;
LA KOLLA 12; MISSION BARRETTALE 13; MISSION VALLEY 20; OCEANISDE 16; PALM PROME.

NADE 24: PARKWAY PLAZA 18; POWAY 10; RAN-CHO DEL REY 16; SANTEE DRIVE IN; SWEETWA-TER 9: TOWN SQUARE 14: FROM 6/22)

The Goldon Bowl — The producer-director team of Merchant-Ivory (not to forget writer Jhabvala) return, seventeen yean after The Bostonians and twenty-two after The Europeans, to Heary James. A maturer James, and a maturer Merchant-Ivory, too. Inasrepounts to letterly larnes. A matther? James, much as it's larnes, it is guaranteed to have a rich, loamy, fertile situation, a variation on much an it's larnes, it is guaranteed to have a rich, loamy, fertile situation, a variation on corns abroads a pauperish Italian prince, in many control of the prince o correlative": a gorgeous gilded crystal that conceals a flaw. You don't find this kind of construction at the Sundance Institute, much less at a too many codes I follywood studio. But the usual distinction still applies wherehand and lovely have something in common (not their bank balances, so be collector, mere of laster and appiration but no great grains or invention. And tasteful, let's be clear, by screen standards instead of Jamesian ones. What was kept hubben in the open time type groundy in an eight a boot room tryg, load that the properties of the properti construction at the Sundance Institute, adorned with an action prologue, a cos-turne ball, an exotic dance, etc., for visual spectacle. The feeling of the thing is very dif-ferent, yet the foundation is unshakable. Kate Beckinsale, once again successfully diskerent, yet the foundation is unsnaaote. Kate Beckinsale, once again successfully d guising her native accent, steals the show from Uma Thurman (a bit over the top). Jeremy Northam, Nick Nolte, and Anjelic Huston. And she steals it in a fashion wor of James with subtlety, understatement, a gradually revealed depths. 2001.

Himalaya — Studious plodder about the generational clash among Tibetan tribes-men: rival caravans of salt-packing yaks,

one by superstitious elders, another by ag-nostic juniors. It's a kind of cattle-drive Western, except that it's the East, it's yals, it's mountains, and faside from those mou-tains) it's unexciting. Directed by National Geographic photographer Eric Valli. 2000.

The Ring is Alive — The thesis, so to speak, of one of the Denish founding fathers of the Denns of school, Kristian Levring: a kind of survival take in which a bushood of diverse the versor way into the African desert in the dark, where they run out of gas at a tin-shack ghost town with nothing to offer but rook over their heads and a storeroom of canned carrots. Nerver fary (Who are you calling a moron, you fat fuck?"). Morale declines. And one of their number — the heavy thinker who hopes to put a halt to the "fantastic striptease act of basic hu needs"—opies out the test of King Lum' from memory and proposes some amateur theatricals to pass the time. For all the alkil-from memory and proposes some amateur theatricals to pass the time. For all the alkil-generate Behringer, Dovid Iraelley, Dovid Calder, Bence Dovison, Jennifer Jason Leigh Janne M.Tere, among others, the whole thing a Goodbrilly more interesting than waste. As with other films that have boasted a Dogna certificate, attention is irrestable and the proposed of the companion of the position from the cought after "enerse" of story-ary are of the figurations of the volceto transfer. needs" - copies out the text of King Lear ism of it: the graininess of the video transfer the waveriness of the camerawork, the rawness of the lighting, 2000.

• (KEN, THROUGH 6/21)

A Ruight's Tale — The Dark Ages light-ened up: a rock-and-roll songrack (Queen, Nowie, BTO, Othern), aspontaneous emp-tion of disco dancing at court, a Nike in-signia on a suit of armor, a Mediennieille cover grif for a fair maiden, and a centuries abled of his time democratic hero, a low-ing the court of the court, a nice of the in the "noble" sport of jousting, with Chaucer, no leas, as his P.R. flack ("Confirey Chaucer, no leas, as his P.R. flack ("Confirey Chaucer, no less, as his P.R. flack ("Geoffrey

Lara Croft: Tomb Raider - The daughter of Sir Richard Croft inherits a sacred mission from her late father, who seems to have known when she was eight years old that she would grow up to be a militant ex-tremist of ciri Prover, and known too that she would discover the hidden clock and his work of a once every five thousand years planetary alignment—the long wasted moment when the secret society of Illiumi-ant would attempt—the work of the Trangle of Light, giving them the "Devent Good, their powerfid, even, than proven Good, their powerfid, even, than the proven the contract of the proven of Good, their powerfid, even, than the proven of the contract of the their powerfid or the contract of the proven of Good, their powerfid, even, than the proven of Good their powerfid, even, than the proven of Good their powerfid or the proven of the power of Good their powerfid or the proven of the power of the the power of the the power of the power of the power of the power of the powe have known when she was eight years old game adventures, joins an outsized attitude to her already outsized kisser and knockers. With Jain Glen, Noah Trylor, Daniel Craig, and Jon Voight (folle) actual father as Sir Richard, directed by Simon West. 2001.

— (CAMBAE MOURTHS 14; CHAR ANTS 10). CERMANS C. DEL MAR HIGHARD S. ENCRITAS S. ANSHOR VALLEY J. S. GAMAY C. (SALEMA 15; GROSSAIGH CENTER HAZING CHART). COO'DIS C. L. VALLEY C. COO'DIS C. L. VALLEY D. MONORY AND CONTREY? L. MOO'DIS C. L. VALLEY D. MONORY MONORY. COSTA &: LA JOLLA 12; MISSION MARKET: PLACE 13; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; -POWAY 10; RAMONA TWIN; RANCHO DEL REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEET WATER 9; TOWN SQUARE 14)

Life and Notishag But — Bertrand Tevernier does what would have seemed improbable if not impossible. He goes at the First World Wer from a new angle, opens up a new area of experience that of counting and identifying the corpus following the truce. This is a post-war war movife, a war movie with a liberalized notion of where the prefix "post" ought to be planted after a war. Two women at the center of the action have not given up the search for their re-spective men — husband in one case, fiance

in the other — and their common quest brings them into contact with the comman-dant in charge of the Bureau de Recherché et d'Identification des Militaires Tués ou Disparus. A man of great conscience, and of trong suspicions about government "cor ealment" of up to 200,000 casualties, he cealment of up to 200,000 sanulais, he wants to part in with that become the first order of official business, what to him ought to be the flat order of official business, what to him ought to be the flat order of official business see the second of the of poetry than lies ahead, though it reveal rately enough the overall mood: ber, concerned, dignified, bordering someer, concerned, dignified, bordering perhaps on sunctimonious (always a higher risk when dealing with the follies of the past). The climatetic revelation that waits at the end of the women's search is an uncharacteristic dip into the trick, bug of Cothic paperbacks. All in all, a worthy effort. With Phillippe Noiret and Sabine Azéma. 1990. ARTS, 6/27, 7 P.M.)

Memorato — A tale of revenge told in re-verse. To put if the that is not to suggest the moving pest literally in reverse motion, with people-sulling backwards and saying. "Oth" intented of "Helo.," although that in 'Oth' intented of "Helo.," although that in 'Oth' intented of "Helo.," although that in 'Other intented or "Helo.," although that in 'Other intented in the same that it is not a lower the movie it intial push backwards in your dismostration of the same of the other ward motion of the other intented in the same of the other ward motions of the other intented in the street adaptation of the other intented in the street is the other intented in the street in the street is the street in the st screen adaptation of Harold Pinter's play. Berroud, or the active Filizabeth Jan Howard nased, The Long Vice. One big difference between this and those is that Me-mento is a thriller, not a relationship thing, the properties of the properties of the properties of the second of the properties of the properties of the second properties of the properties of the properties of the properties of second properties of second properties of second properties of properties of second properties se overlap — where the previous scene starte Events, in others words, have been broken

Moulin Rouge — Baz Luhrmann's razzle-dazzle reconstruction of Gay Paree on Aus-tralian sound stages and inside computers. Nothing, no matter how overdesigned, over dressed, and overdeocysted is had over for

and directed by Christopher Nolan. 2001.

** (HILLCREST CINEMAS; LA JOLLA VILLAGE



STARRING ZHANG ZIYI FROM CROUCHING TIGER, HIDDEN DRAGON

Atlantis: The Lost Empire

an adequate appraisal. Everything is handled as a hot potato. And the easy-come-easy-go juggling set takes on a rough resemblance to post-Satyricon Fellini filtered through MTV. The director toys with film speeds, switches from full color to sepis and back again, chops scenes into splinters, sends the camera

on a pinball path through a miniature Montmartre. Anything goes — and it ger ally goes in a great hurry. Luhrmann can any goes m a great hurry. Luhrmann can't really keep up this pace 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 Lahrmann's case, hearing tweety briefs. That by way of saying that his biggest liberty is the congion; runnings through the polymanis archives, whereby pixes such as Oslogare and Hammerstein's. The Sound of Oslogare and Hammerstein's The Sound of Soughest and Hammerstein's The Sound of Soughest and Hammerstein's The Sound of Soughest and Hammerstein's The Sound of Hammerstein's The Sound of Hammerstein's H Nat King Cole to Nirvana. All in the spirit of making the past "accessible" to the contemporary couch potato. And perish the thought that the couch potato be asked to thought that the couch potato be asked to get up off his doubt and meet the past halfway. Perish the thought that he be asked to sit still for an actual can-can. Nicole Kidman, Ewan McGregor, Jim Broadbent, Richard Rox-burgh. 2001.

● (CARMEL MOUNTAIN 14; ENCINITAS 8; FASHION VALLEY 18; FLOWER HILL CINEMAS; GROSSMONT TROULEY; HORTON PLAZA 14; LA COSTA 6; LA JOLLA 12; MISSION VALLEY 20; COCANSIDE 16; PALM PROMENADE 24; POWAY 10; RAN-CHO DEL REY 16)

The Munney Returns — The inebriating box-office success, two years past, of Stephen Sommers's The Munmy would hardly have encouraged him to take a

solvers approach in its sequel, So the least, and probably most, to be used for the felt. Journal is the second of the felt of the felt owney in that it provides some competition for its forerunner as the worst murmy more ever made. Serving so in simply to at form that are amount of clamps and once more ever made. Serving so in simply to at form that are amount of clamps and once the felt of the fel SION VALLEY 20: OCEANSIDE 16: PALM NADE 24: PARKWAY PLAZA 18; VOGUE)

Olivier Olivier — The old story — "inspired by actual events"—about someone who goes away and someone who turns up some years later and who may or may not be









O (1997) + (1997)

CALL THEATRES

the censiming family pulls apart rather than together. But after all, director Applieschal Holland (who, just off Europa Europa english to have resisted another choice, title) upon the control of the c

* # (MUSEUM OF PHOTOGRAPHIC ARTS 6/22 7 P.M.

The Passion of Anna — Ingmar Bergman provides a vort of TV-talk-show format for his actors (Tell up about your new role. Mr. Von Sydow...), as he interrupts the action now and then, to interview each of his stars behind the scenes. These interfudes do not really reveal a prest deal. They are quick, efficacious, under-elaborated devices to cue a mood, much like the wooden crutch with



which Liv Ullmann makes her initial impact on screen, or the irritating ticking of a clock in the background. But they are indicative of Bergman's search for the inner person, hold-ing onto a face and examining it, folso up, as if it were in a jarr and they also break the ice and point the way toward the favorite past-time after any Bergman experience—group discussion on the topic. The Marshing of Ir All. Seen Sykvist sinage, for this moves mysterious unseen robleme on Bergmann's

island, is in rough, cold, comfortless color except for one languidly sensual episode in a shade of bordello red. 1970. ★★ (SAN DIEGO PUBLIC LIBRARY, 6/25, 6 P.M.)

Poor! Harbor — WWII history according Pearl Harbor — WWII history according to Michael Bay (Armageddon, The Rock), a three-hour lesson. To some extent the seri-ousness of the subject — as contrasted to the director's previous subjects of the end of the world and the mere annihilation of San

sit up and fly right. Or at least try to. Much of that seriousness comes down to a flag-waving and saber-rattling piety that would have been easier to excuse in the years 1942have been easier to excuse in the years 1942-45. And much of that seriousness, too, never scales higher than Madison Avenue kitscht every image is sleek and polished as a Lexus, creamy and sensuous as Bain de Soleil, toasted and bronzed as Kellogg's Com Flakes. The selling never lets up. The armtwisting never lets go. In all fairness to Bay, however, he's probably being serious in the best and only ways he knows how. Ben Af-fleck, Josh Hartnett, Kate Beckinsale, Alec Baldwin, Cuba Gooding, Jr., and Jon Voight

(CARMEL MOUNTAIN 14; CHULA VISTA 10; DEL MAR HIGHLANDS 8; FASHION VALLEY 18; FLOWER HILL CINEMAS! GALAXY 6; GASLAMP 15; GROSS HILL CIRRIANS GUARTE 7: USSIGN 2: BITOSO MONT CENTER: GROSSMONT TROULE?: HARRISO DRIVE IN: HAZARD CENTER 7: U. COSTA 6: U. A JOLLA 12: MISSION MARRETPIACE 13: MIS-SION VALLEY 20: OCEANISDE 16: PALM PROME NADE 24: PARKWAY PIAZA 18: POWNY 10: RAN-CHO DEL REY 16: SWEETWATER 9: TOWN SQUARE 14)

The Road Home - The peak of Shanghai

Triad in the directing career of Zhang Yi-mou looks from here a long ways off in the distance. Zhang Ziyi, the doll-faced fighting distance. Zhong Ziyi, the doll-faced righting machine of Couching Tager. Halden Dragon, plays an unlettered Chinese peasant who, an the olden days of arranged marriages (1958), sets ber cap for the gangling new schoolteacher from the big city. And why not! The camera lows her. The direction clearly lowes her. (Who needs Gong Li!) Why shouldn't the schoolteacher foll in line! Well-"This teacher is out of cour class." Well "This teacher is out of our class warm gramp, Sit the flashback structure, with a present day frame in black and white and a running narration, remove all suspense, leaving only pretty landscapes, pretty centiments, and that pretty face. This Sime portery requirement natiling together a broken book, and the heroise whipping up her culturary specialities (onion cakes, multiroom dampings) of occorating the classroom with paper culotus. Treetly "and "nice" seem to be the stronget compliments posible. 2000.

Le Samoural — An elegy on the American

gangster genre by French filmmaker Jean-Pierre Melville (note to the unwary: no ac-tual sword-wielding samurai are to be found herein). The opening tyenty minutes or so are as smoothly tooled as any stretch of cinare as moothly tooled as any methol of clamma you could ever hope to see, with each stot clicking into place with incontroversible finding. The story interest tails off after that, but the character interest (or rather, screen-type interest) solds up all the very to the modelach histman's ritualistic self-accrifice. The colorless perhapsing job (Floring Deca is the colors of th

Sexy Boost — Reviewed this issue. With Ray Winstone, Ben Kingsley, Amanda Red-man, Ian McShane, and James Fox; directed

by Jonathan Glazer.

★★★ (HILLCREST CINEMAS, FROM 6/22)

Should.—This computer-animated ovist on the Beauty-and. Beaut them—the chivalric quest of a lonely-nouthy. Some secretical oper and his volunteer about secretical oper and his volunteer about secretical tal-arts princes from a fire-breathing drapon and a Machiavellian belagenoum— is refemblealy clever, referribealy ironic, re-temblealy high computer and the properties. But when did abrasive and anachronistic smart-alesery become the accretion and tominant leckry become the accepted and dom mode in film fantasy? Fantasy, like religio requires at least a pretense of faith. Dream-Works might like to think they are tweaking the tradition of Disney's animated fairy tales (Snow White and Pinocchio, among others, put in cameo appearances), but in truth they're in lock step with Disney's Aladdm, Hercules, Beauty and the Beaut, simply a few paces behind. With the voices of Mike Myers, Eddie Murphy, Cameron Diaz, and John Lithgow; co-directed by Andrew Adamson Lithgow; co-directed by and Vicky Jenson. 2001.

★ (CARMEL MOUNTAIN 14; CHULA VISTA 10; CINCRAMA 6; DEL MAR HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 18; GALAXY 8; GROSSMONT CENTER: GROSSM IAZARD CENTER 7; HORTON PLAZA 14; LA COSTA 6; LA JOLLA 12; MISSION COSTA 6; I.A. JOLLA 12; MISSION
MARRETPLACE 31; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENAGE 24; PARKWAY
PLAZA 18; POWAY 10; RANCHO DEL REY 16;
SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14)

Swordfish — A deplorable high-tech, high-impact, high-explosive thriller, the opening lines of which — 'You know, the problem with Hollywood is they make shit.' unbelievable, unremarkable shit' — apparently hope to summon up some preventative voodoo. Or hope at the very least to beat yo to the proper. The measies with to the punch. The movie at its outset fost the image of an omnipotent, sybaritic, don't-you-wish-you-were-me crime lord, equally unfazed at blowing an innocent

hostage into a million bits and at gunning hostage into a million bits and at gunning down a U.S. Feature in cold blood, (John Travolta, sporting a tobacco-juice dribble of a beard down his chin, scens no longer will-street a beard down his chin, scens no longer will-street a beard for the chin, scens no longer will-street a beard from his chin, scens no longer will be street a beard from a first season will be street to see the season of the season season will be of, let's say, Oliver North, But it is the sculpted-tenoord, selverling-hipped computer backer (Hully Jackman) who is the visewer's primary point of identifications and interest Dominic Sens, aboving the about in Coron in Score, Marcuples he showed in Gover in Scoresh, would not the quate right about for the control of Vinnie Jones. 2001.

 (CARMEL MOUNTAIN 14: CHULA VISTA 10: ENCINITAS 8: FASHION VALLEY 18: FLOWER HILL CINEMAS; GALAXY 6: GASLAMP 15; GROSSMONT CHEMAS; GALAY 6; GASLAMP 15; GROSSMONT CENTER; GROSMONT TROLLEY, HAZARO CENTER 7: LA COSTA 6; LA JOLLA 12: MISSION MARKETPLACE 13: MISSION WALLEY 20; OCEAN-SIDE 16; PALM PROMERINDE 24; PAUROWAY PLAZA 18: POWNY 10: RANCHO DEL REY 16; SAN-TEC BRIVE N: SOUTH BAY DRIVE N: SWEETWATER 9; TOWN SQUARE 14)

Under the Sand — Reviewed this issue.
With Charlotte Rampling, Bruno Cremer,
Jacques Nolot, and Alexandra Stewart; written and directed by François Ozon.
** (COVE, FROM 6/22)

With a Friend Like Harry - Fine French With a Friend Like Marry — Fire Fren-thriller centered around the self-anointed "liberator" of a (literally) harried family man. Admittedly the movie is slow to the boiling point, and in truth never really ries above a simmer. Any impatience with it, however, would be a reflection more on hollywood brainwashing than on filimmak. Dominik Moll's control of tension. It's true enough that he observes no regular schedule of thrills, fills no standard quota of them, or thrius, fulls no standard quota of them, and in any event favors the frison over the electroshock. But all of that is just tangible evidence of fabled "French taste." With Sergi Lopez, Laurent Lucas, Mathilde Seigner, Sophie Guillemin, 2000.

**** Offill CREST CINEMS; LA JOLIA VILLAGE)

MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CLAIREMONT

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TO A CONTROL OF THE ACT LA JOLLA

DOWNTOWN

Gaslamp 15

701 pilph Avenue (16/2-)22-60409

The Animal (16/2-)21-60409

The Animal (16/2-)13 pilc. Sel. (12/2-)2-60409

The Animal (16/2-)13 pilc. Sel. (12/2-)2-60409

The Animal (16/2-)1-60-60409

Mont-Tue (11/2-)2-60-60409

Mont-Tue (11/2-)2-604-6059

Sun. Tur. (1220, 110, 220) 415, 450, 540, 502, 533, 810, 930, Lars Creft Tomb 205, 735, 810, 930, Lars Creft Tomb 205, 735, 810, 930, Lars Creft Tomb 205, 735, 810, 740, 815, 825, 150, 840, 855, 1605, 1035, 1037, 1037, 1030, 1145, 935, 1035, 1037, 1037, 1030, 1035, 1037 Could Happen? (PG-13) Fri.-Sun. (1:05) 4:25, 7:20, 9:45; Mon.-Tue. (1:05, 4:25) 7:20, 9:45

Mira Mesa 18 10733 Westwew Parkway (858-635-7700) Call theater for program information

MISSION VALLEY 18
Pashion Valley 18
POST Prinar Road (858-558-226.2) the FuriPrinar Road (858-558-226.2) t

Cove 7730 Girard Avenue (858-459-5404) Under the Sand (Not Rated) Fri. 4:45, 7:00, 9:15; Sat. -Sun. 2:30, 4:45, 7:00, 9:15; Mon.-Thu. 4:45, 7:00, 9:15

Garden Cabaret University Towne Centre Mall (619-295-4221) Closed for the season

La Jolla 12.

La Jolla 17 (858-558-22.4)

BoS7 Villa La Jolla Drive (858-558-22.4)

Dr. Dolittle 2 (PG): The Fast and the Furious (PG-13); Lara Croft Tomb Radio (PG-13); Continued (PG-13); Swordfish (R); The Footbildon (PG-13); Swordfish (R); The Footbildon (PG-13); Swordfish (R); The Footbildon (PG-13); Swordfish (R); Bridget Jones's Diary (R)

La Jolla Village

MST Villa La Jolla Der Inv (1884-83-7431)

MST VILLA LA JOLLA J

MIRA MESA

MISSION VALLEY

The Munimy Returns (NC-1); Bridget Manager Control (1972-1977); Bridget Manager Control (1972-1977); All Manager Control (1972-197

Mission Valley 20 1640 Camino Del Rio North (858-558-2262) Dr. Dolittle 2 (PG); The Fast and the Furi-ous (PG-13); Lara Croft: Tomb Raider (PG-13); Atlants: The Lost Empire (PG);

Evolution (PG-13); Swordfish (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)

STATE UNIVERSITY

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Clinerana 6
5431 / Immerity Avenue (619-287-8990)
The Anima (16-13) Fr. Sun. (14-5, 289)
The Anima (16-13) Fr. Sun. (14-5, 289)
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Fr. Sun. (12-28, 290) 5510, 7.50, 8-45,
50.9, 193/5, Allaritis; The Lost Impire (PC)
Fr. Sun. (12-10, 16-10, 16-10, 16-10)
Fr. Sun. (12-10, 16-10)
Fr. Sun. (12

Ken 4061 Adams Aven us (619-283-5909) The King is Alive, Thursday, The Circle (Not Rated) Fri. 505, 7:15, 9:25; Sat. 5un. 2:30, 4:45, 7:00, 9:15; Mon.-Thu. 5:05, 7:15, 9:25

UPTOWN

10:00

Museum of Photographic Arts
1649 El Prads, Balbon Park (619-238-7559)
Le Samoural, Thursdy, 7 p.m. and Friday,
215 p.m., Olivier, Olivier, Friday, 7 p.m.:
Life and Nobling But, Wednesday, 7 p.m.:
Belle de Jour, next Thursday, 7 p.m.: Reuben H. Fleet Science Center 1875 El Prado, Balbon Park (619-238-1233) Michael Jorden, To The May Journey Into

Amazing Caves: Wild California

Rancho San Diego 15 2951 Jamacha Read (619-660-3460) Call theater for program information

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Consenson Center (19-46-7/10)

Attacits: The Lost Empire (19-16-7/10)

Mon. Tuc. (190, 3-15, 3-10) 7-49, 9-00, Evolution (19-16)

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SANTEE .

Santee Drive In Santee Drive In 10990 Woodside Avenue (619-448-7447) Lara Croft Tomb Raider (PG-13) and Shrek (PG); The Animal (PG-13) and Swordfish (R); The Fast and the Furious (PG-13)

SOUTH BAY

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Rancho Del Rey 16, East H Street at Tierra Del Rey (619-216-4707) The Animal (PG-13) Pri.-Thu. (11:25, 2:30, 5:10) 7:10, 9:55; Atlantis: The Lost Empire

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GORDAGL Galaxy 6 Highway 70 and Mission Road (700-945-8784) (1000), 1215-300, 440 (100), 170 (100), 160 (100), 1215-300, 440 (100), 123-300 (100), 162 (100) Fin. Thu. (1100), 123-300 (100), 163 (100), 123-300, 124-300, 125-300, 164 (100), 125-300, 125-300, 165 (100), 125-300, 125-300, 165 (100), 125-300, 125-300, 165 (100), 125-300, 125-300, 165 (100), 125-300, 125-300, 165 (100), 125-300, 125-300, 165 (100), 125-300, 125-300, 165 (100), 125-300, 165 (

Vogue 226 Third Avenue (619-425-1436) A Knight's Tale (PG-13) Fri.-Thu. 3:00, 9:45; Driven (PG-13) Fri.-Thu. 12:30, 7:30 Returns (PG-13) Fri.-Thu. 12:30, 7:30

IMPERIAL BEACH South Bay Drive in 2170 Coronado (619-423-2727) Call theater for program information

NATIONAL CITY Harbor Drive In 32nd and D (619-477-1392) Atlantis: The Lost Empire (PG); Pearl Har-bor (PG-13)

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NORTH INLAND

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6041 BI Camme Real (760-599-822))

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Plaza Carmino Real 2885 Marron Road (760-729-7147) Atlantis: The Lost Empire (PG) Fri.-Thu. 11:30, 2:00, 4:30, 7:00, 9:30; Dr. Dollitle 2 (PG) Fri.-Thu. 11:45, 2:15, 4:45, 7:15, 9:45; The fast and the Furious (PG-13) Fri.-Thu. 12:15, 2:45, 5:15, 7:45, 10:15

CARMEL MOUNTAIN

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13475 Poway 80d (555-646-9622)
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RAMONA

Ramona Twin
626 Main Street (760-789-3422)
Lara Croft Tomb Raider (PG-13); Atlantis:
The Lost Empire (PG)

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2-50, v53, 1030 Floorer Hill 4 2430 Via De Le Valle (858-646-9425) Fovilation (Fc-13) Fri. Thu. (1900, 12:30, 300) 330, 8:00, 10:30; Moulin Rosses (Fc-13) Fri. Thu. (12-01, 13-0), 4:30) 7:30, 10:30; Paarl Harbor (Fc-13) Fri. Thu. (10:15, 12:45, 3:13) 3-45, 8:15, 10:45

ENCINITAS

Encinitas 8 220 North El Camino Real (760-942-5544) -Atlantis: The Lost Empire (PG) Fri.-Sat. 1:15,

330, 515, 815, 1030; San, 115, 330, 535, 750, 935; Mon. Thu. 115, 100(153) 750, 750, 935; Mon. Thu. 115, 100(153) 750, 750, 750; Mon. Thu. 115, 100(153) 750, 750; D. Dimitter, 1070; First, in 100, 110(153) 100, 1100; 1015; Mon. Thu. 100, 310 (1623) 800, 1103; Mon. Thu. 120, 310 (1623) 800, 1103; Mon. Thu. 100, 310 (1623) 800, 1103; Mon. Thu. 100, 310 (1623) 800, 1103; Mon. Thu. 100 (1600) 800, 1103; Mon. 200 (1613) 745, 1000; Mon. 200 (1613) 745,

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Oceanside 16
407 Mission Avenue (760-439-1733)
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Evolution (PG-13): Swordfish (R): The Animal (PG-13): Moulin Rouge (PG-13): Part Marbor (PG-13): Shrek (PG): The Mummy
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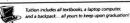
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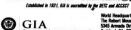
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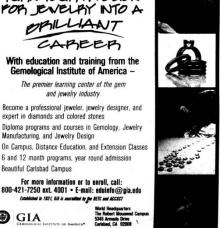
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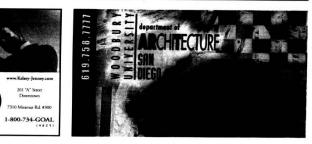
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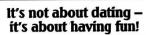
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ORTH COUNTY, SWEET, gentle, hand

man, 42, 57°, 170lbs, emotionallyfinan-oully secure. Boat owner encys watersk-ing, boating, camping, outdoor activities, Looking for one special woman. (6/27) \$200.235

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deposit 2 bedroom, 1 bath apartment
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12. Employer
13. N.A.A.C.P., and others
18. Like fancy occasions
24. 1977 film "Norma
26. Reed of "The Velvet

Underground" 27. Clinton's home, once

28. Game point, in tennis
29. Cause of some traffic
30. Having the means to
33. Gratuities
34. ____Lingus
36. Pinnacle

41. Gobi, e.g. 44. Singer Sumac 46. Bread eaten with lamb

vindaloo 49. Like more 51. Toni Morrison works 52. 1920's film actress Bow

53. Auspices 54. Right now, in Tijuana

55. Evil one
58. Deuce taker
60. Detective's exclamations
61. Spanish "ayes"
62. Sporting weapon
65. "Sex and the City" airer

RULES OF THE GAME

The prize for polving the Reader Puzzle will be a Reader T-shirt.
 All entries in the Reader Puzzle contest must be received by the Reader coderscent of Reader Puzzle contest must be received by the Reader Readerscent of Reader Puzzle, P.O. Box 85803, San Diegos, CA 92186-5803) by 9-00 a.m., Wednesday, six days following the issue date.
 All entries must be accompanied by

37. Peter or Nicholas 39. Fiduciaries

Across
1. Some highway entrances
6. Water pitcher
10. Employee watchdog grp.
14. Plains tribe

14. Plains tribe
15. TV actress Daly
16. That and the other's partner
17. Not new
19. Rocky cliffs
20. 1980's Davis Cup captain
21. Word before "R" or

22. John Irving's "A Prayer for

23. TV sportscasting's Musberger 25. Popular glue brand

27. ____ corpus 30. Bellowing 31. Prefix with meter

31. Prefix with meter
32. Abbr. on a college building
35. Doff
38. Name of two British P.M.'s
40. Give away
42. Stopwatch divisions: Abbr.
43. Word before level or way
45. Show off

17. G.P.'s grp. 18. "One or two?" in coffee or

48. One or two? in coffetee
50. Wood finisher
52. Kind of salad
54. Gland: Prefix
56. Gave for a while
57. Cousin of chloroform

57. Cousin of chloroform
59. Mantel piece
63. James who wrote "A Death
in the Family"
64. Way to shoot?
66. Sushi component
67. Architect Saarinen
68. Nonchalant

69. Is inquisitive 70. "Tumbleweeds" cartoonist

71. Actor Davis who appears in many Spike Lee films

City north of Des Moines
 J. — 3 (popular razor)
 Friends" character

4. "Friends" character
5. Spanish saint
6. Actor Hawke
7. Outlaw Earp
8. Kin of -ess or -trix
9. More embarrassed

10. They'll give you a leg up 11. Bathroom attachment

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ARMORE, contemporary, very attractive high-gloss cream color, 3 drawers on bot form, double doors on top, will accommo-date TV set, 36 "W866" Hx19"D, \$195. BATHROOM EXHAUST FAN, Nutone, top of the line, 15 round vertifian with heater/blower, light, and nightlight, new \$100, 858-679-0460.

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BATTERY, Motorola Star Tac, Jithium new, \$35. Cell phone recharger for car, \$15.658-601-7475.

BED AND FRAME, queen size, firm, beautiful headboard, footboard, and rails, \$98.656-650-256.

PLIANCES, GTE Profile dishwasher in new, \$200 Microwave, 1.3KW, with uble oven, \$400 Gas cooktop, 361 h down draft, \$100, 858-353-0344

APPLIANCES, used Maylag defivesher built in, beige \$40 Maylag washer white \$85 Both reliable models. New seats and pump. No leaks. Good condi-tion 619-589-1567.

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BED FRAMES, 4. all metal. Frames disassemble when you want to transport them Twen or full size. \$15. Ouens size. \$22 King size. \$26.858-277-3065 **BED,** gueen, double pillowtop, 2-year warranty, brand new, never used, comes with box spring, cost \$1099, sacrifice \$275, 619-583-2337

DED, queen-size firm pillowtop mattress with box spring, unused, in original pack-aging, sacrifice \$300, 858-573-9321

BED, twin mattress, flat spring, folds down to roll away under other beds hardly used, \$50, 760-945-6813. SED, twn. firm. used 1 month, cost of \$200, sell \$50. Two 10-speed bik hardly used. \$35 each: 619-225-8743 SED, twn. dual adjustable extra \$150, 858-558-8478

\$150 619.917.5241 BEDROOM SET, pine, 5 piece, include 6-drawer dresser with mirror, bureau, twi 2-drawer hightstands, and queen-size headboard with frame, excellent condi-tion, \$600/best, 619-296-5991 set Room Set, 5 piece, sturning 1930 art deco, restored to original condition \$2700. Restored 1850s mahogany en pire dresser. \$750. 1940s mahogan IV/VCR cabinet. \$475. 619-516-5678

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CHEST of 5 drawers, 48Hx33Wx19D, walnut veneer, artique-like, OK shape, but needs work to be A-1, \$60, 760-753-5979.

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GOMEN, To come love use, 38/C/Cross, 1508/C/Cross, 1508/C/

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BAY BED, white, with trundle, dresser
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\$200.619-647-6250. DESK (office) with right return, \$100. 2-drawer lateral file cabinet, \$50. Both medium oak, in excellent condition, 619-593-1071.

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DESK, 7' rollop with filing and letter di-vider 856-270-2287.

DESK, EXECUTIVE, beautiful wood with wood intay design and glass shakes, ex-cellent condition, \$1200 new, sacrifice \$375-760-755-9411.

DSSK, handsome, mshogany, stylish for officehome, matches modern furnishings also, 39"x56", \$500. Matching sideboard, used as printer and fax station, 80"Lx39"Hx25"D, \$850. 858-546-9242. 80°Ls9°Hs0°O, \$800 866-546-0242 9888, Lahaped, oak, with file, pullout keyboard tray, and more, 6°x4's3'W, sold, handsome, perfect for office, \$300/best, 618-262-2605. 9888, natural dark oak color: 3 pecces, 9888, natural dark oak color: 3 pecces, pecces, sold of the color of the color of the color cathoric space, \$36, 619-665-0557. 9888, cak with drawers, 30x62, \$185. Mrs Mesa, 859-005-1594.

DESK, rolltop. 7' wood, with files and let-ter dividers, paid \$3000, sell \$600/best. Couch. 7', very comfortable, \$150. 858-270-2287

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BYTER, Kennore, heavy-duly electric, whole with black consols, works perfect sold in Judge Scott, and Scotter, black in Judge Scotter, black in Judge Scotter, black in Judge Scotter, black in Judge Scotter, accelerate condition, 555-best love, accelerate condition, 555-best love, accelerate condition, 555-best love, 150-best love, 150south, 7 very comfortable, \$150.000. 270-289.

DESE, rottop, leak veneer, small and as-cretion and state of the state of the ring pulcus writing table, 3 full diswers be-tore. \$250.1 ta Jolla, pager, 619-862-5030 with 5 pull-out drawers, and twen mat-matching 4 chaives chest, here pure bed with 5 pull-out drawers, and twen mat-rices, \$100 at here of the 421-500 contai-dent use, includes 4 side drawers and arge cupboard on other side. Good con-

END TABLE, black, 2 drawers, \$25 White dresser, 4. 3 shelves, \$75/best Jewelly rings, stones, gold charms, best offer Shannon or Doug, 858-270-2287

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omcoagain.com. **Desiris Room SET,** Ethan Allen, årtique pine, 6' trestle table, 2 armchairs, 2 side chairs, excellent condition, \$500, 858-270-7724

270-7724. sonutrion, \$500. 856-DRIMING SET, ratten round glass top table with 4 matching upholstered armchairs. \$250. Italian leather chair, \$200. Solid golden oak entertainment, \$200. Bar-gains, excellent condition. Carlsbed, 760-729-3030.

\$85, 858-481-9851.

petasses are below, low 9 drawer, 15150. Twin sleigh bed frames, matching set, woven care headboard and foot board, \$200 each or \$300 set. 760-207-5625.

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DRESSER, double size, with mirror, and lingerie chest, \$175 for all 3 pieces. Violin with case, \$90. Leather chair, \$50. Call 959, 327-0629.

PRESER, solid birchwood or maple, triple wide, with matching large mirror, ex-cellent, \$225, 619-266-3745.

DRYER, heavy-duty Frigidaire electric, all new parts, works great, \$75/best. Book shelves, \$25. Day, 858-597-9086, right, 619-283-3833

smaller TV. tape/CD drawer, stereo com-ponent shelves, smoke glass, honey-oak linish, from Haywood's, \$100 firm, 619-421-2309 Intells. Brown Haywood's, \$100 from 619EVAPOBATIVE COOLER, Conwair, on wheels, cools a room rapidly and heapy, \$175 Train compactor, Reneaby, \$175 Train compactor, \$175 Trai

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open excellent condition. Certhidal, 750-759-3330.

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PUTON BANDETONIES. Fire dowers from the convertible of the convertible On my left is an elderly fellow

inpical pattern, good

no 237-6257

IVING ROOM FURNITURE, perfect continue \$300 VCR 4 head stereo excelnt continue \$50 Water depender, hot/
ad 5 gallon, excellent condition, \$50
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Window

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tinting

On my left is an elderly fellow named Edwin Roeseler, quiet and scholarly looking as he scans four sheets with three bingo cards on each of them. His wide, green-inked dauber hovering, poised to strike. On my right is Mrs. Roeseler, Mary. She has five sheets, a total of 15 cards in

Gray heads seem to be circling the sleeper, ready to pounce like feral hyenas.

By John Brizzolara

"Only a game like bingo could produce the phenomenon of a hall full of several hunched women who seldom say a word except for the cries of jubi-lation or disappointment at the end of each game." — From Scarne's New Complete Guide to Gambling by John

I am in just such a room in Serra 1 am in just such a room in Serra Mesa, at Saint Columba's Catholic Church on a Friday night. In Scarne's 1961 book he puts the number of bingo players in the U.S. at 22 million — 18 million of them million — 18 million of them women. In this hall of nearly 300 players, the gender ratio seems to

Beneath a crucifix and an elec-tronic board winking colored patterns that must be matched on individual that must be matched on individual cards and seated at a table, its lower right-hand section transparent with numbered balls jostling each other on a column of air, is a man with a microphone. The table is on a gymnasium stage and so the levated man beneath the crucifix seems to float above the communicant dispanse. above the communicants, dipping into the numbered flurry of chaos to retrieve some random blessing for one of the faithful.

one of the faithful.

To the far left and right corners of the gym, mounted above the stage, are television monitors relaying close-ups of the selected ball like two widely spaced eyes, the mirrored letter and numerals staring: blank, indifferent

play at once. "That's nothing," she says in her London accent, "that one there," she points across the room to a plump woman with jet braids, a Native American is my guess, "she play 24 at once." That would be 72 bingo cards per game. It doesn't seem possible. The woman is ensconced behind a picket of a dozen different colored daubers, lucky color possibly. She does not look

The atmosphere is ostensibly relaxed but focused. Subliminal tension hovers over the bank of folding tables like cigarette smoke in an airless room.

hovers over the bank of folding tables like cigarette smoke m an autess room. There is, of course, no smoking, and the stage, with its own monitors and speakers was, at one time, for smokers. Smoking has been banished, but players, well over 50 of them, accustomed to the room, continue to occupy the space perceived to

be "lucky."

A friend and I are obvious newcomers to the game, rotating in our chairs, asking questions. Mary is helpful, but May, a woman behind me with hair like a silver helmet, takes me under her wing and explains what a "Texas Blackout" is, a "layer Cake," and what is meant by "A Sleeper." Our ignorance is so pervasive Mary decides she can do little else but offer supernatural aid. She gives my friend a gold broach, a miniature bingo card with a cherub at the top. The little ornament radiates totemic parts.

my Iricha agood tooch, a miniature onigo stard with a Cincup at me top. Ine little ornament radiates totemic judi for special games, we sit a few out and I ake the opportunity to read Bingo Bugle. North America's Bingo & Casino Gaming Newspaper." The paper features many winning couples from all over the country from such venues as Most Precious Blood Church, Marian Catholic, Temple Adat Shalom, St. John of the Cross, and Beth Jacob Connervation.

Congregation.

"Now I know what you people mean when you say you play religiously."

"Now I know what you people mean when you say you play religiously."

"Now I know what you people mean when you say you play religiously."

Congregation.

"Now I know what you people mean when you say you play religiously." I'm laughing at my own wit and I am ignored. I go back to the paper and note that lings seems to be big with religious Sammoan, Chaldens, Russians (St. Garbert St. Garbert St

"It's nice to see friends and have a gossip." She then returns to the serious business of studying her card. What does she mean? No one is chatting here. The room looks like a convention of mostly female rabbis pouring over the cabala. A man in back shouts "Bingot." He gets a cardboard gold crown and wins \$1,100. My firend and I are michigble, as we did not buy, the more expensive cards for the big pot. From here on in the prizes will be either \$50 or \$200

cards for the dig POL-From feet on in the prizes will be either \$50 or \$2,00.

The prizes will be placed by the place of the place of the common feet of the place of the plac

What did he say?"

"What did he say?"
"No talking during Bingo," my friend says.
"Is that an actual rule?" Lask.
May doesn't seem worried. From behind me she suggests, "Saint Mary
Magdelene has a lovely meal for \$3.50; Chicken or roast beel, vegetables, salad,
and wonderful pies. Rhubarb pie. "This is a transparent attempt to district me.
For every player unable to complete a letter-2 pattern with daub marks, May's
For every player unable to complete a letter-2 pattern with daub marks, May's
For every player unable to complete a letter-2 pattern with daub marks, May's
For every player unable to complete a letter-2 pattern with daub marks, May's
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For every player unable to complete a letter-2 pattern with daub marks, May's
For every player unable to complete a letter-2 pattern with daub marks, May's
For every player unable to complete a letter-2 pattern with a It's no use. I can't concentrate. I stand up and hand my remaining cards to Mary, "Let's go,"

Many: 'Let's go.'

"Where are we going?"

"I don't know, I saw some at the La Mesa Farmer's Market, that's closed now, Maybe Maric Calendar's...we've gotta see."

"What are you talking about?"

"Rhubarb pic, of course."

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-EVE KELLY

Our backyard was like the Amazon jungle Our backyard was like the Amazon jungle. The previous owner hadn't occupied the place for a year, and when we moved in, my husband Patrick spent a few weekends hacking through the greenery. The jungle was hiding little brick walls, which were being uprooted by the vegetation. Patrick brought out the sled and down came the little brick walls. For a few and down came the little brick walls. For a rew years, the used bricks lay beside our home until my father spent a recent weekend laying them for a walkway along the side of our house. The recycled bricks didn't quite make the distance and so started

the search for used bricks I quickly discovered that there were authen-tic used bricks and man-ufactured used bricks. "There are buildings that are torn down or renovations and we get bricks that are up to a hundred

and some years old," explained Richard Shrock, sales manager at Modern Builders in San Marcos. These are the authentic used bricks. Then there are companies out there that manufac-

The manufactured bricks are tumbled and splattered.

ture bricks to look old, and those are called actured used bricks. Real-used bricks of manufactured used bricks. Real used bricks ca run up to three times the price of a manufac-tured used brick."

Why do people spend three times the money on the real used brick?

"People want them for the look," ued Shrock, "they are ontinued Shrock, "they a nore authentic looking. The nanufactured bricks have tendency to have a splashed-splattered look, like they have been splattered with paint. The real used bricks are more desirable to

more desirable to the eye, more pleasing. They've been in a building, they have some mortar on them, and the excess nortar has been knocked off. It

"They come from all over. Right pov I am bringing bricks in from Indianapolis. I have a railcar up in Riverside waiting to unload. We were thinking we might get some from San

washes / Derres, gas, Kerimore chased 1 year ago, extra large ca retails over \$1100, sell \$495. Mostome that includes new washer/ 158-270-3752

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5465 Mission Co 619-295-9829 (of Friers, 1 Mr.

Diego with the new ballpark, but they are actu-ally renovating those buildings downtown, they are not coming down. And until we have an earthare not corring goods. And untu we nave an earth-quake, there is a real short supply of real used bricks, "chuckled Shrock. "So we are having to go to places like Indianapolis, Chicago, Kansas City, and Denver for authentic used brick." What do people make with used bricks? "They use them for buildings, walkways,

columns, fireplace faces — a lot of fireplace faces in the Rancho Santa Fe area." What are the prices on the

bricks? "Manufactured bricks used bricks can run up to a dollar a brick. Right now they are goine \$.84 " run \$.35 to \$.40 a brick.

Do you have a delivery charge? "Well, it depends where you live. For example, delivery in the

San Marcos area is about \$35 to \$40. La folla is about \$85 to \$100." Karl Moore, in sales at Kaufman Nurs-ery in Vista, warned me about the size vari-ations in bricks. "There can be variances in real used bricks just because size designation doesn't apply there, but a normal-sized brick runs about 7//s inches long, 3¹/s inches wide, by 2¹/s inches tall. The price on them is \$.90 apiece. The manufactured bricks are tumbled and splattered, and they range anywhere

from \$.35 up to \$.45 to \$.50 apiece."

Is the used befter than the manufactured?

No, they both have the same characteristics," answered Moore. "They are both a fired-clay brick. The only difference is that one came out of existing building and one was ufactured out of a brand-new brick. A manuractured out of a brand-new brick. A lot of people now are going for the rustic used look, so we are selling a lot more of those, but generally those are for paving, walkway type applications. People make mail-boxes out of the real used bricks, or pillars

out of them."

It looks like Patrick is going to be loading up the minivan with a bunch of splattered manufactured bricks to finish off th 11

RCP Block & Brick. with stores in Lemon Grove, Chula Vista Santee, Escondido, and Encinitas, charges \$.40 apiece for the tumbled bricks. The split ones (half-width) are

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\$.39. Thompson Building Materials in Lemon Grove has real used bricks, sized 2 by 4 by 8. for \$.70 apiece. The fake used one cost \$.36. Home Depot has only the manufactured used clay bricks, for a price of \$.35. Manufactured used split payers are \$.31. Lowe's carries manufactured used bricks for \$.26 apiece.

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Kid BY ANNE ALBRIGHT stuff

White Robes, Warm Whirlpools

> Last Saturday, 1 escaped Saturday morning started out the usual way. My husband the usual way. My husband Jack, who gets up every week-day morning for work at 5:30, slept in. I got up with the kids. Baby Ben woke me at 5:45 a.m. I padded down the hall and lifted him out of his crib. 'Da da see and the street week at full wires and patted we ed at full voice and patted me on the back as I tiptoed

"Sshhhh," I told him. "Don't wake everybody up." Ben smiled his jack-o'lantern smile and patted me

I dozed on the couch in I dozed on the couch in the family room while Ben nursed. When he'd finished, he sat up and clapped his fat pink hands together. "Yay, Ben," I said and clapped my hands

A little after 6:00, six-year-old Angela A little after 6:00, six-year-old Angela clomped downstairs and joined me in the family room. She made faces at Ben, who laughed with his whole body. "Can we watch a movie?" Angela asked.

"When everybody else gets up." I said.

"When everybody else gets up." I said.
"But that's too long," she whined.
"They'll be up in just a little while."
As if on cue, two-year-old Johnny burst
into the room, "Mommmmy-y-y-y," he
smiled like an announcer introducing the star
of the show. Johnny dimbed up and snuggled next to me on the couch: Around 7:00. next to me on the couch: Around 7:00, Rebecca and Lucy, aged eight and four, respectively, joined us. The kids watched a video of the talent show from the small Catholic academy where Rebecca and Angela go to school. I fixed scrambled eggs and toast for breakfast. In between scrambling eggs and buttering to the course of the course of the course of the properties of the course of the course of the properties of the course of the course of the properties of the course of the properties of the course of the properties of properties prope Ior breakfast. In between scrambling eggs and buttering tosst, I spooned yogurt, pureed bananas, and applesauce into Ben's drooling mouth. He gnawed on the small toast squares I set on his high chair tray. While the kids atc. I folded three loads of laundry and unloaded the dishwasher. By the time Jack came down atmass at 8:30, all the kids were dressed and the dishwasher. kitchen was clean.

nen was clean.
"What time are you leaving?" Jack asked.
"About 9:30," I answered. "I'm going

About 9:30, 1 answered. "I'm going upstairs to put this laundry away." While Jack ate his breakfast and read the sports page, 1 put the clean clothes into the right drawers and made all the beds. "Do you need to shower?" Jack asked me as he headed up the stairs.

"No. I'll shower there."

"I'll be ready in a few minutes," he said.
I left the house at 9:35. Angela and Lucy followed me out the door. "Bye, Mom," they said. Rebecca and Johnny followed them. I kissed everyone good-bye. Ben waved

from lack's arms "Have fun, sweetie," Jack said.
"I will."

At 10:00, I parked the car beneath a cucalyptus tree beside the Spa at La Costa. For my 39th birthday in March, my sister got me a gift certificate for a facial and a day a gift certificate for a facial and a day at the spa. When I got the gift, I told my friend Beth. Beth had her husband get her an identical gift certificate for Mother's Day. Beth and I smiled at each other as we walked through the spa's doors. Neither of us had been to La Costa before. We didn't know quite what to expect. expect.

A smiling, solicitous woman named A smiling, solicitous woman named Felicia gave us a tour of the facilities. We saw the massage rooms and the facial rooms, the milk bath room, the sauna, the eucalyptus room, the Swiss shower, the two outdoor pools. Sunlight shone down into the two inte rior courtyards, both with warm and cool stor courtyards, both with warm and cool whirlpools. Women in fluff white terry cloth robes and black sandals walked calmly down the light-filled hallways. Felicia ended our tour in the green-and-white locker room. Another smiling, solicitous woman handed Beth and me our robes and showed us to our lockers. Everybody smelled good. All the women spoke in quiet, pleasant voices. Nobody screamed or complained or cried. Nobody asked me for another cup of juice or

wanted me to take them to the bathroom. I took a deep breath and slipped into my robe.

Beth and I started out in one of the
warm whirlpools. "What should we do first?"

well," I took another deep breath "Our facials are at 12:45. Why don't we start with the milk bath? Do the Swiss shower, then have lunch.

Beth nodded in agreement, "After lunch.

Beth nodded in agreement. "After lunch, we can steam a little, have our facials, and finish with a dip in a cool whirlpool."

That's what we did. In the milk bath, yet another smiling, solicitous woman led us down a corridor made up of blue marble.

cubicles. In each cubicle, a bathtub stood ready to receive a white-robed woman. Beth and I took cubicles across from each other. and 1 took cubicles across from each other. The woman had filled our tubs with hot water and milk salts. A cloud of bubbles obscured the water's surface. I sank down into the hot, bubbly water, lets burbled against the soles of my feet and all along the sides of my body. I looked across at Beth. "I say we make this an annual event," she said.

annual event," she said.

The day passed too quickly, Each treatment felt more luxurious than the last. I arrived home a little after 3-00. There were dirty dishes in the sink, Jack and the kids arrived home from an excursion a few minutes later. He had the stretched-almost othe point of-breaking look I have many days. I smiled serenely and thought about sipping Montree She Auch. "Did you have fun. Montree" Bek outh. "Did you have fun.

Mommy?" Rebecca asked.
"More than you could possibly imag.

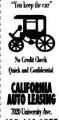
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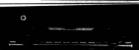
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