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Stary hadips on page 28

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LETTERS

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

Nonviolent Chairs

Finally a cover story I could read and enjoy from beginning to end ("A Seat, Legs, Back, and Often Arms," June 21). The fascinating world of chairs — who would have thought so! After all the violence and

porv stories, this was a step in

gory stories, this was a step in the right direction. I learned something that I never gave much thought to. It was well researched and written and I applaud the author and I look forward to How about tables?

Anna-Marie Glowak

CORRECTION

In the June 21 story "A Seat, Legs, Back, and Often Arms," an antique store was incor-rectly called Ruth's Antiques. The name of the business is Antiques and Stuff by Ruth.

Undiminished Respect

The tone of "Sinister Hero" The tone of "Sinister Hero" from your June 14 issue un-fairly portrayed the Filipino-American community as spending too much of their free time on beauty pageants, which, of course, is farthest from the truth. It was a plain out down of the thouragh of put-down of the thousands of law-abiding, productive Amer-ican citizens of Filipino ances-

try in this great region.

As to the location of the bust of Philippine national hero José Rizal, Romeo Marquez had gotten carried away badmouthing its location. The truth of the matter is, in the Philippines the monument/bust of the great hero could be found in many towns and vil-lages in front of bus stations, at entrances to a marketplace, and other similar sites, yet his spirit and the respect that

Filipino Bust Embarrassment

I applaud Romeo Marquez for his dead-on assessment of San Diego's Filipino commun-ity ("Sinister Hero," June 14). As a native San Diegan of Fil-ipino heritage, I am proud of my ethnic heritage but, at the same time, disillusioned by many Filipino community "leaders." I especially agree with Mr. Marquez's feelings that the bust of José Rizal, the American ideal of a Filipino George Washington located in front of a fish market, is both no embassement both an embarrassment and nothing more than an attempt to attract more customers to that market. Perhaps Filipinos will someday understand that our value to our community at large and to our own people lies not in beauty contests or how many worthless organizations Filipinos can create but in becoming a cohesive, unified group. Only then will real political power be at-tainable. I hope that Filipinos will finally abandon the selfdefeating attitude of regionalism and realize that along alism and realize that along with the financial power that Filipinos in this country have attained, a unified Filipino community will be more of a force, both politically and culturally.

Reuben Felizardo

Where Is Marquez?

on Romeo Marquez and not on our national hero Dr. José

Rizal. I just wonder how come Rizal. I just wonder how come I haven't seen Diario Veritas lately, and what paper is Romeo Marquez editing or does he even belong to? You only publish his own version of the truth. There are many issues that Filipino-Americans are engaged in and acting on that benefit our entire community. Focusing on the

Bust Cringe
It was exhibitanting to read your cover story "Sinister Hero" by M.G. Stephens (June 14).
Finally I have the answer!
Being Filipino-American by choice and having been a San Diego resident for 43 years, I Diego resident for 43 years, i cringe every time I happen to pass the bust of José Rizal in front of the fish market in National City. I knew I could not be alone on this question of why a bust of a Filipino national hero was in front of a fish market. Thank you, Romeo Marquez, for clearing the cobwebs of my curiosit

Like Romeo Marquez, I wear a ponytail, much longer and much grayer and I think I can be considered an odd Filipino, maybe one of the Filipino, maybe one of the many who speak in another voice. By the way, I live in the Clairemont area where Filipinos are spread out far and wide. As the founder and executive director of the Philippine Cultural Heritage Museum (without walls), I advocate in recompting what is our heripromoting what is our heri tage. My exhibition, "Rite of Passage — Filipino," has been Passage — Filipino," has been at the Museum of Man for at the Museum of Man for two and a half years now and is still there. During the opening reception, I did not

NEWS & FEATURES	
City Lights	
Pat Nelson covers the peso's wild ride; and City Lights shorts	4
San Diegans tackle injustice at Harvard	5
Straight From the Hip	
Matthew Alice explains how to break into the bank biz	20
The Sporting Box	
Patrick Daugherty's Fourth of July guide to fun and festivities	22
Sheep and Goats	
They pray for biotech in La Jolla. By Abe Opincar	24
Ask Aunt Trudy	
How to handle a finicky eater and a life-insurance salesman	26
Hooky Raids	
Why truants get hammered. By Matt Potter	28
Tip of My Tongue	
Poverty pests. By Max Nash	34
Sightseer	
The Webucation war heats up. By Justin Wolff	35
Swing the Boom	
Smaller cranes are whippier. By Matthew Lickona	37
Tenor Under Construction	
A young father finds his voice. By Ernie Grimm	
Off The Cuff1	49
Puzzle 1	51

Rebecca, CEO of Albright, Inc......

John Brizzolara crashes a Star Party

Show some foot skin.....

Picture Story

T.G.I.F.

Kid Stuff

CALENDAR	
ents Highlight and Guide	
Pretend you fought the Civil War	57
ading	
Mandy Aftel: Essence and Alchemy	66
oam-O-Rama	
Trailmaster Schad traverses an elfin forest to reach an oasis	70
assical Music Review and Guide	
Jonathan Saville reviews a production	
of Hildegard of Bingen's The Battalion of the Virtues at USD	72
t Museum and Gallery Guide	
eater Review and Guide	× .
Jeff Smith reviews The Collected Works of Billy the Kid	75
p Music	
Blurt	81
Ira Liss swings with perfection	86
Rich, white John Hammond sings good blues	90
staurant Reviews and Guide	
Naomi Wise runs across a food fad's birth	117
Our Frugal Tongue hears gossip about royal La	119 ife 119
San Diego wineries offer some fine deals	120
ovie Review and Guide	
Steven Spielberg returns to science fiction in A Duncan Shepherd follows	.1126

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	Rentals, ResidentialI
	Rental Services1
	Roommates1
	Roommate Services 1
	Services Directory1
	Sports 1
	Stage Notes1
	Travel & Getaways1

Wedding/Party Guide Dienlay Ade

eer Training	147
aways	58
at Escapes	
lth and Beauty	46
Wanted	137
ruction	155
sic	172
tals	168
earch Studies	
ices	160
rts and Fitness	174
lding Guide	73

Blue surfing The Canadian navy has suspended one of its In Canadam navy has suspended one of its top commanders after he admitted he'd looked at Internet porn sites last April while surfing the Web during service in San Diego. Pric Lerbe, 52, chief of Canada's Pacific Rete, told superiors that he had downloaded photos of naked women with his navy-issued lap-top computer while off duty in his private officers quarters here. He top computer whate off duty in his private others quarters here. It is obtained by admitted the port presured after he was ordered to sit in judgment of one of his saliors accused of a similar offence. The sax the strong possibility that I would be the presiding officer, that is, the judge, 'Lerhe said in a statement.' I produced this, then in formed my superior. Dutal T had also contravened Department of National Defense rules for computer use.' As a result of the mission. Lerhe was excused of Conduct to the prejudice of good or mission. Lerhe was excused of Conduct to the prejudice of good or der and discipline." He could face a court martial and dishonor able discharge. The bust made headlines all over Canada last week able discharge. The bust made headlines all over Canada last week, pleasing some feminists. "It'd dangerous for women to be super-vised by someone who looks at those kinds of websites," Geral-dine Glatstelen, director of the Ontario-based advocacy group Women Against Violence Against Women, told the Bostom Globe, But Lerbe has his defenders. "Winston Churchill once attributed the brilliant performance of the Royal Navy in the 18th Century to 'rum, buggery, and the lash,' "A. Peter Ruderman of Toronto wrot in a letter to the editor. "In today's lace-pants Navy, an officer can' even peruse a Web version of *Playboy* in his off-hours."

Power politics The Sacramento Bee reports that Steve te senator from Chula Vista blamed for that 1996 nator from Chula Vista blamed for that 1996 utility-deregulation bill, is making big money out of the ensuing power shortage. His media company, Four Square Productions, whose clients have included SDG&E and other power companies, has made a video offering tips on

w to cope with blackouts this summer. "I'm

not prohibited to be involved," Peace told the paper. "I could be if I chose to be. But the re-

paper."I could be if I chose to be. But the re-sponsibility and applicable element is disclo-sure. I have always met and will continue to meet the requirements for full public disclo-sure."... During his campaign last year, Son Diego city councilman **Jim Madaffer** told re-

porters that he went bankrupt in the 1990s be-cause of a financial squeeze resulting from the





cause of a financial squeeze resulting from the premature birth of his twin sons. This week he was scheduled to bring the children to the Biotech 2001 convention, where "he will tell how modern medical technology saved the lives of his twin boys, who were born ten weeks news release issued by ex-Susan Goldfing aide MaryAnne Pintar. 'He will share this personal story to call at-tention to the life-saving and life-changing work being done by

Cloudy futures A Kansas City school run by the School tures Research Foundation, a Mission Valley-based nonprofit avily backed by billionaire Wal-Mart heir and Bonita resident heach backed by hillionane Vali Mart her and Bomta resident John Walton, has had its charter revoked. It an attempt to swe mone, the foundation failed to apply for a shool-occupancy permit, instead telling building officials that its building, a normer convent, would be used as a church reports the Kaniso passed city inspections, according to documents reviewed by the newspaper. Those were the mase factors in rejection of the shools sharter by the Central Missouri State University, the school's official sponsor. Eugene Buffin, who until recently ran the foundation, tool the paper that the snaft' wearn fearnous, the foundation, tool the paper that the snaft' wearn fearnous, the foundation, tool the paper that the snaft' wearn fearnous, the foundation, tool the paper that the snaft' wearn fearnous, the foundation, tool the paper that the snaft' wearn fearnous, the foundation for the snaft wearn fearnous, the understanding that certain permits needed to be gotten. We were in San Diego, and we were refujing on people in Kinsas City were in San Diego, and we were refujing on people in Kinsas City were in San Diego, and we were relying on people in Kansas City to deal with things there. But I'm not trying to pawn of responsibility." Ruffin has also run into controversy in Sacramento, where another charter school foundation he onnected with, Good Schools for All, was accused of failing to connected with, cool Schools for All, was accused of failing to perform criminal-background checks on its employees According to its tax returns, the Walton Family Foundation o Little Rock, Arkansas, has contributed \$8,433,920 to the School Futures Research Foundation.

Contributor: Matt Potter

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

Married to the Peso

CITY LIGHTS

By Abe Opincar

n Mexico City in June of 1994, Pat Nelson took a friend, a Mexican financial

consultant, to lunch. "My friend said to me, 'Pat, in '92 and '93 the Mexitually had people calling the can government issued shortpaper saying, 'Pat Nelson ru-ined the peso!' I had to laugh. term bonds that yield 14 to I responded in my column, saying, 'If only I had that kind 16 percent 'He went on to explain that foreign banks and nstitutional investors like of power to influence the Merrill Lynch had bought an Mexican economy. If I did. astronomical amount of we wouldn't be in this mess these bonds. The problem I also said it was remarkable was that many of the bonds that I predicted six of the last four devaluations. They got were about to come due

eges and universities were filled. This Tex-Mex guy who worked with me in Japan ha mentioned something abou Mexico City College. It'd been approved by the Veter ans Administration. I went down to Mexico City and enrolled. I really didn't have any intentions of staying. I ended up spending the next 53 years in Mexico. I guess you could say it was my karma."

time I got back, all the col-

In addition to having her tuition paid, Nelson received a \$50 monthly stipend from the Veterans Administration She supplemented her in come by teaching English, mostly in Veracruz. When

and the Forty Thieves, It was understood, it was taken for granted, that Aleman and his cabinet would skim the cream of the Mexican economy for themselves. It was known that they would use their position to become very rich. The Mexican economy has always been unstable and corrupt. The Mexican economy was always going to be a source of news.

"During the Korean War, early '51 to late '53, I was called back into active duty and went again to Japan When I returned to Mexico, I was very ill. My doctor told me that, between living in Mexico and Japan, I had five



Mexico was going to have to pay up. Mexico didn't have

stroyed the Mexican middle "My friend said, 'No one's class. The short-term bonds written about this. Do you story was the biggest story I want to write about it?' And I ever broke" rid of course I'd write about Nelson, born in Oklait, as long as he provided me homa, the daughter of a travwith all the documentation eling salesman who sold He did. I went back to my of fice at the News, the Englishlanguage paper I was work ing at back then, and I wrote out the short-term bonds in my column, about their

coming due. Some months

later, the Mexican govern

ment announced it was loos

ening its control of the peso.

Everything fell apart, We ac-

"milking equipment, cream separators, that sort of thing," grew up all over the Midwest After serving in the Army Air Corps during the U.S. occupation of Japan. Nelson returned to the States hoping to attend college on the G.I.

"The '95 devaluation de

"I'd wanted to go to Berkeley or Kenyon. By the she could, she worked on her Td wanted to study po-

litical science, but for a num ber of reasons I wound up studying economics. Developmental economics. We didn't get much classical or neoclassical economics until l was doing graduate work. I heard a fellow student say the name Kevnes. I didn't know who it was So I went to the library, hit the books, and educated myself. It turns out that studying economics was wise. When I went to Mexico in 1948, President Aleman was in power. The Mexicans referred to him as Aleman

different parasites and two kinds of amoebas. He gave me medication and told me I should go to Veracruz to recuperate. It took me a long time to recover. Life in Ver acruz was easy. Tennis in the morning. Fishing in the afternoon. I knew I had to get back to Mexico City. So I sat down and wrote three analysis pieces about the Mexican economy. At that time, the government was trying to move heavy industry principally the auto industry. which was just about the only heavy industry - out of Mexico City. Ford. General

San Diegans Spike **Harvard Hypocrisy**

By Justin Wolff

n April 18, a group of 52 Harvard students dents and alumni stormed into the university's main administration building,

ministrators reached an

agreement with members of the AFL-CIO who were ne-

gotiating on behalf of the ac-

tivists. The agreement called

for a committee - made up

of university officials, faculty,

staff, and students - to in-

vestigate Harvard's wage and

Ever since the violent

protests against the World

Trade Organization's Mil-

lennium Round in Seattle in

November 1999, youth ac-

tivism in this country has

come under intense media scrutiny. The Harvard occu-

pation attracted reporters

and television crews from

national media outlets.

which saw the action as vet

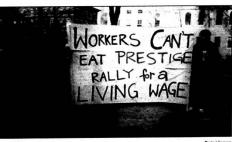
hiring policies.

Massachusetts Hall, and May 8, when Harvard adstaged a dramatic threeweek sit-in. The protest was part of a national livingwage campaign run by student groups and unions that seek higher and more secure wages for underpaid staffers. Out of 13,000 Harvard employees, about 400 person nel, mostly janitors, dininghall workers, and security guards, earn less than \$10.25 an hour — what the students deem a living wage. Also on the table was outsourcing, Harvard's practice of hiring temporary workers from subcontractors. The university employs several hundred outsourced workers, who earn even less than the underpaid full-time

The occupation ended on



two Harvard students from



May 21 issue, The New participated in the occupa-Yorker ran a short piece by tion. Brent, a 22-year-old Philip Gourevitch about the government major, grew up occupation. Gourevitch's esin Poway and attended say featured interviews with

Poway High School; Anna, a 20-year-old urban studies major, is from Mission Hills and graduated from Point Loma High School, I spoke with Brent and Anna on June 4 and asked them

about the occupation

What were your impressions when you first got to Har-vard? Was it what you had

Anna: Everything about Boston and Harvard is different than San Diego Brent. Amen. I would totally second that.

Anna The kids here tend to be a lot more ambitious than the kids in my high school, and there's just an attitude of busyness. Every body's busy and there's a lot of anxiety in the air. The pace of life is just speeded

Brent: When I come home people comment on how fact I walk

Anna: It was hard to adjust to, but it was exciting. I wasn't associated with any activist groups the first year I was here, though I did some social-service-type things As time went on. I began to of internal problems here at

Harvard and that the only people who were going to do anything about it were students, so I became more involved, initially in the Harvard antisweatshop campaign.

So were you politically aware before you started school, or did vou learn activism once you got there?

Anna: Because of my family background and just who I am, I was always

pretty aware of what was going on and concerned about social-justice issues. Brent: Definitely somewhere along the road in high school I kind of became a socially minded person. Philip Gourevitch mentioned that I was a punk kid or whatever. And I was, in high school. Being around the counterculture and those sort of influences makes your life sort of inherently political, you know

Motors, Volkswagen, These plants were doing mostly assembly work. The government wanted them to use

production of their cars. The big boost, you see, would industries

is that even back then, 50 years ago, the government

was aware of the problems attendant to having everything centralized in Mexico City. Fifty years ago the Mexican government began decentralizing its industries. All of Mexico's big problems were evident even back then. The

problems were and are long-Mexico City, So. I wrote standing. Everyone wanting about the government's drive to be in Mexico City goes back to colonial times. Ev ervone wanted to be close to power. That's why you have, for example, the Ministry of Fisheries in, of all places,

to get the auto manufacturers out of the city, to have them use Mexican materials I wrote up these three pieces continued on page S

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down the street. For a while Mexico City was the place to be. Of course, Acapulco was where most of the very famous would hang out. "And there was always economic news. During the

1970s there was this huge

push to develop the oil in

dustry and there were all

these petrodollars flowing

into the country. It was a crazy time. An insane time

We were all living in a kind

of unreality. Even secretaries

were traveling, going off to places like India. We all par-

ticipated in the unreality. In

1976, there was a devaluation,

and we lived with the cur-

rency's instability for some

time. Of course, there were rumors. In Mexico, there are

always rumors. At the end of

the 1970s, we knew the price

of oil was dropping. Mexico

was going to have to drop its prices but didn't want to. Ru

mors were rife that there was

going to be another devaluation. By August 1981, the ru-

mors got rifer and rifer. Pres

ident Zedillo made his fa-mous quote; he said he

would 'defend the peso the

way a dog defends its bone. The next day, all over central

Mexico City, you saw people vearing little buttons that

had a picture of a dog with a

"In February 1982, Presi

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dent Portillo announced,

'There would not be a deval-

uation.' And of course the

minute he said that, everyone

in Mexico knew that there

was going to be a devalua-

tion. All over the country you

had bank managers telling

Married to

an English-language paper

that'd been established in

1950. They said they couldn't

use the stories but that they

did have a job for a reporte in the society pages. Me Writing for the society pages?

I wanted to write about eco nomics. I took my stories to the Mexico City Times, and they bought them. This was in the fall of 1963. I've been writing about the Mexican economy ever since. "Mexico City was an interesting place to work in. At one time or another, every one passed through. You me people at cocktail parties. Virginia Hill, Bugsy Siegel's old

girlfriend, lived in Mexico City. She had a fabulous

apartment on Melchion Ocampo Street. She cut quite

a swath through Mexico City's social scene. You met other people. You'd show up

at a party and there'd be William Holden. Or you'd see Anthony Quinn walking

the peso

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> money out of the banks. This infuriated Portillo and led to his nationalizing the banks. Another disaster.

"I remember when he an nounced it. It was September 1, 1982. The president's State sitting in my office, listening to the English-language news. The way these addresses usu ally went was that, the night before, translators would stay up until all hours, meticulously translating the presi

dent's speech into English French, what have you. Lis tening to the English announcer, I could tell he didn't have a prepared translation, which was very odd. He was confused. He had to ad lib. I

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we were going to press that afternoon. A friend who wrote for AP called me and said, 'Hold off. This is going to be big. No one has a trans lation of the president's

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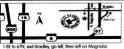
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tral bank fainted "By the late '80s, we were already starting to talk about the Colombia-ization of Mexico. I remember visiting friends in the city of Oaxaca at that time, and they would point out homes to me and say. This one belongs to such-and-such drug lord. That home belongs to another. You really started to be come aware of crime right after the big devaluation in 1995. It wiped out so much of Mexico's middle class. It left so many people desperate. In April 1995, a friend of mine in Mexico City went grocery shopping. She'd bought quite a bit, and as she was putting it into the trunk of her car, she was approached by a well-dressed. good-looking man with a gun. He told my friend, Th sorry, but I'm going to have to take your car.' My friend

took a taxi home and just as

she was about to call the insurance company, she got a phone call from the man who robbed her. He told her where she could find her car. He said, 'I have to apologize. 'Ye never done this before in my life. I've lost my job. I have no money to buy food for my children. The only reason I robbed you was that you had more groceries than anyone else in the parking lot.'

"Immediately after the '95 devaluation, people started hiring bodyguards. They started having bullet-proof glass installed in their cars.

"Mexico City isn't easy to live in, especially not for someone my age. I decided that Td like to move up to the border, or to San Diego, to be closer to my family. I have family in San Diego. When I got here, earlier this year, I was shocked by the rents. So, I found a place in Tijuana, a little house, out near the racetrack. It seems I can't get away from Mexico, even if I try.

"I guess, deep down, I'd find life in the U.S. too boring — too, too staid. I was able to witness great changes

of the country has, of course been tremendous. But there's been what you'd call 'rising expectations.' There's been too much exposure now to movies_television. People have seen, and have an idea, of a different way of life; a more stable, more prosperous way of life. They see that it might be within their grasp. I never thought that in my lifetime I'd see a bloodless revolution in Mexico. The PRI was so entrenched. But a bloodless revolution has happened. Now it's up to President Fox to see just how

far he can carry it through. "After I moved up here I thought I was through with the Mexican economy. I'd written about it enough. But the News has asked me to start writing a column of economic analysis that will run three times a week. I have no doubt that I'll have plenty of material. Which is why I suppose I stay in Mexico. On one side of the border, everything's predictable. You step one foot into Mexico, and every-

thing's interesting."

Harvard hypocrisy

continued from page 5
what I mean? Being in the
subculture, I looked around
at the hypocrisy of society.
Punks are a subculture, people who have removed
themselves from society because they're fed up with it.
So that was a huge influence
on me.

Can you give me a little background on the living-wage campaign? I presume that this wasn't the first action.

Anna: It began about three years ago when students started talking to workers. I mean, there's always been a relationship, but I think some socially minded students started to look especially at the janitors on campus and realized that they were earning wages that were just completely inappropriate, considering the cost of living in this area. This was in conjunction with a bunch of living-wage campaigns across the country, like in Los Angeles. Cambridge also had a living-wage ordinance that sets a certain wage for city workers and for all major contractors with the city. Harvard being the largest employer in Cambridge, it seemed sort of outrageous that Harvard wouldn't also adopt a living-wage ordinance.

Brent Harvard is larger than

— and a bit wealthier...

Anna ...and with a lot more resources than the city. So that's when the campaign really began, and there were a lot of different areas that the campaign worked in. The first real task was to educate the student body about what was happening, and then to educate the community and faculty. And then also of course to deal with the administration and to let them know our concerns. We put on rallies and did a lot of leafleting. We also had a campaign to target the Harvard Corporation members - a group of 12 white men who make all the decisions for our univer

sity in very secretive ways. A lot of students don't really know about them.

Brent. All of a sudden it was apparent that if you looked at the structure of the university there's this other body, this corporation over here. There was pretty good evidence that, you know, they hold—if not all the power—a bot of the strings that control the money and the resources. I wouldn't want to characterize any one administrator as a tool of these one.

of these guys —

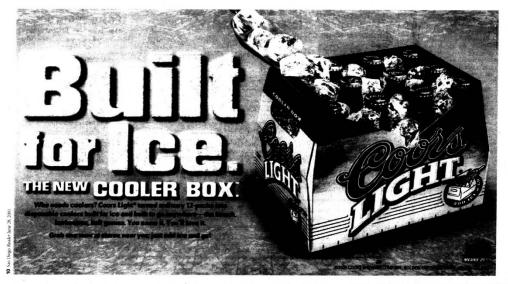
Anna: — oh no, of course

Brent: But really it was apparent that there was this major force back there.

Anna And at some point the administration did take heed. We were making a lot of noise, and the city was pretty upset. The mayor came to campus to speak So the university put together a little committee to look at the living-wage issue. It was a group of hand-selected faculty members, a lot from the business school — no workers, no students on the committee. Its conclusion was that work-tis conclusion was the was the

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San Diego Reader June 28, 2001 11





12 San Diego Reader June 28, 2001

une 28, 2001 1

ers needed more museum passes and ESL classes.

So they preempted you with

Anna: And then, of course, after we objected they could say, 'Well, we've looked at this issue seriously; there's nothing more we can do"

Brent: Yeah, and I just got an e-mail asking me to volunteer to teach the ESL classes. I thought, wasn't Harvard supposed to be doing that? Was n't that the one thing they did say they were going to do?

Can you characterize the specific nature of the living wage problem at Harvard in particular?

Anna: Well, one thing that has been happening a lot on our campus is outsourcing to private firms, whereas be fore, the majority of univer sity employees were directly employed by Harvard and Harvard was directly re-

sponsible for their wages and benefits. Harvard has been cutting corners, basically, by hiring these firms that provide dining and janitorial services, but what outsourcing really does is slash benefits and cut wages So that's been a major prob lem here. It also deteriorates the workers' sense of pride and community. A lot of outsourced workers speak about feeling like part of a gigantic machine and feeling removed from the school. The workers here used to be proud to work for

a prestigious university. Brent: And another thing is that it totally undermines the iob security of university employees. That's the other failing: workers here see all this outsourcing and they wonder if they're strong enough or if they're going to be next. Especially for the non-union

It sounds like the Harvard campaign is taking a national and international problem — the effects of globalization on employment — and making it a grassroots issue.

ized workers.

Anna Definitely Recause of globalization, service wages are going down across the country and that's why there are living-wage campaigns and justice for janitors campaigns popping up everywhere I feel like one of the reasons this grabbed the attention of the national media so much is that it is on a small level exemplifying problems across the nation. You've got the most prosperous place in the world - or university in the world - and the poorest workers

Brent: If you want the essence of inequality, here it is. What it's about is bringing home an issue like poverty that's to tally vague and daunting to deal with. It's right here, and how can we fix it? I mean. these are people that we live with day in and day out, and they perform the services that make this university work for us.

So what then led to the decision to occupy Massachu Hall? I mean. I went to collect and I held up signs and plac-ards, but how do you make the decision to take that next step

Anna Very painfully There was really a sense that we had exhausted all the other means of taking action and getting people's attention. At the same time, there was a lot of uncertainty and fear about what would happen on campus if we took what we perceived as a radical action. A lot of people who just don't understand the power structures at this university thought this would be really inefficient, and we weren't sure ourselves whether this would accomplish anything. didn't think we would get anything close to a living

But how did you actually make the decision? Was there a raising of hands?

made by consensus by anyone who comes to the meetings.

So April 18 comes around, and how does it work logistically Did a bunch of you just gather in front of Massachusetts Hall:

Brent: Oh. no: it was way

more cloak-and-dagger than that. It was ridiculous. We were like some SWAT team for justice. There's a dorm called Matthews right next door to Massachusetts Hall that we occupied. We all met in the basement there. All the people who were going to sit in were divided into three groups, and each group had a half-hour period when they were supposed to dribble in through different doors and then gradually coalesce in the basement. When we were all ready to go, we sent two peo-ple to Massachusetts Hall. Just regular folks with regular sized backpacks. The purpose vas to make sure that everything was okay. We were so afraid that they had already been tipped off that we were doing this and that the police were ready for us. So the

scouts went in to talk to the

secretary and pretended to

make appointments, but re-

lly they were making sure

the entire National Guard

Anna: I honestly thought

they would be there. I was

sure I was going home in ten

wasn't in there.

Brent: All the decisions are

Brent Yeah I didn't even tell my parents about it until a couple of days before. Anyway, once the scouts saw it was good, they came to the door and gave a signal, which We lined up and in complete silence just charged through the front door. And we had to because they have a button at the front desk that will close the front door, but we all got in before they closed it. Anna And we had a strategy

for securing different spaces. We had a blueprint of the building and had decided who would block certain doors. Our initial hope was to get President Rudenstine's office, and that was part of what I was supposed to do, but I saw the door slam right in front of me. We did secure some good office space though.

Brent: Yeah, we got the trea sury of the corporation's Anna: Which was so

Did the day-to-day administration that usually goes on in continued on page 16



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commitment, or the sup-

port that the community

gave to us. None of us

in there for that long.

dreamed that we would be

Anna: I think I was moved

Harvard hypocrisy

Massachusetts Hall continue or was your purpose to try to shut down the building? Anna: Um, we weren't sure at

the beginning what we wanted to do. Brent: That was something

that was always reevaluated. Where was this action most effective? Was it effective in halting the actual operations of the university, or was it effective for being a symbolic rallying point? In the beginning, our purpose was to deliver a shock.

Annæ Over time we realized that our presence in the building was more significant than anything else. Blocking university work wasn't helpful at all, so we allowed the secin to negotiate with us, we got to work. We started calling the retaries to come in and tried to keep the area clean for media, doing outreach, and

Did people come and go dur ing the occupation? Did either of you ever leave?

Anna: Well, we didn't, but Brent: There were secretaries.

to leave. But no one was allowed to come back in. Brent: And there were a lot of people supporting us from the outside. There were almost 100 tents out front all across the yard. It

What did you do? How did you kill the time? Did you talk about the issues? Did you play

was beautiful.

Brent: Well, some people played chess. Anna: No, very few played

Brent: It was our office and we were a functioning group. When they didn't immedi ately haul us out, we all tried to recover emotionally and settle in. The next morning, when they still hadn't come

trators in the building are just

stepping over you?

not administrators. The highlevel administrators were happy to make their secretaries trip over us.

what of a problem when we wanted to have meetings and talk about more confidential things. There were also policemen in the building. We did have a conference area where we could meet, and we met about three times a day to talk about where we were in the negotiations and about how

Brent: Yeah, this wasn't like nine-to-five. We would get up at the crack of dawn and try to clean things up and have things out of the way for the ecretaries. We tried to make things presentable.

And people were bringing you

Anna: Yeah, it was fantastic. It was such a tangible sign of support. We got food from all over - restaurants and children bringing cookies... Brent: Oh man, the amount of cookies I ate in the firs

Anna: And that was some

we were feeling.

some people said, "Wow, that person is definitely a leader. Anna And we were very conscious of that and made efforts to rotate facilitators in the meetings so that everyone had a chance to develop certain skills and to lead the conversation. And also we made sure everyone was on the same level of education about

the campaign so that we

could all speak to the media.

So was it what you expected? Brent It exceeded my expectations in every possible way. I could never have four days... imagined the energy, or the

ganizing that went on. You're having these meetings in the conference room, and I would on leadership roles. You're all working for social justice, bu was there ever an ironic moment when you saw your own organization give in to despo

to tears every day. I was just feeling so glad that people showed up and rallied around a cause that is worthwhile. Here it's pretty easy to feel disillusioned Brent Maybe at some point. and people seem to be so inbut I wouldn't say it was dividualistic and so selfdespotism. There were defidriven. It was amazing to see people take time out of their day to sing to us. And I heard that professor. came to lecture through the

> Annæ I got two lectures from professors who came to speak just to me, and that meant the

What was the endgame?

world to me

Anna: We basically had to cede that decision to our negotiators, who were the ones in contact with the adminis tration and who had to de cide when we got the best possible agreement.

These were living-wage

Annæ No, they were from the AFL-CIO.

Brent They were very supportive. They thought that what was going on here was a major thing on a national level. I think what it represented, as a coalition between workers and students, appealed to them. So they offered to negotiate for us, which was so crucial because there was a really weird dynamic that had built up around this thing. The ad ministration let us stay in the building but wouldn't meet us face-to-face. So the AFL CIO allowed the administration to negotiate without dealing with the students.

So who had the upper hand?

Anna: We definitely had the power; we were a nuisance Commencement was coming; the tent city was ruining the lawn. And the media presence was growing. They couldn't wait us out anymore



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fore the occupation this was a

closed issue, and we forced

them to reopen it. The ad-

ministration does not have a

history of being forced to do

things. The broad represen-

tation on the committee is

Brent: Yeah, that's a big deal

unprecedented

We could decide when we wanted to leave; it was just a matter of when we were go ing to get the most.

Who won this thing? I know the administration agreed to form a committee with a diverse group of people from the

Annæ To have a dining-hall worker across the table from a right-winger is amazing And even better than the committee was the promise to place a moratorium on outsourcing until the committee could look at it more closely as a practice. Brent: They were planning or

the summer, and now that's

not going to happen.

outsourcing for janitors over

Anna: And beyond the comtions, so when we found out mittee and all that stuff, the we were excited. SEIU 254 [janitor's union]

grew enormously. Suddenly

they got organized, and that

was exactly what we wanted

to see. They began rallying

and doing some direct action

on their own. We had a lot of

discussion about what is vic-

tory and when have we won.

happening with the negotia-

University president Neil Rudenstine was quoted the day after the agreement as saying that the university remain: committed to a "humane and principled concern for its workers." Do you think that's true today?

Annæ It's so hard to tell what

their motivations are. I don't want to be too cynical and say that they don't care at all, but their labor policies in the past

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were not too glorious. Brent: It's a tough thing. I want to believe that. Everyone's a human being, and I'm sure that on some level they care about what goes on here but I've sat up late at night many times trying to figure out what the hell drives them. They fought us tooth and nail over every possible little thing. Anna: You can never forget that this group is called the Harvard Corporation, It's pretty indicative of their men tality, which is always to re-

At the same time, Paul Grogan, a university spokesman, boasted to the New York Times, "We have not agreed to a living wage." What do you make of that?

Anna: I think language is really important here. They could never use the words "living wage"; it would be too much of a defeat. But if you look at what's happening with the contracts, most people will get a living wage, and the committee probably will come up with a wage around \$10.25

Brent. Whatever they want to call it, if people can survive off the money they get here. that's what's important.

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20 OVERVIEW OF SOCIAL SECURIT I FILING A CLAIM

22 RETIREMENT BENEFITS 23 SURVIVORSHIP BENEFITS

24 LUMP SUM DEATH BENEFITS S FAMILY RELATIONSHIPS

27 HIV AS A DISABILITY

REAL ESTATE LAW

SI TENANCY IN COMMON 2 EASEMENTS

NEGATIVE EASEMENTS 54 ADVERSE POSSESSION

55 DIVIDING AN OWNERSHIP 6 THE DEED

INSURANCE LAW



Spinword by The Law Office of Robert Bruce Arnold 2529 India Street 619,233,1096

40 INSURANCE BAD FAITH

41 DUTIES OF INSURANCE CO. 42° FIRST PARTY CLAIMS/HEALTH

44 DISPUTES WITH INSURANCE CO.

46 DO LINEED AN ATTORNEY

BANKRUPTCY/CREDIT LAW

WHAT IS CHAPTER IS BANKRUPTCY

22 CAN I KEEP MY PROPERTY

65 PREPARING FOR DIVORCE 66 MEDIATION AND THERAPY

MY RIGHTS AS A CREDITOR

CRIMINAL LAW

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WHEN DO I NEED AN ATTORNEY

WHAT IF I'M WRONGLY ACCUSED SHOULD I ANSWER QUESTIONS

23 MUST I SUBMIT TO A SEARCH 24 COULD I BESIST AN ARREST

26 CAN MY RECORDS BE CLEARED 27 ALCOHOL, DRUGS & OTHER HIGH CRIMES

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FAMILY LAW

23 EMPLOYMENT VISAS 24 INTERNATIONAL STUDENTS

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Delorah L. Raymond

WHAT IS CHAPTER 7 BANKRUPTCY

62 CHILD SUPPORT - HOW MUCH

35 INACCURATE CREDIT REPORTING 6 CAN MY CREDIT BE CORRECTED

TENANT/LANDLORD O EVICTING A TENANT

SE CAN EBEAT MY LEASE? 82 WARRANTY OF HABITABILITY

61 WHAT WILL IT COST?

52 CHOOSING A PARALEGAL

3 RENTAL AGREEMENTS 84 SECURITY DEPOSITS 85 ENFORCEMENT OF THE LEASE 86 30-DAY NOTICE



Attorney at Law 2555 Camino del Rio S. Suite 209, San Diego 619-298-8922

42 STATUTES OF LIMITATION

42 DO I HAVE A GOOD CASE?

44 BIRTH INJURIES, MALPRACTICE

45 WHAT IS INVOLVED IN A LAWSUIT ■ EXTENSION 1004 ■

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7 HARBOR & LONGSHOREMAN'S ACT



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72 WRONGFUL TERMINATION 73 EXECUTIVE TERMINATION WHISTLEBLOWER-RETALIATION 75 FRAUD AGAINST THE U.S. GOVERNMENT GALSE CLAIMS ACTO

76 LEGAL FEES

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Consequently, I was actually quite afraid to undertake this procedure because of the fear that I may not have adequate results with my vision and that it might affect my surgical skills. However, your professionalism and expertise alloyed my fears, and at this point I can honestly say that my vision is perfect and I have no trouble performing complex operations." Gil Galloway, M.D. Physician and Surgeon

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STRAIGHT THE HIP



MATTHEW ALICE

How do you start a bank? It looks like a nice gig! Banks are well-lit businesses with polite staff How do you shart a beaucity though the policy and the support of the policy and the support of t government office with had parking, fill out an application, get my permit, rent a storefront, and pop up a Mike's Bank sign?

Theoretically, you can just mosey down, grab an ap, and let 'er rip, Mike. But more realistically, answer this question: \$500 is how much 1 spent on (a) my newest pair of shoes, or (b) my newest car. There's nothing in the law that says you need \$500 shoes to start a bank, but it wouldn't hurt if you hung out with that crowd, folks who own their own tuxedos and may not know how much a loaf of bread costs but do know the going rate for a chauffeur. After that, the paperwork

isn't so bad.

To obtain a charter for a new bank in California, all you have to do is submit an application package to the Department of Financial Institutions, swal for their okay, then start selling stock. Unfortunately, that application package has to convince the banking commission that (1) you and your fellow board members have the business and banking savvy to make the plan work; C2 California must have your new bank to serve some unnet need in the financial marketplace: and (3) you have the ability to raise anywhere from 5 or 6 to maybe \$10 million to capitalize

Mike's Bank.

So, were you planning to put your brother-in-law on the board, just as soon as he gets out of prison? Is your major financial experience three summers as a checker at Pic-N-Save? Does your business plan involve competing for customers with Wells Fargo? When you open your wallet, do moths fly out? I don't mean to stifle a man's ambitions. If you look at the law, it's really not so hard to submit an ap, and it only takes three months or so to get a thumbs up. But you'd better have your financial ducks in a row, and they'd better be wealthy and experienced ducks. Especially since it's unusual for any new bank to start showing a profit before the third

This may sound off the wall, but here goes. How does one go about securing a marijuana user This may sourta off the watt, our netergoes from most one of the any advertisement. Anyway, and grower card? I read all about these people and have yet to see any advertisement. Anyway, I've talked to people at the VA hospital, and of course, no comment. Maybe you can help.

— Ed S., Perris

If you're talking about the proposed California statewide ID card for users of medical marijuana, the bill is not yet law. (San Francisco has its own local ID program in place.) I'm sure you'll hear about it if and when it's confirmed. Senator John Vasconcellos introduced SB187, the near about it if and when it is confirmed. Senator John Vasconceios introduced SB187, the "Medical Marijuana Bill," in the state senate a few months ago, it's his fourth or fifth try at getting the legislature to pass it. The bill hopes to put control of medical marijuana under the state health department and formalize some of the rather fuzzy effects of Prop 215, which legalized therapeutic part in the first below.

AS \$8187 is currently worded, a person with a prescription from a doctor for clinical cannabis. Can present the order to his or her county health department and be issued an ID card similar to a driver's license. The bill also requires the state to determine how the plant can be grown to a driver license. The bill also requires testate to determine how the paint can be grown and distributed now much each persons the state to determine how the paint can be grown and distributed not one of the property of the desired property of

laws on the basis of "medical necessity," but it lost. The state bill is supported by law enforcement and district attorneys who claim it will clarify the law and make their jobs easier. It's opposed by groups such as the American Medical Marijuana Association, which fears the bureaucrats will mishandle it and that it's just a chance to generate a list of people that could fall into the

hands of the feds.

So far the bill has passed the state senate. From the San Diego area, Dede Alpert was the only senator voting for it, Battin and Haynes (who also represents Perris) voted no; Morrow and Peace didn't cast a vote. If you have strong feelings about 187, now's the time to contact your assembly representative, since the bill has to be voted on there before mid-luly.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85903, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to heymatt@cts.com via the Internet.





SportingBox By Patrick Daugherty

Get Right For The 4th

note that the 4th of July is coming upon us. July 4th is the date to rejoice and reflect upon...reflect upon...a manifesto written by the richest, red-headed white guy then liv-ing on the North American continent. His screed was subsequently amended and approved screed was subsequently amended and approved by a roomful of other rich white guys, said amended screed announcing (to the pro-found disinterest of civilizations the world-over) the political independence of property-owning white men living within 30 miles of the abovementioned continent's Atlantic seacoast, excluding Florida and everything north of what is now the state of Maine

Of what is now the state of Maine.

We've been celebrating that seminal proclamation ever since. I mean, who wouldn't and why not? But—and here's the point—where the hell is sports in this? Amid the tumult attached to the memory of rich white males and their bygone pamphleteering, we often forget to cel-ebrate vital sporting events or recall precious sports memories that occur or occurred on or

Well, no longer. Nevermore. There's plenty of time to visit any one, or perhaps two, of the following praisewor-

or perhaps two, of the following praiseworthy events before you commence serious drinking in prep for the big night of lireworks on San Diego Bay. Ready!

Ling, Texas, for the Watermelon Thump and World Champion Seed Spitting Contest. As you probably know, Luling, "is conveniently located along the San Marcox River at the crossroods of U.S. 90 and 183, Texas at the crossroads of U.S. 90 and 185, 1exas 80 and 86, just north of Interstate 10." And while you're there, don't forget to shop for decorated oil pumpjacks. Great for the cof-fee table. Can you say, "CONVERSATION DECOR

2. June 27. McQuade Budweiser Soft 2. June 27. McQuade Budweiser Soft-abil Tournament. The extraoganza will be held in Bismarck and McQuade, North Dakota. How's that for hands-across-the-border action! Four hundred softball teams from through-out the United States of America will put on the largest slow-pitch softball tournament north of the Hermosillo, Texas, toxic waste north of the Hermosillo, Lexas, toxic waste dump. Live bands, grand parade, Venetian sailboat parade, stage shows, arts and crafts shows, classic car show, carnival, exotic ani-mal petting zoo, volleyball tournaments, beauty pageant, and teen tent. 3. July 1. Hug A Cowboy Day. Raymond,

3. July 1. Hug A Cowboy Day, Raymond, Alberta, Department of Canada. Country music, western dancing, watch a cowboy movie, cheer for the guy in the white hat, and, darn it, hug a cowboy. Don't overlook story time at the Raymond Library, 10:30 a.m. to 10:45 a.m. every Wednesday.

4. July 3. Ducktona 500 at Sheboygan

4. July 3. Ducktona 500 at Sheboygan Falls, Wisconsin: Plastic duck race in the town lagoon. Pancake breakfast. 4-H auction. Dance to the music of special guest band Die, You Balloon Faced, Soul Sucking Parasite. But, there's a whole lot more to the 4th of July than attending sporting events, no matter how marical those occasions may be.

matter how magical those occasions may be.
There is the living memory of those athletic
heroes who went before us, enriching our
lives and the lives of our offspring unto the
end of life as we know it. Gentlemen, remove

This is Clayton Laws (Clay) Kirby birth-day week! It's an annual seven-day celebra-tion in memory of his birth on June 25, 1948. Clayton was born in Washington, DC, and 21 years later, was a pitcher for the San Diego Padres, Fittingly, and, by the way, this is so Padres. Fittingly, and, by the way, this is so like Clayton, he earned a spot on the Padres' roster just as the team began its inaugural season in 1969. Clayton lost 20 games that year and died on October 11, 1991. You can find him today, buried in Arlington, Virginia, just down the road from the Arlington Burger King. Been nice knowing you, Clayton!

June 28, 1997. Mike Tyson bites, twice. Funder Holyfield's ear-during a boxing con-test in Las Vegas, Nevada. A cowardly ref-eree, Mills Lane, since thrown out of boxing and forced to earn millions as a syndicated television personality, disqualified Tysor from the bout. Afterward, the Nevada Boxing Commission fined Tyson \$3 million and

The Vegas Line

Name	Party	Title	Odd
George W. Bush	(R)	President	2 to
Al Gore	(D)	Former Vice President	6 to
John Kerry	(D)	Massachusetts Senator	10 to
Hillary Clinton	(D)	New York Senator	20 to
Dick Gephardt	(D)	House Minority Leader	20 to
Jesse Ventura	(1)	Minnesota Governor	25 to
John Edwards	(D)	North Carolina Senato	25 to
John McCain	(R)	Arizona Senator	25 to 1
Gray Davis	(D)	California Governor	30 to
Bill Bradley	(D)	Former NJ Senator	30 to 1
Joe Leiberman	(D)	Connecticut Senator	30 to 1
Dick Cheney	(R)	Vice President	40 to 1
Roy Barnes	(D)	Georgia Governor	40 to 1
Ralph Nader	(G)	Consumer Advocate	500 to

revoked his boxing license. Tyson lives qui-etly in the Golden Hills retirement community and collects novelty sexual aids. Holyfield is a male dancer at the Raunch Club in Atlantic

is a mate cancer at the Raunch Club in Atlantic City, New Jersey. July 2, 1994. Andres Escobar passes away in Medellin, Colombia, after 27 short years visiting planet Earth. Escobar was a defender on Colombia's World Cup soccer team. He on Colombia & World Culp Socker Feath. He gained immortality by making the very, very rare "own goal" play. The lad kicked the soc er ball into his own net, thereby causing his team to lose to the overwhelming underdog and next week's birthday boy, the good old U. S. of A. Ten days later Escobar was shot a dozen times. Witnesses said the assassin dozen times. Witnesses said the assessin shouted, "Goal! Goal!" as bullet after bullet after bullet ripped through the young man's fallen body. We'll never forget you, Andres!

fallen body. We'll never forget you, Andres!
Take care!
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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Lutheran (Missouri Synod) Address: 9595 La Jolla Shores Drive, La Jolla, 858-453-0561 858-453-0561
Year founded: 1951
Senior pastor: Brian Hooper
Congregation: 100
Staff: 1 full-time, 3 part-time Sunday school enrollment: 10 Annual budget: \$200,000 Weekly giving: \$4000 Singles program: no Diversity: mostly white, some Asian Dress: casual to dressy

Services: Sunday, 10:15 a.m. Last Sunday, while Ukrainian Orthodox lead-Last Sunday, while Ukrainian Orthodox lead-ers snubbed John Paul II, Reverend Brian Hooper sat in his office at University Lutheran Church in La Jolla and told me how he and many Lutherans hoped for greater "ecumenical cooperation" between the Lutheran and Roman Catholic

Lasked Reverend Hooper if he ever used incense in his liturgy. "Yes," he said. "During feast days."

University Luth-eran belongs to the Missouri Synod, Lasked the liturgy he celebrates is High-Church. Most of the hymns predate the 20th Century, and the few contemporary ones are inoffensive, Last Sunday the con-Psalm 22. My only quibble was that it's difficult to sing, with a straight face, phrases like "Save my life from the power of the dog."

(Not to mention. "Save me from the lion's mouth, my wretched

body from the horns of wild bulls.")

Dog-power and
bulls' horns notwithstanding, Reverend Hooper has a fine voice for plainsong, which he uses often in his

liturgy. His congregation — a mix of older people and young couples with small chil-dren — smiles when he sings. Standing in the church's cool white nave, dressed in shift dresses or pressed slacks, they chant the liturgy

delivery

Liturgy Music

Snacks ..

Extraordinary

However, the lector for the Second Read-However, the lector for the Second Read-ing introduced Galatians 3:23–29 like this: "For Paul, baptism is a powerful bond that unites people in faith. Those who are bap-tized experience a radical equality that removes distinctions based on race, social class, or

Radical equality, race, social class, and Radical equality, race, social class, and gender are not Missouri Synod watchwords. I wondered what was up. When Reverend Hooper gave his sermon, I had a hunch. Basing his remarks on Luke 82.6–39, the famous incident in which Jesus casts demons

into swine, Reverend Hooper asked us to ponder what God had in store for us. (For those Galilee and visits a Gentile village near Gergesa, a Syrian town, where he encounters an unusual gentleman.) Reverend Hooper described lesus journey as "crossing to the other side of the tracks, I mean, lake." By visiting the "land of the Gentiles," Reverend Hooper said, Jesus was venturing into what was "unclean and undesirable

Perhaps. This is a narrative into which lews are shoehorned as a callous self-regard. Jews are shoehorned as a callous self-regard-ing elite. I could argue that Gergesa was, as one source put it, known to Romans as "one of the proudest cities of Syria." I could argue that Jews, then occupied by Rome, were not an "elite"; that the "other side if the tracks" was the west side of the Galilee. But to argue was the west side of the Galilee. But to argue these points is to undermine a centuries-old reliable story, the centuries-old interpreta-tion of a reliable story. It was a beautiful Sunday morning. Through University Lutheran's arched windows, a breeze

blew the smell of star jasmine and the sea. University Lutheran is near

UCSD, an institution that conducts the same biotech research that thousands downtown were protesting last Sunday. For all the morn ing's modern sense of moment (Reverend Hooper did, in fact, pray for biotech scien-tists), and for all the ecumenical spirit (Uni versity Lutheran shares its space with a Roman Catholic group), and despite the Second Reading's prefatory cau tions against racial, social, or gender discrimination, Reverend Hooper's sermon

tile and Jew.
These days, evan-gelical Christians want only one thing from Jews: conversion. They don't see lews as con don't see Jews as con-venient object lessons in how the world went wrong. Liberal Protes-tants, however, at times use lews as example of the judgmental and

exclusionist. The ten dency is so deep-seated they're unaware of it. At the close of his sermon, Reverend Hooper asked us if, when seeing people whose eyes looked different from our own, we indulged "stereotypes"; if, on appear ance alone, we decided how another might

When I spoke with Reverend Hooper after the service, he said he preferred to think of himself as part of the "reforming move-ment within the Church Catholic." The lector's remarks before the Second Reading came he said, from the "Revised Common Leche said, from the Revised Common Lec-tionary," an ecumenical document composed by members of the liturgical churches. He said University Lutheran was involved in "hereavenet training." He said be thought id University Lutheran was involved in ereavement training." He said he thought of his church as a place where intellectuals about faith was "unaskable." He said he above all thought of his church as a place where "all



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Dear Aunt Trudy,

I have three sons. The oldest and youngest boys will eat practically anything. But lately my middle son, who is eight, has gotten so picky I'm a little alarmed. He will deign to consume only one kind of hot dog (meaning one particular brand), saltine crackers, and canned corn. That's it. No other food. He will drink only Coke or water. If I try to substitute another brand of hot doe he can tell, somehow, by the taste or smell, and he refuses to eat it. Lots of kids go through periods when they're funny about food, but he has kept this up for a month now. When I tell him it's not healthy for him not to eat fruit or other vegetables besides corn and that he should drink milk, etc., because he's a growing kid and all, he says, with tears in his eyes, that any other food besides the aforementioned trio of items "makes me throw up." He seems genuinely fearful that other foods will make him ill. I cannot figure out where he got this idea, and he doesn't seem to be able to enlighten me. He won't even eat cake or ice cream at birthday parties, which I think is really weird. I've never seen a kid turn down sweets unless they're sick. Besides this state of affairs being inconvenient and embarrassing, I'm starting to worry about his health. What should I do? Ignore this, confident he'll grow out of it? Punish him? Or?? I'm sick of fighting with him about this.

Dear Mom, Definitely call your pediatrician for advice. If what she says isn't helpful, or doesn't sound right, or doesn't work, call a few of your friends to get their kids' doctors' numbers and consult them. You need some smart, concerned assistance here. I think you're right to be concerned. I hope junior abandons this peculiar diet tout de suite. It can be so hard to tell the difference between when a kid really needs you to take action and when they're just struggling, as we all periodically do, with the vagaries of being human, and the difficulty will pass. Have you sat down and really talked to your son about this? An eight-year-old can be old enough to reason with. Meals are so often the site of intense parent-child power struggles. Try telling him that in order to get his preferred food he has to take just one bite just the tiniest taste of something else. If you can get that going, you can increase the amount very gradually, every few days, from one bite to two, and so on. Then you could gently and kindly point out how glad you are that these little nibbles of other things are NOT making him sick, that he's a healthy

boy who can eat many foods and that you're proud of him for tasting them. Good luck and feel free to write again if things don't

Dear Aunt Trudy,

My brother-in-law sells life insurance. In order to meet his quota last year he needed to sell just one more policy. I don't want life insurance, but he offered to pay for one in my name with the understanding that I could cancel it next year, before the payment would come due again. For some reason he insisted that the forms had to say that I live and work with my parents, neither of which is true. I didn't want to be part of this extra fraud, so I refused to go along and did not sign up for the policy. Now he is blaming me because he says he lost a "sizeable bonus." He brings it up every time I call over there to talk to my nieces and nephews. He's pretty surly, and my sister is trying to make me feel like a ouse, too. Should I have just done what he wanted in the name of peace?

Dear Uninsured.

What kind of questionable character has your sister gone and married? The closet detective in me smells a rat, especially since he offered no plausible explanation for wanting you to misrepresent the facts. Why are so many lies necessary for this deal to go through? I know it can be hard to make a living, but involving family the answer. I'm with you 100 per cent. Next, your brother-in-law will be sulking that you're such an unhelpful meanle because you won't let him hide stolen guns at your house for a couple of eks. The fact that your sister and her husband are trying to badger you into committing fraud tells you a very unpleasant truth

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What the School District Doesn't Say About Low Attendance

On the morning of June 7, at least 25 police officers, social workers, and prosecutors, accompanied by a horde of tele-vision and print reporters, rolled out of a police substation in one of the poorest parts of San Diego. Fanning out across the neighborhoods of Paradise Hills, Grant Hill, City Heights, and elsewhere, the carefully orchestrated raid targeted 20 hapless parents who had failed to show up in court to answer for their children's truancy. This raid was staged by the office of Casey Gwinn, San Diego's politically ambitious city attorney, with the cooperation of the San Diego Unified School District, Hours later, six mothers were behind bars at county jail, and their children were parked, at least temporarily, with relatives or county social workers.

It was the first time in recent memory that such draconian measures have been taken to deal with what has long been one of the dirty little secrets of San Diego pubAverage Daily Attendance Below 90 Percent

lic schools: closely held statis tics show that average daily attendance rates at many schools have been plunging for the last three years and the trend shows no sign of abating. Yet, just weeks before Gwinn's office and

1998-99 Roosevelt... ..89.00 .88.19..... ...88.21 Kroc 91 17 92.39 89 56

1999-00 2000-01

called "Targeted Truancy up parents from some of and Public Safety Program," a four-year-long effort to San Diego's poorest neighborhoods, the school district

tering problem of absen-tees. Staffers in the office will not talk for the record but some inside the district claim that the \$250,000 used to run the program was needed to balance a badly out of kilter school-district

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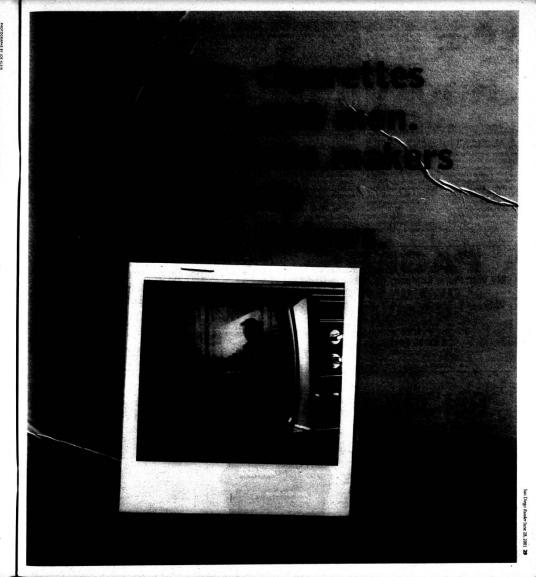
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School	1998-99	1999-00	2000-01
Gompers	85.77	84.68	81.96
San Diego	90.80	90.36	87.29
Hoover	87.95	89.14	87.37
Clairemont	85.20	87.77	87.66
Kearny	89.37	790.34	88.17
Lincoln	87.41	84.67	89.14
Point Loma	91.52	91.24	89.90
Madison	89.72	89.61	88.97

Though the public has not been made privy to the disastrous attendance numbers, school-district officials have been huddling behind closed doors, worried because the attendance fall-off translates into a big drop in the cash payments the district receives from the state. The amount of money is pegged to average daily attendance rates, and the decline in this year's ADA could cost the San Diego district millions of

dollars

That's the real inspira tion, some school staffer claim, for the Gwinn-led raid. Others say that San Diego police have lately become interested in using anti-truancy actions as a way to deal with newly rising crime rates and forcing juvenile delinquents back into school and off the

San Diego police officers are active attendees at the school district's School

San Diego Elementary Schools Average Daily Attendance Below 90 Percent

School	1998-99	1999-00	2000-01
Fletcher	84.43	93.12	83.92
Cubberly	92.09	94.94	86.42
Dana	92.31	87.85	86.45
Florence	91.45	92.42	88.96
Perkins	91.02	89.69	88.97
Sequoia	91.06	94.51	89.08
Horton	92.09	91.69	89.21
North Park	85.60	95.58	89.21
Dailard	92.12	94.21	89.21
Fulton	95.01	92.85	89.56
Emerson	90.02	91.03	89.85

Attendance Review Board (SARB), which decides which parents are to be issued citations, and have gone so far as to host SARB meetings at the city's four police substations, giving the group a tougher, pro-law enforcement cast.
The school-attendance

numbers look bad across the board, but worse at schools in traditionally poorer neighborhoods, led by high schools like San Diego (87.29 percent), Hoover (87.37), Clairemont (87.66), Kearny (88.17), and Lincoln (89.14). The problem isn't limited to students at the poverty level. Attendance at both Point Loma and Clairemont High Schools is also below the

90 percent level. Nor are

San Diego High Schools

School	1998-99	1999-00	2000-01
Mira Mesa	95.10	94.79	95.23
Scripps Ranch	94.04	93.92	94.02
La Jolla	95.53	93.06	93.67
University City	93.03	93.11	93.29
Henry	91.75	94.31	92.47
SCPA	92.49	111.55	91.89
Mission Bay	91.54	91.28	91.86
Serra	92.24	91.90	91.82
Morse	93.24	92.97	91.05

trend. Fletcher (83.92 percent), Cubberly (86.42 percent), and Dana (86.45 per cent) are all found at the bottom of the list.

By comparison, schools in Orange County, Sacramento, and across the nation regularly boast attendance rates in the mid-90s. High schools in Fullerton and Sacramento report rates of 97 percent. Even states generally regarded as educa-

tional backwaters regularly post high rates, and some of America's worst innercity schools have been doing better than San Diego, For instance, East St. Louis, a slum-ridden Illinois city across the Mississippi River from St. Louis, Missouri has a rate of 87.6 percent. St. Louis itself reports a rate of 89.3 percent, Public school attendance in Pittsburgh, Pennsylvania, is at 88 per cent. At Oak Ridge High in

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at 92 percent. At Jordan High, in Durham, North olina, it is 95 percent.

Opinions differ among experts about what level of average daily attendance signifies a true educational crisis, but it is generally agreed that San Diego has fallen into the danger zone. "Really bad attendance is 78 percent," says David Kopperud, a specialist with the alifornia Department of Education "Anytime you are anywhere near the 70s ou are heading for big trouble and the 80s certainly aren't that great either." One of the worst school districts in California, Kopperud says, is Los Angeles Unified, where attendance regularly hovers slightly below 80 percent. "They lose \$34 mildance payments, he notes. You want to have a goal of being over 96 percent; that's good. If you're under that,

you really need to work." Paradoxically, says Kop-perud, efforts to boost school est results often tempt school officials into dis couraging disadvantaged pupils from attending school. "There are districts right now where the main focus is on test scores. And there's kind of an irony that happens here. These kids of principals hesitate to try to get them back into school because these kids are not going to bring up their test cores. And a lot of these principals feel that they're eing really measured by

how well their students score

"Well, if they go out and they collect all the kids that have awful attendance and bring them into their school, what's going to happen to their test scores? Their test scores are going to go down. So there's been



one of the ways we ought to judge schools is not just by their tests but also by their attendance. And the problem with that is you where attendance is naturally high, where it's almost a given you're going to have 98 percent atte nce. and there are others where it's

The discrepancy between San Diego haves and have nots is made clear in the geographically differing

attendance rates of its schools. Though no San Diego Unified high schools meet Kopperud's ideal 96 percent, Mira Mesa High. which has consistently ered around 95 percent. Scripps Ranch at 94 percent, and La Jolla at 93.67. A few elementary-schools, like Birney, with 98.84 percent and Johnson, at 96.54 percent, actually exceed the southern part of the dis trict, however, fall woefully short, in some cases a full ten points below their north-

Kopperud argues that spending money on social rograms and counselors often results in dramatic attendance improvement, but he admits that when budget reductions are made those same services are likely to be the first to go, such as is now the case in San Diego

have to cut back services, well, where do they out them back? They cut them back from attendance supervisors, from counselors, from school nurses, from school psychologists, from social "Because a lot of the

philosophy out there is, 'that's uction, and our prinot inst mary obligation is to provide a teacher and curriculum, and this other stuff is secondary.' And so when they have to decide where they are going to cut, that's often where they cut, from student support services.

"But those student sur port services are critical in the kids have non-academic barriers to success, and until you do something to alleviate the nonacademic barriers to success, you are never going to go as far as you could academically." Kopperud points to

calls a shining example of success. "They went from having three student-out reach workers to having 29 student-outreach workers Their actual attendance improved in all grade lev els. In kindergarten through 6th grade it was 93.69 percent, and it went to 94.9 percent. In 7th through 8th grades, it was 91.90 and it mproved to 93.76. And in 9th through 12th it went from 89.25 to 90.95."

San Diego Unified's four-year-old "Targeted Truancy and Public Safety Program" was a similar attempt to deal with student absen teeism using various social services. But it was quietly dismantled this spring. Originally funded by a state grant, the district had assumed full financial responsibility for the \$250,000 program this year. According to a school-district source, who requested not to be named, the program had been doing well, but administrators were not supportive and

needed the money else-"The targeted truancy program was one that provided intensive services to

parents and kids," says the source. "They made a lot of home visits. For example, one parent had a huge was cancerous, and the parent didn't have any insurance So they found doctors to do the surgery for free, and it helped and benefited that parent.

"Just recently they helped somebody locate housing and helped them move into that housing We've had families that had been living in the back of U-Haul vans that they've been working with to try to get housing. If a child has some placement issues in schools, they would help with that, to make sure that the child is in the appropriate place for education.

"They provided intensive services where they saw these families weekly and sometimes daily. We had one case where a counselor who was assigned to the kid would meet them every morning on the corner and pick them up and take them school. So he would get to school six weeks straight and then try to ease them into taking public trans-

National and California **Daily Attendance Examples**

City	Average Daily Att	tendan
East St. Louis, Illinois		87
Pittsburgh Public Schools, Per	nnsylvania	81
St. Louis City, Missouri		89
Lancaster, California		89
Hillside High, Durham, North	Carolina	91
Southern High, Durham, North	h Carolina	9
Oak Ridge High, Knoxville, Te	nnessee	9
Jordan High, Durham, North O	Carolina	9
Houston High, Texas		9
Buena Park High, California		9
Simi Valley High, California		94
Fullerton Union, Fullerton, Cai	lifornia	94
La Habra High, California		95
Sunny Hills High, Fullerton, Ca	alifornia	96
Laguna Creek High School, Sa		

portation. Now that's all

Program staffers, already reeling from the loss of their jobs, were taker aback by the district's sudden truancy sweep, says this source."I have no idea where that came from. When you are dealing with complex issues, you have to deal with what those issues are. Just having a sweep is not going to make that go away. I have not heard anything about the attendance rates falling -

I'm in the dark on those numbers - but I wouldn't be surprised. Right now, we're starting to get more referrals of cases into the school-attendance review board. We're getting a lot more of those cases, so it wouldn't surprise me that

attendance rates are down. No one at the district according to the source was privy to the details of the truancy raid, not even the staff of the school-attendance review board. "We

weren't involved in that The only thing I know was at bench warrants, and they decided they wanted to have a bench-warrant sweep, so I learned about it the day before it was going to happen. I don't know

"I would guess, we've had a lot of changes in our district. Those may have some impact on students and whether or not they continue school or not There is a lot of stress on them. I don't know how many kids are going to sumthings, and whether or not they are showing up. Those are things we are going to have to go and look at

"But look, if the kid doesn't have shoes and they don't have clothes, ther you gotta get shoes and clothes if that's the issue that's keeping them from school. If they don't have food, then you gotta fig ure out how to help them be able to have food. If it's transportation, then you gotta deal with the transportation issue.

"If there is a cultural issue - as we find sometimes when we look at immigrants coming into the country and the child becoming more Americanized, and the child not speaking the language of the parent or not wanting to follow traditional val ues that the parent might have — that causes some conflict, and so you have to deal with those conflicts

"If the issues are with drugs and alcohol in the home, then you have to deal with that, whether that's the parent or the kid. We've had families where illness was an issue, where depression was an issue, or where the parent is dying of AIDS or some other dis ease, and the child is afraid to leave that parent to go to school because they don't know if that parent is going to be there when they get back. That means you nee to deal with hospice and try and get some other agen cies involved. So I think it's a lot of collaboration with many community agencies. I don't think the schools can do it all themselves." - Matt Potter







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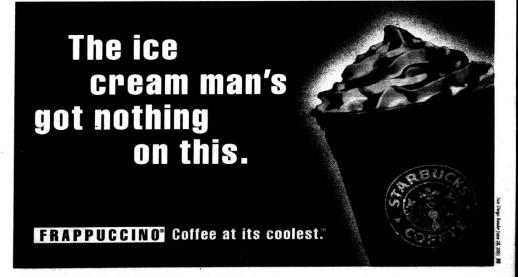






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o be from a lower-middle-class fam ily is to understand what cockroaches can inspire. Their antennae are tiny semaphores signaling a past you've tried to overcome.

As children, both my parents had on

occasion gone hungry. And there were ancestral memories: rural Balkan poverty, cupboards bare, knee-deep mud. If my

Cockroach

mother saw a roach, she dragged pots and pans from shelves. She scoured. She disinfected. She spent hours inspecting all pack-aged food. She scrubbed canned goods with not soapy water. My father was no better. After we went to bed he would sit in the kitchen with the lights out, smoking a cigar, waiting for the "son of a bitch to come out." He relied on an element of surprise. Late into the night my father would flick on the kitchen light. "I know you're in here," my father grumbled. "I'm not going to let you wipe your dirty feet on my food."

Now at night, the first four hours after lights out. I become my father. I, with my container of insect killer, stand between my kitchen and chaos. Periplaneta fulgi-

nosa. The "dusky brown cockroach." When the weather started to warm, I

noticed a few loitering near the back door. They were on reconnaissance. A few weeks later I found one crawling herky-jerky across my bedroom floor, the wall-to-wall carpet snagging its bristly black legs. The next week I found two cockroaches making their way down the hallway leading from the back door to my kitchen.

Of the 3000 cockroach species, only ten hang around humans. The rest lead desperate lives in forests, jungles, and swamps. Some decades ago a colony of brown roaches made its home in the bar at Columbia University's faculty club. Sophomore Joseph Kunkel

tended the bar while working on a biology

"I was a good suburbanite from Long Island," Kunkel remembers. "I'd never seen a cockroach before in my life. So when I saw the little fellows swarming all

over the bar, I was naturally fascinated. I interested in their feeding and molting pat- settle in. They don't like to roam around.

terns. I asked a professor for an incubator, and he gave me one. Later, I got a little space for my cockroach research. Eventually, I was the only senior at Columbia that had his own lab. I did my entire dissertation on the synchronization of roach feeding and molting. I found that if you starved a colony, then fed them all at the same time, you could control when they molted. I'm what you might call the father of cockroach feeding synchronization."

Now a professor at the University of Massachusetts, Kunkel studies lobsters, "distant cousins of the cockroach," and enjoys

a reputation as Amer ica's foremost cockroach authority. "I'm more inter

ested in studying them than in killing them. But of course, killing them is what everyone wants to talk about Fear of them is some thing that's learned. It's not an innate

response. They've never been identified as took some home to see if I could cultivate a vector for any specific disease. Let's face face and head. And, even for me, it was them. They were easy to raise. I became it, they're homebodies. They find a place,

Flies, on the other hand, are peripatetic They're all over the place. They can actually bring disease into your home. The only bacteria or viruses that cockroaches have on them are the ones already present in your

"I'm not saving it's good to have them round. Many people are allergic to roach feces. When they inhale it, it can trigger an asthma attack. Also, to be blunt, roaches shit on whatever they're eating. So you really don't want them eating your food. And in large enough numbers, roaches have a smell, a putrid oily smell. In fact, each species has its own distinct unpleasant odor. If you were familiar with enough roach species, you could identify them by smell. In a lab setting, where you're growing large quantities of roaches, these smells can be pretty strong.

"I admit I was once revolted by roache Early in my career I went to a conference at Tulane University. It was summer and at night, as you walked down the sidewalk. cockroaches would flit around in front of you. I was staying in student housing, in a room, and there were cockroaches crawling on the ceiling. All night long I tried to sleep, and all night long these roaches flew down from the ceiling and landed on my revolting to have roaches crawl around on my face and head."



e webucation wars are heating up. In an effort to compete with the increasing number of private and university-sponsored online cation programs, Columbia University recently recruited history luminary Simon Schama to offer a course on Fathom (fathom.com), its Internet-based curriculum, Set up by Columbia and 13 partners, Fathom offers "learning and professional development" online. The member institutions include Cambridge University Press. the British Library, the New York Public Library, the University of Chicago, the University of Michigan, the American Film Institute, and Woods Hole Oceanographic Institution, Fathom, the site claims, is "the premier destination for authenticated knowledge and online learning."

This summer, hundreds of people will take part in an e-seminar prepared by Schama titled "Liberty and Slavery in the Early British Empire" In order to appeal to people on both sides of the Atlantic, the course will consider the slave trade in Britain and the irony of its survival in the United States after the American Revolution: In early May, London's Guardian reported, "Like



the great colonial powers of the 18th Century that Schama will be dealing with, groups of universities are vying for position in the rich uncharted territories of cyberspace." Columbia reportedly has invested a total of \$28 million in Fathom, and Ann Kirschner, president of Fathom, told the paper, "It's going to be a long, hard road. This is not for the faint of heart - only those with institutional and strategic commitment are going

The Individual and

Fathom does appear committed. It offers an array of lectures, interviews, articles, performances, and exhibits by faculty, researchers, and curators from all the

member institutions Some of its content is "It's going to be a available for free, though most of the courses long, hard road. require tuition. Other offerings This is not for the "Gandhi and the World," "History of faint of heart lazz," "History of California," and "Speech: only those with

Society." commitment are Fathom's favorite offering is its Forum, an going to make it. interactive course that

allows members to follow along with a panel of experts as they tackle weighty issues. What the Forum sells is relevance; it promises to stay current by assembling authorities to mull over whatever is















in the news, thus avoiding the seeming triviality of more traditional courses, like Postmodern Theory for the Art Historian" or "Ancient Erotics." The current Forum, for instance, ponders the death penalty. Considering the Timothy McVeigh fiasco, or the recent decision by the United States Supreme Court to deny Texas permission to exe cute Johnny Paul Penry a mentally retarded man convicted in 1979 of the brutal rape and murder of Pamela Carpenter - the issue is certainly a salient one. The Forum moderator asks the panelists ques tions such as. Why does the United States enforce the death penalty at a time when many other countries in the world have abandoned cap ital punishment? And. Will the United States still be exe-

cuting people in 2015? Good questions. But worry what impact this increasing fetishization o relevance (not to mention the fusion of education with the Internet, still a very prof itable industry) will have or teaching the humanities. When it comes to education relevance is a vastly overvalued commodity. In today's economy, where a wellschooled graduate without beefy salary is considered a quack or a loser, our colleges feel pressure to write cur riculums that systematically teach practical, sensible skills Webucation serves these ends; it answers to efficiency and pragmatism. It says: here's the information

now get on with it. What's lost in the pro cess is the liberal arts education, or the kind of learning that comes from teaching by example rather than rote drill. This sort of teaching depends in large part on irrelevance, which we should not confuse with preciousness or caginess. Irrelevance, rather, is one antidote to the notion that secondary education must impart facts and information, a notion that, if adopted across the board, will mark the end of liberal learning. Such a philosophy reverts back to 19th-century standards of education and forsakes what should be the primary mission in college classrooms, to guide students toward the liberating and empowering practice of critical thinking — that is, a

and intuitive thinking. Such thinking cannot be demonstrated in an Internet class room, where students merely read a professor's lectures The best teachers leave their lecture notes on the podium and stroll out before the class to exhibit the reward of scholarship, which is an ebullien and spontaneous talk. What

better way to learn that ideas tion becomes elitist only rely on juxtaposition and when we call it elitist, because context than to watch a enthusiasm doesn't dis teacher struggle to find the criminate. Teaching isn't right word, or back up and about heroics, but specta rephrase a thought? What cle plays a role. A warm. etter way to demonstrate the awkward, restless body nature of modernism than remains the only medium to offer ephemeral and ellipthrough which these lessons tical capitulations of art? Such a formula for educa-

- Justin Wolff



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SWING THE BOOM

THE SAN DIEGO SKYLINE rumbles toward heaven. ponderous monoliths surmounted by the spindly tower cranes that serve as both heralds and midwives. Market Street, between Harbor and Fifth Avenue, braces itself for the much-anticipated influx of retiring baby boomers, whole blocks leveling and sinking before sending up piled masses of luxury condominiums, some complete with space for restaurants and retail. Five projects are either advertised or under construction between State and Third alone: City Walk on the north side between State and Union, Renaissance to the north between Front and First, Horizons just across the street to the south, Marina Place just west of Horizons, and finally, 235 on Market, a relatively modest (one-third of a block) structure going up between Second and Third.

Of these, Horizons is the nearest completion. The signs that enticed passers by to consider relocating to the complex's twin towers — "211 Luxurious Condominiums and Townhome Residences. 1-2 bedroom plus den, 1036-2918 square feet" - are down now. Down also are the two tower cranes that stood alongside them for over a year - one raised just higher than the other to avoid boom collisions as they traced their expansive arcs in the

Before the cranes came down, I wanted to be up in one of them, connected to the ground not by the enor-mous solidity of the building but by the slender skeleton of steel that clung to its side. I wanted to sit in the tiny, glassed-in box tucked under the crux of boom and shaft and look - now down, now out, my gaze following the perpendicular that seems to stretch out past the point of credulity. (The diagonal between the two sections of the crane stood empty; there was no brace where I imagined a brace should be.) I wanted to see structural chunks rise against the backdrop of the Gaslamp, the convention center, the Coronado Bridge.

But before I could sit in the box, I had to ascend to

der. If I fell, a clamp would lock around the cable, leaving me dangling but safe. A lady at a desk smiled and rocked from side to side, warning me about the crane's tendency to sway in the wind. My feet felt heavier still.

The crane I was to visit stood 280 feet high: 180 feet of my ascent was taken care of by the elevator that ran up the outside of the unfinished building. Then, on the 18th floor, a rudimentary walkway — plywood floor and round metal railings — provided access to the crane tower.

I walked across, stepped inside the frame-withina-frame that surrounded the ladder, latched onto the cable, and looked straight up at the remaining hundred feet. The metal

"Typically, the tension on the bolts is quite high It can be anywhere from 3000 to 4500 foot-

base eased the strain of looking down. Though the

I reminded myself that crane operator Troy Pinkerton did what I was about to do every day without incident (but, then again, he had the advantage of doing it every day, mak ing a habit of it) and started climbing.

up - slowly, half-time, let ting one hand catch up with the other instead of reaching over it for the next rung my grip too tight on the narrow steel cylinders so that my fingers started to ache from exertion, my camera bag catching on the frame, jerking me back as I lifted myself up - my thoughts traveled down. What exactly was holding this thing up? Surely the

going to have to climb.

Construction's onsite trail

ers, I was given a hard hat

and a harness that would

connect me to the cable

that runs alongside the lad-

Inside one of Roel







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provide sufficient foundation to support the jut ting boom and whatever weight hung suspended from its hook?

Down at street level, a white wooden fence sur rounded a vawning hole in the concrete; the crane tower plunged into the hole. Two parking levels down, the tower disappeared into a block of con crete encompassed on all sides by the garage floor. The top of the concrete had crumbled away, revealing thick lengths of rebar. The four posts of the tower were bolted into extensions of the crane, about five fee in length, encased within the concrete. Below these lav a heavy rebar mat, just like the one poking through at the top of the block. (During a later, solid

ground interview. Pinkerton told me that almost 200 yards of concrete went into the footing and that it was "tied into the footing of the whole base" of the

building.) Shelby Chahot, who works for the crane's owners, Lewis Cranes, told me, Tower cranes today can free stand between two and three hundred feet as a height under hook from the top of the foundation." While this crane came in under the maximum, two collar-and-strut assemblies had been attached to the tower. "There's a structural steel collar mounted to the tower of the crane and then there are three strut assemblies that go from the collar to the building two of them tying off at one shoe on the building

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and the other angling off in the other direction and tying off on the other shoe." The shoes are then bolted into the concrete floor of the building.

The tower was constructed of multiple roughly 13-foot sections held together by fat steel bolts, and as I got about halfway up — comfortable enough now to marvel at the view, taking in the Children's Park (a glo rious wading pool fronted by a No Wading sign, con crete-rimmed domes of grass crying out for a round of King of the Hill), the Children's Museum, the Hyatt, the Marriott, and most of all, the bay - my mind continued its invers meanderings. My altitude and vista were vast, my thoughts focused on the

minute: those lacings couldn't be more than 3"x3", and Pinkerton told me. "If one of those gets bent, the whole thing's shot." And what about thos bolts? If they went...

Shelby again: "Typi cally, the tension on the bolts is quite high. It can be anywhere from 3000 to 4500 foot-pounds of torque. We use a hydraulic bolt-stretching device. Essentially, you thread the nut onto the bolt first the nut is always at the top, the bolt head always on the bottom. Then you thread the stretching device down onto the bolt itself, so that it's truly stretching the bolt, rather than torquing the nut. It stretches the bolt to a certain tension. which is determined on a gauge on the machine, and

back to its normal dimen sion, and that creates a torque value in the bolt It's not physically possible for ironworkers to torque to that level - these new devices can torque any where from 3000 to 10,000 foot-pounds." There would be no slippage, but what

about breakage? My thoughts telescoped to the level of the electron, its bond to the electron of an adjacent atom, the attraction that bound the atoms in the bolt despite exterior forces like the bolt-stretching device, not to mention the wind and the weight of the boom. (This is the strength

of steel: that it can bene [and stretch] and not lose though strained, will draw the atoms back together and the whole will try to return to its original shape bend - or break.) As Larry Thompson, associate professor of mechanical engi neering at SDSU, explained "There are defects that are present inside the crysta structure of the atoms." As force is exerted. "Those defects start moving around and the net result is that the atoms shift in position permanently.

"Steel is a combina-Something like the fender of your car is going to contain simply iron plus carbon plus a small amount of residual elements -



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impurities. They're in there simply because it's no worth it economically to try to get them out of the mix. When you want to make a high-strength steel such as the steel for your bolts), you start alloving specifically for the purpose of changing the way the structure evolves inside the steel. For example, a chromoly steel [steel alloyed with chromium and molybdenum]. Inside the steel, these elements form very strong carbides with the carbon that's present. A carbide is a ceramic. So now you have this hard. brittle ceramic material inside the steel, and its presence tends to strengthen the steel. On a basic level.

is interfered with by the presence of the carbides."
Shelby told me that several areas on the crane used high-strength steels, "but particularly the bolts."

I kept climbing, section after section, the weight of the crane increasing in 4500-nound increments By this point, it was almost fun, not much different from standing atop a skyscraper, held back fro the edge by a thin steel rail-ing. Soon, I arrived at the platform just below the box, and after a moment's hesitation before freeing myself from the cable. as up and inside with Pinkerton.

Troy Pinkerton sat in a padded armchair situated on a swiveling, tilting base. At his hands were two levers, rather like videogame joysticks, which controlled the boom's motion from side to side the book trolley's motion along the boom, and the hook's motion up and down. The

"The wind blows these cranes pretty good — it catches all the lacing in the boom, and it'll blow this thing pretty fast, as fast as you want it to swing."

gearbox: first gear, 22,045 pounds maximum at 108 feet per minute; second gear, 9920 pounds maximinute; third gear, 3970 pounds maximum at 587

front was almost entirely glass; one section was ope to the outside. Anothe glass panel lay at Pinker ton's feet, so that if he leaned forward, he could look straight down the crane

feet per minute. The cabin's

hook ran on a three-speed

Beneath his cowboy hat and behind his aviator sunglasses, Pinkerton managed to seem both work, making picks and delivering loads as we

talked. "I've been working downtown 12 or 13 years now. I've worked on about six buildings - the Hyatt, Great American." Before gaining his lofty status, he orked in rigging, binding loads and hooking them onto the crane. "You learn the crane down there how it moves." From there, he moved into groundbased hydrocranes and then into tower cranes. Now, he served as the connection between the equipment and supplies on the ground and the workmen dotting the top of the building, 80 feet below. He hauled crete, all the rebar, lumber, glass for the side of the building, all kinds of

"These cranes are pretty nice rigs," he told me "They handle nice It's kind of like a car. [Just like little cars], the smaller the crane, the whippier it is the quicker around." These cranes are midsized — the boom extends 158 feet "and they can go to 300 feet. The hard thing is learning to catch the load part of the challenge of it s to get it there smooth for these guys. You've got so much line to play with you can really get [the load] going. If you get your load block swinging, you've got to bring the boom over to catch it. It's a timing thing like a big plumb bob. You go past it and then let the block come in, swing back

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ur boom back over."

Even after you master there is the wind to contend with. "The wind blows these cranes pretty good — it catches all the lacing in the oom, and it'll blow this thing pretty fast, as fast as you want it to swing. That's part of the trick to tower cranes is learning how the crane coasts. Instead of keeping it swinging, you to your load, and if you know where the wind's coming from, you can just coast to the next pick. It'll coast pretty good — like going down-hill in a car. It's amazing how this much weight jus pulls around with the wind. The owner of the cranes wants us to shut the crane down [if the wind gets to] 30 miles per hour, so we don't wreck the swing motors. Also, at 30, it really gets pretty much out of control. But the highest it gets around here is 20, 25."

He delivered what looked like a chest of tools to a blue-helmeted electrician who eased it to its precise destination via an eight-foot guide rope dan gling from the bottom of the load. I was impressed with Pinkerton's precision; the electrician didn't have to do much maneuvering

We stepped out of the cabin onto the back side of the boom, which housed the motor, the cable winch, and the counterweights six 7000-pound concrete blocks hanging side by side. Here, strung over the tower top and descending to both sides of the boom, I found my missing diagonal: narrow pendant bars, held together by pins, strengthening the boom to the point where it can make a 22,000 pound pick. We were free there — metal rails stood at waist height and a steel mesh floor supported us, but no solid surface blocked our view in any direction Troy returned to the box and circled the crane, giving me a panoramic view vn, Point Loma Coronado. The winch whirred into life; the boom shivered slightly. They ought to sell tickets, I thought. "I like the country," said Pinkerton, "but it ain't bad coming down here, working, and then going

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My opera career up to a year and a half ago consisted of an appearance as a monkey in a Cal

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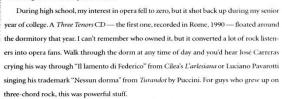
and win some cash.

to the regionals

State Los Angeles production of The Magic Flute when I was 10 and as a Paris street urchin in La bohème

at UCLA's Royce Hall when I was 14. At least in the latter, I got to sing. My older brother Stephen, a bari-

tone, sang leads in both productions.



All through college I was embroiled in a relationship with a girl named Mary. When things between Mary and me went well, nothing expressed my love and happiness like "Recondita armonia" from Tosca b Puccini. When things with Mary weren't good, only "E lucevan le stelle" (also from Tosca) or "Il lamento" captured my despair By comparison, the expressions of emotion in the rock music I had listened to seemed

Prior to falling in love with opera, I sang, but always in choirs and always in the bass section. But as I listened to and sang along with tenor arias. I discovered I could hit high notes, though it wasn't a pretty sound and it wasn't good for my voice box. After wailing through an aria or two, my throat would feel as if there were a pair of hands around it, squeezing it to half its nor-

In 1997, Mary and I, married for two years, bought a house in Rolando, and one of the first furnishings we bought was a

spinet piano, so Mary could practice. I photocopied tenor arias from the downtown library's huge collection of scores and brought them home for Mary to play and me to sing. I learned "Vesti la giubba" from Pagliacci — think of a cry ing clown and a Circuit City commercial. I tried to learn "La donna è mobile" from Verdi's Rigoletto but couldn't hit the B natural at the end. I copied "Una furtiva lagrima from Donizetti's Elixir of Love but found it too difficult That convinced me to quit trying arias, and I moved to

more modest Italian songs, such as "O sole mio" I concentrated on breathing and supporting the sound with the stomach - something I'd heard that opera singers do to produce volume and vibrato. Other than that, I had no clue what I was doing. Still, I improved to the point where I started to sing at family parties. After Thanksgiving dinner, 1998, I sang an Italian song by Monteverdi, and my brother Stephen, who sings opera and teaches voice in the L.A. area looked surprised. "I think you're a tenor," he said, "maybe even a dramatic tenor. Come over for a lesson tomorrow.

At the lesson, Stephen took me through scales to test my range. He called to his wife, an operatic soprano, after one set, "Laura, that was a D over high C."

Not being able to read music, I didn't know what "D over high C" meant, but it felt very high. After the lesson, Stephen said he thought I could become a dramatic tenor, but I would need to see him at least once a week, twice a week if possible. Problem was, he lived in Pasadena, I lived in San Diego, After that lesson, I didn't have another until

A friend who was singing in the San Diego Opera Cho rus gave me the number of his former teacher, Daniel Hen drick. "He's a tenor too," my friend said. "He has sung all over the country and around the world."

I called, scheduled a lesson, and a week later showed & up at Hendrick's La Mesa home-studio, which, it turned out, was only a couple of miles from my house. "Come on in," said Hendrick, a tall, massive man of 42 with reddish blond hair and a scruffy beard. He motioned me toward a chair and sat himself down in front of an ancient spinet. "Now, why are you here?

The broadness of the question took me off guard. "Well...I'm here to develop my potential as a dramatic

I handed him my three ring binder of sheet music. He flipped through it and finally settled on "O sole mio." "Let's sing," he said, beginning to play in a chordheavy, thumbless style that made me appreciate my wife's skill. "Che bella cosa..." I started singing the Italian words, which meant noth ing to me. After the fina climactic high note, Hen drick stopped playing and sat silent for a slow minute You're definitely a tenor." he finally said. "I don't know about dramatic tenor, but we'll figure that out later. Your voice is very advanced especially for someone who hasn't formally studied. You seem very comfortable with the high notes, and you have a strong low range as well. Having that natural high range is a big advantage. It



Author with Daniel Hendrick to use all four resonators head, mouth, throat, and

With that, Hendrick

put me through several vocal

exercises employing the

long-O sound: To home I

go...Blow blow blow blow

blow ... and others. He started

low and took me to the

upper limits of my vocal

puts you ahead of the curve. Learning to sing the high notes is more than half the work for most tenors. You already have the high range. but you want to sing those high notes in a thin head voice. What you need to learn, if you want to be a dramatic tenor, is how to connect that high head voice

to the rest of your body to give the high notes a more masculine, more dramatic character."

He turned to the keyboard. "We can do a few things right away to help you make that connection and to open up even more top range. To be a dramatic tenor, you're going to have

range. Every few moments terjected, "Relax your iaw" or "Feel it in all four

After 15 minutes he stopped and asked how I felt. My exhausted throat managed a hoarse "Okay 'I'm having you sing long O because you want to go to an AH sound when you get high, which is shutting down all but your head He started again, this

time yelling at me to think down, bear down, as I sans up high, instead of standing up on my tippy toes and craning my neck like a pelican swallowing a mackerel I followed his orders and was surprised at the result. An A natural, which I'd previously considered my upper limit, popped out cle bright, and loud and felt easier than it ever had. Hendrick didn't stop there. He took me to the B flat, which felt and sounded good, to B natural, which was okay, and on up to high C, which

I hit, though not comfort ably. Hendrick stopped and raised his hand for a high five

"Feel that?" he asked as I slapped him some skin I nodded and realized it was the first time I'd ever though of singing in terms of feel ing it and not hearing it. I wasn't just singing a note I was creating it with tech nique, albeit the rudiments of technique. The difference was akin to learning to shoot a basketball a opposed to just chucking it

at the hoop.
"Now let's try 'O sole mio' again," Hendrick said. I sang through it, trying to replace my old singing habits with my new technique. It felt new and exciting and a little difficult. At the end. my throat felt as if I'd been cheering for three hours at a football game. Still, he said, "You already sound

I flopped into the chair next to the piano and rubbed my throat, "I think if you come once a week," he con

tinued, "we could enter you into the Met auditions nex

"Met" is short for the Metropolitan Opera in New York City, the premier opera company in the country and probably the world. Its auditions are like a nationwide opera tournament. Place in the top four or five in your district and you go to the regionals and win some cash. Win your region and you go to New York to compete in the national semi-finals, from which ten finalists emerge to sing in the grand finals concert on the stage of the Met. Win that and you've got \$15,000

and a name in opera.

I wrote out a check for sound up high," he said. \$40, gave it to Hendrick, "This is what you're doing' and drove the three miles He sang a scale in which west on University to my house imagining myself singing one of my favorite arias, "Recondita armonia perhaps, or maybe "Vesti la giubba" on the Met stage. But, as I turned the key in my front door, the cynic within me scoffed, "Boy, Ernie, he sure hooked you into a year's worth of \$40 lessons with that Met audi tions line." I didn't care. Forty dollars a week seemed a small price to pay for such

What did you work on since last time? "Uhhhh...nothing

the O sound - as in boat gradually opened up toward yellish AW - as in bought - near the high end of the scale. "Hear that? That's an exaggerated version of what you're doing. I'm really surprised you can hit those high notes in such an open position. But even though you're hitting the

"Listen to any tenors?

"Yes." I answered. "I lis-

You need to be listening to

tened to José Cura." But it

had been for only 20 min-

utes or so in the car. I was

getting the feeling that Hen-

drick expected homework

out of me, that showing up

for a lesson once a week

wasn't going to be good

enough. That thought ran

through my head in the split

second before Hendrick

started putting me through

vocal warm-ups using a

long-O sound. After two o

three high notes, he stopped

me. "You still want to go

from a nice, long O to an AW

and you'll never make it through a dramatic aria, let alone a whole opera." He turned to the key-

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Or have you smoked infrequently over the past 10 years?

notes, singing them open

like that will wear you out

at the bottom. "You do it

This exercise went on in various forms for the next 45 minutes. I worked on closing AW to O, O to U as in boot, long A as in hay, to ER as in earth, and long I as in isle, to short I as in it Finally, he stopped me and flipped my binder of music to "O sole mio" I summoned enough strength to sing through it, approached each high note, Hendrick held up a hand with the thumb and forefinger forming a circle to signify closing the vowel. I did my best, though it felt foreign. Habit urged me to lift my chin up and belt out the high notes. Hendrick guessed what I was think ing, "I know this feels weird," he said when I finished the song, "but you already sound better singing this way, and in the long run, if you learn the technique, you're going to be able to sing the big stuff that you'll sing at audi tions. In fact," he reached into a pile of music books sitting next to his piano and pulled out an anthology of

tenor arias, "we should pick a few arias for you to learn now. If you know five arias really well, you can go to an audition and make the judges think you're an accomplished singer, when they're really the

only five you know. He scanned the table of contents and made pencil marks next to "Recondita armonia." "E lucevan le stelle," "Una furtiva lagrima," and "La fleur que tu m'avais jetée" from Car men by Bizet. After looking for a fifth, he decided to pick one later and sent me home with instructions to practice closing vowels and listen to more tenors. The rest of that week I drove around town listening to the same two arias over and over again, the late Jussi Bjoerling singing "La fleur" and José Cura doing"Recondita armonia Though it wasn't the first time I had listened to either singer, it was the first time I heard them from the stand point of what they were doing physically to produce the sound. With Cura, in particular. I could hear an UH sound underlying all

485!

BET!

I'M READY!

0

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a dream. The next Monday

night, 8:00 p.m., I showed

up at Hendrick's again.

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Janie Prim

board. "This is what we're

going to do to help you break

that habit." He sang an octave

scale starting on AW and

changing to O at the top of

the scale and back into AW

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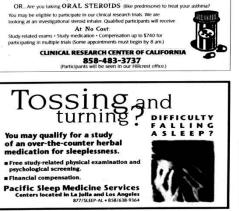
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nervous, tense, and worried? If you often have these feelings, you may be suffering from Generalized Anxiety Disorder.

IRRITABLE,









That weekend, we cel ebrated my mom's 70th birthday at my brothe Danny's house in Oiai. After dinner, my brother Stephen went to the piano and accompanied the various singers in the family. A couple of nieces sang, and then walked up to the piano, handed Stephen my binder full of music, and told him I wanted to sing "Recondita

"You're crazy," he said I took my place in the crool of the piano, and as he played the long, slow intro, he said to the family members gathered in Danny's living room "I take no responsibility for



Author auditioning for the San Diego Opera Chorus

syllable of every word the

same way. It makes the piece

sound dull to the audience.

he explained. "Take 'Recon

dita, for example. You need

to stress the syllables the

way an Italian speaking the

words would: re-CON-di-

TAR-mo-NI-a. But you've

still got to keep the energy

Hendrick also taught

going through every syllable.

me a theory of vocal train-

ing he was developing based

on what he called the ER

resonator, or ER position

The idea, which he derived

from listening to the great

enors past and present, is

that yowels sung in the same

throat position as the sound

ER are naturally closed and

possess a ringing, resonant

of 2000. I attended the Sar

Diego Opera's productions

vanni, and La bohème and

an idea hit me: I'd try out

for the opera chorus for the

2001 season. I called the San

Diego Opera's office and a

receptionist explained that

the first round of auditions

was done by tape. She took

In the winter and spring

When I started to sing I looked across the room, over the heads of my fam ilv. I didn't want to make eye contact with someon and have it cause an onrush of nerves. My B flat came out fine, if a little short, and I finished the aria to applause and cries of "Bravo!" I looked down to see my opera-lov ing Aunt Azilda crying. To her left, my wife was also crying. "That was fabulous!"

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Stephen velled, "Where did that come from?

For the next six months I went to my lesson every week. In between, I sang at home, memorized my arias and a few other songs, and listened to tenors. My wife and kids fluctuated between enthusiasm and tolerance for my constant singing. My wife shushed me if the baby was sleeping, and my four year-old, Evelyn, and threeear-old, Augustine, some times covered their ears and elled "Too loud! Too loud!"

At weekly lessons, Hen drick continued to drill me on closing yowels and grad ually introduced other concepts. One was energy. "This is what you do," he said at one lesson and he sang a phrase from "O sole mio," beginning strong and clear and tapering off to lifeless singing. "You've got to energize the whole phrase," he old me, "and even continue the energy for a split second after you stop the sound Otherwise, the whole piece

will suffer' issue. "You can't stress every

ter a week later saying that I needed to record two classical pieces, in two different languages, at least one of them an operatic aria, and send the tape to the San Diego Opera, attention o chorus master Timothy Todd Simmons, by the end of

my address and sent a let-

I told Hendrick about at my next voice lesson. He scratched his scrapply beard in thought for a minute. "What two pieces do you think you can do?

"I was thinking Recondita' and 'La fleur. He scratched his sparse

beard some more, " 'Recon-I don't know about 'La fleur Your French stinks." There was terrible. I could hardly pronounce the first four words of the aria. "No matter how beautifully you sing it." Hendrick lamented whoever is listening to the tape won't be able to for-

give your French." The problem was, that was the only non-Italian classical piece I knew. "What else do you have in here?' Hendrick flipped through Everything he found was classical piece. "What about this?" he said, tapping a photocopied version of a Schubert serenade I had forgotten about. I knew the tune because I had heard my brother Danny sing it many times. I didn't know the text and I had sung very little in German, maybe three pieces in 15 years of choral singing. But Hendrick started play ing and I found the Ger easier to read and pro nounce. There were only a for example, should be pro-

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nced SHTEEL-en, not STEEL-en, and w's are, of course, pronounced like v's. "This will work." Hendrick declared after running me through it a couple of times "It fits your voice, and your German is much better than your French." For the next three

eeks, I practiced the Schubert serenade along with Recondita armonia. Though I had the serenad nearly memorized and both Hendrick and my wife said sounded good singing it I didn't feel confident. Ther it hit me in the car one Mon work: " 'Panis Angelicus

I'd known Franck's

"Panis Angelicus" for years and had sung it at my brother-in-law's wedding ust a few months earlier The Latin presented no prob-lem. I'd studied it in high school and college and three quarters of all the chora pieces I had sung in my life had been in Latin. I dug the sheet music out of our piano bench and took it to Hendrick's that night. "This will be fine," he said, before help ing me fine-tune it a little. When the lesson ended, he wrote the name "Janie Prim" and a phone number in the top margin of my "Panis Angelicus." I recognized the name. She had accompa

nied Daniel in a recital he

had given a couple of months

earlier in Rancho Bernardo.

"Call Janie," Daniel said

"She can play for you much

better than I can, and she has

the recording equipment to make a tape. And she lives

near here."
I called Prim the next

day and made an appoint

ment for later in the week.

When the morning came,

I drove to her secluded

well, and after a quick replay, Janie handed me the tape. Later that day, I dropped it off, along with a job application, résumé, and head shot at the San Diego Opera's 18th-floor offices across the oncourse from the Civic Theatre The next day I received

a letter on San Diego Opera letterhead. The first two lines read, "Thank you for submitting your audition tape for the San Diego Opera Chorus, I would very much like to hear you in person at the callback auditions." When the excitement

warm-up. Some warm-up, I thought to myself as she started to play. I sang through the aria one more time. It didn't feel as good as the first. Prim rewound and played the tape for me, and again I thought it wasn't as good as the first. "What do ou think?" she asked. I didn't know how to answer her and shrugged my shoulders. "I think it's definitely good enough to get you a sec and audition," she offered. which is all they're really

canyonside condo, which

she had decorated with

Southwest furniture and

artwork, Prim, a slim woman

in her 40s, asked, "What are

we singing today?" She gave

a low "wow" when I men-

tioned "Recondita armo-

nia" and said, "Let's start

with that." I was a little ner-

vous as I stood at the metal

music stand across the small

living room from the piano.

It was the first time I'd sung

this aria in front of anyone

other than family or Hen-

drick. "You have a very nice

voice." Prim told me, "though

you have a tendency to close

down your vowels into the

consonants that come after

them, especially N's. Try to

stay on the yowel a little

longer. Let's do it again and

record the first one?" I asked.

"You mean you didn't

"No, that was just a

we'll record this time'

looking for out of this tape. So I nodded approval and spread the four sheets of music for "Panis Angelicus" across the music stand. That piece went

subsided, I read on. At the callback auditions, which ould be at the Mission Hills United Church of Christ in the last week of July and first week of August. I would need to sing two classical pieces from mem ory, which could be the same pieces I'd sung on my aud tion tape. The letter also stated that a week before my audition I would receive some music. "You will be

expected to prepare this and sing it for the audition. The music arrived six days before my audition date. There were two opera choral pieces - one from Mozart's Magic Flute, one from Gounod's Faust plus part of the "Libera me" om the Verdi Requiem The accompanying letter said I was to prepare all three pieces and I would be asked to sing one of them. Reading from the sheet music would be allowed, the let-

ludges at San Diego Opera Chorus auditions (Timothy Todd Simmons, center

read music and the pieces looked difficult. "Who the hell am I kidding?" Lasked my wife. She didn't answer. "I'll never be able to learn these in a week."

I felt even more despai when Mary, who does read music, took the music from me, glanced through it, and

shook her head. "I don't think I can play all of these for you," she said, "not unless we had a lot of free time to work on them." With three young children and another the way, we never had free time until the kids were in bed. And then we couldn't

sing or play the piano for

fear of waking them. While Mary went back to cook ing dinner, I glanced over the music and felt the despair mount. Finally, she broke the silence of my self-pity "Why don't you call Janie Prim and ask if she can record the three pieces? Ther you won't need me to help

Judging by Janie's reaction to my request, it was one she'd heard before "I'll play your part of each piece at three-quarter tempo with some of the accompaniment," she told me, "then I'll play them up to tempo with only the companiment."

The next day I picked up the tape from Janie, and every night for the rest of the week, I'd put the kids to sleep, then play the tape softly over and over at the three-quarter tempo. When I had my parts down, I prac ticed them at full-speed. I vi ited Hendrick twice that week as well. He stressed accuracy in the three pieces the opera sent. "The cho rus master is going to be thinking, 'How hard is this guy going to make me work? He'll take a guy with a lesser oice over you if he thinks he won't have to work as hard with him."

Finally, the night came

RESEARCH STUDIES

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Do you work

ter went on to say. That was

no consolation as I can't

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Gary A. Cohen, M.D.

As my 7:40 audition time neared, a man called for me. I followed him down a long hall to a chair near a door. On the other side inside the church itself, a tenor was singing the Faust piece. He was doing a good job of it. Soon he was done

and coming out the door. I got up and walked in. Just inside, to the left, Janie Prim sat at a grand piano. To the right, under the heavy open beams of the church, 20 rows of pews sat empty except for the three judges two-thirds of the way to the back. Mary walked down the side aisle to the rear of the church, while lanie motioned for me to stand in the middle of the raised sanctuary. "Hello, Ernest," said Timothy Todd Sim mons, the opera chorus master. "What are you going to sing for us?"

"I'm going to start with Recondita armonia' from Tosca, and then I'll sing 'Panis

"By Franck?" he asked.

"Maybe we'll only have you do one verse of 'Recondita armonia," he suggested from the back, "Which ould you like to do?"

The question caught me off guard. I had never thought of the aria as having verses. Prim sensed my confusion and offered, "Why don't we start at ... " but I couldn't hear the end of her "Where?" I asked.

Afraid she was fluster ing me further, she said, "Let's just start at the beginning," and she started to play. I took one look at my

wife's smiling face before fixing my gaze on the bal-cony above her and starting the aria. It was the bigges room I had ever sung solo

I moved to the podium near

the piano and spread out

my music. With a nod from

me, Prim began the quick-

paced piece. I sang through

it, the judges thanked me,

and I gathered up my music

to leave. As I walked by the

HEALTH AND BEAUTY

August passed and I heard no word from the in. I was expecting to be opera. One Monday in early stopped at wherever the end September I received a call of the first verse was, but the request never came. called me" he said "who is Next, Simmons had me sing casting a production of Masone verse of "Panis Angeliter Class. He needs a tenor cus" and then asked me to and I thought of you." sing the "Libera me" from "Thank you," I replied, flattered and a little conthe Verdi Requiem. For that,

fused, "But I haven't even heard from the opera yet as to whether I'll be singing in the chorus next year, and if so, whether this play would conflict with it.

piano, Prim leaned over and

whispered, "You sang very

Simmons chuckled. "We'll be sending you a conHe left me with a name.

ordon Cantiello, and a phone number. When I called the number, a friendly voice greeted me, "Francis Parker High School." Gordon Cantiello turned out to be the theater department head at Francis Parker. He described Master Class. which would run three nights ending October 14. "It's a story about Maria Callas," he explained, "after her singing career is over. She's working with young singers. You'll be a tenor named Tony Candolino. You have about three pages of dialogue with Maria and then you sing an aria. How



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Simmons's e-mail reminded me that the bait that hooked me on studying voice in the first place was the Met auditions. I decided to go for it. It would mean

much acting experience do

Silence. "None?

I gave the only answer

ble, "Absolutely none."

"Well," Cantiello said.

That night, at my voice

we can work with that, as

long as you can sing the

lesson, I told Hendrick the

double good news. "Fan-

tastic." he said. "Your voice

is already starting to work

thought Simmons recom-

mended me for the play.

The tenor in that play hap

pens to sing 'Recondita

received my San Diego Opera contract. It offered

chorus parts in three operas - Faust, Aida, and

Idomeneo - as well as a spot in the tenor section for

the Verdi Requiem. The work would pay about \$24 an hour, pending unior

negotiations, Elated, I signed

the contract and sent it back.

don Cantiello, a man of

medium stature with a

round, pleasant face and short, dark hair. He gave me

a script for Master Class and

I began studying it. Cantiello's

clear unintimidating direct-

ing style put me at ease at

the subsequent twice-weekly 7:30 a.m. rehearsals.

omnibus e-mail to all Sar

Diego Opera choristers titled

San Diego Met Auditions.

County District, Simmons's letter explained, was in dan-

ger of being folded into

another district. Orange

County's or maybe Rive

side's, due to low partici-

pation. To avoid this fate

Joan Henkelman, the Met's

San Diego representative

compete in the 2000 dis

trict auditions on Octobe

14. "She must receive your

completed application, birth

certificate, 8x10 glossy, and

\$20.00 nonrefundable appli-

cation fee on or before Sat

urday, SEPTEMBER 30th.

having to sing the audition

and my final Master Clas

urged all eligible singers to

URGENT DEADLINE

The Met's San Diego

On Tuesday, Septem ber 26, Simmons sent an

Lalso met with Gor

armonia," he said. A few days later, I

I asked him why he

you have?

AMERICAN SOCIETY OF PLASTIC SURGEONS

performance on the same day. But with the auditions from 1:00 to 4:00 in the afternoon and the play at 7:30. I would have plenty of time. Plus, I knew the Met allowed singers to compete in four years' auditions If I bombed, I still had three more tries. I called Hen drick and asked if he thought it was a good idea. He hes itated. "Do you think you're ready?" he asked.

"Sure." I didn't sound convincing.

"What would your five arias be?" he asked. The Met audition format requires participants to prepare five two languages represented. Each singer chooses one and is asked by the judges to sing one of the remain

"I know 'Recondita,' E lucevan le stelle, 'La fleur,' and 'Una furtiva.'

"That's only four," he

"How about 'La donna Hendrick paused again.

"You don't have the words nemorized."

"I almost do," I

protested. "And I've got two

weeks to get them down." "Well..." he relented "if you want to try, go ahead. But I'd prefer to have you a little better prepared."
"You get four tries," I

reminded him. "At the worst, it will be good audition experience

"Okay, then," he said, "but you should get over as possible in the next two

That last suggestion turned out to be impossible because my Master Class rehearsals became more frequent and switched from morning to evening as opening night approached. We naged only one lesson. Hendrick ran me through all five of my arias, three of which I hadn't sung in weeks Well, you sound better than ou did a few months ago. he admitted.

Then he started to talk strategy, "Most of the guys

vocal talent. They'll be able to recognize it. They might even send you to the next round based on your raw talent. If that happens, then

you'll come back here and

we'll work hard on shaping

Performance week

these arias for presentation

came, and I still hadn't mem-

orized the lyrics to "La donna

è mobile." And there wasn't

much time to do so either.

Aside from the usual con-

straints of work and kids,

there was the play at Fran-

straight, don't try too much.

"The chorus master is going to be thinking, 'How hard is this guy going to make me work?"

HEALTH AND BEAUTY

there," he explained, "prob-ably all of them, are going to have more experience than you do, more technique, more polish. What you'll have going for you is raw talent. I'll guarantee you better high notes than you to do is sing everything pretty

dress rehearsals Monday through Wednesday nights don't move around on the stage too much. Just stand straight and sing. Let the judges hear your natural day and Friday nights. To make matters worse, I cracked on my high note during final dress rehearsal. I hadn't been nervous

until that happened. But forted me through it. As I lay fretting, my face buried in my pillow, she scratched the back of my neck just the way I like it and murmured in my ear. "You're tired. honey. You've been working too hard. You've got a lot of things going on, and you're xhausted. Get a good night's sleep and you'll be fine tomorrow night."

cis Parker. There were full-

She was right. Every-thing went well on opening night. The lights shielded the audience from my view. and it was easy to put them out of my mind. I got a few

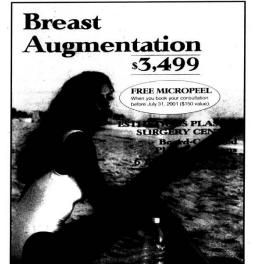
good laughs from my dia ogue, and I sang through my aria without a problem. Fri ogue mix-up, which my cast mate and I covered ent well too.

Saturday, Met audition day, dawned, and I still didn't know the words to "La donna è mobile." I got out my tenor anthology and studied them "Don't sing, don't sing, Mary told me every time I sang the words. "You're going to tire out your voice.

"I have to sing." I snapped. "I can't learn the words without hearing the

"Then put on a recording of it," she responded.

The intelligence of the estion left me with nothing to say. I found a Luciano arotti CD with the aria and played it over and over until it was noon and time to shower and dress. My



audition time, Joan Henkelman had told me earlier that week, was 1:40, but she suggested I be there half an hour early to check in and warm up. Our baby-sitter arrived.

and Mary, our college-age niece Brigid, and I set off for USD's Shiley Theater. By coincidence, the audition turned out to be just down the street from Francis Parker, where I would sing that night.

I checked in at the reception desk around 1:15 and was directed to a small warm-up room down a hall to the left of the theater Through the wall, I could hear a soprano singing "Caro nome," from Rigoletto by Verdi. That reminded me of the Rigoletto aria I might be asked to sing, "La donna è mobile." I recited the words to myself and messed up a passage. That caused a flock of butterflies to start fluttering in my stomach. Ner ousness made me sing too hard, and my throat felt tight. Mary, who was with me could hear it in my voice and forbade me to sing any further.

When 1:30 arrived, I left the warm-up room and walked down the long hall to the backstage door. Mary left me with a good-luck kiss and took a seat in the theater. When I reached the door, I could hear a bari tone doing a good job with a piece I guessed to be Mozart. I looked at the program and learned the bari one's name was Gregorio Gonzalez, singer number eight. I found my name after number ten, immediately following the first inter mission A few minutes later. during the interval, I was called backstage, where I met Janie Prim, the official accompanist for the event. After greeting me, she glanced toward one of my hands, then the other, she asked.

"My music?" Because had listed the arias I would be singing on the audition application I turned in the previous week, I assumed I ouldn't have to supply music for the accompanist "I didn't know I'd need it."

"I can't play without music," Prim said. "Daniel should have told you you'd need to bring music. I'm going to give him a hard



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Just then, Joan Henkelman, a small, elegant lady of around 65, walked up and Prim explained the problem to her. "Do you have the music at home, Ernie? Henkelman asked.

"Go home and get it and we'll move you back in

the program."

I took off down the hallway and before I reached the end remembered that I had brought some of my music with me so I could do last-minute cramming on "La donna è mobile." I ducked into the theater. found Mary, and got the book from her. It had three of the five pieces. I lacked only the two Tosca arias, "Recon dita armonia" and "E luce van le stelle."

I sprinted, in suit, tie. and dress shoes, out of the ing spot this time and ran

theater to my car. I sped off through the campus and picked up Interstate 8 east at Morena Boulevard, but before I reached 163, a thought came to me. "Ernie you lost the book with the Tosca arias in it three week ago." I started to panic but then remembered McEvoy's music store in Banker's Hill.

Praying it would be open, I veered off onto 163 south and raced to McEvov's Fifth Avenue location. Thanking God it was open. I parked crookedly at the curb, ran into the empt store, and told the lone clerk what I needed. She found it in half a minute, I paid the 20 or so bucks, and dashed back to USD, reciting "La donna è mobile" the whole

I found a closer park-

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back into the Shiley Theater building with my two tenor anthologies under my arm. I met Prim and Henkel man in the hall near the backstage door. They explained that, while I was gone, it was decided I would sing just before the second intermission. "It means you'll have to sing right after ing my breath, and paced back and forth listening to There I met Prim again. Harris had brought his own accompanist, and Prim was the singers. Then I noticed that a door to the theater had a sizable keyhole. I peered through and saw soprano Kathleen Halm onstage singing "Porgi, amor" from Mozart's Mar

riage of Figaro. Her rich,

hall. And, as far as I could

tell looking through a key-

hole, she had a confident

attractive stage presence to

that," I thought as the audi-

"I can't compete with

werful voice filled the big

taking a break. I gave her earmarked the pages of my From behind the cur-

tain. I could hear the audience applaud Harris, then get up from their seats for e second intermission. The MC, a tall older man, walked out to the microphone and said, "Ladies and gentlemen, could you please return to your seats. We have one more singer before

His announcement was met with an audible groan from the seat-weary crowd. "Great." I thought, "now I've got to sing to a hostile crowd." "Our next singer is singer number ten, Ernest

amonti Grimm." I walked around the stage curtain, past the grand piano, and out to center stage. I looked up and around at the large hall. It was twice the size of the average church and about half full. "I'm Ernest Pinamonti Grimm. I announced. "I'm going to sing 'Recondita armonia from Tosca by Puccini."

I felt my knees wobble when Prim began playing the introduction to the aria. As I had done at my opera audition, I fixed my eyes on the back wall above the balcony and sang. When my last note

reverberated off the walls and faded into silence, I received what seemed a healthy round of applause and a couple of shouts of "Bravo!" from the audience. When the clapping sub sided, one of the three judges all of whom were seated in the middle about three quarters of the way back, piped up, "Could we have the 'Una furtiva.' "

I nodded, swallowed, and announced, "The judges have asked me to sing 'Una

The Met audition format requires participants to prepare five operatic arias with at least two languages represented.

nother tenor, which is usu ally something I try to avoid," Henkelman said. "But it was the least disruptive spot to put you. It wouldn't be fair to the rest of the singers to put you in the middle of a

I said the plan sounded good and thanked them for accommodating me. I wan-dered down the hall, catch-

ence applauded Halm with vigor, After Halm, tenor Garrett Harris went onstage. I knew I would sing next so I worked my way backstage

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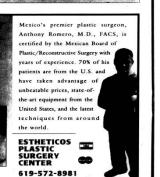
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furtiva lagrima' from The Elixir of Love by Donizetti." I wasn't thrilled with

meant I had spent all morn ing obsessing over "La donna è mobile" for naught. Sec ond, I thought it the weak est of my five arias, and third. I hadn't sung it in front of anyone, other than Hendrick a few days earlier, in four months. I had been hoping for "La fleur que tu m'avais jetée" from Carmen but the tenor before me had sung it and they probably didn't want to hear it again.

My worries were ins tified when I tried to sing pianissimo on the third-to last note, only to wobble and nearly crack twice. I bowed in acceptance of my modest applause, waited for the judges'"thank you," and walked off.

Backstage, Henkelman hooked her arm through mine and walked me down the hall toward the lobby You have a beautiful voice, my dear," she patted my arm, "you only lack experience. I'll see you back here next year.

In the lobby, I met my wife and niece. Mary beamed with pride as I walked up "You sounded great," she said. "And really big," she added with a touch of surprise in her voice.

Mary, Brigid, and I watched the final 8 — out of a total of 26 - singers, all of whom impressed me with their polish and pre sentation, things I lacked almost entirely. "Still," I whispered to Mary, "I think I've got as much raw voice as any of them.""Except Kathleen Halm," she replied.

The judges agreed with Mary. Halm took first prize in the competition: \$1000 and advancement to the regionals in L.A. I didn't win second (\$750), third (\$500), fourth (\$300), or any of the three encouragement awards (\$250 each) either. I did win one of two district auditor awards. which meant I would go to Los Angeles for the threeday regionals with the singers who advanced, but only to watch.

On the way down the street to Francis Parker, Mary reached over and scratched the back of my neck just the way I like it. "I'm very proud of you, honey," she said.

— Ernie Grimm

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I wonder how many Fili-pinos in National City will have the chance to read the article. It seems to me that the Reader is not distributed in that area. Nevertheless, if there will be a few who read the article, I hope that this article will give the supposed community leaders a jolt if not a kick on their behinds. José R. Morales Jr. Multi-Disciplinary Artist

Executive Director Philippine Cultural

Why Is Marquez Poor?

UNDO YOUR TATTOO

pino sinister hero ("Sinister pino sinister nero (sinister Hero," June 14) was enter-taining, but it would have been more credible if you asked your subject the fol-

lowing questions: (1) If Mr. Marquez is that good, why is he so poor in this land of plenty and oppor-tunity? (Remember that he was flamboyantly pictured as driving a beat-up air-con-ditionless 1986 Nissan Sentra.)

(2) If his newspaper is the best, why is it defunct (by his best, why is it defunct (by his admission, its last issue was November 2000) when his "inferior" rivals are flour-ishing and their pages bulging

HEALTH AND BEAUTY

with ads? This is true even for the newspaper that has been editorless since he was fired in

(3) As a self-anointed crusader, did he not just waste eight years of his life here because he has not changed things in the community one

things in the community one bit by his posturing? (4) Would he be accepted as the "Moses" to lead the way-ward (by his standards) Filipinos to the promised land as an individual with dubious background and character and with no positive evidence of the material success that he (5) Finally, if we agree that he is the best Filipino writer/reporter/publisher in San Diego, will you hire him to be a member of the Reader because the protagonist, Romeo Marquez, is well known

Philip Pinpin Former Editorial Board Chairman

Current Columnis

Philippine Mabuhay New

Secret Revolutionary

of the Reader's June 14 issue,

was of particular interest to us

Society

Romeo Marquez is to us a combination of Andres Boni-facio, mentioned in your article, and Marcelo H. del Pilar, who Andres Bonifacio, "The

Great Plebeian," was a great Filipino patriot, a revolution-ary against the cruelty of the Spanish. Inspired by José Rizal and other writers in 1894, he formed a secret revolution ary society, the Katipunan. The Katipunan then began the revolt driving the Spanish

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ppines forever.

Romeo Marquez, as Bonifacio, attempts to revolt against what he perceives as the mundane in our local Filipino papers. Romeo wants to get to the essence of the Filipino

Romeo Marquez also resembles Marcelo H. del Pilar.
Pilar, another Filipino patriot of the 1890, stirred a revolutionary spirit in his countrymen by his revolutionary journalistic writings in "Diarriong Tagalog" and "Le Solaridad." Romeo Marquez, with a similar purpose, writes excellently in his Diario Veritas, a revolutionary news-Veritas, a revolutionary news

paper.
Romeo misses the benefits of the beauty pageant in the

Filipino community.

Attended primarily by those expatriates over the age of 40, including Romeo's or 40, including Romeo's parent, they provide social activity in which they visit old friends and make new ones. The activity nearly always includes food and dancing for the fun-loving and familyoriented Filipino

As he states, the contests are not about beauty and brains are not about beauty and brains, but for the purpose of raising money. The money in turn is then used to pay for the rental of the hall, the dance band, and the food. For many in their 60s, 70s, and 80s, it is their only social activity. Jimmie and Eleanor Sober

Filipino Lessons

I enjoyed the article by M.G. Stephens entitled "Sinister Stephens entitled "Sinister Hero" contained in the June 14 issue. As a student of Filipino culture and language. I was able to draw many parallels between my own learnings and the observation of the author. I also wanted to compare the state of the sta ment that I do not fully agree with the statement contained in the article, "Unity is not the Filipino way." Although his ethnic group may not be viewed as being as organized as others, the Filipino appre-ciation for family (both nuclear and extended) and core moral ment that I do not fully agree values far exceeds that of values far exceeds that of other groups. It is my opinion that American culture would be well served to learn from and adopt the deeply rooted Filipino reverence for family and community. To further and community. To further illustrate this point, one only has to understand a commonly used Tagalog word for family, Mag-anak. The words also mean "the children." The dual meaning of this term basically signifies the fact that children and extended family are one and extended family are one and extended family are one of the most important aspects of Filipino life. In other words, there cannot be a family without focus on children. Our own American culture could learn an important lesson from this focus, especially in the wake of

recent tragic events involving our local youth. Filipinos have much to celebrate and they exude pride celebrate and they exude pride in everything they do, from

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Marquez. Thanks for an

Rancho San Diego

Chief's Sad Omelet

The following is my opinion of the article you recently published on Chief Brewster ("City Lights," June 14).

HEALTH AND BEAUTY

MICRODERMABRASION

the cut as a permanent. I write only because my time as a lifeguard was a good part of my life, and lately some news of my old comrades saddens The picture painted of the chief by his "omelet" is accur-ate. Chief Brewster took the helm of the service at a time when there were huge techno-logical advances in all aspects of society in general. Emergency communications and

I was a seasonal lifeguard for 12 years (1985 to 1997). To give full disclosure and also not to sound like sour grapes, I did apply twice for a perm-anent position and was rejected.

I considered myself a strong

ifeguard, but I did not mak

equipment improved drastically from the beginning of his reign to the present. Much like Al Gore and the inven-tion of the Internet, the chief seemed to take credit for all seemed to take credit for all the new advances. Some of the chief's loyalist supervisors still like to point to trucks the service was using in the early 1980s and say that it was thanks to the chief we have new ones. Again, this has as much to do with the Nissan and Ford selestmen as it does and Ford salesmen as it does with the chief. Of course lifewith the chief. Of course life-guards are not going to be driving the same trucks they were in the early '80s or using the same old Motorola radios they used then. Just like the police, fire, etc., got new equip-

ment, so did the Lifeguard ment, so did the Liteguard Service. Of course the chief took credit and his lackeys gave him credit. The chief apparently takes credit for a worldwide resurgence in life-guarding. He fails to credit David Hasselhoff and Pamela Anderson, who probably brought the service more attention both good and bad than he ever could. I believe that service could have advanced under the management of any of the lieutenants at the time of Brewster's promotion to chief. The advances might have moved slightly slower, but the end result would have been the same — with a lot less bad blood and the legacy

When I first started, most supervisors took the problems and concerns of their guards to the captain (the old chief's title). Some of my supervisors during those early years were not only excellent watermen, but fair minded men and but fair-minded men and women, dispensing discipline, but also encouraging us to be the best. They were individuals, in a position that should allow that. Brewster took the helm and many of these supervisors left. Many seasonal supervisors chose to demote to regular full-time guards because they did not want to "pimp" their crew (the term pimping was real popular in the service at this period). The replacement supervisors seemed to simply enforce his edicts, paying lip service to the requests of their crew. There were a handful of sergeants who still fought for their crew. Of course, they were doomed to never reach the level of lieutenant. The environment turned into onwhere you were forced to watch your back. Evil? Maybe. But more likely just an abrasive top-down manage-ment style. A little humility and less grandstanding could have gone a long way. The on leadership and public relations from ex-police chief Sanders, who from all appear-

ances seemed an effective leader without the ego. On a purely stylistic criti-

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an administrative one. It would an administrative one. It would be nice to get a candidate in-house. The fact is, many of the supervisors simply did his bidding and therefore have lost the rank and file's trust, as well as their own souls. In my opinion, the middle level of management should be bypassed for consideration as replacement of the chief. I sugified seasonals. Both have not been tainted by the present situation and would be able to understand the unique needs of this particular service. Your article does not ad-

dress the abrupt departure the chief has made. His adamant sertion that he is leav assertion that he is leaving on his own accord makes me think there is more to the picture. That is for another day, I guess. Ultimately, my memories

of my years as a seasonal lifeguard will always be fond ones. Great personalities and lifesavers filled the ranks, not monotone water cops. I had some great people and learn from the best. Big Wave, B.O., O'Hare, R.T., etc. I just B.O., O'Hare, R.T., etc. 1 just hope that a new era is starting for the service. An era where independents can unite to

perform a job that most con-sider rewarding and even fun. varding and even fun.
P.A. Navarro
Banker's Hill

Lifeguard Saves Sparky
I was saddened to hear about

I was saddened to hear about the suffering our lifeguards have been subject to at the hands of B. Chris Brewster cracking his pompous authority whip at them for several years ("City Lights," June 14). Even more disturbed to find that Brewster had a team of treats the action. had a team of tyrants backing him up, intimidating the very guys and gals we depend on to save our lives in emergency

situations out on the ocean and on the beaches. The power of influence is a funny thing. Well directed, this can create and perpetuate wondergoodness he has now resigned, hopefully allowing our "beach guardians" to heal themselves of the terrible pressures they were forced to work under. I could rant and rave all day about the unfairness of this nasty situation; however, this ful, helpful things in a society. However, the abuse of power can, and does, cause a danger to all, as stated in the "City letter is to commend the Lights" article. I was furious to know that this man can, and did, actually practice ethnic discrimination (among other forms of oppression) depicted in the testimonials of

former lifeguards. There is no room in America or this world, for that matter, for bigotry and prejudice! Thank

uard Service. I recently moved to San Diego from Albuquerque with my small terrier Sparky, my dearest friend and traveling companion. One Sunday in March, a few weeks after our arrival, he was viciously attacked by a rottweiler. In an instant, Brucie, the rottweiler,

on a jackrabbit and began Brucie's owner was near enough to help me stop the action. Brucie had a grip on Sparky's ear and a piece of hi neck. Lock-jawed onto him, the rottweiler attempted to pull and drag little Sparky away (sometimes shaking him out of my grip) and possibly eat him, right before my very eyes. This is where the good citizens of San Diego, and one off-duty lifeguard in particular, came into play. neck. Lock-jawed onto him

Chris (off-duty lifeguard)

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que, I never understood the chiefs penchant for a business suit and bow tie while on patrol at the beach. Not very 10-8. Was he an administrator or a lifeguard? Dress appropriately for your detail. As far as a replacement, the far as a replacement, you need some sort of super human to replace him. It seems the chief lost sight of the fact that his position was an administrative one. It would be the performance of the superior of the fact that his position was an administrative one. It would be the performance of the perf

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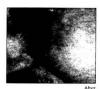
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and his dog Maddie went beyond the call of duty to help save Sparky's life. As we tried every means short of an ax to get Brucie to let go, somehow in the frenzy we got the choke chain back onto the monster, and, with Chris's nonster, and, with Chris's help, choked Brucie till he lost his grip. Chris drove me to Criticare in Del Mar, the to Criticare in Del Mar, the closest emergency animal hospital open on Sundays. Brucie's owner followed and paid for the medical treatnent received. Chris (his last name I didn't get) waited until I could contact my boyfriend

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I have yet to personally thank him for his incredible bravery and time spent helping u and time spent neighing us.
During the healing time at
Sparky's bedside I often
thought of what I could do to
commend this young man for this heroic escapade. Hopefully you will print this letter where all of San Diego can be informed of the character of one lifeguard who well deserve respect and honor, in his workplace and in society. Siobhan Hammack

Ocean Beach

"Open House June 26, 4-8 pm RSVP

Potter Hits Nail

HEALTH AND BEAUTY

HAIR TRANSPLANT

head in the June 14 issue ("City Lights") when he stated that the city is suddenly in a hurry to build a bridge across the San Diego River southwest of the stadium. This project includes the NFL Experience site for the 2003 Super Bowl here. The NFL Experience would result in the loss of would result in the loss of highly endangered habitat beside it on the San Diego River floodplain in the middle of flood season and would eliminate the widely used youth skate park near the

on Friars Road, identified in the EIR as property that is an alternate option. The proposed site is only slightly close

is it is only slightly closer.
The city's repeated mantra
in support of the bridge is
that it would relieve traffic
congestion and is a "critical
link" called for by the Mission Valley Plan. After review o the Mission Valley Plan and the Mission Valley Plan and the environmental impact report, I found that the Mis-sion Valley Plan does not call this bridge "essential," as the city claims; rather it refers to it on a map of "proposed roads."

This same map states that such projects should be built if future traffic studies show such projects should be built if future traffic studies show the need. Traffic studies do not show the need for this bridge. The EIR states, "Existing roadways would accom-modate build-out of the modate build-out of the Mission Valley community at an acceptable level of service both with or without the bridge." At one key corner, traffic would have 17-second delays as a result of the bridge and lesser delays at many

her locations.
The EIR notes the wildlife

impacts of the bridge: "An increase in fragmentation and corresponding increase in edge habitat could have subtial adverse effects to local wildlife The deleterious effects

wildlife. The deleterious effects could be far-reaching." The Mission Valley Plan stated that the bridge was to be a developer-financed project. This made sense since it would be used almost entirely by the Mission City Develop-ment, now built just west of the stadium. However, this is now mostly a publicly financed project costing at least \$7 million for the bridge and

Randy Berkman

Reveal Winston's

Accusers As someone who dealt with Bill Winston several times over the years - in fact, I over the years — in fact, I wrote a piece about Bill for the Reader some four years ago — I was interested in reading Ed Decker's insider-rendering of the late OB icon (Pop Music, June 7). And, while I thought

Decker's story was well-told, insightful, and appropriately reverential, I was disappointed that the woman suing Winston was allowed to have her name withheld. Since lawsuits and their allegations — are matters of public record, I don't understand why this person was afforded anonymity. After all, if Winston isn't

around to defend himself, his accusers should at least have

Brian McMahon Normal Heights

Zippy Times Two

Zippy Times Iwo
Wow! Spent the evening
catching up on a little light
reading and going through
the reams of old newspapers,
magazines, and Readers piled
up on the living room floor
and as I get to the May 24
issue of your publication. issue of your publication, pages 175 and 179...There it is! "ZIPPY" times two! Two "ZIPPYs" for the price of none! Betcha nobody even noticed. Dan Chusid

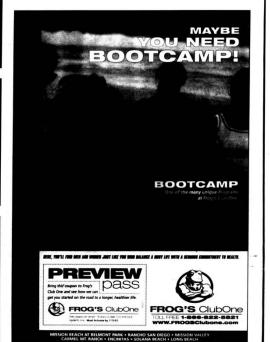
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Calendar

Secession

Civil War Reenactment and Encampment

call myself 'Terry Ann' rather than 'Terry' during reenactments," says Terry Hollaway of Escondido. "'Terry' was a common woman's name during the Civil War era. It was much more ofter

Hollaway is a member of the Hollaway is a member of the Southern California Reenactors League and an organizer of a reenactment scheduled for this weekend. "A good number" of female reenactors disguise themselves as men and participate in the battles, she says. "They find that for the battles, she says. They find that them the soldier's part is the most interesting one to play. Most of them try to conceal the fact that they are women, just as they would have done back then. But my role at the

LOCAL EVENTS

page 72 Art Museums & Galleries page 74

Local Events

Classical Music

Theater page 75

Pop Music page 81

Restaurants page 117

Movies

upcoming event will be much more

like what

EVENTS like what traditional women's roles were at the time. As part of the Georgia Hospital and Relief Association I will look after the generals"—i.e., Robert E. Lee and Ulysses S. Grant- "and I will see to the physical welfare of the soldiers."

If you've read Confederates in the Attic, Tony Horwitz's best-seller of a few years ago, your impression may b that all reenactors are compelled to be so-called "hard core," smearing their beards with bacon grease and starving beards with bacon grease and starving themselves gaunt. But Hollaway says reenactors decide for themselves how far and in what direction they want to go in the name of authenticity. Hollaway, for her part, designed her own period-correct dress — brown with black stripes on the sleeves and across the bust and hemline. "It's a style worn by big supporters of the



military — a very patriotic dress."

Reenactors invent all sorts of personae and activities, depending upon their talents, fantasies, and personal circumstances, says the 47-year-old high school special-education teacher. The surgically inclined may want to saw limbs. Photographers may want to saw limbs. Photographers in want to shoot pictures rather than guns, à la Mathew Brady. The displaced-citizenry slot can work out nicely for parents. "An infant was brought to a recent reenactment, Hollaway recalls. "It's a family hobby, so children come, too. During the war there were families who had to leave home, because battles were being fought close by. And in order to find safety, they might stay at the army's camp, because that would have afforded them some protection.

Like regular actors, reenactors use props. "Many soldiers will carry a props. "Many soldiers will carry a haversack, and some will unpack the contents for you or already have it laid out on their bedroll. And inside they will have what would most likely have been found in someone's haversack at that time — things like a pocket testament, hand-carved pipe, leather pouch of tobacco, some wooden matches, a daguerreotype of a loved one, money, a letter from home. And they'll use the items to tell you about

California isn't considered an ideal place for reenactments, being limited by its lack of authentic battlefields and often by its flat terrain One option is to settle for recreating generic battle. This Saturday and Sunday, however, in North County, some 200 participants will reenact scenes from Gettysburg, complete with

"The event falls on Gettysburg's The event falls on Gettysburg's anniversary [July 1-3, 1863], "Hollaway notes. "That's one reason why it was chosen. The second scenario on Saturday, for example, will be the portion of the battle known as Little Round Top, and we'll use the little hill got transferred to Washington, D.C. I began reenacting with the [latter] group, and my 19-year-old son, Eric. that's at the site to our advantage. We'll have the Union soldiers up on the hill. and the Confederates will try to take still reenacts with them. But my 17:

and the Confederates will try to take over that position."

How does a reenactor decide which side to be on? "If you like very military, regimental, regular-army strictness, then you may want to be a reenactor for the North. And if you are year-old son, Ryan, reenacts with the 10th Georgia, because we do this for the love of history, rather than any political motivation." expected to draw a crowd of 3000 reenactor for the North. And I you are a more individualist kind of person, you may want to be for the South." Only Southerners, after all, can legitimately whoop the infamous rebel yell, invented in 1861 by Stonewall Jackson at the First Battle of Manassas spectators. The noise may surprise first-timers. "There are several artillery hirst-timers. "There are several artillery batteries. Oh, yes, it's very loud. In fact, people who have never been to a reenactment don't realize that the sound and shock of the artillery will set

(called Bull Run by Yankees). off their car alarms." So as not to spoil the 19th-century illusion, cars will be parked off-site.

People will be shuttled to the battlefield Hollaway has a foot in both camps, literally. "I belong to the 10th Georgia Volunteer Infantry. But I also Georgia Volunteer Infantry. But I also belong to the 6th U.S. Regulars, which was stationed in San Diego in the beginning of the Civil War and then

This weekend's reenactment is

A Civil War Reenactment and Encampment Saturday and Sunday, Live battles: Saturday, 11:00 a.m., 3:00 p.m.; Sunday, 11:00 a.m., 2:00 p.m. Rancho Guajome Adobe 2210 North Santa Fe, Vista Park at Antique Gas & Steam Engine Museum, 2240 North Santa Fe. www.10thgeorgia.org

EVENTS LISTINGS HOW TO SEND US YOUR

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GETAWAYS

LISTING: Contributions must be received by 5 p.m. Friday the week price is publication for consideration. Do not phane. Send a complete description of the event, including the date, time, cost, the procise address where it is to be held (including neighborhood), contract phane number, and a phone number (including area code) for public information to READER EVENTS.

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BAJA

"Diferencias Repetidas," an exhibit of paintings by Alejandro Mojica fosing on the Mayo-Yoreme cultur

Ballooning Special ALSO AVAILABLE FAA Flight Instruction GIPT (619) 225-0616

Artista Resocializations, individuals and artists from all disciplines—halling from San Prancisco. Los Angeles, San Diego, and Mexico—arte acking part in Artists Resocializations. The collaborating grathistics and the collaborating grathistics and and performing art on Saturday, June 80, from 7 p.m. until midnight, at the Giorgio Santini Gallery (26 miles south of the border at kilometer 40 on the free road). Admission is miles south of the border at knowledge ter 40 on the free road). Admission is a suggested \$5 donation. For more information, call 310-621-2531. (ROSARITO BEACH)

Amateur Cooks and Professional
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Fair, slated for Sunday, July 1, from 1
to 7 p.m., on First Street (between carte and Riveroll). The \$10

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The Matadors in Tijuana's Down town Bullring on Sunday, July 1, in-clude Antonio Barrera, Alfredo Gutiérrez, and César Castañeda. The bullfighting gets underway at 4:30 p.m. Find the bullring on Boule-

Cancun Lake Tahoe

Las Vegas from "140" 3 DAYS/2 NIGHTS Tuesday departure. Minimum? days advance required.

Los Cabos

The Play Punto y Coma will be pre-sented by actors Susana Alexander, Enrique Becker, Ernesto Godoy, Amara Villafuerte, and Aracelia Chavira at the Tijuana Cultural Center. The curtain rises at 7 and 9:30 p.m. on Tuesday, July 3. Tickets are \$28

The flat-topped, creamy-white blos-soms of this large shrub or small tree can be seen in the natural coastal Canyon areas such as Tecolote Canyon and Los Peñasquitos Canyon Preserve, as well as in the Canyon Preserve, as well as in the more moist areas of the foothills and mountains. The elderberry's tiny fruits, which ripen in late summer, have traditionally been used for var-ious drinks and preserves.

Volodores de Papantia, and Teatro del Pueblo venues. To reach the fair, take the first Noarito exit from the fill road, the fair will be viable at its Boulevard Benito Juizre Decation, Pair bours are 5 p.m. to 1 a.m. Monday through Thursday, 2 pm. to 2 am. Friday through xou-day. Tickets are (approximately) \$5 U.S. For more information, call 800-962-2252, modewito 86.00-1

Mexico's National and Regiona

uing through Sunday, July 29. In ad-

music planned in the Palenque, Volodores de Papantla, and Teatro

ated in Rosarito Fair 2001, o

OUTDOORS

Elderberry, two species of which range over most of San Diego County, is in full bloom this month.

This and every July 4 is astronomically notable for the fact that it marks our planet lies farthest from the sur

Earth's aphelion — the time whe (94.5 million miles). In January (94.5 million miles). In January, Larth is an almost insignificant three percent closer to the sun than it is now. On account of this minor irreg-ularity, Northern Hemisphere sum-mers tend to be slightly cooler than they otherwise would be. At the same time, the Southern Hemisphere, which experiences winter during our "aummer" month, aw winters that end to be slightly cooler as well.

tend to be signity cooler as well. Calerdia Pollaga along San Diego's coastine lingers, despite the lack to the rainfall and warmer, drier days, the the dder, landscaped neighborhoods of Coronado, Point Lorna, Pacific Reach and La Jolla you'll find oleander and hibiscus blooming in many shades and colorful bougainvillea crepting over garden walls. Look for the mag-nificent clusters of red flowers adorn-nificent clusters of red flowers adorn-

ing the crowns of the flame eucals tus (red-flowering gum) trees. June Bugs are emerging as summer's warmth is finally upon us. The green June beetle, only one of some 300 species of scarab beetles found in Southern California, flashes a metalic green underbelly as it buzzes about erratically. The mature scarabs

Rapturous Raptors, Nancy Conney brings birds of prey to William Heise County Park on Saturday, June 30. Find the park at 4945 Heise Park Road. Free. 619-694-3049. (JULIAN)

Walk 100 Years Back in Time and cover only three-miles — when Urban Safaris hosts a walking tour of University Heights on Saturday, June 30, from 10 a.m. to noon. The fee is \$10 per person. For reserva-tions and departure point, call 619-944-9255. (UNIVERSITY HEIGHTS)

ADVENTURE TRAVEL

7 Horton Plaza San Diego. CA 92101 619.544.0800

mail: san ratntravel.com

Take a Butterfly and Insect Wall with entomologist Mike Klein a Chula Vista Nature Center on Satur day, June 30, from 11 a.m. to 1 p.m Free. For reservations, call 619-409 5903. (CHULA VISTA) Owl Prowl, spend an evening look

O'H Prowi, spend an evening look-ing for birds of the night in Mission Trails Regional Park on Saturday, June 30. Meet at 8 p.m. at the visitors' center (One Father Junipero Serra-Trail). Bring a flashlight and binocul-lars. For informatien, call 619-668-3275. Free. (MSSION GORGE) Tour del Dia. Offshoot Tours offer

an hour-long guided stroll highlight-ing a unique area of Balboa Park on Saturday, June 30, at 10 a.m. The

Rescuing Wild Animals in Trouble is the iob of Wildlife Assist volunteers, with an orientation planned at 2 p.m. on Saturday, June 30, at the Escondido Public Library (239 South Kalmia Street). Participants are in-volved in all aspects of the work. Free. Call 619-921-6044 for inforSee Wildflowers and Native Plants — and learn their uses — when naturalist Linda King leads a moderately paced two-mile nature walk in Los Peñasquitos Canyon Prewalk in Los Peñasquitos Canyon Pre-serve Saturday, June 30, at 9 a.m. Meet in the upper level of the Mercy Road parking-staging area, at the junction of Mercy and Black Mountain Roads.

A One-Day Wilderness Expensis promised by Susan and Tom from Backyard Tourist on Saturday, June 30, from 8:30 a.m. to 4 p.m. Expension of the state pect to "determine needs versus wants" during the workshop, with basic survival skills on tap as well Wear hiking shoes and a hat, and

GETAWAYS





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Wildcat Canyon Road: call 619-443 2 199 to register, (LAKESIDE)

Nature Hike, local naturalist Cli Cayamaca the first Sunday of every month, including July 1, at 1 p.m. With over 30 years of study in the area, he'll explain the lake's history and the mountain ecosystem, including birds, plants, and animals. The three-hour hike covers about 3.5 miles. Bring

Relax...

binoculars if you have them.

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

tetaist, UULAN)
Ge Birding, a docent-led bird walk
is offered at the Tijuana River National Estuarine Reserve on Sunday,
July 1, at 3 p.m., at the visitors' center (301 Caspain Way), For reservations, call 619-575-5613. Free, Bring,
binoculars and field guides if you
have them. (IMPERIAL BEACH)

Moonlight Serenade, tune in to the sounds of evening when naturalist

or play hard

Larry Allen Tonar leads a moderate three-mile hike along the Boulder Loop trail in Daley Ranch next Thursday, July 5. Bring a flashlight. main parking lot (on La Honda

DANCE

Dance lam! These "free-form bare foot boogies" take place every Friday, including the 29th, from 9 p.m. to midnight, at the San Diego Center for the Moving Arts. Admission is \$5 before 9:30 p.m., \$7 after. Find the

nter at 3255 Fifth Avenue: 619-298-2687, (HILLCREST)

Arabic Entertainment is promised when Morwenna and Walid Assaf, along with Raks El Anwar, perform on Saturday, June 30, at the Sultan Restaurant (1145 Avocado Avenue). Expect two folkloric shows and "a featured oriental dancer" with Assaf percussion. As DJ, Assaf will p in and play favorite Arabic sor ing the evening. For informati call 760-757-4470 or 619-447-3474.

Have a Swingin' Good Time when the Rocket Swing Dance Club con-venes from 9 p.m. to midnight on Tuesday, July 3 (and every Tuesday), at the Portuguese Hall (2818 Avenida de Portugal, just off Rosecrans). Spe-

cial dance workshops begin run from 8 to 9 p.m. (\$5). Beginners' swing dance lessons start at 9:30 p.m., with

FILM

"Reflections of the '60," it's the therrie for the summer outdoor film festival continuing at the San Diego Museum of Art tonight. Thursday, June 28, with Juni Hendrisc (16)e of the Rock Legend), wherein Pete Townshend, Mick Jagger, and Eric Calpston was poets about the celebrated guitartol, Jack Nicholson, Peter Fonds, and Dennis Hopper (16)e to 100 June 100 J next Thursday, July 5.

next Inursday, July 5. The free screenings begin at dusk on the museum's east wall. For information, dial 619-696-1966. (BALBOA PARK)

Black Music Movies have been shown during Black Music Month at the Malcolm X Library (5148 Mar-ket Street, at Euclid). The series con-cludes with the classic Black Orpheus n Saturday, June 30, at 2 p.m. It's end of Orpheus and Eurydice d rected by Marcel Camus in 1958 Free. For information, call 619-527-3405. (ENCANTO)

what Vincent Van Gogh might do if be'returned to life in modern-day Los Angeles, a century after his death. Will Vincent be paid! Find out when he 2000 movie is shown for the Sun-day Matinee on July 1, at 2 p.m., at he San Diego Public Library, 820 E Street. Free. Call 619-226-5800 for

Up for a Compulsive Love Story? Julio Medem's meditation on iden-tity, Tierra (Earth), screens for the Film Forum on Monday, July 2. In the film, Carmolo Gomez playa a bug fumigator with schizophrenic ten-dencies called to a region in southern Spain plagued by wood lice. In Span-ish with English subtitles. The event begins at 6 p.m., at the San Diegi Public Library (820 E Street) 619-236-5800 Free (DOWNTOWN)

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

it screens at 6 p.m. next Thursday rary Art, La Jolla (700 Prospect Street). Teatro will be followed by Street). Teatro will be followed by Lockhart's Goshogaoka at 7 p.m. The screenings are included in regular museum admission. 858-454-3541. (LA JOLLA)

Reuben H. Fleet Science Center, travel back in time in China: The Panda Adventure. The film is set in

1936, based on the true story of Ruth Harkness, an independent woman who traveled to the forests of China to follow in her late husband's foot-steps and achieve his dream of bring-to the first live given youth. A Area ing the first live giant panda to Amer-ica. See this film through the end of

Did you know there are 50,000 Did you know there are 50,000 known cases in the U.S., and every state has at least one? Journey into Amazing Gaves squeezes into some of the earth's alien, hidden realms, guided by two cavers seeking these often unexplored frontiers. The latest MacGillivray Freeman Films offering follows: "extreme scientists" Hazel Barton and Nancy Aulenbach

He doesn't know how to swim

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or ice skate, but Michael Jordan has often been called the greatest athlete of the 20th Century. The "real-life story" of Michael Jordan is presented in Michael Jordan to the Max. Expect ter, call 619-232-2721. (BALE Home Sweet (Own) Home, learn the

LECTURES

San Diego Neighborhood Housing a "larger-than-life tribute to a lar than-life figure." See the film Services offers a program to educate potential first-time homebuyers or through summer.
For ticket prices and showtimes, call 619-238-1233. (BALBOA PARK) Saturday, June 30, 10 a.m., in suite 30 at 220 Euclid Avenue. Participants learn about good credit, budgeting, maintaining a home, and more. Free. For reservations, call 619-229-2370. (SAN DIEGO)

Master Instructor Masako Bailey teller, psychologist, and writer Ionathan Young — who assisted Joseph Campbell at many seminars— Japanese silk painting on Saturday, June 30, from 10:30 a.m. to 1 p.m., at the Japanese Friendship Garden. The

On Saturday, Young examines "The Wisdom of Mythic Stories"; he'll focus on "The Psychology of Creativity" on Sunday, Events take place in Camino Hall room 108 at the University of San Diego (5998 Alcalá Park). The fee ranges from \$95 to \$125. For information and reserva-tions, dial 805-687-7171. (LINDA VISTA)

day, June 30, at 12:30 p.m. Partici pants will learn 14 clutter and 1: Interested in Personal Uses of is \$20, plus a \$5 materials fee. To re serve a spot, call 619-466-0622. Find the center at 1500 Melody Lane. (EL

Quail Botanical Gardens (230 Quail Gardens Drive). Bring a basket or gourd project to work on if you don't want to take the mini-workshop. Art Talk, head to the Center for the Arts, Escondido on Sunday, July 1, at 1 p.m., when San Diego galler owner David Zapf discusses various works in the "Recent Acquisitions Free. To reserve a spot, call 760-743-3710; for other information, dial exhibition and artist Doris Bittar exhibition and artist Doris Bittar talks about her work in the Sun's Blood, one of the featured works in the show. Find the center at 340 North Escondido Boulevard; 760-839-4120. The talk is included in regular museum admission, esconogons 858-292-9219. (ENCINITAS)

Make a Gourd Purse (providing you pre-register in time) when the Misti Washington Gourd and Basket Guild "Absent Parents: How Kids Cope" is meets at noon on Sunday, July 1, at

for the ongoing "Be a Better Parent" series on Tuesday, July 3, 7 p.m., at

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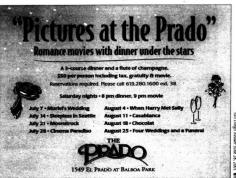
2 kids under 12 stay & eat free. Valid until Sept. 2, 2001 DAILY: Piñata Party, Arts and Crafts, Dancing Pool and Beach Activities

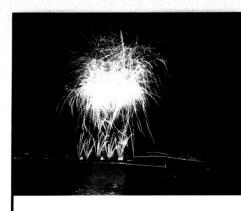


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Calendar LOCAL EVENTS

the Atonement Lutheran Church (7250 Eckstrom Avenue). Child care is available by reservation (at least 24 hours in advance). Free, 858-278-5556. (CLAIREMONT)

S556. CLAREMONT:

What's Assemblage? Get the fine points on this technique when artest Helen Schaefer Garcia gives the demonstration for the San Dieguito Art Guild meeting next Thursday, July S. at 129 pm., in the Ede Room at Quail Botanical Gardens (230 Quail Gardens Drive). Free. 760 942-3636. (ENCRORAS)

IN PERSON

Tessa de Todo: (be Taxa (buy P)-ets are back, with a poetry, music, and danc eries conduding tonight. Thurchay, June 28, al. Valeniums (844 Market Street), juin the goung "in this exercise in community as a verb" at 6.00 pm. The grant idee; "to sing, darce, resite, and dos whatere comes to mind so that we remind ourselves that we are not machines." Huzzlal, (21. fl. 19 575 512 for 19 440 540 640 for answers, (a)MORSHY (1908)TS

Hands-On Healing, Richard Gordon visits Borders Books and Music on Friday, June 29, to sign and discuss Quan-tum-Touch: The Power to Heal, at 7 p.m. Find Borders at 11160 Rancho Carmel Drive and by dialing 858-618-1814, Free. (CARMEL MOUNTAIN)

An Open Poetry Readinghosted by Poetry Unlimited Art and Music is scheduled for Friday, June 29, at 7 p.m., at the La Jolla Recreation Center (615 Prospect Street). Free. 858-552-1658, ILA JOLLA)

Frida in English and Spanish, the Frida in English and Spanish, the Hispanic Theater of San Diego pre-sents Frida Kahla from Hell to Gloryon June 29 and 30, at 8 p.m., at the Wein-gart/Gip Heights Library Performance Annex (3795 Fairmount Avenue). Fri-day's performance is in English, and the Spanish version is slated for Satur-day. Free. For information, call o 19-641-6100. (CITY HEXOTS)

c19-641-6100, CETYHEGENES

"Americans Highlights" are promoed when Westwind Bass and feirnds present a connect on Friday, Jone 29, at 6 p.m., in Point Lorns Parks (on Catalian Boulevard, adiatons) and the control of the control of

soy and Hollywood, and a salute to the armed forces. Bring Issue hairs and peinsis. Free, 1908 H (1908). The fifth annual Lake Murror The fifth annual Lake Murror Wednesday, July 4, from 2 to 4 p.m. Wednesday, July 4, from 2 to 4 p.m. Vednesday, July 4, from 2 to 4 p.m. plans a program paying tribute to many facets of the American mosical defentity. Lister for Copland, George Gershwin, Dube Ellingion, George M. Coban, Miller, and another salute to the armed forces. Admission in free Find Lake rey Park Dires, for the control of the control o

Summertime, and Music's Every-where, free concerts proliferate at this time of year. The 16th annual TGIF Jazz in the Parks series contin-TGIF Jazz in the Parks series contin-ues with smooth jazz by Dee Powell on Friday, June 29. The concert be-gins at 6 p.m. in Stagecoach Park (J420 Camino de los Coshes, at La Costa Avenue and Rancho Santa Fe Road). Shuttle service is available. 760-434-2904. (CARLSBAD)



Wildcat Canyon Road; call 619-443-

plants, and animals. The three-hour hike covers about 3.5 miles. Bring

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

Geratis, 10,00,000 Ger Birding, a docent-led bird walk is offered at the Tijuana River Na-tional Estuarine Reserve on Sunday, July 1, at 3 p.m., at the visitors' cen-ter (301 Caspian Way). For reterva-tions, call 619-575-3613. Free. Bring binoculars and field guides if you have them, 0,0047904 BLOAD.

Moonlight Serenade, tune in to the sounds of evening when naturalist

Larry Allen Tonar leads a moderate three-mile hike along the Boulder Loop trail in Daley Ranch next Thursday, July 5. Bring a flashlight. The outing starts at 7:30 p.m. in the main parking lot (on La Honda Drive), with water and hiking boots For details, dial 760-839-4680. Free

DANCE Dance lam! These "free-form bare foot boogies" take place every Friday, including the 29th, from 9 p.m. to midnight, at the San Diego Cente

Arabic Entertainment is promised when Morwenna and Walid Assaf. along with Raks El Anwar, per on Saturday, June 30, at the Sultar Expect two folkloric shows and " Expect two folkloric shows and "a featured oriental dancer" with Assaf on percussion. As DJ, Assaf will per-form and play favorite Arabic songs during the evening. For information. call 760-757-4470 or 619-447-3474. (EL CAJON)

Have a Swingin' Good Time when the Rocket Swing Dance Club con-venes from 9 p.m. to midnight on Tuesday, July 3 (and every Tuesday).

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cial dance workshops begin run from 8 to 9 p.m. (\$5). Beginners' swing dance lessons start at 9:30 p.m., with D) swing music for a variety of danc-ing styles from 9 p.m. The cover is \$6. For information, call 619-291-

"Reflections of the '60a," it's the theme for the summer outdoor film festival continuing at the Sun Diego Museum of Art tonight, Thunday, June 28, with Jimi Hendrix (Life of the Rock Legend), wherein Peer Grownshend, Mick Jagger, and Eric Clapton wax poetic about the celebrated missert Lek Nicholson. Pe-

3775, (POINT LOMA)

Black Music Movies have been Black Music Movies have been shown during Black Music Month at the Malcolm X Library (5148 Marther Street, at Euclid). The series concludes with the classic Black Oppher on Saturday, June 90, at 2 pm. 11 the AFO-Brazilian reedling of the legislation of the Property of the AFO-Brazilian reedling of the legislation of Orpher and Euryptic and Euryptic and Euryptic Street, Fore information, all 619-327-3405. (JENOTO)

Whimsical Magical Realism is on

Fun!

what Vincent Van Gogh might do if he'returned to life in modern-day Los Angeles, a century after his death. Will Vincent be paid? Find out when the 2000 movie is shown for the Sunthe 2000 movie is shown for the Sun-day Matinee on July 1, at 2 p.m., at the San Diego Public Library, 820 E Street. Free. Call 619-236-5800 for details. (DOWNTOWN)

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Up for a Compulative Love Story?

Julio Medem's meditation on identity, Tierra (Earth), screens for the Film Forum on Monday, July 2. In the film, Carmelo Gómez plays a bug fumigator with schizophrenic tendencies called to a region in southern spain plaqued by wood lice. In Spanish with English substitles. The event begins at 6 p.m., at the San Diego Public Library (820 E Street). 619-236-5800. Free. (DOWNTOWN)

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Interested? Catch the film when it screens at 6 p.m. next Thursday, July 5, at the Museum of Contemporary Art, La Jolla (700 Prospect Street). Teatro will be followed by Lockhar's Gothegoska at 7 p.m. The screenings are included in regular museum admission. 858-454-3541.

Reuben H. Pleet Science Center, travel back in time in China: The Panda Adventure. The film is set in

(1-74-430-740) 1-800-357-6802

1936, based on the true story of Ruth Harkness, an independent woman who traveled to the forests of China to follow in her late husband's fob-steps and achieve his dream of bring-ing the first live glant pands to Amer-ica. See this film through the end of the year.

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In the year is the year of the earth's allen, hidden realms, guided by two cares seeking the year of the year of

or ice skate, but Michael Jordan has often been called the greatest athlete of the 20th Century. The "real-life story" of Michael Jordan is presented in Michael Jordan to the Max. Expect a "larger-than-life tribute to a larger-than-life figure." See the film

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

LECTURES

Master Instructor Masako Bailey Japanese silk painting on Japanese June 30, from 10:30 a.m. to 1 p.m., at fee for nonmembers is \$10. To register, call 619-232-2721. (BALBOA PARK) Home Sweet (Own) Home, learn the facts of home ownership when the San Diego Neighborhood Housing

Services offers a program to educat potential first-time homebuyers on Saturday, June 30, 10 a.m., in suite 30 at 220 Euclid Avenue. Participants learn about good credit, budgeting, maintaining a home, and more. Free. For reservations, call 619-229-2370. (SAN DIEGO) Interested in Personal Uses of

Mythological Perspectives? Story-teller, psychologist, and writer Jonathan Young — who assisted

On Saturday, Young examines
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University of San Diego (5998 Akala)
Park). The fee ranges from \$95 to
\$125. For information and reservations, dial 805-687-7171. (JMDA VISTA)

Super Saturday Seminar, head to Foothills Adult Center when Judy Cullins presents "Conquering Clut-ter and Procrastination" on Satur-day, June 30, at 12:30 p.m. Partici-pants will learn 14 clutter and 15 procrastination solutions. Admission is 320, plus a 55 materials fee. To re-Make a Gourd Purse (providing you pre-register in time) when the Misti Washington Gourd and Basket Guild meets at noon on Sunday, July 1, at serve a spot, call 619-466-0622. Find the center at 1500 Melody Lane. (EL

Art Talk, head to the Center for the Arts, Escondido on Sunday, July 1, at 1 p.m., when San Diego gallery owner David Zapf discusses various Quail Botanical Gardens (230 Quail Gardens Drive). Bring a basket or gourd project to work on if you don't gourd project to work on if you do want to take the mini-worksho owner David Zapf discusses variou works in the "Recent Acquisitions Free. To reserve a spot, call 760-743-3710; for other information, dial exhibition and artist Doris Bitta talks about her work In the Sun's Blood, one of the featured works in 858-292-9219. (ENCINITAS)

the show. Find the center at 340 North Escondido Boulevard; 760-839-4120. The talk is included in regular museum admission (ESCONDIDO)

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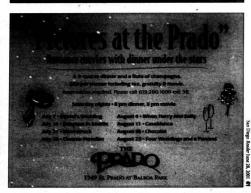
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LOCAL EVENTS

the Atonement Lutheran Church (7250 Eckstrom Avenue). Child care is available by reservation (at least 24 hours in advance). Free. 858-278-5556. (CLAREMONT)

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What's Assemblaged Get the fine points on this technique when artist Helen Schaefer Garcia gives the demonstration for the San Dieguito Art Guild meeting next Thursday, 101/95, at 130 pm., in the Ecke Room at Quail Bortanical Gardens (230 Quail Gardens Drive). Free, 760-942-36-36. (ENCINITAS)

IN PERSON

"Tacon de Todo," the Taco Shop Po-ets are back, with a poetry, music, and dance series concluding tonight, Thunday, June 28, at Valentines (844 Market Street). Join the group "in his exercise in community as a verb" at 6:30 p.m. The grand idea: "to sing, dance, retile, and do whatever comes to mind so that we remind ourselves that we are not machines." Huzzah!

Admission is free. Questions? Call 619-575-5124 or 619-640-5460 for answers. (UNIVERSITY HEIGHTS) Hands-On Healing, Richard Gordon visits Borders Books and Music on Fri-day, June 29, to sign and discuss Quan-tum-Touch: The Power to Heal, at 7 p.m. Find Borders at 11160 Rancho

Carmel Drive and by dialing 858-618-1814. Free. (CARMEL MOUNTAIN)

An Open Poetry Rending hosted by Poetry Unlimited Art and Music is scheduled for Friday, June 29, at 7 p.m., at the La Jolla Recreation Center (615 Prospect Street). Free. 858-552-1658. (IA JOLIA)

Frida in English and Spunish, the Hispanic Theater of San Diego pre-Hispanic Theater of San Diego pre-sents Frida Kahle from Hell to Gloryon June 29 and 30, at 8 p.m., at the Wein-gart/City Heights Library Peformance Annec (3795 Fairmount Avenue). And day's performance is in English, and the Spanish version is slated for Satur-day. Free. For information, call of 96-611-6100, city HEGMETS)

619-641-6100, (grt vigcular)

"Americans Highlights" are promised when Westwind Brass and friends present a concert on Friday, Inne 39, at 6 p.m., in Point Loma Court of the first station of the Point Lorna Court to the first estation.) Twelve brass musicians will entertain with works musicians will entertain with works musicians will entertain with works and the station. Twelve brass musicians will entertain with works and "American Revolutionary War Med-American Revolutionary War Med-Vigorian and Hollywood, and a subset to be armed forces. Bring lawn chairs

of the state of th

Summertime, and Music's Every-where, free concerts proliferate at this time of year. The 16th annual TGIF Jazz in the Parks series contin-ues with smooth jazz by Doc Powell on Friday, June 29. The concert be-gins at 6 p.m. in Stagecoach Park (3420 Camino de los Coches, at La Costa Avenue and Rancho Santa Fe Road). Shuttle service is available. 760-434-2904. (CARLSBAD)



The Concerts on the Green se-ries at Prescott Promenade on Main Street continues with swing music by Big Time Operator on Friday, June 29, at 5:30 p.m. 619-401-8858.

(EL CAJON)
The Summer Celebration at Vil-The Summer Celebration at Vil-lage Hillerare promise entertainment by Strictly A Cappella on Friday, June 29, at 6 p.m. The Disic Duo per-forms on Saturday, June 29, at 6 p.m. Find the centre at 1995 Fifth Avenue (between Washington and Univer-sity), of 19-26-06/0, Ind.LERST) The Oceanide Sounds in the Park 2001 Concert Series boast a concert of blass by Ruby and the Red Hots on Saturday, June 29, at 5 p.m. Hots on Saturday, June 29, at 5 p.m. Boulevard and Avenida Empressy, Boulevard and Avenida Empressy, 100-04-355-3570, OGEMENSIS

Boulevard and Arenida Empressa). 760-435-5570, (OCEANSIDE). The "Summer Sounds 2001" concert series features music by the U.S. Air Force Southwest Band on Saturday, June 30, at 5 p.m., at Chula Vista Community Park (1060 East-Lake Parkway). 619-421-3111. (ORHA WSIA)

nual aummer concert series at Chula Vista Center (at Fifth Avenues and H Street), 619-427-690, (ORLA WISTO, The La Jolda Concert by the Se-cert Barwhen the partney beauty cert Barwhen the partney beauty of Cirrard Avenue). Dial 858-451-600 for more details, 0.A. MALA.

Mystery Author Rick Riordan signs his book The Devil Went Down to Austin at 2:30 p.m. on Saturday, June 30, at Mysterious Galaxy Books (7051 Clairemont Mess Boulevard). Free. 858-268-4747. (CLAREMONT)

Free. 858-268-4747, (CAMEMONT).
Consisely Minds (With a Kilch of Reality is promised when David E Escobedo and John Flemming present their "excits aummer comedy" entitled "Us and Them" Saturday through Tuesty, June 30-July 3, at Dizzy's Place (344 Seventh Avenue). The day portrays over two dozen animal and human characters, Performances begin at 8 p.m. except on Sandays, when the fam Starts at one of the Sanday when the fam Starts at the Sanday of the Sanday S cept on Sundays, when the fun starts a 7:30 p.m. Tickets are \$15. For informa-tion, call 760-489-9381. (DOWNTOWN)

& H). Free, 760-436-7740. (ENCINITAS)

& H.). Free. 760-436-7740. (ENCHRIS).
And the Wilmers Are., when San Diego Writers' Cooperative second annual Writing Contest Awards Cercemony is alated for Saturday, June 30. The reading and ceremony starts at 4 p.m. at Borders Books and Music (1072 Camino del Rio North). Winners will be awarded cash prizes and read their winning pieces. Free. For most of the Committee of the

Solve a Mysterious Crime and en-joy a collection of pop songs when the Generations choral group pre-

sents "Mystery at the Quarter Rest Retirement Home" on Sunday, July 1. The spring concert begins at 2 p.m. at Christ Lutheran Church (4761 Cass Street). For more infor-mation, call 619-462-2889. Admis-sion is free. (PACFIC BEACH)

Sion is Tree, WAMEN (2002).

Patriotic Tunes and other band favorites are on tap when the United States Marine Corps Band performs on Sunday, July 1, at 4 p.m., at the Rancho Bernardo Presbyterian Community Church (17010 Pomerado Road). Bring a picnic and blankets or lawn chairs. Prec. Call 858-487-0811 for information. (RANCHO BERNARDO)

She Reviews Books for the Phoenix Tribune, and on Sunday, July 1, Betty Webb will visit Mysterious Galaxy Books to discuss the "agony and ec-stasy of choosing books for review"

along with signing her new mystery Desert Noir at 2:30 p.m. Find the galaxy at 7051 Clairemont Mesa Boulevard; 858-268-4747. Free, (CLAIREMONT)

A "Salute to the Hollywood Musi-A "Salute to the Hellywood Musi-cal" is planned by pianis Richard Glazier on Sunday, July 1, at 2 p.m., in Schulman Auditorium at the Carlsbad City Library (1775 Dove Lane). The presentation includes commentary, film clips, and piano performances. Tickets are \$25. For information and space availability, call 760-434-2881. (24R-2504)

Bluegrass Pun, the featured band is Down the Road when the San Diego North County Bluegrass and Folk Club gathers on Tuesday, July 3, at 7 p.m., at Round Table Pizza (1161 East Washington Street, at Ash). Eric

and Linda Stamets (a.k.a. We Are Not a Dance Band) perform at 7:30 p.m. Free Call 760-726-8380 for details. (ESCONOMO)

Twilight Is Upon Us, the 21st an-Concert series continues with enter-tainment by the City Guard Band on Concert series continues with enter-nament by the City Guard Band on Tuesday, July 3. Appropriately, the Marine Corps Band of San Diego performs on Wednesday, July 4, and the San Diego Youth Swing Band takes the stage next Thursday, July 5. All of the concerts una from 615: 71.5 p.m. in the Spreckake Organ Pawlio-ion. Free. 619-239-0512. The series concludes on August 30, (BALBOAPANO)

Onstage Fireworks Are Promised

Online Club Coupons!

The following nightclubs have valuable coupons in the Music Section of the Reader's Web site. Blind Melons 2 for 1 cover

Blue Agave \$2 cocktail Brick By Brick 2 for 1 admission California Express 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 joit'n joe's 1hour free pool Juke Joint Cafe Free admission Thursdays © 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

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For information on advertising your club online,
call the Reader's Display Advertising Department

Thursday, July 4 and 5, at the Hirosh Thursday, July 4 and 5, at the Hiroshi McDonald Mori Performing Arts Center. Fulbeck is said to undertake "whatever it takes to move, to pro-voke, to inform." He'll also sign copies of his newly published book, The center is found at 3010 Ju-miper Street. Tickets are \$10 general. \$8 for students/seniors/military. For

rvations, call 888-568-2278.

SPORTS

The Boys in the Besement? The San Diego Padres host the Los Angeles Dodgers in Qualcomm Stadium June 28-July 1, at 7:05 p.m. Thursday June 28-July 1, at 7:05 p.m. Thursday through Saturday and at 2 p.m. on Sunday. The home series continues when the Colorado Rockies arrive for games Tuesday through Thursday, July 3-5, at 6:05, 6:05, and 2:05 p.m.,

respectively.

Tickets range from \$5 to \$26, available by calling 619-297-2373 and through Ticketmaster (619-220-TIXS). The games are broadcast in English on KOGO-AM (600) and in Spanish on station KURS-AM

619-448-8900. (E. CANON
Splrit vs. Power, the San Diego
Spirit of the Women's United Soccre Association hosts the New York
Power on Saturday, June 30. The
match begins at 4 p.m. in Torero Stadium, on the campus of the University of San Diego, at 5998 Alcala Park.
Tickets range from \$10 to \$25, wail
able by ealing \$0.779-25. or Ticktop of the Company of the Company of the Company
are televised on Cox Channel 4.
(IMPAN MSTI). (LINDA VISTA)

(UMOA VISTA)
Slide into Home Plate at Qualcomm Stadlaum! The Race for the
Pennant with the San Diego Padres
4-mile run/walk planned on Saturday, lune 30, starts at 8 am. in Qualcomm Stadlum: the race finishes at
home plate. Race-day registration
starts at 6:30 am. Participants receive
a ticket to the July 4 Padres vs. Rockies some. Exp. Services at the second of the sec

Take the Phones, learn the basics of snorholling and experience local material life "face to-face mask" when the life "face to-face to

7336, (MISSION BAY)
Bonaull Blast, Join San Diego Bicycle
Touring Society riders for an adventure on the lowland route on Sunday, July 1. The hard 80-mile ride
starts at 845 a.m. in Doyle Park
(8178 Regents Road). Bring money
for food. For more dertails, dial
613-583-547, (A. JOLIA)

619-583-8547, (A. AOLA)

Polo Time, the San Diego Polo Club
hosts the Pacific Classic Finals and
Amateur Classic League Finals on
Sunday, July 1. Preliminary matches
begin at 1:30 p.m., the featured polo
match at 3 p.m. The traditional halftime divot-stomp starts at 4 p.m.,
when guests are invited to take the
field and replace the divots.
Generial admission is 55. The

General admission is \$5. The club meets at 14555 El Camino Real. For information and reservations, call 858-481-9217. (RANCHO SANTA FE)

North to South and Back Again, ride to Point Loma Seafoods for lunch with Knickerbiker bicyclists on Sunday, July 1. This 35-mile ride for sunday, July 1. This 35-mile ride for intermediates commences at 9 a.m. at Wells Fargo Bank (Via de la Valle and San Andreas Drive). 858-549-4092. (DEL MAR) Head to the Island when the 27th annual Coronado Independence Day 18k run and Srun/walk takes place on Wednesday, Iuly 4, starting at 7 am. in Tidelands Park (adjacent to the Coronado Bay Bridge). Registra-tion begins at 5:30 a.m. For informa-tion, call 619-298-7400. (comonado)

tion, call 619-298-7400, CORONADO, Wasch the Prevenuits from the Wester during an event planned on Wednesdry, July 4. The event includes four-bourded by the standard by the control of Ministella plantation and the standard by Sports Center (1010 Santa Clare Pleo). The 475 cincludes snacks, water, and kaysk cental. For reservation, call 858-551-9510, MeSSION BMY)

9510, MESSION BAY)
Run or Ride is Scripps Ranch, the
24th annual Scripps Ranch 10k and
2-miler uni si stated for Wednesday,
July 4, at 7 a.m., (day-of-event regis-tation starts at 6 a.m.). The racing
tention starts at 6 a.m.). The racing
(near Miramar Ranch School).
On the same day, the 15th annual Scripps Ranch Bike Ride starts at
Höhert Street and Scripps Ranch
Boulleward (across from Scripps
How Plark. The 50-mile ride starts at

Hoyt Park. The 50-mile ride starts at 7 a.m., the 28-mile route riders start at 7:30 a.m., and the 12-mile ride starts at 8 a.m. For information on either event, call 619-685-8453. (SCRIPPS RANCH)

Pull Moon Paddle, enjoy an intro-duction to kayaking and take a scenic nighttime tour of Mission Bay during an adventure planned by the San

Thursday, July 5, from 7 to 10 p.m. Paddlers will look for sea lions, bird watch, and view fireworks. The non-member fee is 365. To reserve a spot, call 619-232-3821 x203, passion 649.

SPECIAL

Hot Summer Nights are in full swing in Fallbrook, with the next event on Friday, June 29, themed 'Youth Night.' Organizer plan 'family fun up and down the street, from 6 to 8 p.m. along with drum-ming at Rainbow Designs (125 South Main Street). Admission is free. '760-723-1899. (FALIBROOK)

7-60-723-1899. ØALIBOOON

Summer Star Party, view celestial
objects through the 21-inch Buller
telescope at SDSU's Mount Laguna
Observatory and see a slide show in
the auditorium at sunset on Friday
and Saturday nights through August 31. Staff members are on the
to answer questions, and visitors are
encouraged to bring binoculars for
"aky tours."
Tekers are required for admissional

encouraged to bring binoculars for Tickets are required for admis-sion and are available free from the U.S. Forest Service visitors' informa-tion office on Sunrise Highway in Mount Laguns. They are distributed Mount Laguns. They are distributed same evening (for space availability, call 619-472-8457). To reach the observatory from San Diego, take 1-8 to the Sunrise Highway cait (Highway S1), drive inine miles to Morris Banch Road.

Turn east onto Morris Ranch Road for about one-quarter of a mile to the observatory's visitors' parking lot. Being a sweater or jacket and flash-light. For further information, call

Bring No Eems Bigger Than a Dresser Drawert Four accredited appraisers will offer oral appraisals from noon to 3 p.m. on Friday, June 29, at the Escondido Joshys A-nior Center (210 Park Avenue). The fee is \$10 per item. To make the sug-gested reservations, call 760-741-2942. (ESCONDIO)

2942. (RECOMMOD)
Deggle Diagat Busch Blanket
Blagel The San Diego Humans Socited in West Blagel The San Diego Humans Sotied in West Blagel The San Diego Humans Sone Triday, June 22, at 6 p.m. Particbely teach canines calm behavior
around other dosp, prople, and food.
Find the society at 887 5 sherman
Street. The fee is 85 per person. Call
619-299-7012 x251 to reserve a spot.
(LRGA WISTA).

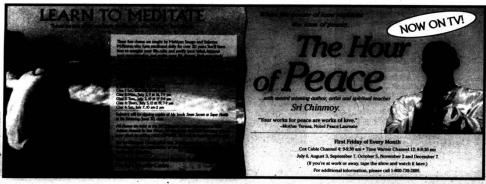
(LINDA VISTA)

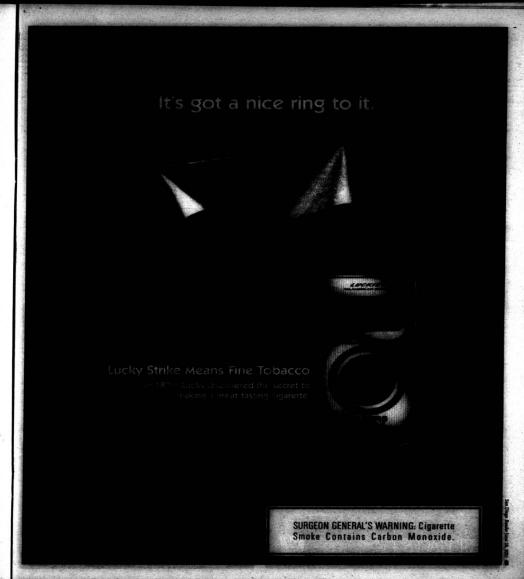
"Nature" a Masterful Mimica, Flying Flowers, or Simply Butterflies and Blossoms" is the theme when the luian Woman's Club hosts its annual quit show Friday, June 29, through Wednesday, July 4, in the Julian Town Hall. Hours: 10 a.m. to 5 p.m. Admission is by donation. 760-765-0141. (JULIM)

Bring Your Hidden Treasures when the 2001 Chubb's Antiques Road-show Tour rolls into the area on Sat-urday, June 30. Events begin at 8 a.m. at the San Diego Convention Center









READING

Essence and Alchemy



reconstrict people have taken what seems to be an instinctive plea-sure in rubbing scents into their akin. Perfume has helped them to pray, to heal, and to make love. And as long as there has been per-fume, there have been perfumers, funs, there have been perfuners,
or rather the priests, shamans,
and apothocaries who were their

Monly Api

Monly Api

perfunery in lost art, its creative
by the synthetic ingredients of which contemporary perfuner
are composed, which have none of the subdety and complex-

ence and Alchemy resurrects the social and meta

North Point Press, 2001; 272 pages; \$25 FROM THE DUST JACKET: For

ABOUT THE AUTHOR: Mandy Aftel, a Berkeley therapist and perfumer, was born in 1948 in Detroit, Michigan. In a recent interview, Aftel asid, Twy mother was a housewife, my father had been a musician and then after he married was a manufacturer's representative for garden and hardware items. They had my older sister and me late in life, and my father had had a whole career as a musician before they had me. Aftel grew up in musician before they had me. Aftel grew up in school, she said, where Gilda Radner went. Aftel did her undergraduate and graduates work at the University of Michigan, majoring in English and psychology for her B.A. and in counseling for her M.A. majoring in English and psychology for her B.A. and in coun-seling for her M.A. Asked how she got to California, Aftel laughed and said, "I

got married. He came out here for law school and then several years later we separated. Except for a short time when Aftel worked on Brian Jones's biography and lived in Joshua Tree with Scottish rock singer Donovan Leitch and his wife, she's

lived her entire adult life in Berkeley.

Aftel, founder of Aftelies, creates one-of-a-kind perfumes for individuals and private helds and is also a counselor who specific the control of the property of the

Cheap - Of, How to Find the Right Therapist When You Don't

A CONVERSATION WITH THE AUTHOR: On the afternoon that we talked I asked Aftel how she happened to go from counseling writers and artists to stirring up perfumes.

"I got into perfume because when I finished my last book, The Story of Your Life, I wanted to write a nowel. I wanted to main character to have an interesting occupation. And thought about her being a perfumer. So I went to an aromatherapy place and took a one-time class on a stural perfumes. I made a per-fume in that class. It was really, I think, considered very special. And I went on from that class and started a perfume business based on that perfume and my sleas about perfume. And I just see think have been also also the perfume and my sleas about perfume. And I just sees to think about and to read about perfume. It mess about one sees to think about and to read about perfume. It were about one was to think about and to read about perfume. I became obsessed with finding perfume books and finding out information about th finding pertume books and finding out information about materials used to make perfumes. I had this feeling that I was ding stuff that had never been put together. And many of the ople who wrote the books were really eccentric."
You write, I said, that many perfumers were self-taught.

Yes, which I have a real affinity toward. I like that whole "Yes, which I have a real affinity toward. I like that whole way, I think I'm not a person who necessarily depends upon a school and degrees for any kind of academic achievement. I low about hings, and there were these people, a whole group of them, who did this. I lowed it."

I asked what Aftel used in the first perfume.

I asked what Aftel used in the first perfume. I have a support the support of them, and the support of them is a lot of stuff. I look at it now and I shink. Whose, that was sold. I put in odd and strong stuff."

Once Aftel had made that first perfume, she was hooked. The gain the date of the date

on to form my own company. I do custom perfume and teaching and make one-of-a kind acents. **
I do not make one-of-a kind acents. **
I do not mink so. **
I remember soents, think about them, in some kind of way, like a palette, but it isn't as though I smell so much better than anyone else out there. I do notice I smell more — if it's a bad smell, I'll inhale it. I just want to smell things. Even if something smells bad, I'll reflexively breaths it it. **
I'lde a dog. **
I'

den for scent. I always have."
Aftel writes that the physiological configuration of the sense of smell "is a reminder of the primacy it once had for our pre-decessors, who walked on all fours with their noses close to the ground—and to one another's behinds." I said that I was pleased that she wrote about this business of animals smiffing each other's

"private parts."

About sexuality and fragrance, Aftel writes, "Scent and sexuality go together like peanut butter and jelly." When we talked, Aftel said that in thinking about scent, she wanted to take into account "what people really smell like. Even their sexual odors. I think if you're in lowe with someone, and you're intimate with I think if you're in love with someone, and you're intimate with them, the way that they smell is profound, lust the smell of the skin. The sex chapter of my book has an argument about what body, or the enhancement of it. I found that fascinating."

A reader will find in the book's back pages not only a fabulus bibliography that lists book about seent and adhermy and perfume but also lists of suppliers of a perfumer's various needs, everything from bottles and stoppers to the building blocks of

the perfumes themselves. I said that when I read the bibliography and studied these lists, I felt in the pre

pny ann studied these fists, I tert in the presence of Artes s obsession with scene." she said, "about the bottles, the labels, the boxes, the people, the books, it's all a universe of beauty and sensuality. But in the perfume community, there is a lot of secrecy, so

that it's kind of unusual tha "As people inhale the I give the sources, because it's really hard to find much of scents, they always get break into this world and dis-

break into this world and dis-cover. I wanted this world of scents and fragrance-making to become, if it could, like cooking and gardening, where people are very educated and memories - very rich and very deep and very moving. There's nothing ery smart about their choices very smart about their choices. They know the difference between various lettuces, for instance, or herbs, and with perfumery, I felt that I would like to provide a guide that would help beginning perthat brings back a

much as scent." fumers get to know the different kinds of orange through etc.

—bitter orange or tangerine or mandarin or blood orange or sweet orange or whatever. "Altel added," As for the bibliography, I just could not get enough of those books. And the truth is, each one of them had something to say that the others don't. You read one and you find a little tidbit that you wouldn't find

(continued on page 68)

(111 West Harbor Drive), Ticketholders may bring two items for an oral evaluation by appraisers from

Don't Forget Your Lawn Chair

when the Carlsbad Fiesta del Barrio 2001 barbecue takes place on Saturoon to 6 p.m., in

vided by the Blazers and DI Gil. Tick ets are \$12 general, \$5 for children, helping to fund Fiesta del Barrio. 760-434-2191. (CARLSBAD)

760-434-2191. (CARLSBAD)

Exetic, Colorful, and easy to
grow...all of these words may be
used to describe bromeliads. The
Bromeliad Study Group holds its annual plant show and sale on June 30
and July 1 in room 101 of the Cass
del Prado. Osganizers plan planting
and mounting demonstrations, advice, and plants for sale.

Show hours are 10 a.m. to 5 p.m. on Saturday, 10 a.m. to 4 p.m. on

Sunday. Admission is free. For more information, call 858-277-1030 or 619-692-1771, (BALBOA PARK)

619-692-1771. (BABDO PAPO)
Meet President Lincoln and Generals Grant and Lee during Independence Day festivities planned from 10 a.m. to 5 p.m. on Saturday and Sanday, June 30 and July 1, at Rancho Gusjome Adobe (2210 North Santa Fe). A Civil War Reenstment and Encampment with 200 "reemactors" is planned, along with demonstrations by blacksmiths, woodworkers, basket weavers, and

dren. Live battles will be fought at 11 a.m. and 3 p.m. on Saturday and at 11 a.m. and 2 p.m. on Sunday. Tickets are \$6 for adults, \$2 for those 5-12, and free for kids

5. For information, call 760-724-4082 or 760-727-7607. (VISTA) Happy Third of July! Independence Day celebrations at the Barona In-dian Reservation Recreation Center are set for Tuesday, July 3, with the 'Great American Picnic' from 5 to 10 p.m., and fireworks at 9 m. The picnic promises live music, rides, food (for sale), and more, Admission

call 760-746-6233, (LARSDO)

Calebrats Independence Day at a variety of events planned through south the county on Welnesdey, July 4
Fireworks start at 9 p.m. in Ocean book of the county of the co

formation and shuttle service points, call 619-585-5682. Prec. (OCEAN BEACH, CHAIA VISTA)
The Fourth of July events in Coronado include the S2nd annual independence Day Parade, stepping off at 10 a.m. from Orange Avenue and First Street. U.S. Navy air, land and sea demonstrations start at 2:30 p.m. in Glorietta Bay, with the fireworks beginning at 9 p.m. 619-437-8788. (CORONADO) & For the first time in 38 years, the

Park beginning at 2 p.m. includ ormances by the Fern Street Cir the Fabulous Ultratones, bato ling, and old-fashioned game contests (watermelon eating fireworks begin at 9 p.m. on the 4th for the Memorial Community Park celebrations. Find the park at 290 Marcy Avenue (at 29th Street and There's a Fourth of July Parade Oceanview Boulevard), 619-235-1125, (LOGAN HEIGHTS) ed at noon in Julian on the

ginning at 9 p.m. on the Oceanside Pier. 760-754-4512. (OCEANSIDE) Games, contests, flag-raising, craft demonstrations, entertainment, and tours are promised for the Old-Fash-ioned Fourth of July Picnic running from 11:30 a.m. to 4 p.m. on the 4th is Old Town. Organizers plan old-fash-ioned games, hay rides, pony rides, and

Other spots to take in fireworks at 9 p.m.: La Jolla Cove, Mira Mesa Recreation Center, Bradley Park in San Mar-cos, Rancho Bernardo High School, and Brengle Terrace Park in Vista.

"Endless Summer — Endless Fun," it's the theme for this year's Del Mar

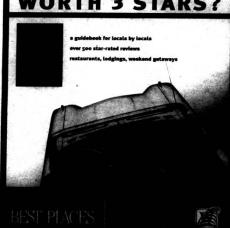
School Stadium (9550 Carmel Mountain Road). Food booths open at 6 p.m. entertainment gets under-way at 6:30 p.m., and fireworks start at 9 p.m. Free, although donations will be accepted. For information, call 858–884-0413, IRANO PENSQUITOS. Other protects to take in foreacts at

Fair, continuing through Wednesday, July 4, at the Del Mar Fairgrounds. Scope out over 100,000 entries in more than 3000 categories in numer-ous competitions and exhibits, in-cluding fine arts, livestock, children's art, gems and minerals, and home arts; enjoy the fun zone with rides and arts; enjoy the fun zone with rides and games; see commercial exhibits; eat a variety of food; take part in a contest (bubble gum blowing, pie eating, and many more); and coincerts. Gates open daily at 10 a.m.; ex-hibit buildings close at 10 p.m. Sun-

July 41. The fun zone closes down at approximately midnight each night. Admission is \$9.50 general, \$6 se-niors, \$4.50 kids 6 to 12, free for those 5 and under. For more infor-mation, call 858-793-5555 or 858-755-1161. (DEL MAR)

"Samoan Style in Oceanside" is cur rently on exhibit at the Mission Branch of the Oceanside Public Li-brary (3861 Mission Avenue). The documentary photography exhibi-tion "Sulu O Le Tautua: A Tribute









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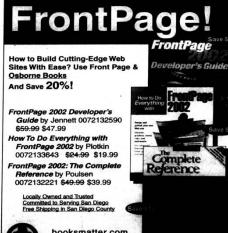
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by Samoan youth from the area and by Samoan youth from the area and 12 black-and-white images created by artist Leland Foerster. View the exhibition through the summer. For details, call 760-435-5635 or 760-966-4420. (OCEANSIDE)

FOR KIDS

R TOUG

COMBO

STORE

Priday & Saturday June 29 & 30 @ 8 & 10:30 pm

"The Arabian Knights"

(continued from page 67)
in another one. So it sort of spurs
on the researcher in me. Some of
the books are very physically beautiful, and others have perfume formulas and material on social cusmuias and material on social cus-toms. I just found it very, very fas-cinating. I've always liked those kind of byways of experience that tell you so much about the world. I just think the information is totally fascinating. It's like pulling together stuff from all different

Aftel makes perfume for women and, she said, for a sur-prising number of men. When she creates a custom perfume, she consults with the client. She occasionally does her consultation for creation of the scent over the telephone. "But usually tation for creation of the scent over the telephone. But usually they come to me or Ig not them. I have a very extensive and large collection of oils and we go through these and they smell them and they help rank them, and then I make a perfume for them. And it is an extraordinary experience for many people, because as they inhale the scents, they always get memories — always, always, always. From their childhood or whatever. Very rich and very deep and very moving. There's nothing that brings

People who come to her for a custom perfume discover that roses, for instance, do not all smell the same. "When I do

a perfume, I will have the person smell all the different roses. They can smell Indian rose, they can smell Moroccan, Bulgarian, Russian, and so on. And they all smell different. So you get this sense of the richness of the natural world. And it's just an extraordinary experience. And when the different roses go into the perfume, they don't smell remarkably different, but you have that experience of choosing that and working with that."

I said that, for me, certain sents and aromas—lawnder and have the experience of the properties of the control of the c

there's a sense that they are — that's why they're called spirits, that's why! have that whole chapter titled 'Aromatics and the Gods.' Fragrance is kind of there and not there. So in that way it partakes of the imagination and intuition. Aftel over the past few years has collected fragrance—mak-fully materials. I asked, 'Is your kitchen filled with beakers and

stirrers?

"Yes. I love getting this stuff, I must say. I have various bottles filled with all colors of essential oils. The color aspect of it was a problem in the earliest period of perfume. But hand-kerchief perfumes, which were some of the earliest perfumes, were supposed to be colorles because you put them on a hand-kerchief, and you didn't want them to stain. So these wonderfully rich-hued essential oils were considered a negative. And I think a lot of commercial perfume is very lightly band. But the color of the perfumence of the problem of the perfumence of t deep turquoise lavender concretes and royal-blue chamomile. And then the very bright orange, blood orange, and so on. And they mix together and they make these lovely colors. And just to see them all out on a table, with the light shining through

them, is just extraordinary."

Aftel writes, "We classify perfume notes into top, mid and base notes according to their relative volatility, or the spe and velocity with which they diffuse into the air. Or we cot look at this qualify from the opposite perspective and say the are grouped according to their relative towards, which refers the length of time they remain fragant on the skin before it are grouped according to their relative towards, which refers the length of time they remain fragant on the skin before it and oldest of all perfume ingredients. "I asked, about veriw which typically is used as the base note in cretain fragances," Divetiver have a sort of grassy small!"

"Yet. Veriver is this green, grassy, earthy, deep, compared to the state of the stat

And they're amazing."

I said that I liked Estée Lauder's Aliage, which, some told me, had vetiver among its base notes. Aftel offered to lit up for me. "I have a book," she said, "that breaks down wh in everything. Here's Aliage — want me to tell you what's in I said that, yes, I did, and Aftel read, "Base notes are oakn musk, myrrh, and, yes, vetiver. Then in the middle, they so jasmine, rosewood, pine, and thyme, and the top is gree peach and citrus oil, which could be a bergamot."

Stephen Wagner, During th

ducted, and the artist will tal his work. The exhibit, o through July, provides expe for children to learn about co

its uses.

A traveling exhibit of chil
artwork from Sri Lanka is on e
through June. "Rice and Hone
mounted to raise awareness
decade-long civil war that ra
their country and includes o

their country and includes op-pieces of art and a documental with interviews of the artists. "Van Gogh Living," de-and created by students in S. McArrbur's class at Meas Coll a life-sized, three-dimensional of Vincent Van Gogh's paint his bedroom in Arles, France exhibit includes interactive act focusing on color, mood, be-tive, and art history, Visitors a current of the most of the self-

couraged to paint on the walls the exhibit through August. The theme for the muse

2001 is "One Puzzle, Many

Building Community Thro

June 28. at 10 a.m. The store is le cated at 10755 Westview Parkway. Free. Call 858-684-3166 for details. (MIRA MESA) for children under 12. (BALBOA PARK

Sample The Hot Dog Machine when Tom Jensen's Puppets perform through Sunday, July 1, at the Marie Hitchcock Puppet Theater. Next, the Puppet Play-house Players present the Irish folktale Gobbaleen July 4-8. Performances begin at 10 and 11:30 a.m. Wednesday through Friday and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday.

Find the theater near the Aerospace Center; 619-685-5045. Regular admission is \$3 for adults, \$2

Bats Alive! This family program hosted by the San Diego Natural His-tory Museum at the Mission Trails Regional Park visitors' center (One Father Junipero Serra Trail) on Fri-day, June 29, runs from 7 to 9 p.m. Participants will enjoy a slide pre-sentation and then search for bats in the wild with the aid of a bat deter

Leave an Artistic Mark and learn about fingerprint drawing when Bookstar hosts an event based on Ed Emberley's Fingerprint Drawing Books on Saturday, June 30, at 11 a.m. Bookstar Costa Verde, 8650 Genesce Avenue; 858-457-7561. Free. (LA JOLLA)

Bring the Kids on a fun hike in San Dieguito River Park on Saturday, June 30. Participants will learn about the flora and fauna of the area on this

two-mile hike led by Heather and Sara from 9 to 11 a.m. Call 858-674-2275 x5 for directions and reserva-tions. Free. (RANCHO BERNARDO)

Quail Botanical Gardens on Tuesday, July 3, at 10:30 a.m., for a general tour of the gardens oriented for kids (aged three to six). Meet at the visitors' cen-ter located directly north of the park-ing lot, at 230 Quail Gardens Drive; 760-436-3036. Free, (ENCINITAS)

vador. Speakers include pastor Mike MacIntosh and Miles McPherson The events finish off with firework Admission is free, parking is \$6. For more information, call 858-271-0700. (CHULA VISTA)

next Thursday, July 5, at 3:15 n m

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engine; and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road. Dial 619-267-5141 for additional information. (BONITA)

Chinese Historical Society and Mu-seum, traditional Chinese zithers known as gu-qin are on view through July at the museum. These instru-ments — described as symbols of oriental culture — were reproduced

orients and the property of th obusing is an Asian garden, includ-ing a statue of Confucius, a waterfall, stream, and a large Chinese gate. Find the museum at 404 Third Av-enue (at J Street); 619-338-9888. (DOWNTOWN)

Chula Vista Heritage Museum the museum features glimpses of Chula Vista's past; exhibits feature lemon Vista's past; exhibits feature lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Otay Watch Company. Find the museum at 360 Third Avenue. For further information, call 619-420-6916, (CHULA VISTA)

Creation Museum, a museum con-trasting the evolution and creation world views is found at 10946 Woodside Avenue North. For more infor-mation, call 619-448-0900 x231. (SANTEE)

George White and Anna Guan Martona Bonas, this historic homes its on five acres of landscaped grounds with a formal English Commanding agreen. Both for evic banders of the commanding agreen from the cover banders of the commanding agreen. Both for evic banders of the commanding agreen from the commanding the commanding

OBLICREST)
House of Pacific Relations, International Cottages are open every
Sunday from noon to 4 p.m. to present the history and traditions of 30
othing groups. Select cottages are slow open on the fourth Tuesday of every
month, from 11 a.m. to 3 p.m., and
Children Around the World videos
are slowen in the Flad of Nations on
the State of the State of the State of the State
19-538-4069, (BALBOA PARS)

619-338-4009. (BALDON PARK)
Marine Gorpa Recruit Depot Museum, housed in a historic building,
the museum features five permanent
galleries with artifacts, uniforms, vehicles, weapons, and photographs
depicting Marine Corps history. The
museum is located in Building 26 at
MCRD, just inside Gate 4, off Pacific
Highway, 619-524-6038. (MDWAY)

Highway, c19-524-6038, (notway)
Paraonage Massum of Lemon
Greve, the human faccination with
the wheel and its possibilities for
King and Mericon: Wheeled Tops
and Vehicles 1900-2001, "through a
variety of vintage tops and whilele.
Among the objects on display are
1999 Flonds mini-bilks. a restored
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And the Current scooters and skateboards.
Ongoing exhibits include "The Treganza Family in Lemon Grove," and "Popcorn, Poodle Skirts, and Little Green Mere. The Ace Drive-In Lives Againt," a display of drive-in movie memorabilis. All of the memorabilis.

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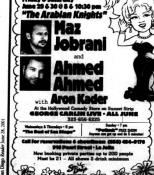




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Reader's Guide to Art.)

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the museum at 7715 Church Street: 619-460-4353, (LEMON GROVE)

to this think of the control of the

ples. Explore the various methods

San Diego Archaeological Center, "gentle fun" is poked at archaeologists of the future in "The Archaeology of Arts and Culture." What will Roam-O-Rama

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

A more reatful place could scercely be imag-ined. A warm breeze from the desert below wafts up the shady carpon, bringing with it the scent of sage send bay laurel. A lone bigleaf maple tree shimmers in the sunlight. A sparking streem gushes out of the ground and begins a heading nush toward the dry

desert sands a half mile below. 'Qasis' is a perfectly and description of this (dylic spot tucked into the east face of the Laguna Mountains.

Dasis Spring lies only 200 yards from control lies of the tower to the control in the control 200 feet tower way of a gradually descending did though from the south. This gasted road intersects survives Highway at mile 26.5 offers more room, but below this interest in the control in Casts Spring Trail and follow it north. After about 300 yeards, the PCT (dips into a shallow revine and briefly joins the road to Gasia Spring, and the policy of the pol Tres

archaeologists find in the year 3001 when excavating "America's Finest City"? See the exhibit through Satur-day, June 30. Find the center in the ReinCarnation Project, at 334 11th Avenue (at J Street). Call 619-2391868 for further information.

San Diego Automotive Museum, vacation, migration, and the cars that ruled the road in the Golden State

We Come!" The most rustic road in-cluded in the exhibit is the Old Plank Road, originally built in 1912 of wooden planks nailed to crossties. The primitive road carried drivers across a six-mile stretch of sand

10

From the dirt road's end, a narrow trail descends on tight switchbacks through a thick growth of live oak and bay lauret to reach an old pumphouse. Nearby its the ticular specimen was evidently planted here. The natural range of the bigleaf maple within the Peafic coast states extends no farther south than the Santa Ana and San Bernadriso Mountains.

dunes between Yuma and San Diego. Other featured highways include El Camino Real, Pacific Coast Highway, and historic 101. Make this trip through Sunday, September 23. More than 80 automobiles and

The museum is located in the Casa de Balboa building; 619-232-6203. (BALBOA PARK)

San Diego Hall of Champions, the museum — dedicated to promoting, recognizing, and preserving athletic achievement — is located at 2131

motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. Find the museum near the Startight Bowl; 619-231-2886. (BALBON PARK)

Find the museum near the Startigat. Sown (et 9:23-2386, maxima rough). Sown (et 9:23-2386, maxima rough). Sown (et 9:23-23-2386, maxima rough). Sown (et 9:23-23-2386, maxima rough). Sown (et 9:23-2386, maxima rough). Sown (et

Pan American Plaza. Call 619-234-2544 for information. (BALBOA PARK)

Pan American Pian. Call 619-236-2464 for information, obtained however, and the control of the c Movie memorabilia includes the original cost wora by Brnol Flynn in Captain Blood, along with contumes for Burt Lancaster and Charlton He. ston, prog cannous and pistols, a display of characters from Mupper Traster Island, and small statusters from which the robotic inhabitants of the Pirates of the Caribbean ride at Disneyland were created. Enjoy the San Diego Museum of Man, spiritual paintings, vivid sequin banners, and

papier endeds, wood, and leien sculptures are included in "woodoor Spirits in Halliam Art." The endithic finances warriery of objects relating to the same of the second o show through August.

Rare original paintings by
Williars, wan de Valde the Younger,
Backbuysen, and Porcelli are featured in 'Ant of the See 17th Century Dutch Masters and Their
Legacy,' on exhibit through Tueday, September 11. The lasting influing there controlled framework
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dren's Discovery Center. The exhibit depices life in Egypt more than 3500 years ago and includes a reproduction of a tomb, complete with a munimy (replica) of an Egyptian princess. For more information, dial 619-239-2001, (BALBOA PARK)

619-299-2001, MALBOA PARPO San Diago Balkweed Massessan, over 80 picos of vistage ralloud equip-ment are collected here. Among the tives, seven large diesel electric loco-motives, a unable of small switch-ser, old freight cars and cabooses, as U.S. Amp Malbon car used on troop to a small switch-ser, and a variety of pastrager cars. The massess also offer train ad-ventures through San Diago's back-county. Millo Cole train ad-ventures through San Diago's beck-county. Millo Cole trains ad-

GIP-959-5000-ccil-9-CR-9975, Control Ban Pangual Barlafoldid State Blauter Fark commence to clash (on December et, 1846) during the commence of the commence o

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LARGEST CLIMBING GYM IN SOUTHERN CALIFORNIA!



e reputation of Hildegard von Bingen, the multitalented 12th-century German Bene-dictine abbess, has been an indisputable

actine abbess, has been an indisputable beneficiary of the woman's movement (intellectual branch). Hildegard — administrator of convents, correspondent with popes and emperors, hagiographer, natural scientist, mystic, REVIEW JONATHAN SAVILLE poet, composer — was certainly not unknown to medievalist schol-

ars of the 19th and earlier 20th centuries. There were editions and occasional articles. In 1931. were editions and occasional articles. In 1951, Max Manitius's massive survey of medieval Latin literature devoted nine admiring pages to her but scarcely treated her as a major figure. Other gen-eral works on medieval literature tended to give her a few sentences, if they mentioned her at all Studies of medieval mysticism found far less to say about her than about Richard of Saint Victor, Mechtild of Magdeburg, or Julian of Norwich. As late as the 1960s, standard books on medieval

As late as the 1960s, standard books on medieval music ignored her entirely.

Then, in the '70s, her importance in all her nu-merous fields of activity was radically reevaluated, to a large extent (though not exclusively) through he work of ferminsts. Today there is a large and growing literature on her biographies, scholarly studies, new critical editions, even a (bad) novel. studies, new critical editions, even a (bad) novel. Her musical compositions have been widely per-formed and recorded. The 900th anniversary of her birth (she was born in 1098) was celebrated with conferences and performances; hordes of devotees made a pilgrimage to Bingen. Some scholars now speak of Hildegard in the same breath with Dante. Among the general public (if they know anything about the Middle Ages at all), hers is probably a more familiar name that Dante or Chaucer or Saint Bernard, not to speak of Wolfram yon Eschenbach or Guillaume de

ris. Some of this enthusiasm no doubt arises from feminist support for any prominent woman, or the conviction by New Age religionists — who pay no attention to Hildegard's Catholicism — that she is speaking their own muddled language. But, even from a judicious intellectual and aesthetic point of view, there can be no doubt that Hilde-gard is someone to be reckoned with, and that her

"rediscovery" has revealed a medieval mind of authentic value. Local aficionados of early mu-

authentic value. Local afficionados of early music can therefore be grateful to Marianne Plau of the University of San Diego music department for arranging a week of concerts, symposis, and workshops focusing on Hildegard's hotor, Hent of the Company of the Com

Ordo virtutum — "The Play of the Virtues," though it might also be appropriately translated as "The Battalion of the Virtues" — is the first known medieval Morality play (a drama using allegorical figures to represent the moral and spir-itual struggles of an individual Christian); and since Hildegard set most of her text to music, it is also an early example of opera. The plot is sim-ple and basic. Anima (the soul), on her way to blessedness, is induced by the Devil to indulge in the sensual pleasures of this world. But the Virtues — the soul's own virtues, as inculcated by Catholic faith — defeat the Devil, rescue Anima, and bring her back to the path of God. The

ima, and bring her back to the path of God. The story is a didactic exposition of Christian doc-trine, but it is also profoundly dramatic. Hildegard's Latin text is vivid and eloquent, although a far cry from Classical Latin. Her mu-sic, monophonic (that is, sung as a single vocal line) in the manner of Gregorian chant, is expressive and beautiful — particularly beautiful when sung by the ravishing female voices of En-semble Ordo Virtutum, in the lyrical and often semble Ordo Virtutum, in the lyrical and often intensely expressive style promoted by the group's leader, Stefan Morent. Most striking of all, here and in Hildegard's other vocal works, is the inti-mate connection of words and music, which enhances the effect of a unified spiritual drama.

If one regarded the performance in USD's Founder's Hall from a theatrical perspective, however, there was in many respects an insufficient realization of Hildegard's dramatic invention. realization of Hidegard's dramatic invention.

The setting was appropriate enough, with the polychrome altarpiece of the hall forming a backdrop to the white-clad figures moving around in the elevated chancel (a stark Romanesque background would have served better than the Renaissance style of the altarpiece, but at least the religion was the right one.) Some of the action was sufficiently dramatized: Anima's discarding of her raiment of blessedness as she falls into sin, her re-morscful fainting into the arms of the Virtues who sustain her, her symbolic re-ciothing when he has returned to the clothing when she has returned to the fold. But director Morent's basic concept repeatedly diluted the drama, in favor of a more purely lyrical and instructional There are two versions of Ordo virtu-

There are two versions of Ordo virtu-tum a longer, powerfully dramatic version, and what is most probably an earlier draft, written before the author fully appreciated the literary possibilities of the new form she was moving toward. It was the shorter version — the one appended to Hildegard's collection of mystical rev-clations, Sciviar — that Morent chose, unlike the early-music ensemble Sequentia, which performs the longer one

It is true that much of the first half of the longer version consists of a static pageant, in which the numerous Virtues introduce themselves and are praised by each other. But it is only in this version each other. But it is only in this version that one becomes fully aware that abbess Hildegard's concern is not only with the struggles of the Christian soul in general, but also — and more specifically — with the spiritual struggles of the puns under her wing, the very nuns who would have performed the work. Special prominence is given to the moral traits required of those who have chosen the life of the con-

those who have chosen the life of the convent humility (treated as the Virtues' queen), patience, obedience without rebelliousness, discipline, simplicity of lifestyle, rejection of the world, mo plicity of lifestyle, rejection of the world, modesty, virginity. This emphasis — scarcely evident in the shorter version — humanizes the character of Anima and her dramatic situation, making both less abstract, and offering opportunities for a higher degree of emotional realism in the staging. The combat with the Devil is also far more

The combat with the Devil is also far more dramatic in the longer version. It is pointed criticism of virginity as contrary to God's command to be fruitful and to multiply does not appear in the shorter version, although their lingering regret at not having children must have been one of the poignant psychological problems Hiddegard needed to deal with among many of her nuns. In contradistinction to all the other chartons. acters, Hildegard wrote no music for the Devil;



Hildegard von Bingen

Hildegard of Bingen, Ordo virtutum Ensemble Ordo Virtutum Founder's Hall, University of San Diego

> he speaks, indeed he shouts, and his lack of mu sical expression makes him seem an even more formidable opponent, untouched by the heav formidable opponent, untouched by the heav-enly exaltation that music symbolized for Hildegard. Even in the text that Morent used, the Devil could be a dramatic presence. But instead of casting this role so that a single actor would em-body the force of evil temptation, Morent distributed the Devil's dialogue among several different members of the cast, all of them also taking the roles of the Virtues. The essential spir taking the roles of the Virtues. The essential spir-irual and dramatic structure of the story — the soul caught between the forces of good and evil— was thereby unnecessarily weakened. In addition, the director supplemented the already relatively undramatic shorter version of

Ordo virtutum with various excerpts from Hildegard's nondramatic writings (something the author surely never intended). These thematically well-chosen passages were — as always with Hilde-gard — captivating, full of vigorous language and imagery. But this was telling, rather than showing, and further de-dramatized the presentation. Moreover, the interspersed passages were once again delivered sages were once again desivered by various members of the cast, who passed along the lines from one to the other, so that the op-portunity to give Hildegard herself a dramatic presence on stage was intentionally avoided. The director's anti-dramatic hist manifested itself in vittubias manifested itself in virtu-ally everything he did and

everything he didn't do It was therefore not sur-prising that he also introduced extensive spoken-English trans-lations into the staged performance, sometimes preceding and sometimes con ceding and sometimes coming after the lines sung in Latin. One understands the desire to make sure the audience understands things, but it would not be easy to think of a procedure more destructive of dramatic mo mentum than this one. And here, too, many different cas members participated in speak-ing the translations of the texts sung by someone else, further diffusing the sense of individua character. It's hard enough for a modern audience to grasp the allegorical mode altogether; but for a Morality play to function for a Morality play to function as theater we at least ought to perceive Humility (for exam-ple) as an individual, rather than as a collective.

One final criticism of what

was in many ways a misguided production: it was a serious mis-take to have each of the ensemble's members regularly accompany her singing with a set of stylized gestures interpreting the text. These gestures, Morent's program notes told us, were adapted from those used in monasteries at times when woral adapted from those used in monasteries at times when vocal speech is forbidden. At first, I viewed them with curiosity. It was interesting to see the word "Deus" translated into a triangle formed by the fingers of both hands, a graphic statement of Trinitarian doctrine. But the device quickly went stale, beco itating and superfluous flu tering of the hands that one tried not to look at. How crude the gestural language was, in com-parison with Hildegard's sophisticated words and music! How unnecessary it was! How completely ungrounded in any historical evidence (why, after all.



gard's play employ a set of gas-tures developed for times of silmon? Most dumagin of all to Ordo winturem as a piece of the-ater, the use of these routinized, repetitious, inexpressive, sym-bolic gestures more or less preduced any real acting on the singery part. There was little surgery part. There was little turnal language of theater: the conomical but tiding movement of the hands that underlines an idea or emotion or reveals a char-acter's state of mind.

This seems to have turned.

This seems to have turned into a thoroughly negative re-view, but I need to explain view, but I need to explain where I was coming from when I went to Founder's Hall. I am a great fan of Ensemble Ordo Virutum's superb 1997 recording of this work. It is exquisitely sung, and with warmer passion than in Sequentia's performance; it is deeply moving. inducing a rare feeling of serene, otherworldly joy; it ful-lills Hildegard's definition of music's purpose, to raise the spirit to a perception of divine truth. Jiumped at the chance to actually see Ensemble Ordo Virtutum's production of the play; Lexpected to get even more than what I had repeatedly gotten from the CD.

than what I had repeatedly got-ten from the CD.

Musically, I was not in the least disappointed. Most of the singers were different from those on the recording, yet they were equally wonderful. But the staging, instead of enhancing my experience of Hildegard's great work, diminished it. For all his musical intelligence and sensiwork, diminished it. For all his musical intelligence and sensi-tivity, and for all his learning, Stefan Morent seemed to misunderstand the very nature of Hildegard's genius. There were other mystics in her century and afterward, just as fervent and

just as illuminated. Christian dramatizations of Biblical events had been around for a couple of hundred years. The idea of the soul's tergiversations be-tween God and Satan was (and is) basic Christianity. Allegory was a common mode of meis) basic Christianity. Allegory was a common mode of medieval discourse, coming into its richest flowering in the 12th Century. But Hildegard of Bingen, without precedent and totally on her own, invented a wholly new genre, the Morality play (indeed, the sung Morality play), and she started the genre off with a bang? A production that disguises that achievement

off with a bang! A production that disguises that achievement does not do justice to its author. On a lighter note, Hidegard von Bingen has by now become such a popular personage that (it's reported by an informed source) children chant a song about her during recess at parochial schools:

The tune, I believe, is not by Hildegard. ■

CLASSICAL LISTINGS

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Coldenting IIIs 40th Season, Luciano Pavarotti plans a concert on Saturday, June 30, at 7 p.m., at the San Diego Sports Arena (3500 Sports Arena Boulevard). Pavarotti will be accom-Boulevard). Pavarotti will be accom-panied by the San Diego Opera Or-chestra, under the direction of Leone Magiera. Tickets range from \$20 to \$300, available through Ticketmaster (619-220-TIXS). (SPORTS AREMA)

(619-220-11XS), (BUSTIS AREAM).
The Tenor and the Organist, former civic organist Robert Plimpton is joined by tenor Marco Labastida for an organ concert in the Spreckels Organ Pavilion on Sunday, July 1. The music starts at 2 p.m. For more information, call 619-702-8138. Free.

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Reader June 28, 2001 73

GALLERIES

It's C-Note Time! The summer "C-Note Plus Celebration" and sale at the San Diego Art Institute is slated for Friday, June 29, at 6 p.m. All of the original artwork is available for \$100 or \$200; as soon as a piece is sold it is replaced until everything is gone. This show concludes on Sun-day, July 8.

day, July 8,
Regular gallery hours are 10 a.m.
to 4 p.m. Tuesday through Saturday;
noon to 4 p.m. on Sunday, 619-2360011, Admission is a requested \$3
donation. (BALBOA PARK)

The Brash, Bold "Liberty Series" by Joné Dupre — offering a "fresh look at American patriotic symbols for the country's 225th birthday" — is on view June 30 and July 1 at Eso Terra Contemporary Arts (in the Ferry Landing Marketplace, 1201 First Street). Meet Dupre during recep-tions planned at noon on Saturday and Sunday. Additional works by Dupre remain on exhibit through Wednesday, July 25. Regular hours are 10 a.m. to 6 p.m. daily, 619-435-7955. (CORONADO)

7955. (CORONAGO)

"Old...New," assemblages and sculptures by Joseph Bennett and Tanya Story are on exhibit on Saturyak, June 30, 6 to 9 p.m., at Gallery Nagdeo. The gallery is found within the San Diego Center for the Moving Arts, 3255 Fifth Avenue. For information, call 619-298-2687 or 619-683-3805. (HALCREST)

A Spanish Artists Evening is slated for Saturday, June 30, from 6 to 9 p.m., at the Simic Galleries (105 and 1250 Prospect Street). Featured artists include Roman Frances, An-tonio Navarro, Giner Bueno, and others. Call 88-456-4076 for more information. (IA JOLLA)

ART MUSEUMS California Center for the Arts Mu-

cautornia Center for the Arts Mu-seum, over three decades of innova-tive printmaking are explored in "Kenneth Tyler: Thirty Years of Printmaking." Printmaker and pub-lisher Tyler transformed American printmaking by extending its bound-aries into areas once considered the domain of painting and sculpture The exhibition focuses on the influ

The exhibition focuses on the influential artists who have worked at Tyler Graphics, including losef Albers, Belen Frankenthaler, Nancy Graves, David Hockney, Jasper Johns, Roy Lichtenstein, Robert Motherwell, Claes Oldenburg, and many others. The exhibit includes "mini-retrospectives" of work by Hockney and Lichtenstein.

"Recent Acquisitions: Selections from the Fernmannt Collection from the Fernmannt Collection flags." It is a selection of the Permannt Collection flags. The Collection flags of the Collection flags

Mingel International Museum of Folk Art, coinciding with the artist's 88th birthday, "Eighty-Eight Turn-ings — A Retrospective of Bob Stocksdale," features the turned bowls he's known for. Stocksdale be gan turning wood as a hobby on his family farm, where he made baseball

family farm, where he made baseball baths. honey dippers, tops, and upin-dies. He turned his first bood while interned in a comp for conscientions objectors during World War II is done bowlet on his tiltow the history of the histor

square with the San Diego Museum of Art and the Timken Museum of Art. For additional information, call

Museum of Contemporary Art, Downtown, the diverse works of a Tijuana-based consortium of artista and designers whose work encom-passes fine art, architecture, clothing, graphic design, and electronic music is gathered in "Torolab: Laboratorio of the Future in the Present," open-ing on Sunday, July 1, "Torolab — its

name a play on the Spaniah words for "Biboratory" and "bail" — was established in 1995 as a socially entrapided workshop committed to extending and elevating the equality of trans-border region through a culturar of ideologically advanced design. The enhibit features environments, architectural models, clothing, design objects, and sound Rail Cadenas Osuna, his wife Marcala Guadiana Cadenas, and other members of the collaborative. For this project, Torodab reagages the idea of the "Visit Favieus Urbana three ambient spaces. The show conclusion of Testages. The show conclusion of Testages, September 25.

three ambient spaces. The show con-cludes on Tuesday, September 25. Find the museum at 1001 Ket-Find the museum at 1001 Ket-tner Boulevard (at Broadway), di-rectly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

Plaza trolley transfer station.

191–234: 1001. Opinion/2004.

Measures of Contemporary Market

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Measures of the Company's best-staling whiches, and

Includes preliminary concept

dravings, and hand sculpted clay

models. The exhibit also features the

wide range of consumer products

created a NDL as well as the new de
dudes on Monday, September 3.

Since the mid-1990s, Los Angeles-based photographer and film

maker Sharen Lockhert has created

dudies on Monday, September 3.

Since the mid-1990s, Los Angeles-based photographer and film

maker Sharen Lockhert has created

of an emotional connection with

hart features approximately 80 photographs and milliphotographs series, along with the films the's created

.

since 1994. See the exhibit through Monday, September 3.

"Steet McAuley: The Garden of Golf features a series of large-scale panoramic photographs of golf course landscapes faken at architect-designed golf courses in San Diego County. The photographs are said to "Illustrate the diverse golf landscapes of the series." Scott the courses of the region." Scout the courses through Mönday, September 3. Find the museum at 700 Prospect Street. 858-454-3541. (LA JOLLA)

Street. 858-434-3541. (A DOLIA)

Museum of Photographic Arts, the
intertwining pursuits of collecting
photography and collecting the world
through the photographic and moving image is examined in "Inside Out:
50 Years of Collecting — The Eastman House Collection." In its seven
section, the exhibition demonstrates. man House Collection." In its seven sections, the exhibition demonstrates how still and moving images have been informed by cultural and per-sonal needs and aspirations including exploration, tourism, news reporting, science, and art photography. The ex-hibit closes on Sunday, July 22. The control of the Control of the Control Ball Control of the Control For information, call 619-238-7559. (IMAIDOA PARO)

IMAIDA MINES

SAN Disp Messeum of Art, who was

Anna Mary Robertson Mosel*

Grandiam Moses in the 21st Century,

"gening on Standary, June 30,

ing a large selection of her most,

inspectation of her most,

her most ments and in the

context of modera and history. The

show examines the degrees to which

personal desarration in rendering her

subjects, also considered is the rela
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strong the control of the control

and will be a subject to the control

and will be a subject to the control

and will be a subject to the contemporaneous

Regionalist movement. Although

Moses begap paining at an advanced

of more than 20 years, and this show

concludes with the last painting.

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21-year-old Ariel Benjamin

for the Fall 2001 Abe

Rainbow, created when ahe was over 100 years old. At her death in 1961, she had completed more than 1600 works of art. Take in this retrospec-tive through Sunday, August 26. The popular advertisements of three pleasure-driven cultural envi-ronments are examined in "High So-cieties." The exhibit offers a collabo-nic heaten three of the wassens'.

curatorial departments: American art European art, and Asian art. The

candiotal capatiments American art.
Largest section of the exhibition,
"Psychodelic Rock Posters of HaightAbbury," is drawn from the collection of Paul Prince and fiscuses on
non. Stanler Mouse, Alms Kelly, and
Rick Griffin, "from whose collective
efforts flowered as psychedelic renaissance in American graphic art."
of Montmarter features the complete set of 31 Toulouse-Lautrec
popters. The images whate with the
energy of the flamous red-light disttiet where such resourced Partiantiet where such resourced Partianfield the such as the
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principle of the such as the such as the such as the such as the

"Interview and facilities and facilities and facilities and facilities and facilities and courtenant. In the

Kabula across and court Kabuki actors and courtesans. In Kabuki actors and courtesans. In spite of the diversity of time, place, and culture among the components of the exhibition, all present graphic images that promoted popular enter-tainments by imparting a sense of their spirit and experience. The show concludes on Sunday, August 12. The museum's collection of South Asian miniature paintings is

South Asian miniature paintings is showcased in "The Child Krishna: Love and Play," on display through Sunday, July 8. This show presents Sunday, July 8. This show presents the story of the mischievous antics of the child-god Krishna and introduces the Indian religious concept of ilia (play). The exhibit is the first in a series of rotations introducing visitors to the cast of characters in South Asian literary and religious traditions. For additional informatton, call

619-232-7931, (RALBOA PARK

Timken Museum of Art, the first 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 Carlevarjis: Views of Venice" brings together paintings from public and private collections in the U.S. and Europe. Comparative paintings from public and private collections in the U.S. and Europe. Comparative paintings from Sangare Vanividii and Canaletto. The show is anchored by Carlevariji's Pazema at anchored by Carlevarijs's Piazetta as

anchored by Carlevarjis's Piazetta at Venica, a Iarge oil on permanent dis-play at the museum. See the show through Friday, August 31. The museum's permanent col-lection include European masters, 19th-Century American paintings, and Russian icons. For information, dial 619-239-5348, (BAUBO PAPM)

Ordinary Outlaw

"Except in its final months...the Kid's career did not measure up to his reputation."

ohn Poc was one of Pat Garreit's deputies
when Garrett ambushed Billy the Kid in
1881. When King Yidori Rimed Billy the
Kid, in 1930, he had Poc's wife, Sophie, serve as
consultant. She watched a few takes and
"Sir," she yelled at Vidor, "I
knew that little buck-toothed
killer, and he wasn't the wayyou'r
making him at all!"

"I understand your feelings," replied Vidor,
"Sur his she the people want."

ROBERT M. Utley, disagrees. "Except in its final
months...the Kid's career did nor measure up to
morths... The Kid's career did nor measure up to
morths... The Kid's career did nor measure up to
morths... The Kid's career did nor measure up to
morths... The Kid's career did nor measure up to
arresting personality, he was a quite ordinary outarresting personality, he was quite ordinary outmort han Pony Experse riders hanged horses.

"I understand your feelings," replied Vidor, "but this is what the people want." Born Henry McCarty in 1859, in either Brooklyn or Manhatan, Billy he Kid changed names more than Pony Express riders changed horses. "A exrawny little fellow with delicate hands and an artistic nature," recalled as schoolteacher, he was Henry McCarty, then Henry Antrim (after his stepfather), then Billy Antrim, Kid Antrim, Somberos Billy, and William H. Bonney, He was always. "the Kid" but wasn't known as "Billy the Kid" until the final months of his life.

until the final months of his life.

Change of names signifies a change of selfimage, or an ongoing search for one. Henry
McCarty never seems to have found his identity;
he was ever in the process of making it, and then changing his name to conceal who he was. The myriad penny dreadfuls and dime novels and movies produced since his death have expanded

In a way, Bonney resembles the clichéd se-rial-killer-next-door. Many were astonished at

619-232-2411 «

THEATER

law of uncertain commitment, parrow practice

law, of uncertain commitment, narrow practice, and ambiguous purpose. In truth, he seems to have had no particular purpose at all." Michael Ondaatje's Collected Works of Billy the Kid (1970), a book of poems and prose po-ems, makes his subject Macbeth-like: a killer and a poet. Like the two sides of the Kid's famous tin-

a poet. Like the two sides of the Kid's famous tinppe, Collected Works intertwines contradictory
qualities: life and death, love and violence, creation and destruction.

It's a world of oxymorons, yoked by violence
together, Pat Garrett, the "same assassin," became
"rightened of flowers because they give wo slowly
that he couldn't tell what they planned to do." Itu man intervention causes chaos: chickens pull veins from the dead, rats go on a feeding frenzy,

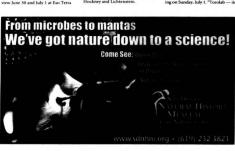
The Collected Works of Billy the Kid, by Michael Ondasiry.

La Jolla Playboune, Mondail Views from Manager.

La Jolla Playboune, Mondail Views from McAnufft; out: Shaven Hatosy, Precidiana Esparolini, Soan Brigers, Binsi Vander Ark, Suam Bermans, Cary Cole, Nicho Ebrluff, Mikie Genovens, Siver Georevia, William Memik, Britt Bearslakes, Semic design, Mark Wendland; costumes, Catherine Zuber; lighting, Robert Perry; sound and musical diversion, Michael Bohn, music by Den MANING.

uesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and ion call 858-550-1010. Playing through July 15; Tuesday the Sunday at 2:30 p.m. For information call 85

In the La Jolla Playhouse's staged version, that's another possibility. The piece has a static, sitting-around-the-campfire quality. People tell stories, or recite Ondaatje's vivid poetry ("assassins come to chaos neutral"). At times a group of cowboy guitar strummers — Peter, Paul, and Mary doing the Riders of the Purple Sage — saun-ters up and sings easy-listenin' western tunes that





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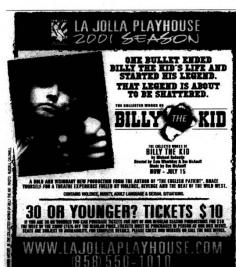
Thich Nhat Hanh has been a Buddhist monk for over 50 years. He is known as a teacher, poet, scholar, and peace activist. During his trip to the U.S. this summer, we will learn together with Thich Nhat Hanh concrete ways to bring nonviolence and peace into our homes, schools and society.

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overall, is both strained and

Ondaatje's works build like alling leaves that create unfalling leaves that create un-foreseen patterns (he does it in The English Patient and, a per-sonal favorite, Coming Through Slaughter, where New Orleans cornet player Buddy Bolden's improvised life gives birth to jazz). Ondaatje lets his reader make connections or discourthat the need to connect, as in

his Anil's Ghost, can betray. The Playhouse's hybrid lacks the mystery of the origi-nal, and the set pieces — songs and stories — often become unintended show-stoppers. Ac-tivity ceases, conversations halt, and the show has to start again.

from scratch.

These fits and starts frus-trate, in part, because a subtext hints at itself throughout, ask-ing: what can theater do that film can't? Codirector Des McAnuff has made several movies, and Collected Works movies, and Collected Works feels like a renewed exploration of a live medium. Except for a Crouching Tiger, Flying Billy ef-fect, Collected Works resists filmic formulas. Imagine John Chisum, as played by John Wayne in the movie Chisum wayne in the movie Chisum, doing four pages of text about in-breeding dogs. Or Billy en-visioning his end ("the eyes bright scales (watch) bullet claws coming at me like women fingers"). Movie audiences fingers"). Movie audiences, subject to the Squirm Factor, would much rather see that

end, drawn out and demonic. Trouble is, a movie with sic about William Bo music about William Bonney haunts this production. In Sam Peckinpah's dusty, cynical Pat Garrett and Billy the Kid (1973), the '60s are over. Shadows dom-inate. When it shines, the sun's

CCT presents

2001

too bright. Peckinpah — with an eye toward Vietnam? — turns the "code of the West" into primitive power tactics.
The only poetry is in Bob Dylan's tough, elegaic score, but it has no "poetic" touches. Billy's "Knockin' on Heaven's Door," and when he goes, Dylan sug-gests, darkness will reign. For all its violence — loud,

Shane-loud guns — Collected Works feels earlier than Pat Garrett. As if unearthed from the '60s, Works plays like a peyote-laced reverie about a liberated boy done wrong by society. Garrett's from the '70s burial ground of illusions. And though Peckinpah allegedly though Peckinpah allegedly edited the movie through a vodka haze, Collected Works suffers from comparisons with Garrett. It feels like a retreat from life in Lincoln Co New Mexico, in 1880-1881.

Shawn Hatosy's Billy has got so many factual errors, it's as if the Playhouse's research stopped at 1970. Billy was right-handed (he told John Jones he was "not so good" with his left.
"Sometimes I hit, but if I was in a Jackpot, I'd use my right"). Billy never drank, though Billy never drank, though Hatop slurps whiskey. When Billy breaks into song it feels odd — due to the songs he sings — but that part's accu-rate. Billy was 'Head Man' in a minstrel troupe at Morill's Opera House in Silver City, Ari-zona. Hatosy is a game performer, but he's far too

performer, but he's far too chunky for Billy's five-foot, seven-inch, 135-pound frame. Hatosy's performance, and the production in general, fa-

Hatory's performance, and the production in general, favors Billy the Poet over Billy the Killer, thus losing necessary tension between the two that keep factionation along the control of the control o

June 28-30 & July 1, 5-7 . 8



the way (people say they watch The Sopranos for the acting...yeah, right; I suspect they watch it, in part, for the permanent way Tony's crew solves problems). For a sense of Collected Works, imagine Tony Soprano halting a scene coming downstage, and singing, "Forget your troubles, c'mon, just whack 'em."

THEATER

LISTINGS Theater listings and commentary are by leff Smith. Information is accurate according to material given us, but it is always wise to phone the heater for any leat-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

All in the Timing
Palomar College stages David Ives's
award-winning, poetic comedies.
David Boyd directed.
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people are dying to get into Philip Marlowe's new Hollywood drama, CONSPIRATORS.

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Art
In a breakout move, Serge buys an
Antrios painting (from his '70s period) for 200,000 Francs. The unframed four-by-four canvas is all
the control of the control of the control
all stripes as bord most of the painting
is art. Or is it? The un-painting
traggers discussions with his friends
Marc (a conservative) and Yvan (a
middle of the roader who prefers
middle of the roader who prefers

The Beard of Avon
Who really wrote Shakespeare's
Jaya't Amy Freed's comedy spoof
the centuries-old debate. Edward
de Vere (the most mentioned
claimant) can't produce his own
work because aristocrate don't associate with actors. So he hires
provincial Will Shakasper to
front— an Elizabethan connotamiddle-of-the-roader who prefers obsequiousness to assertion). Anger and accusations escalate. Lifefong friendships unzwet. Visamina Reza's work isn't a play, per ac. It's a thentical fugue. Although director Joseph Hardy has the actors almost two one-note — which makes their characters appear, at times, like shallow, bickering jerks — the Globe's production on-wrew the play, aspecially the current the play, aspecially the character appear. At times, the shallow, bickering jerks — the Globe's production on-wrew the play, aspecially the character appear. At times, the shallow, bickering jerks — the Globe's production on-wrote the play, aspecially the character of the play of the pla proteins. Electronic connotation of Poster T- for him. Pros-tion of Poster T- for him. Pros-tion of Poster T- for him. Pros-tinity to de Vere and the London stage coulds be the do grow, turn-ing other plots into dramatic fix-erature. Though the pools. Freet's probably accurate about how the prosecution of the pro-tein property in the pro-tein proposal history and pro-bits art matured, the chromological proposal history advantage. most human of the trio. He turns a two-page monologue, a cacophony of crises, into an aria. Robert West-enberg'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 oach lacks a dramatic

homework but tries to honor all of it). The episodic play lunches for-ward. Scanss need shridgement. Some, especially those in which Queen Elizabeth appears, are dead cones: too formal, too one-note, no surprises. For Freed, however, revi-sion may be where the fin starts. When her Freedomland premiered When her Freedomland premiered at South Coast last year, it was brilliant and bloated. She polished and honed it so well the comedy, about a dysfunctional family, became a finalist for the Pulitzer Prize.
SOUTH COAST REPERTORY THEATRE, MANN STAGE, THROUGH JULY 1; TUESDAY THROUGH SATURDAY AT B:OO P.M. NDAY AT 7:00 P.M. MAT

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music and fashions of the 1970s. 8:00 P.M. FOR INFORMATION CAL 619-325-2655.

more effective if they cut against type, on occasion. After a while you want to side with Serge for having taken a stand against Marc, who has major control issues, even if Serge is chin-deep in quicksand. Worth a try.

more effective if they cut against

Worth a try.

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SATURDAY AT 8:00 P.M. SUNDAY AT
7:00 P.M. MATTHEE SATURDAY AND
SUNDAY AT 2:00 P.M.

Boomers
Class is in session: Intro to Baby
Boomers. Born between 1946 and
1964, they're the largest generation
in history, they're writing the book
on "self-obsession," and one turns
50 every seven seconds. Kerry Meads and Vanda Eggington's salute takes musical walks down al Mends and Vanda Eggraphous and a manner of memory lasses historical, sociological, even televisional (at one point the cast blazes through TV theme songs, and linke (at one point the cast blazes through TV theme songs, and linke the audience). The above alternates effectively between nosstaja and hard looks at the (IFL, Vetrama) and looks at the (IFL, Vetrama) trainings matches of songs, Ir's as if your time-machine is channel surfaces and the state of the contract of the c strong cast (including many alumni from the original produ-tion). For actual Baby Boomers

From the producers of Joey Maria's comedy ITALIAN WEDDING Dillstar Productions presents an ALL NEW SHOW! THE SOPRANO'S LAST SUPPER (An interactive spoof based on the bit HBO series)

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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" kid-nap Professor Fenton, Crummond

comes 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

"At certain moments," Eugene Ionesco wrote, "the world appears 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, invite a hoard of guests to beat the man's message to the world. The foghorn is real. As are the sounds, of beats, the searchlight, and the chairs the guests st in. We not consider the proposed of the ten 40 years ago. Sledgehammer Theatre makes *The Chairs* our con Theatre makes The Chairs our con-temporary. The questions it raises are still with us, and its theatrically—as more and more chairs appear, the stage becomes , both fuller and emptier—still cap-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), and newcomer Daoud Heidami as the newcomer Daoud Heidami as the recaning-full'-less Old Man. The production's worth seeing, but could improve if the actors varied their verbal attack. They belt lines throughout, lonesco labeled The Chains, "tragic farce," which calls for fleet deliveries and a lightness of tone. He isn't frontal. He prefers on the prefers of the presence o to come up behind you, tap you on the shoulder and, when you turn and, he was never there

Worth a try. LEDGEHAMMER THEATRE, THROUGH BULY 1: THURSDAY THROUGH SATUR DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M

Chalk It Up to Murder In HIT Productions newest mys-tery dinner-theater show, Texas Ranger Slate Montana must find the truth. Did Butch Spikehorn kill long believed, or was it someone else?

TYLER'S TASTE OF TEXAS, 7868 EL CA JON BOULEVARD, LA MESA, OPEN-ENDED RUN; SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673

The Collected Works of Billy the Kid

Reviewed this issue.

LA JOLLA PAYHOUSE, MANDELL WEISS
CENTER FOR THE PERFORMING ARTS,
THROUGH JULY 15: TUESDAY THROUGH
SATURDAY AT 8:00 P.M. SUNDAY AT
7:00 P.M. MATINEE SATURDAY AND
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EILEEN ATKINS



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Death Rides the Stage HIT Productions new inte

comedy-mystery, written by Beth and Scott McNellen, is set in Texas: "You survived a stampede, Lucy Tyler is looking for your under-wear... and there's a dead body in the next room." TYLER'S TASTE OF TEAMS, 7868 EL CA-JON BOULEVARD, LA MESA, OPEN ENDED RUN: FRIDAY AT 7:30 P.M. FOR

NFORMATION CALL 619:561:8673

AND SATURDAY AT B:00 P.M.

MYSTERY

CATE

a newlywed and her missing groom, Jonathan Sacha directed. POWAY PERFORMING ARTS COMPANY, THROUGH JULY 15; FRIDAY AND SATUR DAY AT 8:00 P.M. MATINEE SUNDAY AT

Poerver Plaid
The four harmonizers in search of plaid sport casts are in their fourth
year (they recently set a new record, with their 1500th consecutive performance), loseph Campell urged everyone to "follow your
bitiss." Even if the tight harmonics
of "50s" groy groups" aren't your
particular bitiss! In needed a quick

choreographed the original New York version, directed the produc-

tion with the aim of endearing ev

BACKSTAGE AT THE AUBERGINE fix of Otis and Hendrix after hear fix of Otis and Hendris after hear-ing them), you're got to admit the Plaids follow theirs with verve. They dare to be square. They croon in lieu of having a life but put life into the greatest hits of Your Hit Parade (which crowned the most popular songs of the "Sos until Evis drove it off the airwayers). Sturr Rows, who conceived, directed, and however the properties of the properties of the control of the decreaments the airwayers. Frida: from Hell to Glory

Fridat from Hell to Glory
The Hispanis Theatre of San Diego
presents Jesus Sierra-Olivá's new
drama about the life of Frida Kahlo
with Diego Rivera, in Spanish, on
June 20,
and in English, on
June 20,
279 FARMONT MEDIAL SAN DEGO,
FRIDAY, JUNE 29, AND SATIRDAY,
JUNE 30, A TO OP M. JOR ROYDMA.

(Note: the Plaids have moved

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A Punny Thing Happened on the Way to the Forum Moonlight Amphitheatre opens its 2001 summer season with the pop-ular comedy about life and love in rected. MOONLIGHT AMPHITHEATRE, THROUGH

The Great Experiment
Mira Mesa Theater Guild presents
the world premiere of "Yakendorf's" drama: "a journey with
Socrates and his students into the heart of modern man." MIRA MESA THEATER GUILD, THROUGH 1:00 M. MATINEE SUNDAY AT

ents Tina St. Marie's comed about three siblings who must redied. George Ye directed. The pro-duction will go to the Edinburgh

Heaven Rocks

Heaven Rocks
Jason Mershon's musical comedy
takes as to rock and roll heaven,
where "all those lived-fast, diedyoung music greats have entered
the pearly gates."
CABRILLO DINING THEATRE, 2901
NIMITE BOULEVARD, OAT ROSECRANS, BY
THE COLUT THEOLOGY THEOLOGY. THE QUALITY INNI, POINT LOMA, OPEN ENDED BUN: FRIDAY AND SATURDA

INNER AT 7:00 P.M., CURTAIN A

8:15 P.M. FOR INFORMATION CALL

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

(they should move the show next door, to the Lyceum Space, and run it all summer). Most of the show's 18 vignettes are generic 1-can-relate-to-that stuff, and the characters are fittle more than the situations: either lagging behind. It con far shead, of love's eight, and too far shead, of love's eight, and ing moments cut against the norm as when Deborah Van Valken.

three-quarter time, "Always a

it ain't such a bad thing. Through

it ain't such a bad thing. Through quiet insistence, expressing his talents without fanfare, Steve Gunderson has become a local head liner. He doesn't have marquee looks, even wears a scruffy beard for the show, but can convince you every person he plays is real. This includes a sensitivity -challenged stud ("Why?" Cause I'm a Guy"), a father adopting his child's lan

guage, and a vein-flexing San Quentin convict determined to show a hesitant couple that mar-riage isn't a life sentence. (Note: due to popular demand, the Rep has extended the show's run.)

AND

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ho Will Drop By

I Love You, You're Perfect, New Change The longest-running off-Broadwa musical revue satirizes "sex, love, dating, and marriage." It starts with youth and ends with old age. with youth and ends with old ages-moving from the cusp of despair (song called "Single Man Drought"). To a marriage ("Wed-ding Wows"), to senior singles meeting at a funeral ("I can Live With That"). Directed with flare by Sam Woodhouse and chore-ographed with seamless fluidity by Javier Velasco and backed up by the odd but effective combination Joey and Maria's
Comedy Italian Wedding
The Culy Theater hosts "not-so-oidnary interactive dinner theater," as Joey and Maria tie the knot.
CULY THEATER, 338 WEST SEVENTH AT DRUE, DOWNTOWN, OPEN ENDED BUN.

SATURDAY AT 7:30 P.M. FOR INFORM TION CALL BOO 944-JOEY

THY THEATER 338 WEST SEVENTH

AT 7:30 P.M. FOR INFORMATION CALL

Late-Nite Cretchism
She's back! For one week only, Jane
She's back! For one week only, Jane
Shorirs reprise her role at Sister, a blid full-sergeant, half compassionate being, who tolk couptes in
close together ("leave room for the
Holy Spirn") and compares Purgatory to being grounded ("only instand of Boingy wury phone privisale of the privilence of the short of the
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her and risk excommunication.
And she proselytizes as well as
pans, which separates this show
from, say, Christopher Durang's
Sister Mary Ignatius Explains It All
for You. Both are very funny. Both
revel in uncontrolled control behavior. Sister, however, emerges not as a Durangian psychopath, be neath a cherubic smile, but as an

tough love. Worth a try. ING ARTS, ESCONDIDO, THROUGH JULY 1; THURSDAY THROUGH SATUR-DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

M*A*S*H

The Coronado Playhouse presents Tim Kelly's stage adaptation of the popular novel/movie/TV series. Leigh Scarritt directed. CORONADO PLAYHOUSE, THROUGH JULY 22; THURSDAY THROUGH SATUR-DAY AT 8:00 P.M. MATINEE SUNDAY AT

National Comedy Theatre ComedySportz changed its nan but its methods (and madness)

main the same. Improvisati comedy, making up funny stuff on the spot, is difficult enough. Years the spot, is difficult enough. Years ago, however, Keith Johnstone thought it'd be more exciting if done competitively. He got the idea from pro wrestling ("where Terri-ble Turks mangled defrocked Priests, while mums and dads yelled insults and grannies waved their handbage"). National Com-edy Theatre, an offshoot of Johnstone's TheatreSports (artistic di-rector Gary Kramer says the two rector Gary Aramer says the two compare like "rugby and American football"), resembles an athletic event more than an improv. Teams wear uniforms and compete on Ac-

troTurf. The night I caught the show, three San Diego comedians played a "Challenge prach" against players from the San Jose franchise. rence, they played "Emotional Sympathy," "Shakespeare," "Blind Lim," and "Feree" Tag," with Jolges warding points to the least boosed, quick with, rewarded (one of the most refreshing parts of the contest people acknowledged fall-mande fire a lively, offeren guick. It stands for a lively, offeren guick. STREET, MISSION HILLS, OPEN-ENDED RUN; FRIDAY AT 8:00 P.M. SATURDAY 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 David Dillon's lighter-than-air comedy—which has toured the world since opening in 1992 — depicts 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 screamously, and pretends to nothing more than enfunny, evening. And Gary Kramer

tertainment. To keep things tha 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. 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 Full Monty, David Dillon plays Ray, the priest, many isobars over the top, but it works, You expect tharp comebacks from him, and he never lets you down (as when he sings to Ricky Martin's mother, 'You to Though their characters are paper-thin, the rest of the cast does sharp.

with the rhythms of a party. No mean feat. Worth a try.
QUENTIN CRISP THEATRE, THROUGH JUNE 30; THURSDAY THROUGH SUNDAY AT 8:00 P.M. MATINEE SUNDAY AT 3:00 P.M.

Passing Time at the Tin Pan Tavern Patio Playhouse stages Richard Brousil's "nostalgic musical vaudeville hodgepodge of comedy, illusion and classic songs of the '40s and '50s." PATO PLAYHOUSE. THROUGH JULY 1: FRICAY AND SATURDAY AT 800 P.M.

Psycho Beach Party Surfers can blame Gidget for to-day's crowded waves. Before the movie came out, around 1960, surfing wasn't even a minor cult. But if Gidget could shoot the curt so could Frankie Avalon and An-metre Euricelle. In the second party. nette Funicello, in those glossy American International beach flicks, and if they could,

well... Charles Busch's Psycho Beach Party fires satirical potshot at the phenomenon. Gidget is a 16-year-old named Chicklet. She wants Kanaka (Kahuna in the wants Kanaka (Kahusa in the movie) to teach her to surf, while others dance and frolic as if tied to invisible hula hoops. Buch add difference, however. Chicklet's pythe has more personalities than Shores Beach has surfers. And one of them, a dominatria named Anne Bowman, just might be the invidious entity compiled, by a ferthal unthinkable, to shave human hair. Busch also shows that beneath the blaring sounds and colors of beach movies — which were 3-D without movies — which were 3-D without he glasses — there's more diversity than meets the eye. Diversionary Theatre offers a fun, practically reverential, take on the material, sized bethiev eigh, actors lipsynching to music trying to be so mormal' it comes out surreal. The show could use tightening around the edges, but the ensemble exudes energy, and two performances stand out David McHean's Chiber let is, at various points, Sandra Dee or Rocky Horror's Frank N. Furter, you'll pardon the expression, i day at the beach. [Note: due to

extended the run of this show]
Worth a try. OVERSIONARY THEATRE. THROUGH BILY 14: THURSDAY THR

DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

sical in American theater history is set in a unisex hair salon in Mis-sion Hills. In an upstairs apare-ment, someone state entsyhile pi-anist-diva Isabel Czerney with clipping shears. Whodunit? Up to this point the cast — performing as if on second base, unmiked, at Cualcomp Studium — overkills.

if on second base, unmiked, at Qualcomm Studium — overkills every word, gesture, and joke. Then in a wite face, the house lights come up, and the audience be-comes the detective. The show's core, and obviously the cause of its longerity, lies in the give-and-take between cast and audience. During the interrogation the actors be-come re-actors. They ad lib and

come re-actors. They ad lib and trounce hecklers. Although many ad libs sound scripted ('You don't have a butler! How do you eath', the cast, especially Rick Meads as top cop Nick O'Sterin, as it is best in this format. Shear Madheus be-gan in 1978. Along with physical comedy and malagrops (one char-acte gets labeled "a gental lar"), the play devires humor from topi-topical references need updating (when was the last time you causted Sandy Duncan with When

equated Sandy Duncan with Wheat Thins?). The show bills itself as

Inims). The show onus itser 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 behind the production.

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tiple homicide. Each has enough motivation to make you question not who—but who didn't—damnit. Mystery Cafe Dinner Theatr's later has a relatively loose script and a cast adept at comedy and more of the fundament of the control of the fundament of the control of the fundament of the control show rolling, even when the script fulls. ame should be "Talent") keep the

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dience awarding points to the wisning team. Parisin night balls at the edisousses of comparisons, but no edisousses of comparisons, but hoot. The 90-minute evening user various formats. The show I cought had "Team Sports"—two pairs of players compredict, taking suggested the parising the part of the parising the part of the parising the pari face searing issues from their medicine pasts. A formulaise tory limit 4'ep. Smalley from fewere medicine pasts of the face of have been replaced).

Worth a try.
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out best) to make the hits more frequent than the misses. Their guru, Keith Johnstone, has writte one of the few brilliant books (Im one of the few brilliant books (Im-po) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remem-ber, when it's not funny, it's art." Worth a ry. REHEARSAL ROOM THEATRE, MARY-LAND HOTEL, 644 F STREET, DOWN-TOWN, FRENZY AT 800 P.M. FOR IN-FORMATION CALL 619-465-SHOW.

Triple Espresso: A Highly Caffeinated Comedy

A Highly Caffeinated Comedy Hugh Buttermut's done his lounge act at the Triple Espress Coffee-house 20 years to the day. While patrons sip a house blend — "Grape," "Scandinavian Bizzard," or "Mokoko Cocca Mocha" — Hugh plays '70s tunes on the pi-ano. He and his companions, here to celebrate Hugh's anniversary, got sturk in the '70s. The trio used

o be Maxwell, Butternutt, and

Bean, a comedy group that never went far. They're "losers," they ad-

mit, but not "ordinary" ones. And, hey, their reunion could help them

Twelfth Night
The Globe Theatres stage Shake-speare's festive comedy about
"storms, separated siblings, and cross-dressing lovers." Jack
O'Brien directed. OWELL DAVIES FESTIVAL THEATRE, SI MON EDISON CENTRE FOR THE PER FORMING ARTS, BALBOA PARK, SATUR DAY, JULY 7, THROUGH AUGUST 11; TUESDAY THROUGH SUNDAY AT 8:00 P.M.

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Us and Them David F. Escobedo and Josh Fleming's "exotic summer comedy" is about cages: for animals, for people, "then animals and people DIZZY'S, 344 SEVENTH AVENUE, SAN

AULY 5, THROUGH JULY 8; THURSDAY AND FRIDAY AT 8:00 P.M. SUNDAY AT 3:30 P.M. AND 7:30 P.M. FOR INFO TION CALL' 760-489-938:

Vita & Virginia
In unskilled — or too adoring —
hands, tffis play based on the corre
spondence between Vita SackvilleWest and Virginia Woolf could
collapse into just two women falking. Plays based on letters have gaps. Vita and Virginia is unever (it trails away and at times leave (it trails away and at times leaves one wishing more detail). It inn't a "regular" play and compresses 15 years of their relationship into two-plus hours, with few "scenes" to speak of. Wood and West are rarely together. And yet, guided by the Clobe's new associate artistic direc-tor, Karen Carpenter, the show locasts savey theatricality. Monique Fowler (Woolf) and Christina Rouner (Sackville-West) perform on a dreams.cape. Tony Fanning's set has them walking on air, or wa-rer. Rouner's tall, irrepressible Sackville-West knows fee bound-nies (though ten years younger, she often "mothered" Woolf). Vir-ginia Woolf gets the play's best lines. But Rouner gives West equal world she sair in her travels, be it Russia, Persia, or Luxor. Fowler's Woolf resembles a geological dig. Rouner (Sackville-West) perform Woolf resembles a geological dig avers and depths and stories fo each. Fowler makes Woolf like he characters, who can be different

"Preacher" Camp wanted

volunteered for the 92.1 radio station project. "They were really concerned about me being there At no time did being there... At no time did I incite a riot. I was peacefully assembling. They said I had to unconditionally leave the immediate surroundings. I told them it had been

approved by the record mpany, and at no time did I violate any law, but they

assistant, did not comment. But 91X program director Bryan Shock did. "We had an agreement and a business arrangement with the Wherehouse and

A crew of about ten 91X staffers/interns manned a booth and passed out 91X fans and key chains. Camp was told by them to hit the road.
"The security personnel were really quick on the draw," said Camp, 30, who

by Clear Channel of Kentucky, was there in force. A crew of about ten 91X

the inside track

evangelist. "It was a peaceful way to get the message out that listeners had a new choice on the radio.

The Reader offers \$25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456,

"I was walking around preaching against the evils of corporate rock," said Cameron Camp about his

debut as a shopping center

or e-mail your tip to chickens@ix.netcom.com

Preacher Camp wanted to spread the gospel of San Diego's new independent radio station 92.1, and he chose to tell some 1500 blink 182 fans who were lined up outside the Hazard Center Wherehouse on Sunday, June Wherehouse on Sunday, June
17. The fans were waiting to
get CDs or posters signed by
blink members Mark, Tom,
and Travis. The only problem
was that 91X, a station owned

violate any law, but they hurried me along." According to 92.1 program director Mike Halloran, it was George "Ruggie" Joesten who had the

security guards evict Camp Ruggie, a 91X promotions assistant, did not comment

MCA (Records, blink's label), and we were supposed to have an exclusive [promotion arrangement with the event]."
Shock said he stands by

Ruggie. "He was directed to defend our position. If that means making sure that anybody who tries to interfere is not allowed to, then so be it. We have every right to defend our

husiness business
interests. Can I just walk into
Qualcomm and start
promoting whatever I want to
promote? They have vendors'

agreements."
"We weren't selling hot We weren I selling not dogs or popcorn," said Halloran, disagreeing with Shock's analogy. Halloran said it came down to violating Camp's freedom of speech. "It's like the guy who's

noting for the Padres who rooting for the Padres who gets thrown out of Pac Bell Park [in San Francisco] because he's not rooting for the home team." Halloran said 92.1 had the

oral blessing of MCA Records. Shock said he understood that MCA gave the exclusive promotion rights to 91X. Lisa Cristiano, MCA's VP of alternative promotion, could alternative promotion, could have settled this question, but

MUSIC SCENE

she did not want to comment on the matter. — Ken Leighton

The song "I Want to Hump a Dog" is one of three different bonus or "hidden" tracks that appear

on three different versions of blink-182's new CD Take Off Your Pants and Jacket. All

listed on the CD's cover. The report said that Joy Marquez discovered the song after her son fell asleep one night while the CD was playing. Marquez went in to turn it off and heard the bries. "It was referent to lyrics. "It was referring to

blink-182, and she did not

reporter Bianca de la Garza.
"The East County mom said
the song referred to
bestiality.... She was even
more shocked when she

like what she heard," said

contain "I Want to

Hump a Dog" are marked with a sticker

fans of offensive

lyrics.

versions contain the same 14 songs listed on the jacket. The 15th song is not listed. The versions of the CD that humans having sex with animals," de la Garza said. The report aired the day of blink-182's in-store

WIN

ANIMAL-FRIENDLY BLINK-182

"Find out why she said it was like her child was psychologically molested," reported Channel 10's weekend anchor Leonard band signed autographs for 1500 fans but would not villarreal on Sunday, June
17's 11 o'clock report.
"One morn was listening
to the lyrics of local band speak to Channel 10 about the controversy.
"We are not gonna

comment on this," said Bob Bernstein, senior vice president for corporate communications for the Universal Music Group. "The records are stickered in accordance with the RIAA [Record Industry Association of America] voluntary parental labeling program

Meanwhile, Jacket sold 349.846 units in its first sever days of release, allowing it to enter the *Billboard* album charts at number one.

The band was recently on

the cover of Cosmo Girl

US and THEM & A POST-MODERN COMEDY WITH A KICK OF REALITY
BY DAVID F. ESCOBEDO AND JOSH FLEMING

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13



The Wizard of Oz Christian Community Theater opens its 22nd summer season with a "multimedia presentation" of the popular musical. Paul Russell di-rected. MT. HELIX AMPHITHEATER, LA MESA. THROUGH JULY 7; THURSDAY THROUGH SUNDAY AT 8:00 P.M.

CASSIUS CARTER CENTRE STAGE, SI MON EDISON CENTRE FOR THE PER-FORMING ARTS, THROUGH JULY 1: 10.00 P.M. SUNDAY AT 7:00 P.M. MATINE SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINE SATURDAY AND SUNDAY AT 7:00 P.M. MATINE SATURDAY 7:00 P.M. MATINE SATURDAY AT 7:00 P

What's Wrong With This Picture

What's Wrong With This Picture
The North Coast Repertory Theatre presents Donald Margulies's
comedy about Mort, grief-stricken
since wife Shirley died. But did she?
Carolyn Keith directed.
NORTH COAST REPERTORY THEATRE,
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THROUGH SATURDAY AT 8:00 P.M. SUPPLY
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her and risk excommunication.
And she proselytizes as well as
µans, which separates this show
from, say, Christopher Durang's
*\(\frac{1}{2}\) term Mary [gnatius Explains It All
for You. Both are very funny, Both
revel in uncontrolled control beharins, Sitter, however excess havior. Sister, however, emerges not as a Durangian psychopath, be leath a cherubic smile, but as an ardent, unstinting practitioner o

CALIFORNIA CENTER FOR THE PERFORM ING ARTS, ESCONDIDO, THROUGH JULY 1: THURSDAY THROUGH SATUR-DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

M*A*S*H

cs Purga

M*A*S*H

The Coronado Playhouse presents

Tim Kelly's stage adaptation of the
popular novel/movie/TV series.

Leigh Scarritt directed.

CORONADO PLAYHOUSE, THROUGH

National Comedy Theatre

ComedySportz changed its name, but its methods (and madness) rebut is methods (and madness) re-main the same. Improvisational comedy, making up (mny stuff on the spot, is difficult enough. Years ago, however, Reith Johnstoner done competitively. He got the idea from pro wrestling ("where Terri-ble Turks mapfield defrocked Priests, while mums and dads yelled insuits and grannies waved their handbags"). National Com-edy Thentre, an ordiner or the cliedy Theatre, an offshoot of John-stone's TheatreSports (artistic di-rector Gary Kramer says the two compare like "rugby and American football"), resembles an athletic event more than an improv. Teams wear uniforms and compete on Ac-

troTurf. The night I caught the show, three San Diego comedians played a "challenge panch" against players from the San Jose Franchise. Using suggestion from the audit using superior support to the state of the support of the content propie and growner got the most refreshing parts of the contest propie acknowledged fail use, abundantly, then forgot it.) It made for a lovely, often quite faunty, evening, And Garry Kramer Warth at 19.

MARQUES THEATER, 3733 MEMA. RUN: FRIDAY AT 8:00 P.M. SATURE AT 7:30 P.M. AND 9:45 P.M. FOR INFOR MATION CALL 619-295-4999.

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

Shear Madnes STREET MISSION HILLS OPEN ENDED

Passing Time at the Tia Pan Tavern Patio Playhouse stages Richard Brousil's "nostalgic musical vaudeville hodgepodge of comedy illusion and classic songs of the "40s and "50s." PATIO PLAYHOUSE, THROUGH JULY 1: PRICAY AND SAUTIONAY AT 800 P.M. MATINEE SUNDAY AT 2:00 P.M.

tertainment. 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.

Though their characters are paper-thin, the rest of the cast does sharp thin, the rest of the cast does shar accurate, funny ensemble work, thanks in large measure to Nic Arnzen's direction. The intermis-sionless evening actually unfolds with the rhythms of a party. No mean feat. Worth a try.

Psycho Beach Party

Psycho Beach Party Surfers can blame Gidget for to-day's crowded waves. Before the movie came out, around 1960, surfing wasn't even a minor cult. But if Gidget could shoot the cur so could Frankie Avalon and An-nette Funicello, in those glossy American International beach flicks and if they could. flicks and if they could

well...Charles Busch's Psycho Beach Party fires satirical potshot at the phenomenon. Gidget is a 16-year-old named Chicklet. She lis-year-oil named Checket. See Income to the control with the other dance and froils as if ried to invisible halls hoops. Buch add a difference, he were children of the control with the contro vants Kanaka (Kahuna in the 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 Full Monty, David Dillon plays Ray, the priest, many isobars over the top, but it works. You expect sharp comebacks from him, and he never test you down (as when he sings to Ricky Matria's mother. Your Though their characters are noner. energy, and two performances stand out. David McBean's Chick let is, at various points, Sandra Dee or Rocky Horror's Frank N. Furter, or Rocky Horror's Frank N. Furter, extreme innocence, then experi-ence beyond the been there's and done that's. Michael Douglas Hummel, as Chicket's categorically insane mother, Mrs. Forrest, is ex-traordinary. Compared to what Hummel does, Joan Crawford, you'll pardon the expression, is a day at the beach. [Note: due to popular demand. Diversionary has

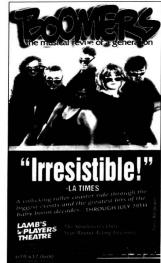
popular demand. Diversionary has extended the run of this show... Worth a try. DIVERSIONARY THEATRE THROUGH JULY 14; THURSDAY THROUGH SATUR-DAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

sical in American theater history is set in a unine; hart salon in Mis-sion Hills. In an upstaira spart-ment, someon stable errowhile ju-anits drost label Carmey with the point the cast — performing as if on second base, unmiked, at Quakomm Studium — overkill every word, gesture, and joke. Then come up, and the sudience be-comes the detective. The show's core, and obviously the cause of its longivity, lies in the give-and-take the interregation the actors be-the interregation the actors bebetween cast and audience. During the interregation the actors be-come re-actors. They ad lib and trounce hecklers. Although many ad libs sound scripted ("You don't the cast, expecially like Mends as to po op Nick O'Brien, is at its best in this formst. Share Madness be-gan in 1978. Along with physical comedy and malaprops (one char-acter gets labeled a "gerntal liar"), call and local references. Several 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 Thins?). 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. Set of the services o Worth a try.

THEATRE IN OLD TOWN, OPEN-ENDED RUN: TUESDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. SATUR DAY AND SUNDAY AT 5:00 P.M.

Shotgun Wedding Anniversary or, Who Wants to Murder a Multimillionaire? Let's get this straight: Basil and Petals Wilcox-Smythe will renew







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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 MYSTERY CAFE, OPEN-ENDED RUN: FR DAY AND SATURDAY AT 8:00 P.M. FOR

Worth a try.

tiple homicide. Each has enough

ned: Think you're witty? This

guy's all-pro). Her hair an orangish red not found in nature — maybe on Mars — Diane Thrasher's a

on Mars — Diane Infaster'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 name should be "Talent") keep the show rolling, even when the script lulls.

The Sopranos' Last Supper Dillstar Productions presents as evening with the notorious Bar-tone family: "gambling, dinner, dancing, and good old mobster for "

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WELK RESORT THEATRE WHITE HORSE THEATER

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-minute evening uses various formats. The show I caught

various formats. The show I caugh had "Team Sports" — two pairs o players competed, taking sugges-tions from the audience; and "Go rilla Theatre" — five "directors" rilla Theatre" — five "directors' invented scenes, using the other four as actors. The winner got abanas, the loser a "forfiet". Some attempts went nowhere (I repeat invovis tough, I did it in my, as hindsight reveals, callow youth). Others made amazing twists and turns. The group is talented enough fand know when to black-out best) to make the hist more featured than the district of the control of the contr

equent than the misses. Their guru. Keith Johnstone, has writte one of the few brilliant books (Im pro) I've ever read about making theater. And they put his pearls to good use. Their motto: "Remen ber, when it's not funny, it's art Worth a try.

REHEARSAL ROOM THEATRE, MARY LAND HOTEL, 644 F STREET, DOWN-TOWN, FRIDAYS AT 8:00 P.M. FOR IN FORMATION CALL 619-465 SHOW.

rnutt's done his lo

Triple Espresso: A Highly Caffeinated Comedy

act at the Triple Espresso Coffee-souse 20 years to the day, While patrons sip a house blend patrons sip a house blend — "Grape," "Scandinavian Blizzard," or "Mokoko Cocoa Mocha" — Human Jian Haman Scan, a comedy group that never went far. They're "losers," they ad-

hey, their reunion could help them

2

"A raucous good-time atmosphere!"

face searing issues from their mediocre pasts. A formulaic story line? Yep. Straight from Forever Plaid. There's also the Forever Plaid problem: the three comedians are far too talented to play inept char cters. One's a whiz at the pian Another's a first-rate mime, and he third's a crackeriack magi The trio is so talented, when the plot has them complain of difficul

Worth a try BOO PM SUNDAY AT 3:00 PM AND

Twelfth Night
The Globe Theatres stage Shake speare's festive cornedy about "storms, separated siblings, and cross-dressing lovers." Jack
O'Brien directed.

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Us and Them David F. Escobedo and Josh Flem ing's "exotic summer comedy" is about cages; for animals, for people, "then animals and people ZY'S, 344 SEVENTH AVENUE, SAN

BULY 5. THROUGH BULY 8: THURSDA' ND FRIDAY AT 8:00 P.M. SUNDAY AT 3:30 P.M. AND 7:30 P.M. FOR INFORMA TION CALL 760 489 938

Vita & Virginia hands, tfffs play based on the correspondence between Vita Sackville West and Virginia Woolf could ing. Plays based on letters have ing, Plays based on letters have gaps. Vita and Virginia is uneven (it trails away and at times leaves one wishing more detail). It isn't a regular 'play and compresses 15 years of their relationship into two plus hours, with few "scenes" to speak of. Woolf and West are trarly ogether. And ver, guided by the Globe's new associate artistic direcor, Karen Carpenter, the show Fowler (Woolf) and Christina Rouner (Sackville-West) perform on a dreamscape. Tony Fanning's set has them walking on air, or wa set has them walking on air, or wa-ter. Rouner's tall, irrepressible Sackville-West knows few bound-aries (though ten years younger, she often "mothered" Woolf). Vir-gnia Woolf gets the play's best lines. But Rouner gives West equal times and is at her best evoking the world she saw in her travels of the Woolf west world. Woolf resembles a geological dig layers and depths and stories characters, who can be different

CASSIUS CARTER CENTRE STAGE

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 THEATRE. THROUGH AUGUST 5; THURSDAY UGH SATURDAY AT 8:00 P.M. SUN DAY AT 7 OO P.M. MATINEE SUNDAY AT

The Wizard of Oz Christian Community Theater opens its 22nd summer season with a "multimedia presentation" of the popular musical. Paul Russell di

MT. HELIX AMPHITHEATER, LA MESA. THROUGH JULY 7: THE SUNDAY AT 8:00 P.M. UGH JULY 7: THURSDAY THROUGH

面

"Brilliant_It's great fun

Calendar MUSIC SCENE The Reader offers \$25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456, by Clear Channel of Kentucky, was there in force.

"I was walking around preaching against the evils of corporate rock," said Cameron Camp about his debut as a shopping center road.

A crew of about ten 91X staffers/interns manned a booth and passed out 91X fans and key chains. Camp was told by them to hit the

"The security personnel were really quick on the draw," said Camp, 30, who

the inside track

way to get the message out that listeners had a new choice on the radio."

r e-mail your tip to

"Preacher" Camp wanted to spread the gospel of San Diego's new independent Diego's new independent radio station 92.1, and he chose to tell some 1500 blink-182 fans who were lined up outside the Hazard Center Wherehouse on Sunday, June 17. The fans were waiting to get CDs or posters signed by blink members Mark, Tom, and Travis. The only problem was that 91X, a station owned

told them it had been approved by the record company, and at no time did I violate any law, but they hurried me along. According to 92.1 program director Mike

Halloran, it was George "Ruggie" Joesten who had the

volunteered for the 92.1 radio

security guards evict Camp. Ruggie, a 91X promotions assistant, did not comment But 91X program director Bryan Shock did.

Bryan Shock did.
"We had an agreement
and a business arrangement
with the Wherehouse and
woo. (Records, blink's label],
and we were supposed to have
an exclusive [promotion
arrangement with the event]."
Shock said be stands by Shock said he stands by Ruggie. "He was directed to defend our

position. If that means making sure that anybody who tries to interfere is not allowed to, then so be every right to defend our

volunteered for the 92.1 radio station project. "They were really concerned about me being there.... At no time did I incite a riot. I was peacefully business interests. Can I just walk into assembling. They said I had to unconditionally leave the Qualcomm and start promoting whatever I want to promote? They have vendors'

Camp's freedom of speech. "It's like the guy who's

undings. I

GUERRILLA RADIO she did not want to comment on the matter. - Ken Leighton

blink-182's new CD Take Off

Your Pants and Jacket All

The song "I Want to Hump a Dog" is one of three different bonus or dogs or popcorn," said Halloran, disagreeing with Shock's analogy, Halloran "hidden" tracks that appear said it came down to violating on three different ver-

rooting for the Padres who gets thrown out of Pac Bell Park [in San Francisco] versions contain the same 14 songs listed on the jacket. The 15th song is not listed. The because he's not rooting for versions of the CD that contain "

Hump a Dog" are marked

with a

sticker

the home team. Halloran said 92.1 had the oral blessing of MCA Records. Shock said he understood that MCA gave the exclusive promotion rights to 91X. Lisa ristiano, MCA's VP of have settled this question, ould

lyrics. "Find out why she said it was like her child was

psychologically molested," reported Channel 10's weekend anchor Leonard Villarreal on Sunday, June 17's 11 o'clock report

"One mom was listening to the lyrics of local band blink-182 and she did not blink-182, and she did not like what she heard," said reporter Bianca de la Garza. "The East County mom said the song referred to bestiality.... She was even more shocked when she

discovered the track wasn't isted on the CD's The report said that Joy Marquez dircovered the sor after her son fell asleep one night while the CD was playing. Marquez went in to turn it off and heard the lyrics. "It was referring to

humans having sex with The report aired the day of blink-182's in-store



ANIMAL-FRIENDLY BLINK-182

Center Wherehouse The band signed autographs for 1500 fans but would not speak to Channel 10 about the

We are not gonna comment on this," said Bol Bernstein, senior vice president for corporate communications for the Universal Music Group. "The records are stickered in accordance with the RIAA

Record Industry Association of America | voluntary parental labeling program. Meanwhile, lacket sold charts at number one

The band was recently on the cover of Cosmo Girl

North County Downtown dancing A PART OF SELECT . A CONTRACTOR OF THE PARTY OF TH . F 6 63 2 Sunday w/ DJ Scott Martin 30 Hand Blended Martinis - 20 Draft Beers Спп Watch All Your Favorite Sports on Our Screens nu jazz w/ DJ Monk e Моп The David Patrone Quartet The David Patrone Quartet nes :: DJ Mark Lee of Floring Poster Big Daddy & the Money Shakers Earth Ride

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MARTINI San Diego

RANCH

Cosmopolitan's teen magazine. Animals were not ntioned in the interview.

— Ken Leight

"I had a cop pull me give me a ticket-for 'obscene who spent months driving around town in a suvertible with the survey of slogans expressing her hatred

for San Diego radio stations. "Mary" (real name withheld by request) says,
"I'm just so disgusted with the
stations down here, so I
painted things like 'Kill all shitheads,' 'If I hear "Stairwa to Heaven" one more time. eone dies,' and 'Shut up

and play the fucking musi The San Francisco nat relocated to San Diego las year to take a "government-related job" and says the graffiti car was not the vehicle she drove to work. "My ex husband left me this one, so l zed it and drove i

or pulled right up alongside me to say, Yeah, right on. There were a few times where I had to do some evasive maneuvers, though, to get and swearing at me. One guy actually tried to sideswipe

it had nothing to do with my language, and it could cause someone to get upset enough to do harm.' At that time, there was a billboard on University [Avenue] right in front of us, with a photo of an aborted fetus and this guy was saying that's okay, but me expressing my feelings...that's illegal. He ended up not giving me a ended up not giving me a ticket, but he told me he would if he saw my car again. At that point, painted the thing over

those giveaway promotions, where a van shows up in a parking lot and hands out free crap. I'll show up, park next to the van, and hand out 'Kill

"It was a big waste of legal fees," said one observer about Jewel's recent

"When I got pulled over

driving. The cop was just offended by the writing on my car. He said, 'That's inciteful I'm thinking about making a pile of bumper stickers with the same slogans, though. I'll listen for

> The ruling issued by labor sioner David Gurley seems like a pre-lawsuit wir for Jewel. But one observer maintains it was a hollow — Jay Allen Sanford

legal victory over her former manager. The California Labor Commission recently ruled that the contract ruled that the contract between Inga Vainshtein and Jewel was void and unenforceable. Vainshtein, who managed Jewel from 1993 to 1998, is suing Jewel in a separate civil suit for \$10 that lewel's mother. Nedra Carroll, followed Vainshtein around to learn the music

3

JEWEL WINS HOLLOW VICTORY

mother Nedra could take

industry ropes and then had Jewel fire Vainshtein so

ruled that Vainshtein did not

have to repay any

Vainshtein is still proceeding with her civil lawsuit against Jewel, which will be tried in an L.A. superior court. Nedra Carroll and Jewel re based in Rancho Santa Fe

management commissions from the five years she managed Jewel. Normally such pro-artist labor commission rulings mandate

that the ex-managers repay the artist their commissions

Vainshtein livee in L.A. central role in lewel's caree nd she made sound decis guiding Jewel's meteoric rise," wrote Gurley in his decision. "The relationship proved very

Vainshtein managed lewel when she played at local coffeehouses and helped guide her into a contract with

"This [labor commission action) was filed in 1998," said the observer, who would said the observer, who would not guess when the civil lawsuit would be resolved. "It took two and a half years for this [labor commission hearing] to run its course

The observer said that the labor commission ruling doesn't necessarily mean that the civil lawsuit will follow in the pro-Jewel direction.
"Labor commission

rulings almost always go in favor of the artist. I don't think they ever found for a manager. It's known as an 'artist's court.' It's well know that any client who wants to break a contract with their manger just takes it to a labo on and they will win.... In [labor com hearings] it's all based on 'he said, she said.' You don't get

away with that in real cour Jewel pursued the labo ssion hearing while

The Vainshtein versu lewel case brings to light the fact that in California, artist's agers are forbidden fro ng gigs for their clients. licensed agents are supposed to seek employment for their dients. Gurle

urmised that Vainshteir gagements being licen as an agent. California i

tive states prohibiting managers from seeking jobs for their clients. "A manager s not allowed to receive a is not allowed to receive as offer or even discuss it in California," said the obser Vainshtein and Jewel declined comment

- Ken Leighton

"I had an uncle that was at Pearl Harbor when it was bombed," says Warren Lovell, bandleader Big Time Operator, "and m mom was actually bombed by B-29s," says Lovell. "She grew up in Japan and was on Kyushu when it was bombed by the U.S. in 1945." Lovell's mother escaped

worked in the Japanese government, which afforded the family the advantage of a

"Their next-door because of the issue of Japanese pride they would not



BTO BANDLEADER AND THE FAM

use her family's bomb shelter. they covered then futons, and she said that during one raid, when she came out [after the bombing], there was cotton and body parts in the cherry blossom trees all around. Big Time Operator

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* -

5

appears in the movie Pearl Harbor, though they don't play music in the movie. They were hired strictly on how they look

"Being in a movie is cool, but it's very boring work.... Each shot has to be duplicated, and there's this lady running around with a Polaroid [camera] making sure your hair hasn't

changed."

I constructed, Walt, was in the U.S. Army and met his mother while serving in the Far East Network in the '50s (the entertainment division of the military). As his manager, she helped him put together a ten-piece country-swing band. "His whole band was lapanese, and they didn't

Japanese, and they didn't speak English, so she pretty much was the go-between," says Lovell.
"I feel the Japanese were fairly but safely portrayed in the movie," says Lovell, who is half Japanese. "They didn't receive a lot of dialogue, and there was no character

Europe...with a different ending being shot....I thought it was funny to be half Japanese and leading a band for this movie." says Lovell. "I probably would have been shipped off to a noncritical area....! think the director and casting people thought I was Italian or

something."

The movie is being blasted by critics for its historical inaccuracies. Lovell, who onsiders himself a history buff, says he noticed som inconsistencies, but he's not ready to condemn it. "It's a movie for one, it's

not a documentary," says Lovell. "I can tell you though! the a you were in the Army air corps in WWII. you did not go join the RAF [Royal Air Force].... Only civilians joined the RAF, and civilians joined the RAF, and there were eight civilians that joined the Royal Air Force as the Eagle Squadron, and only one survived the war. And for him to go from that to Pearl Harbor to flying one of two P-40s that actually got off the 40s that actually got off the ground is really a farce...but if you want to see the real story on Pearl Harbor, watch the History Channel."

— Russell Bauder Kirn and his wife went to complain. "There was a line of

"We had two cell phones going, two regular phones, and we were working the Internet," said Brad Kirn about his efforts to get good tickets for the Dave Matthew Band at Dodger Stadium the



minute Ticketmaster pr them up on sale. "We ended up with shitball tickets.... They were right behind home plate, so we thought they would be good. We get there and we find that they have this and we find that they have this huge soundboard...that obstructed the view....We couldn't see the stage. It's kind of ridiculous — you spend \$50 per ticket and you can't

I'M HERE WITH MY

30-plus people waiting to talk to this [Ticketmaster] supervisor. There were people who had seats that didn't even exist. The [supervisor] was handing out tickets in a whole other section reserved just for people like us. That section wasn't bad, but by the time we

Ticketmaster spokesman Larry Solters said the issue of selling tickets that didn't exist was not Ticketmaster's fault.

"We are given tickets to sell at an event by the promoter." He said lastpromoter." He said last-minute changes with lighting towers or stage configuration can eliminate seats. "It is not unusual to relocate people because of changes to the concert setup. Sometimes the band mandates stage changes at the last minute."

charges what it does and where that money goes "That's proprietary infor

I noted that it seemed

Day tickets July 22 at the Coors Amphitheater was \$7.15, or 36 percent of the ticket charge. The Matthews was an \$8 service

charge for \$49.50 tickets. "Again, that's proprietary information. That's all in a and/or the promoter."

— Ken Leighton

CD review: Doxy 3, River of Fire, Burn like Rain, Spiff-Tone 009











Hooked on **Big Band Jazz**

"There are very few players in the world who can circular breathe."

ra B. Liss is six foot nine, linebacker broad. He stands in the pulpit of the San Dieguito

Methodist church, finger-clicks the beat, and
counts, "Ah-one; ah-two; ah-one, two, three,
four!"

The piano plinks out the basic melody, then the entire phalanx of 13 trumpeters, trombonists, and 15 trumpeters, trumpuls. The BILL MANSON

13 trumpeters, trombonsts, and saxophonists pummel us. The church isn't large.

Nearly two dozen guys in the Ira B. Liss Big Band Jazz Machine are Blowing their horns (no women in the band yet), but they act like one, till one of them stands and takes a solo. The band mambos and cha-chas. then swins; low while a "exact be cost big bottom and the same than the same than the same that the same than the same mambos and cha-chas, then swings low while a trumpeter crawls right up to those teeny-weeny

top notes.

Liss says he's been listening to big-band music ever since he was a sophomore at Patrick Henry High School near La Mesa. "It happened in the early 1970s. Everyone was listening to the British beat, but I got hooked on big-band jazz.... I was playing the baritone saxophone through high school, through college...it's the only instrument I have ever really concentrated on. It's big, so i res a bit of physicality to play it, but I'm a

big guy."

The whole idea for his own big band started 22 years ago when he was working in an Escon-dido music store. "I saw that kids weren't getting enough exposure to jazz. I told my boss what I felt. He said, 'You ought to start your own youth telt. He said, You ought to start your own youth hand. 'So it started out as a summer program for kids to play big-band music, and I led the band. And the kids got older, and as more people said the band, it became more of a community band. All the money we'd make on jobs we'd put into

music and equipment that we needed.

"And then I decided to take it to a more professional level. Nine years into the band, we started ressional level. Nine years muo ne band, we started playing a lot of jobs and attracting better players and getting a more disciplined attitude... We have worked now for the last 11, 12 years as a professional band. We've done recordings. The first CD was 1994 — First Impressions. It has been played all over the world. In the United States, it

played all over the world. In the United States, it went on over 400 radio stations across the country. We've backen reviewed in major publications. We've backed up singers — Harry Connick Sr., the Temptations, the Four Tops, the Temptations, the Four Tops, Charlie McPherson, Our second CD. Everything Under the Sun, which we cut last

Onaer the Sun, which we cuit as best Jazz
CD in the San Diego Music Awards 2000."
Still, making money is a problem. A big band
costs big bucks to run. "The fact that we're kind
of a beach town can be difficult for a big band like
us." says Liss. "I hate to say this, but in San Diego, we are not in a cultured area.... For instance, a we are not in a cultured area.... For instance, a lot of people here misinterpret what big bands are... To me, nine pieces or ten pieces isn' a big band. Because to achieve the sound of a true big band you need five saxes, four trombones, four trumpets, and piano, basa, and drums to get the colors and the tonalities that really, really sound like a true big band."

Reality dictates that Liss has to keep the day.

job. He works for UCSD's music department as the facilities manager (which includes managing Mandeville Center and the Warren College mu-sic building). "Since the music business isn't happening right now a lot, I'm forced to do this. But that's okay. It makes you a little more broad-

He was exposed to music by his mother Eva, who allowed him to choose a saxophone as a kid so he wouldn't be overshadowed by his violinplaying sister.
"In a way it's a miracle my family is here at

In turn-of-the-century Russia, Liss's greatin turn-oi-time-century Russial, Liss 5 great-uncle, Meyer Rakita, gathered up his parents and three sisters and brought them — from a place near Odesso on the Black Sea — to America. Then he returned to Russia to bring out more of his fam-ily. Only this time the authorities would not let them leave. When the Germans entered Odessa,



they killed Meyer Rakita and his remaining family. "We're here because of my great-uncle," says

Liss.
"When I was younger I had a very brief meeting with Stan Kenton," he says. "He said to me—
and this was eight years before I even formed my
first band — "It's going to take guys like you to
carry on the tradition when guys like me are gone."
Who'd have known those words would be so

prophetic?"
Liss believes big bands may be the last of the human-powered bands, not dependent on elec-tronics and automation. "There are so many skills

tronics and automation. There are so many skills hat go into slip-band playing, "he says.

Some skills, like circular breathing — blowing into the horn while simultaneously breathing in through one's nose — are rare. With this ability, one can play a note or notes for a very long time because one doesn't need to stop to breathe.

"There are very, very, very few players in the world who can circular breathe. It's a technique that takes a very large amount of muscular control. Dizzy Gillespie could, when he was younger. So could Bill Watrous, the trombonist. He could

do double-stopping too. Sing and play a note at the same time, or sing partials to the note that he's playing. Ian Anderson made it famous when he was playing with Jethro Tull. He could sing and play flute at the same time. But to me, it's a nov-elty thing. It doesn't really reflect you as a better soloist because you can do it. It's a kind of

gimmick."

Liss says it's not so much the tricks that makes a good horn-blower in a big band, it's physical fitness. "To play a wind instrument, it takes a whole lot more than just a knowledge of music. You're using your whole body when you're play-You're using your whole body when you're playing the instrument. It's a very, very physical thing. Brass instruments take a lot of lung power, though. It's) how to control that air stream that makes a good brass player and a good woodwind player. And many muscles are involved in that, both in the face, in the lungs, in the diaphragm, in the position of the ody. It has become a very not regained to the position of the body. It has become a very you're going to do a lot better. I've never been able to figure out musicians who smoke a great deal or drink a lot because it cuts down on your abil-

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MUSIC SCENE

ity to perform at your peak. sure, the best jazz musicians over many years were boozers and smokers. Their lives were brilliant, for sure, but not long."

Liss is a giant guy. Playing the giant baritone sax was a natural fit for him. The sax, he says, "was used in classical music.
People like Ravel, and Berlioz,
Richard Strauss, and
Prokofiev." But Adolphe Sax, the creator of the saxophone. apparently was thinking of woodwind bands who had to play on horseback when he patented the sax in 1846 in Paris. "Since it didn't point straight out like traditional reed straight out like traditional reed instruments, reed players [could avoid] being killed by their horses rearing up and knocking their teeth out."

The use of mutes by the brass players in the band is a way to "create different tone color," says liss.

The band uses everything from the rear their contractions.

from Harmon mutes, a metal from Harmon mutes, a metal plug that goes into the bell of the trumpet, to plumbers' plungers, just like the one in your bathroom. "You can create a growl with a plunger," he says. "One of the best trumpeters I ever heard play with a plunger was Clark Terry. He

plunger was Clark Terry. He can talk and play. He'd mum-ble with it. They called him 'Mumble' because of it."

The most common mutes with trombone are a straight mute, a cup mute, and a bucket mute. The straight makes for a very piercing but subdued sound, the cup lust kind of mutes, and a bucket makes it bucket for contro. That's because the mute itself has some absorption material in It. It makes. sorption material in it. It makes

a unique, haunting sound, "Sometimes [bands] have a couple of guys playing trum-pet and a couple playing flugelhorn, which is another type of trumpet, with softer tones. Flugelhorn in combination with trumpets using mutés is wonderful. Or listen to 'Mood Indigo.' Trombones with buckets — they create a very lush, warm, muted sound."

sound."

His band doesn't follow all mute fashions. "'Hats' were another flashy gimmick way back when," he says. "Glenn Miller would choreograph his players to give the audience visuals. The 'derby mute' was a real felt-lined mute, shaped to be a support of the same and the sam

ment is made from also creates different tonal qualities. "A lot of these 'brass' instruments are actually gold-plated, or sil-ver-plated, or bronze. They plate them a lot of different ways to get various qualities of sound. Gold gives a rounder, warmer tone. Brass gives bright sounds, silver's

ent kinds of brass, which pro-duce different qualities. Yellow or white brass, for instance. Yamaha's saxophones are gen-erally a big, fat, louder sound, whereas Selmer saxophones whereas Selmer saxophones are known for giving a warm, thicker sound. Selmer used to be made in Paris. Now they're made here in the States. I have a Selmer and a Yamaha. Over-all, nothing can really beat a Selmer. Mine is older, late '60s. It's users the later \$500. It's worth at least \$8000.

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He's about to go back down to the church auditorium. The to the church auditorium. The night's cooling down. "Does temperature affect the tuning?" I ask. "Oh sure. Hot weather

makes you play sharp. Colder, flat. We're constantly tuning. It has to do with physics. If you're in a concert hall and there's a lot of air-conditioning, all woodwinds will be affected. What a lot of concert-hall designers still don't realize is that you need zoned air. One is that you need zoned air. One zone for the audience, another for the performers. But all the time, you're self-adjusting, as you go. A lot is controlling your intonation, with your embouchure...the muscles in your mouth, the position of the mouthpiece in your mouth, and the pressure needed to blow the instrument, to keep it in pitch."

Doesn't he get tired of the swing rhythm that seems to dominate big bands, I wonder.

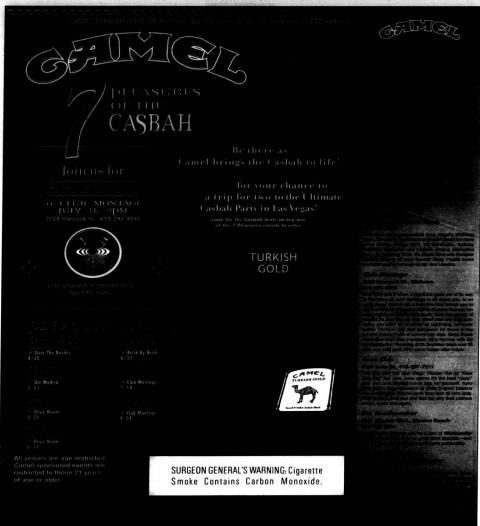
dominate big bands, I wonder.
"Big bands are around because of the swing cra, but that
doesn't mean we only play
swing. Big bands can play everything, man! When I was in
high school I heard a crazy trumpet player named Don El-lis, who took music to extreme heights with his quarter-tone trumpet and his multimetered writing. He had one of the most incredible big bands that have ever been put together. It was all very experimental. They did a lot of things with strange a lot of things with strange rhythms that came out of In-dian music, multimetered stuff — a bar of one meter, and the following bar in a com-pletely different meter, different pletely different meter, different time signature. Say a bar of 4/4, then a bar of 5/4, and they'd follow one after the other. Dave Brubeck was also a pioneer in multimetered stuff. The piece veryone knows is "Take Five," one of the first jazz pieces that ever used the 5/4 meter. These guys broke predictable rhythm un."

He looks at his watch. "Gotta go. Second half. Got some new compositions in there. You want to hear 'Stravinsky on Acid'? Listen

Not far behind him an elderly gent heads back to his seat. His name is Lee O'Conseat. His name is Lee O Con-nor. He used to play trombone in the Harry James band, from 1948 to 1951. His chiropractor is Liss's bass player. Told him about tonight's concert at his

last appointment. "This band," says O'Connor, "is great. It swings. It's perfection. Harry James had a very, very good band, but this band is dynamite."





Rich White Blues

Tom Waits does not have a good voice, or if he does he keeps it hid. He's got a mannerism, a tortured baritone rasp.

nother good piece of music came through my mail slot the other day. My luck seems to have improved in that regard, though I continue to get promotional packets with photos of four shage 24-year-old boys who should probably be in the garage working underneath an old Cheyy instead of pretending

to make music. The discs are rotten, and the names of the groups vie to be edgy or naughty or clever, or a combination There's an awful lot of junk

out there, so it's refreshing to run across a new release worth crowing about: John Hammond's

crowing about: John Hammond's
Wicked Grin, in which he covers
13 Tom Waits songs. There is no
particular reason why! I should
have enjoyed this disc as much as I did. I am not
much of a Tom Waits fan and have written of his work rather dismissively in this column. I have not heard much of John Hammond, but what I not heard much of John Flammond, but what it have heard interested me not at all. He is primarily a white blues singer, and I have, in this column, written dismissively of white blues singers. So how come it's worth a listen?

Much of it has to do with REVIEW

Much of it has to do with Hammond's voic. He's got a good one, with a broad expressive range and a real gift for modulation, which is important with lyrics as involved and heavily weighted as Tom Wait's. Tom Wait sdoes not have a good voice, or if he does he keeps it hid. He's got a mannerium, a tortured barrione rasp that is apparently designed to simulate cigarettes, whiskey, and hard luck in low release.

Actually, Waits was raised in suburban San Actually. Wants was raised in suburban San Diego, like Frank Zappa, whom Waits would tour with for several years as the opening, and much unappreciated, act. Like many performers, he's invented a mythology around himself, part of which involves his voice. It seems, according to Waits, that he had an Uncle Vernon who Watts, that he had an Uncle Vernon. who underwent a throat operation only to have a small pair of scissors left inside by a negligent surgeon. Some time after, at a Christmas dinner, Uncle Vernon coughed up the pair of scissors when he choked on a

string bean, thus ruining his vocal

string bean, thus ruining his vocai chords but providing him with that tortured baritone rasp that young Tom came to admire. Waits is a remarkable songwriter and superb musiciar. He overwrites more often than not, and as I've written here before, he revisits his make believe seamy stage-set, allowing believe seamy stage-set, allowing us no reprieve. It's all a bit unconvincing and a bore. Having said that, any number of these songs — with all their mannerisms, the self-pity, the bluff hard-living — are very affecting, or can

be, when they're sung properly. Enter John Hammond, This would

Enter John Hammond, This would be John Hammond, the younger. The clder J.H., who may be familiar to some of you, was the celebrated record producer who helped introduce and popularize Billie Holiday, Charlie AUGUST KLEINZAHLER Christian, Bob Dylan, and Bruce

in. He wrote on jazz and popular music for the New York Times and the British Melody Maker.

as well, and I'm very impressed with his Atlantic collection I Can Tell, in which he covers blues standards by a host of great bluesmen. The recording is from 1967, and Hammond has along with him Robbie Robertson and Rick Danko of the Band, as well as Bill Wyman of the

Datuse Allman.

Hammond does as good a job as a rich, talented young white guy is going to do with dassies like "Spoonful." Smokestack Lightning. "Forty Days and Forty Nights." and "Shake for Me. Thevitably, he sound like a white guy trying to sound like a black guy, but that's his shick, and he does a whale of an impersonation. In fact, musically, some of the performances outpace the originals but have almost none of the emotional force of the original blues. of the emotional force of the original blues performers.

Which reminds me of a story my old

Which reminds me of a story my old friend Jim Edwards told me of a concert he went to in the mid- to late '60's in San Francisco where Howlin' Wolf, several of whose songs Hammond covers, was to be the warm-up act for some schlock psychedelic band like Blue Cheer or the Strawberry Alarm Clock. Turns out the Wolf didn't show so the lead act went ahead with their interminable guitar solos cum feedback (you will, some of you, remember the drill). The hippie audience was slouched around on the

floor in varying degrees of non compos mentis-ness when there was a disturbance at the rear. disturbance at the rear. It was late, after midnight. All of a sudden there was a giant black man, giant, in height and girth, and a very ample black woman, perhaps Mrs. Wolf, walking

vocals, changed the atmosphere in that room like no one but Howlin' Wolf could, but then

exactly where to go with Waits's music. Which was to strip down the arrangements and give them the blues treatment. Most of Waits's songs couldn't abide such treatment, but Hammond had the advantage of being able to choose among scores of Waits originals for his own purposes. and no matter what I may think of Waits's musi

ay think of Waits's music or his performances of his own music, thar's plenty of gold in them thar hills. There's a fair bit of Bo Diddley at work in Hammond's inter-

etations of Waits, a dash of Muddy Water dash of Muddy Waters, too, and a soupçon of this and that blues master. It works well because it moves the Bo Diddley song material down the line briskly: Waits

to steep in their own juices, both from the overwrought arrangements and loaded, often richerché, fyrics.

As it turns out, Waits and Hammond met 25

As it turns out, Waits and Hammond met 25 years before this album (produced by Waits) was recorded. Waits had opened for Hammond at a gig in Arizona, and the two hit in Gf. Waits later wrote a tune, "No One Can Forgive Me but My Baby," for Hammond's first Pottibalan release, Gat Low if You Went It. Hammond, for his part, appeared on Waits's 1999 Grammy Awardwinning release, Mule Variations.

winning release, studie variations.

There's a superb band on hand during this Wicked Grin recording that bears mentioning: Larry Taylor, formerly of Canned Heat, on upright bass; Augie Meyers (Sir Douglas Quintet) on keyboards; Steven Hodes (Fabulous Thunderbirds) on drums and percussion; and, the chart of the content perhaps the one true white blues great, Charlie perhaps the one true white blues great, Charlie Musselwhite, on mouth harp. Waits plays guitar on most of the cuts, and, to my surprise, is an excellent guitarist. Everyone on board seems to be aware they're into a great groove, and it's evident to the listener right from the top. I. should be delighted and surprised if another release half so good comes through my mail slot anytime soon.

John Hammond, Wicked Grin (Pointblank Records 72438 50764 2 8) Tom Walts, Heartattack and Vine (Elektra 295-2) Bo Diddley: His Best (RCA/Chess CHD 9373) Howlin' Wolf: His Best (RCA/Chess CHD 9375)



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Christian, Bob Dylan, and Bruce Springsteen, bringing the latter two into the Columbia fold where Hammond worked from 1933 on. Born into a wealthy family, Hammond used his own finances to subsidize jazz recordings by artists he believed

New John Jimes and the firstiss is recomp source. He worked tirelessly for civil rights; it was his idea for the racially integrated Benny Goodman Trio.

The son got not only his father's name but also his ear, good looks, and, presumably, a bit of the family money. Some guys have all the luck. But John Hammond Jr. has talent to burn





like no one but Howlin' Wolf could, but then the Wolf is another story. I digress, John Hammond can't do that. It would take the LAPD TAC squad to accomplish what Mr. and Mrs. Wolf accomplished, but Hammond is a smart musician, and he knew



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FRIDAY Mark Chesantt /790 bel Mar Fargrounds, Fridey, June 29, 2260 Jimmy Durante Boulevard, Del Mar. 858755-1161 or 619-220-8497.

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Grand Funk Ratirond (582): Del Hor Foirgrounds, Saturday, June 30, 2260 Jimmy Durante Bouleverd, Del Moz. 858-755-1161 or 619-220-8497.

Phorcyde (356): 4th & 8, Sunday, July 1, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Counting Crows (465); Humphr Concerts by the Boy, Friday, July 6, 7,30 p.m., 2241 Shelter Island Drive. Shelter Island. 619-220-8497 or 619-523-1010. Ani DiFrance /337 t Copley Symphor Hall, Manday, July 2, 750 B Street, downtown. 619-220-8497. The Amering Crowns, Deodholt /114], the Sodies /388], and 44 Deoble D: The Cashol, Friday, July 6, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

KC & the Senshine Band (619): Del Mar Fairgrounds, Mondey, July 2, 2260 Jimmy Dutnite Boslevard, Del Mar. 858-755-1161 or 619-220-8497.

El Trit: San Diego Sports Areno, Saturday, July 7, 3500 Sports Areno Boulevard, San Diego: 619-220-8497. The Walfflowers (475) and Gleen Phillips (368): Humphrey's Concerts by the Boy, Toesdoy, July 3, 7:30 p.m., 2241 Shaher Island Drive, Sheber Island. 619-220-8497 or 619-523-1010. The Billy Childs Trioc Athenoeum Music and Arts Library, Seturday, July 7 7:30 p.m., 1008 Wall Street, Le Jole. 858-454-5872.

The Supersuckers (367), flut (493), and the Streetwelkin' Cleestals (529): The Cashoh, Thursday, July 5, 8:30 p.m., 2501 Eather Booleverd, michtown. 619-232-4355 or 619-220-8497.

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Don Fogothery (459) and Karla Bonoff (462): Hemphrey's Concerts to the Boy, Luesday, July 10, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010. 619-220-8497 or 619-523-1010.

The Real McKenzies (558), the Briefs, and the McPinerson Struts (534); the Gosbat, Tuesday, July 10, 8:30 p.m., 2501 Kettner Boulevard, midrown, 619-232-4355.

Tray Anastasio (of Phish): Open Ar Thietre, Wednesday, July 11, 7 p.m., SDSU carrous, College Ana. 619-220-8497.

Cheep Trick (457) and Hermony Rilley: Humphrey's Concerts by the Boy Ihursday, July 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Sophie B. Howkins (581): Belly Up Tovern, Thursday, July 12, 143 South Cedros Avenue, Solono Beoch. 858-481-8140 or 619-220-8497.

Eddie Palmiert: 4th & B, Thursdoy, Juli 12, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

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Robert Walter's 20th Congress /692± The Casbah, Friday, July 13, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-232-4355.

Engelbert Humperdinck (987): Pechange Entertainment, Friday, July 13, and Schuddy, July 14, 45000 Pala Road, Ternecula. 888/732-4264.

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Alejandro Escovedo (570 t. The critich, fuestoy, July 17, 8:30 p.m. 2501 Kemier Bouleand, midtown

Missing Persons (476): 4th 8.8, Tuesday, July 17, 345.8 Smeet, downtown, 619-220-8497 or 619-231-4343.

White Stripes /359/, Von Bondies, and the Waxwings: the Casboth Wednesday, July 18, 8,30 p.m., 7501 Ketner Boulevard, midtown. 619-232-4355.

Sugar Ray /385), Uncle Krocker, and the Stert: Open Air Theate, Thursday, July 19, SDSU compus, College Acos. 619-220-8497.

Godsmack / 328/, the Deftones / 207/, Puddle of Mudd, and CKY: San Biego Sports Arena, Enday, July 20, 3500 Sports Arena Boulevard, San Diego. 619:220:8497. The Young Dubliners (438) and the O'Brien Brothers (829): Humphrey's

(ancests by the Bay, Enday, July 20, 1:30 p.m., 2241 Shelter Island Drive shelter Island, 619:220:8497 or 19:573:1010

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Mary Chapin Corpenter (793) and Steve Earle & the Dukes:

Hiroshima (446) and Dione Schoor (626): Humphrey's Concerts by the Boy, Thursday, July 26, 7:30 p.m., 2241 Shelter Island Dave, Shelter Island. 619-2208(97 or 619-523-1010.

R. Kelly, Sunshine Anderson, and Syleena Johnson: Open Ar Theate, Thursdey, July 26, SDSU compus, College Area. 619:220:8497

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Petty Loveless /794/: Humphrey's Concerts by the Bay, Friday, July 27, 7:30 p.m., 2241 Shelter Island Brive, Shelter Island, 619-220-8497 or 619-523-1010.

3 Doors Down, Seven Mary Three [242], and Tentric: Open Ar Theate, Schuday, July 28, SDSU compu-College Area. 619-220-8497

Snoop Dogg: (oors Arriphitherne, Sunday, July 29, 2050 Entertoiment Grole, Chula Vista, 619-671 3600 av 619-220-8497.

The Cowboy Junkies /425 k Humphrey's Concerts by the Boy, Sunday, July 29, 7.30 p.m., 2241 Shelter Island Brine, Shelter Island, 619-220-8497 or 619-523-1010.

Lynyrd Skynyrd /560/ trid Ted Nugent /575 & Coox Amphithesite; Mondey, July 30, 2050 Entertrainment Circle, Chole Visite: 619-671-3600 or 619-220-8497 The Indigo Girls /876/, Michelle Malone, and Peeps Show: humphrey's Concerts by the Bay, Manday, July 30, and Toesday, July 31, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. John Mellencamp /514 th Open Air Theatre, Tuesday, July 31, 505U compus, College Area. 619-220-8497.

AUGUST The Circle Jerks: "Cones Bor and Grill,

Wednesday, August 1, 3105 Ocean Front Walk, Mission Beach, 858-488-1780 or 619-720-8497 619-270-8497.

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The Rippingtons /659/ and Keiko Matsui /675 t Humphrey's Concerts by the Boy Sunday American

The Neville Brothers (407) and Steel Pulse (757): Humphrey's Concerts by the Bry, Monday, August 6, 7 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

The Moody Blues /566; Vegos (osino Conterts in the Park, Tuesday August 7, 8 p.m., 5005 Willows Road, Algaire, 619/220-8497 or 619/445-540

Strunz & Foroix /664/ and Willie & Lobo /665/: Humptey's Concerts by the Boy, Tuesdoy, August 7, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 619:220:8497 or 619:523:1010

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Brad Poisley (795): Humphrey's Concerts by the Boy, Friday, August 11 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Paul Anka /603; Pechanga Entertainment, Fridoy, August 10, and Saturday, August 11, 45000 Pala Bood, Temecula. 888/732/4264.

Parti Lellelle (1990): Pola Events Center, Fridory, August 10, and Setundary, August 11, 5 miles nest of 115 on SR 76, North County Initiant, 760-510-5100 or 619-220-8497.

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Kool & the Gamg /941 /: Seagure Concert Series, Schurloy, August 11, Pier Plazo Amphitheater, Oceanside. 760:439-4960 or 619-220-8497.

The Boremoked Ladies (480) and the Proclaimers: Coors Amphitheate, Monday, August 13, 2050 Entertoinment Crick, Chuk Vista. 619-671-3600 or 619-220-8497.

Box Scoggs /424/ and Garrie Beefield: Humphrey's Concert by the Boy, Tuesday, August 14, and Wednesday, August 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Aerosmith /509/ and Fuel /365); Coos Amphitheotre, Thursday, August 16 2050 Entertoirment Circle, Chulo Vistu. 619-671-3600 or 619-720-8497.

Olivia Newton-Johe: Humphrey's Concerts by the Boy, Thursday, August 16, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Poison, Warrant, and Guiet Riot: Coors Amphitheatre, Friday, August 17, 2050 Entertainment Grole, Chule Viste. 619-671-3600 or 619-220-8497.

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os 619-523-1010.
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**Judy Cellius: Whitellineous Featived" with Index (538): Bildels
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Wednesdy, September 12, 7 pm., 241
Hampley's Concerts by the Boy,
Wednesdy, September 12, 7 pm., 241

Albright (728) and Puttl Austin: Humphrey's Concerts by the Boy, Tuesday, August 21, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Erykuh Bedo /975): Humphrey's Concert by the Boy, Wednesdoy, August 22, 7:30 pm. 2241 Shelter Island Brive, Shelter Island. 619:2208497 or 619:523-1010.

Wynonna (796): Humphrey's Concert by the Bay, Monday, August 27, 7,30 p.m., 2241 Shelter Island Drive; Shelter Island: 619-220-8497 or 619-523-1010.

Ray Charles (949): Humphrey's concerts by the Boy, Tuesday, August 28, 8 p.m., 2741 Shelter Island Dine, Shelter Island, 619-220-8497 or 619-523-1010. Devid Sembern (641) and Joe Semple: Humphrey's Concerts by the Bay, Wednesday, August 29, 7 p.m., 2241 Shelter Island Dine, Shelter Island 619:220-8497 or 619-523-1010.

Destiny's Child (612): Coors Amphitheatre, Thursday, August 30, 2050 Entertainment Circle, Chula Viste. 619-671-3600 or 619-220-8497.

Lonester /786 ½ Viejos Casino Concerts in the Park, Thursday, September 6, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

619-220-9497 or 619-445-5400. Sergio Mendies & Bresil 2001 (694): Humphery's Concerts by the Bey, Friday, September 7, 7-30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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Richard Elliot (654) and Marc Autolino (716): humphrey's Concert by the Boy, Thuesday, September 13, 7 pm, 2741 Sabber Island Done, Shelter Island. 619:220-6497 or 619-523-1010.

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Rick Springfield (579); Viejos (asino Concents in the Park, Sunday, September 16, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400.

Big Bad Voodoo Daddy (677): Humphrey's Concerts by the Bay, Friday, September 21, 8 p.m., 2241 Sheher Island Drive, Sheher Island. 619-220-8497 or 619-523-1010.

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Island. 619-220-8497 or 619-523-1010. Art Gerfunkel (810): Summer Pops Series, Brootway Novel Pier, Friday, Augus 31, and Satustay, September 1, 960 North Horbor Dive, downtown. 619:270-8497 or 619-235-0804. Ringo Sterr & His All-Sterr Band feetung Shelle E., Rager Hedgson, Howard Jones, Ion Hunter, Greg Luke, and Mark Rivere: Open Ar fleetre, Sundey, September 2, 505U compus, College Area. 619:270-8497.

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Ravi Shankar: Humphrey's Concerts by the Boy, Tuston's, September 25, 7:30 pm, 2241 Shotter Island Drive, Shetter Island. 619-220-6497 or 619-523-1010. Jamet Jackson (628) and 112: San Diego Sports Arena, Wednesday, September 26, 3500 Sports Arena Boulevard, San Diego. 619-220-8497.

The Polinter Sisters (615): Polic Events Center, Friday, September 28, and Saharday, September 29, 5 miles east of 1-15 on SR 76, North County Inland. 760-510-5100 or 619-220-8497.

Jim Brickman (827): Humphrey's Concerts by the Boy, Thursday, October 4, 8 p.m., 2241 Shohar Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Ramby Travis (611): Viejes Cosino Cocerts in the Park, Thursday, October 1 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-445-5400. The Temptations (971): Humphray's Concerts by the Boy, Factoy, October 12, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Gordon Lightfoot (906): Humphrey: Concerts by the Boy, Sunday, October 14, 7:30 p.m., 2241 Shather Island Drive, Shather Island. 619-220-8497 or 619-523-1010.



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(La Mesa)
Against the Rest: John Joe's
(La Mesa)
Album Leaf: The Casteh
All Time High: Epicente
The And/Ors: The Casteh

Deadfood: The Cosboh 48 Hours: Epicente
The Fat Beat Squad: Hard

Kock Cate (Leskamp), "Cones Bor and Grill Filth Juggernaut: Dream Street Fivecrown: Dream Street Goldfiste: "Cones Bor and Grill Hoobustank: "Cones Bor and Grill

4m & 8 258Jock's Broken Heart: The

Animal 32: Bub's Whiskey Dive Backlit: Winstons Backyard: Club Xonth Bedraggled: The Caston The Big Provider: Blind Melons The Black Heart Procession:

The Block Heart Procession the Cotchin Cotchin Boom Shanker: Bird Meloos Brothers from Another Planest: Camp Ber and Gell Canderella X: The Phythose Chyr. Tenes Bor and Gell Cold Fusion: Bick By Birk. Conflict Theory: Epicenthe The Crack Heade: Club Xonh Cathworts: Birk By Birk. The Damm Personals: the Cotchin Cotchin.

Rock Cafe (Gaslamp), "Canes Bar

Hurricone Jenny: Blind Malons I Astronout: Brick By Brick 102 The Incredible Moses Leroy:

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Facility Golds.

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Madd

and Grill
236 ... Tiltwheel: The Casbob, Joh'n

and Grill **Proof of Burden:** Jolt'n Joe' (Lo Mese)
Riot Gun: Jolt'n Joe's
(Escondido)
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Youth

Tigers Temple: "Cones Bar

Joe's (Escondido)
The Trousers: Hard Rock Cafe

(bestomp)
Twin Dyname: Blind Melons
Twist Dead Fable: Brck By
Brck

ence
Vertibird: The Kensington Club
Via Satellite: The Casboh
Willow: "Canes Bar and Grill,

BLD-CHELONS Altered Time: On The Rocks 460 Baywolf: McP's Irish Pub

The Big Idea: Pol Joey's

485 ... The Blazers: To Leo's bunge
Blind Rage: Brick By Brick
The Bloodshot: The (esbah

...The Josy Bowen Boach Hole foct (set to Beld, De's Jean Reset, Hoffelo be's The Bullet Bayes Brillo Jean The Bullet Bayes Brillo Jean The Bullet Bayes Brillo Jean State (set (See Jean Person) Clerask Rockers: Princ's) I Clerask Rockers: Princ's Desemblet: The Physicas Desember Purple: Deem Sheet The Devellaters: Beldy 10 Jean Devlaters: Beldy

547 Hot Rod Lincoln: Humphrey's,

Mojo Creole: Winstons Jeff Moore & the

(rs) **The Noon Beat:** The Kensington

Club
The New Standard: Rock
Belton (Geslomp)
The Norm: Surf N'Sadde
Petty Cash: Brick By Brick
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I would like to thank **Kenny Rogers** for gra-ciously providing a guest response to my most recent detractor, Peter Oberg, author of the "Keith Jarrett is a genius" letter of

some weeks ago.
"Genius?" writes Kenny. "If we're talk-"Genius?" writes Kenny. "If we're talk-ing postwar jazz piano, any discussion of genius begins, and pretty much ends, with the trio of Bud Powell, Thelonious Monk, and Cecil Taylor, Okay, okay, we might also throw in Elmo Hope and Herbie Nichols, even (at his least 'systematic,' most 'personal') Lennie Tristano, and don't forget that other dead gay, Richard Grossman. It's a little premature to inflict the G-word on Matthew Shipp, but hey, he's a comer. "Bill Evans has his partisans

"Bill Evans has his partisans (though I'm centainly not one of them), and K.J. Isn't even in his league. Sorry...on the hottest nights of his life, Keith Jarrett is barely more than a hack. I'd rather listen to Horace Sil-ver...Sonny Clark...Jaki Byard. And though he had no real long-chops, I'd rather spin a solo side by Sun Ra. Heck.—'Il't take Jammy Rowless.

Heck — I'll take Jimmy Rowles.
"What — the cat objects to your
calling Jarrett's playing 'turgid'? Well,
let's look it up: 'excessively embellished in style or language; swollen;

inflated; pompous. 'Hey, he's all of that — that's him to a goddam T. Thanks, Kenl That's tellin' him! (To hear a sample of Kenny Rogers, call 619-23-9797, wait for the prompt, then punch in ext. 4799)

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"Circuit Daze": DJ Monty Q at the San Diego Sports Arena, Saturday.

Club Drink: Thursdays, DJ Shawn Temple and guests spin hip-hop, funk, and more. No cover with Reader ad. Plan B, 945 Garnet Avenue, Pacific Beach, 858-483-9921.

Club '80s: Thursdays, DIs Bryan

Club Hollywood: Fridays and Saturdays, true hip-hop and rare groove. Hollywood Star, 1320 Fifth Avenue (between A and Ash), downtown, 619-232-2102.

and classic British dance music; 21 and up. Shooterz, 3815 30th Street, San Diego. 619-574-0744. www.popnoir.com/clublendon/

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, synthops, industrial dance, and more: The Brass Rail, 3796 Fifth Avenue, Hillcrest, 619-298-2233, www.synthelabs.com

Club Rio Nilo: Saturdays, on first dance floor, DJ Mikee and Junior spin hip-hop, old school, and more; second dance floor, bunda cumbia music with DJ Petersen alternating with live band. All ages. 4945 Home

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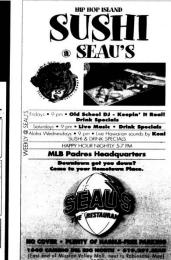
July 27

Elena

Matt Naths







see website for details. 21 and up. The Azzec Bowl, 4356 30th Street, North Park. 619-283-3135; info line, 619-220-9444. www.mergelifeandmussic.com.

Darkwave Gardens Fourth Saturday of every month, DJs Dragon, Todd, and Tom King spin gothic, pop, and darkwave; 21 and up, 9 pm. to 2 a.m., the Hole, 2820 Lytton Street, Lome Portal. 619-226-9019: info line, 619-465-5827. www.klubs.com. Jolt'n Joe'n DJ events every Thursday. Two locations: 717 N. Escondido Boulevard, Escondido, 760-743-7665; 8076 La Mesa Boulevard, La Mesa, 619-466-2591.

offin Mondays, '70s hip-hop and house, Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 484-814-8140; Wednesdays, Neimans 300 Carlsbad Village Drive, Carlsbad. 760-729-4131.

Dragon Lounger First and third Friday of every month, the finest in breaks and drum in bass. Brick By Brick, 1100 Buenos Avenue, Bay Park. 619-687-5779; info line, 619-220-4944. www.mergelifeandmusic.com.

619-226-9019.
The Flame: Sundays, Fiesta Latina
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Park Boulevard, San Diego.
619-295-4163.

Pusion: Mondays, fusing techstep, industrial, and all forms of dark electronic music, Room 1: D1s Puppeteer, Box, and Agent J. Room 2: open turntables and pool table: 18 and up. Club Xanth, 4225 30th Street (at El Cajon Boulevard), North Park. 619-584-2720. www.clubxanth.com.

Ice House Young Adult Dance Clube DI Johnny Johnson and Monique spin hip-hop, R&B, and booty bass. Dance to trance, progressive house, and jungle on the patio. Fridays, Jammin' 290 night with Shawn B. Saturdays, the Saturdays Night Bornb. Tuesday, July 1. Jammin; 700 Indexendence.

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919-231-9200, 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. 619-294-9990. www.clubmontage.com.

www.chabmontage.com.

Nehmann Strutyps, Chie Carrouel, disco, funk, house, and hip-hop.

Sundays, rock on epsaled in Room 1, sales and merengue in Room 2, sales and merengue in Room 2, clanet coronate, world-framou Dis under full-color laser show, resident Disfame 2 for the containg world-framou District on the containg world-framou District on Tomate and Andy B spin the best in disco and house, while the Yo-free domen droutes domen after with a fine the common side with a district of the contained of the content after with a fine content pin-hop. Neumans. 300

Carlbad Village Trive, Carlbad. 760-729-4131.

Ole Madrid: Fridays, Club Auro, house, hip-hop, and trance. Saturd: 100% Pure Ole, global sounds. 751 Fifth Avenue, downtown. 619-557-0146.

Sabbet: Saturdays, DJs Eric Hart, Marc Brueland, and Adam Atom. Dark electro, gothic, darkwave, industrial, and fetish. Shooterz, 3815 30th Street, San Diego. 619-574-0744 information, 619-296-1301. Over the Border: Thursdays, Noche Latina Night with a special DJ guest appearance. Fridays and Saturdays, DJ appearance. Fridays and Saturdays, 121 Luis Armas spins Latin pop house alternating with rock en españsl bands. 3008 Main Street, Chula Vista. 619-427-5889.

Saturday Night Fever: Two levels, three rooms, five bars. DJs Eez On and Vinny. Saturdays, 'Canes Bar a Grill, 3105 Ocean Front Walk, Mission Beach. 858-488-1780. Pivot: Friday, two-step/U.K. garage and house. This Friday, June 29, special guest is DJ Dave Fogg from Los Angeles. The Red C Lounge, 756 Fifth Avenue, downtown. Info line, 858-831-1820. Sevilla: Fridays and Saturdays, Latin-Euro House with DJs Valo and Guerrero, 555 Fourth Avenue, downtown. 619-233-5979.

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.



BY DAVE GOOD

It is a great story; two kids get summer jobs as a record label posting browns and delivering packages. They learn the certal of music-making packages. They learn the certal of music-making diet hours, there parties what they've learned into record sales of over 75 million. KC (Harry Wilson Casey) and his future beasts and write when they found work at Tk Records, a purpose of black sook, R&B, and dance music. RC and thes Sewahiban Based formed in 1973 and chumde out multiculural disnore ninythms without social relevance or deep remains. They were an otherwise make does of the pool books of frontreas KC. Their freshman release, Do It Good, charted forwards, by unless, or the pool books of frontreas KC. Their freshman release, Do It Good, charted forwards, by unique packages. It's a great story: two kids get summer jobs at

the good looks of inoruman Nu. Their meanman release, *Do It Good*, charted favorably, but 1975's self-titled album went triple platinum. Their 15 minutes of fame were big: the Sun-shine Band had four consecutive number-one

hits, a record matched only by the Beatles.
The band's fortune

Critics along the way have said that Casey and have said that Casey and Finch have lost the ability to write music. So what's left? Remixes (a few, were released in 1998), and the comeback circuit, orchestrated by impresanto Lou Pearlman, the airline execution pumped cash into the Backstreet Boys and NSYNC. "If we take KC's sound and make it a little more 2001," claims Pearlman. "Then we're soing to

man, "then we're going to be able to do an interesting relaunch of his career." interesting relaunch of his career."

(To hear a sample of KC & the Sunchine Band, call 619-233-9797, wait for the prompt, then punch in ext. 4619)



KC & THE SUMSHINE BAND, Del Mar Fair-grounds, Monday, July 2, 7:30 p.m. 888-785-1161 or 619-220-0497. Reserved ceating \$1.5.80; all other seats free with Fair admission.

619-220-4944. www.mergelifeandmusic.com. current dance hits. Saturdays, Club Callente with D1s Juan "Kallente Mix" Serrano, Alex "El Heavy" Ramirez, and Jose "Ole" Velazquez. Four Points Hotel, Sheraton San Diego, 8110 Aero Drive, San Diego, 858-277-8888, x7038 The Rhythm Lounge: Wednesdays, Jive, downtempo and house. Thursdays, Deep, drum 'n' bass. 619-224-4835.

Solstker Mondays, resident DJs Phil the Snakeman, Steven Flex, Charlie Rock, and Merrin 8 spin hip-hop and rare groove. Blind Melons, 710 Garne Avenue, Pacific Beach. 858-483-7844.

Studio 5th Avenue: Fridays, DJ Dementia spins outrageous retrodisco and glam music; 21 and up. Lips, 2770 Fifth Avenue. 877-295-0380.

Studio 64: Fridays, hard and Studio 64: Fridays, hard and progressive house music with a separate hip-hop room. Three floors and five rooms, with three separate smoking patios. International guest DJ superstars weekly. 9 p.m. to 4 a.m. Club Montage, 2028 Hancock Street, midtown. 619-294-9590. www.sh.com.

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619-584-2720, www.clubaanth.com.
Therappy. Dls Pryon Pollart, DMNR, and special weekly guests spin industrial, EBM, fettih, gothic, and darkwave. First Friday of every month at Club Vortex, 2515 Adobe Falls (1-8, ezit Waring Boad), 619-858-8888; ezit Waring Boad), 619-858-8888; erranining Fridays at the Flame, 3780 Park Boulevard, Sam Diego.
619-29-54165; info line, 619-465-5827, www.klubs.com.

Turntable Lounge: Wednesdays, turntabalism, hip-hop, and reggae with DJ Bojo, Argonaut, Crass, Marc Resonance, and Jo-ill. Club Vortex, 5215 Adobe Falls (1-8. exit Waring Road). 619-858-8888.

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INVASION



Carl Newman says that he decided to name his Canadian supergroup the New Pornographers because he wanted to be in a band with "new" in its name. Later, he says he learned that televangelist Jimmy Swaggart had written a book titled Music: The Swaggart had written a book titled Music: The New Pornography. That was the clinicher. I don't know what Swaggart meant, but in some ways, the New Pornographers' excel-ient album Mass Romantic is reminiscent of porn—and not just because its cover art

shows a young couple going at it under the watchful eye of a mountain goat. Like porn, all power pop is a sort of exercise in fantasy and suspension of disbelief; by its very nature, it's a sham. (No. you are

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DOGS"

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not John Holmes. No, you are not the Beatles.) A blue movie never goes long without a sex scene; Mass Romantic never Mass Romantic never goes long without delivering a pop hock. And from its frumphant vocal choruses to its goofy synth
lines, the hocks have an
almost pomographic lack
of subdiely. Finally, for the
ultimate pop wet dream:
Ray Davies of the Kinks
joined the New Pornographers onstage during this
year's South by Southwest music festival.

Fortunately, you will still respect yourself after you've given in to the pleasures of Mass Romantic. For starters, the pressures of musicianship are brilliant. All coun-try chanteuse Neko Case gets most of the attention, but the album features four singers, all of whom are great. (One of them, Dan Bejar, is not touring with the group.) And, unlike with the old pornographers, if you



THE NEW PORNOGRAPHERS, The Casbah Friday, June 29, 8:30 p.m. 619-232-4355 88. ay, June 29, 8:30 p.m. 619-232-4355.

Calendar MUSIC SCENE

North County

The Beach House, 2530 South Highway 101, Cardiff, 760-783-1321, Performances begin at 7 pm, except sunday, 500 pm. Thursday, the Blue

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 858-481-9022

Big Jim's Old South Bar B Q, 190

Boar Cross'n, 390 Grand Avenue, Carlsbad, 760-729-2989, Friday, 8 & Gentlemen, pop-rock, Saturday, Uptown Groove, jakz.

The Calypso Cafe, 576 North

Covote Bar and Grill, 300 Carisbad

Fogerty's Pub, 1260 West Valley Parkway, Escondido, 760-480 0833

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America June 29 Dwight Yoakam July 3 Dan Fogelberg July 10 Cheap Trick July 12 Reba McEntire July 14 Boz Scaggs July 14 & 15 Sugar Ray July 19 Pantera July 21

N'Sync

Green Day July 22 Lyle Lovett July 22 & 23 Diana Krall July 22 & 23 Alan Jackson July 27 3 Doors Down July 28 Lynyrd Skynyrd July 30 John Mellencamp July 31 Depeche Mode August 11 Poison August 17

Barenaked Ladies

Journey/Peter Frampton August 18 Jewel August 19 & 20 Gipsy Kings August 21 Erykah Badu August 22 Stevie Nicks August 24

Sade

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The Kraken, 2531 Old Highway 101. Cardiff, 760-436-6483. Thursday, Ieff Moore & the Witchdoctors, rock.

Miracles Cafe, 1953 San Elijo Avenue. Cardiff, 760-943-7924. Friday, 7:30 pm to 10:30 pm, John Lowery, folk. Saturday, 7:30 pm to 10:30 pm, Willie Der, R&B. Sunday, 10 am to 1 pm, Jordano. Flarmenco.

The Raintree, 755 Raintree Drive, Carlsbad. 760-931-1122. Friday, 6 pm to 10 pm., Steel Wave, contemporary. Rhythm Cafe, 4321C Oceanside Boulevard, Oceanside. 760-631-4466 Friday, 8 pm to 10 pm, Joy Eden Harrison, acoustic blues. Saturday, 8 pm to 10 pm, Berkley Hart, folk. locha Marketplace, 1020 West San Jarcos Boulevard, San Marcos. Nelmans Bar and Grill, 300 Carlsbad Village Drive, Carlsbad. 760-729-4131. Thursday, 6:30 pm, in the carousel, the Cradit Union. Friday, Shine Eye. Sunday, El Jardin.

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Valentino's, 11828 Rancho Berna Road, Rancho Bernardo, 858-451-3200 Friday, 6;30 pm to 10:30 pm and Saturday, 6 pm to 10 pm, Dos Finnell and Company East, jazz.

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Blind Melons, 710 Garnet Avenu Pacific Beach, 858-483-7844. Thursday, the Big Provider and T

Canes Bar and Grill, 3105 Occa Front Walk, Mission Beach, 858-1780. Music is rock/alternative ur otherwise noted. Saturday, Cky, Hoobustank, and Pressure 4-5. Monday, Motion Man, Tigers Ter

Cannibal Bar, at the Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 858-488-1081. Mission Beach, 858-488-108 Thursday, 7 pm, Fish & the: funk, blues, Friday, 9 pm, th Brothers, rock and roll. Satus Selis, roadhouse rock. Wedn Rockola and Shine Eye.

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday. 7 pm to 10 pm. Tomcat Courtney 6-the Blues Dusters, blues.

The Crescent Shores Grill (atop Hotel La Jolla), 7955 La Jolla Shi Drive, La Jolla, 858-459-0541.

Galoka, 5662 La Jolla Boulevare Jolla, 858-551-8610. Thursday. Willew: Friday, Joseph. Saturday Stump I. Tuesday, Christopher A Hard Rock Cafe (La Jolla), 90

Pacific Beach Bar & Grill, 86

Shooters Bar and Grill, Radi Hotel, 3299 Holiday Court, La Je 858-453-5500, Thursday, Friday, Saturday, Jack Pollack, piano. Tu and Wednesday, Stephen Knight.

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Beach, 619-222-6822. Thursday, to
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Road (corner of Black Mountain Road), San Diego. 619-578-0757. Thursday, Friday, and Saturday, live rock and roll.

The Gordon Blersch Berwery, 5010 Mission Center Road, San Diego. 619-688-1120. Music is blues/swing unless otherwise noted. Friday, the Loma Tones. Saturday, the Boogie Mer. Sunday, the Robin Henkel Band.

Hamphrey's, Half Moon Inn, 2241 Shehter Island Drive, Shehter Island, 619-224-357. The Backstage Loung Thursday, 9:30 pm. Parrick Yamdali, saz guitarit. Friday, 9:30 pm. Mala pop, dance. Saturday, 9:30 pm. Mala pop, dance. Saturday, 9:30 pm. Mill Start, disco, dance. Sanday, 7:30 pm 11:30 pm. Brian Hughe. Monday, Frie O'Cleek Shadon. Turday, Yes Seis. Wednesday, Ludy Star and the Buttin Loone Buttin.

The Imperial House, 505 Kalmia Street, San Diego, 619-234-3525. Wednesday through Saturday, Sean McVicker, dance music.

The Inn Sultes, 2223 El Cajon Boulevard, San Diego. 619-296-2101. Wednesday, 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Band.

Joh'n Joe's, 8076 La Mesa Boulevard La Mesa. 619-466-2591. Friday, Now Leasing and Against the Rest. Saturday Proof of Burden and the Abuse.

Kelly's Pub. 6344 El Cajon Boulevas College Area. 619-286-0400. Thursday, the Marinators, pop. Frid. Evans, acoustic. Saturday, live music Wednesday, Tommy Price, acoustic. The Kensington Club, 4079 Adam Avenue, Kensington. 619-284-2848 Friday, Vertibird and the Hatchet Brothers, alternative. Saturday, the Neon Beat.

King's Plah House, 825 Camino De La Reina, Mission Valley. 619-574-1230. Friday, Whitey Conwell & the Tone Kings, blues. Saturday, Brick Yard Jones.

Mbx, 3671 Fifth Avenue, Hillcrest, 619-299-6499. All performances be at 7 pm. Thursday, Cool Blue, blues and jazz, Friday, Romy Kaye, jazz. Saturday, Blue Largo, blues.

O'Connell's Pub and Nightclub, 1310 Morena Boulevard, Bay Park, 619-276-5637, Friday, Roxx, rock, Saturday, the Hoochie Coochie Men with Judge Tatum.

Ollie's Restaurant, 10789 Tierrasa Boulevard, San Diego. 858-560-667 Thursday, Patrick Hill. Friday and Saturday, Ray and Lainie Correa. Wednesday, Ray Correa, solo piano

Pal Joey's, 5147 Waring Road. Allie Gardens. 619-286-7873. Friday and Saturday, the Big Idea, pop rock.

Poppy's Sport Bar and Grill, 7986 Armour Street, San Diego. 858-571 0796. Friday, call club for information. Saturday, the Shake, blues, rock.

Ristorante Michelangelo, 2806 Shelter Island Drive, Shelter Isla 619-224-9478. Friday, 8 pm, the George Farres Band, jazz. Saturd 8 pm, jazz and blues music.

Sante, 7811 Herschel, La Jolla. 858-454-1315. Thursday, 7 pm to 11 pm, Dean Paul Ratzman, jazz. Friday and Saturday, Bill Beyer.

Second Wind, 85.15 Navajo Road. Carlos. 619-465-1730. Music start 9 pm. Friday and Saturday, Seriou Guise, classic rock.

Sham Rocka Shack, 7059 El Cajon Boulevard, College Area. 619-463-2263. Friday, Free Style. Saturday, Velvet Joanz and the Jelly Bean Edica Fio's Cucine Italiano, 801 Fifth Avenue, downtown, 619-234-3467. Friday, 7:30 pm. Jerry Melnick, sazz solo. Saturday, the Jerry Melnick Tr

Styling, stativariety.
4th 8, B, 481 Steret, downtown.
199-231-4343. Thursday, 8 pm, th.
1 Hurrs Band. Loss Sanders, David Lewsood, Env Stdp, Peggy Lebo, Rev Zenter, Loy Edin Harrison. Cheryl 199s. Mary Dahm, Capper Wommir Sur Palmer, and Randt Driscoll. Southerfolks. Sunday, 8 pm. the Placysle with Natural Phaets. Avenue, downtown. 619-238-3800. Sunday, 5 pm to 8 pm, Donnie Fine and Company East. Tio Leo's Lounge, 5302 Napa Street (at Morena Boulevard), Bay Park, 619-542-1462. Thursday, Hot Rod Lincoln, Friday, Bastard Sons of John Cash and the Hatchet Brothers. Saturday, the Blazers.

Juke Joint Cafe, 327 Fourth Avenue, downtown. 619-232-SOUL. Thursday the Gilbert Gassellians Quarter, Latin jazz. Friday, Cool Blue. Also, Friday. 5 pm to 7 pm., the Sue Palmer Quarter, jazz. Saturday, Black Mambo. Sunday, 1 pm. the Chosen Few. 7 pm to 10 pm, Shelle, blues. Wednesday. 7 pm to 11 pm., Cyntha Hammond, jazz.

Patrick's II, 428 F Street, downtow 619-233-3077. Music is blues unless otherwise noted. Thursday, the Nik Simon Band. Friday, the Bill Mager Blues Band. Saturday, Jimmy Woodward o'the Swingin' Kings. Sunday, Classic Rockers. Monday, Illinot brief Rockers. Monday.

Sevilla, 555 Fourth Avenue, downtown. 619-233-9979. Thu Primo, Latin jazz. Tuesday and Wednesday, salsa music.

U.S. Grant Hotel, 326 Broadway, downtown, 619-232-3121. Grant Grill: Friday and Saturday, 9 pm. Jame Valle and Equinox, Latin iza Hotel Lobby: Friday and Saturday, 2 pm. 5 pm. Ping Hu. classical barp to 5 pm. Ping Hu. classical barp to 5 pm. Ping Hu.

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Tutte Mare, 4365 Executive Drive, La Jolla (Golden Triangle area), 858-597-1188. Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle Bossa-Jazz

Twiggs Tea and Coffee Company, 4590 Park Boulevard, University Heights. 619-296-0616. Thursday, 8:30 pm. Jason & Jane. Friday and saturday, live folk/acoustic music. Sunday, 4 pm. the Celtic Enemble. Venus Rox, 7200 El Cajon Boulevard (near SDSU), San Diego, 619-501-8-508. Thursday through Sunday, and Wednesday, 9 pm to 2 am, live alternative, punk, heavy metal, and hips hop.

The Vortex, 5215 Adobe Falls Road sup Diego, 619-265-7198, Call club

Downtown

Blarney Stone Pub, 502 Fifth Avenus downtown 619-231-8519. Thursday through Sunday, and Wednesday. Store Brown, acoustic.

Buffalo Joc's, 600 Fifth Avenue, downtown 619-236-1616. Thursday, Luster Prosvait, the Buffer Buys, and J. A. Giner, Friday, the 802-486-588-Saturday, the Disco Primps. Sunday, Pat Frances and Seventh Fold. Monday, Love Bowen, Tuesday, Spacenium Spiff.

The Casbah, 2501 Kettner Boulevard, midtown, 619-232-HELL Music is alternative/rock unless otherwise noted. Thursday, the Neighbors, Littisheyl, Ran For Your F^{**}ing Life, and Doublew For the New York.

Chuey's Numero Uno, 1894 Main Street, downtown, 619-234-6937. Friday, 8 pm, Brecein', jazz, pop.

Croce's Jazz Bar, 802 Fifth Avenue lowntown, 619-233-4355. Thursda

roce's Top Hat Bar and Grille, 802

Dick's Last Resort, 345 Fourth Vienne, downtown, 619-231-9100, Bands start at 8 pm. Thursday and Saturday, Private Domain, rock and roll, Eriday, the Josy Bowen Band, rock, soul.

Dizzy's, 344 Seventh Avenue, downtown. 858-270-7467. Thursday, 8-30 pm and 10-30 pm, Len Rainey & the Midnight Players with Fuzzy & the Bluesnen, blues. The Field, 544 Fifth Avenue. downtown. 619-232-9840. Sunday. 5 pm to 9 pm, Cobblestone and the Boxty Band, Irish music.



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South Bay/Coronado

Cafe La Maze, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar, featuring Sandy Chappel, Sammy Canonizado, and Burnett Anderson. Di-mond Jim's Nightclub, 773 Th Avenue, Chula Vista, 619-585-7323

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Island Sports & Spirits, 104 Orange Avenue, Coronado, 619-435-3456. Thursday, blues jam, Friday, the Rock Hounds, Saturday, Ron's Garage, acoustic rock.

Orange Avenue, Coronado, 619-435-5280, Thursday, Southbound V, blues, Friday, Baywelf, rock, Saturday, Coupe to Villa Bloom

East County

Borders Books & Music, 159 Parkway Plaza, El Cason, 619-593-5119, Saturday, 8 pm, Fiction Bailey, acoustic rock.

Dirk's Niteclub, 7662 Broadwa



1017 South Mollison Avenue, El Cajon, 858-273-7283, Friday, 7:30 pm, the Ray Barrie 12-Piece Big Band featuring Io Dark.

On the Rocks, 518 East Main.Street, El Cajon, 619-579-3537, Friday, the Tall Dudes, rock, Saturday, Altered

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New Flavor Combination Discovered

Have you over wondered how food fads start? For example, not too many years ago, "Buffalo wings" and popper-seared also were wholly about from menus and minds. We know who gets official credit for the wings (Mrs. Theres Bellisaims of Buffalo, New York), but who can name the inventor of the half-raw tunat. I've recently run across a wonderful flavor combination in San Diego that I've never encountered elsewhere. Chinge entries guard with feating.

tered elsewhere: Chinese entrées sauced with fresh fruits. And in this case, I'm pretty sure that I've ruits. And in this case, I'm pretty sure that I've stumbled on the actual source: one of two rival restaurants in Escondido. While I can't vouch for either restaurant's claim to being first, it's a palate-tickling invention. I very much liked the crispy pork in fruit sauce I ate for lunch at Tong's, a thoroughly pleasant restaurant. The next day! I ried the same dish at China Bistro and this time went ape over the delicate syrup with its tropical innuendoes and its regatta of fresh pineapple, honeydew, and Golden Delicious chunks. I returned swiftly with my posse to see what else the chef could do.

Creating an impromptu banquet, my gang and I ordered mainly from the "Chef's Special-ties" section of the menu. Double Happiness lived ties' section of the menu. Double Happiness lived up to its name, with tender shrimps and scallops robed in a light, subtle, brown garlic sauce. Thick-end mainly by reduction in the hot wolk, this refined sauce contained little or no cornstarch— and so, happily, suffered none of the goopiness that so often marks stir-fries by-the-numbers.

so often marks stir-fries by-the-numbers.

I couldn't help but laugh with theer joy when I tasted the revisions I floney Wahnut Crispy Strimp, actually the best vestion of this dish! be vest encountered. Following tradition, the shrimps and the walnut meats were a rackly west enseer of the resistable honey glaze. In Hong Kong, the trendy accompaniment for these were tiddle is a highly cotoic dip— a blob of bortled mayo. Happily, the chef here has dumped the not-4 mirade whip and the chef here has dumped the not-4 mirade whip and the chef here has dumped the not-4 mirade whip and the chef here has dumped the not-4 mirade whip and the chef here has dumped the not-4 mirade whip and the chef here has dumped the not-4 mirade whip and the chef here has dumped the not-4 mirade whip and the string further states and the string further states

shrimp, and veggies (broccoli, mushrooms, baby corn). The probable model for the dish, which I kept running into in Kowloon a few years ago, had a "nest" made from deep-fried shoestring pota-toes; filled with a beef stir-fry, the Kowloon combination tasted like British food trying to pass for Chinese, or maybe vice versa.

combination tasted like British food trying to pass for Chinese, or maybe vice versa. his point we took a little familiarity-break at in policy, so that the policy of the control of the policy so that so that so the policy so that so the so the so that so the so th

And now it was time for some And now it was tithe for some MAOI spicy dishes. Dishes with hot peoper are marked on the menu with the customary chilicton, with the specification, "You may request mild or extra hot or not hot." The default is to gue it spicy—just hot enough for a little nip—which was eachy right for most of my tablemates. We loved Hot Braised Pork with Peanux, its tender "dry-fried" pot skies coated lightly in cornstanch, with a modelum of faintly

Chinese version of France's farce stand an poivre.

Irea is at at this point thin paracles, the production with its fall spart-tender meat ("Id bet on a piece of tenderion), savoy sleed onions and mushrooms, and a sprightly sauce sprinkled with just enough escreted to bring a too chain and back pepper to provide a tingle. We already had ordered more than enough dishes, or we might have tredy et a third version of "spot," in Ma to The Theodore Marcol Mar Chinese version of France's fierce steak au poivre

section of the menu. This time, we chose chicken as the featured protein and liked it even better than pork in this elusive, interesting sauce. (You can also opt for beef, seafood, fillet of sole, a "three ingredi-ents" combo, or vegan versions with fried tofu or eggplant.) I'm still wondering if the faint banana flacoated lightly in constarct, with a modicum or namy sweet brown sauce to barely coat the meat, and a scattering of peanuts knitting all the tastes together. A dish with a different sort of heat was Sliced Beef Steak with Black Pepper, a North County

China Bistro

1330 East Valley Parkway, Suite M (Washington and Harding, across from Ralphs), Escondido. 760-741-0330

HOURS: Weekdays I 1:00 a.m.-9:30 p.m., week

HOURS: Weekdays 11:00 a.m.—9:30 p.m., week-ends to 10:00 p.m.
PRICES: Appetizers 55–\$10, entries \$8–\$14, family-style dinners \$12-\$14 per person.
ATMOSPMERE: Inventive Szedwan-Mandarin specialties in a relaxing teahouse-like ambiance.
WINE LIST: Very short wine list includes inexpensive Riesling and Gewurtztraminer to

omplement spicy dishes. Full bar specializes in umbrella drinks." "umbrella arinks.

NEED TO KNOW: MSG omitted upon request Ample vegetarian choices. Lunches (mainly under 88) include soup or eggroll, salad, noodles and rice, plus entrée. Service is inconsistent

WHAT THE STARS MEAN:

(None) Poor to satisfactory

Good

** Very Good

** Excellent

*** Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are

Hundreds of past reviews are available online from the Reader at www.SanDiegoReader.com

Every dish we sampled was distinctly different from the others. The "garlic brown sauce" was not the same as the "gicybrown sauce" or the "steak sauce" or the "chef" is brown sauce. "Similarly, there are at least three fruit sauces: The honey sauce doesn't state quite the same as the "New Favorites" fruit sauce, and I'm sare that the "green fruit sauce, of the most office and and I'm sare that the "green fruit sauce," in addin addied Emerald Shrimp would flaunt yet another flavor. "Disk is the mark of a shilled and servine she flower." Emerald Shrimp would flaunt yet another flavor. This is the mark of a skilled and serious chef. (Inci-

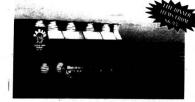
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handsome dining room, with tables spaced well apart, is divided by low partitions and by a 90-galby low partitions and by a 90-gal-lon tank filled with gemlike tropical fish (that you won't be eating). Owner-chef Jim Chen hails from Xian Province, just north of Szech-wan, at nearly dead center of the Chinese mainland. Much of his multipage menu centers on and Mandarin cook-Szechuanese and Manuaru cook-ing, although it includes some Cantonese selections, too. Asked

to name some additional dishes he feels he does especially well, Chef Chen cited his Kung-Pao dishes, the aforementioned Ma dishes, the aforementioned Ma La, and his fried rice, freshly pre-pared to order (compared to local chain-Chinese, where huge heaps of it are cooked all at once and

Hill," crisp deep-fried rice-thread noodles topped by cashews and a protein-of-choice in a brown sauce. (New York expats will kept warm in a steamer). The restaurant also fearecall the "Beef Under Snow tures several specialties (besides at Chinatown's legendary Bobo's. ruitstravaganzas) that have rently become native fare Here on the opposite coast, the dish is arranged upside down.)

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A number of old-time Can-tonese-American shibboleths (pu-pu platter, almond chicken, chop suey, et al.) offered at China nese restaurants but are rarely seen elsewhere: One such is the beef with black pepper men-tioned earlier. Another is "Snow Bistro must appeal to tradi-tionalists, but tend to play against lesser kitchen — perhaps because many Southern Chinese dishes rely so heavily on a strong, fla

meful chicken stock rather than Szechwan's array of powerful condiments. Our lunchtime wonton soup, for instance, had wonton soup, for instance, nad a rather wimpy broth and slightly doughy, undercooked wrappers with a wan filling, while an entrée of Crystal Shrimp and Chicken was pleasant but undistinguished, with a thickened "white sauce" based on the same underpow ered stock. For a soup course, one ered stock. For a soup course, one might do better opting for the Hot and Sour, with its sharp, complicated flavors, or order-ing the house's lovely Sizzling Rice Soup with its alluring toasty

na. But one lunchtime stan-But one funchtime stan-dard we thoroughly enjoyed was a side dish of simple noodles. This proved to be a classic lo mein, stir-fried thin noodles with a strong interplay of flavors in a "delicate brown sauce." Ancient and trend-proof, it's the very stuff you see elderly men slurping in Chinatown storefront eateries. I'm sure this delicious version would win their slurp of approval. It certainly won ours.

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Henry's Pub Hollywood Star Grille 50% off 2nd entrée

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Jamar Restaurant & Lounge Japasta 50% off entrée

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Land of a Million **Elephants**

Guess I romanticize it to heck, but it printed on me.

ate again. Off to meet my friend Bounhong.
"Meet me at the Lao Plaza," he said. I get
off the trolley, skitter down the gravel track
to 47th Street, and hurry up to the crossroads
with Market. Let's see. A gas station, a KD's
Donuts, an open field, a strip mall
up the fourth corner. Has to be it

Donuts, an open field, a strip mall in the fourth corner. Has to be it. Even though a big russy star-was the strip of the

Market: "Khim Panh Insurance."
Muang Luang Imports." And, just behind a smog
shop, a blue and white sign. "Asia Cafe. Laotian,
Vietnamese, Thai, and Chinese food to go."
All this rings bells with me, you understand.
Was a time I meandered around Laos, just soakng in a beautiful way of life. Guess I romanticize
t to heck, but it printed on me.
So I come in and sit down. All around me peo-

ble chat away in Lao and English. They cat soups swimming with red alsa be fook, spicy salads with meat (dark pretty much the national dish), and noulle dishes. The lower parts of the walls are junted a plum color. Red and black chairs fill the seven tables. Big color pictures of Laos fill the shite upper walls. Scenes of temples, elephants, he last king, Sisavong, A pile of Lao-script news-jupers sits on a table under the restaurant shrine. chat away in Lao and English. They eat soups

I grab one. Dao LarnXang News. "News from the Land of a Million Elephants." Huh! Laos's old name. Larn ("Million"), Xang ("Elephants"). Is that a great name for a country or what: Bounhong appears. He works for city schools,

organizing Laotian parents and teachers to help their kids assim-ilate and do homework. "Ha! Bedford. We looked for you before."
"I know, I know. I'm late.
Blame the trolley," I say.
Bounhong sits down. He has

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RESTAURANTS

a couple of other guys with him. Sisamouth. Used to be a C-47 copilot. And Sak. Sisamouth. Used to be a C-47 copilot. And Sak, a medical chemist who grew up in the palace of his great-grandfather, a Laotian prince. He started the Dao LarnXang News. Pretty sophisticated

company.

For a while we indulge in the pleasure of talking about Laos. Sak has been back. "I cried all the ing about Laos. Sak has been back. "I cried all the way from Bangkok," he says. "Maybe my chest would burst, if I went back," says Bounhong. "Life in Vientiane [the capital] was more laid back. There was less pressure. You made a mistake, no big deal. Life was...lighter."
"But ligen in America chesters to "care Sak."

"But living in America changes us," says Sak.
"They call us Lao Nok there — overseas Lao. They can spot us instantly, because our skin has gotte lighter, and we walk differently, faster, I guess. Robert Bavonkhoun, the owner,

He was a social worker with the city for ten years before he decided to set up his own business. Now he has created this, another sort of social center. The menu's divided into soups (which are all you need to fill up), noodle dishes, and this like number 40. 'Crying Tiger': ground bed salad mixed with Hemon grass, lennon juice, scalad mixed with Hemon grass, lennon juice, scalad mixed with hemon grass, lend the with seafood, beef, chicken, or ports. Most are five bucks or lend the soup source when the source with seafood, beef, chicken, or ports. Most are five bucks or lend the source when the source we have the source when the source when the source we have the source when the source we have the source when the source we have the source when the source when the source we have the source when the source when the source we have the source when the source when the source when the source when the source we have the source when the source we have the source when the sourc with seafood, beef, chicken, or pork. Most are five bucks or less.

I wanted to explore the more exotic Lao dishes and taste that sticky rice, which is probably the

most national dish of all. Laos being landlocked most national dish of all. Laos being landlocked and mountainous, and with the huge, beautiful Mekong River, the basic food's all freshwater fish, duck, chicken, deer, wild pig, lots of vegetables, and fermented fish sauce, paa dack But this is America. These guys have desk jobs to get back to. So Bounhong quickly orders number 70, seafood fried rice (\$5.00). Sisamouth has a Pho Talei — "Ocean Soup," a soup with shrimp, squid, crab meat, and fish balls (\$4.50). And Sak has

crab meat, and itsh balls (\$4.50). And Sak has Laotian soup, a \$5.00 combo of lemon grass, galanga root, beef, liver, and intestines. I notice some specials on the wall. They look pretty Lao. Nan Khao rice fry mix with Laotian ham (\$5.00). Duck head BBQ (\$5.00). Mixed

shrimp BBQ (\$7.00). But Robert says don't try too hard to be pure Lao. "What we serve here mostly is Indo-Chinese food," he says. "From the whole

region."
I flash my eyes over the menu, almost go for "Kao Lao" soup (number 76, "well-done flank, tendon, tripe, lemon juice, bean sprouts, beef, meathsalls, sprinkled with scallions and cilantro, 80:00"), but then spot a "Lao Noodfe Dish," number 36, Land nar, which is seafood (or you can have beef or port), siti-fried with big fat noodles have beef or port), siti-fried with big fat noodles

have beef or pork) stir-fried with big fat noodles and vegetables (55.00). The purists will say seafcod can't be native to land-locked Laos. But, heck, everybody else is having it. So do I. It comes steaming on a plate, large, inch-wide sloppy wolk-fried noodles in a gravy sauce with eggs, shrimp, ectopus, fish cake, lots of broccoli, the basically Chinese (tid) you go in Th-34-oct lost the basically Chinese dish you get in Thailand, but still delicious. I slop on the hot sauces. Now I'm

we talk on. Sak remembers growing up in the palaces of his great-grandfather, Prince Boun Oum na Champassak. The food was a feast ev-ery day. From water-buffalo dishes to vast elaborate fish plates. "But it was difficult. Full of intrigue. For a kid, palace life sucked " =

The Place: Asia Cafe, 4710 Market Street, Southeast San Diego (619-527-1917)

Type of Foods: Lastina, Inde-Chinnet

Type of Foods: Lastina, Inde-Chinnet

Pricess: Rome roused pork soap, 45-50, Lard nax, soafcoal, beef, or park with wide noodles and wegetables, \$5.00.

Crying Food groundwide yield with terms ground, hermit juins, scallinin, segrables), \$5.00, Black Tigers (being in a price, bear prices), \$5.00, Black Tigers (being in paint, bear), prices, bear prices, b

Nearest Bus Stop: 47th and Market Trolley: Orange Line Nearest Trolley Stop: 47th Street





"It's all fruit fruit yummy delicious rosy cherry fruit."

n May 27. I attended the First Annual n May 27, 1 attended the First Annual San Diego County Vintner's Association tasting on the grounds of Menghini Win-ery in Julian. The weather was cool and foggy, but a crowd bundled in under the white tent to sip, (occasionally) spit, and sam-

ple the hors d'oeuvres provided by the wineries. Wineries in atby the wineries. Wineries in at-tendance were Menghini, Fallbrook, Schwaesdall, Bernardo, Shadow Mountain Vineyards, Belle Marie, and Witch Creek. Most were pouring current re-leases, a few offered barrel samples

and/or older vintages. There was live music in despite the cost of San Diego real estate, the rel-ative isolation in terms of both geography and public perception, and the general fickleness and xpense of the wine industry, they were making go of this.

After tasting around. I decided to bring a few After tasting around, I decided to bring a few of me favorites up north for a visit with my friends Darin and Melanie, who were hosting our mutual friend for, in town from Philadelphia. On our second evening together—the first was yent poloning through old California Gabernets—we musched chicken and pita broad and tossed our impressions of the wines. The tasting was not exhaustive—several wineries were not pouring haustive—several wineries were not pouring everything they produced, and I didn't bring everything that pleased me. Nor was it scientific—though my friends were not familiar with any of the wineries, they knew they were from San Diego, and in most cases, they knew the varietals. My friends are not professional tasters, but they do possess broad experience and abiding interest.

They are neither boosters nor pooh-poohers of They are neither boossers nor poon-pooters or the region. They just told me what they thought. Here are the results. (Local wines notable for their absence are those of Las Piedras and Orfila Vine-yards, neither of which are members of the

vards 1999 Viognier, San Diego yards 1999 Viognier, San Diego County, \$18. A riper, fatter Viog-nier than most on the nose. Trademark honeysuckle aromas peek out from behind some kind of tropical fruit, possibly mango. The same fruit appears again on

the palate. Plenty of acidity, showing especially at

the palate. Pienty of acidity, showing especially at the back of the palate, where it's very lemony. Crisp, short finish — sharp zing and then gone. Shadow Mountain Vineyards 1999 Carignan, an Diego County, \$11. Smells like Carignan, only this one is very ripe and full of cherries. A weet, almost syrupy note of more cherries that hits big on the palate right away, followed by bit-ter, earthy, even musty flavors trailing off into a

ter, earthy, even musty flavors trailing off into a long finish. Pleasant, if a bit disjointed. Witch Creek 1999 Mourvedre, Cucamonga Valley, 815. Wonderfully complex nose, showing tar, tobacco, smoke, leather, thyme, even chamomile tea (Darin said "horse"), albeit not a lot of fruit, I'm the only one who picked up plums on the palate, everyone else got tar and tobacco on the platte, everyone else got tar and tobacco.
Finished slightly hot — little prickles that made
us long for cheese. I tried the 2000 version of this
wine at the SDCVA tasting and found it considerably riper and fruitier, but I still liked this one.
Ramona Winery 1998 Gato Grande (equal

parts Mourvedre and Carignan, same blend as Schwaesdall Cuvee de Oro), San Diego County,

\$15. Rich, ripe nose, burst-ing with sweet berry fruit. Fairly simple, but we found a quiet note of mint in the background. Mel: "It's all fruit fruit yummy delicious rosy cherry fruit." Not a great deal of structure - it sort of splashes down and rolls away into a sweet finish. A con-trast from my first impression of the wine, which was that it showed rustic and brawny. Belle Marie 1997

Crescendo (Petite Sirah), Guadalupe Valley, \$18. Cin-namon nose, hints of pipe tobacco, undergirded by dark fruit. Well-structured: ap-proachable, soft tannins, but the wine still has some tim

left in it. Textbook Petite Sirah, ripe but not overripe. A group favorite. Shadow Mountain Vineyards 2000 Cabernet

Sauvignon, San Diego County, price not available as of this writing. First vintage from a new vine-yard; only one barrel produced. Very, very young and tightly wound, but gives one something to look forward to. Big, plenty of tannin, coffee

Belle Marie 1999 Maestro (Nebbiolo/Caber Belle Marie 1999 Maestro (Nebbolo/Caber-net Sauvignon blend), price not available as of this writing. The winner of the evening. A nose reminiscent of Burgundy — barnyardy in an inviting way. Some coffee, very rich — though the smells blew off fairly quickly. More richness on

the palate, gobs of lingering fruit for a Nebbiolo. Menghini 2000 Julian Gold (Muscat Canelli), Menghini 2000 Julian Gold (Muscat Canelli) \$12.90, after tax, for a 350-ml bottle. Sweet ap-ples and florals on both nose and palate. Very light in body, not a lot of acid against the sugar

Overall, the group concluded that there are

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written b our reviewers (Ed Bedford, Ambros Widmer, Naomi Wise). Individual

BARONE'S TRATTORIA DEL MARE
2334 Carmel Valley Road, Del Mar,
858-259-9063. Pleasant interior, 27
pastas, low prices, huge portions of
tasty food make this a winner for all
bargain seckers. On weekends, try the
paella, large enough for two. Linguine
ristica and chicken Marsala best bets.
Lunch, Tuesday through Friday; dinner, Tuesday through Friday; dinner, Tuesday through sunday, Inexpensive to moderate. — E.W.

THE BRASSERIE La Costa Resort & Spa, Costa Del Mar Road off El Camino Real, Carlibad, 760-438-9111, x4500. This hotel dining room offers breaktast, funch, and dinner. All you cancat Sunday buffet brunch with chamicat Sunday buffet brunch with chami

1/2 OFF

HAPPY HOUR 5-7 PM

Monday-Saturday Lunch: 11 am-3 pm Dinner: 5-10 pm TRU-THAI-(AFE

CAFE 101 631 South Coast Highway, Oceanside, 760-722-5220, Inexpensive. CAPE 819 513 South Coast Trignway, Coesside, 509 252 500, Interpretative Constitution of Coastalide, 100 252 500, Interpretative Coastalide, 100 252 500, Interpretative Coastalide, 100 250, Interpretative Coastalide, 100 250, Interpretative Coastalide, 100 250, Interpretative Coastalide, 100 250, Interpretative Coastalide, Interpretative Coast

D.B. HACKERS SEAFOOD CAFE AND GRILL 101 North Highway 101. Encinitas, 760-436-3162. This simple dining room is enhanced by beautiful watercolors on the walls, and the fish

FIDEL'S CARLSBAD 3003 Carlsbac

MILTON'S DELICATESSEN, GRILL

Widner, Naomi Wise), Individual restaurants vil appear once or tracter a month. A complete soarchable list is available online are based on the latest information available for a mid-range enrich. Interpretation available for a mid-range enrich. Interpretation available for a mid-range enrich. Energenium vil and value for the state of the st

NORTH COASTAL

BARONE'S TRATTORIA DEL MARE

MILTON'S DELICATESSEN, GRILL
AND BAKERY 200 Vis de la Valle.
Flower Hill Mall, Del Mar.
S88-792-2225 Voul find 200 terms on
the menu. They include lewish deliChicago with peizza: and grilled ribs,
steaks vegetables. Two recommended
terms: Chinnee chicken suld and skirt
steak sundwich. Not the guester lewish
deli: not the worst. Open daily, breaktast, lunch, and dinner. Moderate.
E.W. four and hot bread sticks. Fun for a ca-sual meal. Same menu lunch and din-ner, continuous service. Branches in Carmel Mountain and Mission Valley. Open daily. Inexpensive. — E.W.

PACIFIC COAST GRILL 437 South

RED TRACTON'S 550 Via de la Valle RED TRACTON'S 530 Via de la Valle. Del Mar. 885-755-6600. Trully mam-moth portions of prime rib, steak, chicken, and fish are served in lovely surroundings. Dinners come with corn on the cob (when in season) or baked potatoes or vegetables. Salads are à la carte, but are enough for two people. Open daily, Expensive. — E.W. SPICES THAI CAFE 3810 Valley Cen

SPICES THAI CAPE 3810 Valley Crue To Prive, Piazza Carmel Shopping Center, Del Mar (east of Carmel Valley turn-off), 885-259-0889. Superb Thai restaurant thai's not only elegant but whose food contains no MSC and very little fat. The seafood dishes rate duck and frog legs. Put Spices Thai Cafe at the top of your list. Open dishly for lunch and dinner. Inexpensive to moderate.— EM.

SUSHI @ LA KAZ 3870 Valley Centra

THE VILLAGE GRILL 2833 State

TORREY PINES CAFE 2334 Carmel

NORTH INLAND

150 GRAND CAFE 150 West Grans ploring a genre that can only be "wordshiede adventure food." Elements from all over the globe (Asi, France, North Africa, etc.) appear in fresh, North Africa, etc.) appear in fresh, astarling combinations that when the startling combinations that which the startling combinations that which the startling combinations to reflect sealing the startling that the startlin Inventive desserts run light, fresh, and fruity, e.g., mango tart fatin with sweet basil syrup. If you love the food at Parallel 33 or Marine Room, you'll find a meal here easily worth the trip. Lunch is a bargain, with the same ingredients as the evening's menu in slightly different combinations. Well-chosen wine ferent combinations. Wen-chosen was list. Lunch and dinner seven days Reservations strongly advised Expensive. — N.W.

Expensive. — N.W.
A LITTLE BIT OF GERMANY 1717
East Vista Way, Vista, 760-941-4626.
Authentic German menu offers most of your favorites: chicken in champagne sauce, sauerbraten (beef in wine-vinegar sauce), Wienerschnitztel. Hot protto salad, made-on-the-premises spaezzie, and strudel major pluses. Call German Mondy, Inexremains to me Carled Mondy. Inexpremises to me.

BERNARD'O RESTAURANT 12457
Rancho Bernardo Raod, Rancho
Bernardo Village Shopping Grenter,
858-487-7171. The restaurant is elegant
food, service and ambained. The cuineed, service and ambained. The cuineed, service and ambained. The cuichange every few weeks and best best
ear exa'c of lamb, fillet mignon, fresh
daily fish and creme brulke. You'll have
a good experience herr. Lanch, MonJohn Carlotte to experience. E. W.
DELICIAS 6100 Passeo Delicias. Ran-

DELICIAS 6106 Paseo Delicias, Ran-cho Santa Fe, 858-756-8000. The room is smashing and the menu offers excel-lent pastas, fresh fish, first-rate meat and chicken, gourmet pizzas. Open for dinner nightly. Expensive. — E.W.

DICRESCENZO'S 11625 Duenda Should you be in Rancho Bernardo and seeking great Italian sandwiches or pizzas to cat in or take out, keep this Chicago-style "deli" in mind. The Italian beef and Rocco's Imperial sub are knockouts. Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 8:30 p.m. Inexpensive. — E.W.

to 8:30 p.m. Inexpensive. — E.W. HERNANDEZ' HIDE-AWAY Rancho and Lake Drives. Del Dios, Lake Hodges. 760:74b:1444. The popular bargain priced breakfast/brunch on Saturdays and Sundays offers steak and quest, thilampiles, suspense beens, and

HIDE AWAY CAFE 150 South Acacia Avenue, Solana Beach, 838-755-3188. Here's where your mom met your dad the day he bought a long board. The

MANDARIN GARDEN RESTAU to its variety of earous dishes, this restaurant is worth seeking out, especially at dinner. Located in the Mira Mesa Mall, it offers many unusual and hard-to-find appetizers. The noteworthy main dishes are steamed whole fish, twice-cooked pork (apicy), fresh eel served in brown sauce. The extensive

MIIKI JAPANESE RESTAURANT AND SUSHI BAR 9823 Carroll Canyon Road, Eucalyptus Square, Scripps Ranch, 858–566–0206, You'll find a first-rate sushii bar tucked away

Scrippi Racht. 838-506-1026. You'll find a first trea stable but nacked away for find a first trea stable but nacked away vellowatal, scalloys in spicy sauce (ho atragan), or the special order of baked salmon roll are all wonderful. Fifty-three items appear on the sunhi list. all prepared by a master (hef. The cooked control of the stable stab

REAL TEXAS BBQ 6904 Miram Road, 858-566-5235, Texas barbes

Road, 858-566-5235. Texas barbesus consists of meat, chicken, and links that are smoked rather than cooked over a fire. The room is unadorned but very clean. Same menu lunch and dinner. Open dally, continuous service. Inexpensive to low moderate. — E.W. SAND CRAB-CAFE 222 Micro Place I at Opper, off Barham). Escondido, 200-480-2722. Sandy Crabbe (honest,

ADDITIONAL DINNER ITEMS lobster • cocktail shrimp • snow crab legs

scallops on the half-shell • clam steamers LUNCH Mon.-Fri. 12.95

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1999 Mourvedre

ies and that most of the wines presented som

ies and that most of the white presented some positive aspects. The local industry has improved dramatically in the past ten years, and there is cause for hope that things will only get better. If the wineries and I are both around next year, maybe this roundup will turn into something more structured.

In the meantime, if you're curious, the SD

CVA is holding a wine tasting/dinner on Augus

11 at Bernardo Winery in Rancho Bernardo

Around 30 local wines will be poured alongsid dishes prepared by chefs from Mixx, Balcen, L. Casa Del Zorro, and Café Merlot. Tickets are \$7 per person. Call 1-858-487-1866 for mor

I'm curious as to what wines readers of th

I'm curious as to what wines readers of the column are drinking, where they're buying it and what they're paying. If you run across some thing special — sepecially if you think it has high quality to price ratio (QPR) — let me know at lickona@hotmail.com. Tell me a little about the

wine and what, if anything, you ate with it. Look

ing forward to hearing from you.

FREE TURKEY

information.







EXOTIC FISH FROM JAPAN EVERY DAY THE SURFSIDE

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LA JOLLA

AESOP'S TABLES 8650 Geneser Avetributes of this Greek and Mediter-ranean restaurant are fresh food, tasty preparation, and low cost. The salads are a good buy. Entrées are large enough for two. All items available for takeout. Lunch, Monday through Sat-urday. Sunday, dinner only. Inexpen-sive to moderate. — E.W.

AZUL LA JOLLA 1250 Prospect Street, 858-454-9616. The unobstructed ocean view and opulent interior are glam-orous. Cuisine is Mediterranean with California influence. Menus change California influence. Menus change daily. When available try pan-seared scallops and the outstanding asparagus soup, not duplicated anywhere. Fresh fish and seafood, Moderate to expensive. — E.W. CHOPAHN 8935 Towne Center Drive

111. Renaissance Towne Center Drive 1111. Renaissance Towne Center. Golden Triangle, 858-677-0100. Lo-cated in a romantic, elegant dining room, this Afghan restaurant offers first-rate food — possibly the best Afghan menu in the city. Be sure to ornb loin chops on a skewer or lamb d chicken kabobs. Rice and vegeta-is are a good choice for vegetarians.

Any Menu Item

Minimum menu purchase \$5. Limit 4 persons per coupon. Expires 7/5/01.

CRESCENT SHORES GRILL 7955 La Jolla Shores Drive, Hotel La Jolla (for-merly Summer House Inn), 858-459-0541. The 11th floor view car-858-459-0541. The 11th floor view car-ries this restaurant. Good preparation of gourmet American food, fish, seafood, steaks, and chicken. Open daily, breakfast, lunch, dinner, and weekend brunch. Moderate to expensive. — E.W.

weekeliko orunen.

repensive. — Every Ever

to moderate. — E.W.

THE MARINE ROOM 2000 Spindrift
Drive (off Torrey Pines Road),
858-459-7222. High cuisine, high adventure, high seas, high prices.... With
the arrival of chef Bernard Guillas, the the arrival of chef Bernard Guillas, the romantic Marine Room has become the quintessential great San Diego restaurant. The eshilarsfing coastal view meets Cal-French-Pacific Rim cuisine that's as exuberantly out front at the waves whacking the windows, Guillas's occanic culinary inventivement with ultra-fresh ingredients makes ev-ery visit a voyage of discovery, and preparations are so elaborate that cach preparations are so elaborate that cach preparations are so elaborate that each listing on his precise menu reads like a whole tasting dinner. The wine list is sublime, too; just bring your trust fund. Reservations required; resort-casual to dressy. Call ahead to arrange wheelchait access. Very expensive.

N.W.

ROPPONGI 873: Prospect Street,
858-551-5252. In terms of atmosphere
and food preparation, one of the street
restaurants in La Jolla, Euro-Assish
preparations offer? Diappetiers,
soup, Atlantic salmon, duck conflicsoup, atlantic salmon, duck conflicsorvice. Open daily. Moderate to
expense.—E. Proparation of the proposed.

Proparation of the propagation of the propagat

SAMMY'S CALIFORNIA WOOD-FIRED PIZZA 702 Pearl Street. FIRED PIZZA 702 Pearl Street, 858-456-5222, You have a choice of 22 wood-fired pizzas, most with exotic toppings. Many come here just for the salads, half orders are served for most salads, Same menu lunch and dinner. Continuous service. Open daily, Downtown location, 619-230-8888.

Loving ownership: personalized serv-ice. Lunch, Monday through Friday; dinner nightly. Inexpensive to expensive. — E.W. Del Mar location, 858-259-6600. Carls-bad location, 760-438-1212. Inexpen-sive. — E.W. SANTE RISTORANTE 7811 Herschel

Avenue, 858-454-1315. The chef has added luster to every dish on the menu, but mostly to the nightly fish and seafood dishes. At least three fresh fish seafood dishes. At least three fresh fish are available every night along with those on the menu. Excellent chopped saled, pasts with mushrooms, ravioli room for bar, separate private dining room. Lunch, Monday through Friday. Dinner, Monday through Saturday. Dinner, Monday through Saturday. Enclosed patio for lunch. Not to be missed. Moderate to expensive. — E.W. LA TAVERNA 927 Silverado (at Girard), 858-454-0100. Reservations are

stall, MS-454-0105. Reservations are an executy at this travitoria, especially if you'd prefer the relative quiet of the control of the contr

Datally Customany, or TRATTORIA ACQUA 1298 Prospect Street, 858-454-6799. You'll do fine if you stay with the simplest dishes: marriadously acquaintenance of the simplest dishes: marriadously, gilled portobello michrosmotoria the simplest dishes: marriadously, gilled portobello michrosmotoria them Italian don't fare as well, and the simplest dishes and pation a

CLAIREMONT &

94TH AERO SQUADRON 8885 Bal 94TH AERO SQUADRON 8885 Bal-boa Avenue, 888-560-677. One of Diego's hidden jewels: there's classic American fare thoney glazed pork ten-der of the state of the state of the state "Officers' mess," but better yet is Lappy Hour—pig-out heaven! Week-days from 3:30 to 6:30 p.m., the free butter might include a "strognoff" of Polish sausage, veggies, cheese pota-tions, plus awa veggies, nachoo thips, and

salas. (Of course, you have to buy something — say, a pitcher of Bud to "feed" two of puss.) Thanders and first days, the contails "Russway find feed, which was to be supported by the salar of the sal

BACI RISTORANTE 1955 West Morena Boulevard, 619-275-2094. If Morena Boulevard, 619-275-2094. If you have been eating low-fat, low-calorie food, consider this place a special treat. Be sure to order at least two pastas (parties of four or more can request supplied to the pastas of the pa us (parties of four or more can request a combination pasta plate) and fresh fish or chicken. Excellent fried squid and the best zabaghone (dessert) in the city. Salt may be more than usual. First service. Open Monday through Saturday. Closed Sunday. Moderate to expensive. — E.W.

expensive. — E.W.

EMERALD CHINESE SEAFOOD

RESTAURANT 3709 Convoy Street,
Pacific Gateway Plaza, Kearny Mesa,
858-565-6888. San Diego's best Chinese restaurant for fresh seafood and nese restaurant for fresh seafood and fish. Live fish, prawns, and lobsters are kept in tanks and prepared minutes after you order. Superb dim sum, served daily, is especially fine on Saturday and Sunday, when 100 items are available. Open daily. Upper moderate to expensive. — E.W.

expensive. — £ 19°.

HSU'S SZEGUAN CUISINN Hazard
Village, 9390 F-G Clairemont Mess
Roulevard, Kearny Mesa,
858-279-9799. This restaurant is noted
as well as for its Mandarin specialities.
For Mongolian barbecue, you have a
choice of beef, pork, lamb, or they
with stir infed vegratable barbecue is
choiced to beef, and the stirley
with stirley with stirley and stirley
tensive mean with many unusual
dishes, Open daily, lunch and dinner.
Insepensive. — £ W.

PHO TAU BAY RESTAURANT Full name: Le Cai Mi Gia, va Pho Tau Bay. 7604: Linda Vista Road, Linda Vista, 858-268-3161. The building looks like a converted McDonalds, but the intea converted McDonalds, but the inter-ior is oriental and swanky with large fish tanks, blue carpet, gold metallic chanscotting, sik roses, a golden three-foot-tall laughing Buddha, and a real altar with three black-bearde gods. For lunch and dinner you can choose such exories as quali, boar, alligator, and "Spicy Chop Prog in Coconut Mila and Curry." Breaddar is cheap, filling,

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DINNER

Spectacular Ocean View Overlooking La Jolla Cove

Award-Winning Menu.

Wine and Microbrewed Beer

Brockton Villa Restaurant

and very Vietnamese. Try Mi Gs, a gen-tle rice noodle soup with shredded chickes. Or order banh mi this, eight inches of French bread with traditional South Vietnamese beef stew. Puzzled? Ask for Mr. Le. He will explain all. In-expensive to moderate. — E.B.

PHUONG TRANG 4170 Convoy Street, Kearny Mesa, 858-565-6750. Don't miss this excellent Vietnamese Don't miss this excellent Virtamese restaurant where 23 tiems are folder. The cuisine is healthy, offers great very, and in pleasing to the eye as well as the palate. Best bets are egg rolls. Char-grilled shrimp on sugarcane, ground beef wrapped in grape leaves prawn salad, rice in eartherware portions of the control of and wonderfu

sive. — E.W.

SAN TONG PALACE 4690 Convoy
Street, Kearny Mesa, 858-571-6837.
This unasuming, strip-mult restaurate
is easy to overlook, but once found, impossible to resist, San Tong's hybrid
obnov Salad demonstrates this combination deliciously, and San Tong's
dumplings are outstanding. Their
markable. For the adventurous, I reourself of the property of the markable. For the adventurous, I rec-ommend the jellyfish salad, a novel treat for Westerners. At San Tong Palace, curious appetites are rewarded well, Inexpensive. — M.N.

SHOGUN KOBE 5451 Kearny Villa Road, Kearny Mesa, 858-560-7399. This restaurant specializes in well-sea-soned Japanese-style steaks, either by themselves or in combination with lobthemselves or in combination with lob-ster, shrimp, or scallops, All entrées arrive with soup, salad, rice, and lapanese-style vegetables. Seating is communal at the teppan tables. There's also an attractive, well-stocked sushi bar. Open 7 days, moderate to expensive. — E.W.

THE BEACHES

GUAVA BEACH BAR AND GRILL 3714 Mission Boulevard, Mission Beach, 858-488-6688. Old-fashioned American cooking such as meatloaf with mashed potatoes and macaroni and cheese (on children's menu) are prepared here, along with Mexican and seafood specialties. Open daily, Inexpensive to moderate. — E.W. HARBOR'S EDGE Sheraton Harbor Island Resort, 1380 Harbor Island Drive (across from airport), 619-291-2900. The restaurant has a

Off

THE FINEST TASTE OF THAI CUISINE IN SOUTH BAY 20%

Lai Thai

stunning bay view and contemporary interior. Good California cuisine includes fish, chicken, pastas. For inexpensive diversion, try the Bakery (adjacent to the dining room) where sandwiches and pastries are served. Open daily, breakfast, lanch, dinner, and the contemporary of the conte

HUDSON BAY SEAFOOD 1403 Scott Street, 619-222-8787. Fresh fish and seafood, burgers, and salads served in room on the dock. Great view and you may eat on the outside deck or inside Very casual. Best bets: fish and chip and fresh fish sandwiches. Open daily breakfast, lunch, and dinner. Inexpen-sive. — E.W.

sive. — E.W.

**HUMPIREU'S 2241 Shelter Island

Drive, 619-224-3577, California coastal

cuisine in a newly renovated room with

a beautiful bay view. Among the wellreperared dishes, black Angui "baseball

cui" steak, grilled vegetable tower, seasoned crusted abi, prawn cocksull par
fait. Excellent service. Open daily for

reakfast, lunch, and dinner. Sunday

buffle torunch. Moderate to expensive.

— E.W.

— E.W.

JARED' 880 East Harbor Island Drive,
619-291-1028. The house specialty is
steak, offered in a room directly on the
harbor. Presentation, in the manner,
of Morton's, is to show you the entrées
raw. Price of entrée includes nothing raw. Price of entrée includes nothing lesse vegetables, potatoes à la carte. Ex-cellent appetizers, especially five-onion tart. First rate bread and bread pud-ding. Closed Monday. Dinner only. Tuesday through Sunday. Expensive. — E.W.

— E.W.

LAMONT STREET GRILL 4445 Lamont Street, Pacific Beach, 858-270-3060.

Select the entrées that cost \$11.95 to \$16.95 and include salad or soup, potatoes, vegetables, and fresh fruit dipped in chocolate. This restaurant boasts a real fireplace in the heated outdoor pation. It's early commission. Disperse. patio. It's really romantic. Dinners only, nightly. Moderate to expensive. — E.W.

offs: Beach, \$58, 277-278. Located in small house, this restaurant serves re-gional dishes from Puebla, Guerreo, food in quite splity, so if you prefer fewer, hiles, say to before ordering, Low-cost stems include tortills stogs, low-cost stems include tortills stogs, low-cost stems include tortills stogs, order to the stops of the cost of the stopped with fresh lettuce), shredded ports with susage and salas, methods of ports with susage and salas, methods of tried beef and eggo), and hiller relieva-tories and the stopped with fresh tomate sauce. For authentic regional costing, it's not to be mosed. Open daily, lunch Unrefer

Mon.-Thurs. 5:00-9:30 pm Fri. 9 Set. 5:00-9:30 pm HOURS Sun. 5:00-9:00 pm

SAM CHOY'S HAWAII AT THE BALI HAI 2230 Shelter Island Drive. Shelter Island, 619-222-1181. Unpre-tentious Hawaiian/Chinese creations emphasize seafood here, in a familyoffitibility investment control sections of the control section of t

SVE.

SPORTSMEN'S SEAFOODS 16.17

Quivira Road, Mistion Bay, 619-224-353. [Hivy years ago this property of the THEE BUNGALOW 4996 West Poin

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"Excludes'early bird and other breakfast specials, er expires 2/15/01. Available

soullé, including comfort-food entrées like grandmannan used to make. And like manufre à luc cooking is a little institute à luc cooking is a little institute à luc cooking is a little institute and head for the seasonal specials, the chi stews, and —of course—the patre and soufflés. When the property control with the control of the cooking is a special blessing. Slightly dressy, reservation strongly advised. Expensive, but with affordable early-bird weekinght dinters. — 3-W is

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MIDWAY. OLD TOWN & MISSION VALLEY

ELAGAVE 2304 San Diego Avenue (at ELAGAWE 2304 San Diego Avenue (ai Old Town Avenue). Old Town, 619 220-20092. Reservations recom-tised to the control of the control of the temperature of the control of the control (steep ramp). You'll find upscale, un-usual Mexican specializes in an instant Spanish-vide dining room or a small heated backony. The insure of a small heated backony. The insure of a small heated backony. The insure of spanish and the control of the control spanish and the control of the control Spanish and the control of the control of the spanish control of the control of the control spanish control of the spanish control of the control of the control of the spanish control of the control of the control of the spanish control of the control of the control of the spanish control of the control of the control of the control of the spanish control of the control of the control of the control of the spanish control of the control of the control of the control of the spanish control of the control of the control of the control of the spanish control of the control of the control of the control of the spanish control of the control of the control of the control of the spanish control of the control of the control of the control of the spanish control of the control of the control of the control of the spanish control of the control of the control of the control of the spanish control of the control of s (plus a sixth from Chiapas). Yu motes (pius a sixin from Chiapas), Yu-calexan-style venison, local sea bass in tangy jamaica (hibiscus) sauce, and a unique appetizer, thacogo suithacoko, ovals of blue corn masa topped with a sort of "mushroom" that grows on corn ears. (In English it's called "corn smut," but it tastes much nicer than that sounds.) The bar stocks over 600 tequilas and makes a food-friendly ontequilas and makes a food-friendly on-the-rocks. Margarita with fresh fruit juices. Moderate. — N.W.

GEORGIA'S GREEK CUISINE 3550 Rosecrans Street, Grosvenor Square Center, 619-522-1007. This small, im-maculate Greek restaurant serves food that will please anyone on a budget. Lunch is an especially good buy. All en-trées, as well as sandwiches and appetizers, are prepared for takeout. Open daily for lunch and dinner. Inexpen-sive to low moderate. — E.W.

Swe to low moderate. — E.W.

OLD TOWN MEXICAN CAFE 2489
San Diego Avenue. Old Town,
619-297-4339. This boisterous cafe is
noted for its excellent breakfasts, served
from opening to closing. Try also the
rotisserie-roasted chicken, the carnitas. or the fajitas. Open daily. Inexpeto moderate. — E.W.

STATE COLLEGE

BARNES BAR-B-QUE 2625 Lemon Grove Avenue (at Cypress, tucked in the back of Liquor Mart Square), Lemon Grove, 619-462-9206. The sign on the window reads: "Soul Food: 99 Lemon Grove, 619-462-9206. The sign on the window reads: "Soul Food: 99 cents"; inside is the homey solace of good cheer and excellent Memphis-style barbecue. Pork gets star billing; in a sandwich, it appears as tender chunks laced with smoke; on ribs, as luscious, multitextured strips slathered with sauce that balances sweet smoke, cir-rus tang and a mild, persistent spice. BBQ beam are needs too, recently yet substantial, swimming alongside rich bits of pork in a sauce that delivers a sweet molasses bite. Macaroni and cheese is good and gammable, a mild counter to the murky, sour/salty greens. Oh frieds, syou can get Southern fried catfish or red snapper, plus hush pupples. Enexpensive. — A.M. DULZURA CAFE Highway 94 at Dulrura, 619-468-9991. Breakfast and dunch seven days, dinner Friday through Sunday. Think Grapes of Wanth, Okles, '900. Dulrura Cafe is the real thing, serving big hot meals to weary westerners since 1910. The walls are chittered with license plates, post, has creaming the property of the contractions. are chitered with license plates, post-post-collars, railroad lanterens, ancient horse-collars, railroad lanterens, ancient entires and a seekly suiffed bloks at head. The food's for filling. Big juicy harm-ungers with lanky home-cut frest, such a seekly suiffed bloks at head. The food's for filling, Big juicy harm-parent suiffer food before sui-spilled "success." Litten for speeding spilled "success." Litten for speeding spilled "success." Litten for speeding spilled "success." Litten for speeding time the dirty participation of the time the dirty participation of the success. The success for the scorpion in the counter-top, In-expensive.—E.

EAST COUNTY &

expensive, — E.B.

THE LIVING ROOM COFFEE.

HOUSE 5900 El Cajon Boulevard,

10-286-843. With deep-draft
couches, Persian carpets, pictures on

the wall, chunky wooden tables, and a

tree-shaded patio, this Swiss-owned
act is a student hangout with a lively
notice board, a rental computer, and
good cheap breakfast food in huge
quantities. Try "The Works" ometer,

capacity of the control of the pepper, cheese on top, potatoes, fruit, and bread. Later in the day, try their turkey lasagna with fruit and bread. Open daily. Inexpensive. — E.B. LY'S GARDEN 6011 El Caion Boule LYS GARDEN 6011 El Cajon Boule-vard, 619-265-1888. Although the ex-tensive menu offers Chinese as well as cambodian specials, it's best to order the Cambodian food. Be sure to ask fir. Ly for suggestions. Live crab and lobster as well as fresh oysters and shrimp available. Open daily. Inex-pensive to moderate. — E.W.

MARIO'S DE LA MESA 8425 La Mesa Boulevard, La Mesa, 619-461-9390. Best tamales served anywhere, excel-lent carne asada, sensuous enchiladas. Arrive early. Always crowded. Open

THE MOUNT SIGNAL CAFE 1201 THE MOUNT SIGNAL CAE I 20)
WEST Highway 98. Calexio,
766-357-1379. Ontin Yulu desert, west
of Calexion, the 30 year and restaurance,
of Calexion, the 30 year and restaurance,
in the care when the standard and
filiate the standard of the s

MARIO'S DE LA MESA 8425 La M

Inexpensive. — E.B.

SALA THAI 6161 El Cajon Boulevard,
Campus Plaza, 619-229-9050. You will
find this Thai restaurant as charming as
its owner. The menu is extensive, the
service attentive. Try the spicy seafood
combination or the Chinese specialties. Lowing experience and gastronomically satisfying. Open Monday through Saturday for lunch and dinner. Sunday dinner only. Inexpensive to low moderate. — E.W. SUNNY GARDEN CUISINE OF

CHINA 5500 Grossmont Center Drive La Mesa, 619-464-2288. This neigh-

urs. Inexpensive. — E.W

TYLER'S TASTE OF TEXAS 576 North Second Street, El Cajon, 619-444-9297. Insomniacs and lovers of barbecuel Tyler's offers a seven-page menu with Texas specialties available menu with Texas specialties available 24 hours a day. Big Texas breakfasts, great barbecue chicken and ribs, chili (no beans!), grits, all-you-can-eat cat-fish on Wednesday and Friday. Excel-

SAN DIEGO

ANTIQUE ROW CAFE 3002 Adam Avenue, 619-282-9750. Breakfast, served all day, offers at least 30 items. These include a variety of omelets, eggs lenedict or Florentine, east burnel. nenedict or Florentine, egg buritos and biscuits and gravy. One portion is enough for two. Dinner offers burgers, Philly steaks. Indoor and outdoor seating. Open daily. Morning hours vary. Inexpensive. — E. W.

Incapensive. — E.W.

CHICKEN PIE SHOP OF SAN

DIEGO 263.3 El Cajon Boulevard,

619-295-0158 You'll get lost of fried

chicken, chicken and turkey pies,

mashed potatoes, and desserts for

prices that don't seem to have changed

much since the shop opened over 50

years ago. A great bargain. Steaks also

















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Newly remodeled inside and out! Original chef from Celadon on 5th! Designated Chef for the queen and princess of Thailand when in San Diego!

and humman). Inexpensive.— M.N.

OLD MILL CAFE 390 Ohio Street,
North Park, 619-394-3804. The bestlept secret in North Park looks like a
swaw chalet inside but serves 1930.
American eats in big plateful. Break
strong with two eggs, postatoes, and
most pigs in all bailed profession of the
most pigs in a bailed profession of the
links rolled in hot cakes with powdered
links rolled in hot cakes with powdered
links rolled in hot cakes with powdered
search. The humban and disnore mem is id rice or baked potato. Inexpensive

RED SEA RESTAURANT 4717 Uni versity Avenue (Euclid), 619-285-9722. You'll find richly seasoned (and po-tentially very spicy) Ethiopian cuisine, served communally on a tray lined with a porous pancake, *injera*, which looks like an edible dish towel and serves as like an edible dish towel and serves as both an edible spoon and an edible tablecloth. (Use pieces of it to scoop up morsels in your right hand.) The meat combination platter here isn't nearly as exciting as several of the specialities. The kiffo spike' 'Beet learnee'' is very good, the goral-goral (meat cubes in spicy butter) is excellent; both are cooked (or not cooked) to your order, and seasoned to your specifications (if you say "hot," expect fire). Vegetables are fine, too; the yellow spit peas, es-pecially, sing with flavor. Open daily, very inexpensive. Restrooms not wheelchart-accessible. Vegetarian-friendly. Can be noisy on weekend evenings. — NY.

SOUL FOOD EXPRESS 840 South 47th Street, Southeast San Diego. 619-264-0202. The careful kitchen at 49-34-4002. The careful states at soul Food Expere provides materful home-style Southern cooking that make you feet careful for looked after make you feet careful for looked after mering, buthecting, and so on that gives than America regional cuitine it soul. And you will taste it in Soul Food Experes' colled green, confided your and the soul food Experes' colled green, confided your and the soul food Experes' colled green, confided you and sould be sould be sould food Experes and sever potato pic. Soul Food Experes has test to do with thirty and paramet than the principle of the sould food Experes has test to do with thirty and paramet than principle.

UPTOWN

ALADDIN'S CAFE 5420 Clairen town Shopping Center, 1220 Clevelar Avenue. Hillcrest, 619-574-111 www.aladdin_cafe.com, These cafes o

N.W.
BREADAND CIE 350 University Avenue. Hillcrest, 619-688-9922. Twelve varieties of bread are baked daily in a 10.000-pound French stone hearth oven. Outrageously good because of the crusty exteriors and density. Among the best are multi-grain, sour-dough wheat, and fig anise, Buguettes brownies, and bissofti are first-rate, because of the crusty exteriors and besoftier first-rate.

5 Casq

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The sandwiches to eat in or take out are spectacular. Don't miss this one. Open daily. — E.W.

Open daily. — E.W.

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Fifth Avenue, 619-299-0119. If you like

old-fashioned Sicilian-style cooking—

tons of tomato sauce, clive oil, and gar
tiom of tomato sauce, clive oil, and gar
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val, chicken, and fish Lunch, Mon
day through Friday, dinner nightly.

Moderate to expensive. — E.W.

Moderate to expensive.

Moderate to expensive. — E.W.

CAFF ON PARK 3831 Park Roulevard
(Park and University), 619-293-7275.
Gigantic portroins and good food make
this a standout for people with large
appetites and dim purses. Ite aware that
there are long waits on weekends for
breakfast and lunch (served simultaneously) and dimner. The place wait
40, the cooking is called electic American comfort food. It's home-style
can comfort food. It's home-style rather than slick. Open daily. Inexpen-sive to low moderate. — E. W.

sive to low moderate. — E.W.

CITY DBLICATESSEN 535 University
Avenue, Hillcrest, 619-295-2747, lewshi specialities available here include
brisket of beef, chicken-in-the-pot,
chopped liver, and a wide variety of
sandwiches and vegetarian items.
Breakfast specials weekdays, early bird
dinner for \$9.95. Open daily, breakfast,
lunch, and dimer, to midnight during

Saturday, Inespensive. — E.W. CREST CAFE 258. Robinson Avenue, 619-229-2510. Ohion rings served in a loaf, homemade postato chips, chicken, steak, pasta, and a variety of estra lean charbroiled hamburgers, plass the continuous service from breakfast to late might keep this cafe crowded. Breakfast omletes particularly good. Deserts are bomemade. Nows and logist spirited, become the control of t

EL INDIO SHOP 3695 India Street.

2 FOR 1

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and very good, inexpensive food. Open daily. Inexpensive. — E.W.

GELATO VERO CAFFE 3753 India Street, 619-295-9269. A fine spot for Italian sorbettos and ice creams, pas-tries of all kinds, and coffees. Diners can read undisturbed indoors or, weather permitting, outside. Open daily. — E.W.

ACMED POTENTIALS, OUTDING, OUT

LIAISON 2202 Fourth Avenue (Fourth and Ivy), 619-234-5540. This French and (vy), 619-234-5540. This French restaurant with its romantic atmosphere offers an à la carte menu and fixed-price meals. Pleasant food, excellent service. Patio dining, weather permitting. Closed Monday. Open Tuesday through Sunday for dinner. Low moderate to expensive. — EW. AFFRON NOODLES AND SATE

3737 India Street, 619-574-7737. Ca-sual Thai food, noodle dishes, soups, sate (grilled chicken, beef, pork) to eat in or take out. Best bet: chicken noodle soup and curry served Wednesday. E.W.

DOWNTOWN

BUCA DI BEPPO 705 Sixth Avenue BUCA DI BEPPO 705 Sixth Avenue.

19-233-7272. Family-style, southern Italian dining room seats 305 people.

Food is simple (one sauce fits all), portions huge and restaurant is child- and toerager friendly. Gof for plain fini, but not for gourmet dinners. Meatballs and psyghetit best 6t. Open daily. Nightly for dinner; Saturday, 400 p.m. to midnight. Sunday, noon to 10.00 p.m. Inexpensive to moderate. — E.W.

THE CHEESE SHOP 401 G Street, 619-232-2303. This cafe offers outra-grously good sandwiches of which my favorites are the Black Forest ham and the roast pork. Muffins and cookies are

FARGO'S BAR-B-QUE 6171 Imperial Avenue, Encanto, 619-262-0201. Do be put off by the drab row of shops, side you'll find Jacinth William friend of Bob Marley and other maican stars, and herself known as and the stand dishes like urried goal and sam, or spice marinated "jerk" (barbecued) chicken, or "escowitched fish, gently pickled in a lemon based sauce. Several interesting bevrages include sorted (made from bale). one drink in Jamaica. Or if your sex life needs a boost, try a Roots Drink or Irish Moss, a sort of seaweed milkshake.

E.B.

GRANT GRILL U.S. Grant Hotel, 326
Broadway, 619-239-6806. As always, this restaurant serves qualify meat in a traditional room that uses tableside service. Best best are spinach salad, lobster paella, shrimp-and-scallop risotto, and, of course, the mixed grill. Open daily. Breakfast, lunch, and brunch, moderate. Dimer. expensive. — E.W. dinner, Moderate to expensive. — EW.
OLD WORLD RESTAURANT 452
Eighth Avenue. 619-238-0568. Way
back in PB (For-Ballpark) days, leff and
Evelyn created this East Village oass of
Evelyn created this East Village oass
ple timbers, golden illies, white installes,
and umbrellas. They've restored the inerior to the building's original 1902.
Carriage and Auto-Painting Shop. Try
(thirles like "Great Grilled Gravebrn
(those massel corners) beef, grilled on rye
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moderate. Dinner, expensive. — E.W. HENRY'S BBQ 1300 Market Street, 619-239-3919. Inexpensive. The outside's a little tatty, but inside — Aladdin's Cavel A dining room of gold-framed pictures, mirrored golden-wood booths, and cushions, tagolden-wood booths, and cushions, ta-blest, walls, and carpet all in blue. Pork-ribs are the thing here, guaranteed slow-cooked overnight for ten hours. Also beef, turkey, Jamb, and ham. Try them together in combo sandwiches. Full plates come with barbecue beams and macaroni, potato, or coleslaw-saled. "We haven't changed the menu-ince 1953," says Jorens, grandson of the original Henry. Closes 6:00 p.m. In-expensive.—Ex-

expensive. — E.B.

HOME QUEST COFFEE HOUSE 1010

Broadway, 619-232-3222. Okay, it's toward the scuzzy part of Broadway, and caters mainly to people struggling with substance problems, but the place is substance problems, but the place is full of life and positive energy. You can hear it from the sidewalk—peoplesit-ting on stools at high tables loudly schewing the fat, chowing down, and smoking. Anybody's welcome, and al-most anybody can afford the rock bot-tom prices for a breakfast egg with hash browns and toast, or three pancakes, or three Fench toast, or even piece of

dark meat, it's moister), but don't over-look less-known delicacies such as sa-vory oxtail stew, escowitch (pickled) fish, curry goat, and fish or chicken in a tange "brown stew." Dinner hours and offering second.

LA PROVENCE 708 Fourth Avenue, Gaslamp, 619-544-0661. The new owner has redecorated and upgraded the menu to Southern French and

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Choose from selected authentic Mexican dinners and enjoy a complimentary glass of wine with dinner.

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Four choice of 9 delicious entries, includes compliementary Margarita or Bloody Mary.

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WINE 'N' DINE

rman's casserole, rack of lamb, og legs. Separate dining room for

pensive. — E.B

urdus. Upper moderate. — E.W.
RAINWATERS 1.202. Kettner. Boulevard, 619-233-5757. Though this attested and the state of the first of the first
tested and the first of the first of the first
tested and fresh fish topically the salmost
and fresh fish topically the salmost
in parchment) are outstanding here. For
a low-cost meal, try ment load or clow-cost meal, try ment load or
canny masked potators. Open daily
Lunch, Monday through Fridag Manner
seven nights a week. Expensive. — E.W. ISLAND SPICE 2820 Market (29th), ISLAND SPICE 2820 Market (29th). Grant Hill, 619-702-9309, Interesting Jamaican specialties are served indoors or on a sunny patio. Breakfast can in-clude run dung (sauteed salt mackerel) and ackee with salt cod. At lunch and dinner there's fine jerk chicken (ask for dark meat, it's moister), but don't over-

RESTAURANT VIGNOLA 828 Sixt

ing for lovers of buffets. — E.W.

OCTOPUS GARDEN 314 Fifth Avenue, Gaslamp, 619-233-1653. Not to be missed Japanese and Continental preparations. Superb sushi and sashimi; unique hot appetizers; fish with continental sauces. An tuna steak

and sea bass outstanding. Upstairs seating for large parties. Delightful atmosphere and service. Open nightly for dinner. Moderate to expensive. — E.W.

nsive. — E.B.

THE PARROT GRILL 802 Sixth Ave

THE PARROT GRILL 802 Suth Avenue, Gaalamp, 80-231-981. Insomnias take note. Dinner is served nightly to midnight and Wednesday through Saturdaya light menu (sandwiches, sald, appetizers, deserves) is available to 200 am. Food is Floridam, some spix, some not. You can make a med from appetizers. Best betts barbecue ribb, honey-glazed duck, pork chop, key lime pie. Gongcous interior and service. Dinner only, Wednesday through Sat

ket). Gaslamp, 619-233-5 www.cafesevilla.com. (Also in C bad.) This site has three face

teresting, and highly cosmopolitan, ex-ecuted with wonderful consistency. Be sure to look for something that includes potatoes; the humble spud gets Cin-derella treatment here. No reservations (or wheelchains) at tapas bar; reserva-tions strongly recommended for dining

THE SNACK GALLEY Greyhound Depot, 120 West Broadway, 619-234-4522. At 4:00 in the morning you don't expect Cordon Bleu, Pink, or any other color. The great thing about Snack Galley is that it's open at all. If you can get past the sleeping bodall. If you can get past the sleeping bod es, ask for the breakfast sandwich bread stuffed with egg, cheese, and ba con, sausage or ham. Sausage is best— it feels like you get more to munch. Or der a large coffee to wake you up, o

STAR OF INDIA 423 F Stree 619-544-9891. This Indian restaurant is most popular for the all-you-can-cat buffet, available weekdays from 11:30 a.m. to 2:30 p.m. and Saturday and Sunday from noon to 3:00 p.m. The weekend brunch includes cham-The weekend brunch includes cham-pagne. Vegetarians should make note of the many vegetable and rice dishes with innovative preparations. Restful atmosphere, good service. Be aware that breads are a la carte. Open daily, lunch and dinner. Inexpensive (buffet) to expensive. — E.W.

SOUTH BAY & CORONADO

LA BELLA PIZZA GARDEN 37 Third Avenue, Chula 619-426-8820. From the outsi Bella looks like an Italian farm with geraniums, bright group Bella looks like an Italian farmhouse, with geraniums, bright green shutters, and maroon canopies. A real extended family runs this business. Their secrets are: long hours (from breakfast until after midnight daily), big meals, and dards like spaghetti with meathalfs or language of the spaghetti with meathalfs or language and their spaghetti with this side is paghetti with kids is "Papa's Faworite", an B-inch pieza with lives of the spaghetti with kids is proposed to the spaghetti with kids is a spaghetti with kids is "Papa's Faworite", an B-inch pieza with lives of the spaghetti with the spaghe mushrooms, pepperoni, and sausage. Inexpensive. — E.B.

BUON GIORNO 4110 Bonita Road, Bonita, 619-475-2661. The menu in-cludes antipasti, soup, salad, pasta, pizza as well as chicken, meat, and fish.

CROWN ROOM, HOTEL DEL CORONADO 1500 Orange Avenue, Coronado, 619-435-6611, ext. 7284. Open only for Sunday brunch and spe-cial events. The food is competent, but the room is outstanding, especially the crown-shaped ceiling. Expensive. — E.W. D'LISH PIZZA AND PASTA 386 Eas

H Street, Chula Vista, 619-585-1371 The pizzas and pastas are tasty and the salads are huge and fresh. Excellent

GENOMA "NATTER RESTAULA GENOMA" SANTER RESTAULA KANT AND BAKERY 25' Sectoral Drive, Imperial Bach, 189-144-1800. Kish will appreciate Grandma's no-cleach, pies, and case — that say. "In-injustic memory of the company of the General Company of the Company of the Company of the General Company of the Company of the Company of the General Company of the Company of the Company of the General Company of the Company of th

only. Inexpensive. — EB.

MARCO'S FINE ITALIAN FOOD

AND PIZZA 736 Palm Avenue. Imparial Beach, 619 243-856. You hardly

notice it tucked into a row of TV repair

Frank and Ross a Polumbor ran the place

for 30 years. Now Alex Pacheco does,

but nothing has changed. There are the

classic red tablecloths, murals of Italian

sees, when terlines, disping plactic

sees, when terlines, disping plactic

spaghetti, mostaccioli, or rigatoni with

spaghetti, mostaccioli, or rigatoni with

meat sauce and meatballs. Live a little! Order a half carafe of Burgundy and sing along with the music — "Funiculi, Funicula." Inexpensive. — E.B.

Funicula." Inexpensive. — E.B.

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100 Broadway. Chula Vista.
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buffet daily, lunch, midweek dinner,
weekend dinner with entertainment of
belly dancers and Zorba's dancers.
Plenty to eat. Not gourmet food, but
fun. Open daily, lunch, and dinner. Inexpensive. — E.W.

TIJUANA

(The prefix for all Tijuana numbers is 011-526. From the United States use the prefix 011-526 when calling Ti-juana; when calling in Tijuana use only the restaurant's seven-digit

LA COSTA 8131 Galeana (Seventh LA COSTA 8131 Galzana Sewenth Stere Herwere Revolución and Constitucións, 685-8694 or 688-3134. An articular constitucións, 685-8694 or 688-3134. An articular constitucións, 685-8694 or 688-3134. An articular constitución de la constitución

GRAND BISTRO Grand Hotel To GRAND BISTRO Grand Hool Timana. 4500 Agas Calment Roulevard, manna. 4500 Agas Calment Roulevard, manna restaurant for its formal regance, visus Grand Bistro for its prime rib. The tastiest I've even Messian beef comes with a mountain sing side of "creamed spinnach," along with a fire Bistro Messian beef comes with an outstanding side of "creamed spinnach," along with a fire Bistro Messian Beef comes with an outstanding side of "creamed spinnach," along with a fire Bistro Messian Beef Contained Spinnach, "along with a fire Bistro Messian Beef Contained Spinnach," along with a fire Bistro Messian Beef Contained Spinnach, and a spinnach and a spi LA LENA 11191 Blvd. Agua Caliente, 686-2920. Don't miss the charming room, the open grill, and the tortilla maker who prepares fresh tortillas as the diners are seated. Dinners come with an diners are seated. Dinners come with an appetizer and soup, and some of the en-trées are extraordinary. Try the pusion ("fist"). Rossted quail and chicken do well here. Open daily, lunch to late din-ner. Take Revolución to the left-hand bend where it becomes Agua. Caliente. Continue past the twin high-rise towers of the Grand Hotel. A large sign marks the evistaurant (on the right side of the road). Inexpensive to moderate. — E.W.

LONCHERIA REYES 862 Callejón del Travieso, off 2nd Street, Tijuana. 685-3150. Callejón del Travieso translates Travience, off 2 and 5 Street, ranustra, as "Mochel Leart, Tis packed with each tast, copy shope, a gumen (gravar), and a vetrinary pharma; also with count of the street, and the street, and expensing pages. You'll small their work offerful auteur (homes right) continued to before you get altern. By good badde on the street, and the propring page. You'll small their work of the street, and the s

lish spaken, Inexpensive. — E. W.

EL ZAGUAN Avential Parace de los Héroes 19501, Zoan Rio (turn right at state of Lincols), 46-731 of 544-6004. The name means disorneys or ortizane, opportunity, and beef are offered with Continential State of Lincols, 54-65, and 54-65, and

PUEBLO CAFE lai Alai Fronton Palaer, 701-E. Avenida Revolucion, Tijacan, 685-8667, Eat at the Palaer This is a great place to impress out of frown rel-atives without going broke. The owners, who are connected to Emenda's Hus-song family, set out to lure Mexican back to their own over gringofied main street, staging local art/scalpture shows and Mexican rock bands on the week-ends. For dinner, try the "Royal Quad" of the Castle" or the smoked truns salad. PUEBLO CAFE lai Alai Fronton Palao ive, open daily. — E.B.

EL TAURINO 7531 Sixth Avenue (off Revolucion), 685-7075. Located in the heart of the old section of Tijuana, three blocks west of Revolucion, this restaurant provides superb value in an excellent setting. Basically a steakhouse,

it also offers fish, seafood, and fowl. The price of the entree includes grilled quali, soup or saled, and mammoth quali, soup or saled, and mammoth everyone orders observed to the period of the price of the price

LA VUELTA 2004 Avenida Revolución 685-7309 or 684-2611. For an extravagant evening of mariachi music, good food, and high spirits, remember that La Vuelta is open every day. 24 hours a La vuetta is open every day, 24 hour day. Mariachi available daily. Authe tic Mexican food and atmosphere. Eng-lish spoken. Inexpensive. — E.W.

MULTIPLE LOCATIONS

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eld Mar. Del Mar. BS-95-1660. Bs-pocially during summer, this branch is the most colorful and is jammed with the sporting crowd, which makes the place exciting. Food is the same as a tober Bully's, but the high intensity car-ries it. Strak, prime rib, hamburgers, frees, and fresh this are favorites. Open daily. Moderate. Other locations: 5755. La 10lla Blvd., 1 olla, 858-459-2268. La 10lla Blvd., 1 olla, 858-459-2268. CALIFORNIA PIZZA KITCHEN 43 South Highway 101, Suite 6 Solana Beach, 858-793-0999. Here

Sodan Beach, 8-88-793-6999; Here's a good family restaurant where you car take your children and grandchildrer for salads, pasta, pizza. There are 28 piz-zas. The chicken requila with spinach fettuccine is great, as are vegetarian sandwiches. Same menu, lunch and din-ner. Open daily. Inexpensive. Branches ner, Open daily, Inexpensive, Branches also in La Jolla Village Square, 3363 No-bel Drive, 858-457-4222; Carmel Moun-tain Plaza, 11602 Carmel Mountain Road, 836-675-4424; 7007 Friars Road, Mission Valley, 619-298-4078. — E.W.

Bernardo Center Drive), Rancho Bernardo, 858-451-2070. — E.W.

BULLY'S NORTH 1404 Camino del Mar, Del Mar, 858-755-1660. Es-

Mission Valley, 6:19–288-4078. — E.W. CAMMUNAPER persons are on the person of the pers

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O.D.

The questions, the issues, the possibilities sprout like mushrooms.

the lim itself.) Apart from any marketing reasons to firm up-a bond between the two, to set off some good vibrations, to get some commercial moio going— and there may well be cause for concern in that may well be cause for concern in that tegrard—A.I. has a genume connec-tion to E.I. through their shared genre. S.A. Agenume, albeit distant, connec-tion, the new film aspires to a more time, the new film aspires to a more mediagent keyl of schene, throut, low-ever, artificial the intelligence may be for that end of the control of the con-trol of the control of the con-trol of the con-tro

SPTOUT LIKE MUSTIFUTS.

So that the Artificial Intelligence, the titular initials of A.f. would appear to want to serve as a reminder, if one were needed, that the fillimmaker is the same as the one who gave us E.T., Steven Spielberg. (The abbreviation, though more sensible than that most thrown around in the film itself.) Apart

limps shead with the inimable Hurt-hesitations, "I propose," he at length comes to the point, "that we build a tobot that can love." And the doesn't mean those old-hat technological ad-cases on the port-shop initiatable love doll, equipped with "sensuality simulators and with "Berneum via robot"—be calless the preferral Na initiation of the preferral Na to the p chamical shild). One bright student in attendance—a female, therefore a natural nurturer—raises a question about the responsibility of the beloved human to return the lose. The scien-iest, dearly embrasing his traditional SE role of Playing God, answers the question with a question." In the beCalendar MOVIES



ginning, didn't God create Adam to love Hint* The upshot, after a skip of twenty

months, is not Adam but, a little far months, is not Adam but, a fifth far-ther along in the Bible. Toward "Hales loel Osment, the sad-eyed chourhos of The Sorth Sense", and for experi-mental purposes he is placed in the home of a young couple whose only flesh-and-blood child lies in a coma on life-support. Once we get past the hus-band's gaucherie of bringing home the boy-toy as a surprise gift ("I can't accept this! There is no substitute for your own child!"), the questions, the

by S.S. himself), are nevertheless le by S.S. himself), are nevertheless le-gitimately aroused by it. For one, there's the matter of a novel approach to the Peter Pan theme (S.S. had taken the literal approach in his Hook), the boy who will never grow up — the first of several tie-ins, what's more, to

matter of risk-free parenting, with the child arrested at the cutest and most adorable stage of development (to repeat: Haley Joel Osment), no longrange rearing required, no awk-ward-age rebellion down the line, a devotedness of almost canine dependability — in short, a sort of Stepford Kid. (Nice SF detail: an im-printing code of seven random words will "seal" the robot's affection, after which he cannot be passed along to new owners, but can only, when he has outlived his usefulness, be dismantled.) Then there's the matter, a manted.) Then there's the matter, as a further extension, of isolating and highlighting the selfish element in par-enthood, the possessive element, the ornamental element, the needy-greedy element. And then there's the matter of love as a commodity, a thing that can, after all (or at last), be bought— something you might have suspected S.S., that notorious big spender, of be-

lieving all along.

There are in truth so many issues, so many possibilities, that you could very well envision (as I did) a sort of multi-plotline SF soap opera in which different but identical Davids would be distributed to different households with different results. S.S., however, has something else in mind. The un expected recovery of the comatos

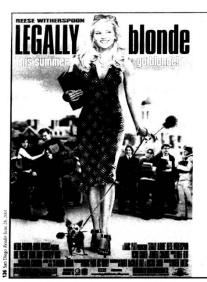
boy — a stuffy, bratty, nasty little fel-low, it turns out, rather like Freddie Bartholomew in Captains Courageous before he goes to sea — certainly helps a preprogrammed robot. (55. camon be bothered to script any interactions a preprogrammed robot. (55. camon be bothered to script any interactions between the parents and their biolog-ical childr real children, here as in life, are too much trouble.) It had already started to tote up some mispivings: the company of the control of the control of the bear, who has too important a plot bear, who has too important a plot bear, who has too important a plot oear, who has too important a plot function to be simply snipped out; the milky, misty light in which much of the imagery is bathed; the muted strain of Kubrickian melancholy and with-drawal. (The project, from the tiny seed of a Brian Aldiss short story, was originally Kubrick's, and some sort of hommage, together with some sort of acknowledgment, was in order: "An Amblin/Stanley Kubrick Production")." tion.") This last ingredient, redolent of the feelings of outer-space alienation in 2001, is intensified in John ation in 2001, is intensified in John Williams's iron-fisted musical score (which will bloom eventually to symphonic dimensions, with passages, or "movements," of Shostakovichian terror and torment). Yet it seems somehow a little put-on, a little pre-

tentious, a little presumptuous, a little — if you will — artificial, like

Kobe Bryant's emulations of M.J.'s interview manner. (No, Kobe, you're not The Man. Then again, neither was Kubrick.) Even so, the movie held my attention fairly firmly for the first fifty minutes or so — first third, that would be — when it was doing (it seemed to minutes or so — first third, that would be — when it was doing (it seemed to me) the vital work of SF, and show-ing why some devotees prefer to think it stands for Speculative Fiction. By the fadeout from Part I, the

filmmaker will have established his second, and most explicit, most re-current, allusion to Disney cartoons— the Pinocchio theme, the toy who wants to be made real. And just prior to the fade, he will have sneaked in yet to the fade, he will have sneaked in yet a third — the business of taking the robot into the forest for disposal, like Snow White, but then soft-heartedly letting him go free. Part II turns into (what else?) a quest: to find the Blue Fairy who can magically transform our Pinocchio and reunite him with his Mommy. It will take him — and here's where the big spender, unable to contain himself, reaches for his bankroll — into an underground society of discarded robots, scavenging the involvable for mixing a carbonial contains a contain the contains a carbonial carbonial contains a carbonia the junk piles for missing body parts and particularly into the company of a gigolo robot (satisfaction guaran-teed); it will take him into captivity — a truly ghastly sequence — at the





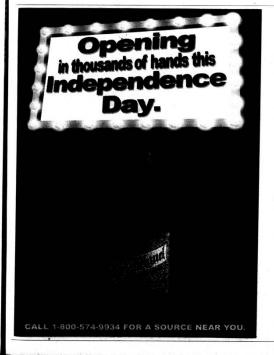
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MOVIES

hands of vigilantes astride roaring mo-torcycles outfitted with wollish heads and electric fangs, led by a funda-mentalist messiah in a hot-air balloon ("Purge yourselves of artificiality!"), who operates a demolition-derby-cum-rock-concert called the Flesh Fair. who operates a demolition-derby-cum-rock-concert called the Flesh Fair; it will take him ("It is not without peril...we will have to journey...") to Rouge City, a Blade Runner-ish urban ool, and to a holographic Wizard cesspool, and to a holographic wizaru
of Oz by the name of Dr. Know (voice
of Robin Williams, Hook's Peter Pan),
who will direct him to "the end of the world where lions weep"; it will take him to a submerged Manhattan, 2000 years further into the future, face to face, if that's the word, with a new race of faceless androids, each one as delicate and spindly as a Giacometti bronze, as smooth and shiny as a Bran-cusi; and it will take him ultimately to a curious climax that attempts to combine warm-fuzzy and chillingcombine warm-fuzzy and chilling-chafing: Spielbergian bathos and Kubrickian bleakness. In the afterglow (or aftershiver), you are apt to spend less time wondering what S.S. was say-ing than wondering whether he realized what he was saving.

realized what he was saying.

It is still possible, en route, to dig
into your pockets and come up with
compliments: that the director dares
to be ridiculous; that he cares about
the art of filmmaking; that the overt
concern with matters of faith, dreams,
and fairy tales would oughfy this as and fairy tales would qualify this as one of his more "personal" works. What weighs against all that — in addition to the fact that he never knows when to quit or even to let up — is the broad streak of academicism that threatens to overtake his reputation as a crowd-pleaser. (The back-to-back lectures at the outset are only hors d'oeuvres.) Lately this tendency - the d oeuvres.) Lately this tendency — the burden of living up to an Irving G. Thalberg Memorial Award, an AFI Lifetime Achievement Award, etc. — has found outlet in his guise as a his-tory maven: Schindler's List, Amistad, Saving Private Ryan. But in A.I. the symptoms of swellheadedness are those he shares with, or contracted from his sometime collaborator George Lucas: the certainty that myth can be attained (along with univer-sality, immortality, and other such sality, immortality, and other such benefits) by precipe, by recipe, by road map; the reliance on pastiche, on patchwork, on pattern; the belief that the copy, if produced with suffi-cient quality control and financial resource, will deliver the same goods as the original. Little wonder, then, that he should be drawn to the sub-pert of robots; the anotherosis of ject of robots: the apotheosis of simulation and artificiality. Any adde interest in the movie, when viewed in that light, would be purely clinical.

Dusting for auctorial finger-

prints....
If Dominic Sena had directed The Fast and the Furious instead of Sword-fish, and Michael Bay had directed Swordfish instead of Pearl Harbor, and Swordish instead of Pearl Harbor, and Stephen Sommers had directed Pearl Harbor instead of The Mummy Re-turns, and Simon West had directed The Mummy Returns instead of Lara Croft: Tomb Raider, and Rob Cohen had directed Lara Croft: Tomb Raider instead of The Fast and the Purious, rould it have made any difference





Disney animation factory, about a pre-WMI expedition in search of the legendary sunken city. Sketchily drawn (in a deliber-ately retro style) and swiftly paced, but slowed down centually by moral-mystical-political-anthropological grandicosity. With the voices of Michael J. Fox, Jamed Nimoy, di-rected by Gary Trousdale and Kirk Wise. 2001. A little off my beat.... The current issue of *TV Guide*, in a sidebar to a feature on "The Women of ER," dispenses the tantalizing tid-bit of Sherry Stringfield's imminent return to the show in the role of Dr. Susan Lewis. I couldn't care less about Sherry Stringfield, but her re-

turn raises the prospect (not in the mind of the TV Guide correspondent,

though one would hope in the minds of the producers and scriptwriters) of

sister Chloë. On the first go-round, I seldom could bestir myself to sit

through the posturings and histrion-ics of the rest of the cast in order to

MOVIE

LISTINGS

All reviews are by Duncan Shepherd.

VAR HIGHLANDS 8: ENCINITAS 8: FASHI

R 7: HORTON PLAZA 14; LA COSTA 6

rn, also, of Kathleen Wilhoite in

* (CARMEL MOUNTAIN; CHULA VISTA 10; CIN ERAMA 6; DEL MAR HIGHLANDS 8; ENCINITAS 8; FASHION VALLEY 18; GALAXY 6; GROSSMONT CENTER: GROSSMONT TROLLEY; HARBOR DRIVE IN: HAZARD CENTER 7; HORTON PLAZA 14; LA JOLLA 12; MISSION

PLAZA 18; POWAY 10; RAMONA TWIN; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14)

Baby Boy — Writer-director John Single-ton looks at life in the inner city, with Tyrese Gibson, Snoop Dogg, and Ving Rhames. (CHEA MISTA 10; CINERAMA 8; FASHION VALLEY 18; GROSSMONT CENTER: HORTON

PAZZA 14: LA JOLLA 12: MISSION
MARKETPLACE 13; OCEANSIDE 16; PALM PROM
ENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14:

Bollo do Jour — One can easily get lost in the tricky business of signposting the episodes as "real" or "fantasy" in Buriuel's account of a frigid bourgeois housewife's moonlighting at a swank Parisian brothel (Sunlighting, actually: she's not Belle de Nuit.) The subtilist for the original U.S. distributor came to his own dubious decisions, and switched to italics wheneve he felt he was in the fantasy realm. The

voices, of course, provide no such guid-ance. And nor, in any other way, does

ance. And nor, in any other way, does Brutuel, directing in his most undlappable and understated manner, and bundling up cooly in the buxwous color images of order to be used t

*** (MUSEUM OF PHOTOGRA) ARTS 6/28 7 P.M. AND 6/29 9:15 P.M.

Blg Edon - Overlong, oversweet roman But adden — Overlong, oversweet roman-tic comedy on the homosexual passions coursing through a culturally diverse, toler-ant, tight-knif Montana paradise ("Can" you see what a good job God did here?"); the successful New York artist returned home to tend his ailing grandfather; the ex-jock Adonis for whom he has carried a torch since high school; the introverted In-



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SAN DESCRIPTION STA

-moom pittless offhand observations than for its inexorable climb toward emotional fareups, psychological revelations, personal togedies, stagy fireworks. Through it all, to one constant is the scummy, ashen, re-powdery veneer of the digital-video uge, 2001. Atlantia: The Lost Empire — Imitation lules Verne adventure yarn, spun from the

why you're not still getting wet. The next-donr neighbors (Denis O'Hare and Mina Badie), with whom the anniversary couple

Bodel, with whom the anniversary couples have been engaged in a running feed over their dogs. (Otts and Annak, as themselves), as included on the goest list. Paster for some of the couples of their as well, along with loin C. Reilly, as the couples of their as well, along with loin C. Reilly, as the couples of their as well, along with the couples of their coup

(HILLCREST CINEMAS, THROUGH 6/28)

Brids of the Wind — An ageles (over a period of two decades) Alma Maller, net period of two decades) Alma Maller, net schmidler, and her constellation of artry seams the composer Gustav Maller. The architect Waller Gorpius, the painter Characteristic Waller Gorpius, the painter Characteristic Waller Gorpius, the prainter Characteristic Characteristic Characteristic Characteristics of all the name decapting ("Strauss loved it. He congratulated me over and over?"), the celebral yeard-opping ("You have crushed my spirit. Gustave," his well-opping ("You have crushed my spirit. Gustave," his wife congression of the decades of the congratulated my spirit. Gustave, "In which the characteristic Characteristic Characteristic Characteristic Characteristics" ("The Characteristics"). sic!"). Or if not at that, then at the materia sic™). Or if not at that, then at the materia opulence of it. More likely, though, at the stuffiness, the airlessness, of it. With Sarah Wynter, Jonathan Pryce, Vincent Perez; di rected by Bruce Beresford, 2001. ★ GRSIAMP 15, FROM 6/29: LA JOLIA VIL LAGE, 1980/0361 6/28)

Bridget Jones's Diary — Sharon Maguire's pale and wan visualization of the unfum, 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 world — or in a United Kingdom, at least — of male "fuckwith." Aftermysts or punch up the humor to big-screen proportions are totally wasted, although the actual towers romantic roads pive us a good, disaproving, deglamorizing fermines (evepoint on this mass uline pastime — up until the hackneyed show motion crach through a plate glass window. The rivalry demands no compromise on the part of the bersonic. uch as nice guy Colin Firth is taller arguably better looking, financially better

 \mathbf{R}

ian), than shitheel Hugh Grant; and the even turns out, against first impressions of Heathcliffian gloom, to have a better sense of humor in the bargain. The character's name of Darcy, furthermore, drops a heavy hint, to the literate, of the Jane Austen

fairy-tale destination. One can see such book, paddling around as it was in a pool of common sentiments, might have rallied the troops. The boiling off of many of those

The Circle — Grim survey of the woman's lot in Iran (especially the woman, for whatever reason, outside the law), shot in a stark, spare, semi-documentary style. in a stark, spare, semi-documentary style. Like La Ronde (otherwise a very different movie), it has no one focal character, but keeps passing the baton as in a relay race. It can be a bit monotonous, not just in the long rum, but in each of its individual legs. Directed by Jafar Panahi. 2000.

The Anniversary Part and honestly there's not much to it. Which leaves the troops with less to rally round. Excepting, of course, Renée Zellweger (plus a few extra pounds, nowhere near Raging De Niro numbers), a very "revealing" actress, sending out second by-second updates on the least little fluctuation of the dates on the least little fluctuation of the emotional weather vane, expertly orches-trating the audience response. She prevents the character from becoming a generalized spokesperson for "singletons," and corners our sympathics for herself alone. With German Jones, Jim BroadBent. 2001. * #ASHION VALLEY 18, GROSSMONT TROLLEY)

Dr. Dollttle 2 - Eddie Murphy talks to the animals, directed by Steve (CARMEL MOUNTAIN; CHULA VISTA 10; CIN-(CARMIL MOUNTAIN, CHILLA WISTA 10, CIN-EIMAMA, 6, DE MAR HIGHANDS & ENCINTAIS & FASHION WALLEY JIE, GALANY 6, GROSSMOHT CENTER, GROSSMOHT TROLLEY, FAZAND CEN-TER 7; HORTON FAZA 14; 14; COSTA 6; J. ADLA 12; MESSION MARINETTE ACT 13; MIS-SION VALLEY 20, OCCANSIOS 16; FAZA PROMI-NAID 23; A. PRIMON FAZA 18; FOND YOR MARINET ACT AND THE ACT 10; SWEETWATER 9; TOWN SQUARE 14)

"dreamlike." "Soporific" would better de-scribe the remainder of the times. Michelle Yeoh, Chow Yun Fat, Zhang Ziyi, Chang

Divided We Fall — An escapee of a Pol

Divided We Fall.—An escapee of a Pol-ish concentration camp hides out with a childless couple in his old Czech neighbor-hood — a serious cornedy, quite spiritual at the end, but with an insubstantial, unstable image. For moments of special intensity, the movie employs an odd, skipping, skid-ding kind of motion, midip hallischoogenic. Only the provided of the provided of the provided provided of the provided

★ (HILL CREST CINEMAS, THROUGH 6/28)

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SEXIEST

COOLEST AND

ing and slightly diverting sef spoof to do with a single-cell alien species that touches lown in Arizona and evolves at an accelerated rate into computer animated worms lugs, lizards, and ultimately, thanks to a sive intake of napalm calories, into a mussive intake of rapalin calories, into a luminogaus among the things from blob. Foremost among the things from which this derives are of course (*Glost-*butters (with a bone thrown to Dan Ackroyd as Covernor of Artzona, a portrait Sarely distinguishable from the SNL imper-sionation of Nixon and Dolel and Men in "Mark Insamuch as director Ivan Retman das outerest of Glosiphusters and its sequel, it is equel, it might be felt he has some proprietary rights in this area. Special gifts, on the other hand are nowhere upt to be felt, Orlando Jones, are nowhere apit to be felt. Ostando lones, above augo of expression stretches easily tone a lask. Beamy slow burn to an Eddle Bochstert's Anderson goggle, is very funny a general, and probably as funny as a man be when an Ell Physician in extracting a return. And David Duchowny, shedding set turn. And David Duchowny, shedding stert than kiddling the perpetual pout that some from having a fel lower lip and conversation upperly. In some dae a concreted did not to know any as witness his dropped did not be some from having a fel lower lip and conversation upperly. In some dae a concreted did not to know any as witness his dropped control of the some from having a fel lower lip and conversation upperly. In some dae concreted the some from the some part of the some first the known part as witness his dropped control of the some first the some part of the some first the some part of the some first the some part of the some first the some firs

dianne Moore, Seann William Scott, Ted * ENCINITAS 8: FASHION VALLEY 18:

The Fast and the Furious — The world street racing (vroom-vroom) interse th that of truck hijacking, your base, two-in movie (if there were still drive to souped up with headbanger music truck-thunk), some chest-flattening e stouck thunkl, some chest-flattening et-lects of speed, and a honey-glased cast of both boks. (Michelle Rodriguez, among them, makes the jump from the love bud-gel, independent Griffight to the big-leogues: Why don't you girls pask it up be-hore I leave treadmarks on your face?" DI-strator Rob Cohen records this lifestly with trassonable amounts of energy and flair and increasonable amounts of energy and flair and walker. Vin Diesel, Jordana Brewster, Ted-lexine, 2001.

CARMEL MOUNTAIN: CHUI A VISTA 10: CIN. RAMA 6; DEL MAR HIGHLANDS 8; ENCINITAS 8; ASHION VALLEY 18; GROSSMONT CENTER; HAZ CENTER 7; HORTON PLAZA 14; LA JOLLA 12: ON MARKETPLACE 13: MISSION VAL EY 20: OCEANSIDE 16: PALM PROMENADE 24: SRKWAY PLAZA 18: POWAY 10: RANCHO DEL EY 16: SANTEE DRIVE IN; SWEETWATER 9: UWN SQUARE 14)

Lara Croft: Tomb Raider - The daugh To f Sir Richard Croft inherits a sacred

to f Sir Richard Croft inherits a sacred

to some shown when she was eight years old

at she would grow up to be a militant ex
could find Power, and known too that

to would discover the hidden clock and

the Power of God. (More powerful, ever than Girl Power.) Angelina Jolie, as the video-game adventuress, joins an outsize attitude to her already outsized kisser and knockers. With Jain Glen, Noah Taylor Daniel Craig, and Jon Voight (Jolie's actual father) as Sir Richard; directed by Simon

TOWN SQUARE 14)

Life and Nothing But — Bertrand Tav Ure and Nothing But— Bertrand Ta-cinit does what would have seemed im-probable into impossible. It goes at the into World War from a new angle, open-ing and dentifying the one-that of count-ing the trace. This is post war war movie, a war movie with a liberalured motion of where the prefix "post" ought to be planted after a war. Two somen; at the cer-tor of the action bear only green up the loud in one case, fained in the other—and their common quest brings them into contact common quest brings them into contact with the commandant in charge of the Bu-

eau de Recherche et d'Identifica accurately enough the overall mood: somber, concerned, dignified, bordering perhaps on sanctimonious (always a high-risk when dealing with the follies of the Militaires Tués ou Disparus. A man of grea conscience, and of strong suspicions about government "concealment" of up to 00,000 casualties, he wants no part in what past). The climactic revelation that waits at the end of the women's search is an unhas become the first order of official bus has become the first order of Official bus-ness, what to him quight to be the fast order of Official business: selecting an ideal nomi-nee for the position of Unknown Sodiler, somebody to go under the Arx de Triom-phe (Another new, but very small) every acute, angle: the war is seen as a boom for sulphors, every town wants its vow monu-neral. The opening, seen of a mun on meril. The opening, seen of a mun on the properties of the properties of the proper-turesque beach, reveals a rather richer voin or poperty than less a bleach, though it reveals characteristic dip into the trick-bag of Gothic paperbacks. All in all, a worthy ef-fort. With Philippe Noiret and Sabine Azema. 1990.

of poetry than lies ahead, though it reveals



REAL REVIEWS FOR "THE REAL DEAL" *Stylish, eye-popping AO Sed NEWS YOR THE "Two thumbs up!" "Bravura acting" "This film gets an A" "Excellent performances" Loud from LOS ANCES THES SEXY BEAST "Unforgettable" "The anti-Gandhi" Ben Kingsley kicks butt *** "Brilliantly played" *Uniformly excellent Brilliant performances "You can't pull your eyes away" "Ben Kingsley's best performance ever" "An ideal tonic" "Tour-de-force" *** Extraordinary and original

off, not to mention an all-around better

human being (i.e., professional humanitar ian), than shitheel Hugh Grant; and he

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 N 19550 3450 MIRA MESA PEED Edwards Miro Meso Studium 18 West of on Miro Meso Blvd MSAMS35, 7700 · POUND TITE



the head injury he sustained while his wife was getting raped and murdered. Admit-tedly the movie is something of a stunt, a sleight of hand. The reverse-order gimmick could only work in concert with the blank-

a one-of-a-kind whatchamacallit designed a one-of-a-kind whatchamacalin designed for one use only, one time only. (Though a reverse-order sequel, strange to say, is not unimaginable.) It bangs together. It does its job. It can have no further application. But this is a work of fiction, not a kitchen im-plement, and in that department ingenuity

ats much more than utility. Guy Pearce Carrie-Anne Moss, Joe Pantoliano; written and directed by Christopher Nolan. 2001. ** (HILLCREST CINEMAS; LA JOLLA VILLAGE

Moulin Rouge — Baz Luhrmann's razzle-dazzle reconstruction of Gay Paree on Aus-tralian sound stages and inside computers. Nothing, no matter how overdesigned, overdressed, and overdecorated, is held onto for an adequate appraisal. Everything is handled as a hot potato. And the easyis nanoieu as a not poiato. And the easy-come-easy-go juggling act takes on a rough resemblance to post-Satyricon Fellini fil-tered through MTV. The director toys with irect through MTV. The director tow with fins speeds, witches from full color to sepia and back again, chops series into sepia and back again, chops series into path through a ministure Montmartie. Anything goes — and it generally goes in a great hurry, Lubraman cont really keep up agent hurry, Lubraman cont really keep up semigrip puglist, he is willing to gamble that by the time by gooss arm weary his target will be seeing stars. Or, quite hierally that by two or daving that his higgest lib-erry is the engoing runnings through the pop moss, anthough the series when's proposes, and through some time ways, to of Missa, 'and Elion John's 'Your Song'. of Muss," and Elion John's "Your Song", appear, as it frough some time warp, to have been written for a century-old stage play entitled Speciator's Speciatorials: the brain-thild of a Toulouse-Lautrec (John Leguazamo) who doesn't know how to pronounce his own name Law-tick, he says; the horizonta for a Gulf-month for a Gulf-mon



Pearl Harbor — WWII history according to Michael Bay (Armageddon, The Rock), a three-hour lesson. To some extent the seriousness of the subject — as contrasted to

ness, too, never scales higher than Madison Avenue kitsch: every image is sleek and pol-ished as a Lexus, creamy and sensuous as Bain de Soleil, toasted and bronzed as Kel-Bay to sit up and fly right. Or at least try to Much of that seriousness comes down to a logg's Corn Flakes. The selling never lets up. The arm-twisting never lets go. In all fairness to Bay, however, he's probably be flag-waving and saber-rattling piety that would have been easier to excuse in the

FASHION VALLEY 18: GASLAMP 15: GROSSMON LA JOLLA 12: MISSION MARKETPLACE 13: MIS-

knows how. Ben Affleck, Josh Hartnett, Kate Beckinsale, Alec Baldwin, Cuba Good-ing, Jr., and Jon Voight. 2001. * (CARMEL MOUNTAIN: DEL MAR HIGHLANDS 8)

Pootle Tang — Superhero spoof with Lance Crouther, Wanda Sykes, and Chris Rock, written and directed by Louis C.K. (FASHION VALLEY 18; HORTON PLAZA 14; OCEMISIOE 16; PALM PROMENAGE 24; PARK-

The Princess and the Warrior - Tom Tykwer and Franka Potente, director and star of Run, Lola, Run, re-team for another view of the workings of fate. (HILLCREST CINEMAS, FROM 6/29)

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 machine of Crouching Tiger, Hidden Dragon, plays an unlettered Chinese peasant who, in the olden days of arranged marriages (1958), sets her cap for the gan marriages (1986), sets her cap for the gar-ging new schoolscher from the big city. And why not! The camera towes her. The director clearly loses her, (Who needs, the control of the control of the control of the class," warrs grammy. But the flashlock structure, with a present-day frame in black-and-white and a running narration, removes all suspense, leaving only pretty analoxages, pretty sentiments, and that pretty face. Plus some nice theref scene of ma-landagase, pretty or solventy lower than the mallint tocether a broken bowl, and the nailing together a broken bowl, and the heroine whipping up her culinary special ties (onion cakes, mushroom dumplings) or decorating the classroom with paper cutouts. "Pretty" and "nice" seem to be the strongest compliments possible. 2000.

* (LA JOLLA VILLAGE)



MOVIE SHOWTIMES

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

CENTRAL CLAIREMONT

Town Square 14

Crazy/Beautiful (PG-13) 6.1015-20, 7.55, 10:25; Mon. Tuc. 1. 6.2017-55, 10:25; Dr. Dolittle 2 (PG

DOWNTOWN

Sun. (12:20, 1:90, 1:80, 3:05, 3:40) 4:20, 5:80, 7:10, 7:40, 8:10, 9:40, 1:905; Mon. Tac. (12:20, 1:90, 1:40, 5:85, 3:40, 4:20, 3:30, 7:10, 7:40, 8:10, 9:40, 1:905; Pearl Harbor (Pci 1:3) Fri.-Sat. (12:00, 2:90) 4:10, 7:00, 7:45, 1:90-40, 1:90, 2:90, 4:10, 7:20, 7:45, Mon. Tuc. (12:200, 2:90, 4:10) 7:200, 7:45, Mon. Tuc. (12:200, 2:90) 7:200, Mon. Tuc. (12:200, 2:90) 7:200, Mon. Tuc. (12:200, 2:90) 7:200, Mon. Tuc. (12:2

Horton Plaza 14

475 Horton Plaza (19 244-8802) A.I. (PK: 13) Fri. Thu. 1130, 390, e:10, 935, 10-50, 12-40, 2-00, 3-50, 3-10, 2-90, 8-20, 10-10. Atlantis: The Lost Empire (PK) Fr. Thu 10-15, 108, 3-25, 3-40, 8-05, 10-25, Baby Boy (R. Fri. Thu. 12, 10, 115, 3-20, 4-15, 6-20, 7-15, 9-30, 10-15, Dr. Dolittle 2 (PG) Fri. Thu. (0.55, 11.30, 11.15, 20.5, 3.30, 4.30, 5.45, 10.00, 9.20, 10.20. The Fast and the Furi-PG-13) Fri. Thu. 12.20, 11.40, 2.10, 2.59

LA JOLLA

Cove 77.10 Grand Avenue (838-139-3404) Under the Sand (Nor Rated) Fri. 445, 7:00, 9:15; Sat. Sun. 2:00, 443, 7:00, 9:15, Mon. Thu. 4-45, 7:00, 9:15

Garden Cabaret
Garden Contre Mall (619-295-4221)

La Jolla 12

La Jolla 12

A.J. Crazy/Beautiful, Baby Boy (R); Dr. Dolittle 2 (PG); The Fast and the Furious (PG-13); Lar Croft: Tom Baider (PG-13); Atlantis: The Lost Empire (PG); Swordfish (R); Moulin Rouge (PG-13); Pearl Harbor (PG-13); Shrek (PG)

La Jolia Village 8657 Villa La Jolia Drive (858-453-7831) Memento (R) Fri. (1:55) 4:30, 7:10, 9:45; Sat. Sun. (11:10) 1:55, 4:30, 7:10, 9:45; Mon.-Tuc. (1:55) 4:30, 7:10, 9:45; Wed. Mon. Tuc. (155) 430, 710, 945; Wed. (11:0) 155, 430, 710, 945; Thu. (155) 430, 710, 945; Thu. (155) 430, 710, 945; The Road Home (G) Fri. (2:15) 450, 730, 1000; Sat. Sun. (11:20) 215, 450, 730, 10:00; Mon. Tuc. (2:15) 450, 730, 10:00; Wed. (11:20) 215, 450, 730, 10:00; Thu. (2:15) 450, 730, 10:00; Thu. Fri. (208) 440, 720, 958; Sat. Sun. 11130) 209, 440, 720, 958; Mon. Tur. 1209; 440, 720, 958; Wol. 1130; 120; 440, 720, 938; Thu, 1209; 3440, 720, 935; With a Friend (Ike Harry RIF. 1145) 420, 700, 935; Sat. Sun. (1100) 143, 420, 700, 938; Mon. 1458; 442), 709, 935; Tuc. 1414; 420, 935; Wed. (1100) 145, 420, 700, 935; Thu, (145) 420, 700, 935

MIRA MESA

Mira Mesa 18 10733 Westview Parkmay (858-635-7700) Call theater for program information

MISSION VALLEY

MISSION VALLEY 18
300 Fram: Book 1808 SS 52.52 Fig. (PC-1) III
300 Fram: Book 1808 SS 52.52 Fig. (PC-1) III
843 Mgo (HS). Do Dittle 2 (PC). The Fast and the Furious (PC-1) II. Lara Croft. Tomb Raider (PC-1) III. Allantis: The Lot (Implied Animal IPC-1) III. Moulin Rouge (INC-1) III. Pearl Harbor (PC-1) III. Moulin Rouge (INC-1) II. Pearl Harbor (PC-1) III. Bridget Jones's Diary (III.)

Hazard Center 7

A.I. (PG 13) Fn. Thu. 12:00, 3:30, 7:00, 10:30 Atlantis: The Lost Empire (PG) Fri. 12:15.

10.10, Mon. Thu. 1220. 249 (2014) Easter seem of Mission Valley 20 (160 Gamma Del Rio North (858-536-220) Dr. Dollttle 2 (PG). The Fast and the Furious (PG-13); Lara Croft Tomb Baider (PG-13); Lara Croft Tomb Baider (PG-13); Martis: The Lost Empire (PG) Evolution (PG-13); Swordfish (R); The Animal (PG-13); Moulin Rouge (PG-13); What's the Worst That Could Pappers (PG-13); Part of Pathology (PG-13); Patholog

STATE UNIVERSITY

Cinerama 6

Cinerama 6

Avenue (619-287-8990) 581) University Avenue (619-287-8990) Atlantis: The Lost Empire (PG) Fri. Sun. (1230, 250) 5:10, 7:30, 9:45; Mon. Tue. (1:00, 3:10, 5:20) 7:25, 9:55; Baby Boy (R) Fri. Sun. (1:0) 4:20, 7:10, 9:55; Mon. Tue. (1:00, 4:20) 7:95, 9:45; Dr. Dolittle 2 (PG) Fri. Sun. (1:20, 1-34) 5:25; 7:40, 9:35; Mon. Tue. (1:40, 3:20) 3(25) 5(25, 740, 935; Mon. Tue. (140, 340, 345) 7(3) 9(25) Pri. Sun. (200) 447

Sept., v32. Ken Jüli Jaharn Argune (619-281-1999) The Circle, Thursday, Once Upon a Time in China (R) Fri. 5-80, 8-80. Sat. Sun. 2-90, 5-90, 8-80, Mon. 5-00, 8-90. Care Upon a Time in China II (Not Rated Tue. 4-90, 7-80, 9-90, Vied. 2-90, 4-30, 7-90, 9-30, Thu. 4-30, 7-90, 9-30.

UPTOWN

UPTOWN HIRCOST CICHEMS 200 - 2 7:20, 10:00; Sat.-Sun. (11:05) 1:55, 4:30, 7: 10:00; Moñ.-Tue. (1:55) 4:30, 7:20, 10:00; Wed. (11:05) 1:55, 4:30, 7:20, 10:00; Thu. (1:55) 4:30, 7:20, 10:00

Museum of Photographic Arts 1649 El Prado, Balboa Park (619-238-7559) Belle du Jour, Thursday, 7 p.m., and Friday, 9:15 p.m.; Life and Nothing But, Friday, 7

Reuben H. Fleet Science Center 1875 El Prado, Balboa Park (619-238-1233)

China: The Panda Adventure (Not Rated) Fri. 12:00, 2:00, 4:00, 6:00, 7:15; Sat. Thu. 10:00, 12:00, 2:00, 6:00, 6:00, 7:15; Sat. Thu. 10:00, 12:00, 2:00, 6:00, 7:15; Journey 1:00, 2:00, 2:00, 8:00, 8:00, 8:00, 10:00, 10:00, 8:00,

EAST COUNTY

EL CAJON

Parkway Plaza 18 405 Parkway Plaza (619-401-3456) AL (PG-135 Fri. Thu. (9-50, 12-30, 12-30, 12-30, 3-30, 4-00, 4-30) 6-50, 7-20, 8-30, (4-00, 12-300, 12-30, 12-30, 12-300, 12-300, 12-300, 12-300, 12-300, 12-300

Rancho San Diego 15 2951 Jamacha Road (619-660-3460) Call theater for program information

LA MESA

Grossmont Center

Shanning Center (619-465-7100) Grossmont Center

A. (190, 1197, 64, 1198, 1248, 1269)

A. (190, 1197, 64, 1198, 1248, 1369)

A. (190, 1197, 64, 1198, 1248, 1369, 1379, 1389, 1

10:30; Lars Croft: Tomb Raider (PG-13) Fn.Sun. (12:30; 240) 4:50, 7:30; 9:45; Mon.-Tuc. (12:30; 240, 4:50) 7:30; 9:45; Pearl Harbor (PG-13) Fn.Sat. (12:00; 3:30) 7:20; [0:30; Sun. (2:20) 4:15; 8:10; Mon.-Tuc. (2:40) 5:00; 7:20; 9:20; Mon.-Tuc. (12:30; 2:40; 5:00; 7:20; 9:20 \$500) 220, 240

Crossmont Trolley
\$553 Finher Purkway (619-664-1401)
\$553 Finher Purkway (619-664-1401)
\$553 Finher Purkway (619-664-1401)
\$555 Finher Purk

SANTEE

Santee Drive In 10990 Woodside Avenue (619-448-7447) A.l. and Shrek (PG): The Fast and the Furi-ous (PG-13) and Lara Croft: Tomb Raider

SOUTH BAY

CHULA VISTA Chula Vista 10

Chula Vista 10

Al. (Ri-13) Fri.-Thu. (1000. 103 G-13) Fri.-Thu. (10:00, 12:45, 3:15) 5:45, 15, 10:45; Shrek (PG) Fri.-Thu. (11:00, 1:15, 30) 5:45, 8:00, 10:15

3-90 5-45, 8:00, 10:15
Palm Promensade 24
Palm Promery Road, Sim Diego (8:88-558-2262)
A.L. Craxy/Beautiful: Baby Boy (R); Poolie
Tang (PG-13); Dr. Dollttle 2 (PG); The Fast
and the Furious (PG-13); Lar Corft Tomb
Raider (PG-13); Atlantis: The Lost Empire
(PG): Swordfish (R); Evolution (PG-13); 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)

(PC-11) Paul Hashor (1-13), Shreet (PC);

Bart H Store (1-13), Shreet (PC);

Bart H Store (1-14), Shreet (PC);

Bart H Store (1-14), Shreet (PC);

Bart H Store (1-14), Shreet (1-14), Shreet (PC);

Bart H Store (1-14), Shreet (1-14) NORTH INLAND

Vogue 226 Third Avenue (619-425-1436) 226 Third Avenue (619-425-1456) Evolution (PG-13) Fri.-Thu. 11:45, 6:00; The Mummy Returns (PG-13) Fri.-Thu. 3:30, 9:45; What's the Worst That Could Hap-pen? (PG-13) Fri.-Thu. 1:45, 8:00

IMPERIAL BEACH South Bay Drive In 2170 Coronado (619-423-2727) Call theater for program inform

NATIONAL CITY

Harbor Drive In 32nd and D (619-477-1392) Atlantis: The Lost Empire (PG); Pearl Har-bor (PG-13)

names: The Lost Empire (1/2), Feel Haz-Serial Head (1/2), Feel Haz-1920 Serienter Real (1/2), 2-507 (2), 2-50,

Fri.-Sun. (1:00, 3:25) 5:40, 8:00, 10:15; Mon.-Tue. (1:15, 3:25, 5:40) 8:00, 10:05

BONSALL

Galaxy 6 - An Mission Road (76:-94:-878) | Fightway 76: and Mission Road (76:-94:-878) | Fightway 76: and Mission Road (76:-95:-878) | Fightway 76: and Fightwa

CARLSBAD

Plaza Camino Real 2385 Marron Read (760-729-7147) Atlantis: The Lost Empire (PG) Pri.-Tuc. 11:30, 2:00, 4:30, 7:00, 9:30, Dr. Dolittle 2 (PG) Fri.-Tuc. 11:45, 2:15, 4:67, 7:15, 9:45; The Fast and the Furious (PG-13) Fri.-Tuc 12:15, 2:45, 5:15, 7:45, 10:15; Lara Croft: Tomb Raider (PG-13) Fri.-Tue. 12:00, 2:30, 5:00, 7:30, 10:00

CARMEL MOUNTAIN

CARMEL MOUNTAIN

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RAMONA

SAN MARCOS

DEL MAR

Ramona Twin

0.26 Main Street (760-789-3422)

Atlantis: The Lost Empire (PG) Fri. 7:00,

9:30, Sat. 1:00, 3:30, 7:00, 9:30; Sun. 1:00, 3:30,

7:00, Mon.-Thu. 7:00, 9:30, Lara Croft: Tomb
Raider (PG-13) Fri. 7:00, 9:30; Sat. 1:00, 3:30,

7:00, 9:36; Sun. 1:00, 3:30, 7:00; Mon.-Thu.

7:00, 9:36

San Marcos 18
West San Marcos Boulevard at Old California
Walk (760-471-3711)
Call theater for program information

Deal Mar Highlands 8
Deal Mar Highlands 8
Deal Mar Highlands 8
Deal Mar Committee (1000, 1048, 100, 185
Deal Mar Committee (1000, 1048, 100, 185
Deal Mar Committee (1000, 1048, 100, 185
Deal Mar Committee (100) Pr. Tue. (1000, 1218
Deal Mar Committee (1000, 1218, 1218, 1218)
Deal Mar Committee (1000, 1218

NORTH COASTAL

POWAY

10:30 Flower Hill 4 24:30 Via De La Valle (658-646-9425) A.L. (RC-13) Fri.-Thu. (10:00, 10:30, 10:0). 130, 4:00, 4:30) 7:00, 7:30, 10:00, 10:30, 10:0. Crazy/Beautiful (RC-13) Fri.-Thu. (10:30, 12:45, 3:00) 3:0, 7:45, 10:15, Modulin Rouge (RC-13) Fri.-Thu. (10:15, 11:15, 4:15) 7:15, 10:15 ENCINITAS POWAY Poway 10 13475 From Road (858-646-942) 13475 From Road (858-646-942) 144, (PC-12) Fr., Thu. (1000, 1030, 1030, 1030, 1040,

ENCINTAS

Enclintas 8

200 Nem BC Cemmo Real (700-942-5541)

AL, (197-1) Fi (195 Sam, 12)04, e100, 73-00, 10-05, 41-00, 73-00, 10-05, 41-00, 73-00, 10-05, 41-00, 73-00, 10-05, 41-00, 73-00, 10-05, 41-00, 73-00, 10-05, 41-00, 73-00, 10-05, 41-00, 73-00, 10-05, 41-00, 73-00, 10-05, 41-00, 73-00, 7

(PG) Fri.-Tue. (11:00, 1:15, 3:30) 5:45, 8:00, 10:30

La Palorna 471 South Coast Highway 101 (760-436-7469) Memento (R) Fri. 7:00, 9:20; Sat. Sun. 4:00, 7:00, 9:20; Mon. -Thu. 7:00, 9:20; The Rocky Horror Picture Show, Friday, midnight

OCEANSIDE Mission Marketplace 13

Mission Marketplace 13
College Boulevard and Mission Avenue
(760-806-1790)
A.I., Crazy/Beautiful; Baby Boy (R); Dr.
Dollittle 2 (PG); The Fast and the Furious
(PG-13); Larz Corft: Tomb Raider (PG-13)
Atlantis: The Lost Empire (PG); Swordfish
(R); The Animal (PG-13); Pearl Harbor
(PG-13); Shrek (PG)

Oceanside 16 Oceanside 16
40 Mission Avenue (760-439-1733)
A.I.; Crazy/Beautiful; Pootle Tang (PG-13);
Baby Boy (Rg, Dr, Dolltiful 2 (PG); The Fast and the Furious (PG-13); Lara Croft: Tomb Raider (PG-13), Atlantis: The Lost Empire (PG); Swordfish (R); The Animal (PG-13); Paari Harbor (PG-13); Pa

ovie, is the sharply written (when you can decipher the dialect) powwow between this contented sloth and the former confederate occupier to disacts) possions deriver that who means to seas, bit out of retirement and won't take no for an answer. More specifically, the criteripene of the movie is Ben Kingdey. (New, there's eventually a capetifically the contempore of the movie is Ben Kingdey.) (New, there's eventually a capetifically and take the specifically the contemporary of the movie wateright — we might sup—of criminal schemes.) It's quite wonderful how we can tell before the arrival, inst from the direct-dust-hing effect of the same that we're in for amorbing, without knowing what. It's even more wonderful how that sowering terms out to be so much more, and different, than we ere coular goater and where down, but bedevilled himself below the surface (witness the figurented talk to the inter's a between the surface (witness the figurented talk) to the inter's a between the surface (witness the figurented talk) to the inter's a between the surface (witness the figurented talk) to him their a surface (witness the figurented talk) to him their a surface (witness the figurented talk) to him their a surface (witness the figurented talk) to him their a surface (witness the figurented talk) to him their a surface (witness the figurented talk) to him their a surface (witness the figurented talk) to him their a surface (witness the figurented talk) and their a surface (witness the figurented talk) to the complete their and their and their a surface (witness the figurented talk). lent one, he is incongruously smaller than the man he terrorizes, a yapping terrier fac-ing down a slobbering Saint Bernard, all flat and hard where the other is bloated and



Amanda Redman, Ian McShane, James

TOX. 2001.

★★★ (HILLCREST CINEMAS)

Shrok — This computer-animated twist on the Beauty-and-Beast theme — the chivalric quest of a lonely, toosly, Socti-accented oger and his volunteer sidekak, a cust a martial-art princes from a fire the case of the social properties of the social anachronistic smart-aleckry become the acariac monitor is martiacted pocume in eac-cepted and dominant mode in film fantasy! Fantasy, like religion, requires at least a pre-tense of faith. DreamWorks might like to think they are tweaking the tradition of Disney's animated fairy tales (Snow White and Pinocchio, among others, put in cameo appearances), but in truth they're in lock

sten with Disney's Aladdin, Hercules, Reauty and the Beast, simply a few paces behind. With the voices of Mike Myers, Eddie Murphy, Cameron Diaz, and John Lithgow; co-directed by Andrew Adamson and Vicky

gold mine of feld music this in 1007, overlage in the documented. The music it covings on the documented. The music it covings on the documented. The music it could be considered to the coving of it is deligible from the coving of it is oddly able climax, and the coving of it is oddly active to the coving of its oddly active to a coving of its oddly active to a coving oddly active gold mine of folk music (this is in 1907)

* (LA JOLLA VILLAGE, FROM 6/29)

Swordflab — A deplorable high-tech, high-impact, high-explosive thiller, the opening lines of which — "You know, the problem with Hollywood is they make this opening lines of which — "You know, the problem with Hollywood is they make this parenthy hope to nummon up unemperature voodoo. Or hope at the very least to outer fosters the image of an omnipotent store that you to the punch. The movie at its outer fosters the image of an omnipotent contract the contract that you then the punch. The movie at its outer fosters the image of an omnipotent contract to the punch to the punch of the

sion, please), it attempts to scrounge up-some sympathy and support for him—at-least among the idiol disciples of, it is any. Oliver North. But if it the scalping-to-nosed, wirelding highest computer hacker (Hugh wirelding highest computer hacker (Hugh wirelding highest computer hacker (Hugh or I identification; and director Dominic Sens, showing the same moral scruples he showed in Gene in Sutry Seconds, would not elequate quit be subtracted by the in thes-then appears without first from high him the short support of the support of the short support of the support of the support daughter from her porton-care steplad. Halle Berry, Don Cheadle, Vinnie Jones. 2001.

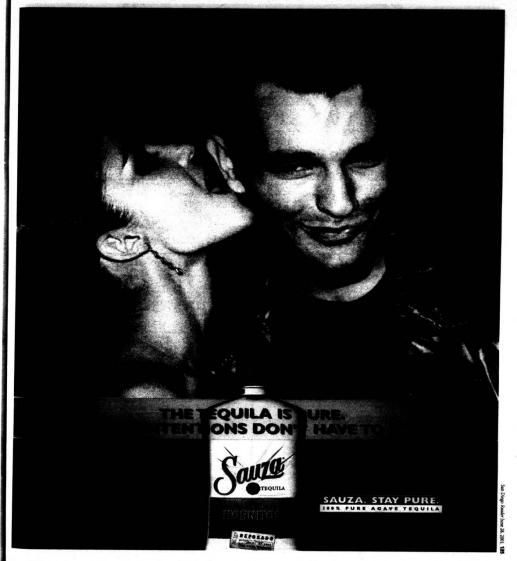
2001.

9 (FASHION VALLEY 18: GASLAMP 15; GROSS-MONT TROLLEY; HAZARD CENTER 7;
LA JOLLA 12: MISSION MARKETPLACE 13: MISSION VALLEY 20; OCEANSIDE 16: PALM PROMENADE 24; PARKWAY PLAŽA 18: POWAY 10; RAN-CHO DEL REY 16; SWEETWATER 9; TOWN

Duelow the Samel — A grount up French film — for grown up and dwent freen — on the subject of coping with loss. The loss, in this case, of a thick, slow, tire the subsand (Bruno Cremer) who, after twenty five years of marriage, goes on the a sent on a coming attraction trailer was a tomor may be coming attraction trailer was a tomor pains to give you the wrong lede of the film to grey you as feed of a thefilm to grey you an dee of a thefile. It's have any personal or professional reasons of the property o

With a Priend Like Harry — Fine French thriller centered around the self-anointed 'liberton' or a (literally) harried family man. Admittedly the movie is slow to the boiling point, and in truth never really rises above a simmer. Any impatience with it, however, would be a reflection more on Hollywood brainwashing than on filmmaker Dominiah Molf's control of ren-immaker Dominiah Molf's control of ren-immak filmmaker Dominik Moll's control of ten-sion. It's true cought that he observes no regular schedule of thrills, fills no standard quota of them, and in any event favors the frison over the electroshock. But all of that is just tangble evidence of fabled French taste. With Sergi Lopez, Laurent Lucas, Mathilde Seigner, Sophie Guillemin, 2000. ★★★⊕RILCREST CPRIMAS; LA JOLIA VILLAGE:





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Of the 75 entrants, 68 were correct

by David Levinson Wilk

Paula Damtran, El Cajon
 Alysa J. Chadsey, La Mesa
 K.L. Seifert, San Diego
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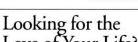
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ing Lease 865-561-2622.

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Norsmoking, pets, drugs. Garage available. Gardener. 619-225-0709, 619-235-2415, x32031 2415, x32031

OCEAN BEACH, \$500 and \$600, 1/3 utilities plus deposit 2 bedrooms in 3 bedroom, 2 bath home. Terrific ocean view, laundry, garden, quiet neighborhood. Eric, 619-235-2415, x26522

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ter bedroom/beth. Washer/dryer, pool, freplace, assigned parking. Available 8/1 or 9/1. Diana, 868-273-1398, 619-235-2415, X1256. PACEPIC BEACE, ROBITE, \$800, 1/2 uni-ties. Roominate wanted to share 2 bed-room, 2 bath, 2 shing room house in quest neighborhood. Female preferred. 855-581-6610.

581-6810.

PACIFIC BEACH. \$725, 1/2 utilities 2 bedroom, 2 buth, 1250 square feet, High-speed internet, IDHH Network, Beach 2 blocks, Cassituring, No gender preference, Name, M. Smerican (mails), e-mail, smag@pacible.net, 656-274-5674. ence Name M Smerca m (male), email manufagheather (male). Email manufagheather (male). Email for the committee of the comm

Available 37 J. Jose, 160-489-8049.

PACIFIE BEACE/CROWN POWER, 5465,
1/3 utilities, deposit Person to share 3 bedroom, 1 bash house. No snokes?

Available 50-500 power person to share 3 bedroom, 1 bash house. No snokes?

449-9030, 619-205-2419, 20531.

PACIFIE BEACE, NORTH, 3000. Share house Phresis norm, bath and entirance. 2 bedocks to boath, wideling fight 3 did 3 bedocks to boath, wideling fight 3 did 3 bedocks to boath, wideling fight 3 bedocks to boath 3 bedocks

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PACISTO BEACH, NORTH, 375-5, 5000 deposit, 1/2 block to beach. Master bedroom/bath suite. Cable included, Laundry facilities. dishwasher. Honstendor, Laundry facilities. dishwasher. Honstendor, PACISTO BEACH, 5056 (but utilities and security, Large room with private bath in enwert forwhouse. Private room only, no house access. Available 7/1. Call 619-607-2078.

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Female roomste needed to share Justing bedoon to share housy a bedoon toeshouse. If 2 block to bay Roomstee Bedoon has own bath 505.
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do we find our way down the mountain to the car? It's pitch black and the shad-ows conceal mountain lions. "So this is kind of an astronomyslash-survival deal, eh?" I ask Dokter and his colleague, Erin DePietro, another

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other cars, a hawk keeps pace over

head. Here is a cautionary road sign, the

silhouette of a cow, and around the simouette of a cow, and around the next curve there are live cows in the middle of the road in exactly the same posture as the black shape on the sign. At a little beyond the 21.5-mile marker, we take a right and the forest has swal-

lowed us. A small wooden sign, over-

grown with weeds and easily missable

appears. "It's almost dark enough, not uite," says John Dokter, a graduate tudent in astronomy at San Dieg State. We are all bathed in a darkre

should be all right. There are danger-ous animals out there." Dokter is address-

ing our unspoken question: How the hell

"What do we look like, The Defiant Ones?"

By John Brizzolara

graduate student. "What do we look like, The Defiant Ones?" "You'll be fine. Stay on the trail."

Ascending the Sunrise Highway at 45 mph on a Friday evening, the sun descending to the left, no moon, no "You'll be fine. Stay on the trail."
Two other couples have arrived for the star party. Everyone seems to be in their late 30s; they're attractive, well dressed, and full of educated questions. They look normal, as if they should be at the buffet at the Sheraton, not per-They look normal, as if they shound ne at the nutret at the sineration, not peet-ing into outer space from a mountaintop. I notice we have no caske, no balloons or funny hats.

Dokter focuses on the first star in the heavens almost directly overhead.

"Here's one if you want to see how it appears in a telescope," Dokter invites us to take a look.

I see a pinprick of light in a sea of flat black. It could well be a pinhole in black construction paper, someone holding a flashlight behind it. "What star

n the twilight reads: Mt. Laguna Observatory.

The occasion is a "Star Party" held at the small end of a 21-inch telescope peering through a slat of sky in the white dome of a ceiling. The slat and scope revolve as they do in the three other As we wait for more stellar materializations in the darkening panorama for constellations to flesh themselves out and announce their presence in silent flamboyance, Erin is discussing black holes, birary stars, and white dwarfer. She mentions that our sun is doomed to extinction in a mere five billion year

scope revoive as they do in the three other relescope installations clustered on the mountaintop. The sky is grading from cobalt to navy velour, chased by night's black shadow to the east. A single star Before long there are more stars visible in the sky than I have ever seen in life, even from desolate spots in Baja.

John and Erin had met all of us in the parking lot and guided us upward John and Erin had met all of us in the parking lot and guided us upward to the observatory. In a small lecture room, Erin posses over a slide presentation. Here are double stars recolving around each other, a not-uncommon phenomen in the visible universe, as many as half of all star systems may be binary. A shot of Earth, night-side, from space, the electric lights of civilization ubiquitious except for the Sahara, the Gobb, the Amazon rain forces, and a few other places. At the top of the shide, competing for brightness with the artificial light, and endered in black and white, the Aurora Borcals. It is because of State. We are all bathed in a darkroom red, a single bulb washing the room the color of blood and Mars. "Stay on the trail on the way down and you light pollution we had to park our cars with their offending headlights down the mountain. The telescopes are photosensitive and there are few places left in the world from which to observe the night sky with any clarity. Mt. Laguna is one cuch place.

is one such place.

Another slide is a photograph of Mars's surface taken from close orbit, a mountainous plateau of extraordinary size in a sea of rust-colored rocks, dust, and fissures; it looks to be a crude painting of an unlikely place, the artist deeply

Erin instructs the party attendants in the basics of radio astronomy with the aid of spectrographs. She describes the Doppler effect (a visual analogue to



cusses the telescopes, compares them favorably with the large one at Paloma that is computer controlled and one of the largest telescopes open to the pub-lic. Another is on Hawaii.

It is fully dark and I have peered through the lens at a "globular cluster," riot of stars like a morning star mace, light years across, a parliament of stars rger than the Milky Way and reduced to the size of a thumbnail in front of

Outside, on the deck, we watch for shooting stars, meteorites that are and Ottside, on the decks, we watch for shooting stars, meteorites that are and fade through the atmosphere, one every five minutes or so. The others are waiting for Mars, which will be visible in an hour. It is the high point of the evening, and already I am feeling misgnificant enough, thank you. It may have been the philosopher Fichte who put it best in the opening paragraph of Betimmung die Manchen, or "The Vocation of Man."

I believe I am now acquainted with a considerable part of the world around me, and have en-scaled monghain a considerative part of the world edge. I have put faith only in the testimony of my series, along his knowledge. I have put faith only in the testimony of my series, along this have analyzed...so I am now quite certain of the accuracy of this part of my knowledge...lo would stake my life on it.

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made by Laguna. Their most basic model sported an inch-thick sole and a stiff rubber strap (\$1.97 a pair). It came in enough styles and sizes to outfit the came in enough styles and sizes to outhit the whole family's feet: spattery, wilted sunflow-ers—yellow on light blue—for Mom, cam-ouflage, solid blue, or solid green for Dad, orange and yellow checks, green and white checks, or snazzy tongues of fire for the kiddles. For two dollars more (\$3.97), women could choose from faux flowers on rubber

BestBuys

Are they naked yet?" Every year, when the

weather starts to heat up, I ask this question of my good friend Bernice, who lives in the vicinity of SDSU. With each passing summer, the co-eds who wander the sidewalks seem to expose more and more nubile flesh. I don't like

to think of myself as a prude, but it's getting to the point where I'm a little embarrassed for them. So now, for both our sakes, whenever

I drive past the sororities near Montezuma, I try to focus on a part of the young ladies' bodies where I don't mind seeing so much skin—their feet. And when I do, I feel as though I am

witnessing a flip-flop parade. I am barraged by splashy colors, faux flowers, cheetah prints,

by splashy colors, faux flowers, cheetah prints, and rubber. Age and children have saddled me with an extra 15 pounds since my college days, and I wouldn't dream of donning a backless halter-top or spandex pants.

But flip-flops I can do.

So, I went looking. I turned right on College and cruised to the Wal-

There, beneath my ankles,

I'm willing to show a little skin.

straps in a variety of colors. Three dollars mor than that would add a high platform heel (\$6.97). And there were many, many more. The price range for men and women was \$1.97-\$6.97, for kids, \$1.97-\$4.97. A few styles pushed my buttons, but none looked like they would last for more than a season, and these

for more than a season, and the days, I'm buying for the long haul whenever possible. I headed north to Mission Valley in search of greater durability and — hopefully — increased comfort. In

honor of the approaching Fourth of July, Old Navy carried a flag-pat-terned flip-flop with a plastic toe strap and a rub-ber bottom. The left foot was adorned with white stars on a blue background, while the right was painted with red and

ight was painted with red and white stripes (\$4, adult and kids' sizes). The slightly hipper gal could honor Old Glory with an ultra-high contoured platform heel — stripes The shoe department had a whole row devoted to flip-flops, most of them that share most of sammer.

The shoe department had a whole row devoted to flip-flops, most of them that shoe is not whorted an inchest of the shoe from the share of the shoe for t

I pressed on toward Fashion Valley, when I wandered into Gary's Island, Manager Karer I wandered into Gary's Island. Manager Raren Walters saw me eyeing some handsome black leather men's flip-flops from Island Pro (\$55). "You don't really want to wear those in the water," she warned. "They're great to wear with dressier shorts. If you're going to get your feet wet, go with these." She showed me a pair with a patterned, woven nylon strap and con-toured tread bottom (\$28). "Both pairs have excellent arch support and are comfortable for walking." They were definitely tip-top flip-flops, but alas, they were available only in

men's sizes.

I still hadn't found what I was looking for, so I decided to go where women go when they want to get their feet worshipped: Nordstrom. ing for casual footwear, I was directed loward the Brass Plum shoe section. Hunky

twenty-something surfer-types in suits saun-tered around, fitting women's feet with shoe upon shoe. One of them, Travis, showed me the ultimate flip-flop. It was made by Reef. Its ultra-thick sole enticed me. The base was lined with a supple nubuck that felt like silk as I slid it onto my foot. The it onto my foot. The toe strap boasted the same leather, but was lined

with nylon for dura with nylon for dura-bility. I floated as I walked, but was knocked down to earth by the price — \$34.95. I couldn't spend that much money on beach t shoes. I asked for something a notch down, and was offered another Ref shoe-a more

and was offered another Reef shoe - a more and was offered another Reet shoe — a more traditional flip-flop, but with what the tag claimed was a rebounding sole (\$19.99). The strap was a strikingly slender woven nylon, available in a variety of colors with either dia-mond pattern weave or a miniature daisy sewn

on.

I tried it on; the contoured sole gave my foot a little bounce, absorbing the shock brought by the ground as I walked. The shoes encompassed fashion and utility. I whipped out my Visa and made them mine.

After I left the store, I wondered if I'd been dazzled by the Nordstrom shoe experience. Were these flip-flops that much better than other? I stopped at Kmart to snag a basic to snag on the stopped at Kmart to snag a basic. pair for comparison. Like Wal-Mart, the store featured a large selection; prices ranged from \$2.99 to \$6.99 for women and men. I chose a

clear-plastic-strapped pair with a half-inch-thick rubber sole by Islander (\$2.99).

Still curious, I hit a 99-cent store on my way home. King One 99 Cent Store in North Park had flip-flops, but only for children. Var-ious colors, with a teddy bear and a sailboat printed on the base (\$.99).

printed on the base (\$.99).

While shopping for dinner that night at
Vons, I noticed that even they were on the
flip-flop bandwagon. Vons' flip-flops had
inch-and-a-half-thick black soles and a solidcolored nylon to estrap in various color
(\$2.99). And as I unloaded my car after arriving home. my neighbur Stati waved me or ing home, my neighbor Staci waved me over. She inquired after my Nordstrom bag, and I, proud as a peacock, pulled out my sexy new flip-flops. She was impressed by the shock absorbers, but shook her own foot in front of her to show off her own footwear purchase.
"I always buy J. Crew flip-flops,

because they're super-com-fortable and last several seafortable and last several sea-sons." I slipped it on and was taken with the spring in the two-toned, slightly higher heel and the pliable rubber strap. (I. Crew store is in Fash-ion Valley. Women's

two-toned wedge-heeled

flip-flop, \$16; men's or women's solid-colored thin-

heeled flip-flop, \$12.) While preparing dinner that evening, I flopped around the kitchen with the Kmart flip-flop on my right foot and the Nordstrom model on my left. The Kmart flip-flop felt like a thin board under my foot, cau a thin board under my foot, causing me to shuffle in the classic flip-flop fashion. The Reef snume in the classic hip-flop tashion. The Reet brand wore like a snug tennis shoe. It was well worth the Andrew Jackson. Further, Patrick loved the slender straps. "They're like the bikini of flip-flops," he marveled. And there, beneath

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my ankles, I'm willing to show a little skin. 1. Old Navy flip-flop Karen Walters, manager at G.
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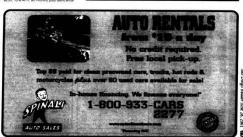
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BY ANNE ALBRIGHT

Room Carnival

Someday Rebecca will be president. At the very least, my eight-year-old daughter will one day steer the course of some Fortune 500 company or be the first female astronaut to explore Mars ut to explore Mars.

I exaggerate. But Rebecca is motivated. She's organized. She gets an idea, figures out how to make the idea happen, then fol-lows through. I admire and encourlows through. I admire and encour-age her perseverance, even when she drives me nuts. Like Father's Day. The week-

end before, my husband Jack took our five children to the local parish carnival. While I enjoyed a day carnival. While I enjoyed a day at the spa with a girlfriend, Jack schlepped Rebecca and her younger siblings — Angela, Lucy, John, and Ben—to the annual St. Mark's Gran Fiesta. He slathered everyone with sunscreen, packed up the diaper bag, and made the short drive from our home in San Macos to the parish parking lot. The older kids gaped at the rides. "It looks like the Del Mar Fair,"

Rebecca said.

Rebecca said.

"Can we go on the rides?" Angela asked.
"You can each go on two rides." Jack told them as he purchased the tickes: "We'll play a few games, eat-lunch, and go home."
Rebecca and six-para-old Angela grabbed their tickets and disappeared into the crowd. Lucy and Johnny, aged four and almost three, respectively, dragged Jack toward the Himmalaya and the jumper. Eight-month odd Ben nubbed and the jumper. Eight-month odd Ben nubbed and the jumper, Eight-month odd Ben nubbed and the jumper, so when the proper so well and distributing more tickets; rounding lay Rebecca and Angela, keeping track of Lucy and John, and holding Ben.

and let out an exhausted sigh. "If I never see the fiesta again," he said, "it'll be too soon." Rebecca had other ideas. Monday morn-

rebecca had other ideas. Monday morn-ing, I heard her plotting in her bedroom with Angela and Lucy. When we went downstairs for breakfast, Rebecca pulled me aside. "Mom," she told me, "Angie and Lucy and I have a surprise for Daddy for Father's Day." "What is it?" I asked.

"What is if?" lasked.
"We're going to do a carnival in our bedmown with games and food and prizes. We're going to
to call it the Room Carnivals. So if you here to
talking about the 'R.C.' this week, you'll know
what we're talking about.
All that week, the girls planned the R.C.
Every now and then, Rebecca would come to me

Rebecca and Angela, keeping track of Lucy and John, and holding Ben.

When Jack brought the kids home, he rested for about five minutes, then headed back to the fiesta. He worked in the prize booth handing out stuffed animals and cheap ceramic piggy banks from 4:00 to 11:00 Saturday night. The next affernoon, he went back for another four hours. Sunday night, Jack flopped on the couch and let out an exhausted skin. If I never see the

with a question. "Can we have popcorn for the snack booth?" she asked on Wednesday. "Sure," I answered. "And soda?"

"Sure."
"Can we make sandwiches?"

Thursday, Rebecca asked me if I could buy

I hursday, Rebecca asked me if I could buy doughnuts at the grocery store. "For what?" I asked. "For the 'Eat a Doughnut on a String'

booth."
"The what?"

"I saw it in a magazine," Rebecca explained.
"You hang doughnuts on strings and people have to eat the doughnuts without using their hands."

s. "Where are you going to hang the

doughnuts?"
"From the top bunk."

"From the top bunk." I pictured doughnut crumbs all over Angela's bed. "If you promise to clean up, then yes." Saturday the girls gathered together their studied animals and small toys for prizes. Sunday morning, Rebecca and Angela stood at the kitchen counter making peanut butter and jelly sandwiches. "For the snack booth," Rebecca sandwiches. "For the snack booth," Rebecca

told me. "I'm in charge of the jelly," Angela added.

"I'm in charge of the jelly," Angela added,
Al noon, we all trooped upstairs for the
R.C. 'Oh my goodness," Jack said as he walked
into the girls room. "Look at all this."
The girls, under Rebecca's direction, had
transformed the room. Hand lettered signs
posters that the said in t

booth," Rebecca told lack. Angela stood in the corner behind Rebecca's

bedside table. A sign above her head read, "20 tickets for 25€

tickets for 254."

Jack handed Angela a quarter. Angela handed Jack four strips of blue construction paper. Reboxca had painstakingly used a hole punch to perforate the strips into five tickets. Round blue construction paper confetti littered the floor. "I'm hungry," Jack said. "How much for the sandwichets?"

Angela moved over to the snack booth. Rebecca pointed to the sign. "Can't you read, Daddy?" she asked. "It's five cents for a sandwich." "I'll take a sandwich and a sords and a bow

"Il take a sandwich and a soda and a bowl of popcorn," Jack told Angela. He handed her another quarter. Angela gave Jack his food. He took a bite of sandwich. "Delicious," he mumbled through a mouthful of peanut butter and jelly. "Lots of

Angela glowed. Jack popped open his Coke. "And nice warm soda," he continued. "Mmm-And nice warm soda, ne continued. "Mmm-mmm."

Jack munched his popcorn while Johnny played the first game, "Ball and Block." Rebecca had built a pyramid of blocks. Johnny tossed a

rubber ball at the pyramid from about three fee away. The pyramid tumbled. "Good job, Johnny," Rebecca told him

"You get a prize."

Jack played the games. Lucy chose clothes from the dress-up stand. She ate half a doughter than the standard one of the standard one. nut on a string. Jack ate the rest of hers and one of his own. When he had finished all the game and eaten his food, Jack thanked the girls. "Tha

was a great R.C.," he said.
Rebecca smiled. I could see, before the cleanup had even begun, she was already planning her next event.

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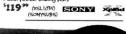
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