

SAN DIEGO WEEKLY

VOLUME 30 / NUMBER 10
MARCH 8, 2001

Reader

No One Ever Dances



John Wilding with his wife

MISSION BAY HIGH'S CLASS OF '75 MEETS ON THE WEB

By all accounts, it was Dan Siskowic who conceived the idea of creating a place in cyberspace for the Mission Bay High School Class of 1975. Dan did this in January 2000. He and a few friends had organized 10- and 20-year reunions for the class, and the last time around they had located less than half of the 476 members. With another celebration looming, Dan thought the Internet might help them find more of their former schoolmates.

(story continued on page 36)



Phil Hoffman (right)



Cyndee Lee (right)



Rena Huntridge



The Wilding smile

Surprise! Roberts Donors Shift to Murphy - See Page 5

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 466; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; e-mail them to letters@sandiegoreader.com; or fax them to 619-231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Porn Mag Offer Stands

After the petty little whod job Jay Allen Sanford did on Candy Kane ("Blurt," February 1), it was a good thing he didn't cover the story about the "girls" at Lips ("Drag's Not for Sissies," March 1). If he has a problem with biologic women working in the "sex industry," those girls would have that poor misguided boy in a tizzy. I had the pleasure of hearing Miss Tootie sing at a Candy Kane performance and was delighted with Stephen Dobyn's intelligent and sensitive take on drag queens. By the way, Ms. Sanford still composing an apology to the extraordinarily talented Ms. Kane? My offer of a subscription to the porn mag of his choice still stands if it will deter him from committing character assassination in the future. Mr. Sanford — pride got your tongue, or can you take it like a man? Antonia King

I Dug Your Words

Thank you for being smart (Pop Music, March 1). I watched the Jazz (yep for Ken) series and thought I already knew that. You're right — it was made for a classroom and not for the jazz heads. But someone had to do it, and at least he took on the race issue. It's about time someone other than black people brought it up. Anyway, Bobby Bradford was my jazz teacher in junior college and I've been collecting for years, but Jazz did give me a knowledge of the white side of jazz. Even though jazz and swing are two different names, they were both created in the same place. So, Ken gets a little props for that. Yeah, I was disappointed too, but public television is made to educate and not to offend. You can't have ten programs tell the whole life story of an art form which is still changing. I mean, what is all modern music, if not some form of jazz.

I dug your words — thanks for giving another side to the Ken Burns (does everything right) view. I hated both *God, War and Baseball*. All I could watch Jazz. April

PUC's Final Nail

I understand that it is exceedingly difficult to flesh out a complicated mess such as the recent state of electricity in California, and therefore, I would like to clarify some issues that were overlooked in Ernie Grimm's February 22 article "Green Trap" ("City Lights"). What has happened to customers like John Logan — pioneers of deregulation who decided to take advantage of switching options to support green power or get a reduction of the market price — is unconscionable. There are an estimated 8000 folks in San Diego like John, who believed the PUC's entreaties to switch energy service providers and then got the shortest end of the deregulation stick by that same PUC.

The primary reason such customers have not received the retroactive credit back to June 1 and the same treatment as SDG&E's customers in terms of being under the rate cap is not due to SDG&E's billing system, as the article would lead one to believe. Rather, the original legislative bill that capped our rates did not include language that covered customers who had switched. Because of this oversight, it fell to the PUC to fill in the blanks. However, the PUC has abdicated its responsibility and driven the final nail into the coffin of customer choice through its inaction.

UCAN does not believe that the regulators will do the right thing. So, UCAN is working in conjunction with State Senator Dede Alpert to extend the rate cap to those customers who switched to alternative providers. In this way, the PUC's foot-dragging would be superseded. If you are in the same situation as John Logan, we suggest you contact the senator at (619) 645-3090 or senator.alpert@ucan.gov to offer your support to SB 32. The full text of this bill is available on UCAN's website at www.ucan.org.

Jodi Beebe
 UCAN

Immigration Crime

Your February 22 "City Lights" article titled "If You Don't Run You Don't Get Hit" was very informative. That is, if you believe everything you read. I find it odd that not once did you mention that illegal immigration is a crime. It is a crime that all Border Patrol agents have taken an oath to defend against. Your article also fails to mention the ruthless and calculated actions of the smugglers. These smugglers prey upon the hopes and desperation of these people and abandon them at the first sign of trouble. Smugglers have the final decision how and where they will smuggle their human contraband into the United States. If it were not for the heroic, lifesaving actions of

Reader

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NEWS & FEATURES

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 The Internet reunites Mission Bay High's Class of '75. By Jeannette DeWyz...

City Lights
 A gnatcatcher booster battles the IRS.
 The election's over, but the begging will never end.

Straight From the Hip
 Matt Alice investigates the Proctor Valley Monster.

The Sporting Box
 Twenty young women stand before Patrick Daugherty.

Sheep and Goats
 A crabby priest doesn't want to talk with Abe Opincar.

Ask Aunt Trudy
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Organ Donation as an Act of Love
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An archive of City Lights stories can now be searched on the Internet at www.sdrreader.com

Busted Ex-San Diego city councilwoman Valerie Stallings, forced to resign in January after admitting her failure to report a raft of gifts from Padres owner John Moores, has filed her leaving-office financial-disclosure statement as required by state law. According to the statement, filed on January 23, the day of her guilty plea, Stallings sold between \$200 and \$100,000 worth of stock in Neon Systems, the Moores-controlled company in which she first invested almost two years ago, in March 1999. It was the revelation that Stallings had been led to Neon and received special treatment from Moores—who was seeking subsidies from city taxpayers for the downtown ballpark—that set off the federal grand jury investigation leading to her downfall. In her disclosure, Stallings reports getting a machine answering machine from Moores sometime "in or about 1999 or 2000," which she valued at \$53.86. No other Moores-related gifts are listed. Nor does the statement mention any form of outside income. The ex-councilwoman does list a rental house on Frankfort Street said to be worth between \$100,000 and \$1 million and a loan on the residence from World Savings in an amount greater than \$100,000. But she does not disclose the amount of rent she collected. Other gifts listed as having been received by Stallings include \$75 worth of tickets from gay activist Nicole Ramirez-Murray (listed on the form as Murray-Ramirez) to a tribute to ex mayor Maureen O'Connor and Ben Dillingham, \$167 in meals at Tony La Jolla eatery Roppongi, George's at the Cove, and La Valencia from developer Barry McCormick, a hundred dollars' worth of tickets from businessman Lance Goldstein to an event at the Museum of Photographic Art honoring banker Murray Goldstein, and \$170 in "inaugural gala dinner" tickets from the same museum.

Brought to you by... A candidate for the Sixth District seat of Valerie Stallings has been advertising his political exploits courtesy of San Diego County's official website. Steve Danon, chief of staff to supervisor Ron Roberts, is one of 11 candidates who have filed for the special election next month. "Nineteen ninety-eight was an active and successful year for Steve," according to a Danon bio found on the county's site last week. "He took a leave of absence from his chief of staff duties to work with Campaign Strategies, Inc. where he successfully won both campaigns he consulted on: No on Proposition B (Rural Heritage Initiative) and Jerry Jessop for Judge. In addition to these two campaigns, Steve successfully managed Congressman Bill Bray's and Mayor Susan Golding's 1996 campaigns. Mayor Golding won with the largest winning percentage in the history of San Diego (78.4 percent). Steve was part of the management team that won John F. Trullinger on the back of the "Tri-Cities" scoreboards at Qualcomm Stadium. Under a secret agreement quietly rushed through the city council, the Padres can sell the space and keep the money, but no other terms have been revealed. In a memo to San Diego city manager Mike Uhergauer released to the media, Navarro asks, "How much are the Padres charging the *Union-Tribune* on a monthly basis for this signage? Did former City Manager Jack McGroarty lobby your office for permission to put this signage? Does the *Union-Tribune* hold any equity position in the Padres or own property in the ballpark zone?"



Steve Danon



Peter Navarro

Moores money The ballpark isn't the only project keeping Padres owner John Moores busy. According to documents filed with the county recorder on January 3 of this year, a limited liability company related to the venture-capital mogul spent \$10.4 million on a 15-acre chunk of empty residential land near Brown Field on Otay Mesa. JMR-Otay Multifamily, LLC financed the deal with a \$6.65 million loan from San Diego National Bank. Last August, the same lender provided \$17 million to finance the \$24.3 million purchase by Moores of San Diego Gas & Electric's eight blocks in the putative downtown ballpark district.

her bank account of \$1.24 million. The agency claims she owes the money in back taxes and penalties for 1996. Coupled to tax cases the IRS has filed against her estranged husband, Waldon R. "Randy" Welty, who owns T & A Video, an adult-video shop in Upland,



Dolores Welty's house

Squirrel Advocate Battles IRS

By Jerry Moskal
Taking on the federal government
Dolores A. Welty of Leucadia. So, it was no surprise when she decided once again to take on a federal agency. The venues may differ, but the objective is the same: win.

This time the stakes are much higher. She finds herself battling an Internal Revenue Service order that could drain

and Kona Bar & Grill restaurant and fields racetracks at tracks around Southern California, agrees.

"My wife has nothing to do with what I do," he said in a telephone interview. "We [he and the IRS] had a disagreement over my racetracks. They could see it's not a passive [activity]. We have racetracks. We have quite a few of them—20 to 30."

While his estranged wife was not available for comment, her tax attorney, Michael C. Cohen of Los Angeles, was. He expressed confidence that his client would be absolved of any obligation for the back taxes and penalties.

The IRS determinations all relate to her husband's businesses while they were living apart," he said in a telephone interview. "It's all his doing, and that's it... She qualifies under the innocent spouse laws."

He noted that Congress three years ago enacted changes in the tax law to make innocent-spouse claims easier to prove. He said Dolores Welty should have no trouble being cleared of any obligation for back taxes or penalties.

"Anybody can find themselves in a position where they need relief by those laws," he said. "We think she would have qualified under the old law, and she certainly will qualify under the new law."

Dolores Welty, who was the top vote-getter of six elected in 1992 to the 74th District Assembly Democratic Committee (North County coastal and parts inland), is no stranger to the courtroom. In 1998, she joined the Spirit of the Sage Council of Pasadena, a 1,000-member

WITH TOP BY PHOTOGRAPHY

Forever Money-Hungry

By Matt Potter

Campaign fundraising in San Diego County never ends. Immediately after election day last November, politicians of every stripe were out, hat in hand, collecting hundreds of thousands of dollars from a host of wealthy donors who sought to influence the course of government. In the city of San Diego, financial-disclosure forms reveal that freshmen councilmembers Jim Madaffer, Scott Peters, Brian Maienschein, and Toni Atkins, along with Mayor Dick Murphy, used their newly minted incumbency to tap thousands of dollars in post-election contributions from city's hall special-interest lobbyists.

In the nation's capital, of course, it was the same story, where officeholders and their political parties scrambled for post-election dollars. Sometimes the late money came from donors who are shy about showing their faces until the election is over, for fear of causing voter backlash or creating an incumbent controversy for the candidate. For instance, GOP congressman Darryl Issa's \$100 post-election contributors included Philip Morris Companies and Microsoft.

But the real post-election action was at San Diego city hall, where most of the late money has come from developers, bankers, contractors, and others



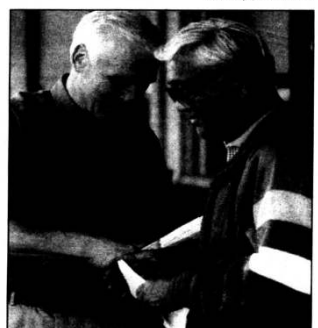
Dick Murphy and John Kern

and has since hit up the usual city hall special interests in order to reduce his sizable deficit. Murphy's campaign closed out the year 2000 owing \$110,000 to a variety of campaign vendors, including Murphy's campaign manager and now chief-of-staff John Kern (\$10,000); Cynthia Vicknair's CynKai Communications (\$10,000); the Gemini Group of Williamsburg, Virginia (\$5,000); Rachel Shira (\$5,000); and campaign treasurer William Baber (\$5,000). The balance, \$75,000, was owed to Murphy himself, according to the mayor's campaign-finance disclosure statement. During the year leading up to the election, Murphy loaned his campaign \$50,000 in December 1999; \$25,000 in February 2000; and a final \$22,500 on November 14, 2000, a week after the election. Only \$22,500 of that has been paid back or forgiven, according to the report.

To pay off his campaign debts, records show, Murphy has been working the city hall lobbying circuit. And not without irony, many of Murphy's new donors were substat supporters of county supervisor Ron Roberts, Murphy's vanquished opponent in the mayoral race.

Take for instance John Davies, the seasoned San Diego power broker, University of California regent, longtime associate of ex-governor Pete Wilson, and close friend, confidante, and financial backer of Roberts. Davies, who owns property downtown and represents many wealthy investors, including the old-line Hunte family, raised hundreds of thousands of dollars for the multimillion-dollar Roberts campaign. Yet on December 20, Davies and his wife Anne gave Murphy the maximum personal contribution of \$250 each.

Similarly, longtime Padres lobbyist Michel Anderson, who boasts a list of other clients in addition to the baseball team—including American Medical Response, Chhab Hebrew Academy, Lennox Communities, Moonjiggies, and West Coast Cab Company—gave Mayor Murphy \$250 on December 1. Before the election, Anderson had been an early Roberts backer, contributing \$250 in April 1999. His name appeared



Ron Roberts campaigning in Scripps Ranch

on numerous Roberts fundraising appeals. In the same vein, executives of Montgomery Watson, the multinational engineering company that specializes in giant public works projects—such as sewer and water-treatment plants—and which holds millions of dollars in city contracts, were also early Roberts backers. Company engineer William Moser of Cardiff gave Roberts \$250 on December 3, 1999; engineer Mark Umphres gave \$100 the same date. Company vice president Harold Glaser, who lives in Temecula, gave Roberts \$250 on March 3, 2000. No Montgomery Watson employees are listed as going to Murphy during the campaign.

After the election, it was another story. On December 20, Montgomery Watson engineer Thomas Bailey gave the Murphy campaign \$250. Engineer Umphres also kicked in \$250, as did engineer Moser. On December 27, Glaser, the Montgomery Watson vice president, gave Murphy \$250, as did Mark Biggers, a Boulder, Colorado-based civil engineer employed by the company. Similarly, "public affairs" consultant Laurie Black, daughter-in-law of the late Hotel Del Coronado mogul Larry Lawrence, gave \$250 on November 17. During the campaign, she had backed Roberts with a \$250 contribution on May 12, 2000. And construction company owner Peter Filanc of Rancho

continued on page 8



Darryl Issa



John Davies



Brian Maienschein



Jim Madaffer



Scott Peters



Toni Atkins

IRS battle

On November 17 petitions granted an IRS motion extending to April 16 the time the IRS had to answer the Dolores Wely petition. The IRS asked the court for the extra time the day before the judge granted the motion.

As for Randy Wely, the IRS generally reiterated its charges against him in answer to the petition he filed on January 18. If the Welys and the agency fail to negotiate settlements, the cases could go to trial before a tax-court judge.

Money-hungry

Santa Fe had, along with his wife Francesca, given Roberts a total of \$750 through June of last year. On December 20, he gave Murphy \$150.

That same day, many other members of the local building industry who had backed Roberts wrote checks for Murphy. Richard Collins of Collins Plumbing, who had given Roberts \$250 in April 1999, gave Murphy \$250. Thomas Johnson, a vice president with Nielsen Dillingham, which is co-con-

tractor on the stalled Padres ballpark, contributed \$150 to Murphy. During the campaign he had given Roberts \$500. David McKinley, environmental manager for ISP Alginates, Inc., had given Roberts \$250 in March 2000. On December 20, he gave Murphy \$150.

On November 22, 1999, David Krauth of Ramona, a "transportation engineer" with Linscott, Law & Greenspan, had given Roberts \$100. On December 20, 2000, David Krauth of the same address gave Murphy \$150, though his occupation, as listed on the Murphy report, had changed to "retired." Stephen Jensen, also of Ramona, gave Roberts a total of \$200 in late 1999. His occupation is listed as vice president of "SCST." Stephen Jensen of the same address gave \$150 to Murphy on December

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financial planner, Mooney & Associates (\$250); and Tommy Johnson, a construction contractor from Clayton, California (\$250). Henry Pizarro, of San Antonio, Texas, listed as retired, also gave \$250 on December 27.

Steve Zapotoczny, in charge of local environmental and occupational health issues for Kelco, contributed \$150. In 1996, Kelco, which harvests and processes kelp, agreed to pay a \$1.8 million fine to the U.S. Environmental Protection Administration for air-pollution violations. At the time Zapotoczny said the company neither admitted nor denied the allegations.

Pacific Beach's Karen Turk, wife of contractor Mike Turk, a onetime partner with Roger Hedgecock in various North Park condo projects, gave \$250 on November 14 and another \$250 a day later. La Jolla's Jeanette Weisb gave \$250. James Albert, a real estate broker from La Jolla, gave \$150 on November 17. Xingli Gan, listed as retired, gave \$200 on November 17.

But Murphy wasn't San Diego's only newly elected official to hit the fundraising trail. Employees of Sea Homes, a residential-development company based in Orange County, through the largest post-election contributors to fifth district city councilman Brian Maienschein. On December 8, Shea president Mark Brock and staffers Bradley Pontius, John Vance, and James Yoder each gave \$250. Shea is one of the largest home builders in Scripps Ranch and other neighborhoods within Maienschein's district. Marcia Gobbyour of Laguna Niguel, wife of another Shea executive, gave \$250 on December 11. Other late donors included Douglas Leber, the assistant general manager of the Rancho Bernardo Inn, who gave \$250 on December 27. Hershel Price, a Del Mar developer, onetime stadium-board member, and boyfriend of county supervisor Pam Slater, gave \$250 on December 15.

Maienschein's disclosure statement shows he lent his campaign — which raised \$194,665 through December 2000 — a total of \$38,500.

Second District councilman Scot Peters made a personal loan of \$27,000 to his campaign on October 30, less than a week before election day. On November 1, six days before the election, he made an \$8000 loan, and on December 29, he made yet another loan of \$17,500. Total outstanding campaign debts of the Peters campaign as of the end of the year were \$218,000, the bulk of which was owed to him personally.

In early November, Peters told a *Union-Tribune* reporter that he was forced to loan his own money to his campaign because his opponent had been endorsed by the building-industry lobby. "That's generally where money comes from in San Diego politics, so we've had to make up for that by kicking in our own funds."

But the builders apparently weren't sore losers. After the elec-

tion, they quickly jumped onto the Peters fundraising bandwagon, and Peters did not refuse their largesse. Developer Morgan Dene Oliver and his wife each gave \$250 on November 16, as did LaDonna Mooney, president of Newland Communities; Newland CEO Robert McCleod; David Poole, a civil engineer with Brookfield Homes; James Hunter, executive vice president with Corky McMillin; Lennar Communities lobbyist Michel Anderson; developer James McMillan; Ernest Wright and Debra Kough of BHW Management; Laurie M. McKinley of MNA Consulting; as well as developer attorneys John Pender, Earl H. Maas III, and Ali M.M. Mokhebi.

On November 27, Bevin Beaudart, a vice president of CH2M Hill, a large consulting firm specializing in toxic cleanups, water treatment, and sewage systems, gave the campaign \$250, as did CH2M Hill's Theodore Popowchak. Peters is the chairman of Mayor Dick Murphy's clean-water task force, which among other issues will grapple with the problem of runoff and treatment of effluent generated by new development.

Over in the Seventh District, Councilman Jim Madafier was also busy collecting post-election campaign money. On December 7, Montgomery Watson's Harold Glaser and Mark Biggers gave \$250, as did Gordon McKenzie and Timothy England of Laguna Beach's Polygon Development, Audrey Dobay of Benedetto Advocacy, Vernon Turley and Ra-

gure Luth of Luth & Turley Construction, John Hanson of Pacific Soils in Oceanside, William Dick of Project Design Consultants, consultant Jan Nunning DeVries, David Novak of Cox Communications, and financial advisor Cynthia Piazza.

Less than two weeks later, on December 18, according to Madafier's report, Yellow Cab's Susan Watson of El Cajon gave \$250, as did Kurt Chilcote of Small Business Finance, and Brenda Vaccarello of HMRG. On December 27, Barbara Treemsa of Mission Valley Pipe and Supply and Kip Howard of Allegis Development weighed in with \$250 contributions.

Newly elected councilwoman Toni Atkins collected the smallest amount of post-election money. Donors included Gary Lass, a geologist employed by Geologic Associates of Riverside; James Silverwood of Affirmed Housing in Escondido; and Ira Snyder and Bryan Stirrat, of Bryan A. Stirrat & Associates, landfill consultants.

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE

Hey, MA: For years I've heard stories of the Proctor Valley Monster. Proctor Valley is northeast of Otay Lakes. Some say it's a deranged cow and others say it's San Diego's version of Bigfoot. Can you shed some light on this truth or legend?

— Roger the Inquirer, the net

La Jolla has its Munchkins, Old Town has its ghosts, and East County has its Proctor Valley Monster. The old PVM seems to be a textbook urban legend — or rural legend, in this case. It has all the classic symptoms: teenagers, lovers' lane, mysterious deaths, and the clincher, "I never saw him, but my neighbor's babysitter's sister saw him."

PVM stories go back at least to the '60s, probably earlier. One version involves two teens who get a flat tire while driving through Proctor Valley late at night. The guy pulls to the side of the road under a tree, gets out to look at the damage, his girlfriend locks the doors, and the next thing she hears is scraping on the roof of the car. When cops rescue her in the morning, she learns that the scraping sound was her date's fingernails. He's hanging by his feet from a tree branch, with big, animal-like footprints around the car. A thinly disguised version of the time-honored look-on-the-door-handle story.

What the Proctor Valley Monster looks like is a matter of debate. One person claims to have seen a huge flying beast of some sort. In the 1970s, a local radio DJ organized a nighttime monster hunt; he gathered thousands of teens in the area and later reported that they had seen something like an oddly built bovine. Ensuing publicity is probably responsible for the persistence of the "disarranged cow" story.

But Bigfoot? Well, aside from the fact that every rural area seems to demand its own elusive, legendary humanoid, the Proctor Valley Bigfoot story might be a combination of the PVM and Alpine's Zoobies. The Zoobie story also begins in the early '70s.

A local psychiatrist who once lived in Alpine quite seriously claims to have seen a Bigfoot-type creature in the hills near his house. The doctor has shied from publicity, saying he wants to write his own book on the events; but third-hand accounts say he described a 6- or 7-foot-tall, hairy creature accompanied by two similar critters. He made a plaster cast of a footprint 16 inches long and 8 inches wide. He also related many strange happenings and sounds around his home. Park rangers and other investigators could never confirm the sightings, but plenty of campers, area residents, and even a sheriff's deputy claim to have seen some large, hairy thing tromping the hills of Alpine. One investigator into Bigfoot phenomena notes that the nearby Viejas Indians have a legend of a similar creature that guards its burial grounds. Until the doctor writes his book, this is about all we'll know.

Whatever the Zoobies prove to be, the Proctor Valley Monster is undoubtedly just a scary fabrication. But maybe I shouldn't say that. Well-known urban legend expert Jan Harold Brunvand says myth-debunkers are very unpopular people. We don't want faithless experts spoiling our fun. The stories are so hard to listen to and even more fun to tell, especially with our own embellishments. And we've always loved them. Consider this ancient urban legend, presented as fact in a number of contemporary books in the time of ancient Rome: It seems a guy invented some kind of bendable, unbreakable glass. He showed it to Caesar, thinking he'd be showered with gold and maybe become assistant emperor for coming up with something that would improve everyone's life. Instead Caesar had him killed. Flexible glass would be more valuable than gold, was Caesar's reasoning; his kingdom would be worthless. Substitute the 100-mile-per-gallon carburetor for the glass and General Motors (in cahoots with the oil companies) for Caesar, and you have the popular 20th-century urban legend about the carburetor breakthrough that a being withheld from us by corporate greed. Guess we're still as suspicious of big shots as we were a couple of thousand years ago.

Dear Matthew Alice:
I remember a long time ago there used to be a big concrete teepee on top of a hill near Escondido. You could see it from all over. Can you find out who built it and why, and what ever happened to it?
— Wondering, Escondido

Okay, folks, now we're talking reality. There definitely was a big teepee on top of a hill in Escondido, and I have the pictures to prove it. And not that out-of-focus, half-a-mile-away Bigfoot stuff.

In 1929 Idaho sheepman Abram Houghtelin bought a bunch of land between Escondido and San Pasqual, south of Highway 78 (near present-day Teepee Drive). For reasons he never made clear, even to his family, he decided to build a huge teepee at the top of a hill. He and his sons did all the grading and construction; the finished product was 50 feet tall and 60 feet in diameter, a huge wood-framed cone covered with spiky tarpaper. They planted citrus and avocado around it, but the stock market crash halted building before he could reinforce the structure with metal and plaster. The thing sat there, unused, for almost 50 years. Even though nobody was visible from as far away as Poway, it was adopted as a favorite local landmark, since the teepee knew why it was there. Or maybe because nobody knew why. It was vandalized, of course, and teenagers used it as a hangout. It deteriorated in the sun and wind and finally blew over in a storm in December of 1977.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to kayman@rcs.com via the Internet.

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SportingBox By Patrick Daugherty

Best In The World

I continually forget what a spectacular vista this is until I get out here again. Here is the ARCO Training Center located on the back side of Chula Vista. The U.S. Olympic Committee spent \$65 million putting this together and they got their money's worth. Regard, 150 pristine acres overlooking Otay Lake Reserve, athlete's dorms, offices, a restaurant-size kitchen, dining hall, gym, top-of-the-line equipment for every purpose, facilities for track and field and canoe/kayak and cycling and field hockey and soccer and archery and rowing and more and more and more.

I've driven over the hill for three reasons. The San Diego Spirit is holding an invitational tryout for local players. The Spirit is a founding member of the brand-new Women's United Soccer Association (WUSA), the nation's first women's professional soccer league. I have a vested interest in any sports franchise that sets up shop in San Diego.

Finally, there is Joe Greene, the San Diego Spirit franchise officer. I have never met Joe Greene. I have never spoken with Joe Greene on the phone. Joe Greene is not standing next to me on the lower soccer field this afternoon, yet I feel I know him. Joe and I have bonded because of his countless—indeed, one might say, uncounted—e-mails alerting me to interesting developments in the ongoing San Diego Spirit soccer club story. Of course, Joe sends the same e-mail to 100 other sportswriters, so his mail is not personal, but it is relentless, saying that I must own that over the past few months I have become more and more fond of Joe's mistakes. So, naturally, when I read Joe's latest e-mail alerting me to interesting developments in the ongoing San Diego Spirit soccer club story, I had to come.

Before me, 30 young, strong women dressed in shorts, tennis shoes, and T-shirts run drills on the training center's lush, exquisitely maintained soccer field. I am talking with Aaron Heifetz, team director of communications and player personnel. "What are you paying these people?"

"I think salaries range from \$24,000 to \$80,000. The average is \$44,000."

Considering NFL quarterbacks receive \$45,000, that's not bad. "Men's pro soccer has never caught on in this country. What makes you think women's soccer will be any different?"

"It's a gamble, just like all pro-sports ventures, but cable companies have invested 40 million dollars. USA investors include the CEOs of Cox Communications, Time Warner Cable, Cox Enterprises, Comcast Corporation, and Discovery Communications. I've got the seed money. Now, it's a matter of seeing if we can make it work. If we can generate revenue from ticket sales and sponsorships."

Heifetz nods toward the field. "These are local players or players with local ties. The league left open a couple spots on each team's roster for local tryouts. At this point we're not looking at positions, but for the best all-around athlete."

I arrange to interview a player by phone, after practice. The player turns out to be Shannon Box, 23, a midfielder and third-round draft pick. Box was born in Fontana, California, graduated from South Torrance High School (Go Spartans!), attended Notre Dame, and was on the 1995 Notre Dame team that won

the national title. She's been All-This and All-That, and, on occasion, MVP of This and That.

I spoke to her by way of cellular telephone as she was driving north on I-5 toward Los Angeles. "How did you get to be in Florida?"

"I went to the WUSA combine in San Diego hoping to get picked up. There were 200 girls there. The first day I played horrible, but after that I settled down and felt confident. By the third day I had a feeling I was going to play somewhere. I was doing really well. Then, San Diego drafted me."

How odd were you when you knew you were awfully good at soccer?"

"Mom got me into it in '81. I had to play with guys, because no girls played. I was nine or ten when Mom put me in a soccer club, the Torrance United Waves. We played in tournaments and played year-round. Club players have higher skills than you'll find in schools."

The Vegas Line

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SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Denomination: Roman Catholic Address: Rosales y Campus Fr. Chapultepec, Tijuana, 011-52-6-621-8355 Year founded locally: 1960 Senior pastor: Antonio Moreno

"I think they found the body over there," my taxi driver said, pointing to an area beside the road, just behind the Tijuana golf course, where a length of bright yellow "CAUTION" tape fluttered in the wind.

With a falsetto laugh, "There are vicars people in this city." We were on our way Ash Wednesday to Parroquia del Espiritu Santo in Chapultepec, one of Tijuana's wealthiest neighborhoods, where a \$500,000 or \$1 million home is somewhat more imposing than a similarly priced one in San Diego.



Parroquia del Espiritu Santo Tijuana

- Sermon content: *** delivery: *** Music congregational: ** choir: *** no choir: ** Snacks: ** no snacks: ** Flowers: *** Architecture: *** Friendliness: **

Given that middle-class Tijuana residents now hire bodyguards, it's perhaps not surprising that Espiritu Santo's bright white chapel was filled with penitent faithful at noon on a rainy Wednesday.

At Tijuana's downtown cathedral, people began lining up at 7:00 a.m. to receive Communion and have their foreheads daubed with ash.

While it may be almost impossible for a rich man to enter the Kingdom of Heaven, it's no easier for a poor man to exit Chapultepec. The neighborhood's hilly, serpentine streets come to abrupt dead ends.

directly behind the altar, a large rectangular Tabernacle made of beaten brass shines. The floor is gray and green marble. If you sneeze, the sound echoes and echoes.

The purpose of Lent is penitence," he said, delivering his homily in low gruff voice. "People, say, 'Oh, Lent. I'm supposed to give up meat. How neat! I'll get to eat shrimp and lobster!"

wealth and Protestant missionaries. I would have liked to have spoken with Father Moreno about the Missal. After Mass, I introduced myself, told him where I was from, what I was interested in.

"I don't speak English," he said in Spanish. "Not a single word. You can't interview me." "But we're speaking Spanish," I said. "Look," he said, in Spanish, waving my business card in my face. "I don't want to talk to you."

"Sacerdote," he said. "Say sacerdote. Pastor is a Protestant word." I chuckled. I apologized. We stood in silence. One of Espiritu Santo's altar servers entered the room. He shook my hand, but no, he couldn't answer any questions about the parish.

While it may be almost impossible for a rich man to enter the Kingdom of Heaven, it's no easier for a poor man to exit Chapultepec. The neighborhood's hilly, serpentine streets come to abrupt dead ends. No one walks in Chapultepec, yet there are no taxis and no buses. I wandered for an hour before I came across a stout woman in a bright blue windbreaker, a domestic from one of the large houses, who was on her way home. She led me up and down and around the winding streets, and finally to a hotel where I could take a taxi to the border.

-Ale Olinic

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Dear Aunt Audrey,

I teach at a community college. The other night at a school reception, I found myself standing next to a colleague who teaches in the same department I do. While I don't know Mr. S. well, he and I have been at the same faculty meetings (there are only nine people in our department) here at Anonymous Junior College for years. A third person walked up, from another department, and introduced Mr. S. and I. As we were being introduced I murmured, "Thanks, but of course Mr. S. and I know each other," and smiled. Mr. S. stared at me blankly. He shook my hand and acted as though he'd never seen me before. "What'd you say your name was?" he asked. I couldn't believe it. I was left standing there with my mouth open like a beached fish. I felt so insulted. Now whenever I see Mr. S. in the hallways or the faculty lounge I feel my cheeks redden and my stomach knot and want to run. It's been almost two months, but I'm as uncomfortable and embarrassed as if the "incident" happened yesterday. How can I get over this quick?

MS. RED-FACED PROFESSOR

Dear Red,

You're not the one who should be blushing. What's Mr. S.'s problem? I can only speculate. Perhaps he was engulfed that fateful night by a tidal wave of alcoholic blackout. Maybe he's extremely vain and won't wear his eyeglasses outside of class, so everyone he meets is just some chattering smeared blur. It's as though he's always peering through a pair of warped, long-unwashed windows. Or he could be so narcissistic that he doesn't really "see" other people. Trapped in some dark, ammonia-smelling bubble of solipsism and fear, he remains blocked off from the outside world. Of course, it's humiliating not to be recognized. When that happens one feels momentarily insane, snubbed, erased. Naturally, your first reaction in such a situation is often to take it personally, as though the one who claims not to know you is making an editorial comment on your personhood or lack thereof, something along the lines of: you are beneath notice. You are nothing in my sight. Cheer up. You are the same vibrant, competent, polite, credible being you were before this happened. Mr. S. is ill, in some private big or small way. You're babbling on his account. Can you lift yourself out of your pit of shame and begin to pity him?

Dear Aunt Audrey,

Midlife crisis has hit me square in the face, and I'm not taking it so well. All my life I embraced the notion of aging. I couldn't wait to be an older guy. Now that I am, I'm kind of disgusted by what it's like. I find it enormously difficult to make the transition from whatever I was — a spry fellow, a gentle tough guy,

an up'n'comer, a new talent — to a very ordinary man, one who has picked up five or ten pounds, whose knees and back constantly ache, who can't get a pretty girl to look at him for more than a tenth of a second. As far as the ladies go, I was never considered a hot commodity. Maybe I was handsome in curious ways. I had weird appeal. That was a century ago. Now I'm a total blob, one of the invisible. It's painful and tricky. Life is about being resilient. I say to myself: Surviving. I consult with myself all day long. Overcoming huge mental hardships. My pleasures are probably similar to those who reside in rest homes: petting the friendly kitty, a hot meal, watching sports on television. I'm 43 approaching 83. Help.

FADING FAST
IN MISSION BEACH

Dear Fading,

Thanks for having the courage to broach this scary topic. Our culture doesn't offer us many models for growing old gracefully, valuing the different phases of life equally, viewing ourselves as valuable, wise, heroic, and fascinating as the birthdays pile up and decades pass. The message is unremitting that you are supposed to deal with growing older by pretending to be perpetually young, by attempting to counterfeit an earlier self, and by stumbling around wearing that earlier version of you like some pathetic, ill-fitting Halloween costume. You find yourself condemned to hide inside that costume for the rest of your life, no matter how baggy, constricted, or ridiculous it becomes. You sound like a wonderful man, funny and sharp and introspective, with a sense of the absurd. As someone more than ten years your senior, I can share this secret: as you navigate the uncharted waters of your own later years, those qualities will serve as bright stars to chart your course by. Those qualities are among the lasting things, unlike athletic prowess and low hairline.

Write to Aunt Audrey c/o the San Diego Reader, P.O. Box 8803, San Diego CA 92186-8803; call her at (619) 235-3900 ext. 113; fax her at (619) 881-2401; or e-mail to trudy@strader.com

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tip of my TONGUE

Could you please bring some powdered ginger?" poet Elizabeth Bishop wrote from her home in Brazil to poet James Merrill in early May 1970. "A bottle of Spice Islands ginger. I can get the roots here occasionally, but not the powdered..." Bishop told Merrill that, like Victorian essayist Thomas Carlyle, her favorite food was gingerbread.

Ginger had more on her mind than powdered ginger. Five days after sending her letter to Merrill, she wrote to a confidante in New York that her lover, a woman identified only as "X.Y.," had a "very bad breakdown" and was hospitalized. "I think in some strange way X.Y. wanted to *me*—and so really was trying to kill me off, to have the house, etc., all for herself. I know this sounds wild—but many things she did prove it, and the few good friends we have (who were here on weekends) observed the same thing."

Bishop's previous lover, Lota, a Brazilian aristocrat, had died three years earlier, another victim of mania and bad nerves. Bishop spent 15 years with Lota. When not eking out perfect poems, she worked with Lota at perfecting their homes—a penthouse apartment

overlooking Rio's beaches and an architectural showplace in the mountains outside the city.

At that latitude, 20 degrees off the equator, the same as Madagascar and Mozambique, Bishop baked her gingerbread and in general strove for coziness. "You ask me if it's warm at Christmas here," she wrote her Aunt Grace in December 1958. "It has been the hottest November in 33 years—around 104 degrees in Rio most of the time.... We do have [a Christmas] tree of sorts—a tropical plant called *gravata*—that blooms on the rocks at this time of year. It's a huge thing, six or eight feet high, dark red, waxy, with yellow blossoms at the tips, and shaped like a Christmas tree, more or less. Any way, with candles it is very striking, and we usually send a boy up the cliffs to cut us the biggest one he can find...." For Christmas that year, Bishop baked a ham and a chocolate cake. In March, she "produced an excellent soufflé with fancy work in whipped cream. It looked almost professional, by lantern light at least."

Emily Dickinson, too, loved gingerbread and lowered baskets of it to neighborhood chil-

by MAX NASH

dren from her Amherst, Massachusetts, bedroom, where, dressed in white, she scribbled her febrile poems. Dickinson's recipe reportedly produced a "thick and chewy" gingerbread. She liked to leave crumbs of it in front of mouse holes. (An ambivalent gesture: Thomas Carlyle's physician suggested that Carlyle died from indigestion caused by gingerbread.)

That Bishop and Dickinson spent an odd amount of time making gingerbread could perhaps be explained by Asian herbalists. They claim that ginger's close relatives galanga and turmeric are stimulants, but they believe ginger has a calming effect. "I felt a funeral in my brain," Dickinson wrote in one poem. "I felt a cleaving in my mind," she wrote in another. And in another, "I like a look of agony."

When Bishop was a child, her mother went crazy. Her father died when she was quite young. Her all her adult life, she roamed. Boston, France, Spain, Morocco, Nova Scotia, New York, Key West, Brazil, Seattle. When she met Lota in Rio, she said she'd at last found a home. She said she was "in

heaven." Dickinson never wanted to leave her bedroom, much less get out of the house.

Nuremberg has for many centuries been the world's gingerbread capital. In the very old German fairy tale, Hansel and Gretel which they've at last found a home. For two starving children whose mother wanted them dead, could anything have been more inviting than a gingerbread house? Hansel at the roof. Gretel nibbled the windowpanes. The eccentric owner didn't mind. She took the children inside and fed them a big meal of milk and pancakes with sugar, apples, and nuts. Afterward, she made two nice beds for them, decked in white. Hansel and Gretel went to sleep, "thinking they were in heaven."

In *Questions of Travel*, a book of poems Bishop dedicated to Lota in 1965, she writes: "Think of the long trip home/Should we have stayed at home and thought of here?/Where should we have today?.../Continent, city, country, society/The choice is never wide and never free!/And here, or there.... No. Should we have stayed at home?/Wherever that may be?" Not long before her death in 1979, Bishop settled in Boston, lectured at Harvard, refurbished yet another home. She wrote to a friend that she'd been busy baking a "wonderful lemon chess pie." She said she was anxious to visit the Boston Arboretum in the spring. A spring she didn't live to see. "All the lilacs will be in bloom there and it is heavenly...."



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So claims the CruiseMan at his website (www.cruiseMan.com), which is accompanied by tinny reggae beats. He invites you deeper into the fantasy by comparing Tahitian stars to the backdrop of a "Broadway musical by Rogers and Hammerstein" and South Pacific fragrances to the "best perfumeries in Paris." And for the coup de grace? Les Gauguines: a "troupe of beautiful Polynesian women, whose sole purpose is to entertain and pamper you on your seven-night French Polynesia cruise." You'll find them "waiting on the quay side in Paapeete with garlands of fragrant orchids and winning smiles."

Check out the Signature Cruises site (www.signaturecruises.com/) for the ship profile. The *Paul Gauguin*: built in 1997, 18,800 tons, 513 feet, 71-foot beam, 320 passengers,



From www.signaturecruises.com/

206 crew members, dinner from 7:00 to 9:00 p.m., no tipping required.

If only Gauguin himself had the opportunity to travel in such luxury. In September 1901, he did not, as some believe, sail to the Marquesas on a charming sailboat pushed along by Oceanian winds. The artist steamed to the islands on a boiling-hot 554-ton freighter infested with ants and cockroaches and with no comfortable place to rest after a day's banter with scores of missionaries — onboard, as well, to learn how these distant islands might advance a career. One can only imagine with what grace this ship — itself as big

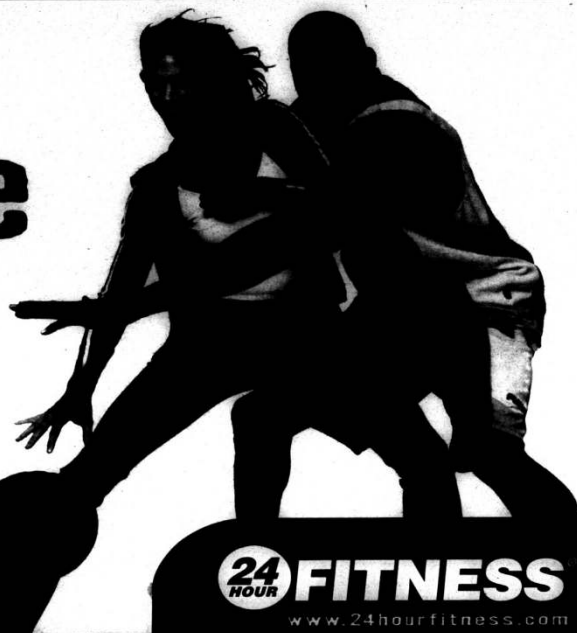
as an island — arrived in Fatu Hiva.

This is how he got there. But why did he go? Why did Gauguin, poor and alone, die on a rugged island 8 degrees south of the equator? (Don't feel too sorry for him: he was degenerate, not the islanders.) Though a visionary artist, Gauguin was not, with regards to his travels, a pioneer. By the time he arrived in the Marquesas, touring the South Seas had become a common gambit of Western writers and artists: after Herman Melville and before Gauguin came Pierre Loti, Robert Louis Stevenson, John La Farge, and Henry Adams, the historian. Loti, a popular French novelist, borrowed Melville's formula (a fanciful blend of fact and fiction) for his 1880 book *Tahiti: The Marriage of Loti*. Easy women, not surprisingly, were Loti's primary subjects; he describes "Oceanian spells" cast by "young Tahitian women...with the heat...lying on the grassy bank."

In 1889, Stevenson settled permanently on Upolu, an island in the Samoan group, presumably in order to recover his health, though,

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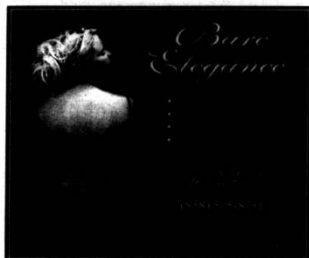
according to Adams, Stevenson had actually lost it. "He seems never to rest, but perches like a parrot on every available projection, jumping from one to another." Adams toured the South Seas in 1890-'91 with his close friend La Farge, a well-respected American artist. The two made an odd couple traveling through Tahiti, Samoa, and Fiji: Adams grumbled about the difficult terrain and man-eaters; La Farge, dressed like a dandy, bushwhacked in search of picturesque views; and a Japanese servant followed along, lugging their luggage.

According to the homilies of art history, Western artists go abroad seeking rejuvenation. The artist abroad, we are to believe, produces a more immaculate art because he or she is free from the burdens of everyday life, the distractions of technology, and the anxieties of competition. Though pervasive in art history, this trope — of travel, immersion or baptism, and consequent rebirth — is not a dependable equation. Gauguin told his friends and family that rebirth was precisely what he sought in the South Seas: "Barbarism...for me is a rejuvenation." While he wanted the public to believe that bourgeois materialism and Western corruption forced him to flee, Gauguin admitted that Loti was his inspiration; the novelist's descriptions of South Pacific geography — and of the pageantry and ceremony of its inhabitants, and the theatrical confusion, but ultimate physical gratification, attending the meeting of Westerners and islanders — seduced the painter's childish imagination.

A more urgent incentive for Gauguin, however, was the promise of financial reward — the very end he denounced as deplorable middle-class. Gauguin understood that an artist's standing as avant-garde depended on a perceived originality, the attainment of which was easier the further away one was from the urban art market. When Tahiti could no longer, the Mar-

quesas offered new landscapes, fresh bodies, exotic motifs, and vibrant colors, which satisfied the painter's search for original material and, in Gauguin's words, pleased the "stupid buying public." Gauguin's letters from the South Seas are full of pugnacious protests about the reception of his art back home and his dire financial circumstances. He wanted his absence to loom as large as his presence. Shortly before the artist's death, a friend

urged him not to worry, that his mission in the South Seas was accomplished: "You enjoy the immortality of the great dead, you have passed into the history of art." And now that's not all: the painter's spirit lives on in a cruise ship. It sails the South Seas — roach-free, I'm sure — offering fine cuisine and a French spa. As Gauguin himself once asked, in the title of his most famous painting, *Where are we going?* — Justin Wolff



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Organ Donation AS AN ACT OF LOVE



Shari Shipley's liver transplant did not just save her life, it changed it. Shipley is currently the community development manager for Life-sharing, a community service organization that coordinates organ donors, doctors, and recipients and encourages organ donations.

Shipley says her attitude about work changed after her transplant. "You learn what's important in your life and set new priorities. I used to do the marketing for the Bazaar del Mundo in Old Town. After my surgery, I started doing a lot of volunteer work. I got on the board of the San Diego Transplant Organization and the American Liver Foundation. I did some work in conjunction with Life-sharing, and when this position came open, they asked me if I wanted it. Now I go out and make presentations to educate the com-

munity. We're starting a lot of outreach projects for the African-American and Hispanic communities. I'm in charge of all public relations." Reluctant to share her age ("I'm in my 40s"), Shipley had her liver transplant five years ago, after being diagnosed with hepatitis C.

Shipley had to carry a pager full-time, waiting for the call that an organ was ready.

talking. My chair accidentally tipped over, and I hit some soft dirt. It was a gentle fall, but within the next two hours, the whole side of my body was bruised as if someone had severely beaten me. When I was checked out, they didn't know about hepatitis C yet, and it was called

'non-A or B.' Luckily, I was at Scripps, and they were focusing on that, and within two or three weeks they told me that's what I had. They told me that I would probably need a transplant within seven to eight years."

Shipley's health had to get worse to convince her

to go on the transplant list. "For the next year or two I could tell I was getting worse. I was very tired and I got ascites—that's where your stomach fills up with fluid. Before, when they first told me, I still felt pretty good, and they thought the surgery would be much further in

the future. After a year, they told me they wanted me to get on the list, since it would take about a year to get a transplant. I was really lucky then; I only had to wait seven months. At that time you were in the hospital for two weeks after your surgery; now you're out within a week. The operation used to take ten hours, now it's down to six."

Like all transplant candidates, Shipley had to carry a pager full-time, waiting for the call that an organ was ready. "I was always aware of certain days or times of the year when there might be more accidents, so when I'd wake up, I'd wonder, *Will today be the day that I go into the hospital?*

"Your life is on hold. It's like flying an airplane, circling the airport, and you haven't been given permission to land, and you don't know when you're going to

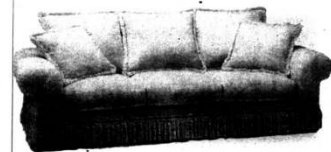
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land. When my pager went off, I couldn't believe it! I was excited and afraid. It's one thing to be prepared, but it's another to actually be there. My surgery was at Scripps Green Hospital in La Jolla."

Shipley, a native San Diegoan, was grateful that her family was here when she needed them. "My father's still alive, and he was very supportive. My younger brother is a paramedic, and he was good to come home to! Attitude has a lot to do with getting through it, and friends and family are really helpful. You have to have a belief that everything's going to be all right."

Recovery has been long but fruitful. "The first year was really difficult, because you're taking 30 pills a day, and they all have side effects—one of them gives you high blood pressure. I actually went to the Transplant Olympics a year after my transplant and ran a relay race. Today, I'd rate my health a perfect 10. I have a lot of energy—more energy than I ever had."

"Before, the hepatitis was taking all my energy. I've ran the San Diego Marathon. I exercise constantly. Once you lose your health, you know what it's like not to have it, so when you get a second chance, you've got to do what everyone should be doing."

Many organ recipients come to know the story of their donors and sometimes even meet their families. In Shipley's case, that was not possible. "All I know is that she was younger than me and a young mother. She had a brain aneurysm."

Most people unfamiliar with transplants don't realize the obstacles doctors and patients face in trying to recover organs. "It's important that people talk about their decision to be an organ donor with their families. The dot on the driver's license is not enough; unless your family consents, no organ will be recovered. Your family needs to know your decision. If your loved one dies in the hospital, someone will be approaching you either for organ tissue or cornea donations. So you should be prepared to face that question. Some people refuse and later are surprised to learn that the license had the donor mark on it. Had they known,

they would have consented. The driver's license isn't always available when someone is dying.

"Right now there are 74,000 people nationwide waiting for organ transplants. About 10,000 of those are in California; in San Diego there are 1,500 candidates. Last year we had 70 donors, and we were able to save 220 lives—that's a far cry from 1500. Every 18 minutes another name is added to the list, nationwide. Ten

son they are saying no is that they are not educated about it, and they haven't thought about it. So at the horrible time when something happens to them, they haven't discussed it with their family, and [the family] are at a loss and don't want to deal with it right then. If it was discussed, and they knew what their answer was, it would be easier for them at that time. And virtually all of our donor families tell us within the first year that they

"Once you lose your health, you know what it's like not to have it."

to 12 people die every day who are waiting for an organ. Most people think, *People die every day, so why is there such a long waiting list?* What they don't realize is that in order to recover organs, someone has to be brain-dead, and brain death is not a very common way to go. Out of all deaths in America, only five percent are brain deaths.

"From that pool, we only get one-half of one percent to say yes. The only rea-

son they are saying no is that they are not educated about it, and they haven't thought about it. So at the horrible time when something happens to them, they haven't discussed it with their family, and [the family] are at a loss and don't want to deal with it right then. If it was discussed, and they knew what their answer was, it would be easier for them at that time. And virtually all of our donor families tell us within the first year that they

are glad that they said yes. It's a way of keeping their loved ones alive and helping other people." There are several reasons that people refuse to consider being organ donors: most of them might seem irrational. "There are a lot of myths. One popular belief is that if you go into an emergency room with a donor dot on your license, the doctors are going to sort of push you aside and not take good care of you in order to get

your organs. That's a total myth because doctors take an oath to save people's lives. People also don't understand that the physicians in the emergency rooms don't even know the transplant surgeons, so they're not on a daily call-to-call basis with each other. Everybody's watched *Emergency* on TV, and you know how television exaggerates the facts—well, you never see anyone on *Emergency* come through those doors with a doctor

searching around to see if there is a donor dot on their license.

"Another big myth is, 'My religion doesn't condone it.' That's just not true. All the religions in the world support it. The only people who don't support it are the Gypsies. They believe that you need all your parts to wander around after your death. In fact, the Pope came out last month and declared that organ donation was an act of love. Some people are

afraid that they won't be able to be viewed in an open-casket funeral. Organ donation does not interfere with that in any way. It doesn't slow down the funeral arrangements either—they can still have it when they want to. "Some people think that they're too old and can't donate and that's just not true. You can donate comes up to age 80. A couple of months ago, we actually had a 72-year-old who donated his liver. It was in good shape.

We like to encourage people to just say yes and let the doctor decide. And doctors will talk with the family of a loved one and ask a lot of questions—including a medical history—before they decide to use an organ.

"I always tell people the story of Lance Atkins. Lance was a 14-year-old who heard me speak at Point Loma High School a year and a half ago. He went home and told his mom that if anything ever happened, he

wanted to donate his organs. Unfortunately, six months later, he had a skateboarding accident—he was 'car surfing'—letting a car pull him on his skateboard. His board fell over, and he didn't have a helmet on, so he suffered massive brain injuries.

When his parents, who were separated, were approached about organ donations, his father wouldn't even consider it, but his mother knew that he wanted to do it, so she agreed.

Because of Lance's—and her—generosity, they saved seven lives. To know that someone I've spoken to has helped others like that makes my job worthwhile.

"It's my hope that people would consider being an organ donor as common as registering to vote. People shouldn't think that just because they think about it something bad is going to happen. It's not going to rain."

—Robert Kumpel

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"What is a writer but a schmuck with an Underwood?"

— Jack Warner

I am writing this on the nearly silent plastic keys of a Mac iBook. Gentle pressure on a milky white rectangle will connect a fragment of will and thought in the form of a Roman symbol to a solenoid connector and render it visible on a screen of pale light. Like a shadow, it will hold this symbol in cybernetic memory (as long as I want it to) next to the associated thought fragments I place to either side of it. This machine is about the size and weight of a good cutting board and a garish, flaming orange. Tangerine, Mac calls it. It's a wondrous device, and it can do many things. I use it primarily as a typewriter; I suspect that's like owning a Rolls-Royce and using it only to listen to the radio.



Remington's My Old Love

My Remington Noiseless is in the shop, miles away at El Cajon Typewriter, where, presumably, proprietor Ralph Borrelli is repairing its carriage cable at a leisurely pace. When he told me, "You gotta be in the mood to work on these things," I understood and told him to take his time. I never use it anymore anyway. No way, however, will I let it go.

I'm not a poet. Maybe I should say that on the occasions when I checked to see, I discovered that I wasn't a very good one. Nonetheless, these attempts almost always involved the manual typewriter (or pen, of course) and never the word processor. Primarily it is a matter of the delete key that is so unsatisfying, indispensable as it is. In the process of poetry (and even in the most desultory journalism) there is a satisfaction in typing the wrong thing, choosing the wrong word, and then ripping it from the platen, wadding the paper into a ball, and tossing it. Hitting the delete button and watching your ill-chosen words fold themselves away into data heaven

lacks catharsis.

David McCullough, historian, biographer, and essayist, echoed my sense of it when he wrote, "I like the tactile part of it, I like rolling the paper and pushing the lever at the end of the line. I like the bell that rings like an old train. It's a great piece of machinery [an old Royal manual]. I even like crumpling up pages that don't

work. I don't like the idea that technology might fail me. I don't like the idea that the words aren't really on something."

Studying the keyboard, one can't help wonder (sooner or later), why QWERTYUIOP? The inscrutable arrangement of letters on the top shelf of them just beneath the digits and/or SHIFT !@#%&*^()_+. This, of

course, leads to Anthony Burgess, but then all things do, sooner or later, since he wrote on every conceivable subject. In his book (largely of book reviews) *But Do Blondes Prefer Gentlemen? Homage to QWERTYUIOP and Other Writings*, it seems likely that I will find an explanation for this strange order of things that my fingers know, but I would be hard pressed to recite if I weren't

The left hand does about 57 percent of the typing, the right only 43 percent.

actually looking at it. No way could I tell you the order of the next two rows. Even thinking about it right now slows me down. (One cannot walk, let alone run, and examine one's toes at the same time.)

Burgess does, of course, have many other interesting things to say about his love affair with the typewriter: "I do not have to

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make excuses for not being a literary penman (except in so far as they say that typewriters is a recognized and debased type of prose). Nobody is nowadays, and thrilldom to Quert Yuip persists even when the writer graduates from the Neolithic technology of the typewriter to the electronic mysteries of the word processor." But the answer to the raised question here is missing. Unusual for Burgess, gone on now to writer's heaven, where, presumably, he does not have to write about anything anymore.

No, I am driven to more arcane source material for the explanation here. I found it at R. Dalton, remembered for \$3.99. A slim volume that delivers on the promise of its title. *The Book of Totally Useless Information: Over Two Hundred Explanations for the Not-So-Important Questions in Life*, by Don Voorhees. Here is the entry

that belies the title: "Why aren't typewriter or keyboard keys in alphabetical order?"

"The first practical typewriter was built in 1867 by Christopher Latham Sholes. E. Remington and Sons, makers of guns in Ilion, New York, put a successful model on the market in 1874. Some early typewriter models had used toy building blocks for keys. These original typewriters did have their keys in more or less alphabetical order, which seemed to make sense at the time. The one problem with this arrangement was that the early typists became so proficient that the keys would jam up because they typed too fast.

"To slow down the typists, the keys were arranged into a diabolically different pattern. Sholes's first typewriter was designed for use with two fingers. Typists

learned to use all ten fingers with the rearranged key pattern, which still survives today. The left hand does about 57 percent of the typing, the right only 43 percent. The three weakest and least coordinated fingers, the two pinkies and left ring finger, make far more than their share of strokes, and to type the most common words one must move up and down

The thing looks like some hastily assembled Victorian-decoding device, something Captain Nemo might have aboard the Nautilus.

between rows. Even with this difficult key arrangement, some typists are still capable of typing over 170 words per minute on manual typewriters!

"You would think, in today's age of word processors and the elimination of carriage bars, that someone would design a more efficient keyboard to speed up productivity and reduce typing fatigue and frustration. "Actually, someone already did. In 1936, August Dvorak researched and designed a more suitable keyboard where 70 percent of the typing is done on one row (the home row), 57 percent of the typing done with the right hand, and the stronger fingers do more of the work. Studies showed that the overall finger movement with Dvorak's pattern would be reduced by at least

ten times.

"Why didn't this wonderful new design catch on? Well, Dvorak had an order to supply the U.S. Navy with 2000 of these typewriters just as World War II was beginning. However, all manufacturers devoted themselves to wartime production and the order was never filled. It never caught on after the conclusion of

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him tell me it is not for sale. All the machines in the case are "about 100 to 125 years old—the Williams, the Wellington No. 2, as well as the Hammonds, the Smith Premier No. 1, the Rem Bick, 100-year-old ball-types, a Remington with wooden key levers, the first Royal series. You can't go by these numbers, though, because this Remington No. 5 was actually the first one. All of these devices are of museum quality."

As if interpreting my fascination, even affection, for these gizmos, Borrelli sounds a little defensive, or maybe it's some latent public relations instinct, long dormant, kicking in. "The function has changed, but there will always be a need for a typewriter." I'm quick to agree, but my intrigue is more romantic than practicality. "You can scan this and that, I suppose," he says. "What good is it? There's a lot of government forms that, well, they don't want them scanned, they

ify its contents, "Remington Noisless." I was impressed; the case looked like a thousand other typewriter cases to me. While he examined the snapped cable, I became engrossed with the varieties of ancient and relatively contemporary typers.

Proprietor Ralph Borrelli Jr.'s almost preternatural identification of a dusty and nondescript box (it could have been a sewing machine) is less surprising when one considers he's been at this, at the same location, since the 1950s. Borrelli is mumbling disparagingly into the workings of my Noisless; I almost feel like apologizing for bringing in such a problem child. He insists, however, that he can repair it. I continue to stare at the typewriters in the display case, antiques of bizarre configuration.

"I got a whole set of Olivetti's," he tells me when he sees what I am studying. "That's the Oliver number 3. I've also got the 5, 7, and

him tell me it is not for sale. All the machines in the case are "about 100 to 125 years old—the Williams, the Wellington No. 2, as well as the Hammonds, the Smith Premier No. 1, the Rem Bick, 100-year-old ball-types, a Remington with wooden key levers, the first Royal series. You can't go by these numbers, though, because this Remington No. 5 was actually the first one. All of these devices are of museum quality."

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I was eyeing an aqua/turquoise Olivetti manual exactly like one I used for years.

9—they didn't make even numbers." The number 3 is dubbed "The Standard Visible Writer." This strikes me as odd also; does it imply an invisible writer? I consider asking but decide such an inquiry could easily be mistaken for a stupid question. "This other thing you're looking at is a Hammond." "Same company that makes the Hammond organ?" I venture. "No." Good thing I'm avoiding stupid questions. "These are all collectible, I would imagine." This has to be a safe assumption. "Oh, yeah, all of these are the ones in the display case." "You sell a lot of people who make a hobby of collecting typewriters?" "What good's the money? The money's gone and you wish you had your machine." Indeed, I was eyeing an aqua/turquoise Olivetti manual exactly like one I used for years. I was overcome with nostalgia for all the bad fiction I wrote on the thing and asked Ralph, "How much?" Only to have

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buggy whips — or go to Kinko's. It's just that I like them. It's pure sentiment or romanticism.

"Any of these are good," Borrelli indicates shelves of Royals and Olivettis. The Olivetti is exactly the model I once owned; wrote some strange poetry on the thing down in Mexico and a lot of correspondence. The books were done on an Apple IIc. I tell him this and he smiles, "Too antisepic," he says, meaning the computer. "I had a guy come in here — he'd been using a computer but just decided he was tired of looking at a screen." He sees me checking out another Victorian-looking black box with keys. "All of these are 100 years old or more," he

tells me. "That one you're looking at was the first Noiseless. That was actually the brand name. Then they sold it to Remington and Underwood." That was basically the Christopher Sholes and Carlos Giddens model.

In my library reading (another example of impractical sentiment; I could probably have found everything on the Internet), I found the first known patent for a typewriter was issued well over 100 years before Sholes and Giddens. It was in England in 1714 by Queen Anne for Henry Mill. "It is not known how the machine worked or if it was ever built."

My conversation with Borrelli ranges from the San Diego Symphony (he is not

terribly impressed) to the pool hall user of the block, which he also owns. A plaque with his father's name sits above the doorway to El Cajon Typewriter, and the conversation always gravitates to the writing machines.

I don't have to hunt down carbon paper — which is probably sold where you can still buy buggy whips.

"We used to have maybe 20 mechanics," he recalls. "The calculator mechanics thought they were the elite of mechanical repair. They wouldn't even talk to the typewriter mechanics. They felt they were far super-

rior." These days Borrelli retains a single mechanic who's been with him for years. "He does my contracted outside work."

"You know," Borrelli muses, "you might think it's all old people who come in. I write memos to myself all the time, usually on little yellow Post-It pads that disappear beneath the kipple of press releases, bills, and a thousand other little Post-It notes that are no longer relevant. Fortunately, many of these dispatches of urgency to myself are so inane it's no great loss. But I make up my mind then and there to get my Noiseless working or buy a nice Smith Corona, and when I need to find these communications from my unconscious ("Note to myself, novel about white whale — work in car chase") or my stomach ("Pick up chili on sale at Ralph's"), I know exactly where the information will be in the platen.

Our attention returns to the display case. "The old Corona out of Groton, New York, went with L.C. Smith, and you got Corona." We speculate on Remington and Rand. Borrelli says, "I always remember it as Remington, but there was a Remington Rand. I just don't know if there was a merger or what." "My father," I say, "I believe he had a Remington Rand." But he had more than one typewriter. The connection between the military and gun manufacturers comes up again. Smith, of Smith Corona, Borrelli tells me, is one and the same with Smith of Smith and Wesson.

I am given pause by this typewriter and billiard mogul. When he mentions young people and their newfound fascination with what might just be passing camp, it occurs to me that I have seen many early 30s, 20-ish, even teens in coffee shops (or in libraries feeding quarters into the IBM Selectric type and prose dispenser). In the coffee shops, they all seem to be smoking — Gauloises or those clove things maybe — many of them dressed in black. I find it difficult to imagine they are playing these old, flat jobs or even the typing equivalent of an upright piano, out of economic necessity. One can find an efficient-enough word processor at a yard sale for peanuts — at least for the price of a good manual type.

spell out my name on my lapels, would feed a liberal-arts major for four years. It is possible I have mistaken the romanticism of these young literateurs for my own refined sensibilities. But I need my little ritual. As I sit here languishing in my La Jolla home on the hill, fondling my ascot and fingering my whimsical tangerine iBook, I pause now and then to print out a few yards of prose and make corrections with my quill. I catch sight of myself in my Louis XVI gilt-framed mirror and hardly recognize the literary figure I have become. This is partially because of my prescription monocle (not mine, but someone else's prescription) and my eye-patch (trade-marks of my device and beloved by so many of you) and partially because of the clouds of hookah smoke obscuring my den and burning holes in my smoking jacket. The price of the jacket alone, even a few of its pearls

thing would be along the lines of singing to the music, burning incense, slaughtering a goat, all the way down to setting your coffee cup perfectly centered in its honored circle on the wooden surface of the desk.

It does bring to mind Isaac Asimov's deadpan and quite serious response to a common question. I imagine it was a hormone-scourged young man at a science-fiction convention, plagued with acne, who asked Asimov, from around his Mr. Spock mask, "What do you do in the good to start writing?"

To which the good doctor replied, "What do you mean?"

"Well, do you do setting-up exercises first, or sharpen all your pencils, or do a crossword puzzle —

you know, something to get yourself into the mood."

"Oh," Asimov said, enlightened. "See what you mean. The truth is that before I begin writing, it is always necessary for me to turn on the electric typewriter and make sure my chair is arranged so I can reach the keys."

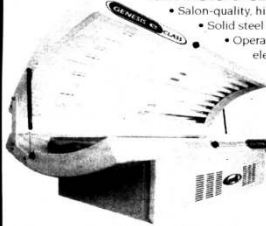
I have no doubt Asimov was as serious as can be, and the young hopeful would puzzle over this inscrutable wisdom, like a Zen koan, for a long time. ■

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

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(story continued from page 1; cover photo of Reesa Huntridge by Sandy Huffaker, Jr.)

So Dan, a mechanical engineer and a sophisticated computer user, found a family-reunion website that would work as a tool for spreading the word about the reunion. By the beginning of February, he'd set up a Mission Bay High School Class of 1975 site within *MyFamily.com*, and in the "News" section he posted a plea for help with finding people.

No One Ever Dances

MISSION BAY HIGH'S CLASS OF '75 MEETS ON THE WEB

Over the course of the next few weeks, some of the first items to trickle in were polished multiparagraph essays that read like job applications. Cindy C. weighed in from Vancouver to say she had married a Canadian and was raising two daughters, as well as studying to be a gemologist (after a ten-year career as executive director of the British Columbia Men's Field Hockey Association). Stephen Van R. detailed his status: happily married, with a five-year-old son, and working as a researcher at the University of Washington Center for AIDS Research near Seattle.

But less formal, more personal items also appeared. Debbie B. sent a recent, somewhat startling photo of herself surfing at South Mission Beach (startling because the slim-hipped, buxom, distant, silhouetted figure on the board suggested a woman in her early 20s, rather than her early 40s). Pacific Beach resident Dave Schultz, an avid photographer since his high school days, posted a comic image of two classmates dissecting a rat back in 1973. Dan Siskowic uploaded an article that had just appeared in the *San Diego Union-Tribune* about his son, Cameron, an outstanding football and basketball player at Clairemont High School, who, the article revealed, had recovered after having a soft-tissue sarcoma removed from his back. The article mentioned that Dan, too, had been fighting a cancer, melanoma, for two years and had recently finished a round of chemotherapy on February 18.

"I saw no hint of illness when I met Dan. I had contacted him by e-mail and confided to him my interest in finding and following up on people who had gone to high school together 25 years ago, to learn something about the various paths they had taken. As a starting point, I'd checked around to see which local schools were having a 25-year reunion, and someone in the office at Mission Bay High had given me Dan's e-mail address.

"You have come to the right place," he shot back in reply to my message. A committee of four was planning the event, he told me. He urged me to visit the class's website and invited me to join an upcoming planning session at the Blue Collar Grill.

This modest neighborhood hangout occupies a little shopping center that overlooks Morena Boulevard a few blocks south of Costco. I found Dan and Phil Huffman at the bar. The two men were born one day apart. They met in the fourth grade at Kate Sessions Elementary

School, where they formed a friendship that endured through the three years at Pacific Beach Middle School (seventh through ninth grades) and three years of high school.

In his senior year, Dan had been the co-captain of the football team, and at 43 he was still a superb athlete. "Anything he wants to do, he does it really well," one friend told me. "If you were to challenge him to... archery. Or hurling! He'd kick your ass in about six weeks if you gave him a chance at it." High school photos of Dan show him with thick, curly, light blond hair and the angelic features of a young boy. Today the hair has darkened to a rich copper, and the years have added a virile maturity to his features. His peers once judged him to have the Best Sense of Humor, and it seemed to me the quiet humor was still there.

Huffman appeared to be a more exuberant character. In high school he was "deathly skinny" and rather nerdy looking. "I was six foot four — same height I am today — but I weighed only 155 pounds." Filled out now, he looks fit and powerful. "I've had a lot of fun in life, basically," he told me. "I've been lucky. And I had a lot of fun in high school!"

Huffman worked on the staff of the *Taroga*, the school annual, and in his senior year he directed the yearbook's sports section. "I was always hanging around with the jocks anyway," he recalls. "They were all my buddies." But he didn't play any sports himself; he wasn't a natural athlete, he says, plus "I used to work all the time." His father was Ray Huffman, one of the city's most powerful apartment builders in the 1970s. Phil says he started working for his dad's construction company the summer he was 12, and he continued to do so each year through college. "And the day I turned 16, man, I was working after school.

School would get out at two, and my brother and I would go work for two or three hours. ... All my buddies like Danny would go down to Law Street [beach] and meet all the girls. But I was working."

This had its advantages, Huffman says. "We made good money! I was rich, when I was a kid!" And he squeezed an active social life into his free time. "Back then, it was party-animal city. And I was an instigator of many of those parties. I remember all of us getting busted a couple of times in the 10th and 11th grades by cops and stuff like that for having beers and things. Not busted. Not thrown in jail, but caught drinking." His status as head of the reunion committee could be traced to one of his most legendary bashes, he told me. The senior prom was scheduled to run from eight to midnight. "And my parents said, 'You know what? Let's have a party so we know where all the kids are.' So we had about 125 kids over at our house, with a champagne fountain." The celebrations lasted until six in the morning. When it later came time to elect an alumni president at the class's senior breakfast, "They said, 'Let's have Huffman! He throws awesome parties,'" Phil recalls.

A few minutes later, Craig Mamer joined us. Mamer (who today works as an insurance agent) helped Huffman (who became a mortgage broker) plan the 10- and 20-year gatherings, along with Dan's wife, Liz. (Liz Carson was one of the two class members judged back in 1975 to have had the Most School Spirit and Dedication.) For the 10th reunion, the classmates staged a fancy party at the Hyatt Islandia. For the 20th, they moved to the San Diego Hilton. "They cut us a great deal because they had just remodeled, and we were one of the first groups in. We had their outdoor pavilion, and there were beautiful trees," Huffman recalled. "It actually was awesome — way better than the 10th."

After that event, Huffman, Mamer, and the Siskowics made it known they wanted someone else to plan the next reunion. But no one stepped forward, so early last year Huffman had called the Hilton to see about booking space there again. When he learned that the hotel



John Wilding

Cynthia Lee

Daniel Siskowic



David Schultz

Elizabeth Carson

Milton Prince



Craig Mamer

Philip Huffman

Reesa Huntridge

wanted a minimum of \$8000, he and Siskowic had decided to proceed with a scaled-down affair.

"We found a sucker to volunteer his house," Dan said. "We're going to party in the back yard," Huffman added. "That way we can cut the costs down, almost in half. We're hoping we'll get some more locals that way."

"We've budgeted \$25 [per person] for food," Dan said. "And we're going to buy our alcohol from Price Club and have a 200-CD player —" Phil continued.

"Minimal decorations! No DJ. No band," Mamer interjected. "We had a band for the tenth," Phil explained. "Then we went to a DJ five years ago. But no one ever dances! That's one thing we found out." People are hungry to talk; all you need is background music.

After a while, John Wilding showed up, looking sleepy. The fourth member of the planning group and the "sucker" who would be opening his home to his ex-classmates, Wilding was voted the best-looking guy in his class, and his strong jawline, crinkly eyes, and dimpled smile would probably win a lot of votes today. "What are you guys talking about?" he queried the group.

"We were on hair for a second," Phil retorted. "Impotence is just up." The men guffawed. After a while, the talk turned to the major challenge before the organizers: trying to contact as many class members as possible. Dan announced that 116 of the 476 students had been located. "But they're the easy ones."

"I can remember what happened with the 10th and the 20th, and I think the same thing's happening here," Huffman said. "There's,



Miki Hines

"Back then, it was party-animal city. And I was an instigator of many of those parties."

like, this core group of people who were active and cared, and those people want to stay in contact. I want to say it was the upper half of the class, the people who were involved. Maybe they were some of the top sports guys or some of the people on the year-book staff. The social people." But many of the kids who were outside those charmed circles had broken all their ties with the past.

"There's a contingent," Dan agreed, "that definitely hated high school. I don't know if it's 30 percent."

"I think it was more than that," Phil asserted. "They managed to graduate, but that was about it."

Geography also influenced how hard it was to find people, according to Dan. "It's easy with the local people. They kind of keep in touch, at least with somebody. But the people who moved away — it's surprising. You talk to them and they haven't talked to anybody in ten years. They have new lives, and when you ask them if they can get



Participants at Venice High School, December 1994

in touch with anyone else, very few of them can. We're talking people in Australia. People in Hawaii. People in Washington."

Huffman added in amazement that very few of their classmates went to college. "I don't even think it was 25 percent of the kids."

"That's about what I

would guess," Dan agreed. Wilding shook his head. "You think everybody's going to turn out to be a regular guy, regular house, regular job, regular wife and kids."

"Some of the members of the Class of '75 had done that or gone beyond it. The girl voted Most Likely to Succeed was now a prestigious

medical researcher. The boy who won that honor had risen to become a commander in the Navy and appeared headed for higher ranks. But at the same time, Wilding commented that he knew to call three guys who were homeless. "Some live in trailers in El Cajon. I'm talking blue-collar guys. There are a couple with

P.O. boxes and rural routes. And he [Dan] comes back yelling, 'We need e-mail addresses!'"

This meeting took place a year ago, almost to the day. I told the men I wanted to interview various members of the class, as well as to follow the progress of the on-line reunion efforts. But other projects distracted me until the beginning of June. When I returned to the website, I found it transformed.

Beyond the first few contributors, almost no one had turned in lengthy personal descriptions. People instead had been posting a plethora of photos to the site. At the beginning of the summer, I counted more than 150 — images of football games and athletic meets; photos from Senior Week and Grad Day and Sixth-Grade Camp and even elementary school. Some folks had contributed current shots of themselves or their loved ones, but these constituted a minority. Some of the pictures evoked the memory of classmates who had died (one in a car crash;

another from multiple sclerosis; another a suicide). Someone had scanned the entire program from *Godspell*, the musical presented the month before graduation. "As far as I'm concerned, that production of *Godspell* remains, to this day, one of the best plays I've ever seen," Dan Siskowic had appended. "I even went back to see the matinee. I can admit now, these many years later, that as a self-professed tough guy who hadn't cried since getting kicked in a sensitive place during a tenth grade summer passing league game, I was all but blubbering at the end of the play...hoping they wouldn't turn on the lights too fast."

Visitors to the site had quickly caught on to the idea of commenting not only on the photos but also on each other's comments, and I found lengthy exchanges tacked under some images. Under a picture of a boy in a garish brown-and-orange plaid jacket and a white tie, taken at Pacific Beach Junior High's ninth-grade gradu-

ation, the following appears, for example:

Reesa H.: So 70's

Dan Siskowic: this is a great picture. looks like brandon is about 6'4" in ninth grade i wish i had kept the tie i wore to that ceremony. it was a psychadelic multi-colored 4" wide number that i wore with a print shirt...something like what one would wear to a 'clash' party, i'm pretty sure it was the first non-clip tie i ever wore.

by the way, does anyone remember that someone had glued a quarter on the steps on the left side of the stage and many people stopped and tried to pick it up as they went up for their certificate?

Several comments follow in which the conversation turns to identifying other individuals visible in the photo, and *L.A. Aztecs* that his eyes are growing old. Reesa H. then retorts, hey, well, with all your getting old talk, are we going

to see a wrinkled up, grey haired old man wearing specks at the reunion? It's not bad eyesight just hard to see pictures. At least that's what I tell myself.

Ed responds that grey hair is not likely, as my dad didn't turn grey/white until he was in his late 60's. Specs are possible. I now have trouble focusing on small print. Yes the pictures are hard to see.

Brandon, the main subject of the picture, then contributes, Boy, I wish I still had that jacket and tie...not that the jacket would fit or anything. Heidi, thanks for digging this one up!

I found that dozens of classmates had also discovered the website's "News" section, where more thematic conversations were unfolding. Cynde L., an enthusiastic participant since early March, had challenged her classmates to reveal the objects of their school-age crushes, and in some of the 42 responses, you can



Phil Huffman

almost see the writer blushing. "I find that I am still hesitant to mention a few names," Dan Siskowic admitted, adding, "Of course, I have the added pressure of being married to a childhood sweetheart (who still gets jealous)." (With characteristic openness, Dan then provided a thorough list of his love interests from 2nd through 11th grades.)

When Dan posted a list of the top 25 Billboard

singles from the '70s (see page 42), a lively interchange ensued. "It's downright embarrassing to be associated with that list," Dan had griped. "I think the era of 69-72/73 was the best. If we play music at the reunion from 'our time' it should be from then. 1975 represented the midpoint of a long slide downhill, culminating with disco in 76/77."

Phil Huffman

to take their writers deeper, to resurrect memories that offer glimpses — even to an outsider — of the world they shared as teenagers a quarter-century ago. Consider the following (somewhat edited) selections:

Favorite/Worst Teachers

Cynde L., responding to a comment from Dan about Mr. McGucken's "unbelievably boring" physics class: Mr. McGucken was the one with the scaly arms and his hair ruler on the desks. I had him for BOTH PHYSICS AND GEOMETRY! He used to yell at me for not understanding geometry. I don't remember who it was, but in physics, this guy used to sit in the front row and ALWAYS tell us. Mr. McGucken let me tie his shoelaces together so when he hit his ruler on the desk and he tried to get up he fell down. I know it sounds mean, but this guy was always sleeping...

Philonise W.: Worst teacher, Mr. Horton

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french, he was more interested in what they did in Paris and Mariellette (sp?) on Saturday and eating escargot than really teaching us the language. And what about his toupee? never in the same place twice and always a 5 o'clock shadow. He gave me the creeps.

PBR/HG: Favorite was Mr. Dickson world history - very funny man, always had a joke and tried to make it interesting. Mr. Johnson's class on the other hand was a riot. He'd bring in the paper and read us to sleep. Then he'd put on a film and fall asleep in the back of the class himself while various students would spend the time climbing out of the windows, smoking under the curtains and blowing the smoke out the windows or sleeping themselves. I considered that class a rest hour and a joke. The worst teachers of that time spent at PBR I can't remember their names and as such

won't try!

John C.: The best teacher in my book is Ms. Porter, English. She was fun, creative and current with the times. A special mention goes to Mr. Marshall (Spanish/Watergate) [He] had us watch the Watergate impeachment hearings during Spanish class. His influence may be why I live in the Watergate impeachment hearings during Spanish class. His influence may be why I live in the Watergate impeachment hearings during Spanish class.

Best High School Memory

Cynde L.: Mine is going to the hump [a grassy mound next to the Hilton on Mission Bay] before dances and drinking cold Jack, and going to my parents' boat with Cindy N., April P., and Marc M., drinking F-bird wine (it was cheap) and doing things that I will never let my steps kids ever do on our boat!

Laura Q.: I just gotta say



Liz and Dan, Grad Night, 1978

that being sent to the vice principal's office after being busted for smoking w/kathy has to be one of the best... when we were waiting to see [the disciplinary], we got this idea that if we just got on our hands and knees and crawled out... just maybe they would forget the whole thing, right... as we proceeded w/ extreme caution we heard "Miss Q., Miss S. just here do you

from the game to Pt. Loma Ferrel's in like 15 minutes. It is one of those things where you think now 'how in the heck did I live through High School.'

Connie R.: How about the times we... used to go to the SD International Airport to "People Watch" - Part of the ritual was to create a kind of mental Home Movie for each other by guesstimating what kind of lives and conversations all these strangers were experiencing... It was a Comedy of course... and how about the time that [four other girls and she] ended up in Suzi's Mom's Country Square [Station Wagon at the Pacific Drive-in watching the "GROOVE TUBE" Having absolutely NO IDEA what the movie was going to be about - closest I've ever come to wetting my pants since pre-school (hard to see the movie at times through the "Haze" being produced in the car, though)...

Suzi M.: Oh My Gosh, Connie, I remember those trips to the airport! As I recall, you were the one making up the conversations and all I could do was laugh uncontrollably. And as for the Groove Tube-I have never forgotten how many times we saw that movie under the same conditions (I'm still really the only way to see a movie like that) then piggied out a ChinaLand coz' we'd have had the munchies something awful!

Heidi L.: Does anyone remember the "special brooms" someone used to bake and distribute to all of us cheering fans at the football games? They were so potent, we used to fall off the risers.

Suzi M.: Okay, here's my contribution to "Best High School Memory", at least one of them that I'm able to remember. [A group of kids and she] all went up to the top of the Capri [a condominium complex, over-

looking the beach near Crystal Pier] (when it was still being built), and [threw] a surfboard from the top and almost hit a security cop. I know it sounds sick, but it was such a rush back then. I remember being scared out of my mind and then laughing our heads off that we didn't get caught. Another favorite was grunion running.... Whenever the grunion ran, I always broke curfew. How can I yell at my kids today, when I was so bad back then.

Speeding
Stephen Van R.: My wildest ride in high school was in the passenger seat of David W.'s Jaguar barreling down Soledad Mountain Road. Without informing me of his decision he chose to use the slope of the road to achieve a very high speed in a relatively short period of time.

Honorable mention has to go to Ed S., when we drove back to his house in his Vega after seeing the movie "The

Gumball Rally". It wasn't the great speed of the Vega, but the speed he maintained through the turns and the amazing lines he held.

Ed S.: That ride home was fun. From the Rosy to my house on Los Alos. I had left my lights on and Steve and I decided to watch the main feature (Gumball Rally) twice so we were there for about 5 or 6 hours. My battery was dead, we got it jumped once but I stalled it and needed a second jump. I had to maintain engine rpm to keep from stalling so the best way was to go fast. It was about 2am so there were no cars. I taced down the alley behind Mr. Frosty to Ingram, up Ingram to Beryl turned right (by Phil's house). Turned left on Jewel right on Mammouth by Liz's house). Made the U-turn up the hill (by Michele S's house) followed the road to the right then right on Loring (by Eric H's house) and left into my



Dan Siskovic

driveway where Los Alos starts and stalled as I pulled into my parking place. Mind you I never slowed down made right turns from the left lanes and some how we lived. What a blast. Amazingly no cops either.

One day in the middle of June, I met with Dan and Liz Siskovic in the offices of Sevier-Siskovic Engineering, the consulting engineering firm that Dan bought in 1995. We spent several minutes chatting about the website and the unpredictable ways in which it had developed. "It's taken on a life of its own," Dan marveled. "It's our virtual



David Schultz

reunion," Liz said. She was smiling, the same wide, generous smile I recognized from several high school photos on the website. Although she's heavier today, Liz's big, beautiful eyes still light up her face the way I imagine they caught Dan's attention the summer before 11th grade. The two had met years before, in 3rd grade, but Dan admits he's lost the recollection of that event. "I wish I could go back and remember what I thought of her then," he told me, a little wistful. Liz, on the other hand, recalls playing kickball in elementary school one day and having the ball go dead. "And Dan just quick put

his foot out and rolled the ball up his leg and caught it in his arm. And I went, 'Whoa!' I am not athletic at all, so I was quite impressed with that."

The two think they started talking to each other in junior high. "You kind of ran into each other as you're walking home, that kind of thing. And then in high school we had lockers near each other." They dated and fell in love in their junior year, but at the end of it Liz flew off to Casablanca in Morocco to participate in a summer exchange program. "That was challenging," Dan says. "Actually it was good in a way, because we got into writing letters to each other... You say things in letters that you don't normally." The experience stood them in good stead after high school, they attest, when they departed for separate colleges - Dan to study mechanical engineering at UC Davis, and Liz to undertake art and psychology studies at Cal Lutheran University in Thousand Oaks. She later transferred to a college in

Missouri. Of those years, Liz says their commitment to each other "kind of cut out the problems of dating." They each had college friends, and they joined in innumerable group activities. But Liz says she and Dan made a pact to call each other if anything demanded "that we pay attention to each other more and fight for our positions." Still in love when they finished their studies, they married in August 1980.

For a while, they dreamed about going to the Philippines on a Peace Corps-type mission with the Institute of Cultural Affairs, but when that fell through, Dan got a job with the firm he later bought. Four and six years later, their two sons were born. The younger boy is now an eighth grader at Marston Middle School while the older one is a Clairemont High School junior.

Looking back on their own high school years, Liz and Dan both suspect that their class was extraordinary. Liz, for example, con-

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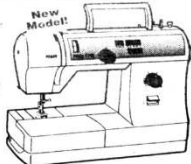
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trastr her experience with that of her sister, two years older. "She was in the Class of 1973, and it was a total dud! Very small events. Lot of dances got canceled." She says in the Class of 1974, school spirit and an appreciation for high school traditions like the yearbook began to reappear. Dan thinks something that fueled the change was the reversal of the school's athletic fortunes. Mission Bay had always been a surf school at traditional team sports. "We got killed in everything. Especially football. The year before my sophomore year, the school went 0 and 9. My sophomore year, they were 0 and 9. When you're 0 and 9 every year, nobody goes to the games. You're a laughingstock."

"Then all of a sudden in my junior and senior years, we went to the CIF playoffs for, I think, the first time in the school's history." Dan credits several outstanding football coaches who were new to Mission Bay. The school also had just acquired a phenomenal band teacher, and when this man made the move to Mission Bay from Morse High School, a half dozen or so African American students transferred along with him. Besides participating in the band, several of them also joined the football squad, adding the talent to that of Dan and his buddies. "With a winning team, we actually had a legitimate school pride," Dan says. "A lot of the school spirit has to do with the success of the sports team."

I commented to Dan that when I looked at the

senior-class yearbook photos he had posted on the website, I'd been struck by the absence of nonwhite faces. (No busing existed in 1975. Last year, in contrast, only 32 percent of the Mission Bay High School students were white.) Also startling is the length of the boys' hair. Less than three dozen have cuts that would be considered standard today. About 75 appear distinctly shaggy, and close to 100 sport locks that fall some where between the top of their shoulders and the middle of their backs. Hair wasn't a battleground, the Sikowics say, and neither, for the most part, was clothing. Whereas members of her sister's class had been required to kneel down to assess the lengths of their skirts, "My class never had to do that," Liz recalls.

The Sikowics offered other thoughtful analyses of differences and similarities between high school kids today and 25 years ago. Kids today are "a lot more aware of the world. They have so much more information," they believe. They cite their own reactions when one of the cheerleaders in their class developed bone cancer. "It wasn't the kind of thing that we would even broach the subject of talking to her about," Liz says. "Our sons are really athletic and really into their health..." But the zero tolerance she has helped, "her husband said. Liz agreed. "You don't walk into the schools and find kids smoking pot in the bathrooms. That doesn't happen. But it did when we were in junior high. Oh my gosh! Just bil-

Top 25 singles of the 1970s (From Billboard)

1. You Light Up My Life
Debbie Boone
2. Night Fever
Bee Gees
3. Tonight's the Night (Gonna Be Alright)
Rod Stewart
4. Shadow Dancing
Andy Gibb
5. Le Freak
Chic
6. My Sharona
The Knack
7. The First Time Ever I Saw Your Face
Roberta Flack
8. Alone Again (Naturally)
Gilbert O'Sullivan
9. Joy To The World
Three Dog Night
10. Bridge Over Troubled Water
Simon & Garfunkel
11. Best of My Love
Emotions
12. I'll Be There
The Jackson 5
13. Silly Love Songs
Wings
14. Maggie May
Rod Stewart
15. Bad Girls
Donna Summer
16. It's Too Late
Carole King
17. Killing Me Softly with His Song
Roberta Flack
18. One Bad Apple
The Osmonds
19. I Just Want to Be Your Everything
Andy Gibb
20. Stayin' Alive
Bee Gees
21. Raindrops Keep Fallin' on My Head
B.J. Thomas
22. Do Ya Think I'm Sexy?
Rod Stewart
23. Kiss You All Over
Exile
24. Tie a Yellow Ribbon Round the Ole Oak Tree
Dawn Featuring Tony Orlando
25. American Pie — Parts I & II
Don McLean

kids. We were in canyons miles from home." He had another thought and voiced it with a hint of hesitation.

"I may be naive, but I don't think drugs are as prevalent as they were when we were in high school." "I think we're naive," Liz said. "Our sons are really athletic and really into their health..."

But the zero tolerance she has helped, "her husband said. Liz agreed. "You don't walk into the schools and find kids smoking pot in the bathrooms. That doesn't happen. But it did when we were in junior high. Oh my gosh! Just bil-

Nudge nudge, wink wink kind of thing. People don't want to talk about that. It's not really PC anymore."

Back in high school, Schultz had an elfin look that has faded but not altogether disappeared over time. Trim and quick moving, he has a dapper mustache and a mischievous sense of humor. He lives today in the same house in Crown Point that his parents occupied when he was born and in which he grew up. He started his school career at Crown Point Elementary, but in fifth grade he was sent to (the now-defunct) Martha Farnum Elementary School in order to participate in the gifted program there. This move "stigmatized my whole school career," he says.

The only difference he could see between the gifted classes and his old ones was the absence of his friends. Still, the brainy designation followed him all the way to high school, and it almost ruined his life, he says. "I got the 'gifted' counselor, Mr. Daley, a man who had no patience for Schultz's desire to take pictures. Photography was a skill, which was more of a dirty word. 'Oh my God! Work with your hands! What's wrong with you?' The counselor told the boy that 'maybe, just maybe, if we have room during your senior year, you can take one photography class.' In the interim, he would have to enroll in advanced academic classes.

Fate intervened. "I came to school one day, and he was dead. He had just keeled over," Schultz recalled. "And now they're kind of seeing it through a cloudy haze. I would love to see a whole different tolerance level."

lowing out! So there's a whole different tolerance level."

When I talked to Dave Schultz a few weeks later, he chuckled at the way people were "all kind of tap dancing around the issue of drug use" on the website. "When I was in high school, I never smoked pot. I never drank," he told me. "College is another story, of course. But not in high school." However, a number of his fellow Mission Bay High School class members did indulge in mind-altering substances, Schultz recalled. "And now they're kind of seeing it through a cloudy haze.

the Boy Scouts. Never belonged to a church. That's why I was a photographer at school." With a camera in hand, he moved through many spheres — but always on the outside, as an observer and documentarian, rather than a participant.

While he enjoyed this, Schultz's overall memories of high school life sound grim. "I am a person who really loathes bureaucracy," he told me. "And school was just the biggest bureaucracy. People were there because of tenure, not merit. I look back on it now and have this real disdain for the whole process. I had a couple of teachers who were great, who pointed me in the right direction. But the rest of them — you can have 'em."

At the same time, "I was tortured by my hormones, like a lot of guys together at school." With a camera in hand, he moved through many spheres — but always on the outside, as an observer and documentarian, rather than a participant.

"After ten years, all of the women had had the boob jobs and they looked wonderful!"

going past 40. My hormones say, 'You're still a guy. But you can think about things besides sex now.' " He had acne too, and as a result, "I felt pretty ugly. I was greasy and zitty and horny and it was like, 'Oh, God! I want to get

past this.' "

He says when the ten-year reunion came around, he shunned it. He figured, "People would still be in their little groups. And the jocks would still be the jocks. And the cute chicks

would still be doing the cute-chick thing, and people would all still be in their old roles. I said, 'I don't want any part of that! I'm glad to be ten years away from that!'"

At the 20-year mark, however, Schultz relented.

"It was like we were all grownups now. Most people had kids. And it was really important to show up and prove that you were, in fact, a grownup and you'd gotten past that whole high school thing. Everybody was looking as good as they could look." He felt eager to learn what the most outstanding students had done with their lives. "A few of them had become the doctors, lawyers, and Indian chiefs that you thought they would become." But he found it interesting to see that some of the higher achievers "had the same vulnerability as everybody else. Some were divorced. One guy had developed adult-onset diabetes. Just normal stuff that happens to normal people but that's not supposed to happen to the beautiful people. And it did. Time is so great," Schultz said, "because it levels everything."

He says he also enjoyed the chance to catch up on the lives of people he hadn't seen in 20 years. "Some people came from thousands of miles away. One guy came from Tokyo." In fact, Schultz suggested, I might want to contact Chad Patton. On a warm night in July, I called him in Japan to ask how he had wound up making his home there.

He laughed. Mission Bay High had had an active foreign-exchange-student program during his years there, and Patton said from it he'd gotten the idea of spending his senior year abroad. He'd been studying German since junior high, and he assumed he would be sent to one of the German-speaking countries. But after being accepted, with his departure only a few weeks away, he was informed that his home for the upcoming

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year would be Japan.

"Then I thought I would be going to Tokyo," he said. But upon arrival he learned that his destination instead would be Niigata, a bustling city on the Japan Sea, far to the north of Tokyo. "The fastest train there took, like, six hours. It's very, very cold. Undismayed, Patton arrived, only to be told he would have to stay in a dormitory at the mission school he would be attending. At this he balked. "It was like a prison dormitory. I said, 'No way.'"

He wound up being placed with a family, and he says he can't remember anything else bothering him much. "I arrived

right around my 17th birthday," he said. "I guess at that time, you're pretty flexible. It's funny. Now I can't remember ever not speaking Japanese. I don't remember having trouble."

He says it took about three months for him to be able to talk to people. He was "kind of" studying Japanese at school, "but more, I was just hanging out with people." He thinks the fact that he went into the year not knowing anything about the Japanese culture worked to his advantage. "Everything

was really new and interesting." When he finally returned to San Diego in mid-September of 1975, he felt he'd had a great

experience — but one that had ended. Since it was too late to apply to a university, he signed up for

Wilding was voted the best-looking guy in his class, and his strong jawline, crinkly eyes, and dimpled smile would probably win a lot of votes today.

classes at Mesa Community College. He says one day he visited one of his old Mission Bay High School English teachers, and she

mentioned another former student who had graduated from Oxford University and then gone on

to teach literature at Sophia University in Tokyo. She urged Patton to consider studying there. "I hadn't really planned to go to a

university in Japan," he says. "But that sounded interesting." He no longer remembers anything about the enrollment process, except that it wasn't difficult. "Anyway I got in." Later he became chief copywriter at another agency, and about 12 years ago he was hired back at the creative director at the first company.

Last summer, he was still there. Panasonic is their major client, Patton told me. "We do pretty much mainly international advertising, meaning things that cross borders. For example, anything that would run in, say, an All Europe edition of *Time* Newsweek or one of the in-

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Never married, Patton told me that he lives in Tokyo about eight miles from his office. The automobile commute takes about 90 minutes, he said, but "at least if you're in the car you can listen to the radio and drink your coffee." He loved Tokyo

room to garden sounds great."

His cross-cultural moves appeared to have been effortless, I marveled, and Patton agreed. "I may be missing brain cells or something, but for some reason, nothing fazed me." Attending Mission Bay High School also was a positive experience, he attests. It "wasn't really your school-spirit, rah-rah kind of high school. It was more of a laid-back, beach,

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An arch rented from Abbey Rents sheltered the bride and groom, and one of Debbie's clients, a minister whose hair she had done for many years, performed the ceremony.

and had been very happy living there. Still, he confided, he had decided to start looking for a new position somewhere on the West Coast of the United States. He thought the change would be professionally challenging. "plus, as I get older, the California lifestyle really seems appealing. I'm into gardening recently, and the idea of being able to come home while it's light outside and have some

surfer's kind of school." He remembers lots of parties. "A lot of times when the weather was good, we would just skip the last half of the day's classes and go to the beach."

The ocean looms large in the memories of many Class of 1975 members. Many students surfed, and surfing defined the existence of some, like Debbie B. The only memory of high school she could dredge up for me was of sit-

ing out in the quad. "We all hung out in groups, like they do now," she said. "There were the cheerleaders and the real popular people...basically the jocks of the school. There were the nerds. And there were the surfers. That was us." Although Debbie only rode Boogie boards back in those days, "Basically I was a surfer girl," she said. "I loved to hang out on the beach, long blond hair, puka shells."

Debbie still has the long blond hair, and she finally learned to stand up on a board. But of all that happened to her between high school and now, "God, you could write a book!" she exclaimed. "I think that I went from the situation I was in to where I'm at now — it's like such a success story!"

She has a girlish voice, and it quavered a bit when she commented, "My childhood was really kind of harsh." In her early years, life had been "really, really terrible," she says, and although things had improved a bit by the time she reached high school, her troubles at home were sufficient to drive her into the arms of a guy who lived across the street. Debbie says after she finished the 11th grade, she dropped out of school and moved to Oregon with him. "Now I just look back and go, 'What were you thinking?'"

"What a culture shock for me! You're talking about a surfer girl going

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up to Oregon and living with his cousins, who were hippies and growing pot in the backyard." Almost immediately, Debbie got pregnant, and her relationship with the baby's father soured. "He was a very, very jealous, violent man. Very. And what's interesting is that's what my childhood was all about — seeing that. I had sworn I would never [get involved with such a man], but I went right into it.

Because that's all I knew." When she was 21, she returned to San Diego. She was scrambling to find some way to support herself and her little girl, when her high school chum, Reesa Huntridge, urged Debbie to consider becoming a manicurist. Reesa's father owned five beauty salons, and Debbie could see herself working in that world. "But I thought, 'If I'm going to go to school, I'm going to go for the

whole thing.'" So she got a loan and attended beauty college. When she got out,

there was of cosmetic disaster. Debbie says she had

Wilding knew at least three guys who were homeless.

she went to work at Reesa's father's La Jolla Beach and Tennis Club salon. One of her earliest experiences

agreed to apply color highlights (a process known as a "foil") to a longtime client's hair. Although Deb-

bie had never done this before, "I thought, 'Well, how hard can a foil be?'" she recalls. "So I wove every hair on her head from here on up. I didn't take any sections out!" she says in a tone of horror. When the job was done, the woman sported a perfect yellow circle. "It was a nightmare! I swore foils off, said I would never do one again."

Debbie says only years later did she allow a colleague at another spa to instruct her in the proper color-application technique. She found she liked the task, and over time she got faster and faster at it. Eventually, she started teaching classes in foil. "So I went from the nightmare to the point where that now is my specialty," she says. "Highlight, lowlight, dimensional coloring." At Primo's, the day spa in Grossmont Center where she now works, "They call me the Foil Queen," Deb-

bie said. "I know what I'm doing, and people come in and ask me questions. It's such a great feeling — after 21 years. And I've got some very well known people. I do [radio personality] Cynthia Heath's hair. And [air traffic reporter] Diana Vin-

cent. She's 45 and just had twins! That was awesome. I have Cindy Woods [another traffic reporter]. I have people who travel to me from L.A. and San Francisco."

She had become so busy, Debbie told me, that she hadn't had a vacation in eight years. "I mean, literally, I've worked every week. But I love my work." And four years ago, her romantic life had also taken a storybook turn.

Debbie's first daughter had grown up, but she'd found out I was a hair stylist, and he was very adamant about getting my phone number." She couldn't understand the urgency; they each worked out at the gym several evenings a week. "Well, he called me the next day and

cent body fat." She says a handsome bodybuilder named Jack had caught her eye, but she imagined him to be in his 30s, childless and vain. "I'll never forget. On October 28, 1996, he came up to me and started talking. He'd

found out I was a hair stylist, and he was very adamant about getting my phone number." She couldn't understand the urgency; they each worked out at the gym several evenings a week. "Well, he called me the next day and

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told me he was standing at the beach, surfing." It turned out that he was a welder and had just switched to working the night shift. Had he not obtained her number, she would never have seen him again, Debbie says. Much more startling was her discovery that he was a year older than she. "He had four children! He's a grandpa! I'm a grandmother. It's such a wild story, because I have met my soul mate in this man! We have everything in common. Everything."

Debbie says they discovered that their paths had crossed in high school when she was 16 and he was 17. "He went to Helix and I went to Mission Bay." But he had surfed at the foot of Chalcadony Street in Pacific Beach, and Debbie had worked there in the hamburger stand behind the San Diego Surf Shop. When they discovered this connection, Jack claimed to remember Debbie. "And I'm, like, 'Yeah, right. Sure you do,'" she says. But he insisted he'd never forgotten the part down the middle of her long, blond hair, her puka shell necklaces, the killer peanut-butter shakes she concocted. "And when he said that, I went, 'Oh, my God! You do remember me.'" And he goes, "Yeah, I

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used to strut my chest, and you didn't even notice." Debbie and I talked out on the patio of her rented house in La Mesa just two weeks after she and Jack had married. They had written their own vows, she told me, and had incorporated the lines, "I'm your

Debbie's clients, a minister whose hair she had done for many years, performed the ceremony. "All day long, you know what they kept calling me? Malibu Barbie!" Debbie said, delighted. Her wedding photos make it easy to see why. Her hair is an elab-

oring shots to the reunion website, and Debbie said she was looking forward to attending the upcoming Class of 1975 parties. But she herself hadn't had much contact with the on-line reunion. Unlike Reesa, her old chum, Debbie wasn't much of a computer user.

Reesa, on the other hand, might have visited the site more than anyone, she told me the day I met with her. "Cause I was on it when Dan first started it. There were a few of us who got on and stayed constant."

A vivacious, down-to-earth brunette, Reesa loved high school. "We were so lucky then!" she said. "There wasn't the gang activity. You had your surfers." You had your hard-rockers and jocks and "your rah-rah, pep-rah group of people — which Dan was in. I was sort of

in-between. I liked everybody. It was nice because I didn't clique off with one specific group. I was friends with a lot of different people in different types of groups." As a result, for Reesa, "High school was a warm and fuzzy feeling. High school was good."

At the same time, she says she missed out on a lot. Her parents had decided early that Reesa's future lay in their salons, an expectation that she today seems

to view with mixed emotions. On the one hand, "It gave me focus," she declares. "When you're that age, you really don't know what you want to be when you grow up. My parents were very, very successful. They did the elite La Jolla clientele, and they could take me to Europe for my training. I went to all the Redken academies. So I could afford to do all the extra stuff that made me really good."

Her parents also made her attend summer school every year, and by the time she was a senior, she had so many credits she only had to attend early-morning classes for half a year. During the second half, she went to a local beauty college instead of the high school. "My dad wanted me to get right into it." Today she says she's sorry he did that "because I missed Senior Week. And I think I would have been

Of those years, Liz says their commitment to each other "kind of cut out the problems of dating."

surfer boy, and you'll always be my surfer girl." The wedding took place outdoors, at the cliffside overlook known as the Wedding Bowl, just south of the Children's Pool in La Jolla. An arch rented from Abbey Rents sheltered the bride and groom, and one of

orate blond crenion (transformed by her coworkers at the day spa), and her classical white gown makes her look big-breasted and pinch-waisted. (She still works out twice a day, she told me.) Debbie's husband had posted a couple of the wed-

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closer to a lot of people, had I been around school more." Also, in the beauty college in Pacific Beach, she met "some not-so-desirables.... One was an ex-convict. One was an ex-prostitute. Heavy drug users. And I was starting to hang out [at 17] with them." Her mother finally noted this and declared that her daughter would be going to Whitworth in Spokane, "a nice Christian college," Reesa says. "She

drove me up there and it worked. Got me out of that environment!" Reesa enrolled as a business major but only stayed for one year. "And then my father said, 'You know what? You're getting A's in psychology. You're getting A's in all your other classes. And you got a D in business administration. I think I can teach you better than they can.'" She returned home and went to work.

She also married another Mission Bay High School alum, a member of the class before hers. They were getting divorced just about the time Reesa's ten-year reunion rolled around. "I remember it being dark," she says. "People cliqued together. And I remember that the women looked really good! After ten years, all of the women had had the boob jobs and they looked wonderful! But the guys were starting to lose

their hair. I remember thinking, 'God, they're too young to be losing their hair.'" By the 20-year mark, she had married again and had a three-year-old and an infant. At that reunion, "I had a blast," she told me. But both the previous events couldn't compare to what was unfolding online, she indicated.

On the website, she had made friendships that never would have materialized otherwise, she said. One that tickled her in particular was with a woman who now lives in Orange County, Cynde Lee. During their high school years, Reesa says she and the other woman "were sort of arch-rivals." They both dated the same guy, "a real jerk" who "forgot to tell her that he was dating me at the same time. He lied to me about her, and he lied to her about me." This was the fellow Reesa later mar-

ried and divorced. "So when [early this year] I saw her name on the website, I e-mailed her and said, 'I bet you thought you'd never hear from me!'" Cynde e-mailed Reesa back, and the two women bonded. Reesa says, "All the truth came out, and it was really fun! The stories that she told me about him! We've been to breakfast together. We talk on the phone constantly. It's hysterical to think that

at one time we hated each other because of a guy!" Reesa and I were talking in the residence on Alta Vista Drive where the guy up: "The House That Pin-curls Built," according to a wooden sign suspended from little chains near the front door. Although she now lives in Bay Park with her husband and two young children, she was spending a lot of time with her mother because her father had died the previous week. "I posted

something about my father on the website, and my God!" she gasped. "The support!" Some condolences had come from former close friends in high school, but other heart-warming words had been sent to her by people she had only come to know through the electronic reunion forum. All of it had helped, she indicated. "You can't get into somebody's life in a four-hour reunion," Reesa pointed out. She thought the

months of on-line contact, in contrast, were allowing the former class members to go beyond "the superficial crap." As the reunion events approached, the interactions on the website continued to take some interesting turns. Phil Huffman, an infrequent contributor in the spring, developed a prancing ubiquitous on-line persona that combined the elements of Class Clown and Superstud. By late July,

he had acquired a virtual harem with whom he was flirting daily and outrageously, prompting Dan Siskowic (just returned from a family vacation in Tahiti) to grouse in one comment, "Geez, I go away for a couple of days and Huffman has all but commandeered this alumni website and turned it into his own personal 'philsapimp' chat room."

"Leave my girls along," Huffman fired back. "We're having a blast. You're just jealous. Girls, don't talk to Danny Boy - he's mean." More comedy played out in a conversational thread about "Most Embarrassing High School Moments," where Dan Siskowic not only offered his top three gaffes, but also one of his brother's and "[A]nother embarrassing moment that I was involved in."

It was in mr king's biology class, mr king was lecturing and rick p. and i were talking to each other, not paying any attention at the time. mr king asked some question like "what is the average lifespan of a flat worm (those worms we spliced an extra head out)? ... rick" (mr king loved to catch people off-guard who were sleeping or not paying attention), under my breath i whispered the

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answer to risk, as if I had been paying attention, so without hesitating, rick busted out with "crowd!"... the stunned look on my king's face was priceless (not to mention just a little laughter from the class)."

Other topics demanded more serious reflection. One woman asked if her former classmates considered their years in high school to be the best days of their lives. This drew many perky responses ("The here and now is best!" "The best times in your life are yet to come") but darker notes also sounded.

Susi M: I love hearing all you say that currently, you're happy, secure, and clear about what you really want. I am able to say that, too, thank goodness, with two great kids, 9 and 10.... But I also must admit that the last several years have been difficult, as my husband was diagnosed with fibromyalgia, and his professional life has taken a 10-year tail spin. So, it's been up to me to support the family, and I would say that for some reason God chose now to present these difficult times to me. My 20's were great, lived in Wyoming,

Mexico City, New Hampshire, college, worked for the airlines, lots of travel, met my husband. Early 30's-kids, and all the fun and joy that goes along with that. But now I'm experiencing a true test of my commitment and integrity, and I think that being 42 helps, because I've had wonderful things in my life, I've had friends who have lost children, I've seen a lot of marriages break up, and I have a lot to be thankful for with the things we do have. In spite of his diagnosis we remain a close-knit family, and I haven't been faced with some of

the challenges you describe, for example, Jim, in my kids never having enough nintendo, etc, because they know that it's just not a possibility. I'm thankful that

has brought me a lot of self-satisfaction. I do look forward to my 50's and 60's as a time with less stress and worry....

On the topic of teenagers,

tage of my infinite wisdom, and therefore had to learn his own lessons the hard way! I worried for him and about him so intensely that I was often beside myself. Lets see if I can give you just a brief peak into his teen years. Rolled a friends brand new Mustang convertible (5 kids in the car, no seat belts!) They all walked away, except for Ashley (my son) He went to jail. When the Police came to the scene of the accident they found that he had an outstanding warrant for an unserved community service that he was sentenced with due to previously being busted for Pot (at school). By the by In NV pot is a felony. He got a ticket for jay walking and once for riding a bike without a helmet. I wasn't kidding when I said this kid learned EVERY lesson

Mission Bay had always been a surf school and horrible at traditional team sports.

this life lesson for us all has given them the opportunity to learn about what really is important, that they are lucky to have a parent at home with them, and have seen others far worse off. For me, so far I've met the challenge, earned myself a higher degree and found a decent job in a decent environment, and that

respondents also bared their struggles. Someone I'll call Patty, who reported that she had returned to college and still had one more year to go before becoming a dental hygienist, confessed to the group that her 21-year-old son "almost sent me to the grave when he was a teenager."

He did not take advan-

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the hard way! He got suspended from school many times for fighting and he barely graduated. I'm happy to say that he has pulled out of it and now is an upstanding adult living in San Diego and working for my brother, learning the hardwood floor business. My fourteen year old is a 4.0 and goes to church regularly, is totally against drinking and drugs and has made a pledge of Celibacy until marriage. He is a great kid. He is in a straight edge punk band. For those of you unhip parents, that means no drugs or alcohol. Sometimes it doesn't matter what your parenting is, kids have their own ideas and personalities (minds of their own) all you can do is teach them the best you know how and pray, pray, pray.

Sury M: Wow [Patty], thanks for sharing all that!! You could not be more right when you say pray, pray, pray!!! There isn't a morning or a night or a day or a moment that I'm not praying for the safety of my two. I really believe that God gave us children to bring us back close to Him. Our teens, as we did as teens, break away by divine design and that literally tears our hearts out. As they are breaking away they do the most irrational stuff, as we did. And they honestly think they are okay. I remember looking my dad straight in the face and thinking you are really the stupidist person I know. Today, he is one of the strongest, smartest and greatest people I know. Who new!!!! Wow, who new we would all have so much in common 25 unbelievable years later. Whoever set up this website, I applaud you!! Thank!!!!

I wasn't able to attend the main reunion party on Saturday, July 29, at John Wilding's house or the post-reunion picnic at Tecolote Park the following day. Weeks before my first meeting with the reunion committee, I had made family travel plans for those dates that I

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couldn't change. I did manage to spend an hour or two at the pre-reunion mixer held at the Blue Collar Grill. Over the din of excited chatter, I had a lively conversation with the only African-American in the crowd, Milton Hines. "I

was the only black guy all the way through grade school and junior high," he told me. He'd grown up in the neighborhood. When a small group of other black students were bused in toward the end of his high school years, "I took major-

league crap. Because they said, 'You here with all these white people. And you sound like these white people.'" Here Hines evoked an African-American accent that contrasted markedly with his standard American-English cadences. "And I'm

going, 'You know what? Go away.' And they would say, 'Well, how do you get along with all these white people?' And I'm, like, 'Nobody cares! We're all here to get high, get laid. Surf.'" Hines added that he

actually didn't surf. "There was nothing in the water I wanted. Everything I wanted was up on the boardwalk," he said. Besides chasing girls, he also loved riding his dirt bike. He took few academic classes, by his recollection. "I took

drama, public speaking. I ran on the track team. I didn't really have a whole lot of a school day." Upon graduation, he says he thought he was in love, so he got married (to the first of three wives) and joined the Navy. There he became

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an optical repairman and worked on fixing submarine periscopes and navigational equipment. But over the years, he also dabbled in Armed Forces radio and television work, his true calling. After being discharged in 1990 ("because they said I had something wrong with my feet"), he walked into the offices of radio station XTRA (Sports 690) and applied to work there as an unpaid intern. Hines says he toiled like a demon for five or six months, then landed a full-time job. Today he's responsible for creating promotional spots that tout the station's various programs. "It's an awesome job! Things have worked out for me," Hines said. "I like what I do. I like who I work for." Still a Pacific Beach resident, he added, "I like where I live."

I regretted having to leave early that night and

melanoma support group he had joined after discovering his skin cancer in 1997. On August 3, he sent a message to the support-group's website explaining that the day after returning with Liz and their sons from Tahiti (just five days before the reunion), he had "received the call I never thought would happen." Recent scans had revealed a four-centimeter-long tumor in his liver, along with several smaller lesions.

He and Liz and the boys had taken a few days off "just to be sad about it." Then Dan had decided to keep the news a secret throughout the weekend of festivities, lest it cast a pall over the merriment. It wasn't until August 14 that word of Dan's grim predicament finally reached the reunion site's "News" section. "Thank you all for your continuing friend-

In 1987, armed with one of the brand-new Macintosh computers and a primitive (by today's standards) laser printer, he launched his own graphic arts business.

miss out on the other reunion events. But I knew that fragments of the gatherings would be preserved on the website. Upon my return, I found dozens of photos of the grinning, giddy partygoers, along with countless effusive written comments, and even a brief video clip of two class members performing a blues riff on a piano and harmonica in the Wildings' living room. A week later, Dan Siskowick posted a numerical summary of the festivities. Among the highlights: the reunion committee had succeeded at finding 276 of the 476 class members, 138 of whom still live in San Diego County. At the Saturday-night party, 124 alumni and friends had shown up.

Dan did not use the reunion website to announce the dreadful turn of events he was grappling with in the week before the parties. He broke that news to the

ship, prayers, and support," he e-mailed the reunion site from Houston, directing friends who wanted to follow what was happening to him to yet another website he had created for that purpose.

Over the next few days the drama played out. Dan described his meeting with the oncologist. "What a character. He used to be a paratrooper in the Israeli army. Now he just tries to kill tumors. He's been here for thirty years now. The plan is to start the chemo treatment [an infusion directly into Dan's liver] as soon as we can get a new baseline scan... He is very optimistic about my chances..."

At 4:00 p.m. on August 16, Dan posted a quick message: "[B]eing admitted into hospital NOW...tomorrow is angiogram to insert catheter into hepatic artery...later that night is chemo...next

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day is barfing and ct scan..." The cancer center, MD Anderson, "was recently designated the best cancer center in the US (world?) and it is easy to see why. The patient care facilities and services are unbelievable...."

"As an aside, one of my nurses looks exactly like Sandra Bullock (here Dan had created a hot link to a photo of the actress captioned "Nurse 'Melissa'"). I'm not kid-

ding. I think she is undercover, doing research for her next movie, you know, getting into the role. She says she's a extra-graduate student nurse...unuuuuuuure. She kind of follows the other nurse around and does technical stuff like taking your temperature. Of course it's merely a coincidence that Sandra lives in nearby Austin.... hmmm. Tomorrow, I will try to trick her by calling out 'Sandra' and

see what happens." More messages followed, as Dan received the chemotherapy, struggled to rally from it, and returned home to San Diego. During these days, the reunion pages erupted with wishes and prayers for Dan's complete recovery. But throughout late August and most of September, other topics also continued to engage the former classmates. Someone kicked off a discussion of Phil Huffman's

exploits on the golf course, a topic that provoked much hilarity and close to 80 comments over the ensuing weeks. The website visitors also chatted about the Survivor TV series, curfews, pets, cute comments made by their children, even Viagra. ("Ladies and gents, even if your life between the sheets is going very well, and things were going just ducky at this address, this stuff will make it even better!") one male alumna

enthused. "Fellas, you could 'cut diamonds!'")

In the months since then, I've continued to expect that the website would wind down. But it hasn't. Two weeks ago, I counted 60 members of the class who had checked in within the previous two weeks. They've continued to monitor Dan's ongoing cancer fight; they're also still talking about politics and bantering about trivia and comforting each

other. "There's some magic about being in high school together," is the way Reesa Huntridge explains the group's coherence. "You're young. You feel like you're immortal." All the members of Mission Bay High School's Class of 1975 now know they're not going to live forever, and Reesa says, "We're able to hold each other up during the difficult times." —*Jeanette De Wyz*

LETTERS

continued from page 3
the Border Patrol, how many more lives would be lost? Immigrants founded our country. Operation Gatekeeper strengthens control of the border by restricting the passage of illegal traffic and encourages legal entry as the preferred method to enter the United States. In protecting our borders against unlawful activities, we improve national security and protect the immigration heritage that helped to form our nation.

Fernando Grijalva

the sumptuous meal described by the *Reader's* reviewer. I and a European guest were treated to some of the most disgusting food I've ever had the misfortune to be served.

First came the cornbread muffins, looking rather pretty but tasting strongly of fish. Then came "Hush Your Mouth," an appetizer which was bland and indifferent at best. Our main courses consisted of the famed jambalaya, which reminded my European friend of a third-rate paella, and the fried chicken, which was flavorless. I can't believe the *Reader's* reviewer ate at the same restaurant.

Travis Nixon

grateful to the *Reader* and your reporter Ernie Grimm for exploring and publishing the issues surrounding the controversial project PromiseLand Ranch, proposed for our small backcountry town, in the article "At-Risk Ranch, Rattles Campo" ("City Lights," February 8). Since we and our neighbors began raising concerns about this ill-conceived and gargantuan project a year and a half ago, we have moved from a sense of helplessness to a sense of challenge the wealth and power of Saint Vincent de Paul to a feeling that perhaps, just perhaps, common sense and a desire to protect San Diego's fragile backcountry would prevail. We now think it is becoming increasingly clear to the larger San Diego community that putting such a huge institution in a remote

rural setting is simply a bad idea, for the environment and for foster children. The PromiseLand Ranch article, as well as others by Mr. Grimm, has helped give a voice to rural San Diegans, who usually are excluded from the sometimes myopic decision-making process controlled by urban politics and power networking. Emphasizing reasonable and responsible development that respects current zoning requirements in the backcountry, along with making a commitment to protect our natural and historic heritage, will benefit all San Diegans, urban and rural.

Brian and Susan Fallgren Campo

view of *Crouching Tiger, Hidden Dragon* I read the review before I went and fortunately I (as everyone should) ignored it. It was a wonderful movie. With ancient wisdom and virtue that went over Shepherd's head. Of course, if he could understand the spoken word it would have helped him to understand.

Baidaxiang

Pleasure Staples

I have been reading the *Reader* for 15 or 20 years. This is the first time that I've ever enjoyed it because you have finally stapled it together, and I want to thank you for that. What a pleasure, that it doesn't come all to pieces when you're trying to read it.

Valerie Seal Poway

Wants Smudge-Free Reader

Okay, things are progressing, you're now two-thirds there; the new cover and staples are great improvements, but you still have more work to do. I've spent the past ten-plus years enjoying your newspaper from my La-Z-Boy but have grown quite tired of the ink that rubs off on my hands, shirt, and jeans. Please consider using nonsmudging ink, like many newspapers now use. This, in my eyes, is more concern than the mental state of your movie critic...as has been so often and thoroughly discussed.

Steve Serra Mesa

RIP, Richard Melzer
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must announce the passing of Richard Meltzer, "rock journalist." Though the news came as no surprise to his associate(s), Rich having been a man on the edge, privately and professionally (it was generally agreed that he made the cutting edge look blunt) — his essence was snatched away from this world too early, long before his observational powers came into the full flower of their fruition.

And, though unqualified, God be praised, to remark on his personal life, it is clear to see that his professional life, at the time of his demise, needed some boning up on the basics, a few remedial reminders, a quick glance at the Rules.

1. Too strained an attempt at hipness leads to self-parody.
2. An excess of quotation marks, dashes, and commas indicates a burnout, one who can't even fill a capsule column with words; and

3. "Well, fuck you too!" no longer has any literary value. In technical terms, we call this "A horse that's been beaten the fuck to death." That's as far as we'll go toward speaking ill of the dead. RIP, Richard Meltzer. You have a great posthumous future ahead of you.

Mark Schimming
Oceanside

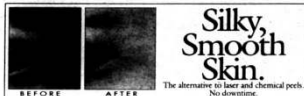
Selfless

Why do you print letters that are signed "Name Withheld"?

These anonymous messages free of charge. You see, after reading Naomi Wise's latest opus (I lost count after 20 paragraphs), I just figured that you were short staffed in the editorial department. Every week, without fail, there's at least a page and a half of Naomi's not-so-insightful ruminations about a restaurant. I can only hope that her meals aren't as bland as her writing.

Katie Musar

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Most people fall asleep after a big meal, but not Ms. Wise. Apparently all that food motivates her to push her word processor to the breaking point. Please, someone take a red pen to this column. Imagine all the money the Reader will save in newsprint and ink!

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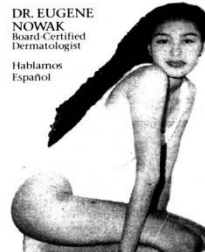
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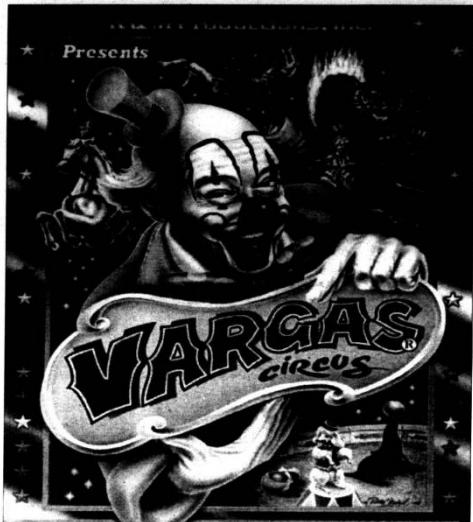
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 Friday Mar. 16 2:30 5:00 7:30
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 Sunday Mar. 18 12:30 3:00 5:30
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PLAZA BONITA
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 Tuesday Mar. 20 5:00 7:30
 Wednesday Mar. 21 5:00 7:30
 Thursday Mar. 22 5:00 7:30
 Friday Mar. 23 5:00 7:30
 Saturday Mar. 24 2:30 5:00 7:30
 Sunday Mar. 25 12:30 3:00 5:30
 Tickets on sale at Plaza Bonita, the Circus Box Office and Ticketmaster.

Sponsored by: National City Chamber of Commerce.

OCEANSIDE (619) 295-1581
VALLEY DRIVE-IN
 (Mission Ave. and Hwy 76)
 Monday Mar. 20 Opening Day 7:30
 Tuesday Mar. 27 5:00 7:30
 Wednesday Mar. 28 5:00 7:30
 Thursday Mar. 29 5:00 7:30
 Friday Mar. 30 5:00 7:30
 Saturday Mar. 31 5:00 7:30
 Sunday Apr. 1 4:30 7:00
 Tickets on sale at the Circus Box Office and Ticketmaster.

BALBOA PARK (619) 295-1581
 (5 Fwy at Presidents Way and Park Blvd.)
 Monday Apr. 2 Opening Day 7:30
 Tuesday Apr. 3 5:00 7:30
 Wednesday Apr. 4 5:00 7:30
 Thursday Apr. 5 5:00 7:30
 Friday Apr. 6 5:00 7:30
 Saturday Apr. 7 2:30 5:00 7:30
 Sunday Apr. 8 12:30 3:00 5:30
 Monday Apr. 9 5:00 7:30
 Tuesday Apr. 10 5:00 7:30
 Wednesday Apr. 11 5:00 7:30
 Thursday Apr. 12 5:00 7:30
 Friday Apr. 13 5:00 7:30
 Saturday Apr. 14 2:30 5:00 7:30
 Sunday Apr. 15 12:30 3:00 5:30
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San Diego International Film Festival

March 30 • April 12 2001

March 30
OPENING NIGHT!
WITH A FRIEND LIKE HARRY
 by Gilles Marchand • France
 Laurent Lucas & Serge Lopez
 Special thanks to MIRAMAX!

March 31
HOUSE! *Don't miss this one!*
 by Julian Kemp • England
 with Freddie Jones & Kelly MacDonald
PURELY BELTER
 by Mark Herman (Little Voice) • England

April 1
MY MOTHER FRANK
 by Mark Lamprell • Australia
 with Sam Neill & Sinéad Cusack

L'AFFAIRE MARCORELLE
 by Serge Le Péron • France
 with Jean-Pierre Léaud & Irène Jacob

April 3
SONG OF TIBET
 by Fei Xie (Girl from Hunan) • China

SANDSTORM
 by Jagmohan • India

April 4
HAPPY FUNERAL DIRECTOR
 by Man-Il Jang • South Korea
FELICE... FELICE...
 by Peter Delpout • Netherlands

April 6
YI YI
 by Edward Yang • Taiwan
 2000 Award for Best Director • Cannes

April 7
CALLE 54
 by Fernando Trueba • Spain/France/Italy
 2000 Award for Best Director • Cannes

DEVILS ON THE DOORSTEP
 by Wen Jiang • China
 2000 Grand Jury Prize Winner • Cannes

April 7
CALLE 54
 by Fernando Trueba • Spain/France/Italy
DEVILS ON THE DOORSTEP
 by Wen Jiang • China
 2000 Grand Jury Prize Winner • Cannes

April 8
I LOVE YOU • Japan
 by Yutaka Osawa & Akihiro Yonaiyama
WANTED
 by Harald Sichertiz • Austria

THE BIG ANIMAL
 by Jerzy Stuhr • Poland

April 10
ROSA & CORNELIA
 by Giorgio Treves • Italy

FOOLISH POMEGRANATE TREE
 by Peter Mexaros • Hungary & Georgia
 or
A SHORT NIGHT!
A Night of Wonderful New Short Films!
 7:00 p.m. • Mandeville Auditorium

April 11
HAPPY END
 by Christina Olofson • Sweden
BOESMAN & LENA
 by John Berry • France & South Africa
 or
CELEBRATING ANIMATING!
Best New International Animation!
 7:00 p.m. • Mandeville Auditorium

April 12 • CLOSING NIGHT
THE LUZHIN DEFENCE
 by Marleen Gorris • France
 Social thanks to Sony Pictures Classics

All films except as noted will be shown at Mann's Hazard Center in Mission Valley. First film: 7:00 p.m. Second film: 9:30 p.m. On April 8, I Love You is at 5:00 p.m.

* Any Student \$6.00 • G.A. \$8.00
 Available at Mann's Hazard Theatre & UCSD Box Office: 858-534-4559
 Call for Updates: 858-534-0497
 Website: www.sdiiff.com
 UCSD University Events Office

Calendar

Love on the Lam

Book Signing/Discussion

When the story broke, author Jean Sasson says, she learned about it the same way everybody else did. "I read about it in the newspaper." Now Sasson will be an expert witness in the case to be heard in May by the Immigration and Naturalization Service in San Diego.

The major characters are a Bahrainian princess and a U.S. Marine based at Camp Pendleton. Meriam Al-Khalifa and Lance Corporal Jason Johnson met at a shopping mall while the serviceman was stationed in the Persian Gulf in 1998. To say the least, the princess' father, second cousin to the Bahrainian emir (or king), was pleased by his daughter's romantic interest and forbade her to see the American. Defiance hardly describes Meriam's reaction to the prohibition. Over the next several months, she and Johnson exchanged some 100 love letters, with the help of a mall-store clerk. Then, disguised in baggy, non-princess clothes and equipped with forged military identification, Meriam fled to the United States with Johnson. On November 16, 1999, she married him.

Muslims do not recognize their union as a valid marriage. "They recognize it as a crime," says Sasson, who lived in Saudi Arabia for 12 years and has written several polemic pieces on the Islamic world. It is illegal for a Muslim woman to marry outside of her faith; royal-family members are permitted only to marry among themselves. "It's very taboo to what Meriam has done. In fact, I know of only one other case, and that woman was forced to divorce and come home [from Europe]. If she hadn't, the Saudis would have killed all her relatives down to the last living nephew."

Las Vegas was the couple's wedding venue; Taco Bell prepared the wedding feast. Johnson was demoted to private after administrative court-martial proceedings and has been referred to as "a former Marine" in recent news stories, such as those publicizing a TV movie about the case, *The Princess and the Marine*, which aired on NBC on February 18. How has Meriam reacted to her new economic status as the wife of a Marine private?

Sasson, who met Meriam last month when they both appeared on *Oprah*, reports that the princess seems unbothered by it. "And I found that surprising. After I washed one dish, I'd be pretty mad if I wasn't used to it." Those who saw the show may agree with Sasson that Meriam is "achingly young and very sweet." Also, "a bit shy." But, the author says, that's typical of Arab women. "If they aren't timid, they are sullen and withdrawn." Or else they exude a cheeriness that's "all talk," she adds. "They would do anything for their husbands, trying to keep them happy so they will not take that second wife. It's a miserable existence for everyone. My first [reaction] would be, 'Honey, I don't like the looks of you. Would you mind taking two or three more wives, so I don't have to see your ugly face every night?'"

Born in a small town in Alabama in 1947, Sasson, who has not lost her Southern accent, says she grew up poor. She isn't anonymous. Two nonfiction books, based on the life of the pseudonymous "Princess Sultana," have sold many millions. The third in the trilogy has just been published, and she will sign copies in Mira Mesa on Monday night. She will also talk about Meriam's case.

Sasson's testimony is designed to persuade the Immigration and Naturalization Service that Meriam has a valid asylum claim. "I am convinced that the family or someone very close to the family would kill Meriam if she went back. What she has done is such a stain against their honor, especially because now everybody knows about it. If it could have been kept a secret, there is not the shame." As it stands, the entire country of Bahrain feels it has been scorned. "And the only way that can be erased is with Meriam's blood."

Meriam doesn't have any brothers. Otherwise, they would carry out the violence against her. "I don't know if her father would have the heart to do it or if it would be some other relative."



Jean Sasson and Meriam Al-Khalifa, July 2000

without their large family unit. They'd be miserable. They're very entrenched." She does wish that Arab women would start speaking out to secure their own rights. "They are forced into marriages, stoned, or drowned for minor infractions of the 'rules.' It's so primitive. We [Western women] are used to being activists. If we see a wrong, we right it or die trying. Me, with my personality, I'm ready to rumble any time." So far at least, they have needed Western women "to lead the charge."

—Jeanne Schinto

Book signing and discussion with Jean Sasson
Monday, March 12, 7:30 p.m.
Barnes & Noble,
10775 Westview Parkway
Mira Mesa
Free
858-831-0446

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Jean Sasson

**Calendar
LOCAL EVENTS**

An Ancient Korean Story, Eastern and Western dance forms, and music with Korean rhythms (composed by a Westerner) all combine in *Dear Woman*, being presented by Ballet des Etolés at 7:30 p.m. on Saturday, March 10, in Sherwood Auditorium (700 Prospect Street). The evening includes student repertoire. Tickets are \$15 for adults, \$5 for children. For information, call 619-227-2287. (LA JOLLA)

Norwegian Dance Instructor Lee Osterholt conducts two workshops on Saturday, March 10, at the Folk Dance Center. An advanced Albano workshop starts at 4 p.m., beginners and intermediates convene from 8 p.m. to midnight, with the aforementioned Lee Osterholt serving as special guest. Workshop attendees pay only \$2 to participate. Find the fun at 4569 10th Street; 619-281-566. (NORMAL HEIGHTS)

Zydeco! Join the Ben Temples Social Group at a "Floating Gumbo Groups Get Together" with music

by Andre Thierry and Zydeco Magic on Saturday, March 10, in the Rectal Hall. Beginning dance lessons start at 6:20 p.m., followed by dancing from 7 to 10:30 p.m. The cover is \$10. Call 658-496-3575 for details. (HARBOR PARK)

Get Funky, on the second Saturday of every month, including March 10, swing to funk, hip-hop, disco, and rhythm and blues from 8 p.m. to 1 a.m. at the Starlight Dance Studio (6506-H El Cajon Boulevard). Beginner and advanced lessons are offered. All ages are welcome. Cover: \$5. For information, call 619-287-9036. (SAN DIEGO)

Chogging Dance Classes for all levels of dancers are offered by the Quarter Note Choggers on Monday nights, including March 12, from 6:30 to 9 p.m. in the Rectal Hall. The fee for nonmembers is \$4. For information, call 858-484-3575 or 858-874-3541. (HARBOR PARK)

Beginning Square Dance Classes are being offered by the Single Spinners Square Dance Club on Tuesday, March 13, at 7:15 p.m. at Curvator's Lutheran Church (4011 Ohio Street). Singles, couples, and youths (13+) are welcome. The fee is \$1 per person per year. For more information, call 619-465-9205. Open enrollment continues on March 27. (NORTH PARK)

FILM

The Eighth Annual San Diego Latino Film Festival continues through Sunday, March 11, promising films and videos from around the U.S. and Latin America screening at the Mann Hazard Center 7 (7510 Hazard Center Drive). Featured films include *Amores Perros*, *Broad and Rose*, *Ave Maria*, *Ciudad de M. La Sonambula*, *Tudo é Poder*, and *Dani's Got a New Girlfriend*. Tickets are \$7-50 general, \$5-50 for students and seniors. For showtimes and other information, call 619-230-1938. (MISSION VALLEY)

"Born in Flames", a film by Lizzy Borden, will be screened at 7 p.m. tonight, Thursday, March 8, at the World Beat Center (2100 Park Boulevard). Free. For information, call 619-230-1190. (HARBOR PARK)

"Alternate Futures" is a new film series planned at the Museum of Photographic Arts, showcasing "otherworldly experiences with some of the screen's finest science fiction creations." Each evening begins with a *Flash Gordon* installment and then proceeds onto films such as *Blade Runner* (March 8 and 10), *Metropolis* (March 11), and others. General admission is \$7.50. For more information, dial 619-236-7556. The series continues through Sunday, April 15. (HARBOR PARK)

The "Not So Silent Film Festival" hosted by the Terry-Tim Pitt Orchestra for Silent Films continues on

Saturday, March 10, at 11 a.m., in the Sussex Room at Geisel Library at UCSD.

The small novelty orchestra of toy instruments and orchestral non-makers will provide live music and sound effects as classic silent films roll. Guests are encouraged to join the musicians in the pit for some sound effects solo. Play a real theremin — if you dare! In addition to the novelty instruments, members of all music families will be on hand for the audience to play with after the hour-long show.

Admission and parking are free. Dial 858-534-8074 for further information. (LA JOLLA)

screening is hosted by the Sierra Club; the suggested donation is \$5. For information, call 619-299-1741. (CARLSBAD)

Movie Returns to the AVAL Three of the best are promised during the Frank Capra Film Festival beginning on Tuesday, March 13, at 12:30 p.m., with a screening of *I Happened One Night*. This 1934 flick stars Clark Gable and Claudette Colbert. Find the Avo Playhouse at 303 East Vista Way. Tickets are \$4; pay \$10 for all three movies in the series. Call 760-724-2110 for reservations. (OTTAWA)

One of Cinema's Greatest Artists, Robert Bresson, made only 13 films, but they were of such quality that they secured the director's inclusion in the grand pantheon. As part of the continuing Robert Bresson Retrospective at the San Diego Museum of Art, see the master's 12th film, *The Devil*, probably (1977), on Wednesday, March 14. The film is described as a "precise cry of despair against a world going to the devil."

Tickets for nonmembers are \$7. For information and reservations, call 619-696-1966. (HARBOR PARK)

"Frame by Frame: Building Communities Through Cinema" is the theme for a film and discussion series hosted by the San Diego Public Library. The series continues with *El Trenecito Do Señor Napumaceno* (Napumaceno's Will), an epic based on work by Cape Verdian novelist Germano Almeida. The 1988 film screens at 6 p.m. on Wednesday,

March 14, at 820 E. Street. Carolyn Placante-Darroch will lead the discussion. Free. 619-236-5800. (DOWNTOWN)

"Toto a Color!", a 1952 film by the best of the Italian Film Series at 6:30 p.m. next Thursday, March 15, at the Italian Community Center (1669 Columbia Street). Call 619-237-6601 for information. Tickets are \$2 for nonmembers. The film is in Italian, without English subtitles. (LITTLE ITALY)

Reuben H. Fleet Science Center, soar into space and experience life aboard the first long-term space station when *Mission to Mir* screens. Filmed in space by astronauts, this 40-minute tour of Russia's (former) space station gives viewers a unique look inside the weightless home in space that has been occupied by international teams of scientists since 1986. The film blends historical footage with live-action shots; see it through March.

Capable of traveling up to 50 miles in a single day, wolves are still among the most misunderstood mammals in the contemporary bestiary. Learn what really goes on in the world of Wolves in this IMAX film continuing at the theater through Thursday, March 15. Journey to exotic places in *Wild California*, illustrating how the beauty and majesty of the state's wild places help inspire our culture and adventuresome spirit. Showing locations include San Diego, Big Sur, Death Valley, Yosemite National

Park, Monterey Bay, Lake Tahoe, and in the drink at Movie's & Cafe. **For ticket prices and showtimes**, call 619-238-1235. (HARBOR PARK)

LECTURES

The First Annual "John Kennedy Toole Seminar on Comedy" is slated for today, Thursday, March 8, at 12:30 p.m., in room 2303 at San Diego State University's Love Library. The featured speaker is Claremont College professor Michael Wyatt Harper, focusing on Toole's *Confederacy of Doves*. Free. 619-594-6875. (OSCEO)

"Border Education Issues: Mexican Perspectives" may be heard when M.C. Lorenzo Gomez-Morin, undersecretary of public education of the federal government in Mexico, speaks at 12:15 p.m. today, Thursday, March 8, in Salomon Hall (located in Mather Hall) at the University of San Diego. Free.

619-260-4090. USD is found at 9998 Alcalá Park. (UCSD VISIT)

Hey, It's Ansa-Borrego Month, and the visitors' center at Anza-Borrego Desert State Park is offering a series of related talks in celebration. On Friday, March 9, learn some of the surprising ways in which humans have interacted with the landscape of Anza-Borrego when Lawrence Hogue presents a slide-illustrated lecture and reading at 7 p.m. Hogue is the author of *All the Wild and Lonely Places*. Admission is \$15. For tickets, call 619-465-8084. (HARBOR PARK)

Costumes and Drawings are included in "Zamda Rhodes: Making Magic in San Diego Costumes and Drawings," opening on Friday, March 9, at the Athenaeum Music and Arts Library. She designed costumes for the San Diego Opera's season opener. The *Magic Flute*, Rhodes plans a slide-illustrated lecture featuring her opera designs and other works and accounts of her museum opening in 2000 in London, during a lecture on Wednesday, March 14, at 7:30 p.m. Admission is \$15, and

reservations are suggested. Find the Athenaeum at 1508 Wall Street.

858-454-5872. (LA JOLLA)

In All Countries, the arts can be viewed as a mirror of contemporary culture. In China, "some of the arts reflect a technology far in advance of the Western world," according to archeologist Eugene Luwe, who plans a presentation examining "Chinese Arts Through the Ages" for the U.S.-China People's Friendship Association at 2 p.m. on Saturday, March 10, at Scripps Ranch Library (10301 Scripps Lake Drive). Free. Call 858-578-0555 for information. (SCRIPPS RANCH)

"Help, I've Lost My Census!" is the topic when Nancy Huebner gives information on how to "find" those who are lost in census records and what role tradition/ontology may have in locating missing individuals. She'll speak for the San Diego Genealogical Society at 10 a.m. on Saturday, March 10, at 1 p.m. on Huebner will focus on "The Perils and Pleasures of Climbing Your Family Tree."

The group meets in the St. Dunstan's Episcopal Church Parish Hall, 6556 Park Ridge Boulevard. Call 619-588-0063 for information. Free. (SAN CAJON)

What is the "Art of Viewing Stones?" We haven't a clue, but all will be revealed when Cindy Read conducts a "Suijeki Class" at 10:30 a.m. on Saturday, March 10, at the Japanese Friendship Garden. Beginners are welcome. The fee for nonmembers is \$15. To register, call 619-232-7271. (HARBOR PARK)

There's Liquid Gold in Them That Peelia's! Master gardener Tammy Tatum divulges "Composting Secrets" at 9:30 a.m. on Saturday, March 10, at Cayucama College's Water Conservation Garden (12122 Cayucama College Drive West). Free. 619-660-0614. (EL CAJON)

"Cultivating Utopia" is the subject for a panel discussion planned in conjunction with the premiere of the

experimental opera *Biospheria* on Saturday, March 10, at 6:15 p.m., at UCSD's Center for Research in Computing and the Arts. Those "exploring popular science and utopia" include Constance Penley, Hillel Schwartz, Roy Walford, and Adrienne Jenks.

The event will be held in the main event hall in building #408 on the campus of UCSD and is free and open to the public; call 619-291-1015 for information and reservations. (LA JOLLA)

River of Words, take your pen for a walk and "discover a fresh spring of words" in Mission Trails Regional Park when Julia Dougherty leads a workshop at 10 a.m. on Saturday, March 10. Participants will open up their senses "to the beauty of the San Diego River watershed by writing creatively about it." Meet at the Old Mission Dam at 10 a.m. To reserve a spot, call 619-668-3275. The fee is \$8. (MISSION GORGE)

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Calendar LOCAL EVENTS

at 6 a.m. For more information, call 760-736-1001. (CORNELL VALLEY)

Rainbow Bunting, travel certain "unstrapped East County roads" with the Knickerbockers on Sunday, March 11. This 43-mile bicycle touring features an out-and-back ride and lunch (at the Kountry Kitchen) and begins at 9 a.m. at Collier Park (on E Street, between 6th and 7th). Bring money for lunch and snacks for the ride. For information, call 619-225-2890. (BONANA)

March Madona Miles, head to Rancho Bernardo Park on Sunday, March 11, for the third annual March Madona Miles event. The 10k trail runs start at 7:30 a.m. (men) and 7:45 a.m. (women). 5k trail runs begin at 8 a.m. and 8:10 a.m.; the 2-mile walk/run steps off at 8:30 a.m., and the Muschkin Mile

gets underway at 9 a.m. Registration starts at 6 a.m.

Find the park by taking I-15 to Rancho Bernardo Road, and drive west two blocks, turn north on West Bernardo Drive and continue for two miles. For more information, call 760-602-1011. (RANCHO BERNARDO)

Feeling Packed! The San Diego Gulls host the Fresno Falcons on Tuesday, March 13, at 7:05 p.m., at the San Diego Sports Arena. Tickets range from \$5 to \$15, available by calling 619-234-4625. The games are broadcast on KSDO (AM 1130). (SPORTS ARENA)

SPECIAL

Happy, Healthy Lifestyles The Vitality Expo 2001 hits the Del Mar Fairgrounds March 9-11. Organizers plan golf workshops, integrity clinics, vendors offering all manner of goods and services ("labor saving devices, boats, camping gear, exercise equipment"), seminars and more.

Show hours are noon to 8 p.m. on Friday, 10 a.m. to 8 p.m. on Saturday, and 1 a.m. to 6 p.m. on Sunday. Admission is \$7 for adults, children under 12 free. Admission is free for seniors on Friday. For information, call 801-393-8404. (OIL TOWN)

March History Day is slated for Saturday, March 10, from 11 a.m. to 4 p.m., in Old Town San Diego State Historic Park. Park staff and volunteers will be decked out in period attire, demonstrating crafts from the 1800s including adobe making, candle dipping, and cornhusk doll making. An authentic stagecoach will be offering rides around the plaza. Free. For information, call 619-220-5422. (OLD TOWN)

I Dub Thee...the USNS Pomeroy—a strategic sealift ship built for the U.S. Navy by the National Steel and Shipbuilding Company (NASSCO), will be launched at 9 a.m. on Saturday, March 10, and you're invited. At a length of 950 feet, these vessels are said to be the largest ships launched down a sliding ways in this country

and the largest ships that can fit through the Panama Canal.

NASSCO's gate 6 — at 28th Street and Harbor Drive — will open for seniors on Friday. For information, call 619-807-7677. Gallery hours are 11 a.m. to 4:30 p.m. daily. (MARCO PARK)

Raincocks Rainbow, the 50 acres of giant ranunculus flowers are blooming at the Flower Fields through early May. New this year is the All-American Rose Selection Garden, the Walk of Fame Garden, the Color Project, and theme gardens. Visitors may stroll on pathways through the fields from 10 a.m. to one hour before dusk daily.

"Proclaim the Vision" is the theme for the 38th annual Religious Art Festival hosted by St. Mark's Methodist Church, beginning with an award ceremony at 2 p.m. on Sunday, March 11. This year's art juror is Joseph Nyiri, with poetry judging by Jack Webb. The show is open for viewing Wednesdays through Saturdays, noon to 2 p.m., through April 22. Find St. Mark's at 3502 Claremont Drive, 638-2731. (CLAREMONT)

The Porcelain Expo hosted by the Porcelain Artists of San Diego continues through Wednesday, March 14, in Spanish Village's Gallery

21. Artwork will be sale, and demonstrations of overglazing will be offered. For information, call 619-807-7677. Gallery hours are 11 a.m. to 4:30 p.m. daily. (MARCO PARK)

"By Kids for Kids" the eighth annual multicultural arts festival, continues when the Golden Bough Celtic folk trio presents a family concert at 7 p.m. tonight, Thursday, March 8. Public events conclude with the musical production "One by One" at 2 p.m. on Saturday, March 10. Enjoy the performances in Schindler Auditorium at Carlsbad City Library, 1775 Dove Lane. Admission is free. For reservations, call 760-434-2902. (CARLSBAD)

"Seaside Style in Occasions" is currently on exhibit at the Occasions Public Library (330 North Coast Highway) on Wednesday, March 14, in Spanish Village's Gallery

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FOR KIDS

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March 11, at the Marie Hitchcock Puppet Theater. Next up: The Oregon Shadow Theater presents *Thumbelina* March 14-18 (call for special showtimes). 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 for children (11-2), free for those under two. (MARCO PARK)

The Thrill of the Orchestra, the San Diego Symphony offers another of its singing kids concerts this morning, Thursday, March 8, at 11 a.m., in Copley Symphony Hall (750 B Street). The concerts are designed to teach children about classical music as well as instruments played in an orchestra. Tickets are \$5 per person (children under three are not welcome). 619-235-0800. (DOWNTOWN)

Creative Art Experience Workshops are planned for five consecutive Friday nights, beginning on March 9, at 7 p.m., at the Zany Brandy store. The classes, targeted to kids four through six years old, use different Crayola brand art materials. Free. Find the shops at 530 Camino de la Reina (619-291-9500), 10661 Westview Parkway (858-542-8700), and in Grossmont Plaza North, 3475 Grossmont Center Drive (619-466-0751). Call to reserve a spot. (MISSION VALLEY, MIRAMAR, LA MESA)

Dr. Seuss's On the Place You'll Be will be read during story time on Saturday, March 10, 11:30 a.m., at Borders and Noble Bookstore (10750 Westview Parkway). Free. For information, call 858-684-3166. (MIRA MESA)

Teddy Bear Tea, you and your teddy are invited to a special tea party with gurgled teddy bears at Saturday, March 10, at 3:30 p.m., at Borders Bookstore and Noble (10750 Westview Parkway). Free. For information, call 858-684-3166. (MIRA MESA)

Wear Green for the St. Patrick's Day celebrations planned by the San Diego Actors Theatre in their "Children's Classics" at 1 Auerberg Del Mar Garden Amphitheater on Saturday, March 10. The program includes *Daniel O'Rourke*, *Green Eggs and Ham*, *Boats* and the *Boat Race*, poetry, and songs. The fun begins at 11 a.m. at 1540 Camino 117. Admission is \$4 per person. 874-4494. (DEL MAR)

Meet About the Creators of Aida during the children's class for the three through eight years old with an adult slotted for Saturday, March 10, at 9:30 a.m., at the Tecolote Nature Center (5180 Tecolote Road). Participants will play base and seek and make a craft. The fee for this, co-hosted by the San Diego Natural History Museum, is \$25 per non-member family. To register, call 619-232-3821 x203. (CLAREMONT)

Customize Your Bike! In conjunction with "Customize Your Bike" designed by Hot Rods, Lowriders, and American Car Culture, Gary Sackin, owner of Jewell's Bicycles, will conduct a workshop to teach participants how to customize their bicycles or scooter grips on Saturday, March 10. The class, for those seven and older, runs from 1 to 3 p.m. at the California Center for the Arts. Applicants should also learn how to build a lowrider bicycle from scratch.

The fee is \$9, call 760-839-4129 to reserve a spot. The center is located at 340 North Encinitas Boulevard (at Valley Parkway). (ESCONDIDO)

"Take a Closer Look! Snails, Shells, and More" is the theme for kids aged three and four (with an adult)

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Where: NASSCO's shipyard at 28th and Harbor Drive. Gates open at 8:30 a.m. and the festivities are FREE.

Limited parking is available, so we recommend that you take the San Diego Trolley to the Harborside Station, which stops directly across from NASSCO's main entrance.

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CALENDAR LOCAL EVENTS

planned at the Birch Aquarium Museum on Saturdays, March 10, at 9:30 a.m. Participants will use real scientific tools, sharpen their powers of observation, and learn to think like scientists while examining seashells and their resident animals.

The fee is \$15 per child (chaperon admitted free). The aquarium is located at 2300 Expedition Way. For the required reservations, call 858-534-7336. (LA JOLLA)

Ahoy, Mateys! The Missoula Children's Theater brings *Treasure Island* to the California Center for the Arts, Escondido on Sunday, March 11, at 1 and 3:30 p.m. The tale follows young Jim Hawkins on his adventures with Long John Silver and his pirate band.

Tickets are \$9.50. Find the center at 140 North Escondido Boulevard (at Valley Parkway). Call 800-988-4253 for information and reservations. (ESCONDIDO)

Meet Your Orchestra. The mighty brass section of the Orchestra of San Diego performs for the Seagate Concert series at 7 pm on Sunday, March 11, at the San Diego United Methodist Church. Listen for an exceptional brass music by Gabriel and other composers, full brass ensemble music by Dukas and Sussalo, the premiere of a solo for horn featuring Naah Groupie, music written especially for the horn quartet, and familiar brass quintet pieces.

Tickets are \$14 general. For information, call 760-436-8744. Find the church at 1374 Calle Magdalena. (ENCINITAS)

Why Do Cats Meow? Discover the secrets of a cat's paw and meet some friendly felines during the next First Friends classes for those two to four years old at the Helen Woodward Animal Center (6525 Calle del Nido) at 10 a.m. Tuesday through Friday, March 13-16. The fee is \$10. Call 858-750-4117 x318 to register. (RANCHO SANTA FE)

"The Toy Box" is being performed by Cecilia Chimeria on Wednesday and Thursday, March 14 and 15, under a big top in a vacant lot on Dunbar Lane. Expect aerial contortion, juggling, tumbling, trapeze work, and more, leaving no time for boredom. The circus is produced out of Hugo, Oklahoma. Performances begin at 4:30 and 7:30 pm, both days. General admission is \$12 for adults, \$6 for children, with reserved seats available at higher rates. For reservations, call 888-ONE RING. (JAWAY)

Children's Museum of San Diego, paintings and etchings are gathered in "Celebrating Africa: Myth, Magic, and Reality: Acrylic Paintings by Betty LaDuke," continuing through the middle of March. LaDuke is said to be particularly interested in female figures in their communities worldwide and the important role women play in everyday life.

The artist of the month in March is Robert Freeman, a member of the Luiseno/Sioux tribe. His artwork, created in a variety of media, generally reflects his appreciation for the daily life of today's Indian people.

Try your hand at creating an etching-like print by using a printing press or scratch board during "Freeman Prints" workshops for those four and older beginning at 10 a.m. Tuesday through Saturday, March 13-17.

The theme for the museum in 2001 is "One Puzzle, Many Pieces: Building Community Through Cultural Awareness." Continuing exhibits include "The Book Stop," "Improv Theater," and "Cora & Ram-

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MUSEUMS

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

Antique Gas and Steam Engine Museum. The museum's activities include locating, collecting, documenting, and preserving historical gas, steam, and horse-powered

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house." Find the museum at 200 West Island Avenue. Dial 619-233-8792 for additional details. (DOWNTOWN)

Chinese Historical Society and Museum. The museum's activities include locating, collecting, documenting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/3-scale train. Find the museum at 2040 North Santa Fe Avenue. For farther details, call 760-941-1791. (VESTA)

Bonita Historical Museum. The museum highlights the history of the Sweetwater Valley from the mid-

1800s, with historical photographs, artifacts, tools, and farming implements. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/3-scale train. Find the museum at 2040 North Santa Fe Avenue. For farther details, call 760-941-1791. (VESTA)

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

Creation Museum. A museum combining the evolution and creation world views is found at 10946 Woodside Avenue North. For more information, call 619-448-0900 x2311. (SANTEE)

George White and Anna Gunn Marston House. This historic, home sits on five acres of landscaped grounds with a formal English Romantic garden. Built for civic leader and department store founder George Marston and his family by San Diego architect William Hubbard and Irving Gill, the Marston house design is in keeping with the

early 20th-Century American Arts and Crafts period, which emphasizes simplicity, function, and natural materials. The museum is located at 3525 Seventh Avenue. 619-298-3142. (HILLCREST)

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READING

Carson McCullers: A Life



By Joysane Savigneau; Translated by Joan E. Howard; Houghton-Mifflin, 2001; 370 pages; \$30

FROM THE DUST JACKET: "Writing is my occupation," Carson McCullers (1917-1967) often said. "I must do it. I have done it for so long." The beloved author of such classics as *The Heart Is a Lonely Hunter*, *The Member of the Wedding*, and *Reflections in a Golden Fyx*, McCullers began writing her first best-selling novel at the age of 20. It was the start of a lifelong love affair with stories and language—and of the creation of a body of work that continues to draw new generations of readers.

Marine Corps Recruit Depot Museum, focused on historic buildings, exhibits, weapons, and photographs depicting Marine operations. The museum is located in Building 36 of the main station five parking galleries with art, uniforms, re-

small-town childhood in the South and early international success, she was crippled by a mysterious disease in early adulthood. A woman who composed the most romantic of letters, she struggled to find lasting happiness with her husband, Reeves, whom she married twice. Carson wrote often of the loneliness of the human condition, and yet she surrounded herself with a constellation of witty, always entertaining celebrities: Katherine Anne Porter, Tennessee Williams, Truman Capote, Richard Wright, John Huston, and Edward Albee, among others.

The first biographer to have full cooperation of the McCullers estate, Joysane Savigneau has uncovered the private Carson McCullers, a woman who never really grew up yet was always seductive, a woman whose candor and immense emotional needs sometimes overshadowed her great charm, generosity, loyalty, humor, and deep intelligence. Above all, Carson was a life force, a person who needed to write and who did so despite great physical pain, up until the very end. Published to rave reviews in France in 1995 (as *Carson McCullers: Un Coeur de jeune fille*) this passionate biography is one that, according to *L'Espresso*, "must be read...to measure the full extent of McCullers' torment and her determination to overcome her suffering."

ABOUT THE AUTHOR: Joysane Savigneau was born on Bastille Day in 1951 in a small town 300 kilometers southwest of Paris. She attended university near her home, in Poitiers. "And then," she said, "in the 1970s I spent two years in New York City. After the two years, I came back to France, to Paris, and went to school, studying journalism. I stayed in Paris. Since 1991, I have been editor of the book-review supplements to *Le Monde* and, since 1994, I am cultural editor—books, art, theater, cinema, and so on—in *Le Monde*. I have assistant editors for book, art, etcetera."

Savigneau also is author of *Marguerite Yourcenar: Inventing a Life*, which Edmund White praised as "surely the best biography to be written in French in several decades."

Savigneau, who says that she "loves America," has spent considerable time in the United States, where, nowadays, she tends to visit twice each year. "In 1982 I spent six months in Denver because I had received a grant from the French American Foundation and was at *The Rocky Mountain News*. In 1984, I spent the summer teaching at Middlebury College in Vermont. In 1988 I spent a month in Maine, working in Marguerite Yourcenar's house. In 1989 I spent a month at Harvard, again, working on Marguerite Yourcenar. In 1992 I spent three weeks in Austin, working at the University of Texas library where they have many Carson McCullers materials."

ABOUT THE BOOK: I had read, with interest and admiration, Savigneau's biography of the writer, Marguerite Yourcenar, who was born in Brussels in 1903 and who died in Maine in 1987 (and whom Savigneau had met shortly before Yourcenar's death). Yourcenar perhaps is best known as author of *Memoirs of Hadrian* and *The Abyss*. Yourcenar, like many writers, did what it took to keep at her writing tasks; what it took (and takes) is not always seen by the world as admirable. Writers are not always "nice" people and yet Savigneau, without evading the facts of Yourcenar's life, produced a sympathetic representation of this tough old bird. She has done the same with McCullers.

I had also read Virginia Spencer Carr's 1975 biography of Carson McCullers, *The Lonely Hunter: A Biography of Carson McCullers*. About all that I remembered from Carr's book is that Carr saw Carson as something of a selfish bitch. What else I recalled from the Carr biography was that Carson drank a lot, she dove her dipnomatica, hubby, Reeves McCullers, to more drink and even-

tually, in Paris, in 1953, to suicide. She chased after women and wrote them goody math notes. One year at the writers' retreat, Yaddo, Carson, in bitch attire, chased particularly hard after the haughty and elegantly garbed Katherine Anne Porter, a gal who felt little sympathy for women-loving women. A nasty scene took place between the two writers. My impression was, while Carr admired McCullers the writer, she disapproved Carson the person.

Savigneau, however, had written about McCullers in the same way that she wrote about Yourcenar. In the introduction to *Carson McCullers: A Life*, Savigneau writes wisely about the portrayal of writers in biography. "Virginia Spencer Carr...seems to have interviewed every other writer about McCullers's existence—however minor or ephemeral. When she herself was not free to travel, she sent someone else to question people for her. Recollections were obtained from people who had met the American novelist only in passing—such as Simone de Beauvoir, who vaguely remembered an evening spent with her in Paris. By now, most of the women and men who provided information to Carr have died. No work on Carson McCullers could possibly be done without Carr's incomparably precise text, containing scores of comments now impossible to collect. Nothing can be written without referring to those unique testimonials, which is to say that we cannot but pay homage to the research of Virginia Spencer Carr."

And yet, despite an appearance of neutrality often found in American biographies—never a conjecture on points that are obscure or unexplained but a piling up of details, particulars, and testimonials as if all were of equal importance—Virginia Spencer Carr's work carries a rather negative image of Carson McCullers. *The Lonely Hunter* aims to be exhaustive, and it certainly comes close, but its portrait is cold, painted by a woman apparently

unwilling to consider that a writer lives differently from people who don't write, organizes her existence according to other criteria, feels different feelings, thinks other kinds of thoughts. A writer is not someone who on the one hand loves, hates, rejoices, becomes outraged, or suffers and then writes in her free time. Not only is a writer's life partially refracted in fictions (that is, after all, what keeps the biographical enterprise from being insane) but the need to write fastens itself onto, indeed molds, every living moment. It is not by that standard at least from that perspective that a writer's life must be judged. Virginia Spencer Carr shows little warmth—much less tenderness or compassion—for her subject, who, visibly, shocks her Puritanism and moralism. Carson McCullers is too free with her passions and her words, too independent, and too adept at surviving come what may so that she can continue to write."

A CONVERSATION WITH THE AUTHOR: I asked Savigneau if McCullers, specifically, and American Southern writers, in general, were popular in France.

"In France, American Southern writers are of a great interest. But maybe not mainly because they are Southerners, but because they are great writers, especially Faulkner. French teenagers who love literature are likely to read McCullers's *The Heart Is a Lonely Hunter*. I did. And I became fascinated by this strange person. I read Carson in French, of course. Then I read other books, saw the movies made after the books. And years later, when the publishing house that published Carson McCullers in France asked me about a biography, I felt very excited and said, 'Yes. Then when I started to work for the biography, I read all the McCullers books in English.'"

I asked if McCullers's other work was available in French.

"All of McCullers's books are available in French translations, in several editions. Now there are new translations, also, because many of the earlier ones were pretty bad."

Carson McCullers, like many writers, not only wrote fiction, she rewrote, or fictionalized, her own life, altering certain facts. Both Marguerite Yourcenar and McCullers even made significant changes to their names. I mentioned that Yourcenar, even more than McCullers, changed facts of her life. What did Savigneau make of this altering by writers of their "real" lives?

"As far as Marguerite Yourcenar is concerned, she wanted to build her own image, or stature. She also wanted, I think, to play with the future biographers, trying to trap them. I found it very exciting to try to find what she wanted and what she was very depressed during the war, which makes her more human. But she did not want people to know that she could be depressed 'like everybody.' As far as the names are concerned—"Carson" instead of "Lula," or "Yourcenar" instead of "Crayencour," I think those two women in a way simply liked to create themselves."

Savigneau does a superb job of re-creating McCullers's mid-20th-century South. She not only sketches the World War I and Depression-era settings with great accuracy, but she also correctly

(continued on page 74)

hibition originating at the Exploratorium in San Francisco. Each exhibit component seeks to stimulate better understanding of the relationship between art, science, math, and technology engaging and fun make up "ExplorAZone," an exhibition.

The Rose of a California Town: Find the museum at 7715 Church Street; 619-464-4333; (40000/0000).

Reuben H. Fleet Science Center, 10 exhibits designed to stimulate math and technology engaging and fun make up "ExplorAZone," an exhibition.

radiocarbon dating, stratigraphy, superposition, and typology. Find the center in the Rita Carson Project, at 534 11th Avenue (at J Street); Call: 619-239-1868 for further information; (600000).

San Diego Automotive Museum, what does "family car" mean to you? "Vans, Sedans, and Wagons: A Tribute to the Family Car" continues through Monday, May 28, with vehicles from the Packard-Woodley to the quirky VW Microbus on exhibit.

San Diego Automotive Museum, what does "family car" mean to you? "Vans, Sedans, and Wagons: A Tribute to the Family Car" continues through Monday, May 28, with vehicles from the Packard-Woodley to the quirky VW Microbus on exhibit.

More than 80 automobiles and motorcycles from homesick cartages dating from the 1940s through the 1990s contributed to the Historical Society for inclusion. The show is the project of a local history preserver, Colleen O'Connor.

"Out of Our Vault: It's Curatorial Curios" features artifacts from the society's collection of fine art, decorative arts, furniture, textiles, books, instruments, photographs, architectural drawings, documents.

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MRI, just inside Gate 4, 601 Pacific Highway, 619-524-6038, 60004097.
Paragon Museum of Lemon Grove, ongoing exhibits include:

Popcorn, Powell Skirts, and Little Green Men: The Ace Drive-In Days Again," a display of drive-in movie memorabilia; and "Lemon Grove

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A sizzling new thriller series by master suspense novelist Patterson features four career women—the Women's Murder Club—who track down a killer who's murdering newswomen in San Francisco. NBC is scheduled to air a major two-part miniseries based on *1st To Die* during sweeps week in May 2001.
James Patterson is the #1 best-selling author of *Along Came a Spider*, *When the Wind Blows*, *Pop Goes the Weasel*, and many other books.
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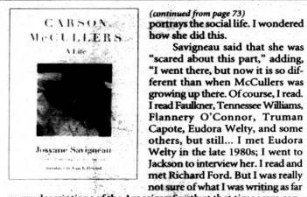
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Museum of Contemporary Art, San Diego, presents Artists On The Cutting Edge IX CROSS FERTILIZATIONS

Join us at MCA presents the ninth season of *Artists on the Cutting Edge: Cross Fertilizations*, an outstanding literature and music series conceived by Quincy Troupe. This year's program includes many of today's most innovative artists and is expected to sell out, so be sure to buy your tickets early.

<p>THURSDAY, MARCH 15 • 7:30 PM</p> <p>BOB PRODMAN Poet Bob Prodmann's recent publications include the Collected Poems of the World and CD in <i>Whim</i> (the <i>Dark Crowd</i>); for ten years he was <i>West Coast</i> magazine's poetry editor and is currently writing the poetry book <i>Whim</i> and is currently writing the poetry book <i>Whim</i> and is currently writing the poetry book <i>Whim</i>.</p>	<p>ANA CASTILLO Novelist and poet Ana Castillo is the author of <i>The Menopausal Years</i>, <i>So Far from God</i>, most recently <i>Peel My Love Like an Onion</i>, and a co-author of <i>Chavez Avenue</i>. She is the author of <i>The Menopausal Years</i>, <i>So Far from God</i>, most recently <i>Peel My Love Like an Onion</i>, and a co-author of <i>Chavez Avenue</i>. She is the author of <i>The Menopausal Years</i>, <i>So Far from God</i>, most recently <i>Peel My Love Like an Onion</i>, and a co-author of <i>Chavez Avenue</i>.</p>	<p>ITT FRANK Guitarist Jeff Parker plays with many Chicago-based groups including Sunny Storm's New Orleans Ensemble, the Fred Anderson Quartet, the Ansonia Quartet, Chicago Underground, and many other groups.</p>
<p>THURSDAY, MARCH 29</p> <p>CAI BENNETT W.S. MERWIN ELIZABETH NEUNEZ</p>	<p>THURSDAY, APRIL 5</p> <p>ANDREW PINN BOBBY BRVANT C.K. WILLIAMS</p>	<p>THURSDAY, APRIL 12</p> <p>AL HOMOERIO ERDI DOUGLAS AVIAT</p>
<p>THURSDAY, APRIL 19</p> <p>HENRY THREAGILL DAVID WONG LOU SAPPHIRE</p>	<p>All performances 7:30 pm Chicago, TCO Project Street in La Jolla. For more information call the Museum at (619) 454-1554. Tickets may be purchased in advance at the MCA Bookstore in La Jolla and Downtown, and at all TicketWater outlets.</p>	<p>Ticket holders are invited to four MCAs galleries free of charge each evening before the performance.</p>



(continued from page 73) portrays the social life. I wondered how she did this. Savigneau said that she was "scared about this part," adding, "I went there, but now it is so different than when McCullers was growing up there. Of course, I read, I read Faulkner, Tennessee Williams, Flannery O'Connor, Truman Capote, Eudora Welty, and some others, but still... I met Eudora Welty in the late 1980s; I went to Jackson to interview her. I read and met Richard Ford. But I was really not sure of what I was writing as far as my descriptions of the American South at that time were concerned. When I heard the book was going to be translated into English I was afraid that I might have said stupid things that French readers would not have noticed and Americans were going to point out."

Reeves McCullers served in France during World War II. After the war, he and Carson traveled several times to France, and during their last spring and summer together, they lived in a farmhouse in France. Carson, said Savigneau, liked France but did not speak French, except for a few basic words. Reeves spoke much better. Reeves, when he first came to France, liked the country. He liked the landscapes, way of living, all the little cafes in the small villages, where men used to come after work and talk and drink and play cards. He wanted Carson to discover this country when he. When they came, they liked the way writers and other

artists — at that time, in the late 1940s and the 1950s — met in cafes in Paris and created a kind of community of artists. Both Reeves and Carson loved this way of living. I asked what Carson received when it came out in France. Curious as to the French interest in the book, I also asked if the book received much publicity. "My book got very good reviews. I went to several TV and radio programs, but the book was not a best-seller. It sold about 10,000 copies in hard cover, and in paperback, I do not know the number of copies that it sold. For the Marguerite Yourcenar biography it was 100,000 copies in hard cover, a lot for a literary biography in France, and, again, I do not know what the paperback sales were in France."

I said to Savigneau that I thought her treatment of McCullers's life far more sympathetic than that of Carr's. "I agree with you about Carr. Nonetheless, her book is good and interesting. She did a great job, saw all the people she could see; I think she had a great interest in Carson. But, I think she took too much for granted in listening to so much to what people who disliked Carson and survived her said. She did not try to understand this strange person 'from inside.' But we should not be too tough with Carr, because she made a very serious research. But, after reading her, the image one gets from Carson is too negative, from my point of view. But I might be mistaken; maybe she is right, although I do not think so and I hope not."

Reeves, even before he met Carson, had wanted to become a writer. However, he never did write anything of consequence. Among people who knew both Reeves and Carson were those who felt that he was the "real" talent and that his life with the demanding Carson kept him from fulfilling that talent. These people, when interviewed, tended to make somewhat hostile remarks

about Carson. What did Savigneau make of this? "Carr feels that as Carson is the writer, the creative person, she is the winner and Reeves the loser, which is true in a way. But to me it is not a reason for demonizing Carson. In French there is another book about Carson, and it is kind of a love letter to Reeves. I think Reeves is a very interesting person. I have no contempt for him. I think he deserves of being a writer but could not make it, and it was terrible for him. I feel sympathy for him, but it does not drive me to the hostile to Carson. They had a strange love story; Carson was probably much stronger than he was, although she was sick and looked weak, but she did not abuse or use him, I think, and he did not really abuse or use her, either."

Savigneau was able to talk with Mary Mercer, Carson's psychiatrist. Mercer, earlier, had refused to speak about Carson with writers and researchers. I asked Savigneau how she happened to make contact with Mercer. "Florida Lasky is in charge of Carson's estate. She had not allowed Carr to quote anything from the McCullers papers that are in Austin. I came to New York to see Florida Lasky. She knew my work on Yourcenar, and she was touched that somebody from France had such an interest in Carson, and she gave me permission to quote. She said that she would ask Mary Mercer to see me. Mary Mercer gave me an appointment in front of Carson's house in Nyack, which was near Mercer's own house. She said that she did not want to be interviewed. Finally, though, she started to talk to me, and it was very interesting. But she did not want me to take notes or record anything. She said, 'I am a psychiatrist, I see you and I see you can memorize.' She appeared to me like a fascinating person. Afterwards, we wrote sometimes to each other, then we stopped. I wonder if she is still alive. I hope that she is."

and ephemera. The exhibition changes periodically through Sunday, September 2, drawing from the society's stored collection of over 17,000 objects. The role of photojournalists and photographers in preserving the San Diego region's scenic resources is commemorated in the ongoing "Weird San Diego: Capturing the Public's Eye — Photographs from the Collection that Startle, Surprise, Amuse, and Confuse." Along with nearly 200

photographs, "Weird San Diego" features museum artifacts, costumes, and documentary evidence showing an often unseen San Diego. Curator Gregory I. Williams is also attempting to "show how historic data evolves. An image that looked serene 50 or 100 years ago can now appear absurd, poignant, or funny." The museum is located in the Casa de Balboa building; 619-232-8203. (Museum hours)

San Diego Hall of Champions, the museum — dedicated to promoting, recognizing and preserving athletic achievement — is located at 2131 Pan American Plaza. Call 619-234-2544 for information. (Museum hours) **San Diego Maritime Museum**, rare original paintings by Wilbur, van de Velde the Younger, Bachmann, and Porellis are featured in "Art of the Sea: 17th-Century Dutch Masters and Their Legacies," an exhibit through Sunday, May 13. The lasting influence of these masters over the maritime art community continues to appear art as reflected in the other art included in the exhibition. "Trazzetti" offers an entertaining romp through history and Hollywood, with a look at the real life of the pirates who inspired the fiction, the movies, and the romanticized perceptions of the foul mariners. The exhibit includes an actual cutaway aboard by pirate Charles Gibbs, who was hung in 1831 for his deeds, as well as a pair of painted skull believed to be the skull of Blackbeard himself, and original painting by Don Matt. Movie memorabilia include the original coat worn by Errol Flynn in the 1934 Scottish steam yacht *Medea*. There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library. The museum is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153. (Museum hours)

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San Francisco ferryboat *Berkeley*, and the 1904 Scottish steam yacht *Medea*. There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library. The museum is located at 1306 North Harbor Drive, along the Embarcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153. (Museum hours)

San Diego Museum of Man, skeletal remains from the past in "The Bones Don't Lie" is on display through Sunday, May 13. The exhibit explores everything from bone recovery and identification techniques to uncovering evidence of nutrition, disease, and trauma, to the use of skull and bone imagery in popular culture. The exhibition includes hands-on learning and interactive displays. Ancient Egyptian royalty and commoners are contrasted in the renovated Children's Discovery Center. The 1300 square-foot exhibit depicts life in Egypt more than 3500 years ago and includes a reproduction of a tomb, complete with a mummy (replica of an Egyptian princess). For more information, dial 619-239-2001. (Museum hours)

San Diego Railroad Museum, over 80 pieces of vintage railroad equipment are collected here. Among the pieces: five antique steam locomotives, seven large diesel electric locomotives, a number of small switchers, old freight cars and cabooses, a U.S. Army kitchen car used on troop trains during World War II and Korea, and a Pullman dining car. The museum also offers train adventures through San Diego's back-country. Miller Creek trains depart every Saturday and Sunday from the Campo Depot at 11 a.m. and 2:30 p.m. Find the Campo Depot off Highway 94 and Forest Gate Road. For information, call 619-595-3030 or 619-478-9937. (Museum hours)

Something New

There is no way that any of these intended meanings can be communicated by the music itself.

There was a sadness in the background of the St. Lawrence String Quartet's magnificent concert at Mandeville Auditorium. The group originally scheduled in UCSD's Chamber Music Series had been the Golub-Kaplan-Carr Trio. The untimely death of David Golub had deprived the world of one of its finest pianists and had left his Trio with a program the organizers of the Chamber Music Series did not find sufficiently attractive. As substitute, they brought in the St. Lawrence, a chamber group of a different makeup, but one of similar high caliber. The audience's grief at the loss of a superb musician well known to San Diego music lovers was poignantly balanced by the inspiring performance of the youthful Canada-based quartet. Nothing can bring David Golub back, but (and he himself would have rejoiced at it) great music-making continues.

Among the many excellent young quartets performing these days, the St. Lawrence has pride of place for its brilliance and daring. How many other quartets, at that stage of their career (or at any stage, for that matter), would offer a program consisting of three works virtually no one in the hall had ever encountered before? Knowledge of Schubert's early G Minor Quartet, D. 173, is pretty much confined to people owning complete recordings of the Schubert quartets. Christos Hatzis's String Quartet No. 2 is a recent (1999) U.S. Army kitchen car used on troop trains during World War II and Korea, and a Pullman dining car. The museum also offers train adventures through San Diego's back-country. Miller Creek trains depart every Saturday and Sunday from the Campo Depot at 11 a.m. and 2:30 p.m. Find the Campo Depot off Highway 94 and Forest Gate Road. For information, call 619-595-3030 or 619-478-9937. (Museum hours)

Of course, one has to take into account the St. Lawrence's propensity to throw themselves, heart and soul (and — in the case of first violinist Geoff Nuttall — body), into anything they play: they are so passionate, and so strong in their delineation of dynamic musical architecture, that it might be suspected that they were making the Saint-Saëns Quartet No. 1 sound better than it really is. The fine recording of this work by the Miami Quartet, however, will belie any such suspicion. (The Quartet No. 2 — written when the composer was 83! — is a lesser affair, more trivially Mendelssohnian.)

The Hatzis Quartet No. 2 (subtitled "The Gathering") is the second unusual Canadian string quartet by the St. Lawrence musicians have introduced to the Mandeville audience. In a memorable concert in the same series, a couple of years ago,

they played the wildly Expressionistic and theatrical Third Quartet by R. Murray Schafer, which required them to wander around the auditorium and sometimes to shout sounds like "Ah!" and "Choo!" while continuing to busy themselves with their instruments. Geoff Nuttall, one that occasion, was unfortunately dressed in a purple velvet jacket, tuxedo trousers, and cowboy boots (he was born in Texas).

Nuttall's appearance has become more conventional. At this latest concert, he wore a simple black turtleneck and a white shirt. Gone, too, was the knotted ponytail. But if he was now less spectacular to look at, his playing — like that of his colleagues, violinist Barry Schiffman, violist Lesley Robertson, cellist Marina Hoover — remained overwhelmingly colorful in Hatzis's color-laden work, with every moment given its full expressive value.

Similarly, the Hatzis Quartet No. 2 is far less given to fashionable experimentation than the Schafer Quartet No. 3. There was some shouting in the scherzo movement ("Ha!" — as in kung fu combats), but the musicians remained in their seats throughout. Otherwise, what was striking about this very impressive composition was its debt to the string writing of Bartok: the slides, the quarter-tones, the motoric rhythms, the uncanny sound effects, the use of themes reminiscent of Eastern European or Middle Eastern folk music. Happily absent were any references to the heritage of Schoenberg and Webern, which dominated serious music during much of the second half of the 20th Century. By allowing himself to be influenced by Bartok instead, Hatzis has made a telling statement about the purpose of music, its need to communicate with human beings, its inherent concern with human feeling and human experience. The various musical languages that inspire him sound exotic to Western ears, but they are immediately intelligible, and the atmosphere they engender surrounds the soul with emotional meaning.

Although it is impossible to imagine the Hatzis Quartet played more ardently or more from within, it did seem rather overlong on a first hearing. The atmospheric effect is often extended beyond their capacity to stimulate the listener's interest, and the mind begins to wander. But that may be intentional on the composer's part. The



Christos Hatzis

St. Lawrence String Quartet
Mandeville Auditorium (UCSD Chamber Music Series)
Schubert, Quartet in G Minor, D. 173; Hatzis, Quartet No. 2 "The Gathering"; Saint-Saëns, Quartet No. 1 in E Minor, Opus 112.
concentrated structures of thought and feeling that one meets in Beethoven or Brahms (or Bartok) are not, seemingly, what he is after. He wants to change the inner rhythms of our consciousness, to make us listen in a way new to us — as we are forced to do when, for example, we listen to an Indian raga. The experience of this music might be quite different if one were listening to it at home, stretched out on a sofa, rather than stiffly upright in the formal setting of an auditorium, and on uncomfortable Mandeville seats (when will they tear that awful place down?). You may gather that I was moved and fascinated by Hatzis's gripping and beautiful music. I felt differently about his comments in the printed program. There we discover that the "fragments of musical experience which I have collected over

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CLASSICAL MUSIC

the years from diverse geographical and chronological sources...are put together in a manner reflective of my ongoing quest for a trans-national, trans-dogmatic view of the world and its inhabitants. The presence of heterogeneous stylistic elements in this piece also acts as a form of exorcism against the absurdity of war and senseless violence. "He intends particular reference to 'The terrible war in Kosovo or a trans-dogmatic view of the world (whatever that means). Ultimately, Hatiza's gabby and self-congratulatory program notes ('A Portrait of the Artist as Profound Humanitarian') are no more useful to an audience than the impenetrable blather about transformed pitch-collectations that we used to find in program notes by artists trying to show what great mathematicians they were."

CLASSICAL LISTINGS

HOW TO READ YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication. Do not phone. Send a complete description of the event, including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number (including area code), and a phone number for public information to **READER CLASSICAL MUSIC**, Box 8503, San Diego CA 92186. Or fax to 619-581-2401. You may also submit information online at www.SanDiegoReader.com by clicking on the events section.

A Spring Concert including Beethoven's "Symphony No. 8," the overture to "An Italian Girl in Algiers" by Rossini, and Dvorak's "Serenade for Strings" — may be enjoyed when the New City Sinfonia performs at 7:30 p.m. on Friday, March 9, at Trinity Episcopal Church. The concert also features two young winners of the Music Teachers' Association Scholarship Competition. Enjoy the concert at the First Unitarian Universalist Church (4190 Front Street). Call 619-527-4457 for information. Admission is free. (HILLCREST)

CLASSICAL LISTINGS

Secred Choral Music, both a cappella and with piano accompaniment, is promoted when the Northwestern College Choir — hailing from St. Paul, Minnesota — performs at 8 p.m. on Friday, March 9, at Trinity Episcopal Church. The concert also features two young winners of the Music Teachers' Association Scholarship Competition. Enjoy the concert at the First Unitarian Universalist Church (4190 Front Street). Call 619-527-4457 for information. Admission is free. (HILLCREST)

Symphonic Sounds in Sacred Spaces

More of this choral music will be presented by the Northwestern College Choir on Sunday, March 11, 7 p.m., at the First Presbyterian Church (320 Date Street, at Fourth Avenue). Free will offering. For details, call 619-232-7513. (DOWNTOWN)

Viella Students of János Néményi and Pivkivik Nyker gather for a concert in the Rectory Hall at UCSD's Mandeville Center at 8 p.m. on Friday, March 9. Free. 858-534-4830. (LA JOLLA)

Playing a 17th Century Organ Viella, Jennie Choi presents "Choice Selections" with pianist Woomin Kim for the Spring Concert Series hosted by the First Unitarian Universalist Church on Saturday, March 10, at 7:30 p.m. Choi is a San Diegoan completing her master of music degree at the Juilliard School; Kim is a graduate of the prestigious Korea and the Conservatory for Music and Theater Bonn. What will the talented duo play? Listen for pieces by Bach, Mozart, Vivaldi, Beethoven, and Debussy.

Find the First Unitarian Universalist Church at 4190 Front Street. Admission is a suggested \$10 donation. For further information, call 619-286-4580. (HILLCREST)

Awarded Accolades Aplethy, the Miami String Quartet led the stage at UCSD's Mandeville Auditorium for a concert on Saturday, March 10, at 7:30 p.m. Listen for Mendelssohn's "Quartet in D Minor No. 1," the "String Quartet" by Ullmann, and Beethoven's "Opus 59, No. 3." Tickets are \$22 general. Call 858-534-8497 for information and reservations; tickets are also available through Ticketmaster (619-220-7155). (LA JOLLA)

The "Not-So-Silent Film Festival" hosted by the Trinity-Tiny Pit Orchestra for Silent Films continues on Sunday, March 10, at 11 a.m. in the Chess Room at Geisel Library at UCSD.

The small novelty orchestra of toy instruments and orchestral noise-makers will provide live music and sound effects as classic silent films roll. Guests are encouraged to join the musicians in the pit for some solo-effects solos. Play a real theremin — if you dare! In addition

Abandoned Rituals

From the outside it looks like something assembled from a gigantic Cootie kit.

For 15 years the New York sculptor Willard B. Boepple has been making objects derived from things of everyday use. He has used the structural music of the ladder, stacked and torquing it into sculptures that suggest, but don't resemble, a tree, shrine, shrub, or tower. His recent motif is the shell, which he transfigures into boxy forms with dynamic internal spaces. One has a turbine-like interior that imitates tidal turbulence, and yet it's still a shell. Boepple's works are stoutly present in space, but they're haunting, too, because while they are completely sculptural in purpose and execution, a world of use is coded into them. There's no sense that an idea is merely being executed. They are not, in other words, design objects.

The variety of things in MoCA La Jolla's interesting "Against Design" exhibition cruise the zone between ordinary use and aesthetic privilege, between the Duchampian ready-made and the sculptural, the standardized, and customized. The "Against" doesn't mean adversarial, it refers to whatever skirts or contests or raids design principles. Most of the things were built to be displayed, not used, and some have a smug self-awareness. They exploit commonplace things like a bathtub, bookshelves, cabinet, and cupboard. And beauregard: Angela Bullock's installation, *Bear Bag Set*, four colorful bags spread across a west-facing gallery, suggests that the window opening on the Pacific is a viewing screen. When you sit, the bags coddle and stupefy you — stupefied me,

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ART

anyway — and you glaze over as if in front of a TV set. The installation stuns up the issue of how commercial design, in creating ease, also blunts consciousness. Artfulness, too, plays its part. The bags are beautiful in their changes, each body leaves its signature depressions and wrinkles.

Even pieces that might be used aren't meant for use. My favorite is Andrea Zittel's A-Z 1994 Living Unit II. Closed, it looks like an elaborately hinged steamer trunk on wheels; open, it folds out tools of daily life: bed, basin, shelves, stove, table. It restores meaning to the cliché about unpacking a life and living out of a suitcase. Atelier Van Lieshout's *Tampa Skull* is a living space made from the inside out, the placement and dimensions of bank, gully, and WC determining the external form. You can enter its submarine spaces and appreciate their expediency, comfort, and practicality. From the outside it looks like something assembled from a gigantic Cootie kit.

Nearly everything in the show is a little rhetorical event that constructs an argument, provokes an issue, or tweaks expectations. We're asked to re-examine our assumptions about sculpture and design. The work has its own assumptions, one being that an explanatory apparatus is necessary for us to "get it." M.F.A. students, like graduate students in history or astrophysics, are trained to conceptualize their work, usually in terms of problems and relevance. "Against Design" could be subtitled "The New Academy." It comes pack

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aged in explanatory verbiage, which is not a bad thing, unless we pretend that it's something of great consequence. Of her bean bag installation Bullock says, "By adding my own constructions into these Kalkasque superstructures [i.e. museums], their conditions become visible and therefore, changeable... a platform for utopian projections, but it isn't utopia, because there is no model for any general utopia."

I hate being lectured to, so a little of this, for a viewer like me, goes a long way. Some things aren't interesting to look at until you're told what

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they're meant to illustrate. Clay Ketter's *Billy-Bob*, a set of nondescript IKEA Billy shelves, illustrates the difference between European and American behaviors and between standardization and customization. If a European needs additional shelves, he or she goes back to IKEA and buys more; an American goes to a lumberyard and buys a few 1 x 6s. Ketter assembles standard IKEA parts into an idiosyncratic structure, making the work (he says) "a marriage between European standardized form, a social democratic ideal, and an American handymen

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"Against Design" runs through Sunday, May 20. Museum of Contemporary Art, La Jolla, 700 Prospect Street. 858-454-3541.

"Balthus: Heig: Tom Young" remains on view through Sunday, April 8. Museum of Photographic Arts, Casa de Balboa building, at 1649 El Prado, Balboa Park. 619-238-7559.

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anyway — and you glaze over as if in front of a TV set. The installation stuns up the issue of how commercial design, in creating ease, also blunts consciousness. Artfulness, too, plays its part. The bags are beautiful in their changes, each body leaves its signature depressions and wrinkles.

Calendar

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Big Thoughts for Dullards

England's unknown hero's private life forever tarnished his public image.

The North Coast Repertory should cancel the rest of its season. It's mounted its best show ever — Dale Wasserman's musical about Don Quixote, *The Man of La Mancha* — and it could run till all the *Forever Expresses* come home.

REVIEW

JEFF SMITH

A musical? At North Coast Rep's small, shallow space? Yes. And that's part of the wonder. When was the last time you heard a musical that wasn't miked? When was the last time you sat, at worst, six rows from the performer? And when was the last time you watched a musical, brimming with nuances, that didn't try to paste you to the rear wall? You could call codirectors Sean Murray and Kathy Brombacher work an "acoustic staging." And in an era of pyrotechnical effects and Madonna-mixed performers, this intimate, extremely personal approach feels downright radical.

Gold," which was also the Age of Cervantes, who died the same day as William Shakespeare: April 23, 1616.

One could quibble about the opening-night performance (everyone could pick up their cues, etc.), but talent runs deep through the cast. Special mention must go to Sandy Campbell, as the downtrodden Aldonza in the most objectified woman in musical-theater, and to John Guth, NCR's marketing director whose winning efforts as Sancho prove he's as talented onstage as off.

I saw Richard Kiley, the original Man of La Mancha, back when, and he was terrific. But Sean Murray, NCR's artistic director who has taken too long a hiatus from the stage, brings more to the role; he combines vigor with infirmity, his ancient eyes are eloquent, and his voice amazes. (Think you're impervious to the schmalz of "Impossible Dream"? Hear his version, and weep.) Murray, who was born to play this role, gives one of the most outstanding performances I've seen in San Diego. Kiley was terrific, but Murray is miraculous.

When Ron Choulaton walks onstage as Alan Turing in *Disversation's Breaking the Code*, he looks no like our play's protagonist but like an extra for some science movie. He wears a frumpled sport coat and slacks, a striped shirt he slept in, a diagonally striped tie that clashes with the shirt, a sweater vest — rows of abacus-like diamonds — and he hasn't buttoned the penultimate, from the bottom, button.

If you didn't know who Alan Turing was — and England didn't — you would stereotype him as an absent-minded professor, head full of cosmic gizmos, an evanescent touch with reality, the kind of person you hope has a life but wouldn't bet on it (especially after you hear him stutter, or watch him gnaw his nails). You'd never guess that Turing, 1912-1954, almost single-handedly invented the computer and broke Nazi Germany's Enigma Code. In a pub, Choulaton/Turing boasts



Sean Murray, Sandy Campbell in *The Man of La Mancha*

The Man of La Mancha, by Dale Wasserman, Mitch Leigh, and Joe Darion, based on Miguel de Cervantes's *Don Quixote de La Mancha*
North Coast Repertory Theatre, 987D Lomas Santa Fe Drive, Solana Beach
Codirected by Kathy Brombacher and Sean Murray; cast: Sean Murray, Sandy Campbell, John Guth, Jim Chonick, Angelo D'Agostino-Wilcock, Dagmar K. Fields, Naia J. Hieronimus, Brian Imms, Ralph Johnson, David Radford, Carlos Martin, Tom Yverson, Jay Nicole Yundell; scenic design, Marty Burnett; costumes, Shelly Williams; lighting, Karin Filijan; sound, Peter Hasbagen; choreography, Don Ward; musical direction, Scott Lacy
Playing through April 22; Thursday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m. For information call 658-481-1055.

Breaking the Code, by Hugh Whitmore
Disversation Theatre, 4545 Park Boulevard, University Heights
Directed by Rosina Reynolds; cast: Ron Choulaton, Nick Berry, Scott Coker, Jonathan Dunn-Rankin, Jillian Frost, Jennifer Prisk, Benjamin Randle, Richard Stevens, Francisco C. Torres; scenic design, David Winkler; costumes, Liam O'Brien; lighting, Karin Filijan
Playing through April 14; Thursday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m. For information call 619-220-0097.

quietly, "If it hadn't been for me, we'd have lost the war." Yeah, right, you say? No. He's right. Germany had an unsinkable ship, the *Bismarck*, and an unbreakable code machine. The Enigma had five rotors, each with an alphabet. Multiply 26 by 26 five times and you have the number of permutations of the "polyalphabetical" machine could produce. Working for a team of British code breakers that included Ludwig Wittgenstein, Turing invented an "electronic

anonymous. Not even his mother knew what he did. And, in an irony so big you could sail the *Bismarck* through it, England's unknown hero's private life forever tarnished his public image.

Turing was gay. No one would have known if the hadn't mentioned it to a policeman during a routine burglary investigation. Turing was charged with "gross indecency" (on opening night, when the cop made the charge, an audience member whispered "Oscar Wilde," who was also jailed for his homosexuality). Thus the title for Hugh Whitmore's drama cuts two ways: Turing broke the Enigma Code and also England's code of "appropriate" sexual behavior.

Breaking the Code (1986) is more important than great. Whitmore has a compulsion to cover everything, briefly, rather than dig in, and some of his static scenes do go on. Turing was an elitist, and Whitmore writes like one, parsing out meanings single-file, so all us dullards will catch his drift.

Whitmore also writes by the numbers — Turing's mother is the generic Mom; his lady friend, Pat, the generic Girl Next Door. Directed by Rosina Reynolds, the Disversation production leaves the text by refusing to stereotype Whitmore's stentch-thin characters. One of the play's themes: the British police is just as repressive as the SS troopers



Jonathan Dunn-Rankin, Ron Choulaton in *Breaking the Code*

across the Channel. Nick Berry doesn't play the cop, Mack Ross, as a fire-poking Nazi. Instead, Berry makes him a mildly insistent bureaucrat who lives in a profoundly inflexible, by-the-book world.

Jonathan Dunn-Rankin and Rick Stevens, in terrific cameo, perform other variations on administrators: Dunn-Rankin (great to see back onstage!) as an engaging eccentric; Stevens, a blank-eyed vulture

intolerant of imprecision. David Frederick Wetner's set, however, includes whitewashed walls that are such an eyecore, Karin Filijan's subtle, penumbral lighting battles them all night. Turing was obsessed with all right and wrong, in particular those instances where the lines blur. If the all-white set and graham lighting are making a thematic comment, the production's look suffers from the choice.

Ron Choulaton played Turing, must be ten years ago, at the North Coast Rep. He gave a riveting, dynamic performance. As Turing warred against the hypocritical establishment, Choulaton resembled a caged banshee. One of the thrills of my job is to watch actors grow. Choulaton plays a different Turing for Disversation. A decade ago we watched an actor playing a man. Now we see the man. Choulaton eliminated external trappings. In this remarkable performance, he refuses to dazzle us or, one of the craft's bravest moves, even to make Turing sympathetic. This Turing roars inside, conflicted, impatient, almost inept socially; he just wants them — and us — to let him be. ■

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

Arsenic and Old Lace
Mesa College Theatre Company stages Joseph Kesselring's comedy about kindly old ladies who don't take kindly to old men.
APOLLO THEATRE, MESA COLLEGE, THROUGH MARCH 11; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The Beauty Queen of Leenane
The San Diego Rep's opening-night performance of Martin McDonagh's funny, grim (i.e., not for the squeamish) drama, produced one of theater's most amazing phenomena: one moment the audience exploded with deep, delighted laughter; seconds later, you could hear a pin drop. Done well, *Beauty Queen* is equal parts comedy, tragedy, and horror — and you won't know which comes next. Directed by Sam Woodhouse, the Rep production isn't just done well. It is one of the Rep's best shows ever. You can sum up Maureen and her mother's relationship easily. Maureen, 40, has kissed two men in her life. Her mother, Mag, says that's too many. They are symbiotic neurotics. Each derives pleasure from offending — mostly passive, though not always — the other. Into this den of interlocking neuroses amble Pato Dooley. If he could speak for himself, unaided, Pato and Maureen might find love. Grudges emerge, however, when others speak for him. Everything about the Rep's production, with one fixable exception, is stellar. Robin Santoro-Roberts's set — white-washed stone walls, primitive interior — puts us in Ireland's County Galway, and the costumes must rank among the least flattering (thus mount up) actors wear. Mike Buckley's lighting includes some overhead, Tintoretto effects to live for. Although there are times, especially in the last scene, when Peter Friedrich clings over the top as Roy, Pato's brother, the acting is superb. When you go *Beauty Queen*, watch how Douglas Roberts's Pato reaches for Maureen — so tentative, such yearning — and tell me he's a one-night stander. And watch Priscilla Allen's Mag. To use Shakespeare's

phrase, she is a "great-sized monster of ingratitude." But there's also a light in there, and hurt. And as you watch Deborah Van Valkenburgh's Tony Award-quality performance as Maureen, try to have one reaction without fighting off its opposite.

Critic's pick
SAN DIEGO REPERTORY THEATRE, THROUGH MARCH 11; THURSDAY THROUGH SATURDAY AT 8:00 P.M.; SUNDAY AT 7:00 P.M. MATINEE SATURDAY AT 2:00 P.M. AND SUNDAY AT 2:00 P.M.

Bioghera
Steven Aurbury and Anthony Burr's multi-site, environmental opera is based on *Bioghera 2*, the self-contained ecosystem in Arizona. Admission is free.
LICED CAMPUS, VARIOUS SITES, THURSDAY, MARCH 8, THROUGH MARCH 18; THURSDAY THROUGH SUNDAY AT 3:00 P.M. FOR INFORMATION CALL 619-238-2727 OR (858) 822-1884.

Breaking the Code
Reviewed this issue.
DISVERSATION THEATRE, THROUGH APRIL 14; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Chalk & Up to Murder
In HIT Productions newest mystery dinner-theater show, Texas Ranger Slate Montana must find the truth. Did Dutch Spelkorn kill Hank Anderson, as people have long believed, or was it someone else?
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The Beauty Queen of Leenane

referred the match, wearing black and white striped shirt and blowing a whistle... Crumbs from the Table of Joy

them. As Ernestine, Melany Bell is special. Not once in her narration does she solicit our sympathy...

Death Blind the Stage HITT Productions new interactive comedy-mystery, written by Beth and Scott McNollen...

The Devil's River Sleighthammer's new "ambitious creation" wants to "discover what it is to be an American"...

Eve's Tail Every gay date, Eve swears, dumps her and then comes out of the closet...

obscure (one couple is actually growing backwoods, and there are no cooking with onions, and a Fortune Teller who could focus on making the vague, on-stage doings better reflect the highly systematic notes...

Fit to Be Tied Claret's Fringe Theatre stages the West Coast premiere of Nicky Silver's comedy about "falsely wealthy but desperate housewife"...

Forever Plaid The four harmonizers in search of plaid sport coats are in their fourth year they recently set a new record with their 1500th consecutive performance...

same set, and a dining room in common. PATH THEATRE THROUGH MARCH 11: THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Joey and Maria's Comedy Italian Wedding The Cully Theater hosts "hot so-so" dinary interactive dinner theater...

Joey and Maria's 25th Anniversary Party Dillard Productions presents a comedy show Joey and Maria's Comedy Italian Wedding...

Latin Twist, A Musical Revue with a Latin Flair Northwest College presents Carlos Mendez's supper club-style musical revue...

Man of La Mancha Reviewed This issue NORTH COAST REPERTORY THEATRE THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Much ADO About Nothing SOUTH COAST REPERTORY PRESENTS SHAKESPEARE'S COMEDY ABOUT BEAT RICE AND BENDERICK...

Murder at the Vicarage The Coronado Playhouse stages Agatha Christie's mystery about the death of Colonel Protheroe...

Of Grapes and Nuts Movie Productions presents a satire of John Steinbeck's 'Japes of Wines' originally produced by Chicago's Legitimate Players in 1986...

Ok! Ok! The Civic Repert Theatre presents Rodgers and Hammerstein's award-winning musical from collaboration with songs include "Oh What a Beautiful Morning"...

How the Other Half Lives PATH Theatre stages Alan Ayckbourn's inventive farce about three couples, two living rooms on the

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"To turn to a black guy and tell him he can't cook Cajun food on Sunday is insane."
That's what one

Network has access to 50 nightclubs across the country. The local "HoB" (as they write it) club, located in a former Woolworth store, will be owned and operated by parent company House of Blues Concerts. Many HoB clubs across the country feature a "Sunday Gospel Brunch."

saying I have soul food and Southern cuisine? I have every right to market what I do. If I don't use the term gospel brunch, what do I call it? Would I put it in the paper 'formerly known as gospel brunch'? I would hope San Diego is large enough for two gospel brunches. The general public should have a choice."

But Brady maintains the House of Blues conglomerate could squish him with litigation.

"The House of Blues could spend \$100,000 on this issue alone. If it came down to a battle, I could lose by default. I don't have the resources they have. They could bury me. Before anybody knew it, I'd be gone. I clearly don't have the resources to fight on their turf."

The response from Ann Wills, director of publicity for House of Blues

Entertainment, Inc., was "It's simple, no comment."

Attorney Kirt O'Neill, with the firm of Akin, Gump, Strauss, Hauer & Field, signed the letters to Brady. He did not respond to a request for comment.

4th&B owner Bob Speth said he is well aware of HoB's legal maneuverings against the Juke Joint Cafe. "I told [Brady] I would help him get gospel bands for his cafe for free."

—Ken Leighton

"They banned our albums and said, 'We like it, but if you want to do something with us, you need to be more radio friendly and not be so blatant about your faith in Jesus.'"

That's how Dogwood singer Josh Kemble recalls his band's interaction with

Warner Bros. Records. He said WB was interested in signing his band — but with strings attached.

Grammy-nominated Switchfoot and rap-core POD scored national success on their terms: both local bands freely profess their pro-Christian beliefs in their music.

But Kemble said his North County-based Christian "melodic/atomic punk" band was offered a national contract with secular stipulations.

"It didn't take us very long to decide it wasn't a good thing. We had been committed to serving Jesus. If we had stilled our music in any way, we would have been one of those sellout bands that we talk about not becoming. It would have given us and/or God a bad name."

When Kemble, 25, helped launch Dogwood seven years ago, there were other bands who were mixing gospel and rock. But they had the metal-glam look and sound of WASP or Warrant.

"When we started in the [Christian rock] scene it was all metal. We went more for the surf/skate/punk sound. Also, we probably weren't talented enough to play the things that metal people played.... Sometimes I don't like to say we are punk because people get the connotation of Mohawks and spikes and the whole New York and England thing. We've never worn those."

He says staying on message is the most important thing for punkers with Christ.

"I know plenty of people who look dangerous, and they

have a really good ministry. They look scary, but they still get the point across that Jesus loves you. Many people can't understand that you can be Christian and be in a rock band."

Dogwood released their fifth album, *Building a Better Me*, on Tooth and Nail, the Seattle label that also has MxPx. "The owner is a Christian, but they don't sell exclusively to the Christian market."



CONVERSION #1 JOB WITH DOGWOOD

Of the other Dogwood members, one is in real estate, one is going to firefighter school, and one is a college student. Kemble works with students at the two continuation high schools in Vista through the nonprofit Pangra Foundation. He leads classes on computer repair.

Kemble admits it can be a challenge to be a punk rock instructor.

"Sometimes it's hard to keep the discipline when I talk to them. It seems like I'm more of a peer to them.... One kid was a shater and he was in a band. He was going through a lot of problems, a lot of stuff at home. He had holes in his shoes. This kid couldn't afford new shoes, so I gave him a pair. I get free shoes every six weeks from one of our sponsors. I put one of the free Bibles you find in hotel rooms in the [show] box with my card in case he wanted to talk. Because I don't work directly for the

district, I have more liberty to talk about my faith. I can't go in and start talking about it, but if they start talking to me, I can talk to them. We give teachers books about Christianity. It's my number-one job as a Christian."

When he gigs with Dogwood, Kemble says subtlety counts.

"We're not in your face.... There is a lot of bitterness out in the world due to the fact that certain leaders in the church have wronged people. Christian or not, people are gonna do bad things. Sometimes the leaders can get arrogant."

The point, he says, is to keep it simple.

"We always give an invitation to people that they can come up and talk to us after the show. We might hear, 'Yeah, my dad just left' or 'I'm an orphan.' If they need to cry, they can cry with us or on us. We let them know we're there to love them."

Dogwood appears 7 p.m. Friday with Sick of Change and Off the Record at Cathedral of the Valley in Escondido and again March 31 at the Epicentre with Noise Ratchet and Pound Foolish.

—Ken Leighton

"Bands are really competitive here," says Purim drummer Jake Taurianis. "We'd only been here a couple months and we had a headlining spot at Brick by Brick. One of the bands [on the bill] had been playing here a long time. They were quite upset that we were the last band to go on. They came out and threw their drums. They were really upset. Bands don't help each other out here. Back home if you were

Calendar
MUSIC SCENE

the inside track
blurt

businessperson said about the plight of Trey Brady, who has owned the Juke Joint Cafe for three years. Brady has received two letters from a San Antonio law firm that represents the House of Blues. Brady has been told that it would be in his best interest to stop using the phrase "gospel brunch" to describe his Sunday afternoon music-and-buffet show.

"I got the impression they may take some kind of legal action against me. I'm attempting to get a trademark for a logo.... Their plan is to open a San Diego House of Blues on Sixth and Broadway by the summer or fall," said Brady. "This is one way to clear the decks and get me out of the way."

The Juke Joint Cafe hosts different gospel groups each week. "It starts at 1 p.m. It is \$19.95 per person and that includes the music" as well as the jambalaya, mead, and bread.

The House of Blues Club



HOB THREATENS JUKE JOINT OVER "GOSPEL BRUNCH"

them. My argument is the House of Blues has been doing it longer than I have, but a lot of people have been doing it longer than House of Blues. What gives them the right to tell me I can't use the term? It's like the House of Blues has adopted this American tradition of Southern cuisine and gospel music and now they are the jambalaya, mead, and bread. Culture. What's next? Are they going to come after me for

"They banned our albums and said, 'We like it, but if you want to do something with us, you need to be more radio friendly and not be so blatant about your faith in Jesus.'"

That's how Dogwood singer Josh Kemble recalls his band's interaction with

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San Diego Music Scene
blurt

in a band, you were friends with all the other bands. I didn't expect the competition thing."

Still, Taurianian said things are a lot better here than they were back home in Kenai, Alaska.

"There's nothing to do in Alaska," said lead singer Henry Haney. "There is no music scene at all.... There were a few places to play in Anchorage, but you couldn't get in unless you were over 21. Only two of us were over 21."

Just as Vertbird had done three years earlier, the six members of Purim decided last summer to flee the Land of the Midnight Sun and relocate to San Diego to make it in music.

"We all wanted to get out of the state, and we all wanted to play," said Haney.

"Everybody [in the band] has the same level of motivation. Oil is the big business in Kenai, Alaska."

"We worked all summer long to save up enough to take off. We all worked in oil fields, working 12-hour days,

seven days a week. We were painting the outside of oil tanks. One had a four-acre roof, the biggest roof in all of Alaska. It's freezing cold in the winter. It gets below zero on a regular basis. We got winter jobs shoveling snow off of people's roofs.... There are no malls in Kenai. There was a Kmart and a grocery store. The only thing to do every night was sit around and drink coffee."

There are no local rock radio stations in Kenai. "We bought a lot of CDs," said Haney. Some national touring acts skip Alaska altogether. "Weird AI comes up there [to Anchorage]. Metallica, Megadeth, and Green Day made it up there. Marilyn Manson came up once, but the show got shut down."

Haney said they picked San Diego "at random.... We were thinking about Portland, L.A., and Austin. We ended up with San Diego.... Before we left we bought a short bus from a retirement home. Four of us drove down in the bus. Our drummer and his wife and our DJ and his wife flew down."

While Haney cites the Deftones, Slipknot, and Korn as inspiration, he said Purim is all original.

"We want to represent Alaska. The only one that's been noticed so far is Jewel. Nothing against Jewel, but there is more to Alaska than Jewel. We know about three

punk bands that are moving out of Alaska. They are leaving as soon as they get out of high school or when they raise enough money."

Purim appears March 22 at Dream Street in CB.

Scrammin' Jay Hawkins died in February of last year due to complications resulting from an aneurysm. He was 70.

Before his death, Hawkins asked biographer Maral Nigolian to find his children, estranged over his lifetime. Hawkins estimated that there were 57 of them. With the aid of the Internet, Nigolian claims to have located and confirmed 33 of the singer's offspring.

Local artist Buddy Blue wrote the song "57 Kids" because "it was so Jay," he said. "Actually, he claimed 75."

Blue met Hawkins in 1994. As a journalist, Blue wrote about the singer, and eventually, he gigged with him. "I was signed to the same record company as Hawkins, which was Bizarre Planet Records. When it came time to do another Jay album, Bob [Duffy] hired me and my band and Mike Kenally, basically, to back him up."

Blue also contributed some of the songs for Hawkins' album.

"He was no part of normal. I say that in the fondest way possible, but he

was not a guy you could sit down and have a normal conversation with, because he's going to get around to talking about doo-doo.... and everything else. He was extremely scatological. One of his most famous songs," says the former Beat Farmer, "is called 'Contagious Blues.'"

Did they remain friends? "Never talked to him again after that."

Blue contributed his "57 Kids" to the soundtrack of October Films' documentary



SCREAMIN' JAY AND POSSIBLY ONE OF HIS CHILDREN about the legendary R&B singer. (The film will air in the U.K. on the BBC's Channel Four.)

Blue and his band were also invited to perform at the first-ever Hawkins family reunion, organized by Hawkins' biographer and held February 12 at the House of Blues in L.A. ABC's *PrimeTime Thursday* taped the reunion for American audiences.

Half a dozen of Scrammin' Jay's alleged 57 children attended the reunion in L.A.

"They were all nuts too.... They looked like him, and they acted like him. There's a very strong Jay-gene, you know. They were all Daddy's daughters, there's no doubt about that. One of them flashed my sax player.... This was the same one that performed a lewd dance with a life-size puppet of her father," he says. "It was pretty weird."

—Dave Good

URL watching — Zenmastering

Postproduction recording facility Zenmastering deals with the yin/yang duality of sound.

"The phenomenon of sound is a combination of two components," says former Reckless Abandon guitarist Paul Abbott, now Zenmastering's owner. "The fundamental and the overtones. On your guitar, the fundamental is the lowest order of vibration from the moment you strike the string, and the overtones are related notes that develop through fractional division of string vibration and sound waves.... the 'voice' of an instrument is determined by the fundamental/overtones relationship. This is part of the reason why each guitar has a unique sound."

This Zen-like focus on every detail of recording from conception to completion is

evident by browsing zenmastering.com.

Mastering services are \$50 per song. Prices vary for commercial sound bites and website construction. Mobile recording (for events like orchestral concerts, corporate presentations, etc.) start at \$500. MP3 audio samples can be downloaded that contain before-and-after samples showing off Zenmastering's work (as well as selections performed by Abbott himself).

Audio restoration services can salvage old noisy or damaged tapes and CDs, redoing their contents onto new digital or analog masters by using the newest versions of remastering plug-ins like DeNoise and DeClick (from \$25 per song).

Abbott answers questions about his research and experience in music composition, engineering, and guitar pickups. "It's up to you to decide if you're more fond of the magnetic/soundhole pickup or under-saddle transducers," he writes.

"Consider your playing and performance needs. If you're a flamenco or classical guitarist using nylon strings, a magnetic pickup isn't going to be very useful." More of Abbott's insight into musical minutia is available by following a link to his posted essay "Zen and the Art of Acoustic Guitar Amplification."

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Sun 3/11	5:00 pm. An afternoon with	Sun 3/11	with special guests
Mon 3/12	National touring artist	Mon 3/12	with special guests
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Calendar
MUSIC SCENE
blurt
continued

Abbott uses Zenmastering's facilities for his own recordings. Produced and released through Rhythmicon Records, the label he founded in 1998, his debut CD *Living features 12 acoustic instrumentals*. Growing reviews appear on the site with quotes from magazines like *Guitar World*. "All he needs is his guitar to get his point across" and *Guitar Player* ("A direct comparison eludes me"). Online purchases can be made.

A sample of the song "Two Monks Going Nowhere," from Abbott's upcoming still-untitled second album, is currently available on the site and downloadable in both MP3 and RealAudio formats. Another release is promised for March 2001 that features San Diego-based guitarists Dave Howard, Jim Earp, Larry Mitchell, and C.J. Hutchins. (Those with or who know of sites created in San Diego or that focus on local music are encouraged to forward info/URL links to jus.2669@aol.com.)

—Jay Allen Sanford

"Did you see what the '80s station did in Seattle? They went into the toilet!" That's what one insider said about the Point/KYPT in Seattle. After it flipped to Regan-era pop, the Point enjoyed immediate ratings success. But a year later, the ratings have slumped: the Point fell by 37 percent in just one quarterly rating period.

In November, two San Diego stations, KRZT/B-94.9 and Mix 95.7/KMSX, switched to an '80s format. Both launched corresponding ad campaigns.

Another insider said Clear Channel spent \$100,000 on billboards pushing '80s music on the Mix. Jefferson Pilot, owner of 94.9, would not comment on how much it spent on four months of TV spots.

The latest Artnb from ratings for November through January show that 94.9 has fallen from a 2.4 ratings share to 2.1 (18th place). The Mix showed a slight increase to a 2.5 rating and is in 14th place. Why the tepid response to all-'80s pop?

"It appears that the problem with '80s stations is the correct music mix has not been found. They are too heavily laden with alternative rather than mainstream hits," said one insider.

San Diego is the only market in the country with two '80s oldies stations. Meanwhile, an employee



of California, the radio group that includes Z-90, Hot Country 99.3, and Radio Latina, said that owner Victor Diaz had admitted to his staff that he had spoken to Clear Channel about them taking over his stations.

Clear Channel owns KGSR, Channel 9-3-3, Mix 95.7, Rock 105, KOGO, KPXP, and K-Joy. Clear Channel co-owns Spanish language stations KSNV 106.5 FM and KLOV 102.9. Clear Channel also controls (but does not own) KSNV 91.1, XTRA Sports 99.0, and Magic 92.5.

If Clear Channel took over the three Diaz stations, it would own, co-own, or control 16 local stations. The current count of 13 stations connected to one company is unmatched in any other U.S. city.

"Victor told us he met with them — that they were just testing the water," said the employee. "But they were not able to agree on money. People ask to buy Victor's stations all the time."

—Ken Leighton

abbreviations are the *shits*. Or is it an acronym?

Wait — those are all bands, so... something to do with handfood.

"Utterly subtle, this self-titled debut slips into a mid-tempo groove early on

and organ and guitar riff, then gives way to the smirker, yet catchy, chorus of 'push the little baby down the spiral stairs.'" Absolutely.

"Some fans of their earlier bands might find this 'live' coming from Rob Crow and Armistead B. Smith, but their restraint yields surprising rewards." That's a fact.

MORAL: If you include a press release in your CD mailing, it may be liberally quoted and USED AGAINST YOU. (Which is a shame & a pity — so unfair! — when you are every bit as excellent as PINBACK.)

—Richard Meltzer



SUN-BAKED PINBACK

CONTRIBUTORS
 Jennifer Bell (editor), Rob Adams, Russell Bender, Kristen Collier, Ed Decker, Dave Good, Randy Hoffman, Ken Leighton, Richard Meltzer, Jay Allen Sanford, Paul Sherman, Eileen Zimmerman

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Boycotts Aren't Just for Grapes

"Their response was not to rescind the loyalty oath, but to change the bylaws."

They have some kind of contractual oath that you have to sign if you want to participate as a performer or a member of the Centro Cultural (de la Raza)," says Chunky Sanchez, father of six, grandfather of three. He plays guitar in the Barrio Logan folk group Los Alacranes (the Scorpions). He is speaking about the Chicano arts center headquartered in the round, converted water tank in Babosa Park, the one with the murals bright enough to be seen from jetliners passing overhead.

SCENE
DAVE GOOD

The contract demands that participants conduct themselves in a professional manner and refrain from using drugs and alcohol, smoking, stealing, vandalism, violence, and sexual harassment. Artists are asked at the time of signing to surrender rights to their intellectual properties and to have their work become official programs of the Centro Cultural de la Raza. On the day that I visit the Centro Cultural, I am met by Viviana Enrique, a board member and the performing arts coordinator; new administrative manager Nancy Rodriguez; and board vice chairman Aida Mancillas.

"We hate it when the rats run over our heads," Mancillas says, pointing upward to the rafters in the old building. She claims there was a 20-year ac-

cumulation of trash and junk inside the property when they took over. The three are members (along with new board president Guadalupe Corona) of what has been referred to by one Centro expatriate as "the cabal, the Partnership of Four."

They are the Centro's new leaders. In July of last year, Corona told Tony Perry of the *L.A. Times* that Centro protestors were not used to seeing a woman in a position of leadership.

"It's pretty significant," Mancillas agrees, "and especially because there are gay women in charge here now. It's quite an adjustment for the Latino community, which tends to be not particularly empowering of women all the time... and it's not particularly progressive in terms of the gay and lesbian population in their own families."

But one former board member says that the issues run deeper than gender or sex. "Everyone was enthusiastic about the new board and the new management... and then... a number of problems arose," says Jorge Mariscal, an associate professor at UCSD, "ranging all the way from philosophical differences between the board and the community to personal conflicts based on the kind of inflexible management style the manager and the board president have."

Mariscal left his position at the Centro a year ago. "I would show up for meetings and find that this small group had already made decisions and that there was a total lack of democratic process...."



Centro Cultural de la Raza

changes (the protest was held Friday, June 30) about 60 Latino artists and activists were there, including Carlos C. de Baca and David Rico, the police were called to resist them.

But it is the mandatory signing of the oath (entitled "The Affirmation of Conduct Values" and written by the new board) by all Centro participants ("students, program participants, and parents") that causes many to question whether art, which often pushes limits, should be subject to this type of oath.

"The question for me is, why was this document drawn up?" asks former Centro performing arts curator and now artist-in-residence at UC Riverside, Elioisa de Leone. She says the new board is anti-artist. "Those issues [in the oath] have never been issues for the Centro until this current group of people that is in charge came along."

Founded in 1970, the Centro has been called one of the nation's leading Hispanic cultural centers. In recent years, however, the Centro has fallen into financial and organizational disrepair. According to the *Los Angeles Times*, July 4, 2000, the Centro has become "ineligible for grant money from the National Endowment for the Arts and the California Arts Council and [been] put on 'probation' by the San Diego City Council, which does out hotel-motel tax revenue to art groups."

The Centro was on the brink of extinction when the board of directors hired new management a year and a half ago. (The board can reelect itself or elect new members — they are not selected by an outside committee.) Within six months of the new board's reign, the Visual Arts

and Performing Arts committees were disbanded (January 2000), a section of one of the original murals was painted over (413 in the original mural — considered controversial and the target of endless graffiti by gangs — was painted over on March 25, 2000, according to Victor Payan), venerable traditions (consensus and group discussion) were ignored, and when the founders came to protest the protest was held Friday, June 30) about 60 Latino artists and activists were there, including Carlos C. de Baca and David Rico, the police were called to resist them.

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Calendar MUSIC SCENE

advisory committee that was there that they ousted."

Aida Mancillas partially disagrees with these and similar arguments. She calls the new executive's efforts a natural progression. She is cautious and speaks with measured determination. "To frame us as the activists against the mainstream Hispanics is inaccurate. It's not the case. I think we're building on those efforts that were done in the '70s, '80s, and '90s." Mancillas, herself a local artist, has the power to sign checks at the Centro. "You have to realize that when this particular board took over this operation about a year or so ago, the Centro...had gone from what was about a \$300,000 operation, which is not adequate, to a \$200,000-a-year operation."

Mancillas blames a lot of the problems on inexperience and poor bookkeeping. "You know, when we [the Centro] receive money, the people who give it expect a certain level of accountability. And they didn't receive any of that for a number of years," she says.

Nancy Rodriguez insists that the wording of the oath was drafted from dialogue with artists in a democratic process. Not so says Mary Lou Valencia. She tells me that she was never consulted in the wording of the document and that she knows of no artists who have signed it. I show her a list of names of signers given to me by Rodriguez. Valencia tells me that first, most of the names are Anglo (Gina Angelique, Debora Salzer, Don Bacigalupi) and second, none are from the Chicano community.

"We have the same goal," says Valencia of the new board, "that the Centro survive, that it be an access place for the community, that it continue teaching and preserving the culture. The problem is getting them to come to a table and sit with us so that we can come to a consensus." She explains that culturally, Mexican families make decisions by consensus. At the old Centro, she says, ideas could be challenged without retribution. "That's what we lost."

According to a fax from Rodriguez, "Most of the language contained in [the oath] was signed by many, if not all, of the artists currently voicing their objections to the ACV [the oath]. Mr. Victor Payan, a critic of the document and a former member of the arts advisory committee, helped edit the ACV at a board meeting. His contributions were approved by the trustees and incorporated into it."

Payan says, "For the most part, nobody from the Arts Advisory Committees had any input in the Affirmation...and when we brought up situations that were problematic, we were virtually ignored. One thing that

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we did do was submit a document to the board citing the various ways this loyalty oath violated the bylaws. And their response was not to rescind the loyalty oath," he says, "but to change the bylaws."

"I think we've gone the distance," Mancillas says, "and our feeling now is that people don't really want the dialogue. They want the Centro back exactly the way that it was, and at this point, we can't really do that. We can't make it what I and the board think can be a multimillion-dollar organization and continue with the mission of the Centro."

When I spoke a second time with Nancy Rodriguez, she denied that artists who wish to participate at the Centro were asked to sign an agreement rendering them a "program" of the Centro or that they were asked to relinquish intellectual rights to their artistic creations. "I don't know where they're getting that information," she said after I gave her the names of the artists who told this to me. "That's incorrect. Artists stay the artist's work. The only thing is if they have a Web page and they're using the Centro logo—that's not cool."

Valencia stands by her statement. "We were told explicitly...that their [the Centro board's] intent was to develop curriculum to be sold to the city schools." Valencia claims that information is public information and that it is in a synopsis prepared by the Centro's educational coordinator, Lynne Susholtz.

Rodriguez characterizes what is happening as being the result of a "lot of miscommunication."

When I told her that Valencia had accused her and Viviana Enrique of being live-in lovers, Rodriguez did not deny this, she confirmed this. "Are you and Viviana life partners?" I asked. "Yes, we are," she said. When I then told her that Valencia accused Rodriguez of giving her lover all of the choice dance bookings, her answer was, "This is also incorrect. We refer most bookings out."

Then she added that the still goes, Valencia referred to.

Chunky Sanchez and other disaffected members have formed the Save Our Centro Coalition (www.gaslamp.com/centrowatch). They say that the spirit of the Centro Cultural has been destroyed. In June of 2000, they sent a letter to Victoria Hamilton, executive director of the city's Commission for Arts and Culture asking for the resignation of Nancy Rodriguez. So far, the city has remained neutral. ■

TURN YOUR ENERGY AROUND

DO A 180

Calendar
MUSIC SCENE

Throat-Grabber Jazz

You may have discovered you prefer tenor sax to trumpet. And why the hell not?

Last week I wrote about the Ken Burns ten-part series *Jazz* and expressed my fervent wish that, whatever its pros and cons, the series would ignite an interest in jazz among the young. If you are young and reading this or you are the parent of a youngster, I can make some helpful suggestions. I volunteer them as someone who is neither young nor has children, so factor that in as you like, but I shall bluster on, regardless.



Weldon "Jack" Teagarden

You might be acquainted with the apologetic old saw, "I don't know what's good or bad. I just know what I like." Whatever it is to be said for such a notion in the end — which probably ain't much — it's an excellent point of departure for the newcomer to jazz. If you sat through all ten episodes of *Jazz*, you may have found some of the music appealing, some not. You might have enjoyed Dixieland or swing. Jack 'd Teagarden or Charlie Parker, Ella Fitzgerald and Louis Armstrong's scat singing, Cecil Taylor or Artie Shaw. You may have discovered you prefer tenor sax to trumpet, that you prefer cool sax to Dixieland, swing or bebop sax or that you've got a thing for stride piano. And why the hell not? This is where appreciation begins, with appetite and curiosity.

REVIEW
AUGUST KLEINZAHLER

So, what to do next? Here are a few suggestions. If you go to your local record store and visit the jazz section you will find: (1) the various jazz artists (when they are leading a group) in alphabetical order; (2) at the end of the 2's (*Jazz*, *Zaiman*, *Zerlin*, *Zoller*, et al.) you will come to a section called *Jazz Collections*. In these bins you will find collections separated by instruments, styles, eras, labels, occasions (smoothing, working out, smoothing and working out, etc.), big band, Latin, gulf bands, territory bands, avant-garde, swing, four-disc histories of jazz from its beginnings until now, you name it.

If you have a particular fascination for an instrument or a style, you'll have a score of samples to wrap your ears around. You'll probably discover a tune or artist that grabs you by the throat and shakes you silly. Good, we're on our way now.

First, keep your powder dry; don't go berserk and buy everything recorded by this dude because I promise you that everything this artist recorded is not up your alley. Check out the liner notes — a huge source of information and often written by people who know whereof they speak. Find out when the session you liked was recorded. Artists, like wines, have their vintages, and not all are alike, nor are all equally good. Check out the personnel on the song you like and which session the song comes from, because there is likely

a CD-full of songs by this artist, with these sidemen, from that session. Some artists go years with particular lineups that you may find lovely. For instance, I always liked the Miles Davis rhythm section with Jimmy Cobb on drums, Paul Chambers on bass, and Wynton Kelly on piano. There's a lot of that out there. In the course of listening to your original enthusiasm as leader, you may realize that his sidemen — whom you've come to love as well — have albums under their own leadership, like Chambers and Kelly. Sometimes they are better as sidemen than as leaders, which happens to be the case with Kelly and Chambers, or they never had a proper format to show off their skills to advantage.

One can spend a lot of money chasing down one's enthusiasms, money that young people don't usually have. I am a great believer in used CDs. Unlike vinyl, they don't age and are about

two-thirds the price. Also, there are a variety of cheapo labels, not a few of them exports like Giants of Jazz from Milan. The sound is great, they're under \$10, and you often get a good variety and quality of selection.

Again, read the liner notes and guides to recorded jazz, such as the excellent *Penguin Guide to Jazz on CD* or *The All Music Guide to Jazz*. There is a treasure trove of information in these compendia and usually pretty responsible commentary on individual sessions — which are the best, which indifferent, which ones everyone turned up at the studio with a hangover.

When I began collecting jazz in earnest years ago, I was much beholden to the *Rolling Stone Jazz Record Guide*, which is now *The Rolling Stone Jazz and Blues Record Guide*, still edited by the estimable John Swenson. That was a well-thumbed old book when I was done with it, let me tell you. And I learned a great deal. Among the things one learns is whom your particular enthusiasm of the moment was most influenced by and, in some compilations, who has been most influenced by your fave. Now you're really in trouble because you've commenced upon a most slippery slope: you thought Stan Getz was the limit, but turns out he sounds a lot like Lester Young, who, it turns out, is really the limit, but, turns out, Paul Quinichette sounds an awful lot like Lester Young, and those Basic groups from the '50s are the limit, but wait a minute, have you heard the Basic sides from Decos in the late '30s?



Cecil Taylor

or maybe you beat it out of them. Let me recommend a third way; there is always a third way! The radio is a great thing, much underrated, far superior to television, and free (but for one's electric bill, which is not inconsiderable in this time of silly utilities, but c'mon). Different sorts of jazz shows on the radio or different shows on the

same jazz station feature different styles of jazz. The first jazz performer I heard, I heard first on the radio; often there's a DJ volunteering useful information about who's playing, where, when, on what disc, etc. You'll discover that not only do you have favorite jazz artists but favorite jazz DJs, the best and wisest of whom have taste that resembles your own! But they are more knowledgeable than you, thanks to sitting on their rear ends for hours every day going through piles of CDs in order to surprise, edify, and delight you.



Artie Shaw

Readers of this column will know that many of my "discoveries" are made in record shops. If the clerk or proprietor is not too busy he'll let you know what that great tune with the drop-dead solo is playing at the moment; he might even recommend another similar session he thinks you might enjoy. I received much of my jazz education in a second-hand shop with a knowledgeable jazz-loving proprietor who was kind enough to indulge many of my questions.

But a few cautionary reminders: Don't be a snob and pretend to dig what you don't understand. Your taste will develop over time until the day when you have some inkling of what you're talking about. Don't spend too much money; it's not necessary. If you have a great jazz CD, spend time with it (listen not just to the leader but to the rhythm section; check out what the bass and drums are doing, how they interact with one another and the piano. The closer you listen to one tune, played over and over again, the more you'll learn about jazz, and the more you learn, the more fun you'll have. And it's all about fun, no?

Don Schlitten, *The Jazz World of Don Schlitten* (Prevue CD PR 1)
Various artists, *The Art of the Saxophone Ballad* (Indigo HCD CD 3090)
Various artists, *Kansas City — Hot Jazz 1926-1930* (Jazz Classics BBC CD 691)
Various artists, *The Music Sampler: Various Artists* (Blue Note 7243 5 21052 2 9)
Various artists, *The Prestige Legacy: Vol. 1: The High Priest: Miles, Monk, Sonny & Fats* (Prestige PRCD 24251-2)

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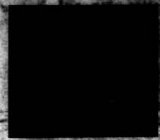
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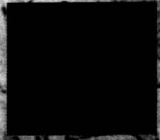
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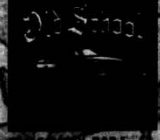
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EXTENSION 4000

THURSDAY

Susan Warner (485) Jon Jon's
Cathedral, Friday, March 8, 9 p.m., 1956 Bacon Street, Ocean Beach
619-523-0356.

Melanie Zink (234) and the Black
Holes: The Cobalt, tonight, Thursday.

March 8, 8:30 p.m., 2501 Kather
Boulevard, midtown, 619-232-4255.
Agent Orange (247) **Blatler**
Barbala, and **Housewrens Zane**: "Come
For and Get, tonight, Thursday, March 8,
3105 Ocean Front Walk, Mission Beach,
658-488-1780.

FRIDAY

2 One Crew: Club Ritmo, Friday, March
9, 10:30 a.m., La Jolla, 619-220-8497.

DDO (494) **Lynch Mob** (435) and
Armed Caber: 48 E.R., Friday, March
9, 345 E Street, downtown,
619-220-8497 or 619-231-4343.

Sonsbecker (206) and the **Cable Rock**
Winston: Friday, March 9, 1921 Ocean
Street, Ocean Beach, 619-224-6827.

Jeremy Kay and **Avery Marlow**: Jon
Jon's Cathedral, Friday, March 9, 9 p.m.,
1956 Bacon Street, Ocean Beach,
619-523-0356.

Eric Burdon & The New Animals:
Cathedral Bar, Friday, March 9, 10:30 p.m.,
3999 Mission Boulevard,
Pacific Beach, 858-539-0661 or
619-220-8497.

SATURDAY

Recessory Chorus (442) **East County**
Holidays, **Zink** (234) and the **Black**
Holes: The Cobalt, tonight, Thursday.

7:30 p.m., 210 East Main Street, El Com
619-440-2277 or 619-220-8497.
Source, **Club** (216) **Comedian** and
FRB Wreck: The Capistrano, Saturday,
March 10, 8:00 Mission Boulevard, Mar
Ana, 658-211-4000.

Joe Santos & the Troy Dantz
Inferno (443) **Jon Jon's Cathedral**:
Cathedral, March 10, 9 p.m., 1956 Bacon
Street, Ocean Beach, 619-523-0356.

Savage Woods (827) **Imperial Hill** in
20 Power Park, Saturday, March 10,
7 p.m., 14134 Midland Road, Poway,
858-564-0404.

400y (526) and **Blatler Superior**:
Back by Back, Saturday, March 10, 9 p.m.,
1130 Bacon Avenue, Bay Park,
619-220-8497 or 619-231-5483.

The Samples and **Chris**
DiCenzo (532) **Sally In**:
Cathedral, March 10, and Sunday, March
11, 143 South Cedros Avenue, Solana
Beach, 658-481-8140 or 619-220-8497.

SUNDAY

Dave Katz (674) **Waltz Queen** and **Cher**
Shaw: Sunday, March 11, 8 p.m.,
5000 Wilcox Road, Alpine, 619-445-5400
or 619-220-8497.

"A Hologram Celebration" featuring
the Laurel Canyon Band, **the**
Black, **Great Society**, **Bluesness**
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Stompers, **Club Ritmo**, **Waltz**
Queen, **Jon Santos**, **and**
more: East County Performing Arts Center,
Saturday, March 11, 7:30 p.m., 210 East
Main Street, El Com. 619-440-2277 or
619-220-8497.

Catholics 09, **Ted Cochran**, and
David Warner: The Cobalt, Saturday,
March 11, 8:30 p.m., 2501 Kather
Boulevard, midtown, 619-232-4255.

ROBBY
Paul, **the Shivers**, and **Shambled**: The
Cobalt, Sunday, March 12, 8:30 p.m.,
2501 Kather Boulevard, midtown,
619-232-4255.

TUESDAY

Headin' to the Beach: 48 E.R.,
Tuesday, March 13, 345 E Street,
619-220-8497 or
619-231-0243.

Savannah (415) and the **Evolution**:
Back by Back, Tuesday, March 13, 9 p.m.,
1130 Bacon Avenue, Bay Park,
619-220-8497 or 619-231-5483.

Arks, **Patrol**, and **Formal**: The Cobalt,
Tuesday, March 13, 8:30 p.m., 2501
Kather Boulevard, midtown,
619-232-4255.

Black Rynd Press (425) **Infelix Jon's**:
Saturday, March 13, 6807 7th Avenue,
Gardnerville, 419-230-1616.

WENESDAY

Stephen Ballinger & the Juice and
Crowder Leggett (469): "Come For and
Get, Wednesday, March 14, 7 p.m., 3105
Ocean Front Walk, Mission Beach,
658-488-1780 or 619-220-8497.

Yours Come, **Love/High School**, and
Cardinals 25: The Cobalt, Wednesday,
March 14, 8:30 p.m., 2501 Kather
Boulevard, midtown, 619-232-4255.

The Empty Brothers (497) **East**
County Performing Arts Center, Wednesday,
March 14, 7:30 p.m., 210 East Main
Street, El Com. 619-440-2277 or
619-220-8497.

EXTENSION 4001

THURSDAY

"The Rubber Hips CD
Kabana" (419) and **Five Foot**
Tuesday: The Cobalt, Thursday, March
15, 8:30 p.m., 2501 Kather Boulevard,
midtown, 619-232-4255 or
619-220-8497.

The Ship: Winston's, Thursday, March 15,
1911 Bacon Street, Ocean Beach,
619-224-8822.

Jack Johnson (423) and **Gary Johns**:
Ball by Jones, Friday, March 16,
9:15 p.m., 143 South Cedros Avenue,
Solana Beach, 658-481-8140 or
619-220-8497.

"Sonsbecker Superior" with **Ray**
Gate (344), **Shirley Hart** (380),
Russell Hopkins, **Paul Akhmet** (317),
and **C.J. Haskin**: Jon Jon's
Cathedral, Friday, March 16, 9 p.m.,
1956 Bacon Street, Ocean Beach,
619-523-0356.

Steve Wilton (254) and **Clady**
Morgan: San Diego United Methodist
Church, Friday, March 16, 7:30 p.m., 170
Cala Higuera, Encinitas, 858-564-0404.

Joeanne: The Cobalt, Friday, March 16,
8:30 p.m., 2501 Kather Boulevard,
midtown, 619-232-4255.

The Redneck Boys: San Diego Avenue,
Saturday, March 17, 3:30 p.m., 3999
Mission Boulevard, San Diego, 619-220-8497.

Gregory Pope (186) **Jon Jon's**
Cathedral, Saturday, March 17, 9 p.m.,
1956 Bacon Street, Ocean Beach,
619-523-0356.

Marie Haggard (781) **48 E.R.**,
Saturday, March 18, 345 E Street,
downtown, 619-220-8497 or
619-231-4343.

COACHELLA

- Paul Oakenfold
- Fatboy Slim
- The Orb
- Roni Size Reprazent
- Ozomatli
- Iggy Pop
- St. Germain
- Richard D. James
- Aphex Twin
- Sigur Ros
- Doc Martin
- Blonde Redhead
- Ian Pooley
- Souls of Mischief
- Pedro The Lion
- Jason Blakemore
- MCSupernatural
- Aceyalone
- Nikka Costa
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413 **The Middle** (see page 7) • 414 **Bluesy** (see page 7) • 415 **Bluesy**

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1. Press the 4-digit extension above the category that interests you (see example, 4017 for upcoming concerts).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

FREE LINE
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WEEKEND (284): Go Get Up
KIDS (2027) and Ozone (2844) Ave.,
Sunday, March 18, 7:30 p.m., UCSD
campus, La Jolla. 619-229-9497

The Union Underground (450)
Salsa, Salsa on Stage, and Salsa
1000 (214): Come for the Gold.
Sunday, March 18, 3:05 Ocean Front
Walk, Mission Beach. 858-488-1780 or
619-220-8497

**"Rocked from the Crypt CD
Release" (237) and Holly Gallagher**
The Cobalt, Monday, March 19, 8:30 p.m.,
2501 Katter Road, midtown.
619-232-4355

**Jerry Control (of Mike in Cabins),
Cameo with the Fall, and Suzanne**
Cameo for and Off. Monday, March 19,
3:05 Ocean Front Walk, Mission Beach.
858-488-1780 or 619-220-8497

The Performers and the Stage (248)
The Cobalt, Tuesday, March 20, 8:30 p.m.,
2501 Katter Road, midtown.
619-232-4355

George Thompson (48) & E. Tuesday,
March 20, 345 S Street, downtown.
619-220-8497 or 619-232-4355

**Jander Brown (762) and Big Sandy
& His Fly-Blue Boys (242) on & E.**

Wednesday, March 21, 345 S Street,
downtown. 619-220-8497 or
619-232-4355

Boogie Bitch: The Cobalt, Wednesday,
March 21, 8:30 p.m., 2501 Katter
Road, midtown. 619-232-4355

TOPAZ: Spice Street Forum, Thursday,
March 22, 8 p.m., 301 Spice Street,
Baker's Hill. 619-299-0301

264-NERO (276) and the Shakes: The
Cobalt, Thursday, March 22, 8:30 p.m.,
2501 Katter Road, midtown.
619-232-4355

The Cook Brothers and Sarah
Hessner: Joe Joe's Coliseum,
Thursday, March 22, 9 p.m., 1956 Bacon
Street, Ocean Beach. 619-220-8497

Outkast, Xzibit, and Luchiano: Open
Up Theatre, Friday, March 23, 5:00
p.m., College Ave. 619-220-8497

Rob & Wanda (724) and Cradle:
Cameo for and Off, Friday, March 23,
3:05 Ocean Front Walk, Mission Beach.
858-488-1780 or 619-220-8497

Low Rowls (418): East County
Performing Arts Center, Friday, March 23,
7:30 p.m., 701 East Main Street, El Caim.
619-440-2277 or 619-220-8497

The Progress (715) and the
Hemophones: The Cobalt, Friday, March 23,
8:30 p.m., 2501 Katter Road, midtown.
619-232-4355

**Four (377), Brotherhood,
McPherson Savas (254), the Street
Musicians' Christmas, and Comedian X:**
Back by Back, Friday, March 23, 1:30
Bacon Avenue, Bay Park. 619-220-8497
or 619-275-5403

Booby Guy (758): East County
Performing Arts Center, Saturday, March 24,
7:30 p.m., 701 East Main Street, El Caim.
619-440-2277 or 619-220-8497

**"The Backlist Heart Punch
Concert" (284): Joe Joe's Coliseum,
Saturday, March 24, 9 p.m., 1956 Bacon
Street, Ocean Beach. 619-220-8497**



7 Live Crew, March 7, Club Rites

Mike Houghwater: Spice Street
Forum, Saturday, March 24, 8 p.m., 301
Spice Street, Baker's Hill.
619-299-0301

The Mighty Mighty
Brotherhood (272), Back-O-
Nero (779), Monday, and August 51:
"Come for and Off, Saturday, March 27,
3:05 Ocean Front Walk, Mission Beach.
858-488-1780 or 619-220-8497

El Desperado (252) featuring
Rhodes of the Violent Femmes: The
Cobalt, Saturday, March 28, 8:30 p.m.,
2501 Katter Road, midtown.
619-232-4355

Keller Williams (904): Holly Up Town,
Thursday, March 29, 9 p.m., 143 South
Coles Avenue, Solana Beach.
858-481-8140 or 619-220-8497

Dave Weidner: Holly Up Town, Friday,
March 30, 143 South Coles Avenue,
Solana Beach. 858-481-8140 or
619-220-8497

The Deviants, the Loose (787), and
the Temperatures: The Cobalt, Friday,
March 30, 8:30 p.m., 2501 Katter
Road, midtown. 619-232-4355

**"The Andrew O'Donnell Winner's
Music Festival" featuring Lesera
Parker (274), Jay Silver
Hawkins (719), Best Cornish, the
Good Clinic, and Puggy
Watson (847): Holly Up Town
Center, Saturday, March 31, noon to 5 p.m., 2100
Park Boulevard, Solana Park.
619-594-5430**

Zakariah (227): Cameo for and Off,
Saturday, March 31, 3:05 Ocean Front
Walk, Mission Beach. 858-488-1780

Skyliner and Saddle (282): The Cobalt,
Saturday, March 31, 8:30 p.m., 2501
Katter Road, midtown.
619-232-4355

APRIL

Continuum: Cameo for and Off,
Sunday, April 1, 3:05 Ocean Front Walk,
Mission Beach. 858-488-1780

Mike Ponzoni and John Barber: Joe
Joe's Coliseum, Sunday, April 1, 9 p.m.,
1956 Bacon Street, Ocean Beach.
619-220-8497

The Dropkick Murphys (487),
Reach the Sky (477), the Swingers'
Ultimate (297), and Fred Frenkelbaum
& the Buntines: Cameo for and Off,
Wednesday, April 4, 3:05 Ocean Front
Walk, Mission Beach. 858-488-1780

Collective Soul and Faithfull: 4th & E,
Wednesday, April 4, 3:45 S Street,
downtown. 619-220-8497 or
619-232-4355

**"Whitman Superbox CD
Release" (717): The Cobalt, Thursday,**
April 5, 8:30 p.m., 2501 Katter Road,
midtown. 619-232-4355

Big Sandy & His Fly-Blue
Boys (242), Ronald Street & His
Real Blues, and the Sealtones: The
Cobalt, Friday, April 6, 8:30 p.m., 2501
Katter Road, midtown.
619-232-4355

The Psychoballs Force: Control by
Saturday, April 7, 9 p.m., Coliseum Road
Hall, 3999 Mission Boulevard, Pacific
Beach, Mission. 858-579-8441, katar,
619-220-8497

**"The Andrew O'Donnell Winner's
Music Festival" featuring Lesera
Parker (274), Jay Silver
Hawkins (719), Best Cornish, the
Good Clinic, and Puggy
Watson (847): Holly Up Town
Center, Saturday, March 31, noon to 5 p.m., 2100
Park Boulevard, Solana Park.
619-594-5430**

Yonke (422) Holly Up Town, Thursday,
April 7, 143 South Coles Avenue, Solana
Beach. 858-481-8140 or 619-220-8497

Rainy Rock and the
Headlines (462) Special: Theatre,
Friday, April 13, 121 Broadway, downtown.
619-220-8497 or 619-220-8497

Joe Weidner: Holly Up Town, Friday,
April 13, 143 South Coles Avenue, Solana
Beach. 858-481-8140 or 619-220-8497

5th Mile-A-Late Club Time, Friday, April
12, UCSD campus, La Jolla. 619-220-8497

The Middleman and Pauli: Middleman: Back
by Back, Friday, April 13, 11:30 Bacon
Avenue, Bay Park. 619-220-8497 or
619-232-4355

Coco Montoya: Holly Up Town,
Saturday, April 14, 143 South Coles
Avenue, Solana Beach. 858-481-8140 or
619-220-8497

Joe Jackson: 4th & E, Sunday, April 15,
3:45 S Street, downtown. 619-220-8497 or
619-232-4355

UTZ (464) and P.J. Harvey (476):
San Diego Sports Arena, Sunday, April 17,
3:00 Sports Arena Boulevard, San Diego.
619-220-8497

Larry Rudolph: Joe Joe's Coliseum,
Saturday, April 21, 9 p.m., 1956 Bacon
Street, Ocean Beach. 619-220-8497

Yvette Maldonado (517) and Larry
Rudolph: Cameo for and Off, Sunday,
April 24, 3:05 Ocean Front Walk, Mission
Beach. 858-488-1780

98 Degrees: San Diego Sports Arena,
Sunday, April 29, 3:00 Sports Arena
Boulevard, San Diego. 619-220-8497

MAY

Gary Thomas (237): 4th & E, Sunday,
May 6, 3:45 S Street, downtown.
619-220-8497 or 619-232-4355

Alphaville: San Diego Sports Arena,
May 12, 3:00 Sports Arena Boulevard,
San Diego. 619-220-8497

Mark Williams (48) & E & E
Wednesday, May 14, 3:45 S Street,
downtown. 619-220-8497 or
619-232-4355

David Gray (448): Open Air Theatre,
Saturday, May 19, 8 p.m., 5020 Campus,
College Ave. 619-220-8497

Mark Knopfler: Colton Symphony Hall,
Monday, May 21, 7:50 S Street, downtown.
619-220-8497

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Thursday, March 8
DINO DOWNS
SINGS-ALL DAY

Friday, March 9 = No Cover
DJ BATTLE IV
DJ MAX MASTAR
Special Guest DJs

Saturday, March 10
Hemphill presents
THE GRANDDADDYS
Sunday, March 11 = No Cover
SUNDAY SOUL
Sounding like Funk & Soul
Monday, March 12 = No Cover
MEAN BEAT
Sounding like
Tuesday, March 13 = No Cover
PUNK NITE
DJ Mike Bays

Friday, March 17
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SAT. MARCH 10
9 PM
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MARCH 12-17 The Shake
MARCH 23 Legal Tender
MARCH 24 DJ Lars

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Friday, March 10
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TRUE ROOTS REGGAE
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PASS THE PEAS
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@ JAIL @ 11 SMOOTH

SUNDAY
EL JARDIN
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TUESDAY
techno laser show

WEDNESDAYS
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1. Press the 4-digit extension above the category that interests you. (for example, 4002 for alternative rock.)

2. At the next prompt, press the 4-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

ALTERNATIVE

A.J.M. Vibe: Surf N' Sizzle
Agent Orange: Comes Bar and Grill
Black Eyed Peas: Buffalo Joe's
The Black Hubbs: The Cobalt
The Black Heart Procession: The Cobalt
Honey Is Betty: Dream Street
Mudhead: The Cobalt

Boisick: Back By Back
Comerize: Country
Cowdery: X: The Cobalt
The Clockwicks: Martin Rauch
(Houston)
Chrome Pony: The Cobalt
Clorike: Back By Back
Clusterfunk: Dream Street
Tari Cabaret: The Cobalt
The Color Red: Winston
Cartoons Of: The Cobalt
Drunk Horse: The Cobalt
Estabrook's Heart: The Cobalt
Evade: The Cobalt
The Eyes of Year: Dream Street
Five Wheel: Supreme
Formale: The Cobalt
Frank the Bagpipe: The Cobalt
Freak: The Cobalt
Fossilize: Back By Back
Fuzzy Zeal: Borden Books and More
GORE: [genre]
Gordie Adams: The Cobalt
Harmony 24: Winston
Hill Street Strangers: The Cobalt
Hit the Wall: Winston
Homezone Zone: Comes Bar and Grill
Jeremy Ray: Borden Books and More (Mason Valley), Jewe Jew's (Culverton)

155... The Kernah: Dream Street
Krewe: Bird Motors
Lament: Belly Up Tavern
The Lamnado Stand Band: [genre]
Life Size Lac: Bird Motors
Liquid Foundation: Back By Back
Levoight Shine: The Cobalt
Lava: Winston
Mogrove: Bird Motors
Mother Krosko: Comes Bar and Grill
Myfics: Winston & Helix: The Cobalt
One Field Ounce: Winston
Pansy: Back By Back
Pine Wheel: Supreme
Formale: The Cobalt
Frank the Bagpipe: The Cobalt
Freak: The Cobalt
Fossilize: Back By Back
Fuzzy Zeal: Borden Books and More
GORE: [genre]
Gordie Adams: The Cobalt
Harmony 24: Winston
Hill Street Strangers: The Cobalt
Hit the Wall: Winston
Homezone Zone: Comes Bar and Grill
Jeremy Ray: Borden Books and More (Mason Valley), Jewe Jew's (Culverton)

**EXTENSION 4003
ROCK**

Sponsored by
BLEDGEMOONS

Amused Sallet: 4th & B
The Artic Fanz: Dream Street
The Big Mee: DJ's Warehouse
Laage
Big Big Deluxe: To Leo's Lounge
Lava: Winston
The Big We: Winston
The Blackout Bros.: Woody's Sports Bar & Grill
The Bowers: Ugly: Belly Up Tavern
Erik Burdon & the New Americans: Combined Bar
The Champs: Sterns Rocks Sheek
Chris Connolly: The Cobalt
Carpenter: Live Wire
The Crew: Borden Books and Grill
DNR: 4th & B
The Dumpster Project: Back By Back

**EXTENSION 4004
BLUES**

435... The Lynch Mob: 4th & B
Mad Cap Otter: Bird Motors
Stephen Matthews & the Jank: Comes Bar and Grill
Man's Prime Sound: Chuy's Havana Inn
Metal Cage: Back By Back
The Mischief of October: Frank's B
Jeff Moore & the Whitechokers: The Krokus
Mark Super: Back By Back
The Tim Hudd Band: To Leo's Lounge
N'oom: Hennessy's Tavern (P)

**EXTENSION 4005
FUNK**

436... The Lynch Mob: 4th & B
Mad Cap Otter: Bird Motors
Stephen Matthews & the Jank: Comes Bar and Grill
Man's Prime Sound: Chuy's Havana Inn
Metal Cage: Back By Back
The Mischief of October: Frank's B
Jeff Moore & the Whitechokers: The Krokus
Mark Super: Back By Back
The Tim Hudd Band: To Leo's Lounge
N'oom: Hennessy's Tavern (P)

**EXTENSION 4006
COUNTRY**

437... The Lynch Mob: 4th & B
Mad Cap Otter: Bird Motors
Stephen Matthews & the Jank: Comes Bar and Grill
Man's Prime Sound: Chuy's Havana Inn
Metal Cage: Back By Back
The Mischief of October: Frank's B
Jeff Moore & the Whitechokers: The Krokus
Mark Super: Back By Back
The Tim Hudd Band: To Leo's Lounge
N'oom: Hennessy's Tavern (P)

**EXTENSION 4007
JAZZ**

438... The Lynch Mob: 4th & B
Mad Cap Otter: Bird Motors
Stephen Matthews & the Jank: Comes Bar and Grill
Man's Prime Sound: Chuy's Havana Inn
Metal Cage: Back By Back
The Mischief of October: Frank's B
Jeff Moore & the Whitechokers: The Krokus
Mark Super: Back By Back
The Tim Hudd Band: To Leo's Lounge
N'oom: Hennessy's Tavern (P)

**EXTENSION 4008
MUSIC**

439... The Lynch Mob: 4th & B
Mad Cap Otter: Bird Motors
Stephen Matthews & the Jank: Comes Bar and Grill
Man's Prime Sound: Chuy's Havana Inn
Metal Cage: Back By Back
The Mischief of October: Frank's B
Jeff Moore & the Whitechokers: The Krokus
Mark Super: Back By Back
The Tim Hudd Band: To Leo's Lounge
N'oom: Hennessy's Tavern (P)

**EXTENSION 4009
POP**

440... The Lynch Mob: 4th & B
Mad Cap Otter: Bird Motors
Stephen Matthews & the Jank: Comes Bar and Grill
Man's Prime Sound: Chuy's Havana Inn
Metal Cage: Back By Back
The Mischief of October: Frank's B
Jeff Moore & the Whitechokers: The Krokus
Mark Super: Back By Back
The Tim Hudd Band: To Leo's Lounge
N'oom: Hennessy's Tavern (P)

**EXTENSION 4010
PUNK**

441... The Lynch Mob: 4th & B
Mad Cap Otter: Bird Motors
Stephen Matthews & the Jank: Comes Bar and Grill
Man's Prime Sound: Chuy's Havana Inn
Metal Cage: Back By Back
The Mischief of October: Frank's B
Jeff Moore & the Whitechokers: The Krokus
Mark Super: Back By Back
The Tim Hudd Band: To Leo's Lounge
N'oom: Hennessy's Tavern (P)

**EXTENSION 4011
R&B**

442... The Lynch Mob: 4th & B
Mad Cap Otter: Bird Motors
Stephen Matthews & the Jank: Comes Bar and Grill
Man's Prime Sound: Chuy's Havana Inn
Metal Cage: Back By Back
The Mischief of October: Frank's B
Jeff Moore & the Whitechokers: The Krokus
Mark Super: Back By Back
The Tim Hudd Band: To Leo's Lounge
N'oom: Hennessy's Tavern (P)

**EXTENSION 4012
SOUTHWEST**

443... The Lynch Mob: 4th & B
Mad Cap Otter: Bird Motors
Stephen Matthews & the Jank: Comes Bar and Grill
Man's Prime Sound: Chuy's Havana Inn
Metal Cage: Back By Back
The Mischief of October: Frank's B
Jeff Moore & the Whitechokers: The Krokus
Mark Super: Back By Back
The Tim Hudd Band: To Leo's Lounge
N'oom: Hennessy's Tavern (P)

**EXTENSION 4013
VA**

444... The Lynch Mob: 4th & B
Mad Cap Otter: Bird Motors
Stephen Matthews & the Jank: Comes Bar and Grill
Man's Prime Sound: Chuy's Havana Inn
Metal Cage: Back By Back
The Mischief of October: Frank's B
Jeff Moore & the Whitechokers: The Krokus
Mark Super: Back By Back
The Tim Hudd Band: To Leo's Lounge
N'oom: Hennessy's Tavern (P)

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Show times listed are for opening bands. Main act to follow. All shows are 21 & up.

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Alphonso Johnson-
bassist w/ Santana
T Lowitz-keyboardist from
Widespread Panic -
Rock Microgenre
Grammy nominated
drummer • \$15

Musiq Souchild w/ City High and Kindred
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The Samples
w/ guest Chris DiCenzo
Sat 9:15pm • \$16
Sun show @ 8:00

JTB HIP HOP HOUSE
w/ special

The Funky Meters & The Dirty Dozen Brass Band
8:30pm • \$21

Koko Taylor
w/ guest
Shemekia Copeland
8:00pm • \$25

Jack Johnson
w/ guest
Gary Jules
9:15pm • \$10

an evening with
The Radiators
9:15pm • \$14

John Hammond's
Wicked Grin
w/ guest Earl Thomas
8:30pm • \$13

Karl Denson's Tiny Universe
w/ guest
9:15pm • \$12

THE DISCO DISCOUNTS
9:15pm • \$10

an evening with
Keller Williams
9:00pm • \$8

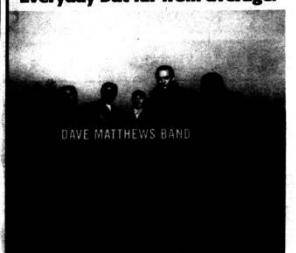
UPCOMING SHOWS
3/18 "Kindness for Kids" benefit for local children's shelter
featuring Eve Selis • 3/22 Eve Selis
3/28 Glen Phillips of Toad the Wet Sprocket
3/30 Dave Wakeling • 3/31 Common Sense • 4/12 Venice
4/13 Joe Walsh • 4/14 Coco Montoya • 4/21 Lost at Last
5/18 Taj Mahal

dca
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EVERY WEDNESDAY CYPHRIA HANIMORHD 7-11 PM
EVERY THURSDAY GIL WHEBY CASTLE RANGE GARNETT 7-11 PM
\$14 ALL-S-CAM-SAT BBS 5-9 PM
EVERY FRIDAY HAPPY HOUR 5-7 PM TO BUYOUT
INDUSTRY GIG DOLLARS SWING & BOOGIE WOODS BAND
"WAKED SUNDAYS" 7-10 PM with Stella

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FRIDAY, MARCH 9 SATURDAY, MARCH 10
VANGUARD JAZZOOTY
UPCOMING: MARCH 16 TEN HAGELSONE MARCH 17 BLACK MAMBO

SUNDAY SOUP & BRUNCH
MARCH 11
One seating @ 1 pm
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LSDJ's**
Scooter & Lavelle Dupree
Adam Webb

March 16th
Girls Kick Ass • ALL Diva DJ's
DJ RAPP
MISTRESS BARBARA

March 23rd
Pascal Dolle
Jon Bishop
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1. Press the 4-digit extension above the category that interests you (for example, 4001 for upcoming concerts).

2. At the next prompt, press the 4-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.)

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EXTENSION 4004

8 Material: Robin Balla Cruise Diamond in the Rough: La Costa Music Recording Co.
The Disco Playlist: Buffalo Joe's 80's & Gentleman: Booz Camp's
The 80's Artists: Buffalo Joe's Higher Ground: Jimmy Love's Stephen Knight: Spooners Bar and Grill
Danny Lopez: The Bachelor Shop Michele: Humphrey's Jimmy Sean McVicker: The Imperial News
The New Breed: The Alley Man: Paymer: Top of the Curve Jack Falduto: Spooners Bar and Grill
The Rhythm Deags: The Alley House Steve Rock Bottom: Goodson
Behind-the-Scenes: The Warehouse Hotel: Roger's on 5th
Red and the Wrecking Crew: Jimmy Love's
Seventies: Rick By Back Shook It Up: Jimmy Love's Steyer: Alive: Veiga Cruise
Sideline: M.P.'s In-It-Pub and Grill; Humphrey's Tavern Superfunk: La House

EXTENSION 4005

947: **Black & Blue:** The Backstreet Bunch
948: **The Backstreet Bunch:** The Backstreet Bunch
949: **The Backstreet Bunch:** The Backstreet Bunch
950: **The Backstreet Bunch:** The Backstreet Bunch
951: **The Backstreet Bunch:** The Backstreet Bunch
952: **The Backstreet Bunch:** The Backstreet Bunch
953: **The Backstreet Bunch:** The Backstreet Bunch
954: **The Backstreet Bunch:** The Backstreet Bunch
955: **The Backstreet Bunch:** The Backstreet Bunch

EXTENSION 4006

Jazz: Big Band

Christopher Adler: Tribe
449: **Whitney Conwell:** Whitey Conwell
Whitney Conwell: Whitey Conwell
Whitney Conwell: Whitey Conwell
Whitney Conwell: Whitey Conwell
Whitney Conwell: Whitey Conwell

EXTENSION 4007

Folk:

664: **Last Ball:** DiZy's
665: **Last Ball:** DiZy's
666: **Last Ball:** DiZy's
667: **Last Ball:** DiZy's
668: **Last Ball:** DiZy's
669: **Last Ball:** DiZy's

EXTENSION 4008

410: **The Backstreet Bunch:** The Backstreet Bunch
411: **The Backstreet Bunch:** The Backstreet Bunch
412: **The Backstreet Bunch:** The Backstreet Bunch
413: **The Backstreet Bunch:** The Backstreet Bunch
414: **The Backstreet Bunch:** The Backstreet Bunch
415: **The Backstreet Bunch:** The Backstreet Bunch
416: **The Backstreet Bunch:** The Backstreet Bunch
417: **The Backstreet Bunch:** The Backstreet Bunch
418: **The Backstreet Bunch:** The Backstreet Bunch
419: **The Backstreet Bunch:** The Backstreet Bunch

EXTENSION 4009

420: **The Backstreet Bunch:** The Backstreet Bunch
421: **The Backstreet Bunch:** The Backstreet Bunch
422: **The Backstreet Bunch:** The Backstreet Bunch
423: **The Backstreet Bunch:** The Backstreet Bunch
424: **The Backstreet Bunch:** The Backstreet Bunch
425: **The Backstreet Bunch:** The Backstreet Bunch
426: **The Backstreet Bunch:** The Backstreet Bunch
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EXTENSION 4010

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EXTENSION 4001

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Seam Warner, March 8, Jimmie's Coffeehouse

Book Works/Pamela Cole, The Golden Breeze Brewery

Lady Star & the Bevin's, Lasso Blues Band, The Place Little Chris & the Night

EXTENSION 4011

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THE PLAYHOUSE

FOR SALE
By Owner
619.287.8222

FRIDAY, MARCH 9

The Yucks

Uncalled for
The CBGB's
FIVE & Degenerate

SATURDAY, MARCH 10

Ignorant by Default

Physi
Threefoot
Mindsize

619-284-8802
4746 El Cajon Blvd.
Sun. 10am-10pm
Bookings: 619-287-8222
Mon.-Fri. 10am-10pm

The Vortex

CUSTOM PAINT TANKS
FOOD TILL 12AM

FRONT BY
Club Vortex
with DJ and Co. DJ
S2, FRISK, LA GATE, IS
FRESHLY LAUNCH

SHIFT
Tribe of Judah
Dancehall & Happy Reggae

SUNDAY
Club Underworld
Dance, Reggae, & Hip-Hop
Fresh Afro
S1, Dreads, S2, S3, S4

MONDAY
25¢ Drafts

TUESDAY = DJ Music
Elbow
Rap, Rock, Funk

WEDNESDAY
Go-Go Dancin'
Auditions & Contest
Gorys & Gols
CASH PRIZES
CASH PRIZES
619-458-8888
Corner of 18 & Whiting Rd.
(Opposite Whiting Rd. at the
freeflow from SDSU)

Henry's Pub

Thursday, March 8:
WHITNEY CONWELL
Friday, March 9:
STILETTOS
SUNDAY:
**BABOOS
KARAOKE
Industry Night**
Wednesday, March 14:
SPACEMAN SPFF
Thursday, March 15:
BLUES ROCK!
Friday, March 16:
PSYDCAR
Saturday, March 17:
St. Patrick's Day
801 4th Avenue
GASLAMP
Info: 619-615-7425
www.hardrock.com

SHAM ROCKS SHACK

BAR & GRILL

LIVE
ON THE STAGE

Thursday, March 8
Frank Loyd Vinyl
with special guest
Huggy

Friday, March 9
Fabulous Rudies

Thursday, March 15
Psydcar
Saturday, March 17
St. Patrick's Day
801 4th Avenue
GASLAMP
Info: 619-615-7425
www.hardrock.com

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Open 8pm-2am • 6 Nights
Closed Sunday

NOW FEATURING:

- Pool Table
- ATM
- \$175 Bud Bombers (24-oz. Budweiser)

Every Monday
\$2-U-Call-Its
Well, call & select beer

Best Juicebox in the World
Ramones, Blondie,
Patsy Cline, L7,
New York Dolls,
The Pogues & more!

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(35th & El Cajon Blvd.)
North Park • 619-284-DEAD

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HUGE BLOWOUT NOW CARRYING CDs!

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Music cassette tapes \$1 each or 20 for \$15

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236 BROADWAY • CHULA VISTA • (619) 595-0010

STEPHEN MALKMUS & THE JICKS

Special guest
CREEPER LAGOON
Wed., March 14 • 7:30 pm

3105 Ocean Front Walk • Mission Beach
Tickets: Canvas, Off the Record & TicketMaster

Thursday, April 26: JETS TO BRAZIL - On sale now!

CALIFORNIA EXPRESS

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FRIDAY, MARCH 11
BRITNEY SPEARS & THE PEARL JAMS

619-284-8802

Pool Tables
Dart Boards
Shuffleboard
Hot Spot & Lotto

BLIND LUCK
Karaoke Sunday-Thursday • 9 pm

LATE EDITION
Karaoke Sunday-Thursday • 9 pm

Calendar MUSIC SCENE

UNDERGROUND DANCE CLUBS

If you would like to have your underground dance club included, fax information to 619-881-2641, attention Scott Ellis, cell 619-235-3000 ext. 261, or e-mail scott@abc.com, night or free before 5:00 p.m., Friday, the week prior to publication. The listings are free.

Anytime: DJ spin house, disco, funk, and techno music, nightly, North County Sports Dome, 480 West San Marcos Boulevard, San Marcos. 760-744-4120.

Atomic Beats: Thursdays, Punk Rock banding with DJ Stacy and various bands. Saturdays, Comic Book. DJs spin future soul, polyrhythms, progressive world, and dancehall. The Atomic Beat (The Turquoise Kitchen), 4136 30th Street, North Park. Info line, 619-270-4444.

Bites: Saturdays, DJ Kaye Sandman, Fingers, and Mantle. Below Buffalo Joe's, Fifth and Market, downtown. 658-72-1489.

The Brass Balls: Tuesdays, Club Retro. DJ Dimentia and Itoerica spin the best of '80s and '90s new wave, synthpop, industrial dance, and more. www.cretro.com. Wednesdays, Avocados. DJs Mantle and Tom Fitzgerald spin house, trance, and techno. Sundays, Nightgals. DJ Deb and guests spin gothic, techno, EBM, industrial, and fetish. 1736 Fifth Avenue, Hillcrest. 619-298-2233.

Club Room: Thursdays, DJ Kamey and weekly special guests spin house, techno, and disco. Fridays, Get Your Groove On with DJ spinning. Top 40, hip-hop, and house. Club Challenge for Saturday events. 3125 India Street, midtown. 619-286-6789.

Club '90s: Thursdays, DJs Bryan Pollard, Kurt Helge, Mike Kato, Richard D. Todd, and Zeno Out spin the best of '90s music, new wave, synthpop, and new romantic. 21 and up, free before 10:30 p.m. with college or military ID. Showers, 3813 30th Street, San Diego. 619-465-5827.

Club Ecstasy: Thursdays, Transmutation. Fridays, Pleasurehouse. Saturdays, Elements, progressive and trance. 1255 University Avenue, Hillcrest. 619-296-8160.

Club GoodLife: Thursdays, DJ Rita One and the GoodLife family plus a weekly guest spin trance, house, techno, and reggae. 21 and up, midnight to 4 a.m., Back by Brick, 1130 Barona Avenue, Bay Park. 619-687-5779.

Club Mezz: Wednesdays, Davee Fairy with DJ Kenny. Thursdays, the Her. Sponsored by the University of San Diego. 1255 University Avenue, Hillcrest. 619-296-8160.

Club Mondays: Thursdays, DJ Rita One and the GoodLife family plus a weekly guest spin trance, house, techno, and reggae. 21 and up, midnight to 4 a.m., Back by Brick, 1130 Barona Avenue, Bay Park. 619-687-5779.

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6 NOTE

BY DAVE GOOD

The British guitarist Ritchie Blackmore made a name for himself in the '80s, the decade of metal, with his impeccable guitar work. He impacted many musicians and fans with his exciting, urgent, and melodious solos. Blackmore's negative charisma also drew attention. He was reported to possess an autistic, temperamental personality. Now he left Deep Purple and forged ahead with Rainbow, he ran through a lot of sediments: one of them was the singer **Bonnie James Dio**. Dio was part of the hard-rocking Elf before joining Blackmore. Later, Dio fronted Black Sabbath in Ozzy's absence (two different times, in fact); he is said to have sparked new life into that franchise. By the mid-'80s,

Dio had formed his band Dio, a winning venture with guitarist Vivian Campbell, Vinny Appice, Jimmy Bain, and Claude Schnel on keyboards.

Dio represented perhaps the best parts of '80s rock: the decade of metal, with its impressive guitar work, formers; talent and range, minus the idiotic posturing of many imitators. He had (and still has) the operatic power and sustenance of a 500-pound tenor. My only complaint? Dio hasn't progressed much past the '80s in terms of his songwriting.

Those who know him say Dio is a regular guy; a local bassist friend claims to have gotten an invite to a party at the singer's tract home in the San Fernando Valley, a bedroom community of L.A. With the exception of a pet raven in the backyard, there was no indication that Dio and his wife are into satanic worship, demology, or the occult.

DIO

Lynch Mob and Armored Barrel open. (To hear a sample of Dio, call 619-233-9797; wait for the prompt, then punch in ext. 4404.)

DIO, 4th & B, Friday, March 9, 8 p.m. 619-230-8497 or 619-231-4343, \$22, \$25.

Over the Border: Saturdays, DJ Luis Armas spins Latin pop house alternating with rock on Capitol by rock band Liquido. 3008 Main Street, Chula Vista. 619-427-5889.

Plan Crazy II: Wednesdays, *Animal House*, trance and house with DJ Woo, no cover before 10 p.m. Thursdays, the *Reggae Sessions* with the *Rasta Duo*, no cover, starts at 9 p.m. Fridays, *Above the Clouds*, hip-hop, R&B, and funk groove with DJ Caino and DJ Zingra, starts at 9 p.m., ladies free before 10 p.m. Saturdays, *Magic Night*, DJ old school, R&B, hip-hop, and salsa with DJ Sean Sarrile, starts at 9 p.m. Sundays, Sunday hip-hop, old school, and R&B with DJ Mantle. All events 21 and up. 2111 Sawwater Road, Bonita. 619-475-7113.

Project Cathedral: Fourth Sunday of each month, 6 p.m. to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nating, Baker's Hill. Info line, 619-230-4144.

Ozzy Rose: Call club for night information. 812 Fifth Avenue, downtown. 619-235-6699.

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Best prices on new and used
CDs and LPs anywhere.

No one pays more for your used music!

Entertainment Exchange
3401 Adams Ave., Suite E (Corner of 34th & Adams) 619-543-9500
Hours: Mon.-Sat. 12-4 p.m.

The Rhythm Lounge: Wednesdays, *Jazz Downpour*. Thursdays, *Disco*. Fridays, *Disco*. Saturdays, *Disco*. Sundays, *Disco*. Performances are from 9 p.m. to 1:30 a.m. Thursday and Friday, the *Rhythm Dancers*, jazz. Saturday and Sunday, the *New Wave*. 2535 34th Avenue, downtown. 619-233-9979.

The Rhythm Dancers: DJ Rita One and the GoodLife family plus a weekly guest spin trance, house, techno, and reggae. 21 and up, midnight to 4 a.m., Back by Brick, 1130 Barona Avenue, Bay Park. 619-687-5779.

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North County
The 611, 611 Grand Avenue, Carlsbad. 760-414-1171. Performances are from 9 p.m. to 1:30 a.m. Thursday and Friday, the *Rhythm Dancers*, jazz. Saturday and Sunday, the *New Wave*. 2535 34th Avenue, downtown. 619-233-9979.

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Sundays, 5:00 p.m. Thursday, 3 O'Clock Shadow, swing, blues, jazz. Friday, *The Du Jour*, jazz. Saturday, the *Just Brothers*, acoustic. Sunday, *Adie Cox*, jazz duo. Wednesday, *Sonnet* and *Faithful*, reggae.

Billy Jay's: 145 South Cedros Avenue, Solana Beach. 958-481-9022. Thursday, 9 p.m. Jazz at Dixie. Friday, *Music at Dixie*, City High and *Kendal*. Saturday and Sunday, *Disco*. Tuesday, 8:30 p.m., *Lament*, the *Boomer* 10's, and the *Eye of U*, alternative/rock. Wednesday,

The Rhythm Lounge: Wednesdays, Mr. T, Cap, R&B, hip-hop, and reggae. Thursdays, DJ Kamey, trance. Fridays, *Disco*. Saturdays, *Disco*. Sundays, *Disco*. Performances are from 9 p.m. to 1:30 a.m. Thursday and Friday, the *Rhythm Dancers*, jazz. Saturday and Sunday, the *New Wave*. 2535 34th Avenue, downtown. 619-233-9979.

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Ultra Saturdays: Superstar guest DJs, balcony seating, smoking terrace, laser light show, 3,000 watts of sound and a "massive" 7,000 square foot dance floor. Saturdays, 4th & B. 345-B Street, downtown. 619-231-4343. www.clubhouse.com

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Calendar
MUSIC SCENE

Peggy's Pub, 1260 West Valley Parkway, Encinitas, 760-480-8833. Thursday, Friday, and Saturday, 7:30 p.m. to 10 p.m. Live Campbell folk, Saturday, 7:30 p.m. to 10 p.m. Karis Burg. folk. Sunday, 10 am to 1 p.m. live jazz.

Monseigneur's Tavern, 1777 Roosevelt Street, Carlsbad, 760-729-4691. Friday, *Power House*, rock. Saturday, *Sliders*, rock. blues.

Jameson's Vibe, 218 A Camino Real (in the Miraflo Plaza next to AMC Theaters), Encinitas, 760-942 JAWA. Friday, the Young Executives, Saturday, the Learning Sound Band, alternative.

The Kraken, 2531 Old Highway 101, Carlsbad, 760-486-4883. Thursday, *Peggy* blues, Friday, *The Chris Torre Band*, rock. Saturday, *Blue Man Coo*, Sunday, 3 pm to 7 pm, professional blues jam, jazz, and Blue Breakers. Tuesday, club for information. Wednesday, *Fred*, rock. Friday, *Strangers* and the *Scotts Greens*.

La Casa del Zorro, 3845 Yagui Pass Road, Borrego Springs, 760-767-5323. Fox Den: Thursday through Saturday, also Tuesday and Wednesday, 7 pm to 11 pm, *Tommy Lewandos*. Sunday and Monday, 7 pm to 11 pm, *Dick Matson*, piano, rock.

La Costa Coffee Roasting Co., 4065 El Camino Real, Suite 208, La Costa, 619-548-8168. Music hours are from 7 pm to 10 pm, Friday. *Diamond* in the Rough, contemporary. Saturday, 5 O'Clock Shadow, swing, blues, jazz.

La Costa Tournament of Champions, La Costa Resort and Spa, Costa Del Sol Road, Carlsbad, 760-438-9111. Friday and Saturday, live pop music.

Madeline's Paradise, 1416 Encinitas Boulevard, Encinitas, 760-943-9997. Thursday, 8 pm to 11 pm, *Academy Blues*. Friday, 9 pm to midnight, *Sonnis* and *Full Moon*.

Martini Beach, 485 South Coast Highway (at "D" Street), Encinitas, 760-943-9101. Thursday, *Crowd*, reggae. Friday, club for information. Tuesday, 8 pm, the *Davey Brown* Quartet, jazz. Wednesday, the *Chauchocks*.

McCabe's Beach Club, 1145 South Tremons, Oceanside, 760-439-6646. Call club for information.

The Menapah Collaborators, 258 East Second Avenue, Escondido, 760-489-8990. Music in acoustic/folk unless otherwise stated. Thursday, *Bob Kerwin* and *Thomas*. Saturday, *Bill Meyer*.

Minotaur Cafe, 1953 San Elijo Avenue, Cardiff, 760-943-7924. Friday, 7:30 pm to 10:30 pm, *Live Campbell* folk. Saturday, 7:30 pm to 10 pm, *Karis Burg*, folk. Sunday, 10 am to 1 p.m. live jazz.

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos, 760-744-2117. Thursday, 6:30 pm to 8:30 pm, *Tommy Lacey*. South American jazz. Friday, 7:30 pm to 10:30 pm, *Mike Cox*, jazz.

Nelsons Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4131. Thursday, the *Credle Union*. Friday, *Tribe of Inahs*. Saturday, call club for information. Sunday, *El Jardin*. Tuesday and Wednesday, call club for information.

The Rainbows, 755 Rainier Drive, Carlsbad, 760-931-1122. Friday, 8 pm to 10 pm, *Brooklyn*. Saturday, 8 pm to 10:30 pm, *Steve and the Funky Bunch*. Sunday, 5:30 pm to 8:30 pm, *Steve and the Funky Bunch*.

The Roundhouse, 2102 Main Street, Ramona, 760-788-1944. Friday and Saturday, *Wherry's Vena*, rock and roll.

Solana Beach Coffee Company, 417 South Highway 101, Solana Beach, 858-792-1553. Sunday, 11 am to 1 pm, *Tommy Lacey*. South American jazz.

Steele's Noodle, 123 West Plaza Street (between I-5 and Highway 101), Solana Beach, 858-755-4474. Friday, *Surf Report*, rock. Saturday, *A.M. Vibe and Red Planet*, alternative.

Twinis, 917 South Coast Highway 101, Encinitas, 760-425-1962. Saturday, 7 pm to 10 pm, *Art Johnson*, jazz.

Woody's Sports Bar & Grill, 2329 South Centre City Parkway, Encinitas, 760-735-8399. Friday and Saturday, the *Black Out Bros.*, rock.

Beaches

Billid Meloni, 710 Garnet Avenue, Pacific Beach, 858-483-7844. Thursday, *Mad Coy* and *Leadlight*'s groove, rock. Friday, the *Beach Flyers*. Latin jazz. *Jonas*. Saturday, *Megerson*. *Rad Bones*, *Rock*, and *Life Size*. Live Sunday, *Curry*. *Salgado* and *Jimmy Vista* and the *Blue*.

The Crescent Shave Grill (atop the Hotel La Jolla), 7955 La Jolla Shores

of NOTE

BY WILLIAM CRAIG

Bluesgrass may be the weirdest form of music in America. Seemingly to be both country and folk without being either, bluesgrass began in the 1950s but sounds as old as the hills from which it came. (My father tells of seeing a bluesgrass show at the University of Kentucky in the late '50s when he was a student, in which the singer's traditional Scottish and English influences were so pronounced he sounded more Elizabethan than Appalachian.) It's a fundamentally simple music that demands technical mastery from its performers. It's also a rigidly conservative, workmanlike music with a growing following among urban liberals.

The soundtrack to the great movie *O Brother, Where Art Thou?* has helped spark a resurgence of interest in bluesgrass

(although the soundtrack's liner notes point out that that CD actually has a wide range of "old-time music" styles). The hundreds of bluesgrass bands around the country stand to reap the benefits from this new popularity. So do the **Laurel Canyon Ramblers**, widely credited as one of the best bluesgrass bands around. Founded in 1994, the band features veteran studio and touring musicians **Mark Padonson** (bass), **Bill Bryson** (guitar), **Kenny Shankwell** (mandolin), and **Duke Witcher** (fiddle). All five sing in bluesgrass characteristic "high lonesome" close harmony and have an impressive list of credits. Padonson has recorded with Dolly Parton, Emmylou Harris, Linda Ronstadt, and Buck Owens, among many others. Witcher, who also performs with a family band called the *Witcher Brothers*, has worked with Willie Nelson and Beck, which might say something about the cross-gener-

ational appeal of bluesgrass.

The **Dickinsons**, **Byron Barton**, **Brian Eggen**, **Lighthouse**, **Highway 82**, **Dave's Road**, the **Virtual Strangers**, **Clay Hillier**, **Walt Mahande**, and **Tom Cunningham** also perform.

LAUREL CANYON RAMBLERS, East County Performing Arts Center, Sunday, March 11, 7:30 p.m. 619-446-0277 or 619-220-0487, \$12.50.

Drive, La Jolla, 858-459-0541. Friday and Saturday, 8 pm to 11 pm, *Mike Wedford/Holly Hoffman*. Jazz. Sunday, *Quartet*. Wednesday, 7 pm to 10 pm, *Barbara Jamores*, jazz.

Dream Street, 2228 Bacon Street, Ocean Beach, 419-222-8131. All shows start at 8 pm. Thursday, *Open Wound*, the *Prins*, and *Phantom*. Friday, *Great Orange*. Mother *Bassini*, and *HomeTown Zero*. Friday and Saturday, call club for information. Wednesday, *Jeffrey and the Arts*. Fans, alternative/rock. Saturday, the *Fox of Fox*, *Parkside*, the *Kernel*, and *Taxi Cab*, alternative/pop. Sunday, *Brad N. Buhala*, *Friday* and *Dreamer Monday* through Wednesday, call club for information.

Galoka, 560 La Jolla Boulevard, La Jolla, 858-551-8610. Thursday, *Willow*. Friday, *Forward Funk*. Saturday, *True Blues*. Sunday, *Future Shock*. Tuesday, *Christopher Adler*, folk.

Hammer's Tavern, 4650 Mission Boulevard, Pacific Beach, 858-483-8847. Friday, *N'cents*, rock. Saturday, the *O'Brien Brothers*, folk.

Joe Joe's Coffeehouse, 1956 Bacon Street, Ocean Beach, 619-523-0356. Thursday, *Susan Werner*, folk. Friday, *Jeremy Kay* and *Amy Maria*. Saturday, *Joe Sinatra* or the *Troy Chase Trio*, acoustic. Sunday, *Melina Dougherty* and *Steve Harris*. Monday, *Wendy's open-mike* night.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 858-454-0771. Thursday, and Sunday through Wednesday, 8 pm to 10 pm, *Barry Lock*, piano variety. Friday and Saturday, 7:30 pm, *Leviticus*.

Moonlighting, 832 Garnet Avenue, Pacific Beach, 858-483-6550. Friday, *Four Brix*, rock.

Pacific Beach Bar & Grill, 860 Garnet Avenue, Pacific Beach, 858-272-7278. Club Tremors, call club for information.

The Sea Lodge Hotel, 810 Camino Del Oro, La Jolla, 858-456-9606. The *Shores*, Friday, 7 pm to 10 pm, *Dick*. *Ac*, smooth jazz. Saturday, *Bill Coleman*, contemporary jazz guitar.

Shoreline Bar and Grill, Radisson Hotel, 3299 Holiday Court, La Jolla, 858-453-5500. Thursday, Friday, and Saturday, *Jack Phillip*, piano. Tuesday and Wednesday, *Stephen Knight*.

Tiki House, 1152 Garnet Avenue, Pacific Beach, 858-271-9734. Thursday, *Walt Wang*. Friday, *Superfunk*. Saturday, *Red Chained*.

Vicco's Restaurant & Bar, 2702 North Mission Bay Drive, Mission Bay, 858-490-3360. Friday, 9 pm, *Color Blind*, reggae. Saturday, 9 pm, *Spaceman*. Split rock.

Winstone, 1921 Bacon Street, Ocean Beach, 619-222-8822. Thursday, *Jonas*. Friday, *Snowflake* and the *Color Red*, alternative. Saturday, *Hit the Wall*. *Laura* and the *Red Side Flyers*. Sunday, *Rice and One Place*. *One Monday*, the *Red W's*. Tuesday, the *Last Exit Band*. Wednesday, *Moyle* and *Shocks* the *Mighty*.

San Diego

Anthony's Star of the Sea, 1360 North Harbor Drive, San Diego, 619-232-7408. Thursday and Friday,

5:30 pm, the Jaime Valle-Bob
Magnuson Trio, Brazilian-Latin jazz.

Anubergs Gallea, 503 Fourth Ave., Guilford, 619-232-8300. Friday and Saturday, *Choir Storm*, jazz and blues. Monday through Sunday, 7 pm, live piano/vocal.

The Bahia Belle Casino, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 858-539-7779. Departs at 6:30 pm, Friday, 8 *Normal*. Saturday, the *Uade Blues*.

Bonnie Stone Pub, 3617 Balboa Avenue, Cheltenham, 858-279-2033. Thursday, Friday, and Saturday, *Joe Bryson*, folk. Sunday, 8 pm, open mike. Tuesday, Irish jam session.

The Blues Agency, 6408 Mission George Road, San Diego, 619-521-3194. Call club for information.

Buckles Bands and Music, 1072 Camino del Rio North, Mission Valley, 619-252-2201. Friday, 9 pm, *Jeremy Kay*, alternative.

Reddy by Reddy, 1150 Barton Avenue, Bay Park, 619-275-EVE. Music is alternative/rock unless otherwise noted. Thursday, *Liquid Foundation*, the *Downey Project*, *Steve Calusa*, and *Arthur Funkwell*. Friday, *Donna*, *Fuente*, *Tenorino*, *Plunging*, *Flamenco Man*, and *Clavonia*. Saturday, *GG* and *Monday Superior*. Sunday, *Clavonia*. Monday, call club for information. Tuesday, *Sevens* and the *Evolution*. Wednesday, *Cape*.

Epistone's, 8430 Mira Mesa Boulevard, Mira Mesa, 858-271-4000. Music is alternative/rock. Saturday, *Swerve*, *OGD*, *Fifth Ward*, and *Comerica*.

Joe's Place, 6176 University Avenue (at College and University), 619-582-9730. Friday, 9 pm, *BBB*, rock/funk. Saturday, 9 pm, *Andrew the Hound*, blues, rock. Sunday, 4 pm to 8 pm, *Leo Star* of the *Band* and *Joe Blues Band*.

The Golden Shoshonians, 5010 Mission Center Road, San Diego, 619-488-1128. Music is alternative/rock unless otherwise noted. Friday, *Todd Siedman* of *the Fat Tones*. Saturday, *Big Daddy* of the *Band*. Sunday, the *International Still Strings*. *Schwarzer Band*.

Harborview, 618 Fish Avenue, Coronado, 619-238-2288. Thursday, *Whiskey Central* of the *Top Gun*. Friday, *Harborview's Staff*. *Monday* (at 2241 Shelter Island Drive, Shelter Island, 619-234-2005). The *Island Jam*. Thursday, 9:30 pm, *Reddy*, *ducks*, rock. Friday, 9:30 pm, *Reddy*. Underground, rock blues, house. Saturday, 9:30 pm, *Reddy*, pop, blues. Sunday, 7 pm to 11 pm, *Quid* *Seven*, rock and blues. Wednesday, 8:30 pm, *The* of the *Island Jam*. Wednesday through Friday, 5:30 pm to 8:30 pm, *Artie Thompson*.

The Imperial Blues, 505 Lubin Street, San Diego, 619-234-3925. Wednesday through Saturday, *Sam McWick*, blues music.

The Jam Inn, 2233 El Cajon Boulevard, San Diego, 619-238-2101. Wednesday, 8 pm to 10 pm, *workshop/concert* with the *San Diego Concert Jazz Band*.

Jenny's Restaurant and Lounge, 7777 University Avenue, La Mesa, 619-469-7777. Thursday, Friday, Saturday, and Wednesday, the *Bert Terrace*.

Joe's Joe's, 8076 La Mesa Boulevard, La Mesa, 619-466-2991. Thursday, Friday, and Saturday, call club for information.

Reddy's Pub, 4344 El Camino Boulevard, Carlsbad, 619-285-0808. Friday, *Jonas*, acoustic. Saturday, live music. Wednesday, *Timothy Pina*, acoustic.

San Diego's only rock club, *Reddy's Pub*, 4344 El Camino Boulevard, Carlsbad, 619-284-2848. Friday, the *Rock Crew*.

The Wine, 2103 El Camino Boulevard, Hillcrest, 619-291-7450. Saturday, *Tenore's Lounge* and *Carragosa*, alternative/rock.

O'Connell's Pub and Nightclub, 6110 Avenida Boulevard, Bay Park, 619-238-5637. Friday, *Jeremy's Tunes*, blues. Saturday, *Tommy Courtenay* and the *Blue Dancers*, blues.

EPICURE

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Saturday, March 10
Cambridge
 Camerica • Fifth Wheel

Friday, March 16
Trite - One Trick Mind
 Cambridge • Crazy Bee

Saturday, March 17
D.I.
 Lucky 7 • Furious IV
 One Less Junkie
 Five Star Degenerates

Friday, March 23
A White in Whore (18A)

Saturday, March 24
Curvse

Friday, March 30
Novor

Saturday, March 31
Dogwood

6499 16th Street • 858-274-0400
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Victors RESTAURANT
Ages 21+

Friday, March 9, 2001
Color Blind
 Featuring **Cambridge**
The Penetration
 \$5.00 / 9 PM Start

Saturday, March 10, 2001
Speccoman
 \$5.00 / 9 PM Start

Friday, March 16, 2001
D.I.
Lucky 7 / Furious IV
One Less Junkie
Five Star Degenerates

Friday, March 23, 2001
A White in Whore (18A)
Curvse

Friday, March 30, 2001
Novor

Saturday, March 31, 2001
Dogwood

3844 Villanova Boulevard • 619-460-8240
 www.victors.com

St. Paddy's

Friday, March 9, 2001
Color Blind

Friday, March 16, 2001
Lionel Carroll
 & **John DeWitt**

Friday, March 23, 2001
D.I.
Lucky 7 / Furious IV
One Less Junkie
Five Star Degenerates

Friday, March 30, 2001
Novor

Saturday, March 31, 2001
Dogwood

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O'CONNELL'S PUB & NIGHTCLUB

FRIDAY, MARCH 9
JUNIOR'S FARM

SATURDAY, MARCH 10
TOMCAT COURTYN

FRIDAY, MARCH 16
FISH & THE SHREDS

SATURDAY, MARCH 17
THE VEINOS

FRIDAY, MARCH 23
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Hot Rod Lincoln

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BIG RIG DELUXE
 and **Quinn & Rhonda**

SATURDAY, MARCH 10
THE MUDBO BAND
LIONEL CARROLL
SPLIT POOLS

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Calendar MUSIC SCENE

Ollie's Restaurant, 10789 Tierrasanta Boulevard, San Diego, 618-460-4627. Thursday, Patrick Hill, Friday and Saturday, Ray and Lainez Corra. Wednesday, Ray Corra, solo piano.

The Old Sod, 1371 Adams Avenue, Normal Heights, 619-284-6204. Friday, Tony Cummins, Irish folk. Wednesday, the Hatcher Brothers, alternative.

Pat Joey's, 3147 Waring Road, Allied Gardens, 619-280-7873. Friday and Saturday, Hot House, classic rock and swing, blues.

Pappy's Sport Bar and Grill, 7065 Arroyo Street, San Diego, 619-571-0756. Friday and Saturday, live rock and roll.

Ristorante Michelagnolo, 2806 Shelter Island Drive, Shelter Island, 619-224-8478. Friday and Saturday, 7:30 pm, the George Farros Band, blues, jazz, Wednesday, jazz.

Saite, 2811 Hroschel, La Jolla, 619-454-1315. Thursday, 7 pm to 11 pm, Joan Paul Martini, jazz. Friday and Saturday, Bill Bever.

Second Wind, 6313 Napaian Road, San Carlos, 619-465-1730. Music starts at 7 pm. Friday, Blind Luck, Saturday, Len Edson.

Sham Rock Shack, 1056 El Camino Boulevard #112, Block, east of 70th Street, College Area, 619-461-2263.

Friday, Electric Mobility, Saturday, the Chops.

The Leo's Lounge, 5302 Napa Street (at Marona Boulevard), Bay Park, 619-542-1462. Thursday, Hot and Lincos, rockabilly. Friday, Big Rig Mike and guests. Saturday, Tim Modak, Liquid BBQ, Earth Ride, and Split Seven, rock/alternative.

Top of the Cave, 1216 Prospect Avenue, La Jolla, 858-454-2779. Friday and Saturday, 7:30 pm, Marc Bauer, contemporary.

Tutti 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 Quartet.

Twigs Tea and Coffee Company, 4390 Park Boulevard, University Heights, 619-726-8616. Music is acoustic/folk unless otherwise noted. Friday, Jeffrey Jay, Saturday, the Water Optics, Sunday, 4 pm to 6 pm, the Cafe Ensemble, Wednesday, open mike.

The University Club, 750 B Street, San Diego, 619-613-9170. Thursday, James Yamada, contemporary jazz.

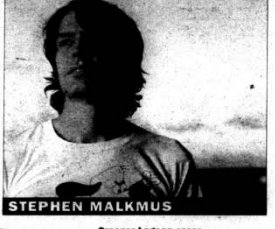
Venue Rex, 7200 El Cajon Boulevard (near SPSU), San Diego, 619-510-8168. Thursday through Sunday, and Wednesday, live alternative, punk, heavy metal, and hip-hop.

The Zodiak Cafe, 1158 A Delciler Boulevard, La Mesa, 619-466-9055. Tuesday, 8 pm to 10 pm, open mike hosted by Michael Elzouadi.

The Zumbie Lounge, 3519 El Camino Boulevard, North Park, 619-284-1143. Call club for information.

NOTE

BY RICHARD MELTZER What is rock & roll (since 1975, say) if not the warrant to give full vent and voice to the skimpy, messy elegance of your own ongoing youth-twitch, to do so without reference to any specific youth-style twitch sheet? Not every rocker, professional or un-, has felt comfortable accepting the warrant — and such sheets do for damn sure exist and rule — but Stephen Malkmus is for fucksure in the front line of contempo-acceptors. A non-sheeter at heart, in principal, by natural inclination, someone who squanders his rock-compact seed on few official dotted lines, he is also neither a pop nor simp, nor especially a careerist, though possibly more



Stephen Malkmus, "Caneva Bar and Grill, Wednesday, March 14, 7 p.m. 888-488-1780 or 619-228-6477. \$12.

Cropper Lager on open.

Downtown

Harney Stone Pub, 302 Fifth Avenue, downtown, 619-233-8018. Thursday through Sunday, and Wednesday, Steve Brewer, acoustic.

The Jodiak Cafe, 1158 A Delciler Boulevard, La Mesa, 619-466-9055. Tuesday, 8 pm to 10 pm, open mike hosted by Michael Elzouadi.

The Zumbie Lounge, 3519 El Camino Boulevard, North Park, 619-284-1143. Call club for information.

Cherry's Numbers Uno, 1094 Main Street, downtown, 619-234-6937. Friday, Man's Primo Sound.

blues. Monday, Lee Harvey, Tuesday, Black Eyed Fox, Wednesday, the Revelations.

The Cabbie, 2501 Ketter Boulevard, midtown, 619-232-HELL. Music is alternative-rock unless otherwise noted. Thursday, Nehala, Zike and the Black Halo Trio, Friday, Fredrick's For Solo, Friday, the Mike Milner, pop. Saturday, the Divo Pimp, Sunday, Whimsy and the Time Kings.

Coco's Jazz Bar, 802 Fifth Avenue, downtown, 619-233-4555. Thursday, the David Patton Quartet, jazz. Friday, Holly Green's Nom, jazz. Saturday, Primo, Latin jazz. Sunday, Holly Green, Monday, Glen Fisher on Alma, classic and Latin jazz. Tuesday, the Skip Meyer Quartet, jazz. Wednesday, the Jerry Cameron Quartet, Latin jazz.

Coco's Top Hat Bar and Grill, 802 Fifth Avenue, downtown, 619-233-4555. Thursday, Fuzzy and the Bloomers, Friday, the Bloomers, rockabilly, swing. Saturday, Lee Presson and the Nola, rockabilly. Sunday, the Rockin' Aces, swing. Monday, the Billfords featuring Whimsy Cornfield, blues.

Dick's Last Resort, 345 Fourth Avenue, downtown, 619-231-9100.

Hands start at 8 pm. Thursday, Private Domain, rock and roll. Friday, That 70's Band, pop rock. Saturday, Hot Rod Lincoln, Sunday, Elena G Olive, rock and roll. Monday, the Soul Persuaders, Tuesday, Blue Kicks, blues, rock. Wednesday, Private Domain.

Dixey's, 344 Seventh Avenue, downtown, 858-270-7467. Thursday, 8 pm, Steve Harris and Melissa Douglas, folk. Friday, Ellen Johnson, Rick Melzer, Chris Connor, and Tim McIlhenny, jazz. Saturday, Len Bell, Gilbert Castellanos, Bob Magnusson, Mikayla Zink, rock and Brett Sanders, jazz. Wednesday, 8 pm, Eric Selis and Matt Zuker, rock and roll.

The Field, 444 Fifth Avenue, downtown, 619-232-9840. Sunday, 5 pm to 9 pm, Callabone and the Rusty Band, Irish music.

Flo's Cucina Italiana, 801 Fifth Avenue, downtown, 619-234-3467. Friday and Saturday, 30 pm to 11:30 pm, Jerry Melnick, jazz and contemporary piano.

4th & B, 345 B Street, downtown, 619-231-4343. Friday, 8 pm, DJO, the Lark & Mink, and Armond Sant, rock. Tuesday, Hoote & the Howfish.

Jimmy Love's, 672 Fifth Avenue, downtown, 619-232-SCULIE. Thursday, 619-595-0123. Thursday, Shake It Up Friday, Mikayla Saturday, Rita and the Working Crew, Sunday, 6 pm to 10 pm, Jacqui featuring Tim Middleton, Monday, 8 pm to 10 pm, Rogge Smith and Prasad for Time, jazz. Tuesday, 8 pm to 10 pm, Millennium, jazz, funk, R&B. Wednesday, 7:30 pm, Higher Ground, pop.

Jake Joint Cafe, 327 Fourth Avenue, downtown, 619-232-SCULIE. Thursday, the Gilbert Castellanos Quartet, Latin jazz. Friday, Vanguard, Saturday, Jacqui, Sunday, Sufis, blues. Wednesday, Cynthia Hammond, jazz.

Kenny B's, 624 E Street, downtown, 619-235-6993. Friday, 8 pm, Temat Gurney and the Blue Dusters, blues. Saturday, 7:30 pm to 11:30 pm, Lala

DREAM STREET advertisement with schedule for Reggae, Pottery, and other events.

Humphreys BY THE BAY advertisement for music events like Rockola and Detroit Underground.

JIMMY LOVE'S advertisement for St. Patrick's Day and other events.

Bartending Academy advertisement for a 2-week course.

James and the J's, John Glines, Sunday, 1 pm to 3 pm, gospel music.

The Laurel Restaurant and Bar, 505 Laurel Street (corner of Fifth and Laurel), downtown, 619-239-2222. Sunday and Monday, 7 pm to 9 pm, Art Johnson, jazz.

Lila's, 1125 Sixth Avenue, downtown, 619-231-1969. Music is jazz. Friday, 7 pm to 9 pm, the Gilbert Castellanos Hammond B-3 Trio. Saturday, 7 pm to 9 pm, the Joe Marilla Trio, jazz. Sunday, 11 am to 2 pm, the Bob Thurston Trio.

Martin's Beach, 528 F Street, downtown, 619-235-6100. Wednesday, 9 pm, the David Patton Quartet, jazz.

Patrick's II, 628 F Street, downtown, 619-233-3077. Music is blues unless otherwise noted. Thursday, the Bill Mayer Blues Band, Friday, the Minutes of Clucker, Saturday, Robert Thomas, Sunday, the Davanos, Monday, Tim Quinn & Verano, blues. Tuesday, the Bayne Brothers, blues. Wednesday, Blue Vans.

Rock Bottom, 201 C Street, Galpin, 619-231-7000. Thursday, Mama's Blues, Friday and Saturday, Ring Star, pop rock.

Roger's on 5th, 835 Fifth Avenue, downtown, 619-702-0444. Thursday and Saturday, 6 pm to 11 pm, sho.

Sally's, 554 Fourth Avenue, downtown, 619-233-9979. Music is Latin. Thursday, Walter H. Rumbano, Tuesday, Latin Fusion, Wednesday, Oquepa R&B.

Tomami Beach Club, 802 Sixth Avenue, Galpin, 619-231-WAVE. Call club for information.

U.S. Grand Hotel, 326 Broadway, downtown, 619-232-3121. Grand Grill, Bill Mayer Blues Band, Saturday, 9 pm, Jaime Valle and

Egumen, Latin jazz. Hotel Lobby, Friday and Saturday, 2 pm to 5 pm, Ping He, classic of baroque and piano.

The Wagtail Hotel, 1055 Second Street, downtown, 619-238-1818. Le Fontainebleau Room, Tuesday



Friday and Wednesday, 7 pm to 11 pm, Robrecht the Pianoman. Sunday, 5 pm to 9 pm, From LaCosa, Friday, Thursday, and Wednesday, 5 pm to 7 pm, Rubbelevs the Pianomen, Also, Tuesday and Wednesday, 7 pm to 11 pm, Karen George, piano and vocals.

The Wyndham Emerald Plaza, 400 West Broadway, downtown, 619-239-4500. The Sidler Lounge, Thursday and Wednesday, 5 pm to 7 pm, for Turnabout, jazz piano. Friday, 5 pm to 9 pm, Carrie Landgaard and Joe Taranitis, contemporary.

through Friday, 11:30 pm to 2 pm. Rubbelevs the Pianomen, Friday, 7 pm to 9 pm, From LaCosa, Friday, Thursday, and Wednesday, 5 pm to 7 pm, Rubbelevs the Pianomen, Also, Tuesday and Wednesday, 7 pm to 11 pm, Karen George, piano and vocals.

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South Bay/Coronado The Butcher Shop, 556 Broadway, Chula Vista, 619-420-9462. Thursday through Saturday, and Wednesday, 8 pm to midnight, Cannon Lopez, contemporary.

Cafe La Mesa, 1441 Highland Avenue, National City, 619-474-3222. Friday and Saturday, piano bar. Featuring Sunde Chappell, Sonny Canonizado, and Barrett Anderson.

Diomed Jim's Nightclub, 773 Third Avenue, Chula Vista, 619-580-7323. Friday and Saturday, Steel Dawn, classic rock.

Levee Coronado Bay Resort, 4000 Coronado the Road, Coronado, 619-424-4000. Cayo Lounge, Friday, 10:30-11:30 pm, jazz. Saturday, Cash Eckert, Chris Connor, and Bob Ross, jazz.

House of Music, 230 Third Avenue, Chula Vista, 619-426-5172. Friday and Saturday, 8 pm, Gordon Kubi, Bob Hayes, or Vici Trapat, contemporary.

Island Sports & Spirits, 104 Orange Avenue, Chula Vista, 619-426-5172. Friday and Saturday, 8 pm, Gordon Kubi, Bob Hayes, or Vici Trapat, contemporary.

Levee Coronado Bay Resort, 4000 Coronado the Road, Coronado, 619-424-4000. Cayo Lounge, Friday, 10:30-11:30 pm, jazz. Saturday, Cash Eckert, Chris Connor, and Bob Ross, jazz.

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MARTINI Gaslamp Quarter... North County... advertisement for St. Patrick's Day and other events.

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Calendar MUSIC SCENE
Aurora Point: Friday and Saturday, 6:30 pm to 11 pm. Aurora Kenyata, solo piano.
McP's Irish Pub and Grill, 1107 Orange Avenue, Coronado, 619-435-3280. Thursday, Sinfonia, rock, blues. Friday and Saturday, the Rocker. Alice Howards. Sunday, Jim Moore, acoustic. Monday and Tuesday, Steve Brown, acoustic folk. Wednesday, Gary Rich. Over the Beaker, 3008 Main Street, Chula Vista, 619-427-5880. Thursday and Friday, Teresa Curda, Latin. Wednesday, Lupa, Spanish rock.
East County
Dick's Nightclub, 762 Broadway, Lemon Grove, 619-469-4144. Friday and Saturday, the Big Idea, rock and roll.
Dan's Cocktail Lounge, 1352 San Marcos Highway, 619-459-1443.
2444. Friday and Saturday, Gila Blvd. country.
Hamm's, 9143 Campo Road, Spring Valley, 619-499-2204. Friday and Saturday, Wallflower, rock and roll.
Flint Springs Inn, 15503 Highway 80, El Cason, 619-361-3015. Friday and Saturday, Elmore Jennings, country.
The German-American Societies, 1017 South Mollison Avenue, El Cason, 619-273-7283. Friday, 7:30 pm, the Ray Barrie 12 Piece Big Band featuring Joe Cook.
Magnolia Mahoney's, 8861 Magnolia Avenue, Santee, 619-448-8550. Friday, Saturday, and Sunday, Southern Edge, country.
On the Rocks, 518 East Main Street, El Cason, 619-579-5537. Friday, Wendy City, Blue. Saturday, the Blue Belles, blues.
Vibes Casino, 5000 Willows Road, Alpine, off Interstate 8, 619-447-5400. Friday, 8 pm, Blue Rock. 1013 pm, Blue & the Wolf Hole, singing. Music Saturday, 9 pm, Sonja. Music, dance, Sunday, Pavee Rock, jazz.

Online Club Coupons!
The following nightclubs have valuable coupons in the Music Section of the Reader's Web site. ♦ indicates North County.
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Calendar MOVIES
MOVIE LISTINGS
All reviews are by Duncan Shepherd. Priorities are indicated by an *ns* for stars and *unsp* for the black spot. Unrated movies are for now unrated.
Harlowe Night Falls — Julian Schnabel's second film, like his *Basquiat*, a conventional, celebratory biopic on an unconventional, subcultural hero: this time the homosexual Cuban author Reinhold Arenas. We take up his story in his female-dominated childhood (he boy lays his head against a tree trunk, stroking it, gazing at a group of masculine skinny-dippers), then follow him through the Revolution (both Communist and Sexual), into political disfavor ("People who make art are dangerous to any dictatorship"), prison, and finally exile in New York City, where he arrives in time for the AIDS plague. (His writing probably has little place on screen: only a couple of brief "readings.") Javier Bardem acts his heart out, but it's not easy to match him up to his ostensible age, much less to his younger predecessor in the role. Nor is it easy simply to understand his English. Sean Penn shows up fruitfully in a straw hat, gold tooth, grass-painted canvas ("I had sex brothers. Zee ole one, he yep die rabble"), and then Johnny Dpp goes in with two canoes, a transitive prisoner and, in the next moment, a sadistic prison guard. The cinematic highlight is a brutal escape attempt in a hot air balloon. 2000. ♦♦♦ (LARGEST CINEMAS)
Head in Show — Christopher Guest's gallery of caricatures of the people at and around the fictitious Mayflower Kennel Club Dog Show: funny, yet disappointing. Or in other words: not as funny as his *Waiting for Guffman*, and lavishly overpraised in the reviews. (It gives reviewers a chance to be funny, in turn, by passing along the jokes.) The so-called "mockumentary" technique, at least as practiced by Guest, is too inherently faulty to merit enhancement as a formula. The de-

regular interview bits, more convenience than necessity, are simply an easy way to little akin to voice-over narration) to dispense information, tell jokes, etc., without the trouble of constructing serviceable scenes and situations. At the same time, or rather at different times, the hand-held camera is pried to behind closed doors activities to which no documentary film crew would ever gain access — and without the responsibility of selecting an angle, setting up a composition, etc. It is a technique that yields more excuses than results. The cast members — Eugene Levy, Catherine O'Hara, Michael McKean, John Michael Higgins, Michael Hitchcock, Parker Posey, Jennifer Coolidge, Jane Lynch, Bob Balaban, Fred Willard, Jim Paddock, Guest himself, several of whom were also in *Guffman* — are well in tune with the semi-improvisatory comic style, though not free from the occasional over-the-top linker. A special good star, each, to O'Hara as a small town Newsho woman whose extensive sexual history is however, catching up with her; to Willard as the ex-ask TV commentator

Calendar MOVIES
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Blade Runner — Two of the more socially conscious of cinematic genres — science fiction and the detective story — have been made to produce a future generation Los Angeles (A.D. 2019) that looks like Tokyo or Hong Kong gone to seed. The detective work is somewhat scampy, except for a good scene (echoing Antonioni's *Blow-Up*) involving a computerized photo scanner and enlarger. And several nostalgic throwbacks to Bogart's heyday simply misfire: the hard-boiled, first-person narration (eliminated in the re-released "director's cut"), the Victorian blind shadows, the Jean Crawford hard-boiled and fashions on the female lead. The sci-fi elements are more fully elaborated, but aren't always sure fire either: the topography of the cityspapes often seems as flat and numbing as a Cubist painting, and even the tightness of shots is apt to be banished with reflections, moving lights, colored

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mit. With Harrison Ford, Roger Hauer, and Sean Young, directed by Ridley Scott. 1987. ♦ MUSEUM OF PHOTOGRAPHIC ARTS, 3/8 AND 10, 7 P.M.
Blow Dry — British comedy about an industrial town hunting a hairdressing competition, with Alan Rickman, Natasha Richardson, and Rachel Griffiths, directed by Paddy Breathnach. FASHION VALLEY 18, LA JULIA VILLAGE, MISSION VALLEY 20
Cast Away — Robert Zemeckis, so soon after the frolicsome *RBB of What Lies Beneath*, returns to his post-Camp prententiousness. Not so much in what he has to say (an Optimist's Club bumper sticker: "Who knows what the tide could bring?"), but in the lengths he will go to say it. Two hours and twenty minutes of length, give or take. Half an hour for establishment of "character" (a time-obsessed, paper-regulated, cellphone-toting, globe-trotting FedEx executive played by Tom Hanks, or Forrest Gump on benjies), and then well over an hour of rudimentary Robinson Crusoe antics (fishing with a pointed stick, drinking from leaves, cracking coconuts with a rock, a rescue for rapid boredom), before the hero makes his way back to civilization a wiser and sadder man, with still plenty of time to put his learning into action. Everything in the movie takes longer than it needed to: no slave to the clock, Zemeckis. The spectacular plane crash perhaps seems worth it, but the rest — in fact the plane crash included — is spendable self-indulgence. With Helen Hunt, Nick Searcy, Chris Noth, Lari White. 2000.
♦ FASHION VALLEY 18, GROSSMONT TROLLEY, MISSION VALLEY 20, OCEANSIDE 16, PALM PROMENADE 24, PARKWAY PLAZA 18, RANCHO DEL REY 16, LA HORTON PLAZA 14, WEGAND PLAZA
The Govenor's Valentine — A street person (Samuel L. Jackson) investigates a possible homicide, directed by Kati Lenneman. (FASHION VALLEY 18, FROM 3/9)
Chocolate — Another art-house food film, an agrichic chocolate-maker opens her Little Shop of Temptations during the Lenten fast. Director Lasse Hallstrom follows his discreet pro-choice propaganda

SANDICORRADEI.COM
Calendar
MOVIES

(The Cider House Rules) with a smug, complacent, liberal-minded broadside against the smugness, complacency, and narrow-mindedness of a French-Catholic provincial village circa 1959. The motley international cast adds to the air of unreality; some do French accents; some don't. Juliette Binoche does one naturally; Johnny Depp does an Irish. With Lena Olin, Alfred Molina, Carrie-Anne Moss, Judi Dench, Peter Stormare. 2000.
CARNEL MOUNTAIN, DEL MAR HIGHLANDS; FASHION VALLEY 18; GROSSMONT TROLLEY; HAZARD CENTER 7; LA COSTA 6; LA JOLLA VILLAGE; LA PALMA; MISSION VALLEY 20; OCEANSIDE 16; POWAY 10; RANCHO DEL REY 16; TOWN SQUARE 14; VIA HORTON PLAZA 14; WEGAND PLAZA.

Chunhyang — Korean folk tale of the 18th Century concerning the governor's son and the courtesan's daughter. "Our enemy is not a person. The enemy is the class that divides us." The illustrational imagery is pretty lit in tones of peach, apricot, salmon. But the imagery is routinely dominated, overriden, trampled down, by a singing narrator who is sometimes seen in person, performing in a modern recital hall before a live audience. His loud declamatory voice, while it doubtless underscores the folkloric element, provokes the spectator to respond with a "Shh," instead of an "Ahh." Directed by Im Kwon Taek. 2000.
HILLCREST CINEMAS, FROM 3/9; KEN THROUGH 3/8.



In the Mood for Love

Company Man — Espionage comedy starring Douglas McGrath (who co-wrote and co-directed with Peter Askin); co-starring Alan Cumming, John Turturro, and Seymour Weaver.
FASHION VALLEY 18; GASLAMP 15; GROSSMONT TROLLEY; LA JOLLA VILLAGE; PALM PROMENADE 24; TOWN SQUARE 14, FROM 3/9.

Crouching Tiger, Hidden Dragon — Ang Lee's homage to the martial arts fairy tales of his heritage, especially perhaps to the

splendid period pieces of King Hu, is a beautiful bore. The costumes, the sets, the scenery, the wide-screen photography, the mature leading lady, the China-doll ingénue — beautiful. The tatty script, the unreflexed unpunctuated narrative line — a bore. And although *Rule with the Devil* may have proven that Lee can handle action, it did not prove he could make something credible and compelling of fight scenes in which the combatants go at it like Peter Pan. Nor does this one prove it. We might have

hoped that the act of homage, the ancient milieu, and the self-conscious mythuality would render the action more acceptable, more "aesthetic," than that of a John Woo burlesque. They only render it more remote, more effete, more affected and anemic. The effects of flying, spinning, dancing up walls, skipping across water, hovering in treetops, etc., are technically well done (yawn), and they sometimes, if only fleetingly, rise to the exalted plane of "dreamlike." "Soporific" would better describe the remainder of the

The Emperor's New Groove — Animated adventure about a well-absorbed South American monarch (David Spade, irritating even when only a voice) who is enlighteningly transformed into a llama. Made in the latter-day Disney style — brassy, saucy, typically "modern" — and on the latter-day accelerated production schedule: thus the simplified graphics and limited cast of characters. With the voice of John Goodman, Eartha Kitt, and Patrick Warburton; directed by Mark Dindal. 2000.
GASLAMP 15; GROSSMONT TROLLEY.

Fatheads — A screenplay by Ingrid Bergman placed into the directorial, or custodial, hands of one of his former actresses and off-screen lovers, Liv Ullmann. (Not their first such collaboration; see *Private Confessions*, 1997.) The plain lettering and plain background of the opening credits, the absence of any music behind them, the prevailing color scheme of brown, beige, amber, and yellow, the general ambience of Scandinavian severity — all of this definitively classifies the filmmaking as School of Bergman. And of course the dialogue burrows straight down to, and

settles permanently in, the wormy rotty depths of introspection, amateur psychoanalysis, self-exposure, and self-flagellation: "We felt we were up against a brick wall. I was miserable." And: "Sometimes you drupe yourself in misery." And: "Our affinity lay in our misery." And on and on. The raw material may well be scarily, suddenly autobiographical. An island recluse identified in the credits as "Bergman" (ah-ha!), played by Bergman veteran Eddard Gjeigeborn, interrogates a ghoulishly "character" called Marianne Vogler (a favorite Bergman surname), an Ullmann-like therapist with the straight back and muscled rump of a dancer, and the wide-lashed antimatted eyes of a Lauren Hutton, who recounts her extramarital affair with a

Swedish film director (a man so unappetizing, even apart from his outbursts of domestic violence, that we cannot imagine what he sees in him) and her divorce from an internationally renowned symphony conductor ("Markus said yes with me better than conducting *Rite of Spring*"). But the degree of factual truth in the tale hardly matters. Bergman will see through Bergman's eyes, wherever he looks. And he will see the same old things. For what he had to say, he made more than enough films of his own. This one is a makeshift and a redundancy, and it's two and a half hours, a dreadful ordeal. With Lena Endre, Kristin Henriksson, Thomas Hansson. 2000.
LA JOLLA VILLAGE, THROUGH 3/8.

15 Minutes — Serial-murder thriller with Robert De Niro, Edward Burns, and Kelsey Grammer; directed by John Herzfeld.
CARNEL MOUNTAIN, CINERAMA 6; DEL MAR HIGHLANDS; FASHION VALLEY 18; FLOWER HILL CINEMAS; GALAXY 6; GROSSMONT CENTER; HAZARD CENTER 7; LA COSTA 6; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARROWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; VIA HORTON PLAZA 14; WEGAND PLAZA, FROM 3/9.

Finding Forrester — Gus Van Sant, reverting to the vein of *Good Will Hunting*, goes all soft and squishy (don't be fooled by the cruddy surface) with the tall tale of

another youthful genius, a black high-school athlete and closet literature buff (Robert Downey Jr.) who finds a mentor in an irascible old recluse (Sean Connery) shut inside a Bronx brownstone — the author of "the great 20th-century novel" before he sank into premature silence. (The genre of *Hunting*, Matt Damon, puts in a cameo appearance near the end.) Sentimental drivel, rising (together with your gorge) to a suspenseless proleardian showdown against a prep school pedant. F. Murray Abraham, Anna Paquin, Busta Rhymes. 2000.
GASLAMP 15; GROSSMONT TROLLEY.

Get Over It — High school heartbreak with Kirsten Dunst and Ben Foster; directed

by Tommy O'Haver.
CARNEL MOUNTAIN; CINEMA STAR 13; CINERAMA 6; DEL MAR HIGHLANDS; FASHION VALLEY 18; GASLAMP 15; GROSSMONT CENTER; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARROWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14, FROM 3/9.

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FROM THE DIRECTOR OF 'THE FUGITIVE'

EXCLUSIVE ENGAGEMENT
STARTS FRIDAY

Hwy. 163 at Friars Rd. West
AMC FASHION VALLEY 18
858-558-2AMC

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Calendar
MOVIES

one than, its predecessor. It could have tried to "top" it. There seems little sense, even so, in bringing back Anthony Hopkins in the part of Hammett the Cambial and then not letting him eat anyone (only letting him serve as gourmet chef). There's a little more sense in the filmmaker's apparent attitude of affection, admiration, and protectiveness towards him. That attitude is quite understandable if you think of him not as a man-eating maniac, but as a Hollywood cash cow. Goodella, after all, evolved into a stuffed toy, a plastic action figure, and Earth's savior. The Terminator, too, got reprogrammed as guardian angel and martyr. So let the revisionism commence. All of a sudden we are informed that Hammett Lecter chews down only on "rude" people. A public service, practically. With Julianne Moore (taking over the part from Jude Foster, who had the better sense to turn it down), Ray Liotta, Giancarlo Giannini, and an uncredited, unrecognizable Gary Oldman directed by Ridley Scott. 2001.

◆ **GARFIELD** MOUNTAIN CINEMA STAR 13; CINEMA 6, DEL MAR HIGHLANDS; FASHION VALLEY 18; GALAXY 6; GROSSMONT CENTER; GROSSMONT TROLEY; HAZARD CENTER 17; FROM 3.12; LA COSTA 6, LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SANTEE DRIVE IN; SOUTH BAY DRIVE IN; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; WEGAND PLAZA

least earns him credit for having selected a first-rate piece of literature. And it does not altogether lack the "studio" quality of, in particular, *The Long Day Closes*, one of the last great landmarks of sound-stage illusionism. Though there is never a feeling of being in the production, neither is there a feeling of ostentatious display — a fine line to tread in a clear-eyed portrait of New York gentility circa 1905. And wherever there is come-cutting (e.g., the completely letterboxed deck, with only a few spidery shadows through the translucent cloth to suggest a boat and a boy beyond the deck chairs on center stage), there is always ample imagination to compensate. Always, that is, in matters visual. Storytelling is another matter: The tragicomedy of the luxury-loving Lily Bart, too spirited to settle for a dull husband and too spoiled to settle for any less than a wealthy one, is here tipped sharply toward the tragic side and away from the comic; and the heroine registers more purely as a victim than as equal accomplice. This can be attributed in large part to the absence of the author's tart sense of voice and the substitution of the filmmaker's dolorous temperament. Davies has adapted the novel himself — a tall order by any measure — and there is often a lack of transition, to say nothing of breathing room, between dialogue and the next, so that the grimaces of the heroine's situation and the desperation in her demeanor descend upon us as free fall speed. Wharton's great achievement was, among other things, to make the course of the narrative seem both inevitable and unnecessary. Davies, working his way to a simpler and heavier handout, makes it seem nothing but a crying shame. Gillian Anderson, Eric Stoltz, Dan Aykroyd, Anthony LaPaglia, Laura Linney, Jodie May, Eleanor Tom, Elizabeth McGovern. 2000.

Calendar
MOVIES

◆ **THE HOUSE OF MIRTH** — Tasteless, artificial, generally faithful treatment of the Edith Wharton novel. If it naturally lacks the "personal" quality of Terence Davies's autobiographical work — *Distant Voices, Still Lives* and *The Long Day Closes* — it at

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Calendar
MOVIES

THIS WEEK, LOVE IS IN THE HAIR.

20 WIT

A new comedy from the writer of "The Full Monty"

Alan Rickman
Natascha Richardson
Rachel Griffiths
Rachel Leigh Cook
Josh Hartnett
Bill Huppert
Rosemary Harris
Heidi Klum

WINNER OF SCREENPLAY
at the Toronto Film Festival

Now Showing

Calendar
MOVIES

Chocolate

One taste is not enough!

WINNER OF SCREENPLAY
at the Toronto Film Festival

Now Showing

Calendar
MOVIES

5 ACADEMY AWARD NOMINATIONS

BEST PICTURE

THE TODAY SHOW
TO YOU!
ONE OF THE YEARS' VERY BEST FILMS!

Gene Shalit

Now Showing

Calendar
MOVIES

Flash Gordon's Trip to Mars

Chapter 3 - Queen of Mars

Chapter 4 - Flash Gordon's Trip to Mars

Chapter 5 - Treasures of Mars and "Strange Days"

Now Showing

SPECIAL SNEAK PREVIEW

heartBREAKERS

Saturday night

Gene Hackman
Jennifer Love Hewitt
Sigourney Weaver

Now Showing

Calendar
MOVIES

COMPANY MAN

International Intelligence just got dumber.

Now Showing

Calendar MOVIES

VALLEY 20, PALM PROMENADE 24, PARKWAY PALMS 18, SOUTH BAY DRIVE 10

Saving Silverman — Strentously low-budget antics around the attempts of two postadolescent lovers to rescue a third lover (and fellow member of a Neil Diamond tribute band) from domination by a ball-busting beauty. With Steve Zahn, Jack Black, Jason Biggs, Amanda Peet and a cameo by Neil Diamond; directed by Dennis Dugan, 2001.

★ PARKWAY VALLEY 18; GASlamp 15; MISSION VALLEY 20; OCENSIDE 10

Sea Spot Run — Canned comedy with David Anquetot, Michael Clarke Duncan, and Anthony Anderson; directed by John Whitesell.

(CARMEL MOUNTAIN CINEMA STAR 13; CRENSHAW & DEL MAR HIGHLANDS PARKWAY 18; ORLANDO & GROSSMOUNT CENTER HAZARD CENTER 7; LA JOLLA 22; MISSION VALLEY 20; OCENSIDE 10; PALM PROMENADE 24; PARKWAY PALMS 18; POWAY 10; RANCHO DEL RE 18; SANTE DORIS IN SOUTH BAY DRIVE 8; SWEETHEART DRIVE 10; VALLEY BLVD 14; UA HORTON PALMS 14; WEGAND PALMS 14)

Shadow of the Vampire — A one-joke movie — a setting for fun — played turbidly and ponderously. The idea is that Max Schreck, the cadaverous vampire of F.W. Murnau's *Nosferatu*, was a bona fide vampire in real life and that his previous

documentary and (d) he is played by John Malkovich. (Or an Udër Ker, a comendator vampire in *Andy Warhol's Dracula*, is obliged at one point to put it: "It's not so funny anymore.") Nevertheless, the re-creation of scenes from the 1922 horror classic are uncannily accurate, and the period detail of the silent director talking his actors through a take is highly credible, and the much-lauded performance of Willem Dafoe as the bloodsucker is lusty as well as lascivious, given the caveat that he is following a path cleared by both Schreck and in Werner Herzog's slavish remake, *Klaus Kinski*. It should be where the originality is in question. Written by Steven Katz; directed by P. E. Brian McPherson. ★ (GASlamp 15; WILDEST CENTRALS THROUGH 3; MISSION VALLEY 20; PROM 3/9)

Smash! — Guy Ritchie's mainstream rehash of his *Lock, Stock, and Two Smoking Barrels*, the same collection of "colorful" characters (Bullet-Tooth Tony, Frankie Four Fingers, Boris the Belle, et al.) in the same hectic, caustic, underworld fashion, the same violent collision of these, and the same stylistic superficiality, flippancy, trendiness, and conformism that earmark this movie for the young (federal pubescent) for whom superficial, the flashy, the trendy, the conformist.) There is one faintly amusing stretch when the director forgets the time-saving device of crosscutting in favor of laboriously backing up and going over the same ground several times from different perspectives. And if the casting of Brad Pitt

on screen, is lost in darkness (d) the idea assumes and encourages the moviemaker's ignorance of film history (d) it strips Murnau, never mind Schreck, of his originality and demotes him to a mere

See Spot Run

employment experience with Max Reinhardt's Berlin Staatstheater was only a cover story. What kills more or most of the film is that (a) a lot of the movie, including even the vampire's introductory appearance

EAST COUNTY

EL CAJON Parkway Plaza (619-407-4586)

15 Minutes (R) Fri-Sat (11:45, 4:30, 7:30, 9:45) Mon-Thru (10:45, 4:30, 7:30, 9:45) Mon-Thru (11:00, 1:45, 4:30, 7:30, 9:30, 9:50) Sun-Thru (11:45, 4:30, 7:30, 9:30, 9:50) Company Man (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:50) Mon-Thru (11:30, 1:30, 4:30, 7:30, 9:30) O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) Mira Mesa (R) Fri-Sat (11:45, 4:15, 7:15, 9:15, 9:45) Sun-Thru (12:00, 4:45, 7:30, 10:00)

MIRA MESA

Mira Mesa Stadium 18
11200 Broadway Avenue (619-458-7200)
Call theater for program information

MISSION VALLEY

Fashion Valley 11
16300 Fashion Valley (619-518-7802)
Get Over It! 15 Minutes: Company Man, Blow Dry, The Caveman, Valentine, The Mexican, See Spot Run, 3000 Miles to Greeland (R) Fri-Sat (11:45, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:45, 4:30, 7:30, 9:30, 9:50) Sun-Thru (11:30, 1:30, 4:30, 7:30, 9:30) Ken (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:30, 4:30, 7:30, 9:30) Hillcrest Cinemas (619-729-1999-7200)
Get It! (R) Fri-Sat (11:00, 1:30, 4:30, 7:30, 9:30) Sun-Thru (11:00, 1:30, 4:30, 7:30, 9:30) Ken (R) Fri-Sat (11:00, 1:30, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:30, 4:30, 7:30, 9:30) Sweet November: Hannibal, Saving Silverman, The Wedding Planner, Thirteen Days, Traffic: O'Brother, Where Art Thou? Miss Congeniality, Cast Away, Chocolat (R) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 10:00)

Rancho San Diego Stadium 15
2091 Jambula Road (619-860-3860)
Call theater for program information

LA MESA

Grossmont Center 10 Theatres
5500 Grossmont Center Drive (619-468-7000)
15 Minutes (R) Fri-Sat (11:45, 4:30, 7:30, 9:45) Sun-Thru (12:00, 4:45, 7:30, 9:45)
Crouching Tiger, Hidden Dragon (PG-13) Fri-Sat (11:45, 4:30, 7:30, 9:45) Sun-Thru (12:00, 4:45, 7:30, 9:45)
Company Man (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:50) Mon-Thru (11:30, 1:30, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00)
Hannibal (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00)
Hillcrest Cinemas (619-729-1999-7200)
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Mission: Impossible (PG) Fri-Sat (11:45, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00)
Monsieuroy (PG-13) Fri-Sat (11:45, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00)
O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45)
Recess: School's Out (G) Fri-Sat (11:45, 4:30, 7:30, 9:30) Mon-Thru (12:00, 4:45, 7:30, 10:00)
See Spot Run (PG) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30)
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The Mexican (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00)

STATE UNIVERSITY

Cinemas 6 Theatres
8811 University Avenue (619-287-8900)
15 Minutes (R) Fri-Sat (11:45, 4:30, 7:30, 9:45) Sun-Thru (12:00, 4:45, 7:30, 9:45)
Company Man (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:50) Mon-Thru (11:30, 1:30, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00)
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Santa Fe 10
3415 Santa Fe (619-442-5252)
Get Over It! 15 Minutes: Company Man, Blow Dry, The Caveman, Valentine, The Mexican, See Spot Run, 3000 Miles to Greeland (R) Fri-Sat (11:45, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:45, 4:30, 7:30, 9:30, 9:50) Sun-Thru (11:30, 1:30, 4:30, 7:30, 9:30) Ken (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:30, 4:30, 7:30, 9:30) Hillcrest Cinemas (619-729-1999-7200)
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The Mexican (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00)

at the libidinous behind the terrible truth about human destiny. The narrative moves so fast, allowing no slurry over gimmicks or clever effects or ecological philosophy, that it leaves almost no lingering impression, but there are his here and there to clutch at. With Edward G. Robinson and Chick Conners; directed by Richard Fleischer. 1973. ★ MUSEUM OF PHOTOGRAPHIC ARTS, 3/14 AND 15, 9:20 P.M.

as an Irish spy (and, pursuing his calling in *Fight Club*, a bare-knuckle boxer) is a concession to the American market, it is a pretty fair joke to put it in his mouth a dialect more unintelligible than any of those of the native Brits — a common barrier, customarily, for British exports to the U.S. With Dennis Dill, Tom, Dennis Farina, Vanne Jones, Jason Statham, 2001. ★ (GASlamp 15; LA JOLLA 22; MISSION VALLEY 20)

Valley and Gosner — See the Jew, See the Jew *peddle* *ironing*. See the Jew see the Jew. See the Jew like the Jew. See the Jew get kicked in the teeth. Kick the Jew. Kick the Jew. Kick the Jew. A masochist in delight, set amid the gloom and grimace of a Welsh coal town in 1911, many miners from the Welsh coal towns of *How Green Was My Valley*. With Ioan Gruffudd and Nia Roberts; written and directed by Paul Morrison. 1996. ★ (SAN DIEGO PUBLIC LIBRARY, 3/12, 6 P.M.)

Bond and Pevy — John Aronson's documentary on one family's struggle with a controversial treatment for deafness. (R) 3/9 THROUGH 13

Ken — From the heights of his crazy, mouthy body, Charlton Heston gazes dispassionately upon what the world has to offer (he spew soap suds) in his conversations with Edward G. Robinson and Chick Conners; directed by Richard Fleischer. 1973. ★ MUSEUM OF PHOTOGRAPHIC ARTS, 3/14 AND 15, 9:20 P.M.

Imperial Beach 18
2400 Via De La Valle (619-586-9422)
15 Minutes (R) Fri-Sat (12:00, 2:45, 3:30, 8:15, 10:45) Sun-Thru (12:15, 2:15, 4:15, 6:15, 8:15, 10:45) Company Man (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:50) Mon-Thru (11:30, 1:30, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00) Hannibal (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00) Ken (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:30, 4:30, 7:30, 9:30) Mission: Impossible (PG) Fri-Sat (11:45, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00) O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) Recess: School's Out (G) Fri-Sat (11:45, 4:30, 7:30, 9:30) Mon-Thru (12:00, 4:45, 7:30, 10:00) See Spot Run (PG) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Sweet November: Hannibal, Saving Silverman, The Wedding Planner, Save the Last Dance (R) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Traffic: O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) The Mexican (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00)

Strange Days — Apocalyptic science fiction, counting down the final days and hours and minutes to the turn of the millennium (aka 2K). The main gimmick — in the main gadget — is a tally-every recording and playback device (an advance on home vids, an advance on virtual reality) whose chief function in the movie is to permit us to see through the eyes of an unknown murderer and to view a hybridized version of the Rotheny King

CARLSBAD

La Costa & Cinemas
6949 La Costa (760-509-8229)
15 Minutes (R) Fri-Sat (12:00, 2:45, 3:30, 8:15, 10:45) Sun-Thru (12:15, 2:15, 4:15, 6:15, 8:15, 10:45) Company Man (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:50) Mon-Thru (11:30, 1:30, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00) Hannibal (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00) Ken (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:30, 4:30, 7:30, 9:30) Mission: Impossible (PG) Fri-Sat (11:45, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00) O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) Recess: School's Out (G) Fri-Sat (11:45, 4:30, 7:30, 9:30) Mon-Thru (12:00, 4:45, 7:30, 10:00) See Spot Run (PG) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Sweet November: Hannibal, Saving Silverman, The Wedding Planner, Save the Last Dance (R) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Traffic: O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) The Mexican (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00)

IMPERIAL BEACH

Santa Fe Drive In
10900 Woodward Avenue (619-488-7472)
15 Minutes and Hannibal: See Spot Run and The Wedding Planner
Sweetheart 9 Theatres
1923 Sweetheart Road (619-474-8772)
15 Minutes (R) Fri-Sat (12:00, 4:55, 7:45, 10:15) Sun-Thru (12:00, 4:55, 7:45, 10:15) Ken (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:30, 4:30, 7:30, 9:30) Mission: Impossible (PG) Fri-Sat (11:45, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00) O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) Recess: School's Out (G) Fri-Sat (11:45, 4:30, 7:30, 9:30) Mon-Thru (12:00, 4:45, 7:30, 10:00) See Spot Run (PG) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Sweet November: Hannibal, Saving Silverman, The Wedding Planner, Save the Last Dance (R) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Traffic: O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) The Mexican (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00)

CARMEL MOUNTAIN 18
16200 Carmel Mountain Road (619-827-0700)
15 Minutes (R) Fri-Sat (12:00, 4:55, 7:45, 10:15) Sun-Thru (12:00, 4:55, 7:45, 10:15) Ken (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:30, 4:30, 7:30, 9:30) Mission: Impossible (PG) Fri-Sat (11:45, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00) O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) Recess: School's Out (G) Fri-Sat (11:45, 4:30, 7:30, 9:30) Mon-Thru (12:00, 4:45, 7:30, 10:00) See Spot Run (PG) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Sweet November: Hannibal, Saving Silverman, The Wedding Planner, Save the Last Dance (R) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Traffic: O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) The Mexican (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00)

CARMEL MOUNTAIN 18
16200 Carmel Mountain Road (619-827-0700)
15 Minutes (R) Fri-Sat (12:00, 4:55, 7:45, 10:15) Sun-Thru (12:00, 4:55, 7:45, 10:15) Ken (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:30, 4:30, 7:30, 9:30) Mission: Impossible (PG) Fri-Sat (11:45, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00) O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) Recess: School's Out (G) Fri-Sat (11:45, 4:30, 7:30, 9:30) Mon-Thru (12:00, 4:45, 7:30, 10:00) See Spot Run (PG) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Sweet November: Hannibal, Saving Silverman, The Wedding Planner, Save the Last Dance (R) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Traffic: O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) The Mexican (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00)

CHULA VISTA

Palm Promenade 24
11400 Palm Promenade (619-588-2262)
Get Over It! 15 Minutes: Company Man, Blow Dry, The Caveman, Valentine, The Mexican, See Spot Run, 3000 Miles to Greeland, Mon-KEYbone, Down to Earth, Recess: School's Out, Sweet November: Hannibal, The Wedding Planner, Save the Last Dance, Double Days, Traffic: O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) The Mexican (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00)
Ken (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:30, 4:30, 7:30, 9:30) Mission: Impossible (PG) Fri-Sat (11:45, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00) O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) Recess: School's Out (G) Fri-Sat (11:45, 4:30, 7:30, 9:30) Mon-Thru (12:00, 4:45, 7:30, 10:00) See Spot Run (PG) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Sweet November: Hannibal, Saving Silverman, The Wedding Planner, Save the Last Dance (R) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Traffic: O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) The Mexican (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00)

ROTHSCHILD

Galaxy 6
Highway 76 and Mission Road (760-945-8474)
15 Minutes (R) Fri-Sat (12:00, 4:50, 7:30, 10:30) Sun-Thru (12:00, 4:50, 7:30, 10:30, 10:30) Company Man (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:50) Mon-Thru (11:30, 1:30, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00) Hannibal (R) Fri-Sat (11:45, 4:30, 7:30, 9:50) Mon-Thru (12:00, 4:45, 7:30, 10:00) Ken (R) Fri-Sat (10:30, 1:30, 4:30, 7:30, 9:30) Mon-Thru (11:00, 1:30, 4:30, 7:30, 9:30) Mission: Impossible (PG) Fri-Sat (11:45, 4:30, 7:30, 9:50) Sun-Thru (12:00, 4:45, 7:30, 10:00) O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:15, 9:45) Recess: School's Out (G) Fri-Sat (11:45, 4:30, 7:30, 9:30) Mon-Thru (12:00, 4:45, 7:30, 10:00) See Spot Run (PG) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Sweet November: Hannibal, Saving Silverman, The Wedding Planner, Save the Last Dance (R) Fri-Sat (11:45, 4:30, 7:30, 9:30) Sun-Thru (12:00, 4:45, 7:30, 9:30) Traffic: O'Brother, Where Art Thou? (PG) Fri-Sat (12:00, 4:45, 7:30, 10:00) Sun-Thru (1:15, 4:15, 7:15, 9:1

CHRISTOPHER NOLAN

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MOVIES

envoy in Washington. And not just before it, but also during it: whistling a penetrating "Dunay Boy" in the next room to stir the Irish blood. Directed by Roger Donaldson. 2000.

★ ★ **CARMEL MOUNTAIN 18; UA HORTON PLAZA 14**

2000 Miles to Greentown — **Caitlin** hatters disguised as Elvis impersonators (including Kurt Russell, who had plenty of practice in John Carpenter's made-for-TV biopic on the King). Not the most logical directorial choice, this for the film noir handbook that soon follows. **The Best** scene does stabilize: coolness, calmness, plucky sentiment, go-go action scenes, cadence and understatement, absurdity and stardom. With Kevin Costner, Courtney Cox, Kevin Pollak, Christian Slater, David Arquette, and David Kaye; directed by Dennis Lehane. 2001.

★ **CINEMA STAR 13; FASHION VALLEY 18; GULFVIEW 18; HAZARD CENTER 7; FROM 3/12; UA JULIA 12; MISSOUR VALLEY 20; OCEANVIEW 10; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; TOWN SQUARE 14**

Twelve — Steven Soderbergh holds forth for two and a half hours on the illicit drug trade. One hears that the narrative is "complex," but only in the strictly numerical sense of "consisting of two or more related parts" (courtesy of Webster's *New World Dictionary*). Three parts, to be absolutely exact. The first deals with a morally ambiguous Tijuana cop (Benicio Del Toro), the second with two DEA agents (Don Cheadle, Luis Guzman), a couple of Soderbergh repertory players) in their efforts to safeguard an unwilling witness against a socially prominent San Diego dope dealer, and the third with the newly appointed federal drug czar (Michael Douglas) whose own adolescent daughter is herself ironically, tragically, melodramatically, and mawkishly hooked on drugs. Only the moral ambiguity of the Tijuana cop, or maybe the general ambiguity of law enforcement in Mexico, attains anything close to complexity in the deeper sense. The other two plot strands, unaccountably camouflaged by the documentary-style camerawork (jerky pans, a warring frame), are individually on the level of a TV movie. Or old episode of *Hawaii Five-O*. Further lessening the complexity of the design is Soderbergh's decorative decision to color-code each plot strand: the czar's section, whether in his hometown of Cincinnati or in the corridors of Washington, D.C., is tinted blue; the Tijuana cop's is all in yellow; and the DEA's is blanketed in a whitish-brownish foggy-umbug haze. Or to say it another way, instead of giving his movie a unifying "vision," he gives it a variety of different "looks" — just what you might want for a cutting-edge postmodern glossy fashion magazine or hip, hot, new gossip show on the TV channel, but not for a hard-hitting, no-holds-barred expose on the drug racket. There is, throughout the movie, a didactic interest in laying out *How Things Work* and *How Things Are*. And it can't be overemphasized as a sort of freshman survey course — *War on Drugs 101* — if still on the level of a TV movie. Catherine Zeta-Jones, Dennis Quaid, Miguel Ferrer, Amy Irving. 2000.

★ **CARMEL MOUNTAIN; CINEMA STAR 13; CINEMAX 6; FASHION VALLEY 18; FLOWER HILL CINEMAS; HAZARD CENTER 7; FROM 3/12; UA COSTA 6; LA JULIA 12; MISSOUR VALLEY 20; OCEANVIEW 10; PALM PROMENADE 24; PARKWAY PLAZA 18; POWAY 10; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14**

War of the Worlds — The H.G. Wells story transformed into special-effects pyrotechnics and, aside from that technical expertise, all over one of cinematic Saurer's *Gene Barry*; directed by Byron Haskin. 1953.

★ ★ **8; HILLCREST; PHOTOGRAPHIC ARTS, 3/15, 8:00 P.M.**

Win Wedding Planner — Romantic-comedy pills in which the control-freak title character breaks the cardinal rule of her profession and tumbles for a would-be groom. In these circumstances, Jennifer Lopez is able to switch on all her charms and wiles without worrying whether she is violating her character (a woman overlooked by men) or sabotaging an otherwise cohesive artistic conception. With Matthew McConaughey, Bridgette Wilson-Sampras, Justin Chambers, and Alex Rocco; directed by Adam Shankman. 2001.

★ **CARMEL MOUNTAIN; FASHION VALLEY 18; GROSSVIEW CENTER; LA JULIA 12; MISSOUR VALLEY 20; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; UA HORTON PLAZA 14; WEGANS PLAZA 14**

What Women Want — **The best** of the genre, rigid for the dumb side. A male character of ease (Mel Gibson, cranked up a few notches) receives a jolt of electricity and, miraculously, the conventional power to hear women's thoughts. After a honeymoon period of adjustment, he settles comfortably into the role of *avuncle agent*, using his newfound power for his own advantage, scoring major points with the women around him for his demurely insights into their psyche. Eventually he makes the leap to the insight that women are people, too. Long, drab, serious-minded, mildly embarrassing comedy. With Helen Hunt, Martin Tomei, Ashley Johnson, Lauren Holly, and Alan Alda; directed by Nancy Meyers. 2000.

★ **UA HORTON PLAZA 14**

You Can Count on Me — A rarefied chamber piece for a small-town single mom, her penitent little boy, her nomadic no-account brother (their parents, as we're shown in a childhood prologue, were killed in an auto accident, and there's no

indication of who filled that role afterwards), her self-manned hard-acted new boss at the bank, and a rekindled indecisive lover. The complaint of the brother about his hometown — its smallness and narrowness — could easily be turned against the movie as a whole. But something he says at another point, under an unwelcome grilling from the local clergyman — that however unimportant his life may be in the overall scheme of things, it is important at least to him and to those close to him — could be turned to the movie's defense. We the viewers get close to him, too, and get involved. The movie marks the directing debut of playwright Kenneth Lonergan (and, in a lighter mood, screenwriter on *Analyze This* and *The Adventures of Rocky and Bullwinkle*), who seems to enjoy the freedom on screen to compose in fragments instead of in scenes and acts, and who is prone to dump an unfair share of the workload onto his musical selections: Bach, Loretta Lynn, a whole heap of Steve Earle. Laura Linney (linked on the soundtrack with Loretta Lynn for no apparent reason except the sameness of their names) emerges as a kind of thespian Annie Oakley, quick on the trigger and a dead shot, challenging Meryl Streep's record for crumming the most acting into the smallest spaces. Mark Ruffalo, while well-versed in the ways of the slacker ("like totally, man?"), is less persuasive as the harberbrained brother, held back by his third-generation Brandons or second-generation Erik Estradas, and, through no fault of his own, by his complete physical dissimilarity to Linney: darkly Mediterranean to her Nordic front. With Matthew Broderick (dependably deft as the penitency bank manager deficient in People Skills), Rory Collin, Jon Tenney. 2000.

★ **(HILLCREST CINEMAS)**

So began a restaurant empire. There are now branches of Roy's on four Hawaiian Islands and in Guam, Tokyo, Florida, New York, Denver, Pebble Beach, San Francisco — and, now, La Jolla. Outback Steakhouse has provided financial backing for the expansion but plays no role in day-to-day operations, which work quite differently from most chain restaurants, including Outback itself. Unlike the typical chain's uniform menus and mass-ingredient purchasing, at each Roy's an executive chef trained by Yamaguchi is fully in charge. The style is Yamaguchi's, the specifics are local. Here, the chef is David Abella, who headed the kitchen at the Maui branch but also understands So-Cal local tastes. No matter what's on the menu in Maui, La Jolla will not be expected to eat poi or Spam. ("People from Rancho Bernardo would throw them at me," says Abella.)

The large-scale and ambitious decor of the La Jolla Roy's reminds me of Eero Saarinen's now-defunct TWA terminal at JFK, but with the honey-golds and browns of Danish Modern replacing Saarinen's red-and-charcoal scheme. The shapes — all curves and windows, art-free and sparse — also echo the early-'60s concept of modernity, which, even when newly built, looks faintly kitschy. (Nothing gets fatter than any era's version of "modern.") The room seats 200 and does so almost every night, including the always-packed bar and the counter stools edging the exhibition kitchen. With all the glass, the hard industrial carpeting, the mere half-wall separating the dining room from the almost rowdy bamboo-floored bar, the ambient sound-level ranges from a loud buzz to a moderate roar. You catch clear fragments of conversation from halfway across the room.

Should you find yourself on hold when you phone for a reservation, you'll hear a recorded announcement touting the restaurant's "truly caring aloha-style service." What this actually means

Dole Foods aside, Roy Yamaguchi is the Big Kahuna of Hawaiian cooking. He was one of the pioneers — along with Sam Choy and Peter Merriman — to envision Island cooking as a potentially first-class cuisine. Before these chefs, visitors to Hawaii rarely tasted "local foods." Sure, they flocked to the ersatz weekend luaus staged at resorts. Mostly, though, haoles consumed fancy Frenchy dinners in their hotel dining rooms, gobbling jet-lagged Maine lobsters while spurning the fabulous fresh local fish encumbered by strange names like *opaka-puka, shutomo, or omo*. ("Omo" means "delicious," and when it's offered, the correct response is "Oh yes!") When Yamaguchi opened Roy's Restaurant in Honolulu in 1988, all that started to change.

Yamaguchi was raised in Tokyo. His mother was Okinawan, his father a military man from Maui (where Roy's grandfather owned a tavern). A graduate of the CIA (Culinary Institute of America), he apprenticed at West Hollywood's near-legendary shrine of French haute cuisine, L'Ermitage. Wolfgang Puck had already begun to pioneer upscale "fusion cooking" in L.A., and Yamaguchi was eager to create his own "Euro-Asian" cuisine combining French techniques with Japanese and Hawaiian ingredients. Even though Hawaii was already the original fusion kitchen, a melting pot of the Islanders' numerous Pacific Rim and European heritages, Roy's Restaurant near Koko Head became an instant sensation. A serious chef was finally treating Hawaii's heritage foods seriously.

is that the hostesses greet you with an "aloha" (but no lei) before, almost invariably, begging you to wait at the bar until your table is ready. (Here it means there really is no free table. I checked.) Since there's never room at the bar, it's a good excuse to admire the tiki torches on the patio. Once seated, you'll meet your Steford Waitron, who launches into a memorized spiel touting Roy's cooking style and virtues, concluding with recommendations from the evening's menu. After six pre-opening weeks of intensive indoctrination, even the bussers can discuss the food and wine offerings like connoisseurs. But on the second visit, the waitrons turn human: Unless you've disguised yourself in a wig and Groucho glasses, you won't hear the spiel again. The staff has memorized your face, computerized your previous dinner choices, recorded any food preferences you mentioned, and greet you with "Welcome back to Roy's."

Despite all this patent hospitality machinery, Roy's La Jolla hasn't sprung fully formed from Yamaguchi's head. Even though 16 of the staff



REVIEW
NAOMI WISE

members (in both the kitchen and the house) came from other Roy's restaurants, there were considerable differences between our first and second dinners — not just in the food but in the choreography. Providing a moment of slapstick the first night, a tall, hostess, wearing some guests, swept into the dining room like a gale in full sail and bumped into the back of a waitress bear-

WHAT THE STARS MEAN:
(None) Poor to satisfactory
★ Good
★★ Very Good
★★★ Excellent
★★★★ Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at www.sireads.com

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WOOL-LUV-IT.**

Chipotle

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VILLA LA JULIA & HOTEL

Calendar RESTAURANTS

Heady Days for Fanatics

Wine drinkers were not lured up the scale of German wines, but jumped ship for Chardonnay.

According to Dave Clark at Vintage Wines, the currently available 1999 vintages in Germany was remarkable in that it produced a great number of extremely ripe grapes. These grapes will in turn produce a great many heavy, rich, and often sweet wines.



Despite German wine's reputation for sweetness, these are not classically normal conditions. "In the old days, pre-WWII," explains Clark, "all the German wines were pretty dry, except from exceptional vineyards and exceptional vintages. [An extremely ripe] vintage like '99 would come along, and people would not fight it. They probably would not even have tried to market a Kabinett," the least ripe of the Prädikat scale of wines. "After WWII, it's the old story: the only people with money were the GI's. The wine business shifted, as all businesses do, to whomever had the money. The wines became much sweeter, to appeal to the [American] palate."

Kirk Wile, editor and publisher of the online magazine *Riesling Report*, offers a slightly different take on the matter. "Germany is still recovering

from that whole 'cheap and sweet' image they created for themselves in the '60s and '70s—basically, postwar time, when they thought they were serving what the American market wanted. I was always blaming it on American GI's [thinking] they went over and drank all this cheap sweet stuff because they were unsophisticated wine drinkers. After the war, the German economy was a disaster, so they did whatever they could to sell wine," tailoring it to the GI's taste buds.

But the winemakers we talked to have a slightly different view: they say that back then, it wasn't really possible to make [poor quality] sweet wines, because they didn't have the technology to stop fermentation," thereby ensuring the presence of large amounts of unfermented sugar. "The only sweet wines we made were really botrytis wines," wines whose source grapes had been shriveled by noble rot and which were consequently so high in sugar that considerable quantities remained even after fermentation had run its course.

"The GI's were drinking this stuff, and it was sweet, but it was really high-quality wine. It was meant to be sweet; it was made from really mature, ripe fruit. After the war, they could buy the

stuff extremely cheap—the winemakers needed whatever money they could get. So it was a misrepresentation of what the market wanted—all they saw was the cheap side of it. They didn't see that it had also been very high quality wine." Gold-stabilization techniques brought with them the power to stop fermentation, and the cheap-sweet image was born.

Riesling Report



there are plenty of producers who do the job right dry or sweet, and their numbers are growing. Improved understanding of chemistry, sound technological advances, and a younger generation of quality-driven winemakers are combining with a long tradition of good viticulture to elevate German wine's image. And a reinvigorated Austrian wine industry is convincing people in this country that Riesling can excel as a dry (or at least drier) wine.

without reason. Clark tells me that often, once people begin to explore Riesling—it's heritage and breadth of style and character—they develop an intense devotion to the wine.

Wile offers an account of this "religious fervor." "Usually, we've found it happens most with Pinot Noir and Riesling, and we think it's because those two varieties are the best at capturing the unique qualities of wherever they're made. I think it's [partly because of] the delicacy of the grapes, and the acidity is a key factor." For example, "the Mosel [region of Germany] is dominated by a real stony soil. One vineyard, the Wehlener-Sonnenberg, has this blue-grey slate from the Devonian period; here's hardly any dirt at all, just broken-up chunks of slate. That vineyard produces some of the most elegant Rieslings in the world—very delicate, very low in alcohol, with a racy acidity and kind of a leron and peachesiness to it. If you go to the Rheingau, the soils are heavier—loamier, silty—and consequently the style of the wine is heavier and actually earlier. When it's young, it gets the same primary fruits as the Mosel wines), but there's more apricot there, more dark olives, fruits. [Riesling] really shows the different places [from which it originates], and also the personality of the winemaker."

The magazine itself, a bi-

monthly put out by Wile and his towering master Peter Liem, is a thorough, attractive, enjoyably written *Riesling* scoop. Among other things, it highlights estates and regions, reviews books on the subject, and provides intensely detailed reviews of vineyards in general and a great many wines in particular. It has just finished its first year of publication; the first issue may be downloaded for free from the magazine's website — www.rieslingreport.com.

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by our reviewers. Ed Redford, Ambrose Martin, Max Nash, Eleanor Waldner, Naomi Wise. Individual restaurants will appear once or twice a month. A complete searchable list is available online at SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entrée. Inexpensive below \$10; moderate, \$10 to \$15; expensive, \$20 to \$25; very expensive, more than \$25. Please call restaurants to advance for reservations.

NORTH COASTAL

BULLY'S NORTH 1404 Camino del Mar, Del Mar, 858-755-1660. Especially during summer, this beach is the most colorful and is jammed with

the sporting crowd, which makes the place exciting. Food is the same as at other Bullly's, but the high intensity carries it. Steak, prime rib, hamburgers, fries, and fresh fish are favorites. Open daily. Moderate. —E.W.

CALIFORNIA PIZZA KITCHEN 437 South Highway 101, Suite 601, Solana Beach, 858-793-0999. Here's a good family restaurant where you can take your children and grand-kidlets for salads, pasta, pizza. There are 28 pizzas. The chicken teriyaki with spinach fettuccine is great as are vegetable sandwiches. Same menu, lunch and dinner. Open daily. Low. Reservations in La Jolla Village Square, 3364 Nobel Drive, 858-457-4222; and Carmel

Mountain Plaza, 11602 Carmel Mountain Road, 858-675-4434. —E.W.

THE ENCINITAS CAFE 531 South Highway 101, Encinitas, 760-632-0919. This American cafe serves breakfast from opening to closing. Egg dishes are served with biscuits and gravy. Sandwiches and salads for lunch. American entrees for dinner. Fast, excellent service. Open daily, breakfast, lunch, and dinner. Low. —E.W.

THE FISH MARKET (DEL MAR) 640 Via de la Valle, Del Mar, 858-755-2277. From the moment it opens until closing, there's a variety of fish. The reason: lots of fresh food, on-the-run service, and a choice of 17 to 20 fresh fish items,

accompanied by soundproof bread, potatoes or rice, and delicious cottage cheese. Fish is grilled over mesquite. Limited sushi menu available. Fine value, but not a place for the three-c's: calm, conversation, and contemplation. Open daily, lunch and dinner. Continuous service. Moderate to expensive. —E.W.

GEORGE'S #41 South Highway 101, Encinitas, 760-942-9349. Impressive. Breakfast and lunch only, seven days. Expect to wait in line weekend and holiday mornings. This cafe is a great place to take the kids. It's clean, light, airy, and out back they have a little satay bamboo eating area where you can catch the shock of the nearby train

when it lurches through at 40 miles an hour. Locals swear by George's "Emancipation Earthquake" (diced potatoes, ham, onions, two eggs over easy, and country gravy). But the Peanut Omelet is served two, made with six eggs, potatoes, onions, mushrooms, chives, green pepper, tomatoes, plus bacon or ham or sausage or avocado, or the champ. It comes in its own heavy black cast-iron skillet. Go ahead, have one apiece—for you don't have to be ashamed of your peasan's appetite. —E.H.

IL FORNAINO CUCINA ITALIANA 1555 Camino del Mar, Del Mar Plaza, 858-755-8876. Il Fornaino offers a stunning unobstructed view and its out-

looked view of San Diego Bay and the city.

Restaurant coupons and menus at SanDiegoReader.com

Restaurants with underlined offers have coupons on the Reader website. Once online you may select restaurants by cuisine and by area.

- Angelo's **Free dinner**
- Anthony's Fish Grotto
- Ashoka **50% off lunch or dinner**
- Atoll at the Catamaran
- Aubergine Grille
- Bahia Cafe **Prime rib buffet \$12.95**
- Blue Crab **\$10 off Sunday brunch for 2**
- The Boathouse **2 for 1 lunch or brunch**
- Bollinger **Free dinner entrée**
- Bombay Exotic Cuisine of India
- Brooklyn Villa
- Brown Yolk Cafe **\$2 off breakfast or lunch**
- Buffalo Joe's **2 for 1 dinner**
- Cafes **\$1 Bloody Mary**
- Casa Picante **Free dessert**
- Casa Sanchez **Free appetizer**
- Chateau Orleans **2 for 1 Cajun/Creole entrée**
- Chiba Japanese Food & Sushi
- Cucina Fresca **Free appetizer**
- Cucina Italiana **\$10 off dinner**
- DLish Xpress **1/2 off dinner**
- Fifth & Hawthorn **Free dessert**
- Firehouse Beach Cafe **50% off dinner**
- Forever Fondue
- French Gourmet **50% off dinner**
- Galoka **Free dessert with dinner**
- Ginza Sushi **Sushi dinner for two \$14.95**
- The Good Egg
- Grangers & Ethiopian Cafe **2 Ethiopian entrées \$15**
- Giant Grill
- Greek Village **Free saganaki**
- Haji Baba **50% off entrée**
- Hard Rock Cafe **Free dessert**
- Henry's Pub
- Hollywood Star Grille **50% off 2nd entrée**
- Hornblower Cruises **\$5 off dinner or brunch**
- India Palace
- Jamar Restaurant & Lounge
- Japanta **50% off entrée**
- Jewel Box Bar & Grill **2 for 1 menu item**
- Juke Joint Cafe **Complimentary dessert**
- Karl Strauss Brewery Restaurants
- Kenny's BS Memphis Style BBQ
- Khyber Pass
- Lahaina Beach House **\$1 off appetizer**
- Las Cascadas
- Lips Restaurant **50% off dinner**
- Lotus Thai
- Maloney's Tavern
- Mandarin Plaza **2 dinners for \$12.95**
- Marrakesh **\$10 off Moroccan cuisine**
- Mezzogiorno **Free pizza entrée**
- Mikkio **50% off sushi**
- Mirage Coffee Company **2 for 1 espresso**
- Montanas
- MoonDoggies
- O'Neirams
- O'New Wharf Bar & Restaurant
- 94th Aero Squadron
- Octopus Garden
- Ole Madrid **50% off entrée**
- Pacific Beach Bar & Grill
- Palomiro Restaurant, Rotisserie & Bar **Free pizza**
- Pampas Argentine Grill **Free appetizer**
- The Parrot Grill
- Passage to India **50% off dinner**
- Pasta Espresso **50% pasta**
- PB, Thai Cafe **10% off entire bill**
- PDizza Nova **\$2 off entrée**
- Raw Mana **\$5 off sushi**
- Rock Bottom **Free appetizer**
- Roma Mia **Lobster or steak for 2 \$49.95**
- Salazar's
- San Luis Rey Downs **2 for 1 dinner**
- Sanfilippo's **Pizza or lasagne for 2 \$10.49**
- Saskia's **Bay dinner, get 1 free**
- Sawady Thai **2 for 1 dinner**
- Seau's Restaurant
- Sevilla **\$7 off Paella Valenciana**
- Shanghai **Mongolian BBQ dinner \$8.50**
- Shelby's **\$14 off dinner entrée**
- Star of India **50% off entrée**
- Su Casa **25% off entire check**
- The Surfside **1/2-price appetizer**
- Taco Auctioneer
- Tamarindo
- Taste of Europe
- Taste of Thai
- Thai Cafe
- Thai Chada **50% off entrée**
- Thai Foon **Free egg roll order**
- Thai Orchid Cuisine **2 for 1 dinner**
- Tio Leo's **Free dessert**
- Toda! **20% discount for seniors**
- Torreyana Grille
- Wild Note Cafe
- Yacht Club

⊙ indicates at least one North County location.

#1 Bombay

Exotic Cuisine of India
3975 Fifth Ave. • 619-298-3155
Inside MICROS! Ginemos Complex

Gourmet Dinner Buffet

All You Can Eat \$11.98
Monday 5-9 pm

Huge selection of Exquisite curries
Tandoori specialties • Large vegetarian menu
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Full Menu Available
Lunch Buffet \$8.98 All You Can Eat

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FINE MEXICAN FOOD & BEVERAGE

The HOTTEST Mexican Food with the FINEST Ingredients!

Saturday Cerveza Brunch For 2 \$12.95	Lunch or Dinner for 2 \$10.95	Sunday Champagne Brunch For 2 \$12.95
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Margaritas \$1.50 Monday and Tuesday • Catering Available

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3332 Adams Ave. (Adams at Felton) 283-0355

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FREE St. Paddy's Day Giveaways

Includes Soup or Salad - Sliced Corned Beef & Steamed Cabbage - with Famous Famine Potatoes - Irish Souffle Dessert - \$8.95

Saturday March 17th All Day Long

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(858) 488-7311

3768 Mission Blvd

HAPPY DINNER HOUR COUPON

DISC JOCKEY McHeather
Taking You
10:00 p.m. to Closing

¡MUCHAS GRACIAS!

Celebrating 22 years of serving you the finest handmade Mexican food in San Diego.

DINNER COMBOS

Only \$7.50

Each with acid

Choose any Disher Combo #1-10. Valid anytime after 3pm. Not valid with any other offers. Good for 2 to 4 people per party. Expires 3/14/01.

HAPA/MORENA 5357 Mission St. 619-542-1462	MIRA MESA 10787 Camino Ruiz 858-695-1461
MISSION GORGE 6533 Mission Gorge Rd. 619-980-9944	DEL MAR/CARMEL VALLEY 35 W. Valley Center Dr. 858-350-1468

Monday Through Friday

All You Can Eat Specials

For Only \$4.99

Limited Time Only. Drink Included In Price.

Chula Vista

1032 1/2 3rd Avenue
619-427-3840

Calendar RESTAURANTS

BANDICROTAS 808
including an eight course feast and best diners. Two dining rooms are available—the level is in the sushi bar. Especially on the weekends, arrive early to avoid waiting for a table. Open daily for lunch and dinner. Moderate to expensive. —E.W.

PAMPLONISE GRILLE 514 Via de la Valle, 160 Mar. 858-992-9090. Surely the best French provincial restaurant in town, the fresh, exquisite. Famous here are the fresh crab salad with avocado and tomato scrolls, white fish, served any night mushroom cappuccino soup, tart tatin. Bracket of beef in bar-becue sauce is outstanding, but you should call in advance for it. Dinner nightly, lunch Wednesday through Friday. Some atmosphere with excellent service. Upper moderate to expensive. —E.W.

POTATO SHACK CAFE 120 West 1 Street (off South Highway 101), Encinitas, 760-430-1282. 1900s love potatoes, you'll discover heaven at this breakfast and lunch cafe. You may have American, French, fish, baked potatoes.

LA ESPERANZA NORTE 604 N. Highway 101, Encinitas (1.5 to Encinitas Boulevard), turn right on 101, 760-942-1040. Specializes in Mexican dishes, 12 extraordinary soups prepared daily. Seek out this one. Low. —E.W.

NORU JAPANESE RESTAURANT 315 South Highway 101, Solana Beach, 858-755-0113. The menu at this government-licensed restaurant offers 100 sushi items, 20 drinking and appetizers, and a long list of entrees.

SAMURAI JAPANESE RESTAURANT 979 Lomas Santa Fe Drive, Lomas Santa Fe Plaza, Solana Beach, 858-481-0032. This restaurant boasts the largest California sushi bar, as well as a menu of over 100 items. The food is artistically prepared and presented, the sushi uniformly fine. You can only make a meal from the sushi and appetizers. Seating is available at the central dining area, which provides captain's booths. Open daily. Moderate to expensive. —E.W.

SCALINI 1790 Via de la Valle, Del Mar, 858-299-9944. A handsome dining room offers northern Italian specialties with at least ten pasta dishes. All items on menu, which includes fresh fish and seafood, are tempting and well prepared. Impressive surroundings and excellent service. One of the best Italian restaurants in North County. Open for dinner nightly. High moderate to expensive. —E.W.

TOMIKO JAPANESE RESTAURANT 47 Encinitas Boulevard, Encinitas, top of hill next to Best Western, 760-633-3387. Good sushi bar, good service, some ocean view. Combination diners popular here. Lunch, Monday through Friday; dinner nightly. Call for directions. Low to moderate. —E.W.

TRATTORIA POSITANO (CARDIFF-BY-THE-SEA) 2171 San Elijo Avenue, Cardiff-by-the-Sea, 760-432-0111. If you're tired of Italian restaurants, you'll be revitalized by this one. Original recipes, legitimate, wonderful fresh fish, nightly specials, excellent lamb. Very loving management. A treasure. Some menu lunch and dinner. Call for hours and directions. Moderate to expensive. —E.W.

ASHOKA THE GREAT 9474 Black Mountain Road (off Miramar Road), 858-495-9749. Seek out this splendid Indian restaurant. The setting is lovely, the service excellent, and the food first-rate. Don't overlook the tandoori dishes. Ten vegetable platters and six rice dishes are available for vegetarians. An all-you-can-eat lunch buffet is served daily. It's worth the drive to get

this excellent food. Open daily, lunch and dinner. Low. —E.W.

BOLEA VIETNAMESE CUISINE RESTAURANT 9223 Mira, Mesa Boulevard, Suite 118, 858-693-3661. Try this fine Vietnamese eatery run by an energetic woman named Trang. Over 100 items on the menu. Especially juicy weekends. Open daily for breakfast, lunch, and dinner. Same menu, continuous service. Low. —E.W.

CHIEU-ANH VIETNAMESE CUISINE 16709 Bernardo Center Drive, Suite 10, Rancho Bernardo, 858-485-1231. Gourmet Vietnamese food is available here. Menu offers 60 items, many with fresh influences. Good beef is chicken coupe, fresh fish with lemon grass, tangy and sour soup, egg rolls, and fillet mignon beef. Chiu-chiu enhances the selection of fine dining rooms in Rancho Bernardo. Closed Monday. Open for lunch Tuesday through Friday; dinner Tuesday through Sunday. Low. —E.W.

FRENZY TRATTORIA 162 South Rancho Santa Fe Road (off Encinitas

Boulevard, turn east to Rancho Santa Fe Road), 760-944-9000. This multi-regional Italian restaurant offers one of the most romantic patios in existence. It also provides more food than any one person can finish. The 14 first-rate Italian restaurants, including pasta and pizza. —E.W.

LEVINSTEIN EUROPA 9379 Mira Mesa Boulevard, 858-693-3252. If you love German food or would like to try it, hasten to this restaurant. The new management retains the same high standards. Meatballs with potato salad, pork steak with red cabbage and noodles, rolled beef with potato pancake and sauerkraut are all mouthwatering. A separate bar room serves draft German beers and food specials (a two-for-one) to late hours. Closed Monday. Moderate. —E.W.

ISLAND BOY GRILLE 10066 Pacific Highlands Boulevard, Sorrento Mesa, 858-452-7706. If you've been searching for Hawaiian and South Pacific food, you'll find the cooking here. Best beef Kalua pig, Kalua shrimp, mahi mahi, lomi. Open daily for lunch. Low. —E.W.

LINGERER BROTHER'S PIZZA AND KARAOKE 21000 Lake Road, Valley Center, Encinitas, 760-749-2346. Inexpensive. This way-out-is-the-taste Italian restaurant is a great place to sing karaoke because 1) nobody knows you and 2) this is country. Just pick up your spaghetti and relax with the locals. Check out the Bay of Naples trompe l'oeil, which owner Bob painted on a picture on a placemat. It's all so cozy you don't care that this restaurant was once the cooler rooms of a trucker. The combo of spaghetti with eggplant parmigiana (around \$6) is excellent.

generous, and includes garlic bread, soup, or salad. Wash it down with the house's gassy red wine. Other specialties include marshall sandwiches, lasagna with spaghetti, and mini pizzas. —E.W.

LA JOLLA
ASPEN MILLS BAKERY AND CAFE 104 West Street Suite F, 858-551-5550. Formerly Woodlyn, Aspen Mills has the same menu with additional items. If you're an early diner, you can eat here as early as 6:00 a.m. Beautiful room. Open daily, 6:30 a.m. to 3:30 p.m. —E.W.

COME ON IN! 10310 Torrey Pines Road, 858-551-1083. Delightful 30-seat restaurant in mini-mall serves excellent Euro-bistro food. Open for breakfast, lunch, and dinner. The diners are here with first-rate soups, pasta and fish. Try the daily fresh

fish or grouch in Bologna sauce. Or select nightly soup plus salad. Closed Monday. Open 7:00 a.m. to 9:30 p.m. Tuesday through Friday; 8:00 a.m. to 9:30 p.m. Saturday and Sunday. Low to low moderate. —E.W.

GEORGE'S AT THE COVE 1250 Prospect Street, 858-454-4244. The always-excellent George's, with its first-rate Beverly Hills, Valentino's has a lovely interior, good salads and pasta, and fine entrees which include chicken Vesuvio and homemade cannelloni. A separate room holds a pizzeria. Lunch, Monday through Friday. Dinner nightly. Moderate. —E.W.

LA TERRAZZA 808 Girard Avenue, 858-499-9700. This pleasant Italian cafe provides a loving and festive atmosphere. The pasta are delightful and so are the salads. Special dishes available with advance notice. A good place for casual dining. Same menu lunch and dinner except for nightly specials. Open daily for lunch and dinner. Closed Monday for lunch. Low to moderate. —E.W.

MANHATTAN OF LA JOLLA 7766 Fay Avenue, Empress Hotel, 858-499-0700. If you're searching for a restaurant that provides a sense of gaiety as well as good New York-style Italian food, there try Manhattan of La Jolla. Of the many tantalizing a la carte dishes, some of the best are rack of lamb, super steak, and "Seafood Mediterranean." Gambini is the best in San Diego. Very New York atmosphere. Lunch, Wednesday through Friday; dinner, nightly. Expensive. —E.W.

HARRY'S COFFEE SHOP 7545 Girard Avenue, 858-464-7281. This landmark coffee shop is noted for its breakfast, served from opening to closing. The buttermilk pancakes, varieties of waffles made from scratch, and egg combinations are of course well prepared. One of the few places where you can still get hot oatmeal or cream of wheat. Harry's offers prices dropping to

squeezed orange juice and entire carafes of freshly ground Kona coffee, as well as specialty coffee drinks. Open daily, breakfast and lunch, from 5:30 a.m. to 2:30 p.m. Low. —E.W.

OCEAN KITCHEN 5523 La Jolla Boulevard, 858-539-3993. The dishes at this Mandarin and Cantor restaurant contain no MSG, nor are there starches in the sauces. Very lively cooking with many unique recipes. The dinner menu is available from opening to closing. This remains one of our best natural Chinese food restaurants. Open daily. Low to moderate. —E.W.

P.J. CHANG'S CHINA BISTRO 4540 La Jolla Village Drive, 858-493-9007. The decor and ambiance carry the weight here. Chinese food is only average. This is a place to be and seen. Open daily, lunch and dinner. Dinner menus available from opening to closing. Low to moderate. —E.W.

PIATTI RESTAURANT 2182 Avenida de la Playa, La Jolla Shores, 858-454-1589. This country style Italian restaurant serves admirable Italian dishes with light sauces and moderate prices. Not to be missed items are the daily soups, rotisserie chicken and garlic mashed potatoes, vegetable lasagne with zucchini, and ravioli with lemon sauce. Saturday and Sunday a la carte brunch offers 11 items, including pizza. Patio dining for all meals. Superb service. Arrive early

Belly Dancing Available

ESCAPE TO MOROCCO

\$10

AUTHENTIC MOROCCAN CUISINE

PLEASE CALL FOR RESERVATIONS. DINNER ONE DISH AND SMOOTHIE \$15.00. WEDNESDAY DINNER, ONE DISH AND SMOOTHIE, MAXIMUM THREE COUPONS PER PARTY. DINE IN STYLE. NO SHARING. NOT VALID WITH ANY OTHER OFFER OR ON HOLIDAYS. Expires 3/27/01. With this ad.

MARRARESH

634 Pearl Street, La Jolla • 858-454-2500

Lahaina Beach House

OPEN FOR BREAKFAST!

With some of the **LOWEST PRICES ON THE BEACH!**

7 days a week at 8 am

Create your own omelettes, burritos, and Belgian-style waffles for breakfast. Homemade fresh soup daily.

Located between Reed Ave. and P.B. Drive on the Boardwalk • 858.270.3888

50% OFF THAI LUNCH OR DINNER*

Newly Remodeled Inside & Out!

Original Chef from London on SMH! (Designated Chef for the Queen and Princess of Thailand when in San Diego)

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INTRODUCING **THE SMALLEST STEAK HOUSE** IN SAN DIEGO

GRAND OPENING SPECIAL: A USDA CHOICE, 12-OZ. **\$9.95** NEW YORK STEAK Expires Mar. 31, 2001

It's a Midwest, corn-fed, mesquite-grilled N.Y. Steak. With fresh, shoestring potatoes. That's it. The best deal in town. (Chicken and Fish also available.)

NEW HAPPY HOUR MONDAY-FRIDAY, 4:00-6:00 PM

Fat City STEAKHOUSE

THE NEW FAT CITY STEAKHOUSE
2137 PACIFIC HIGHWAY • 619.233.9303
(Downtown by the Bay, Next door to China Camp)
DINNER ONLY. SERVING DAILY. FREE PARKING.

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India Palace

CUISINE OF INDIA

- Rated in the top 5 nationally
- Award-winning recipes used by Uncle Ben's Rice
- Rated excellent by Zagat & Mobil Guides 1999 and 2000

DAILY LUNCH BUFFET \$7.95

7 days a week

Fine Dining Nightly 5-10 pm Underground Parking

7514 Girard Ave. Corner of Pearl and Girard La Jolla (858) 551-5133

Other locations include Santa Fe, New Mexico & St. Louis, Missouri

All You Can Eat and Drink 11 am-3 pm **SUNDAY CHAMPAGNE & SUSHI BUFFET**

Hazard Center only • Call for reservations.

\$10.95 Adults \$5.95 Children (under 12)

- California Roll
- Philadelphia Roll
- Spicy Crab Roll
- Tuna Roll
- Applesauce Roll
- Nigiri Sashimi • Sake • Teriyaki
- Sashimi • Sake • Teriyaki
- Spicy Hawaiian Roll
- Spicy Salmon Roll
- Egg Roll
- Fried Wonton
- Egg Foo Yung
- Honey Special Fried Rice
- Mandarin Lo Mein
- Fresh Fruit
- Citrus Juice
- Assorted & Teriyaki Cookies
- Popcorn Onions
- Assorted Vegetables
- Dirty Brunchal Fish
- Soft & Sticky Shrimp
- Spicy Fried Chicken
- Hot & Spicy Beef
- Sweet & Pungent Chicken
- Honey Chicken
- Singapore Noodles
- Chicken Fried Rice

\$1.00 OFF BUFFET With this ad. Adults only.

Sushi EDIBLE ART

DINNER FOR TWO \$14.95

Includes Miso Soup, House Salad and Rice, Special California Roll, Chicken Teriyaki, Steaming Vegetable Tempura, and Mixed Sashimi (5 pcs.)

With this ad. Expires 3-22-01

GINZA-SUSHI JAPANESE CUISINE & SUSHI BAR

8510 Hazard Center Dr. • Mission Valley • (619) 297-8282
7607 Villard La Jolla Drive, Ste. 125 • La Jolla • (858) 550-0861 (near AMC 12 Theater)

"San Diego's Best Dinner Deal"

Four-Course Dinner With Wine \$46 per couple

- Appetizer: Gorgonzola Ravioli or Spring Rolls
- Soup or Specialty Beef, Chicken or Caesar Salad
- Entree: Salmon, Catfish, Peticasso, Calamari, Filet Mignon or Chicken
- Dessert: Creme Brulee or Cheesecake • Bottle of Wine (minimum Chardonnay or Cabernet)

Fifth Egg HAWTHORN RESTAURANT

515 Hawthorn • San Diego • 619.544.0940 • Call for reservations. Offer not valid on holidays, with any other discount, promotion, or on certain special occasions.

\$5 Off Lunch or Dinner

With purchase of two entrees at the regular price.

Valid Sun. Thurs. with mention of ad, thru 3/22/01. (Not valid with other offers or coupons.)

We offer authentic Italian-recipe cuisine and wood-fired gourmet pizza fresh from our pizza oven. Our dessert menu consists of made-to-order Italian specialties including delicious crepes and tiramisu made from scratch.

Just Opened

3667 India Street (1 block south of Washington St.) San Diego • 619.298.6388

Reservations Accepted. Lunch/Dinner Served 7 Days

See our menu on the *Boater's* website.

Every Friday **Prime Rib Night!**

1-Cut Slow-Roasted Prime Rib just \$9.95

Lobster Night!

1-Pound Live Maine Lobster just \$9.95 Every Wednesday

Happy Hour Every Day - 2:30 - 5 pm
\$1.99 Margaritas - Any Flavor
5300 Select Appetizers

Sunday Brunch - 9 am - 3 pm
Brunch Menu Starting at \$6.95

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2040 Harbor Island Drive • 619.291.8011
Under New Management
Private rooms for banquets, receptions and parties.
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Green Pizza.

Celebrate St. Patrick's Day all month long at Pizzeria Uno Chicago Bar & Grill. Our regular-size Spinoccoli or Chicken Fajita Deep-Dish Pizzas are only \$9.99 each throughout the month of March. Yes, these gourmet pizzas have green toppings that are sure to make St. Patty proud!

You'll also enjoy any pint of beer on tap for only \$2.50 in March. That's right, all pints on tap! So stop by soon and enjoy a little March Madness at Uno's.

PIZZERIA UNO CHICAGO BAR & GRILL

Deep-Dish Pizza. Thick Menu.

Take-out is easy at Uno's. Call ahead and it's ready in 30 minutes.

Fashion Valley Mall 4465 Mission Road, Mission Valley & Garnet 619-298-1866

Pacific Beach 3850 La Jolla Village Drive, Pacific Beach & Garnet 619-498-4143

Chula Vista Center 50 Ave. #11-12 West of Sears 619-490-8460

Special prices are not valid with any other offers or discounts. Promotion period is 3/6/01 to 3/31/01. Regular price \$15.99. Not valid on Wed. or Thurs. in April and on weekends. The largest pizza in Italy.

**OUR NEW MENU IS HERE!
COME AND TASTE CALIFORNIA
CUISINE WITH A FINNISH TOUCH!**

**Calendar
RESTAURANTS**

for more leisurely dining. Very crowded weekends. Open daily. Moderate to expensive. — E.W.

PICOSO 828 Prospect Street, 858-551-3212. Except for the small dining space (nine tables inside, five outside) this Mexican cafe offers delightful, authentic well-prepared gourmet cooking. Twenty-one items plus 18 kinds of tacos, all exciting. Prized soups are week-end only. Nothing is Americanized. Don't miss this one. Closed Monday; lunch and dinner, Tuesday through Sunday. Low to moderate. — E.W.

TORREYES GRILL Hilton La Jolla Torrey Pines, 10950 Torrey Pines Road, La Jolla, 858-450-4371. Best seafood buffet in city, served Friday nights, 6:00 to 10:00 p.m. At least 21 items, more of them fresh seafood and fish plus New York cut beef and chicken. Price is \$28.95, \$10.00 for children. Add \$10.00 for one and a quarter pound fresh Maine lobster steamed to order. Excellent value for the money. Friday night only. Expensive. — E.W.

THE WINGING BIRD La Valencia Hotel, 1132 Prospect Street, 858-434-0771. Now open after extensive renovation with an expanded menu. Friday night only special paella, including paella. Open daily for lunch and dinner. Moderate to expensive. — E.W.

Now Open in Pacific Beach!
STAR OF INDIA
Authentic Indian Cuisine

"BEST INDIAN RESTAURANT"
— San Diego Reader & San Diego Magazine, 1999

- Buffet Lunch (Mon.-Fri.) \$7.95
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- Large Vegetarian Menu, Fresh Breads, Exotic Chicken, Seafood

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PACIFIC BEACH: 1331 Garnet Ave. (858) 483-1372
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Ocean View Dining
BREAKFAST • LUNCH • DINNER

50% OFF DINNER
BUCKET DINNER AT REGULAR PRICE!
LIMITS APPLY. 2ND DINNER AT 50% OFF. 12-15:00. 2ND DINNER AT 50% OFF. 12-15:00. 2ND DINNER AT 50% OFF. 12-15:00. 2ND DINNER AT 50% OFF. 12-15:00.

MONDAY: \$1.99 traditional line margarita. Weekends: 100% off hot wings.
TUESDAY: \$1.00 for 100% off. 100% off.
WEDNESDAY: \$1.00 for 100% off. 100% off.
THURSDAY: \$1.00 for 100% off. 100% off.

The Only Thai Buffet in Town!

Woted Best Buffet 1999 by **San Diego Reader & San Diego Magazine**

- Shrimp • Chicken • Fish • Mussels
- Vegetarian • Calzarni • Sou • Curry and More!

Dinner Special
Buy one dinner, get the second dinner at half price!
Valid Mon.-Thurs. 5-9 pm. Exp. 3/22/01.

THAI CAFE
4686 University Ave. • 619-584-8028
4722 Clairemont Mesa Blvd. • 858-270-8331

**Calendar
RESTAURANTS**

THE ORIGINAL PANCAKE HOUSE 3906 Convey, Kearny Mesa, 858-565-1740. If it hasn't already, the "apple pancake," which is really an enormous, fluffy soufflé prepared with cinnamon sugar and apples, should win a prize. Its ability to satisfy all that is soft, sweet, and wonderful can't be duplicated anywhere. The recipe for the apple pancake, the Swedish pancakes, and the flapjacks are from the original restaurant in Oregon. Omellets that cover the entire plate are accompanied by pancakes, coffee is served with whipping cream, and you'll need someone to help you out the door if you let your insatiable appetite get the best of you. Includes fresh seasonal fruit with cream. Open daily, 7:00 a.m. to 3:00 p.m. Low. — E.W.

THE BELGIAN LUNCH 2265 Bacon Street (at W. Point Loma Boulevard), Ocean Beach, 619-223-2700. Fairly expensive but not dreary. Beloved of local bohemians and their visiting parents, this comfortable O.F. corner offers a no-nonsense menu that evokes a comfortable past from traditionalists who like their dinners well-dressed, albeit (although the prices may elicit a few moans). In a charming old-timey parlor, you'll find huge portions of French-Religion hot chicken, including the best chicken soup, escargots, fish in a tortell cream sauce, and a rather acidic, somewhat insipid, desserts, by chef-owner Don Coulon's daughter, are equally hearty and retro. The long international wine list has moderate markup but sparse selections by the glass; the beers include Belgium's hearty Chimay. — N.W.

THE BEACHES

THE MISSIION CAFE AND COFFEE HOUSE 3799 Mission Boulevard at San Jose Place, Mission Beach, 858-488-9060. Gourmet and Latino breakfasts served in funky surroundings. Outstanding are cinnamon French toast, blackberry-banana pancakes, and most beef hash with rosemary potatoes and eggs. Chinese-Latino lunch items. All dishes plus fabulous bread, scones, muffins, available for take-out. Open daily 7:00 a.m. to 3:00 p.m. Low. — E.W.

BALBO TAFU HOUSE 846 Convey, Clairemont, 619-578-6433. This stylish little Clairemont eatery is proof positive that our city has matured for its specialty ethnic foods. Balboa Tafu House is a Korean restaurant serving up specialty tofu dishes. Flavorful, healthy foods. Dightly recommended: som-soe soup (beef, pork, seafood, or mushroom), with raw egg drop you drop yourself; and side of tangy fresh kimchee. Deliver yourself from sorrowfully generic teriyaki food. Balboa Tafu House serves vivid ethnic food. Open daily. Low. — E.W.

BECKY YANG 470 E. Clairemont Drive, Clairemont Town Square, 619-485-6893. A sister restaurant to Fortune Cookie, this elegant bistro with charm gourmet French food lovers with its varied salmon, sea bass, Yang's chicken, spicy spring rolls, and other specialties. Outstanding gourmet preparations. Open daily, lunch and dinner. Moderate. — E.W.

HUNGRY STEAK 1044 Clairemont Mesa Boulevard, 619-272-1412. Inexpensive. Open seven days, until late. Like to not drink cheap beer, as the sign says. They must mean it! At Happy Hour (weekdays 4:00 to 7 p.m.), \$1.00 for a beer. Customers never stop as a food. Which is nice because it goes great with the pool's best grip hit (Big Fish) and the Chicken Grill and the tomato add lettuce and raw onion are fresh. The small menu also includes chicken breast on a bun, party meals, and hot wings. They boast 24 beers on tap, and of course, dozens of giant screen sports TVs. — E.B.

LORNA'S ITALIAN KITCHEN 3945 Convoy Drive, Vonsburg, 619-452-0661. Twenty pastas dishes are prepared here, all from scratch, as well as hot sandwiches and pizza. Fine place for families. Open daily. Low to moderate. — E.W.

NIJYA MARKET 1860 Convey, Kearny Mesa, 858-366-3811. If you're not willing to sacrifice quality for convenience when eating fast food, try this Japanese market in Kearny Mesa. Nijya Market offers prepared food lunches, or take-out items are pretty hot, too. Appearing, and a real bargain. I suggest, however, passing by Nijya's steam trays and beef lamp and going straight to the cookers, where you'll find delicious chicken, beef, pork, and beef, and chilled soups, as well as dessert delicacies like bread, all filled with sweet bean paste. Inexpensive. — M.N.

CHINA INN #77 Horsheland Street (between Garnet and Grand streets), Pacific Beach, 858-481-6680. At least 118 items appear on the menu, which offers Mandarin and Szechuan specialties and includes sweet-and-sour-pungent shrimp, Mandarin pork ribs, duck in orange sauce, shrimp in garlic sauce, simple setting, outstanding food. The diner is always preferable when Andy Kam, the chef-owner, is there. Ask him advice about dishes. Open daily, continuing service, lunch and dinner. Low to moderate. — E.W.

CUCINA FRANCESCA 1851 Bacon Street, Ocean Beach, 619-224-9490 or 619-224-9478. Here's a good place for very Italian food at low cost. The league Fiorentina is especially good and so are the chicken dishes. At least ten dishes available. Open for lunch Tuesday through Friday. Dinner nightly. Low to moderate. — E.W.

THE FISHERY 5040 Cas Street, Pacific Beach, 858-272-9983. Half fish market, half casual fish menu, offers fine fish and chips, salads, and fish sandwiches. Same menu lunch and dinner. Open daily 11:00 a.m. to 10:00 p.m. Low. — E.W.

FRENCH GOURMET 960 Turquoise Street, Pacific Beach, 858-488-1725. This pleasant, airy dining room serves French food with California influences. It's light, good-tasting, and easy on your palate. Breakfast items and lunch are served simultaneously. Refreshing, and hearty. Open daily, lunch and dinner. Moderate to expensive. — E.W.

BEAT'S LATIN AMERICAN RESTAURANT 3928 Twigs (at Congress, diagonal to Ricker's), Mira Loma, 619-295-2343. Lunch and dinner. Moderate. Sampling the whole range of little-known cuisines from Guatemala down to Patagonia. Beat's lengthy menu reads like a culinary "pick his" list of each country's best favors, typically rendered with expertise and verve. Some outstanding dishes include sweet-and-sour Chilean parrot de chofilo (a case role of beef, chicken, and cod) and a variety of other specialties. Open daily, lunch and dinner. Moderate to expensive. — E.W.

MIDWAY, OLD TOWN & MISSION VALLEY

BERT'S LATIN AMERICAN RESTAURANT 3928 Twigs (at Congress, diagonal to Ricker's), Mira Loma, 619-295-2343. Lunch and dinner. Moderate. Sampling the whole range of little-known cuisines from Guatemala down to Patagonia. Beat's lengthy menu reads like a culinary "pick his" list of each country's best favors, typically rendered with expertise and verve. Some outstanding dishes include sweet-and-sour Chilean parrot de chofilo (a case role of beef, chicken, and cod) and a variety of other specialties. Open daily, lunch and dinner. Moderate to expensive. — E.W.

ANTONIO'S LA MESA 9500 Murray Drive, La Mesa, 619-464-1913. This renovated room looks about 300, the menu is the same from opening to closing. Many of the traditional seafood salads and fish and seafood in butter are still available. However, many new seafood salads as well as fish dishes have been added. Try eating early in the week on a natural lake. Open daily, lunch and dinner. Continental service. Low to moderate. — E.W.

ANTONIO'S HACIENDA 780 N. Mission (corner of Arroyo), El Cajon, 619-442-9827. Fine place for children, parents, grandparents. The food is not regional or gourmet, but standard items are fresh, generous in size, and inexpensive. Soppalatta, a deep-fried confection served with honey, are complimentary with meal. Open daily, lunch, dinner, and Sunday brunch. Low. — E.W.

D.Z. AKIN'S Alvarado Plaza, 6930 Alvarado Road, State College area, 619-265-0218. Surely the best Jewish delicatessen in San Diego. Soups are wonderful, and so are the 110 sandwiches, especially the corned beef. The loaves and chopped liver easy meal complex, clean-tasting chicken noodle soup or the light, intricate burgers, a bowl of hot noodles and spring rolls with spicy dipping sauce. The chicken in lemon grass with hot pepper is also particularly good. Their menu lists 24 beverages, which are simple but artfully made. I'm partial to their limeade. Pho Hoadan is a lesson in how the finest ingredients, intelligently balanced, can produce something unforgettable. — M.N.

ROCKY MOUNTAIN FOOD FUNCTION 8330 Mission Avenue, Lakeside, 619-988-8111. Inexpensive. Hollywood often uses this tract as a location for its westerns. The low building with the high ceilings behind make it perfect for shoot-outs and stagecoach scenes. Funny thing is, a lot of real Lakewood still has its own bunch of local characters, and you'll find some in this place. Sit down in one of the leatherette booths, check out the biker-angels like "Harley Parking Only. All Others Will Be Crushed." Order "The Macho Man Breakfast" (three eggs, two bacon strips, two sausages, two pancakes, country potatoes or fries, and toast). Or the "Big Honker Omelet" (six eggs, bacon, turkey, sausage, bell pepper, mushroom, tomato, onion, and country potatoes or French fries and toast). When you get up to leave, you learn what they mean by the "Lake-side Swigger." — E.B.

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TELEMARKETING
 Carlsbad software company call center now hiring.
 No experience necessary. Training provided.
 Our Reps earn an average of \$22 plus per hour and top Salespeople earn over \$7,000 per month.
 Part- or full-time. Fun, friendly environment. Benefits include medical, dental, life insurance, cafeteria 125, 401(k) and paid vacations!!!
 Call NOW: 1-800-777-4228 ext 1210 EOE

ASSEMBLERS
 *8-9/hour
 PLUS GREAT BENEFITS
 25 Assemblers needed immediately for a Newberry Fiber Optics Company (2nd shift).
 Requirements include:
 • Fiber optics experience OR
 • 8 months' experience in training
 • High school diploma
 • Manual dexterity a MUST
 Let Us Secure A Job For You!
 Call Mike or Greg at: (760) 816-2888
 Fax: (760) 816-2888
 1001 W. San Marcos Ave., #100 San Marcos, CA 92069

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 Software 2010 is seeking 5 Sales Reps to sell our software around the world.
 • Full- and part-time shifts
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 If you are a strong closer and are looking for great money (average pay \$4000/month commission), full benefits, and a completely flexible schedule, this could be your break.
 Please submit your resume, call or e-mail to Andy: (760) 929-4777, ext. 1134
 E-mail: sales@software2010.com

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 Earn top dollars fueled by incredible growth in the employment advertising market opening for a top-level, highly motivated telesales professional with proven, successful track record in display and/or classified advertising. Some outside sales effort will add to your success. Competitive commission and bonus plan. Guaranteed income to start. 100% medical, 100% matching 401(k) (capped), free downtown parking and other very competitive benefits.
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 This individual will be responsible for assisting the MIS team in the day-to-day operation of our computer systems, troubleshooting network- and system-related problems, and managing our database applications. A candidate must have 2-plus years of experience with Windows 9x and MS Office. Experience with Macintosh or Linux and other Web technologies a plus. Requirements include: Excellent verbal and written communication skills, strong analytical and problem-solving skills, and the ability to organize and prioritize tasks. Wage is commensurate with experience.
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 Immediate opening for customer-oriented individual with strong verbal/written communication skills, accurate data entry, 60 wpm, excellent people skills. Friendly environment. Work Monday-Friday, 8:30 am-5 pm.
 Send your resume to: Reader/Personnel Department
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MACHINE OPERATOR position open. Join the leader team! Call or email the closest office for an immediate appointment. North County phone: 760-431-4333, fax: 760-431-4334. E-mail: mms@msm.com. West County phone: 949-437-7077, fax: 949-437-7078. E-mail: wcc@msm.com. Central phone: 949-437-7077, fax: 949-437-7078. E-mail: cc@msm.com. South phone: 619-437-7077, fax: 619-437-7078. E-mail: s@msm.com.

MACHINIST, CNC position open. Join the leader team! Call or email the closest office for an immediate appointment. North County phone: 760-431-4333, fax: 760-431-4334. E-mail: mms@msm.com. West County phone: 949-437-7077, fax: 949-437-7078. E-mail: wcc@msm.com. Central phone: 949-437-7077, fax: 949-437-7078. E-mail: cc@msm.com. South phone: 619-437-7077, fax: 619-437-7078. E-mail: s@msm.com.

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\$100 SIGN-ON BONUS
For details, present this ad during interview.

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- Good Communication Skills
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- Part-Time + Full-Time + AM or PM Shifts
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THIS IS NOT A SALES POSITION

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APPLY IN PERSON Monday-Friday
9:00 am - 4:00 pm
Bus #55 & #18 stop nearby.

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We do market research for research purposes only! Our explosive growth requires new talent and we need YOU! We are looking for OUTGOING and FRIENDLY people to do telephone interviews.

- \$50 bonus
- Advancement opportunities
- Start at \$8.50/hour
- Part-time
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Job Hotline: 619-243-8045
LUTH RESEARCH
www.luthresearch.com

phone interviews to business asking what kind of jobs they use, phone interviews used only. Two weeks training. The first week is \$5.75 and you will be reimbursed after you graduate the 2 weeks of training. \$8.00 per hour. Total bonus structure depending on amount and quality of sales made. 12 paid holidays. Closed Christmas to New Years. Have to take that time as personal vacation time. Full company. Please fax resume to Appoline, Mrs. Meesa office: 658-578-4437 or call 658-578-4437. Resume can also be faxed to the fax number: 658-578-4437. Fax resume attention: 658-578-4437.

MARKETING SALES RALES. Seeking 12 motivated, energetic, reliable individuals with the desire to earn \$50,000 to \$100,000 in 2001. Company training by local multi-millionaires. Let's get started today. Call Len, 969-279-1464.

MARKETING SALES RALES. When you sell one of our top 100 products, we'll pay you \$9.75. Guaranteed and instant. No office. No travel. No 40 hours or more per week. Guaranteed work with optional medical and dental benefits. Apply in person: Alternative Medical Staffing, LLC, 2425 Camino del Rio South, Suite 111, San Diego, CA 92108. Call 619-291-3800 or fax 619-291-3800. Fax resume to: 619-291-3800. Fax resume to: 619-291-3800.

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Vista Hill is a vital, multifaceted organization which offers a broad spectrum of behavioral health services. We offer an array of employment opportunities specific to education, prevention and treatment.

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CLASSROOM AIDES - *7.75 to *8.39/hr. to start
Hours: Mon-Fri 7:30 am-1 pm • Location: Alford Gardens and Chula Vista
Duties: Implement IEP's • Follow verbal and written task instruction with students and behavior programs • Record classroom activities

COMMUNITY TRAINING SPECIALIST - *8.06 to *8.39/hr. to start
Hours: Mon/Wed/Fri 8 am-2 pm and Tues/Thurs 8 am-3:15 pm
Location: Mission College, La Mesa and Chula Vista
Duties: Assist adult consumers in community • Conduct behavioral and instructional programs • Implement consumer schedule

Applications/resumes are accepted Monday-Friday 8:30 am-4:30 pm at the Sten Education Center, 6415 Decena Drive, San Diego, CA 92120. Or at our corporate office: 9555 Chesapeake Drive, 2nd Floor, San Diego, CA 92123. Fax: 619-514-5195 or e-mail: hr@vishill.org.
All applications/resumes must include job title, for a listing of all available positions, please see our Web site at: www.vishill.org. EOE

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Promotional advertising company dealing with Fortune 500 companies and major league sports teams is now looking to fill 15 positions. Positions range from **Customer Service to Project Management.**

NO EXPERIENCE NECESSARY. We will train.

Must be available immediately. Full time only.

For personal interview, call Susan at: 858-547-0719

become a member of our rapidly growing team of professionals and soon you can be enjoying what ERG has to offer you! ERG is a \$700-million company. For information, call 658-578-4437. Fax resume to: 658-578-4437. Fax resume to: 658-578-4437.

OFFICE ASSISTANT. Are you just starting out looking for an Office Assistant position? Growth firm in Torrey Hills Valley seeks candidates for general office duties including word processing, filing, typing and answering phones. Strong verbal skills and general attention to detail needed. Salary: \$1400-\$1500 per month plus benefits. Send resume and handwritten letter to: HR/CA, 3800 Valley Center #76-216, San Diego, CA 92130 or fax: 658-457-5088 with #H405.

OFFICE ASSISTANT. Part time. Flexible schedule. Pacific Beach. \$8.50/hour. QuickBooks, MSOffice, Accounts Receivable, Accounts Payable, miscellaneous duties. 658-770-8650.

OFFICE CLERK. For Carlin. Proven experience required. Call 658-578-4437.

OFFICE OPERATIONS. ADDS Walk SD is looking for 2001 employees. Duties will be responsible for: reception, correspondence, word and data processing, meeting scheduling and office support. Excellent benefits. Apply in person: ADDS Walk SD, 1200 La Jolla Village Drive, Suite 100, San Diego, CA 92037. Fax resume to: 619-293-1931.

PART TIME, DILL Delivery Driver/Carrier. \$2.50/hour plus tips. Call Kathy at 658-565-7414.

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OWN YOUR OWN BUSINESS. Become a Janitorial Contractor.

We'll show you how. This is not a franchise, no money paid until you start. Grow at your own pace. We have 20 years' experience in helping you get commercial cleaning contracts.

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- \$9/hour plus daily bonuses
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Mon.-Thurs. 2:30-8:30 pm
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Supplement your income! Come work for the best!

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PART TIME, DILL Delivery Driver/Carrier. \$2.50/hour plus tips. Call Kathy at 658-565-7414.

PART TIME. Assistant to director. 10am-2pm. 12 hours per week. Opportunity for self-motivated, organized, team-oriented person. MSOffice a plus. Resume to: hr@addswalksd.com.

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- Convenient beach-area location (by the Sports Arena)
- Opportunity to learn sales skills that will make you money forever

Long-term Reps earn \$60,000-\$124,000 per year.
7:30 am to 2:30 pm, Monday-Friday
Positive atmosphere, excellent training, benefits and bonuses!
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Saturday, March 10, from 9 am-3 pm

Located in SeaWorld's East Parking Lot. Interviews available the day of Job Fair for:

- Food Service
- Park Operations
- Merchandise
- Warehouse

Education, Park Services, Medical Services, Entertainment, Logistics, Landscaping, Security, Animal Training (DIP Valet) will also be accepting applications. For more information contact the Employment Center at (619) 226-3842
Jolbine: 619/226-3861
www.becjobs.com EOE M/F/D/V

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SHIPPING/RECEIVING position open. Join our dynamic Team! Call or email the closest office for an immediate application. North County location, 7500 S. 16th St. #101, Escondido, CA 92025. Fax: 858-442-7074. Email: hr@honeststaffing.com. Website: www.honeststaffing.com. Online: www.honeststaffing.com. Fax: 858-442-7074. Email: hr@honeststaffing.com.

SOCIAL SERVICES, CSC seeks Service Coordinators. CSC seeks Service Coordinators to provide direct services to adults with developmental disabilities and behavioral issues. Experience working with parents with behavior issues highly desired. Must be willing to work flexible hours. Full-time with excellent benefits. \$15,528/yr. Fax resume: Attention HR, 619-462-7992.

SOCIAL SERVICES, Employment Commission. Involve your experience. Providing educational training support to adults with disabilities. \$17,295-\$17,510. Full-time. North County of San Diego. 901 Train Escondido. Call for an interview. Fax resume: 619-462-7992.

SOCIAL SERVICES, If you want to work in a challenging environment where you can make a difference, we are looking for you. We are seeking individuals with a Bachelor's Degree in Social Work. Experience preferred. Hours: 8:00am-5:00pm. Salary: \$27,000-\$32,000. Apply in person at San Diego State University, 1700 W. San Marcos Ave., Rm. 6134, San Diego, CA 92183. EOE. Fax: 619-594-2000.

SOCIAL SERVICES, Adults in homes and facilities. We train 400-500 workers annually.

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SOCIAL SERVICES, Covington is looking for individuals with a Bachelor's Degree in Social Work. Experience required: 4 years of CWS experience. Excellent benefits. Start date: 01/10/06. Call 619-437-4000.

SOCIAL SERVICES, Full and part-time. Flexible hours. San Diego. Coaches and administrators in homes and programs. Excellent salary with benefits. Minimum: Bachelor's degree and 1 year of experience with CWS. Position: Call 619-437-4000.

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SOCIAL SERVICES, CSC seeks Service Coordinators. CSC seeks Service Coordinators to provide direct services to adults with developmental disabilities and behavioral issues. Experience working with parents with behavior issues highly desired. Must be willing to work flexible hours. Full-time with excellent benefits. \$15,528/yr. Fax resume: Attention HR, 619-462-7992.

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TECHNICAL SUPPORT SPECIALIST, This individual will be responsible for assisting the MS team in the day-to-day operation of our computer systems, troubleshooting network and system-related problems, and managing our database administrators. A candidate must have 2+ years of experience with Windows XP and MS Office. Experience with Microsoft SQL Server, Exchange, and other technologies a plus. Requirements include: Excellent verbal and written communication skills, strong analytical and problem-solving skills, and the ability to learn quickly and work independently. Salary: \$20,000-\$25,000. Fax resume: 619-437-4000.

TELEMARKETING, Fundraising for national and state organizations. Full-time. San Diego. 12300 Camino del Rio South, Suite 201, San Diego, CA 92108. Fax: 619-594-2000.

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TELEMARKETING, Stable auto glass company now hiring Customer Care Reps. Qualified leads provided. Flexible hours. Great benefits, up to 8 1/2 hours. Fax resume to 619-594-2000.

TELEMARKETING, Must have excellent communication skills, be professional and reliable. Earn \$5-\$6/hour. Great commission. Fax resume to 619-594-2000.

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AFTERTHOUGHTS 2001

by Tyler Cole ©2001

I came to this conclusion today: negative numbers are lies. I, for one, refuse to accept any number system that claims additive inverses. I am certain that all mathematical problems of the real world can and should be written without the use of "negative" numbers.



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