T.J. Fight Club Pays \$250 Per Scrap - See Blurt, Page 78

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### LETTERS

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

weird People Like
Weird Phings
Let us now nipick C'My High
Let us now nipick C'My High
July 13): Crowley's ('hymes
with "holy") first name is
spelled Aleister, and Charles
Fort dropped off the c. What
Bangs's friend doen it get in that
many's friend doen it get in that
hangs's friend countered it by
becoming "the wickedest man
tooks addict, bedies resembling
an English version of Uncle
Fester: Or was it the sheer
dullness of El Cajon that did
him in?

Greg Eichelberger

### Whatever Happened To That Wyamine Inhaler?

Inhaler?
In reference to the Lester Bangs/
Robert Houghton article ("My
High School Days with Lester
Bangs," July 13): Whatever
happened to that Wyamine
inhaler? Did we use them all up?
Those were the days
and I've still got some brain
left.

Mike Millsap old ex-member of Glory band

Aloha, Warm

Stupidity Charles Witt (Letters, July 13) convinced me it's not global warming we have to worry about. It's global stupidity. Aloha, dummies! Jeremy Chantait

### **Hispanics Contribute**

Hispanics Contribute
Positively
Robert Kachur's authoritative
article in "City Lights"
"Hometown Backstretch"
(July 13) — really illuminates
the fact that 95 percent of the
people doing menial low-pay
work at the racetracks are work at the racetracks are Latino. What's new! If we enter fast-food restaurants, construction job sites (who-are the framing carpenters), and the vegetable and fruit fields of Oceanside and Irvine, we would find the exact same Hispanic labor force, working for minimum and less wages.

I will not bite the hand

I will not bite the hand that feeds me — yet recently there have been reports in the press of attacks on the canyon camps of migrant workers. What kind of people are we that we cannot make the ob-

J.P. Lopez

### **Butter In Every Meal**

Butter In Every Meal.
Re Max Nash Tortilla ("Tip
of My Tongue," July 13).
I am 44 years old, born and
raised in San Diego. My more
was from a ranch down in
Mexico, and I was raised on
Mexico, and I was raised on
I can't remember ever having
butter in our meals. We ate
tortillas instead of bread so I
wan't familiar with bread
and butter. When I was 21 I
Permoylamia. She insisted on
butter, not margine, in every butter, not margarine, in every meal. One of the great joys I meal. One of the great joys I have gotten out of our mar-riage has been her intro-ducing me to the pleasure of eating fresh bread and butter. In case you don't know, tortillas (usually old ones) are used as feed for chickens and

### Thanks For Duncan Thank you very much for your enlightening coverage of the recent mini-Kiarostami

fest at the Ken.

In response to a couple of points brought up in Duncan Shepherd's July 13 review:

1. The child in And Life Goes On is not Kiarostami's. he is the son of the cinema-

tographer.

2. Kiarostami does have a son in real life. He appears in (and motivated the making of) Kiarostami's 1990 film

of) Kiarostami's 1990 film Homework

3. Through the Olive Trees
is not necessarily a behind-thescenes view of the filming of
And Life Goes On; it merely
takes one scene from And Life
Goes On as a point of departure for a completely different
story.

Thanks to the San Diego Reader for continuing to bless us with quality film review. Jonathan Takagi

### Mr. Opincar, Please Be Consistent

In the July 6 issue, Abe Opincar In the luly 6 issue, Abe Opincar reviewed in "Sheep and Goats" the San Diego Stake Center Mission Valley, a church in the Church of Jesus Christ of Latter-Day Saint, For Diversity, "he wrote, "white, Hispanic, African-American." Mr. Opincar, please be consistent by writing "white and black" or "European American and African-American" Bnil Collins Oceanside

### My Favorite

My Favorite
Gypsy Trivia
Thanks so much for the review
of Gypsy music (Pop Music,
July 6). The gleefully looking
forward to getting my hands
one mee, shats for spreading the world on Latthe Drom,
one of my all-time favorite
pieces of cinema.

# Reader

### NEWS & FEATURES

됐다. 하는 그 그 아이들은 그 아이들에게 들어 그리고 하면 없어 있습니다.
Something Stinks in Mission Bay
Denial, whitewash, and contradiction.
By Jeannette De Wyze
City Lights
Nigerians fleece a Chula Vista resident
San Diego's African-Americans and Latinos have a hard time getting home loans
Straight From the Hip  Matthew Alice tackles strange radio sounds,
and much more
The Sporting Box
Patrick Daugherty is hooked on Big Brother
Sheep and Goats
A Chula Vista church seeks contact. By Abe Opincar
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Great Escapes
Health and Beauty
Help Wanted
Instruction
Music
Services
Sports and Fitness
Wedding Guide

By Ernie Grimm

ames Adler, Chula Vista resident and Tijuana business owner, is out \$5.2 million. He fell victim to an international

NATURALLY. THIS LETTER WILL COME AS A BURRANSE SINCE WE HAVE NOT ME HOMENUE, TO INFORM YOU THAT WE ARE MEMBERS OF THE CONTRACT INVIDED CO. WITH INDIGHT ANY TOMAN THE THIS CONTRACT INVIDED AND ANY THE AND MEMBERS THE YOU BASED ON THE SATISFACTORY INFORMATION CAPTURED THOM THE PREPRIA TH.

PACLETATE THE TRANSPERSOR TO LOW ASSISTANCE TO PROVIDE THE MICESCAPE COCUMENTS SHALL BE ADEQUATE COMPRESSION DAY, SHALL BE ADEQUATE COMPRESSION DAY, SHALL BY VALUE WHILE ADEQUATE COMPRESSION DAY, SHALL BY VALUE WHILE ADEQUATE COMPRESSION DAY AND LEVENORS THAT WAS INCOMED IN THE TRANSPERSOR OF ANY TO STANKASTORY.

THE TRANSFER WE REQUIRE THE POLLOWING FROM YOU ST FAX

HE SHALL REPLY AND DEFAULTED SAFE PRIVATE SEPTIMENT SEPT

HE WAIT IN ARTICIPATION OF YOUR RULEST CO OPERATION ENDEAUGH TO REACH ME ON PHONE!
FAX: 234 1-774/782 FOR PURITIES DISCUSSIONS. THE CONFIDENCE AND TRUST REPOSED ON YOU
CANNOT BE OVER EMPHASISED. THEREFORE, YOU ARE REQUIRED TO KEEP THIS DEAL TO YOURSELF.
AND COMMITTEE.

COMPLETE PARTICULARS OF THE BANK WHERE YOU AISH THAT THE FUNDS BE TRANSFERRED

financial scam perpetrated by Nigerian nationals and, his court case proved, the Nigerian

Starting in the early '90s, vners in San Diego and around the country started receiving official-looking letters printed on corporate letter head. They came from Nigeri ans offering to enter into lu-crative business partnerships. 'Several years back." Adler's at torney, Richard McCarthy, ex plains, "I think just about eve business got one. It was almost as if, if you didn't get one, you vere nobody. At first, they would actually show up by mail. Finally, the U.S. Postal

DEAR SIR.

lished appellate court ruling, Adler received one such letter in 1992 signed by a man named Chief Abba Ganna. "The letter

funds stolen from the govern-

the chief accountant of the Nigerian National Petroleum Corporation."

Adler's side of the transaction was to send four stamped and signed copies of letterhead and invoices from his Tijuana furniture business. El Surtidor de Hogar, and the number to n bank account when \$150 million could be de

proposed," the appellate ruling explains, "a 'business transaction' between Adler, Ganna, and

posited. (The \$130 million, if t ever existed, was made up of

ceive a copy of the contract after depositing "shortfall" funds to cover the difference in the exchange rate between the dolla pany, El Surtidor, would reco an interest in some Nigerian oil fields. "Beginning with Olisa's request," the appellate ruling states, "individuals whom Adler believed to be officials of the Nigerian government repeatedly requested payments from Adler. They described these payments variously as shortfall deposit funds, taxes, processing fees, confirmation fees, surcharges, legal fees, travel expenses, and gratification. Almost every time that someone requested a payment from Adler, that indiual told Adler that as soon as he made that payment, the \$60 million would be deposited into

The \$60 million never was

Wh. 1-701 has 181

1994, he filed suit in San Diego district court against Olisa, Og-wurna, and 15 other Nigerians. plus the Central Bank of Nigeria and the Republic of Nigeria. The suit alleged fraud, onspiracy to commit fraud, and negligence. Still, even after filing suit, Adler continued to make payments. on the scam: \$5,180,000.

After an eight-day trial, district court Judge Irma Gonzalez found that the Nigerian government was not immune to suit as a foreign sovereignty due to the commercial nature of to the commercial nature of their dealings with Adler, that at least one government official (Paul Ogwuma) participated in the conspiracy against Adler, and that the government allowed co-conspirators to use the Central Bank of Nigeria offices

to further the fraud. However,

the court also found that the

original letter to Adler proposed a criminal activity on its face in

which Adler knowingly partic-ipated. And it found that Adler

paid bribes totaling \$2.11 mil-lion to Nigerian offices in vio-lation of the California Bribery

deposited into his account, de

NIGER Zaria NIGERIA \*Makurdi Lagos - Warri CAMEROON 0 100 200 km

CITYLIGHTS

Both sides appealed the court's findings, but the Ninth Circuit Court of Appeals in Pasadena upheld the district court's findings by a two-to-one majority. The one dissenting judge felt the case should neve

Though it didn't help him recover any of his money,

Adler's case broke new ground the Nigerian government was

fine contacts come to the through a house who glory pushess theteless your country on Corpts. But I was selected not be remained to bee why I needed a comparisor from your less in the person of your negociated to it. In what I are a human Dhames specializing in pursuing themsely are top official in the segment Sprace princip and through under our product of the product o hope in the heat that lightweed the publical covers and the subset the eventures the former modern describented experient way the Interesting, were abandonized in the false and customs.

As a result of the departed relative for the economic economic, which is fall it shows the false to the economic econ After successfully recommended the Digital table by the vector sendeds, and in the event that you increase to write with the lyou shall enable to 40%, of this furble, and increase of light for all york, by experience, who the remarker of 55% shall be for also and the controllers. Arrest of character, they estade excitate a contact on that you show the required to move a be of unit to transit to the entire the property of the property and the secure of transit details. The for the contact of the property and property of a per contact on continued that at these or there and of the first will do count in the spherholdy of knowing each other and ophicholdy plant subthill so the page for amonth can receive in the subcome. A veter of invaluence to think a long or other and the spherhold of the substitution of the substitut for the dispersion to be quite fails with an execution to proved the way these done. At these teachers, the mass agree with the Ball we cannot take up a storage of a labeling teachers.

COTTON SAN OF HIGH HA THE AUTHORY TO CALL HE CONTRACT IS GONFRIDGED AND THE PECHANGE CONTROL NO IN YOUR TITLE SOFT IS ECO. YOU ARE THAN 1 SHE REQUESTED FOROMED FOR HIS SHANNED IN THE FUND RELEASE FROM THE SHANNED IN THE FUND RELEASE FROM THE FUND RECEIVED FOR HEAD FOR THE FEBRUARY CONTINUES ON FOR THE FUND THE SHANNED FOR HEAD FOR THE FUND THE SHANNED FOR THE SHANNED F ALTREBATION . IN ACCORDANCE WITH SECTION 4(A) BUS RECTION 4(B) OF THE STATES TRANSFER, THE MAY APPLY THAT THE RELEVANT RELEASE DOCUMENTS OF DESPATCH VIA COURTE SERVICES TO THE ADDRESS FOR THE SHATURE. SHANAS AMERICAN EN we letter from Central Bank of Nigeria

Classic 419 lette

Service, at the behest of the Secret Service, started intercept-ing all mail from Nigeria be-cause thousands and thousands of letters were arriving post-marked from Nigeria and vir-tually all of them were scam let-ters. That, for a while, did a ters. That, for a while, did pretty good job of stemmin the tide. Then the Nigerian started using fax, which obvi ously can't be intercepted. wonder if e-mail is next."

44 may 2/9/48

ment, the letter stated by offisnite frequent mail and telement, the letter stated, by offi-cials of a previously ousted regime.) Adler would also pay for first-class air travel between Nigeria and Mexico for Nige-rian officials coming to collect their money. For compensa-tion, he was to be paid a 40 percent commission on the \$130 million. He never re ceived it.

Over the next year and a half, Adler made three trips to Nigeria, where he visited the home of the Minister of Finance and the offices of the Central Bank of Nigeria in the capital city of Lagos. In the presence of John Olisa, deputy governor of

spite frequent mail and tel-phone correspondence with var-sious Nigerian on Bigeria. On his December 1992 trip, he again met with Olia. In February of 1994, Adler hired two former congressmen, Meryn Dymally collecting the \$60 million. Dy-mally went to Nigeria, investi-gated and returned to tell Adler that the deal was a scam. Ap-parently unconvinced, Adler made yet another trip to Nigeria in April 1994 and met with Paul tral Bank of Nigeria. Northing came of that and, in May of

Law Therefore the court decided the "unclean-hands doc-trine" barred Adler from recov-

trine barred Adler from recovering any money.
Richard McCarthy explains the unclean hands doctrine as the court is presented with a situation where it prefers to leave the parties in the same situation as they were in when they came to the proved that the Nigerian government participated in a scam to defraud our client. Notwith-fraud our client. Notwith-situation, did not choose to assist him."

have been allowed to proceed, writing in his dissent, "The contract was criminal in nature and criminal in purpose... As the truth has come out a trial, we have no jurisdiction now, nor parties to a criminal conspiracy should never have drawned out doors. It is time to expunge it wholly; out to the contract of the co

comment on the case. "It's the family's strong desire," Mc-Carthy says on their behalf, "to

worthy thing about our case," McCarthy explains. "Up until then, there had never been a judicial finding that members of the Nigerian government were involved in these fraud schemes. Part of our district court judge's factual findings is that we proved that. The explainment of the providence that came in at trial whose very commelling. We had phose very commelling. We had phose very compelling. We had phone records, and, in fact, there was a bank official from London a bank official from London who did due diligence on part of the monies that were sent over to Nigeria — because our client had to actually get a loan from a Mexican bank, which

### **Homing in** on Racism

By Nancy Cary

sk Dave Oddo about his latest find-Aings, published in the press release he holds in his hand, and he springs to action.

Scanning for his study results, he leans forward and brushes a wisp of graying hair from his forehead. He flips to the second

forehead. He flips to the second page of the press advisory that sums up key findings on conventional home-lending practices for the past five years in San Diego County.

"That's appalling," he says, pointing to recent studies showing that in 1998, African-Americans received only 1.03 percent of conventional home loans granted in San Diego County.
"One percent. I was shocked, and I've been studying this part and I've been studying this part. and I've been studying this par-ticular data since '94."

cline of loans granted to African-Americans from 1993 through 1998 (the last year for which data is available). From one passage, he reads that the 1.03 percent represents "a de-crease of slightly more than 20 percent over the 1993 figures. when [African-America eived 1.29 percent of all such

ceived 1.29 percent of all such loans countywide. African-Americans make up 6 percent of the county's population, ac-cording to the San Diego Asso-ciation of Governments." Titled "African-American and Latino Mortgage Loan Ap-plicants Treated Unfairly." Oddo's release begins with of amatic findings. "African-Americans and Latinos in San Diego icans and Latinos in San Diego County are far more likely to be rejected for a convention home loan than whites, and the racial disparity in denial rates is

increasing, according to a new study analyzing data from the federal 'Home Mortgage Dis-closure Act,' from 1993 through The preventional Properties of the Community of the Commu 1998."

to-Know Network, a nonprofi group with access to other or ganizations' databases. Oddo's release details that "the Home Mortgage Disclosure Act requires lending institutions to now publicly disclose detailed data on their mortgage-lending activity each year, such as number and type of home-loan applications, and the race, sex, and income of the borrower. By law,

income of the borrower. By law, lending institutions must indicate whether the applications taken in were approved or denied, and they must last the dollar amount of the loan. The strength of the loan applicants were denied 2.21 times more frequently than white loan applicants. Latino correntonal home-loan applicants were denied 2.21 times more frequently than white loan applicants in the loan applicants were denied 2.21 times more frequently than white loan applicants were denied applicants were denied 2.21 times from the loan applicants were denied applicants were denied applicants were denied applicants. Jim Bleisner, director of San Diego's Reinvestment Task

ON THE STUMP WITH RON ROBERTS MD DICK MURPHY

IMASTAVEAP-OLD
REPUBLICAN WHITE OUN
PORMER CITY CONNEINAN
LIKE WART YOU LIKE
AND TO APPRECATE
AND TO APPRECATE
MAJOR
MAJOR

Force, a city-county agency tha to talk to me about my study. monitors lending practices, finds another Oddo finding particularly disturbing: "In 1998, 'upper income' African-Americans (those with median household incomes of \$50.828.00 or more were denied conventional born purchase loans 17.14 percent of the time, while 16.39 percent of

CITYLIGHTS

the time, while 16,39 percent of the 'low income' white appli-cants (those with median house-hold incomes of \$21,602 and \$33,886) were denied.''
Oddo's latest findings, de-tailed in his spring press advi-sory, have prompted people like Blesiner to put Oddo on their meeting agendas or print his findings in articles." Just had a company of the company of the company Depo Urban Longue, "Oddo said recently by phone. "He wanted

DITTO

TOUGH CHOICE?

A few weeks ago, John War-ren, publisher of San Diego Voice and Viewpoint, printed Oddo's latest results for the third time since 1998. Oddo regularly sends his releases to the local media — San Diego the local media — San Diego Union. Tribuno, Voice and Viewpoint. North County Times, and El Sol de San Dego. Below the title of the release he prints his name and number. Near the title of the release he prints his name and number. Near the his bio. "a longtime resident with extensive knowledge and background in the field of mortgage lending discrimination. In 1998 and 1999 he authored similar discount of the country of th

gage companies...."
Oddo's office/home studio, where he works and lives, includes a computer station, a wall full of Padres memorabilia, and family picture. He sifts through articles he's pulled off the Web, where he checks in several hours a day with grass-roots movements and federal itoring home-lending practices.
"This group called ACORN, Association of Community Orgasociation of Community Orga-nizations for Reform Now. They're a grassroots group that's active in about 35 states around the country. They have a webactive in about 35 states around the country. They have a web-site and have done studies in other cities that have shown that even qualified applicants who are minorities are being steered and told, 'Even if you do qualify, we can only give you a loan at a higher interest rate, a subprime loan.'

Predatory lending. Housing and Urban Developments just established on that \$

the nationwide trend. It's so conservative here. There's not the activism. It gets back to the media, the major media outlet, there's a study, it's buried in the back on page 10. People have to look for it."

In 1978 Oddo held a press In 1978 Oddo held a press conference on the redlining study he and a joint city-county task force spearheaded. The findings showed that areas dominated by minorities and low-income persons did not receive a proportionate share of the home loans in San Diego the home loans in San Diego teled "CURR, Citizens United for Racial Equality," Oddo defined redlining as the practice by firedlining as the practice by fi-nancial institutions of refusing home loans based on neigh-borhood conditions and the geographic location of the prop-erty rather than on the creditworthiness of the borrower or the actual condition of the house. It also includes the practice of making home loans to

inner-city neighborhoods, but only on less favorable terms, higher interest rates. "In 1978 the banks attacked my credibility. And they used some conservative minority leaders as their mouthpieces to leaders at their mouthpieces to say, 'Oh, the banks don't dis-say, 'Oh, the banks don't dis-don't lie. And when that study came out, the big banks threat-ned to cut off funding to these community groups if the community groups if I got to know Jim Bleisner. Bleisner recalls the effects of the press conference. 'At that time I was the director of San Diego Youth and Community Services. The agency was funded by United Woy. The



rman of United Way was months I was unemployed and couldn't get a job for two years. I had a wife and two kids living on 42nd Street in City Heights. I applied for six or seven jobs and couldn't get one."

It's not surprising that Oddo and Bleisner crossed paths. Raised and schooled back East. Bleisner finished graduate school in social ethics and wanted a job doing con organizing. "For \$400 a month, I was organizing tenant unions in Golden Hill at this place

Program. That's where I bumped into Oddo." In 1976. Oddo earned a

**Matt Potter** 

okay. You tend to think that members of a government wouldn't be involved in a scam to defraud." He also warns that these scam letters are still around. "I

scam letters are still around. Ta see them revery once in a while. A client or a friend will send one in, he says. For information on how to recognize 419 scams— 419 is the Nigerian penal code for sample proposal letters, he recommends the 419 Coalition website at http://home.rica. net/alphae/419coal/. ■

### **Nightmare** has a branch in London to

nas a branch in London, to make some of the payments on the contract. So this bank offi-cial contacted the Nigerian commercial attaché in London. commercial attaché in London. They gave him the phone num-ber for the Central Bank of Nigeria. Of course, later we ver-ified through discovery that the number he called was the offi-cial number for the Central

Nigerian

Bank of Nigeria. So he called and said, This is who I am, and I'm trying to verify the particulars of this contract. He was then transferred to one of the deputy governors there — who we later confirmed to be the correct deputy governor—who said. Only its. I'm familiar who said. Only its. I'm familiar to the contract from the payment and the contract proceeds will be released. So we had extremely

telling everybody that it was a legitimate contract and the money is needed to be paid.

McCarthy says it's this imprimatur from the Nigerian government that makes these senting themselves as being associated with the Nigerian government. And if you're an American — and this is worldwide, the United Kingdom has also been a heavy recipient of think if it's involving the Nigerian government, it's probably

Racism

version of the Peace Corps. "They asked me what kind of "They asked me what kind of work I wanted to do. I told them I was interested in civil rights and discrimination issues. So I was assigned to this project called Legal Action for Better Housing, I went to Legal Aid in San Diego. I started doing research on housing issues in San Diego. About that time the Union-Tribune ran a big.

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Bleaner describe his history
Bleaner describe that history
Bleaner describe that history

and 1988 was the beginning of the bank mergers. Wells
Fargo wanted to purchase Security Pacific, and we joined
with organizations in California to file letters of protest. I

from our studies, and we drew
conclusions about the performances of Wells Fargo and Security Pacific. It was one of the
first challenges to mergers and
resulted in a negotiated agree
a new purpose other than publicity. We were now able to technically use it, and we did in 12
mergers.

mergers." With Bleisner at the lead and with the authorization of the city council and Board of Supervisors, the Reinvestment Task Force hammered out agreements to develop remedi ation programs with each lender. "After we challenged the merger, we...[addressed] the is-

sue of the banks making loans to nonprofits to build afford-able housing. We [addressed] the issue of small-busines under \$100,000 in low-inco under \$100,000 in low-income neighborhoods. We [addressed] corporate giving, examined where all the money given to foundations went, and negoti-ated percents for housing and community development."

strategies for reinvestment, so at least 50 percent of our time is spent thinking up new ways to address the problem." He adds that the banks are part of the process.
"[The banks] sit on the task

force board and participate in the brainstorm sessions. More by community organizations and pledges from other banks to address this problem of dis-investment. They put up half-a-million-dollar investments

Fargo. Wells Fargo gave them the branch building and sold them the loan portfolio at a dis-counted rate with small-business credit. They now have three new branch in a new grocery

Bleisner can also speak to Bleisner can also speak to the changing face of home-lending practices. "Initially we were negotiating with the main-line banks to provide products for low-income and minority

### Racism

continued from page 6
story on redlining, so I learned
about the implications...of the
Home Mortgage Disclosure Act,
passed a year earlier and requiring lending institutions to
publicly disclose detailed data publicly disclose detailed data on their mortgage lending ac-tivity each year. So this was the first data on San Diego. "Some banks disclosed home-loan lending, but only by

zip code areas. I started going around to the Urban League.... They said it was hard to get I started my own research pro-ject. I knew somebody in the county-planning department who was good with statistics and maps. We plotted exactly where the banks were making their loans and correlated when

### people have done this across the country, and the agency will ap-CHRONIC LOWER BACK PAIN?

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munity Reinvestment Act, re-quires banks to meet the credit needs of the entire community they serve. That passed in 1977. It said that banks and other de-

munity, including low- and

hoods. The only sanction is, say, if Bank A wants to buy Bank B,

and they want to merge, but Bank A isn't serving the low-

and moderate-income commu-nity — which just so happens

live - somebody could file a

protest or a challenge to the merger application, and they have to hold a hearing. A lot of

to be where a lot of mi

the Fair Housing Council in San Diego and active in national bego and active in national housing issues, describes the dif-ficulty in finding solutions to unfair housing and home-lend-ing practices. "When we're talking about mortgage-lending practices, we're talking about the practices, we're talking about to old practice of redlining — dis-crimination that's blatant, open,

thinking about things."
In that instance, the use of scoring criteria may penalize established bank's savings ac ount. "Banks are beginning to understand that maybe the profitability is being stifled by

Knoll invites banks to con sider investing more creatively into their branch communities. into their branch communities, including low-income and mi-nority. "Where are the branches located?" he asks. "Are special fees, such as late fees, charged to members in some branches and not others? Why not provide some help by lowering mini-mum-account balances, so members can take advantage of certain bank products without a \$1000 balance?"

As far as she knows, Knoll says no bank has ever approached the Pair Housing Council for assume processing the pair Housing Council for assume policients. Knoll says some banks make small contributions to their office — "We direct that support she's aware that some banks and home-lending organizations have established their own inhouse programs to help dients, such as hers, would have more credibility, such as hers, would have more credibility.

gency, such as ners, would have more credibility. Knoll explained that if lenders have been challenged and taken to court and asked to prove their efforts to offer loans to nontraditional borrowers, it would look better if they had used an outside organization, such as Fair Housing, rather

than their own in-house group "Since we haven't seen vo untary changes, the flavor of things had to change," Knoll said, referring to necessary legal actions, particularly in the era

of the merger. Oddo and Bleisner echo Knoll's sentiments. Bleisner who heads up the Reinvestment Task Force, acknowledges some Task Force, acknowledges some change. "There's been progress in lending institutions making loans in low-income neighbor-hoods. More minorities are in homeownership positions in the last couple of years because of the Community Reinvest-ment Act and the efforts of the Reinvestment Task Force. The

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progress wouldn't have hap-pened without the activities of enforcing."

Bleisner describes his history

the brainstorm sessions. More than just talking, they are having to put money on the table. Twenty-eight percent of the bank branches in low-income neighborhoods in the last 15 years have closed. But we've opened five new bank branches in predominantly black neighborhoods in San Diego. We created a new bank called Neighborhoods in San Diego. We created a new bank called Neighborhoods in San Diego. We created a new bank called Neighborhoods in San Diego. We created the Neighborhoods in San Diego. We created a new bank called Neighborhoods in San Diego. We created a new bank called Neighborhoods in San Diego. We community or preanizations.

CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHT

ever rely on was the Home ever rely on was the Home Mortgage Disclosure Act data, but once we realized in San Diego that seven years ago only 45 percent of the home-lending

mainline banks, that the pri-mary credit shifted to mortgage companies, and they're covered

by the Community Reinvest-ment Act, we couldn't challenge

"I don't have any mortgage companies on my board. They don't keep the loans. They sell them. So Housing and Urban Development at the federal level neighborhoods. But, take the Bof. But have the B

them, so mousing shiel urroan them, so mousing the urroan has had to play the role of task force. They've had to convince those excondary mortague com-panies to be willing to buy more ethnic-based or low-income based mortague prode of low-income based mortague prode of low-income based mortague prode of low-income based mortague provide needed evidence in peal arenas. So the Oddoo, Bleis-ners, and Knoble still struggle for fairer home-lending practices. "I'm most proud of this tics for all of the banks in the county that make conventional"

county that make conventional home loans," Oddo says. "You can get a picture of the entire community." Some subsidiaries are also included. "Wells Fargo doesn't make direct loans, but gage makes most of their home loans." He gives other reasons for his study. This is the same methodology that has been used by other groups around the country — National Reinvestment Coalition. Culfornia Reinvestment Coalition. I just government-insuared bans as opposed to refinance loans [because] it's the home-purchase loans that expand homeownership. All this data comes from the banks. It's on the linerrat the coalities of the country of '9' and '9'.

Oddo mentions the San Francisco—based Greenlining

decline of conventional home-loan approvals for blacks and Latinos from 1995 through '98. While the Greenlining study focused on the lack of affordable housing and higher in-comes needed for home pur-chase, Oddo emphasizes the lending. "People posing as homebuyers were given the exact same qualifications. Matched pair testing, a white 
couple, a Latino couple, and 
African-American couple. More 
same incomes, the lenders of 
chen appeared to be less interested in giving home-loan information to black customers 
than whites. They urged black 
customers and not whites to go 
phasized to black customers and 
and to whites that the application 
process would be long and 
not whites that the application 
process would be long and

process would be long and complicated. Whites were more likely to be coached on how best to handle problematic aspects of their coached.

Francisco-based Greenlining Institute that used similar Federal Reserve data to track the decline of conventional home-

of their credit plan....
"I think the banks would say that the cost of living is too high and that the lower-income mi-norities can't qualify even with better incomes. Then I would come back and say, 'If that's true, then why — even if they

have the same or higher in-comes than other groups like whites—are they still being turned down!

"My study shows that even the high-income African-Amer-ers than white low-income, and the Latino middle-income are turned down more than the low-income white. And all this data come from the banks. They also the come white And all this data come from the banks. They shout credif filles, so the only way to find out it to send the testers to the banks.

When asked what he thought those figures showed, toolal residen. There is a cultural and racial bias that exists in American lending institutions.

American lending institutions.... The banks talk about risk. But there's a perception of risk. The perception of risk is a culturally perception of risk is a culturally and ethnically defined phenomena. White people have an innate emotional reaction to

"I agree with Mary Knoll. Those institutions exercise cul-tural, class, and ethnic discrim-ination. I've asked Dave Oddo to present his report to the full task force as soon as he does his

'99 data findings." Dave Oddo's battles con Dave Oddo's battles con-tinue. And now he adds to his list a personal battle. An illness he is reluctant to discuss has left him confined to his home. But he has built up enough strength to continue his studies, publish press advisories, return phone calls, and respond to requests for his data. The numbers for

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Haymatt:
When setting our clock radio the night of June 6, we stumbled upon a most unusual thing (
souncehiere around 94). Ocean waves, sir currents, machinery sounds, and a crypic? Build it 
sand they will come "every ten minutes or so in an endless loop. What's up with they 
and they will come "every ten minutes or so in an endless loop. What's up with they 
will come "every ten minutes or so in an endless loop. What's up with they 
will come "every ten minutes or so in an endless loop."

STRAIGHT .... THI HIP



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Hey, Matt: If you take a look at the concrete dividers that separate north/south- and asst/westbound If you take a look at the concrete divider has tread marks on it, as if some out-of-control driver wered up onto it and came within inches of rolling their car. However, despite the fact that I have driven on freeways all my life, I don't think I have ever seen a car were up onto the divider and lawer at ire mark. Why is this? Could it be that these things happen only between

Dear Matthew Alice:

We are all familiar with "panic marks" from tires on our freeways. But one type I don't
understand. A double set of skid marks, perfectly aligned. Since the front and rear tires are
several feet apart, how does it happen that there are occasionally two perfectly matched pairs?

— Elicen Servitella, San Diego

— Elicen Servitella, San Diego

Here's a tip. Don't use the word "accident" when talking to the CHP. To the CHP, an "accident" is when you're motoring down the highway observing speed limits, sitting up straight, both hands on the wheel, concentrating on traffic, using directional signals, not polking your Palm Pilot or eating shrimp lo mein — and a tree falls on your car. Or a sinkbloe opens up. Lightning strikes. These are "accidents." Anything des is called a collision and is caused by somenor's debliest sin of omission or commission. In short, our own damn fault. Got it? Get it. Ten-four.

M.A. as extually a connoiseur of pains is ony marks. There was a particularly expressive one recently that began near the median and weered sharply to the right, crossing three lanes and the right shoulder within a distance of, ob, seven or eight car length. Traces of a great moment in freeway driving that we all with we'd been around to see. Well, in our rear-view, anyway. So million a sly along \$15 miles of star highway and freeway. One in 06 Californians will be involved in a nonfatal collision in the next 365 days. The last fatality-free day on our freeways was May 1, 1993.

lay 1, 1991. Based on the CHP's collision stats, if you want to optimize your chances of seeing (or being involved in) a nonfatal, then hit the road any Friday from 3:00 to 6:00 p.m., prime evening commute time. The collision rate is at least double what it is during the morning commute, or any other time of day. On weekend, the midnight to 3:00 a.m. solon Saturdays is when there are most fatalities; there's also a peak from 8:00 to 9:00 p.m. on Sundays, M.A. will match are most fatatities; there is also a peak tioni oldo to zoop pent on sumaris. men, and driving mileage with anybody, and I've only seen one panic-stop-up-the-K-rail incident, a delivery van that didn't notice traffic had halted in front of him. That was about 4:30 p.m. on

delivery van that dion't notice traffic hed anlated in front of him. That was about 4:30 p.m. on a Thursday on 1-15 near Ted Williams. Keep driving, Jeremy, voul 1get lucky too. I a Thursday on 1-15 near Ted Williams. Keep driving, Jeremy, voul 1get lucky too. If you're a real TrC aficionado, then you definitely need to log on to the CHP's traffic incidents page (from www.chp.a.gov). You can follow the progress of any traffic incident anywhere in the state, minute by minute, in real time through the dispatchers' logs. There's even a loosers or now once interester all the, in real time through the dispatchers' logs. There's even a loosers or now once interester all real.

anywhere in the state, minute by minute, in reat time through ine suspanious notes. Little a glossary so you can interpret all the cop code.

Oh, almost forgot. The four nearly parallel tire marks are from "dooliss" (or doolsy oolsys...), trucks with four rest tires for good traction. Used a lot in construction, landscaping, and by ranchers, anybody who does a job that requires carrying or trailering heavy loads.

If you dial up that same spot today, instead of hammers and wind you'll hear Elton John and Three Dog Night. Personally, I'd prefer the hammers.

The PCC just stid an over adio station into an empty slot on the dial. KTMK, 94.5 FM, Temecula, 3000 watts of power (three hair dyers and a toaster overs). Pog glop from the '70s. to the '90s is the format. Well, what a public service, God forth there should be some cranny, some crevice around here free of the bleating of the Eugles. With this new station finally up and and inside every cave in Southern California. But I also means that no mon of every rative when we get our first invitation to join the AARP, and we suddenly feel dizzy and sick, we can lie down and James Taylor will be there to make it all better.

But anyway, for several days before KTMK officially went on the air on June I I, they played the taye loop you heard just to check the transmitter and sitr up a little attention, and the content of the content of

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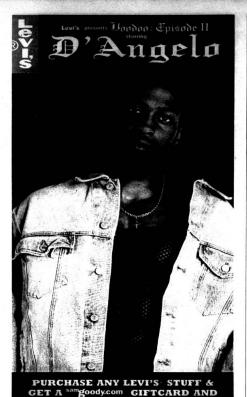
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### SportingBox By Patrick Daugherty

### Playing On A Computer Near You

The smug, basso profundo voice announces,
"You're siding with William, because
you're an agitator, just like he is."
"I hear alander. I hear ugly," gutter
calumny. I'll have to report this in the Red
Room."
"You sniveling wimp, you just want
air-time."

Busted, but that won't slow my next lie. "That's not true! I have, totally, got some

lie. "That's not true! I have, totally, got some legitimate issues with you." I placed this phone call to Len, an occasional friend and constant competitor. The idea was to arrange lunch. But, our conversation — as all conversations do these days — has quickly turned to the television show, Big Brother.

10. The Strawment is the strawment of th

days — has quickly turned to the television show. Big Broth is not CBS, for something. The program is not CBS, for something the program is not cBS, for something in a house. CBS calls them "houseguests." Guests get no contact with the outside world. Sadists broadcast said guests. 72-24. Every two weeks the guests world to cull two from number and picks one of those two to be offed. Last person left wins \$500,000. Number three, \$10,000. Everyone else gets dog food. Follows is the case of the control of the cont

net.
Karen: Loathsome primate. Abandons offsprings, then complains about missing them. Trashes husband on network TV. Cannot open mouth to breathe air without attempting to mind-fuck. Seasoned pro.
William: a.k.a. Hiram Ashantee. West

Philly youth counselor and a New Black Panther Party leader. Smart, intimidating. CBS fucked up, big-time, on his background check. My favorite.

CBS backed up. big-time, on his background better by from the leggl of the background better by better expletive: "Shit house." Curtis: New York lawyer. Acts like lawyer: Playing make no-enemies, make-no-iriend. Has good game-elock megalominiac and former exotic dancer. Enjoyed passionate relationship" with Minnesota Vikings running back, Robert Smith. Should be evicted from planet.

Cassandras Former municiations officer. Very, very mant. Read books, Playing make-no-enemies, make-no-friend. Has great game.

game.

Joshua: SoCal dumb-ass blur. Impossible to remember. Comes in first (Jordan second) on TV-viewers poll, "Who would the to date?"

siole to rememoer. Comes in inst y (organ second) on Tv-viewers poll, "Who would you like to date?"

Of course, only civilians watch Big Brother on television. The rest of us stand holy vigil before our computer monitors and watch the 24-hours-day live feed from the Big Brother house. The feed is far, far better than the TV show, which is edited by a seven-year-old kid suffering untreated

A.D.D.
"I would kill," said Len, "to have Karen
off the show."
"a gree. Indeed, bell towers would ring
"round the globe. But, how about Jordan!" She
was voted out by her colleagues last Thursday and, upon learning the news, inaugurated
stime was totally awesome. No one else has
come close."

time was totally awesome. No one case has come close."

"True, she's very, very good." There is silence while Len considers the big picture. "Jordan summoned the entire house for a meeting to discuss Jordan. All hands were present, many hours wasted, and, finally, at the very end, she reveals that she had been a stripper. Master stroke. She racked up three primer impensure, Brilliant." three prime-time hours. Brilliant."
"Amen."

"But, we must consider the depth of pain. Remember how Karen stated her life was shit and that she didn't love her husband,

### The Vegas Line

Winner of the Big Brother Back-Stabbing Grand Prix

William	100 to 1
Karen	60 to 1
Brittany	40 to 1
Jaime	20 to 1
Cassandra	15 to 1
Curtis	10 to 1
George	8 to 1
Josh	4 to 1
Jordan	3 to 1
Eddie	5 to 2

hadn's slept in the same bed with him for years? This was like Day 2 or something. Then, the BB producers trotted husband before their cameras and let him read a few houghts he had written for the occasion. His love sonnet was all about how insane Karen is and how living with her would cause a normal man to puke blood." Len makes "That was totally special." Len makes "That was totally special." Len makes to terminate him along with Jordan. TV viewers decide Thursday whether he goes out how she had be viewed and the work of the south for the state of the stat

tinisting, On, we and I condemn you for being a stripper!

There is a pause while we search for another topic. I give in first. "Did you catch Brittany confessing that she pierced three friends' nipples? That gal is beginning to show staying power."

The Sporting Box solicits your comments via the Internet: sportbox@ix.netcom.com.

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### SHEEP AND GOATS PLACES OF WORSHIP REVIEWED

Church Chula Vista

content.

congregat

Liturgy... Music

Snacks ....

Flowers..... Architecture Friendliness

Poor to satisfact

Denomination: United Church of Christ Address: 276 F Street, Chula Vista; 619-422-9263 Year founded locally: 1894 Senior pasters (Richard Preman Staffs two full-time, seven part-time Church school enrollment five Annual budget \$300,000 Singles programs to Display programs to Display of the Staffs of the Press dress; years Desent Green Staffs of the Press dress; years and to dress Services: Sunday worship, 8:15, 10:00 a.m.

munity Congregational Church looks like Community Congregational Church looks like what most Americans picture in their minds when they think the word "church." Its tall spire is visible for many blocks in downtown Chula Vista. Enormous panes of stained glass glow in its vast, dim sanctuary. Fifty years ago, 1500 members filled its pews. Five hundred children

members filled its pews. Five hundred children
pscked its three-tony Sunday school. Community Congregational's
members titted generously. The church has
128,000 square feet of
usable space, including
a social hall and large
of that tolowaday most
of the tolowaday

of that usable space goes inused.

Not long ago Com-munity Congregational honored ten of its mem-bers who had turned 90. The majority of the church's 700 members are now in their 70s or older. They greet visi-tors with an almost heart. They pump your hand, pat your back, squeeze your shoulders. Both before and after the ser-vice they line up to tell vice they line up to tell

you it was nice that you "These are wonderful people," says senior pastor Richard Freeman, who came to Community Congrega-tional in February. "I'm very fortunate. They're full of goodwill and they reach out and attract newcomers. They're aware that we're an

newcomers. They're awar the church to grow Anglo congregation. They wast the church to grow Anglo congregation. They wast the church to grow Anglo congregation. They are the church to grow and contact with Filipinos, black, Hippanies. They just don't quite know how to reach out an make that contact." The contact waste of the contact. They are the contact with the contact waste of the contact with the contact waste of the cont

Reverend Freeman began warming to his

sermon even during the Children's Moment.
Noting that only one child had signed up for Austion Bible School and that only four children were gathered before the altar for the Children's Moment, he said, "You people have really got to get to work to correct this. To "a begin to be t own good pleasure.
"Militia movements, neo-Nazi organiza

tions, unsafe sex prac-tices. All these things continue to flourish in our society and are symp-toms of moral weight-lessness. So many chil-dren are raised in this dren are raised in this zero moral gravity. They become involved in gang activity. They kill in order to prove their allegiance to their gang. I served 13 years as a voluntary police chaplain, and during that time I was witness to more teen suicide than I would ever care to remember. So many of our society's children are adrift and lost.

adrift and lost. "As Christians we have a responsibility to share God's grace, to pull these children back from the void. God's grac calls us to stop living for our own pleasure. We are obligated to show the world that the cosmos is not a black sea in which humanity is drift-

When I golde with Reverend Freeman after heavier, he add his sermow was one of the most "challenging" he is no far delivered.

"I'm not trying to hit them over the headpared for change. I'm trying to sease them into 
it. We'r go jing to be reaching out to the neighbothood. Many of our neighbors are racially 
intend familiar. The congregation is aware that 
the church is going to through very drastic 
changes in the next to year.

At Opinious



SIGHTSEER

Supremely

(SERMAN

Angry

ou Reed is an American hero, and this is how I know it: at a White House dinner in September 1998, where Reed was a guest. the menu included gingered pheasant con-sommé, ravioli of chanterelles and sweet potatoes, roasted salmon with honey spice glaze and carrot and corn risotto, caramel rum raisin ice cream, and a 1994 Archery Summit pinot noir Also at the dinner were President and Hillary Clinton, Tipper Gore, Stevie Wonder, Ric Ocasek, Henry Kissinger, and Vaclav Havel. Reed performed for the party, and in return Havel, the president of the Czech Republic, honored the

"Lou Reed, one of the fathers of the American Underground," Havel said, "is a living leg-end. He, along with Andy Warhol and other one-time cocreators of a new type of American self-realization, and consequently the unrepeatable atmosphere of the '60s, affected even the Czech lands with his works. During the '60s, hundreds of bands there were born and dissolved, inspired not only by the famed Beatles, Dylan, and the Rolling Stones, but also by a group lesser known even in its homeland, the Velvet Underground.... The best known of these was a group called the Plastic People of the Uni-Underground. The persecution of the Plastics culminated in 1976 with the imprisonment of its members and their friends. When this occurred, a sense of solidarity on a larger scale reemerged unrestrained.

At the San Diego

This state dinner, with its peculiar guest list



and formal ceremonies, celebrated the chief contradiction of American rock music. While Henry Kissinger didn't make it to any of the Velvets renowned underground concert-perform he must have been pleased that they had political reverberations on the other side of the Iron Curtain. Reed's songs about the sexual avant garde, drug rushes, dismemberment, and other black-clad pandemonium intoned against a repressed America while they functioned as anthems for the kind of freedom this country has always employed in its public-relations work At home, the Velvet Underground and their giddy West Coast cousins, the Grateful Dead, were enigmatic pests according to authorities, but abroad, they were like every American —

A report on the back-slapping dinner is posted at Reprise Records' Lou Reed website

reed). It includes a pic ture of a beaming Hillary clapping for the humble musician. Is Lou Reed America's rocker lau

Reed's official website (www.loureed.org) doesn't have much content yet (besides an inter active biography page that traces his life from Brooklyn boyhood to electroshock therapy to Syra-cuse University and Delmore Schwartz to the Factory to a solo career and finally to his retrospective live album Perfect Night), but its index page does tell us some-

thing about his current state of mind. The index fiti-style graphics, over lapping lyrics, photo collages, skyscrapers and in the background, Reed's most enduring vmbol - a tenement building. The bottor line is that Lou Reed another insanity."

act because otherwise I would have kicked the bucket. I started to search for

still wears black. At this site and on his latest album, the recently released Ecstasy, Reed lets us know that he's still obsessive, grim, and supremely angry. In a 1998 interview posted here. Reed said of his notorious junkie days, "I cleaned up my act because oth erwise I would have kicked the bucket. So, I started to search for another insanity."

He found it in spleen, paranoia, and mus cular music. In a poem titled "Waste," Reed conjures his nearly permanent attitude: "Some

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times when I'm all alone I feel a type of fear dawn's ng, dusk is breaking creep my darling near. I see my life before me as full and lined with failure and coated then with sin. An education gone to waste talent left ignored imagi-nation rent with drugs someone who's always bored scared to death of life itself but even more by

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Ecstasy is Reed's best ulate New York. It's raw and loud and abuzz; it sounds as if the studio were housed in the body of an electric guitar. Reed said once, "If God showed up tomorrow and said, 'Do you want to be President? 'No.' 'Do you want to be in politics?' 'No 'Do you want to be a lawyer 'No.' 'What do you want? 'I want to be a rhythm gui tar player.' " Reed's pre-tension is legendary, but it's also his gift. He's what New York used to be Unapologetic.

Ecstasy ranks with other

obsessed-with-the-comingend albums of late by our aging rock icons — Bob Dylan's Time Out of Mind and Neil Young's Silver and Gold, among them. The difference is that Reed's record s angrier, enraged with the burdens of both public and private existence, with the crumbling urban building and with the tiny, suffocat ing apartment inside its walls — with anything that circumscribes how we live. I wonder if Tipper would have spit up her sour cherry paté du fruit had Reed sun at the White House his la est songs about crackheads mating like apes in a zoo, about perverts climaxing while watching torture in city warehouses, about abu sive chauvinists. In "Mad," Reed says of his lover: "Mad — you just make me mad / I hate your silent breathing in the night." He's really mad because she caught him cheating on her: "I know I shouldna had someone else in our hed / But I was so tired, I was so tired / Who would think you'd find a bobby pin / It just makes

me mad, makes me mad." Clinton, by the way, loved it. He wrote a note to Reprise president Howie Klein, thanking him for a "very special night." 
— Justin Wolff

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ometime in mid-August my train pulled into Turin. I could see Aliza at the end of the platform, waiting just beyond the turnstile. She was a pale girl, her red hair cut into a blunt She wore a white linen dress. She saw me and waved. Hot Italian light glinted off the

### **Tomatoes**

turned her head so my mouth met her cheek instead of her lips. We hadn't seen each other for a while. We'd

met nine months before in Jerusalem at a conference sponsored by the World Union of Jewish Students. Aliza was representing an Italian Jewish students organization. I was working for the World Union's campaign for Soviet Jewry. the father said. "Yes!" cried the mother. "You can stay We attended an interminable meeting. Jewish as long as you want! students screamed and bickered. The most common mode of expression was sarcasm, the Jew ish lingua franca. At some point Aliza and I I've ever eaten. Aliza's glanced at each other. Struck by the absurdity of trying to get a group of Jews to agree on any thing, we both laughed out loud. We rose from the table and staggered out to the hallway, where we slapped our thighs and hooted. When our laughter died down, we'd look at each other and the tomatoes so good. Maybe it was my plealaugh some more. She was very pretty, I thought. sure at seeing Aliza. The tomatoes were unlike

We corresponded, Aliza and I. Timid, cautious letters. "I couldn't stop thinking about don't you come visit me in Turin? You can meet my parents."

Our plan was to meet at Turin station and drive north to her family's summer home in the Valle d'Aosta, a strange, French-speaking part of Italy near the Alps. Our trip was uneventful. Aliza didn't say much. Instead, she played a cassette of Italian punk rock. One song, which I remember clearly, featured a male vocalist again and again hollering in English, "Don't touch my brain!" Aliza seemed to find the song soothing,

When we reached her parent's vacation I thrust my sweaty face at her for a kiss, she home, a 200-year-old chalet of wood and stone,

the front door and, with something much like ecstasy, dragged me and my luggage from the car. "I hope you've come to stay for a long time!"

We had lunch in the garden. It was the best meal

mother placed on the table a cold yeal roast, a The hellish drums, anguished guitar, and lunatic bottle of dark green olive oil, and a wooden bowl of ripe, brilliant red tomatoes Aliza's father had grown beside the house. Maybe the clear alpine sunlight and the valley's pure water made

any I'd tasted before. Italians grow few eating tornatoes. Their most popular varieties are used for making sauce. Aliza's father's were round and very sweet, and their skins' pungent dark-green aroma lingered on my fingers. They may have been San Marzano tomatoes or Borgeses I must have eaten a half dozen with nothing more than olive oil and salt. Aliza's father waded into his garden to pluck more. Aliza eyed me coolly and sipped her lemonade.

Aliza's mother served more fresh tomatoes with dinner. And more were on the breakfast tray she placed beside my bed the next morning. Aliza's father even tucked some into the picnic basket she and I

took on our little driving excursion around the val-ley. The picnic basket sat on the backseat of her carand as we drove, the air grew hot, and ripe tomato smell drifted to the front seat, where I tried, unsucessfully, to hold her hand. She was playing "Don't Touch My Brain" again.

wailing made her pensive. For our picnic we drove to a park, but it was occupied by a chapter of the Italian Com-munist Party that was holding some kind of summer camp. A banner strung above a makeshift stage announced an "International Children's

Day." Aliza and I sat in her stuffy car, the engine running, and watched a group of Italian chil-dren dressed as Zulu warriors and Chinese peasants stumble through a folk dance. All the while "Don't Touch My Brain" played softly on the car's cassette deck.

"I love him," Aliza said. "Who?" My eyes searched for my rival ong the crowd of Italian Communi

"Him! Him!" She pointed at the cassette

"Don't touch my brain!" The nitwit, whoever he was, shouted again.
"I met him two weeks ago. It was too late

to tell you not to come. My parents don't like him. It is a scandal."

One of the tiny Zulu warriors threw him self down on the stage and sobbed. I wondered if Communist internationalism extended to Americans in need of a quick ride to Turin.

I left the Valle d'Aosta the following morning. Aliza's parents begged me to stay. She drove me to Turin. I didn't turn back to wave goodbye when she dropped me at the station. I boarded my train and went to Nice and from there flew to lerusalem. I can no longer remem ber Aliza's face. When I think of the Alps, I don't think of shepherds or the Matterhorn or snow, or even of Aliza. I think of a wooden bowl filled with the sweetest ripe red tomatoes.

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SAN DIEGO

"Between Mission and Reservation The Experiences of San Diego Indians, 1833–1880"

JULIE CHRISTIN EDSON MASTER'S THESIS

Before the Spanish conquest, five groups of Native Americans lived in what is now San Diego County: Northern Diegueño. Kumevaav, Luiseño, Cahuilla, and Cupeño

They referred to each other by location; a band to the Jeff east, for example, was the "east people." And they lived in "seasonal camps" — the mountains in summer, the valleys in

winter - "selected according to access to water and protection from extreme weather and potential ambushes.

When the Spanish established Mison San Diego de Alcalá in 1769, cultures clashed. The Spanish missionaries dedicated themselves "to converting the Indians from what they viewed as lazy, godless savages to hard-working, disciplined

Julie Edson's thesis studies the responses of the indigenous population to conquest In trying to "grasp the thoughts and feel-ings of the Native Americans toward their conquerors." Edson finds both adaptation and resistance. She also tells one of the most horrific tales in California history.

To "prevent indigenous forms of knowledge, authority, and power from being passed from parents to their children," the missionaries placed "neophyte" children in dorms away from their par-ents. The children couldn't practice their religion or its rituals. Anyone who did suffered severe punishment

Along with submitting to mission cul-ture, the Indians faced "increased migration, war, disease, and social and economic inequities." Old World diseases - smallpox, influenza, measles, and the common cold - devastated indigenous populations. (In 1806, for example, a measles epidemic killed almost one-third of all neophyte children.) "In pre-mission aboriginal society, the approximate annual death rate was 50 people per 1000.... [It] increased to an estimated 170 per 1000 by the beginning of the 19th Century."

The Indians became a cheap labor

force under the missionaries. They worked in the fields and orchards, made soap and adobe bricks, spun cotton and wool. Some crafted saddles, while others worked as carpenters, vaqueros, shepherds, and

Active resistance was rare, though in 1775, Father Serra predicted a rebellion after Spanish soldiers assaulted Kumeyaay women. "The gentiles...many times have been on the point of coming here to kill us all," Serra wrote, "[because] some sol-



diers would catch Indian women... to become prey for their unbridled lust."

On November 4, 1775, an estimated

800 Indians from nine villages destroyed Mission San Diego and killed three Spaniards. They rebelled to protest "sexual assaults on the women and six years of Spanish rule." That native Americans from nine villages — not all of them friendly — would band together illustrates the breadth of their

To protest the "rigidity" of mission life,

### MASTER'S THESIS EXCERPTS:

landowners or begging.... The Indians of Agua Caliente claimed "the immediate vicinity of a spring as their own," and they required one dollar [from people wanting] to bathe there.

2. The welfare of indentured Indian children went unchecked because the law also prevented

Indians any recourse against an abusive or neglectful white owner. Section 6 of the Act | for the Gov-

nent and Protection of Indians) provided that..."In no case shall a white man be convicted of any offense upon the testimony of an Indian."

3. "The son counts 18 years as a Christian, but the father is an obstinate savage still enamored of his brutal liberty and perpetual idleness. The granddaughter is a Christian, but the sister stays in



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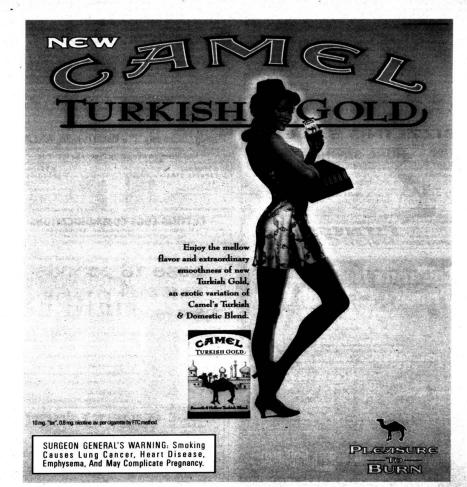
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and to retain their ancient traditions, the Indians often used passive resistance. One group of neophytes at Mission San Diego refused to speak Spanish. Even when Fathers Fernando Martin and José Sanchez threatened punishment, the neophytes ould not obey. The priests couldn't understand "what. reasons keep them from using Spanish.

In a famous instance of devotion to ancestral cusof Mission San Juan Capistrano lay dying, he refused

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to take the final sacraments "When asked why he refused. deceived. I do not want to

Priests often used the military to "recruit" Indians. As a result, many natives became fugitives, "The condition of these Indians is miserable indeed," a visitor to Mission San Diego wrote in 1829, "and it is not to be attempt escape from the severity of religious discipline of the Mission.

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ing forays traveled many agues on horseback "to would drive off the Indian men and lasso the women to satisfy their lust."

with abortion and infanticide. Abortion prevented "the birth of an Indian child into the mission institution aimed to destroy Indian culture and society." Women practiced infanticide on racially mixed children. Hugo Reid observed: "Their dis gust and abhorrence never

white child born among them for a long period wa secretly strangled and buried. When they learned of

this practice, the priests meted out severe punishment, even to mothers of stillborn children, whom the priests suspected of infanticide. Hugo Reid: "Having found out the practice...of destroying children born to es, [Father José Maria Zalvidea of Mission San Gabriel, Los Angeles] pu down all miscarriages to the When the missions

of the Native Californi County (1888).

### priests acknowledged the limits of acculturation."

became "secularized," in 1833-'34, the Indians, no edly gained their free. set down as the golden age says the History of San Diego sions were breaking up, the presidios deserted. Never before and never since did a people settle down under the blessings of more diverse

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Zalvidea's punishn

included "shaving the head

days, irons on the feet for

three months, and having

to appear every Sunday is

church on the steps head

ing up to the altar, with a

hideous painted wooden

that during the mission

period, "The prevalence of neophyte disobedience illus-

trated that the actions by

the missionaries...achieved

limited success among the

Edson's thesis conclude

child in her arms."

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- The other partner must have no symptoms of or laboratory results consistent with genital herpe

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counseling, and all study medication. Compensation for both partners for time and travel

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### THE SECOND FORK

During a recent stay in Venice, every morn-ing I thought of Rigoletto. Forget that he be-longs to the court of the Duke of Mantua. His plush red-and tically the first

thing I saw when I opened the shut-

rs, along with velveteen, parfait-ed Dr. Seuss Cat-in-the-Hat hats, Mad Hatter plugs, and Uncle Sam stove tops, all bobbing and swaying on vendors' carts pushed along by a few of my neigh bors on their way to Saint Mark's. Jangling on the sides like costume lewelry was the more classic junk: gilded plastic gondolas; I [heart symbol] VENICE headbands; Italian flags; tinny miniatures of the great bronze ho brought to Venice from Constantinople in 1204 during the Fourth Crusade; and other hats. Sales seemed to split along national lines Non-Italian tourists favored the beribboned regulation-issue gondolier's boater. Italian school kids, gangs of them on cultural outings went straight for the florid head gear.

Though I was just a minute's walk from St. Mark's, my apartment was on a secluded double cul-de-sac reachable only through one of those enclosed passageways they call a sottoportico "under the portico" (pordego, in Venetian dialect). I'm an early riser, and the first sounds I heard each day were the thump of closing doors and the clock of cartwheel on cobblestones. Then canaries singing in cages outside high windows. And people go ing to work, whistling, singing, humming. So Contarina Ramo II, or Second Fork of Con-

ROOM

**FAMILY** 

KITCHEN

surable to know in your head is being not only voiced

making tuneful

tarina Court) that any street whistler or singer had a theater right there. Because there are no

### IF I'M SO CLEVER, WHY DON'T I UN-DERSTAND ANYTHING?

but heard.

The Venetian ac cent has a certain sweetness that turns ciao into a three-syllable three-toned word. Venetians also

to each other in dialect. Dialects aren't accents but complete languages more or less distinct from standard usage; they change not only from city to city but from small town to small town. Italy has hundreds. Linguists still travel around to collect and record them Bologna, where I once spent three years, has its own. My Italian is all right, but in my bar ber shop, when Otello, whom I thought of as the displaced Moor of Venice, was chatt with clients and cronies - they'd gossip and hile he laid his straight razor on your Adam's apple — I

under to nothing. My usage is dying there and in other the young aren't ing it.

ment in Venice, to Venice. (Imagine feeling entitled to Naples.) There were alw eign populations there because of its commercial and geopolitical position in the Byzan-tine empire and the Renaissance. The quay near the Doges' Palace is named Riva degli Schiavoni after the Slavs (schiavoni) from Dalmatia, who sailed, traded, and settled there modern character as a civilization under class. seen. It was already a jewel-box civilization. though even then if you opened the lid you smelled something spoiling. By the early 20th

island character. Dialect is still strong in Sicily and Sardinia, but those islands don't belong

where cultural dif-

IT WAS already a jewel-box civilization,

though even then if you opened the lid

you smelled something spoiling.

ferences keep breaking down into an Americangenerated unifor-

mity, young people are less inclined to adopt the linguistic subculture of their parents. Wherever I walked in Venice, however, I heard teenagers speaking dialect, rolled and gulped in an accent that pulls vowels down the throat as if they to be held back in order to be expressed

KILL THAT MOONLIGHT!

Preserving dialect goes along with Venice's

symbol of the present-as-past. The Futurists. that group of noisemaking artists and writers active from 1909 to 1915, wanted to force Italy into the new age of machines, speed, and mechanized violence. They hated Venice and coined an apt word, "passatismo" or past ism, to describe the cult of a preserved, idealized past that Venice represented. It was Venice's subtly lit, picture-framed evenings they had in mind when they titled a manifesto "Let's Kill Moonlight." Now it's the world's monocultural bazaar, an open-air mall-cum museum that serves millions as a vision of



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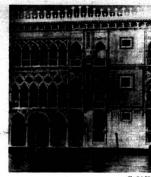
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small scattered settlements has been a place of crafts-people, merchants, and, traders. Other Italians reniness of Venetians and take ture of their culture. They berant because their society seem to offer their city to others, the more they keep it to themselves. My overis that it gives and withholds itself at the same time, concealing its private life in its extraordinary public life. Its the stately theatrical facades designed to mask another identity. The whistling vendors of my Second Fork are maskers, too; they share pri-vacies of the city that none of

Venice slips attempts to represent it. With Rome and Athens, it's the most written about city in history, a place about which nothing remains to be said, therefore everything remains to be said. But what to say and how to say it? One day in Piazza San Marco I watched a young man with a camera trying to line up a shot. He found a spot, checked the snapping the picture moved to a different spot and went through the same routine. I watched him test at least a dozen points of view before he finally gave up. He wanted what we all want: an original, fresh, personalized angle. But St. Mark's is cut to the same pattern as the zoidal plan, widening as it approaches the basilica, opens up the space while the covered porches siding the piazza contain and compress it. And the clear sight lines we should have of the breadth of the marbled basilica and Doges' Palace are



campanile. The more it seems to open to our view, to be a space with no secrets. the more it folds back into it self. St. Mark's may be the most photographed public space in the world, but every

lusion. Take a picture and you record today's mask. If you're really trying to find eye, you end up not really viewing the piazza or the log-gia or the basilica; you're

tempts to discover some-thing that the place has oc-casioned. You lose yourself in a million perfectly respectable and comple unoriginal images that fill the air between your eye and its object. That young man. unlike most of us, realized

### ROCKING CHAIRS

I've never taken a gondola ride, though one of my favorite spots in Dorsoduro that has the hardest clay substratum in the islands (hence dorso duro, strong spine), is an old gondola repair yard called in dialect squero. Gondolas have to be scraped and tarred every few weeks. This particular squero now turns up in guide books, so that what was once a quiet work site, where the overturned hulls create a lacquered black light, has become another itinerary stop. .

Years ago, even before became fearsomely expensive to take a gondola tour I thought I was above such

and stupid youth! The best way to see the city histori-cally, of course, is to see it the way we look at murals and ceiling decorations, da sotto in su, looking up from Casanova and Byron and James and so many others saw it. So I've promised my self next time, if there is next time, to ride in a gondola, if somebody else treats. Most people get around on the waporetti, the water buses that at the beginning of high season remind me of old front-page images of boats tipsy with Albanian refugees chugging toward Brindisi. My favorite way of getting around is by traghetti, the very plain gondolas that ferry passengers across the Grand Canal, sparing you the effort of walking to the nearest bridge. You pay your 700 lire (40 cents), stand to face the landing, then push off and come around to face the opposite bank. It's a common place, and like most com that a traghetto rock-a-bye









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file of unspeaking passen-gers, looks like a boatload of souls crossing the river Acheron in Dante's Inferno, though Venetians don't tion to arrive as Dante's

shades do. Whenever I go to Los Angeles, I stay at the Cadillac Hotel in Venice. I feel at home in its weary Euro-trash ambience, and I love the gondola hanging upside down above the bar like a mad emperor's baldachin. In 1904, when Abbott Kinney used his cigarette fortune to huy 160 acres of marshland, his vision was to create an American equiva-19 miles of 40-foot-wide canals and bought Italianmade gondolas to put in them. (Without them people might have mistaken Venice for Delft ) The Cadillac's is one of the few left. By the 1920s the canals had become

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nost had to be closed. In the 1960s there was a small run on original gondolas by Texas oil magnates. Who knows what became of them? There are genuine gondolas once again among us at the Venetian hotel in Las Vegas. Venice, Italy, is built on millions of wood feet of mud resting on a heavy clay bed that floats on peat and watery sand. (It ac-tually is the illusion it creates: a floating city.) The Venetian is built on the Sands, which was imploded in 1996 and where lerry Lewis sang "Rock-a-bye My Baby." Gondolas cut their mild wakes along the Strip in a canal of recycled water that goes nowhere and in the "Grand Canal," which runs down the center of a shop ping mall. Since most of the guests are there to gamble, traghetti would be more appropriate. I'd pay to see that. The Futurists, bad boys that

most had to be closed. In the

### GO SLOW

Gondolas, traghetti, va-poretti, speedboat water taxes. What is a person to do for cabbie talk? A Roman cab driver's oratory - I had just come from recondite, selfcontained Venice — pumped me up for dealing with that explosive city. When I told him I was from San Francisco, he wanted to talk food. Never having been to America, he's sure he could never eat our food. When I tell him that our cuisine, most of it, comes from somewhere else, anywhere else, he shrugs. When I ask him about the "slow food" movement in Italy meant to counter the cult of fast-food restaurants, he said it can't be such a thing as a cause Italian culture is incapable of permitting fast food. and squinting at me through the rear-view mirror "Where did you hear about

"I read about it in the New York Times." Ah! Well there it is. Newspapers! They'll make you believe whatever they want you to believe. Within minutes we had left slow food and in sidious newspapers and he was presenting, declaiming really, an analogy he had ob-viously devised and refined into a grievously sage apho-rism. Rome has changed ter-ribly, for the worse, and to think we were once a great ancient nower Roma has be come a huge theater, with many spectators but no ac tors. It used to be a place where all Romans were ac tors in this great theater, who expected millions of spectators to come from around the world to watch the

The closest I've come in Venice to such forensics was when I asked a guard at the scuola di San Giorgio degli Schiavoni — more about this place in a mor where I could get a bite to eat without paying an arm and a leg. (Italians say "without paying an eyeball from my head.") He went on at

tortuous length, refusing to offer advice. Why? Because Venetians are all thieves! The restaurateurs most of all, and besides, it's very hard even to find a decent place to eat. I persisted. He carried on. he divulged, until finally, gave me an address where I good food but where in any case the people are all thieves. Thus I found a smallish trattoria jammed with a tourist lunch crowd. Because I was alone, the waiter squeezed me into a small booth next to a Ger-

kitchen producing — and a salad. Isn't the signore having a completo? No, I'm not. You not have a meal here course. This is a place to eat,

unless you order a full if you please; you serve the food, I pay for it, and I'd like I'm sorry but we can only accommodate orders for full-course meals. I refused again and got the bum's rush, Venetian version. I thought about going back to have a chat with the guide at the Scuola but rem that by now he would be at home enjoying a full-course meal of slow food.

### CARPACCIO AND BASKETBALL

The scuole were lay confraternities based on trade-craft



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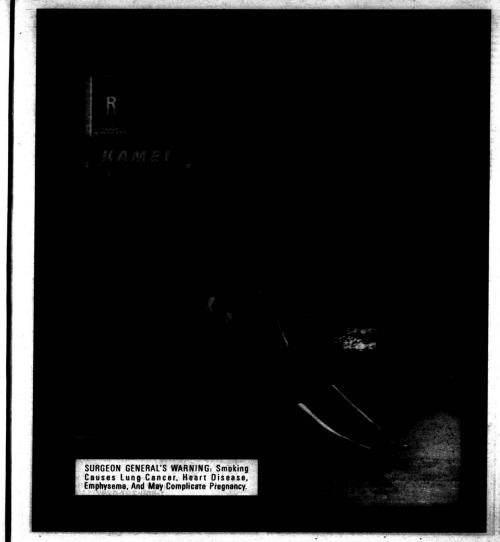
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Church such as tending to the sick and the poor. The Scuola di San Giorgio degli Schiavoni is my favorite indoor space in Venice. I've been there many times over the years, yet whenever step across the threshold I feel the force of it as if for the first time. I feel safe, truly and rightly "housed" sified by the paintings of Vittorio Carpaccio — his dusky red gave the dish its

St. George Slaying the Dragon and St. Augustine in His Studio. This recent visit,

can know a painting by heart, or think you do, a be struck by a familiar detail as if you've never noticed it before. On the field where St. George kills the dragon — his lance spikes through and shatters behind where the chewed-up re-

upright, paying attention. What hit me hard this time is that it's projecting its deadened gaze beyond the plane of the picture, looking raight at us, at me, like an

In the St. Augustine ture, Carpaccio gives us one of the great portraits of a writer. Its light looks like a liquid element in which the entire image-is suspended. Augustine is at his desk composing a letter to

ced by light pouring igh the window just his head. Across the room, in a low corner, sits a fuzzy, alert pooch, a cutie with a postcard all his own. He's part of the pattern of creation that includes Augustine, Jerome, and we

who regard the picture. The pooch, too, takes notice of

the light. Depicting Augus-tine looking up from his

work out the window

Carpaccio gives us a severely

Italian basketball on televin. It used to be that in high schools, boys learning organized basketball were forbidden to talk while playing. A discipline issue, I sup-pose. I've watched play-

and Augustine is an en-

shouted after a basket or "fallo" after a foul, you wouldn't know a game was going on except for the scraping of rubber and the rattling of the hoop. This elegant, dire quiet translates into the way NBA games are broadcast. The game sounds are muted, so the down court on a thin ice of sound. The cor color man is king because Italian ball is the same game played in a different style, with a different kind of gai-

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ety. We're used to the American whoop-whoop style; attitude, cool, general n-your-face-ness. It's the decorum of playground ball we learn as kids. Italian nlav ers have their own court decorum consistent with a figura - to look good or cut

say, is pretty weak coffee. Too many field goals are the result of an obvious advantage like a big center or a guard. (as likely to be African-American as Italian) who can break down a de fense. The Italians aren't big ounding. It's hard to cut a figure rebounding. Some aging NBA players fin

ish their careers in Italy, where even a worn-out vetnews story on Bob McAdoo. had moved there to play out his last few years. When coaxed by an off-camera voice to speak some Italian for the viewers, he smiled and growled: "Mmmmm,

### **GET LOST**

nate and don't sift high from Wherever I travel, whether to Venice, California, or the other one, I don't so much take in images as images take me. I'm aware of storing picto his back a won tures in memory, of course but when I recall them the become a wraparound en vironment, a climate of con sciousness. I'm indiscrimi

in the center of the Pantheon, though the walls and vault are coated with images of the prostitutes I saw at 1:00 a.m. on the periphery a light rain took as it fell in Siena's famous Campo where the Palio is held, or the big-mouthed, big-

mental picture of the four-Venice Beach, trying to hef like a Wagnerian soprano is as all-covering, so to speak, as the one of a dolphin pod passing just offshore. Remembering is like standing

up Jonah in a ceiling painting by Tintoretto. Even when I'm already in a place, I'm longing to see it, really see it, to take in all its details in one composite instant of perception while in the same instant be able to isolate any fragment. Every place has its own natural history, some pattern of development that explains everything from the rising waters, or acque alte, that periodically inundate St. Mark's to the superb lace chitectural eccentricities of the Ghetto Nuovo, where the squashed stories of tenoriginal large Jewish popuof a perfect city, its comshow itself like an exoskele ton. I dream constantly of cities, familiar and otherwise.

Sometimes I see Bologna as a completely articulated form in space, like a Calder mobile. As often as I've been to Venice, I've never dreamed about it, though I think of Venice when I look at Joseph Cornell's boxes. As a mental entity it's practically invisible, or its nature is so infused with masquerade that to see it is not to really see it.

When I'm standing by the water, especially along the Zattere. I feel I'm stand ing on a horizon line sealing the Venice that rises om the islands to the Venice that's inverted in the mirror of the water. Sometimes the entire city seems like a horizon. Its rooflines per reaches of reality seal themselves to what's here, to where we are. Cities like your imagination to protakes in. Venice does not Looking seaward, it's hard to imagine a sea, a space, what the eve takes in. The great 18th Century painter Francesco Guardi made views of Venice in which the water and palazzos, the quayside or piazza activities, become all one sheeted

Venice fools the eye in so many ways. Streets and dead end looks like another. One tiny deserted campo with a capped well might be any other. Filmmakers love this. Paul Schrader's Comfort of Strangers most disturbingly creates an il-lusion of the illusion. The nauseating disorientation fateful evening by the two losing then finding their only to discover that what seemed like the redis-

covered right way was just another wrong way, is not only true to life, it's true to the idea of Venice, Movies love the veil of imminen catastrophe draped around trip, I took my then-girltery Don't Look Now and

the Schrader film, which I guaranteed would prepare her for Venice's water-lit A friend of a friend invites me to lunch at his apartoodiness. "Why are you ment, which occup entire floor of a 16th-centaking me to movies," she tury palazzo fronting the Grand Canal. Heavily broasked, "in which the male lead gets his throat slashed with a straight razor, either caded Asian tapestries. Per sian carpets, a bed canopy or by Christopher Walken of Venetian lace and North

WHAT'S FOR LUNCH? African silk, ancient gravvisaged mirrors. The apart-ment reminds me of her Walken's in The Comfort of Strangers. One room opens into another and suddenly we're in the kitchen with its two-inch thick, rough-cut, marble slab table top, or the "Salon," or

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the atrium containing the harpsichord and grand pi-ano and harp. I spent three hours there and left, like so many visitors to Venice. disoriented than when I arrived. Then again, for lunch he offered vodka. I like vodka. It fills vou like

been vocal coach and/or land, Maria Callas, Barbra and, Ethel Merman and Judy Garland, his stories are endless and his timing perfect. For him the magic" of Venice so many people cherish has been

Having lived in Venice

American can become -

trashy. It used to be a place where you could actually

From his balcony he of the Fenice, Venice's great opera house, which on Jan-

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Sands, which was imploded in 1996

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apologetic sensualist. I mentioned my full-course-meal story. "The restaurants used to be fair, never great, but now they're all awful, and I never set foot in Harry's, it's become so vulgar and EuroVenetian city government has a lot to protect, if not more than Rome and other ent kind of patri

fireworks display. When I stood to leave at around 4:00 p.m., the vodka had me swinging and swaying with Sammy Kaye, though my friend seemed to be just getting warmed up. He said good-bye with a mighty peroration: "Vene tians! Penny pinchers! Thieves and cheats! Don't ever trust them! A great people, but very corrupt, essentially dishonest, but you have to give it to them, they're a people who knows it's what. Poor bastards Can't blame them. History made them that way." I wa so goofed that I left without telling him that earlier in the day, after returning from my morning's shop-ping at the Rialto market, I overed that the vegetable monger had shorted me the zucchini I'd asked for — you have to eyeball rchandise from bin to hand to bag — and that the fruit vendor had stiffed me two blood oranges and

of all the complicated ex-

posed rewiring. And so

when a fire was ignited in the theater by faulty wiring,

boats to reach it. The torch

burned and burned. When

helicopters finally arrived, they had only the equiva-

fight the flames. My host

and Venetians all over town

stood on balconies and

of water balloons to

there was no way for fire

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pose he's as Venetian as any cynical, weary, socially deft, professionally gifted but haps not quite at the top of the game, and an unand where Jerry Lewis sang

"Rock-a-bye My Baby." uary 29, 1996, he and many others watched go up in flames. Or rockets. The resins concentrated in dry. turned them into bombs waiting for a match. The

great towns, at least a difthese cities work hard to be ital contemporary places while also preserving remnants of their ancient past Venice is preserving the urban equivalent of a partially restored version of Gone with the Wind — it's fixed in time, and its serene stillness pelongs to the world. My vodka chum said that when the local government decided to renovate the Fenice, which means Phoenix, it drained the surrounding canals to expedite heavy-equipment access, wing full well that fires

watched what looked like a RIDERS WANTED!









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n at least two of the movies made by the Coen brothers, Playboy magazine is used to indicate a cancer on the soul of an other wise average man. In Raising Arizona, a man whose wife is sterile kidnaps a baby, figur-ing that, since the baby is one of five, the parents already have more kids than they can han

### "But What Is More Obscene -Or This [Murdered Corpsel?"

man has a dream in which a Harley-riding demon is released from hell to pursue him

Years later, the Coens made Fargo, in which a man attempts to stage his wife's kid-napping in order to collect a fat ransom from wealthy, stingy father-in-law. Here, the placement is more subtle, so much so that didn't register it the first time through. I just recalled a split-second splash of color as the camera panned through the trashed, pale blue bathroom from which the wife has been abducted. I paid attention during my second viewing, and there it was, in the magazine rack next to the toilet - Playboy.

Does free speech override the possible

dle. Just before bringing the child into his home, he dashes in, takes one last gander at the Playboy on his nightstand, moans with unfulfillable desire and shoves it under his mattress. The placement is significant, for that night, lying atop the mattress that pre

harms of pornography?

Both men are borderline decent guys one just wants a family, the other just wants to keep his family financially afloat - but too weak to resist temptation. Playboy is a fine choice to symbolize their failing; as regarded by popular culture, lusting after airbrushed etill within the borders of "boys will be boys." It's a flaw, a weakness, but something in which normal, average guys - as opposed not talking about depictions of gang rape here, just smiling naked ladies

Not everyone takes such a benign view. of course. Christ said that the man who looks at a woman lustfully has already committed adultery with her in his heart, and so many Christians regard indulgence in something like Playboy as sinful. And certain feminist notably Catherine MacKinnon and Andrea Dworkin, regard pornography as an exploita-tion of women, whether or not the participants disrobe and pose of their own free will.

The debate over pornography slides easily into polemics — opponents and defenders hurling fistfuls of contempt at one another so I was curious to see how the issue would be handled within the context of a college d room, Specifically, a college classroom full of students of philosophy, as opposed to sociology or law. Students who would try to get at the nature of the thing.

In my four years at a tiny Catholic liberal-arts school, I read and discussed an awful lot of work by the Greek philosopher Aristotle: The Categories, The Prior and Posterior Analytics, The Topics, The Poetics, The Physics, The Metaphysics, De Anima, The Ethics, The Politics, parts of On Generation and Corruption, and others. I did not, however, encounter his argument that "art forms like pornograwe a socially useful effect of ridding the viewer of violent sexual feelings." But apparently, he made such a statement somewhere because "A. Aristotle" is the correct answer to question one of Catherine Harlow's May 2 quiz on Chapter 10 (Pornography) for City College's Philosophy 102B: Values. The question asked which philosopher held that quas Freudian position. I knew it wasn't "B. Kant," so I guessed "C. Nell Noddings," a person I had never heard of.

Half an hour before taking the quiz, which begins the class. I arrive at Room 223 of City College's A Building. The room has a worn, scrubbed feel and is filled with indirect morning light washing in through a vast bank of windows along one wall. The hands on the clock do not move.

A barrel of a man — call him Bob rolls into the room, all bumps and bangs.

by a graying goatee. The print on his shirt is busy and bright; his voice rings out with a stri dent edge. He starts in befor take on the articles that

"I liked Katie Roiphe's sense when dealing with these topics. I think Catherine MacKinnon is basically creating more victims by trying to say that women are nati basically saving that, because protected. It's like, no matter what, we men are going to rape you...."

Other voices bubble up. Remembered statistics are quoted remembered lines repeated. But no one keeps up with Bob's sustained exactly what Katie Roiphe says we shouldn't be doing. [Roiphel says here, 'We are are victims.' If we teach them they are victims and teach everybody else that men are superior, then you're dividficult to deal with the opposite sex and not have some innuendo there. I reall wanted to beat the hell out of

taken literally. "She's saving that men are going to do these terrible things to women, and women gated. It doesn't matter if ey look like they're having fun. It doesn't matter if they're instigating it in the pornography. It doesn't matter if they're doing any of thos

her." His manner makes it

easy to take this last com

ment as bluster, not to be

men can have sex for pleasure

"But the thing I don't understand is, her complain doesn't transfer very well to the bedroom. Because women can be sexually aggressive in the bedroom. Women can enjoy sex, and they do enjoy sex. So I mean, what is A set-jawed blonde

oman, younger, with a student's air of seriousness about she's saving that .... I don't think she's trying to say tha women are not enjoying sex. She's just saying that in this instance, the woman... She even says, 'Who's going to listen to a woman that [is in

free choice. I think that writ

ing an article like this kind

of shows that you're taking

your fault, it's pornography's

load of crap. I think it's one

fault.' I think it's an absolut

"I will," laughs Bob, joksay, 'Well, we need to take ing to ward off the point. this away from you because Another man speaks up: you're not a person who can with a tuft of black beard dot sibility.... I hate how so many ting his chin. "There's this of these philosophers I've quote that I read somewher read are so willing to take else: 'Between stimuli and away things and so willing response, you have free choice. to abdicate responsibility. Guys who look at pornog hate the whole idea of raphy, or guys who are ra a certain way and so on and

Sociology swirls about the room, as does law - conditioning vs. willpower, things being taken away by those in authority From the first the topic has been pornography's effect and not its nature Catherine Harlow, the teacher, arrives and gets ready to begin

other way for somebody to

as the room continues to buzz, Serial killer Jeffery Dah

"I mean, he's a sick duck normal dude had he never read pornography. Pornog-raphy didn't make him a serial

"He just said hardcore was what fueled his..." "But how do you define

"Well, that's what he said."

"Yeah, but you have this judge here in San Diego who

graph was child pornography."
"That's because the person who designed the photo

is using it as pornography." "If I take a picture of a

flower and use it to get turned on, that's pornography?' Laughter, tinged with ner-vousness. Nobody takes up the challenge to distinguish Many people's comments emit a whiff of timidity this is not an entirely abstracted subject, and perhaps overexpro or con, will suggest overeven Bob makes a joke about having a stage name.) Or maybe those who object don't

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know how to answer the bedrock objection regarding really objects - though the discomfort marring some faces suggests otherwise.

smacks of relativism - that the individual is the measure of all things and that no universal judgments are pos sible. "They start relasays Harlow when I ask her about her own view of the possibility of knowing truth. 'So I start [in my criticalthinking course) with a good three weeks talking about relativism. That's the most important theory to talk about - to try to say why people think it's true and how those reasons are not good reasons for thinking

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it's true. I'm not a relativist. I think all of the reasons I've on any level are not persua sive. What I try to do is pu out in front of them what the reasons for and against are and let them come to

"It's such a commor phenomenon to think you're a relativist, [but] when you really put someone under the gun, they end up not being a relativist. They always n, 'Unfair! Unjust!' Bu the fact that they come in thinking that makes it really hard to dispel - they've thought that for such a long time. You see it popping up all during the course of the semester. You've got to remind people what the

-

implications of accepting the theory are, because ne wants most of the implications."

The class is diverse in age and race, though younger

"It's very difficult to deal with the opposite sex and not have some innuendo there.

nger black man, one older

black woman, and one young

Asian woman, plus one or

out the window, some radi-

ate the nervous attention of

the unprepared soul. Harlow's call to order

rings out above the din just

after 9:00 a.m., and the class

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largest percentage of the class. Then come younger white men, older white men, and younger black women. I count one older black man, one

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set up so that you can miss tions and still get perfect score. The first four clearly more engaged than others; some send blank gazes ons deal with the textook author's int the rest are based on an arti minutes pass in silence, then tests are exchanged and Har low leads the class through the

right ansv

CHA-S62

settles into the quiz. Twelve questions, multiple choice,

"These little quizzes have been really good," says Harlow, "because they've had to zero in on one article, and they've had to process what the person was saying as sed to what they this oppo and that's a really difficult thing to do. When you read about a subject matter, if it's at all ambiguous, you'll read

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Or if it's not ambiguous, you may read it, understand it, but confuse your ideas with what I think?' So it belos them is. I think this is important acathe other person's position sis. They haven't all had Phi losophy 100, and it would be wonderful if that were required, but we did a little section on critical-thinking in the beginning where we hit on some of the basic informal fallacies — ad hominems begging the question, hasty generalizations.

that MacKinnon believes the following: Pornography goes

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ing pornography as consis-tent with the equality of the sexes is to defend the subordination of women to me as sexual equality. Pornog-raphy is the political practice of power and power lessness, whereas obscenit is about moral judgments good and bad. Pornograph s a practice of sex discrimi nation, a violation of women's civil rights, and the opposite of sexual inequality. The harm of pornography, broadly speaking, is the harm of the civil inequality of the sexes made invisible as harm because pornography has been accepted as an accurate portraval of the sex differ ence. Men do not tend to be treated as a group the way women as a group are treat because men are not defined as "less" by pornography, but women are. And finally antipornography laws (i.e., censorship laws) promote pornography strips women

xualizes the inequality of en and women. Defend-

Bob raises a question He has missed the question of the way pornography goes beyond its content, choosing instead the answer "it divorces dominance and submission from sex." "If pornor raphy has been accepted as the ccurate portrayal [of the sex difference], then it does ... How is she defining pornog raphy? Because most pornography is not women being raped, it's men and women having sex. So that does divorce dominance and submission from sex.

I expect Harlow to answer that Bob has mi something of the point, that MacKinnon sees sexual dom inance and submission in pornography no matter the scenario, perhaps because of its intended effect on the (pre sumably male) viewer. The woman in the picture is submitting to his desire, how ever indirectly. But instead, he is oblique in her reply "Well, one thing I have to say is that you may well be finding an inconsistency in her riting, and that's fine." Challenging MacKinnon is not on her agenda at this point.

"Erotica versus pornog raphy — this is one of the big questions, the distinction een the two is what we want to [explore] in our dis

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cussion." She then shows a 15-minute clip from The People ys. Larry Flynt - a film that makes an unlikely hero out of Hustler magazine publisher Larry Flynt by portraying him as a champion of free speech. The clip consists of three scenes: Flynt's inition on the charge of pannati: Flynt's visit with his wife while he is in prison; and "the next scene, which I want you to pay close attention to. You'll recognize it because you'll see lots of American flags. I want you to pay close critical attention to that.

The trial scene is a painful lesson in caricature, with judge, James Carville (!) playing a Cincinnati lawyer (drip-ping a Southern accent to emphasize his closed-minded Norton as the earnest defense the jury that, though he doesn't like what Flynt does, he likes living in a free country, and so he supports Flynt's right to do it. Whatever the validity of his position, it's hard to keep from feeling

arrive at the flag scene, a rally staged by Flynt under the name of Americans for a Free Press. A diva belts out "The Battle Hymn of the Republic," beautiful girls draped in flags march in place, and as Flynt steps out onto the stage, a massive projection screen

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After waving to the cheering, motley crowd, Flynt win a Pulitzer Prize. And yet, sex is legal — everybody's doing it, or everybody wants to be doing it — yet you take a picture of two people in the act of sex, you just take a pic

"Guys who look at pornography, or auvs who are raised a certain way and so on and so forth, they always have free choice."

have a thought for you: murder is illegal, but if you take a picture of somebody committing the act of murder they'll put you on the cover ture of a woman's naked body, and they'll put you in

"I have a message for all you good, moral Christian

that breasts and vaginas are obscene: hey, don't complain to me. Complain to the man-ufacturer, okay? And although lesus told us not to jude I'm not even going to judge anyway — so judge sanely Judge with your eyes open What do you consider you? [Flynt points back at tos and film clips appear, all depicting naked women.] Or perhaps this is obscene to you. Maybe this is obscene

Now the onscreen images begin to alternate enes of nudity and scenes of carnage - a cou ple of places, the face of ecstasy replaced by the face of agony with striking similarities

en the two. Flynt con cene — this [naked corpsel? You know, politi cians and demagogues like to say that sexually explicit rial corrupts the youth of our country, and, yet they A shot of marching Nazi

fills the screen. "Look at them They call themselves men? They're sheep in a herd. think the real obscenity come from raising our youth to believe that sex is had and ugly and dirty, and, yet, it is roic to go and spill guts manner in the name of

"With all the taboos

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attached to sex it's no wor der we have the problems we have. It's no wonder we're angry and violent and geno-cidal. But ask yourself a quessex or war?" The music swells ("Dream Weaver"), the crowds cheer, and Harlow stops the tape.
"I just want to look at

that last scene first and see what you have to say as critical thinkers. At the begin ning of the semester, we talked about some of the rules of critical thinking and logic, and I thought this might be a little bit of a good review, because there's some real good food for fodder here. Anybody have comments?

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pornography?' Now, whether

does that have to do with

pornography?"

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"ought": "If you can take be able to take these pictures.

Harlow takes the occa-"I have a problem defining the sion to summarize Flynt's line between pornography and erotica. I feel like what argument and also points ou that "if it's illegal to take pic he's portraying is erotica, tures of [sex] and, in fact because there's no real viopictures of people killing other lence involved in the whole thing. I think there's a fine people are even worse, then maybe they ought to be ille line between seeing those pic-tures of war and death and gal, too. You see how tha argument can run both ways having gang bangers take [a woman] when she's not want-But he didn't run it both ing it, as opposed to if she's there with them, having the ways. That's fine, but he's got same kind of [pleasure] There's one thing about tak ing pictures of things that are approved and okay, and then there's violence... I think that has a lot to do with that final

> ing about; she was saying that as the issue, but he was saying breasts and vaginas... Harlow cuts in "Yeah he wasn't alluding to all the sorts of things that showed up in Hustler. There have been things that are extremely vio lent." She cites a few examples from a part of the text that was not assigned: an article claiming that men are basi cally created rapists, an arti cle titled "Good Sex with Retarded Girls," and the car toon "Chester the Molester. That whole last part was a big piece of propaganda, and that's what I wanted you to

scene, because violence is

what MacKinnon was talk-

know what flag-waving is? Bob nods and expounds briefly. Someone else mentions the shot of marchine Nazis. "They're called 'appea to pity,' " continues Harlow But remember when we talked about emotional appeals, we said that they are not ever enough, that you have to have some sort of moral principle that shows why we ought to feel sorry in this case."

see. Where else is the propa-

ganda here? Do you guy

The balding man speaks again. "In his final speech there, he was making a connection between repression of sexuality and a lot the problems Americans have with it, but he went even further. to allude to the idea that maybe violence itself comes from the repression of sexual feelings. That's pretty much the opposite of what



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I would have to go more with

The boy with the blacktufted chin jumps on board, tics in New York City and those in the more sexually uninhibited continent of Europe would lend credence to this notion. "My generation said, 'Make love, not war," concludes Bob.

Violence and porn seem to be floating about, bumping into each other, seekin their proper relation; MacK innon suggesting that porn does violence to the idea that women are equals: Flynt sug gesting that objections to porn are born of the sexual repression that explodes in violence. And as the tufted guy fetishism. You've got fetish enjoy being whipped, who enjoy being submissive... ne people might say, 'Me ing tied up and whipped

text, which poses the disdom of speech apply to pornography? If so, does freedom of speech override the possible harms of pornog-raphy? Debate the moral es on both sides of the debate in light of this case

"What would MacKinnon say?"
"Absolutely not."

Harlow backtracks to the distinction she mentioned before the film clip, between pornography and erotica. npts to list the more

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nography, but Bob sug-is that it's satire. Harlow tells a story about her other section. She had the class divide itself on the question of whether Flynt should ha been acquitted, and nearly "The idea was to have each

pornography to children l animals, and most people changed sides. They believ that consent is required, and children and animals cannot the possibility of using com-

like they are. She asks for objections. An older black

"It gives the illusion that this is what's going on,

whether it is in actuality or not

The problem with that is it's

giving permission for it to happen. It's saying that it's

lady perks up.

"You've got fetishism.

You've got fetish balls."

being there and see if the people on the other side could idea wasn't to win the argument, but to give as good a reason as you could for being where you are. To open yo mind to reasons for not being where you are. That's a phik sophical process, and that's

a hard thing to do."

okay, and it's not okay." Harlow finishes for her. "And people ought not to to say that illegal acts are that some people draw a porn and explicit sexual vio

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seech She returns to the dren under pornography?"
Bob objects. "Actual?

sonal responsibility again? Hustler is not going to indi-

"Maybe it should, maybe it should be required by law."

"Reflects negative, hateful attitudes toward women Harlow adds it to the list then asks, "MacKinnon would say women, but do we want to eliminate men?"

"Toward people," some one suggests "Toward sex."

The conversation trails off; restlessness begins to blow through the bodies. It's about 10:15; time to go. Har low sends her final words at the departing backs. "The question we're trying to get at here is, does free speech override the possible harms of pornography? We've had some pretty decent discus sion. I'm going to start off ing that same question, because I want you to have some time to think about it."

pornography and erotica remains unclear. The nature of free speech remains almost untouched. Other issues what constitutes exploitation, whether exploitation takes place regardless of con-sent, the notion of a culture that conditions both men and women - have danced in the shadows, darting off before they were named. Fass feeling skeptical, feeling unsure that any solid answer can be

"I think there's more to skepticism than there is to relativism," grants Harlow, "so I don't feel as big a pressure to combat it. I try to explain to them that what they're going through are the first stages of really looking at these different issues from an organized philosophical ective. Which means. nstead of tunneling down to the answer, they're going tions. It is part of the pro cess of doing philosophy, and if you don't get more questions to answer, especially a this level, then something's not being done properly. say to them, 'I understand that this is incredibly frustrating. It's not that there 't answers, it's that you don't get to them as easily as you can by reading a text and picking an answer out and

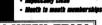
morizing it.' "
As it turns out, the next class is spent discussing date rape. "We couldn't spend a lot of time on pornography We are covering incredible areas in a very short amount of time." ■



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# Something Stinks in Mission Bay

Documents from those files indicated that the toxic waste being dumped

ity trucks hauled garbage to the 115-acre site — the sort of refuse you can see being dumped into the Miramar landfill. But during its opera-tion, the Mission Bay landfill served as receiving grounds for millions of gallons of industrial wastes being produced by San Diego's aerospace indus-try. In some cases, these toxic substances were buried in steel drums. Other times they were poured into unlined holes 15 to 20 feet deep, below the level of the groundwater.

It is not possible to list the hazardous substances the city allowed to be dumped there. No cleanup of the Mission Bay landfill has been conducted. If anyone kept records of what substances companies were discarding there, the files have dis-appeared. After the permanent closure of the landfill in 1959, the memory of the toxic dumping seemed to vanish. In 1981, in response to a media report that a local firm might have deposited toxic materials at the landfill during the mid-1950s, Jim Gutzmer, the deputy director of the city's Solid Waste Division, responded (in a letter to a staffer at the local water quality control board), "The site was never knowingly used for toxic waste disposal.... We have no reason to believe any ille-

gal dumping of toxic wastes took place at the site."

Within the next few months, Gutzmer apparently found a report that offered reason to believe that toxics had been dumped there. Written in February 1957 by the assistant chief plant engineer for Convair, the report asserted that a majority of the aerospace manufacturer's "process solutions" were being hauled and dumped "into the sanitary fill in the Mission Bay area." (The first laws regulating toxic-waste disposal were not enacted until the 1970s.) The plant engineer estimated that for 1957 through 1962 those deposits would amount to some 200,000 gallons annually of such substances as chromic, hydrofluoric, nitric, sulfuric, and hydrochloric acids; alkaline solutions; and paint and oily wastes.

Gutzmer further searched the records and (according to an October 1981 internal memo on file at the Regional Water Quality Control Board) found another disturbing document, a 1959 letter written by a local resident complaining about "objectionable practices being conducted at the Mission Bay location." This resident reported, "I have seen loads of dead animals being ground up by a tractor and powerful acids being disposed of at this sanitary landfill. The fill is not covered at all times, and the access roads and surrounding area are littered with debris and dust." According to the memo, Gutzmer planned to meet with then-City Manager Ray Blair and contact state health officials to discuss these findings. The 1981 memo also stated that a study would be proposed to sample the landfill for the hazardous wastes Convair had reported dumping.

But amnesia appears to have set in again. By the summer of 1983, no such research had been conducted. The city was concentrating on development on the Mission Bay site of what was to be one of the biggest hotels in San Diego County. Known as the Ramada Renaissance Resort, the project was to include 638 rooms, tennis courts, swimming pools, racquetball courts, restaurants, and banquet ooms. An adjoining 20-acre, \$1.4 million public park was planned. Revenues to the city were predicted to be more than a million dollars a year

One week before Ramada was due to sign the lease, a news announcement brought development plans to a halt. On July 20, 1983, a local television station reported the revelations of an anonymous source who claimed to have been a truck ver during the 1950s. According to subsequent newspaper reports, the source said he had dumped hundreds of barrels of the carcinogen carbon tetrachloride at the Mission Bay landfill. This wasn't the first time someone had linked carbon tetrachloride to the old dump. An employee in the San Diego office of the state's Abandoned Site Project had received a tip about it after the office had opened in

September 1982, according to an internal state government memo written in August 1983. The state employee had met with officials from the City of San Diego as well as from the county and had "expressed his concern that sampling should be done before there was any development of the area." But "No action was taken," according to the August 1983 memo.

With the televised report of the truck driver's allegations, par erupted. Ramada announced that construction plans would be put on hold until the hotel chain could be convinced that the property was safe. Pressed by jourpalists. Gutzmer stated that the city had only become aware of the Convair letter in April 1983. "That was the first time...the city was made aware that industrial wastes had been mixed with household wastes," the San Diego Union quoted him as saying on July 24. Gutzmer implied that officials had no knowledge of the car-

bon tetrachloride dumping until the TV news report. Then-City Councilman Mike Gotch (whose distr an Mike Gotch (whose district included Mission Bay) told reporters that he had learned about the bay's toxic history from the TV new report. "If city staff knew it 90 days ago, why didn't members of the media know?"
Gotch demanded, according to a July 26, 1983, article in the San Diego Union, ently ignorant of the fact that city, state, and water-board officials had known about the Convair report two years before the news became public. Gotch's voice

was among those that called for a study of the property.

In order to salvage the hotel-development project, city officials a that they wanted to have that study completed in less than 60 days. The city council approved funding for the inquiry (which cost about \$300,000), and the city handpicked the consulting firm to do the work. The council waived the consultant-selection process "because of the urgency," City Manager Ray Blair explained to a competing firm.

en to conduct the study was Woodward-Clyde Consultants, a geo physical and environmental firm with experience in city-funded projects. Woodward-Clyde had done at least two previous studies for the city at the Ramada pro ject site. Early in 1980 the consulting firm had dug test pits in an effort to define the boundaries and composition of the old dump. (The dump had been covered with material dredged up when Mission Bay was being created between 1960 and 1962.) Woodward-Clyde had concluded in a 1980 letter to the city that the property was "suitable for development" but had cautioned, "Special treatment of

near-surface soils and underlying trash fill areas may be necessary...."

Evidently, Woodward-Clyde had not tested for toxic wastes in 1980, but the 1983 study was to make up for that. The study was to ascertain whether any hazardous materials were present at or near the landfill, and, if so, what their con centrations were. Woodward-Clyde proposed to collect groundwater from 20 wells to be drilled on and near the landfill site. Cover soil, landfill material; and underlying alluvium extracted from 21 boring sites would be scrutinized, and gases from 10 wells would be examined. Another consulting firm, Science Applications, Inc., would study surface water and sediment from Mission Bay and the San Diego River flood-control channel, two bodies of water that adjoin the land-fill to the north and south. Woodward-Clyde was to assess whether any remedial ures or further field research was neces

The city asked the county and state health-services departme osed study, and officials from both pronounced it adequate. Sample collection began in late August and early September 1983. Woodward-Clyde also began burrowing into old files. Documents from those files indicated that the toxic wast being dumped into the Mission Bay landfill in the 1950s exceeded Convair's (1957) estimate of 200,000 gallons a year. One report attached to a 1958 letter from

into the Mission Bay landfill in the 1950s exceeded Convair's (1957) estimate of 200,000 gallons a year.

the superintendent of the city's sewerage division to the city manager estimated that four companies (Convair, Ryan, Rohr, and Astronautics) each year were generating 792,000 gallons of chromic, hydrofluoric, nitric, sulfuric, and hydrochloric acids; dichromate; cyanide; and paint and oil wastes. Other projections from this period refer to the need to dispose of at least one million gallons a year of industrial wastes. Contemporaneous documents state that some substances were going into the city sewers and the sea, as well as being dumped at the sites who were generated or trucked to disposal facilities in the North County or Los Ange les. But the Mission Bay landfill received most of the poisonous wastes, according to the reports; several documents describe the facility as San Diego's only Class I landfill. (A Class I landfill is approved to receive toxic wastes.)

Woodward-Clyde released its study results on November 17, 1983. Contradicting documents in their appendix, the consultants stated — without any expla nation — that "the total volume of hazardous waste being generated in San Diego





Magnetic and electro magnetic surveys revealed haps 5000 pounds of metal per acre, most of it at or below the water table. This conthat metal barrels of indus trial wastes had been buried



there. "At those depths [15 to 20 feet below the surface] most metallic drums or bar rels should corrode to release their contents in less than ten years," the report said. Woodward-Clyde used the results

of the magnetic surveys to decide where to bore for samples. But rather than choosmetal appeared to be conselected areas with "only modtion." Even so, the subsequent chemical analyses found more than 60 Environmental Protection Agency "priority pollutants" on the property, including 12 heavy metals nts such as mercury and arsenic), 38 organic com pounds such as acetone and carbon tetrachloride, and 12 pesticides. Despite this, Woodward

Clyde reassured the city that the resort development could proceed. The highest conentrations of pollutants found in the study "are low the report announced, "and do not exceed existing Cali-fornia State or Federal criteria for the identification of hazardous waste." The low concentrations coupled with "the low potential for their migration, and the few path ways for human exposure meant that "the landfill waster do not pose a significant health hazard to humans." Semiannual testing of the bay and adjacent to the landfill should period," they recommended and they warned that if devel opment proceeded, landfill s might be released. These would need to be collected and disposed of. But no significant cleanup was neces sary, according to Wood-

The Ramada development never got built. Asked about the project's history, member in the city's Economic Development Division who worked on the develcouldn't remember what killed the project. "It seems to me that it was either the nership fell apart," Reminded of the toxic history of the site that emerged in 1983, Contreras amended her recol-

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erate probabilities of con-

taining barrels or barrel

residues," according to the

report. This was done "in

order to limit the potential for

rupturing an intact barrel during the field investiga-

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lection: "I'm beginning to think or recall that maybe deal fell apart."

In 1988 the city began carrying out other plans for the property (dubbed by then "South Shores Park"). The first, \$4.5 million phase of these plans involved carving out a nine-acre cove north of the landfill. This was to serve as a boat-launching basin, and next to it a tenments included a 16-acre parking lot, a public beach situated across the lagoon from the boat ramp, two boarding docks, and restroom facilities. Apprised of the city's plans, an engineer from the Regional Water Quality Con trol Board office had expressed concern to the city in a let-ter dated June 5, 1987, that excavation might "result in the disruption of the landfill cover and/or involve exca-vation and exposure of landfill waste materials " But Woodward-Clyde (once again the city's consultant) responded that a 50-foot huffer zone would be main tained between the boat ba and the boundaries of the earthen berm would separate the waters of the bay from the boat basin until the

excavation was complete. In early October 1988, about a month after grading began, some workers excavating the site smelled the odor of rotten eggs and began vomiting and experiencing headaches. Three were hospitalized, according to news reports. (One of the workers died thereafter, and ten months later his widow filed city paid \$8500 to settle the , according to a note in the case files.) An environmental consultant brought in from Scottsdale, Arizona, to estigate the incident con encountered a pocket of hydrogen sulfide gas. Although Woodward-Clyde's 1983 study had not found this poison, workers' symptoms matched many of its effects The consultant recommended that workers be required to

wear oxygen masks.

More trouble developed.

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technician employed by the consulting firm collected liq-uid and soil samples. The els of pollutants: dichlo roethene, a degreasing agent; TCA, a common industrial solvent; and carbon tetrachloride, the carcinogen whos dumping spurred Wood-ward-Clyde's 1983 report. The latter was found in a concentration more than 900 times the state's maximum for

drinking water. "We've broken the seal on the tomb, and the curse has been released," a San Diego Evening Tribune article in August 1989 quoted Michael Pallamary, a civil engineer who was chairman of a city panel seeking to clear up Mission Bay. The city ordered more testing of the surface water and sedime in the boat basin. Again Woodward-Clyde's finding were reassuring. None of the pollutants detected in the surface water qualified for classification as hazardous vaste, the firm announced Delays continued to plague the project. Not until 1996 did the city open the boat-

launch ramp - six years behind the original schedule Today South Shores Park

has an eerie, unfinished look You reach it by turning in to an access road off Sea World Drive. This leads to an asphal parking lot studded with palm to keep roots away from what ever lies below: Big enough for 240 cars and trailers, the parking lot often holds no more than 2 or 3 vehicles. A the northwest corner of the lot, two restroom facilities, gray with blue-tile accents, stand like sentries overlooking an expanse of the white concrete ramp that could accommodate ten powerboats. Yet many mornings there are none, nor can any human figure be seen on the

The old landfill lies beneath the access road and parking lot, but according to 1999 maps of the park, part of it also extends under the graded dirt to the west of the lot. This stretch abuts the eastern edge of Sea World's property, and official maps show it as a future parking site grow here. A wide concrete pathfor the marine park; at times

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the breeze carries peppy voices of the park's animal-show announcers here. On the eastern side of the asphalt lot, dirt covers the old dump. Ash-colored mulch has be spread over some of the lie naked. Short, mean plants

way lies beyond this section, next to the water. Sometimes someone strolls or Rollerblades along it. The Mission Bay Park Plan calls for addition an amphitheater, playgrounds, picnic facilities. But no money has been budgeted to build these. "It could sit there for some time without anything further happening," one city official stated.

That's good news to Jace Miller. A shipwright and aspir-ing novelist who recently moved to Imperial Beach from Ocean Beach, Miller, 56, lobbies for cleanup of the old landfill. He explains that he became interested after reading a 1995 article about the imminent opening of the South Shores Park boat basin. He recalls, "I thought it would be impossible for the site to be benign, because of its loca tion in a public park, sand of water, and because of the large amounts of toxics tha had been dumped there." Miller says he started talking to the Sierra Club and Earth First and found, "No one knew about it. No one I talked to had ever heard about it. The general reaction was that it sounded pretty far-fetched. I began to get the impres that information about the

dump had been kept from Miller says he enlisted other volunteers, and his group (dubbed Mission Bay Park Toxic Cleanup) has been rching the history of the site. Miller says, "I think it's is site and that the public should be warned about it." He says many of tain serious flaws.

Miller's group believes that a disturbing error can be found in Woodward Clyde's 1983 study. One of the of that study was that the Mission Bay landfill do not pose a human health hazard. "There are practically no exposure pathways humans," the report ass pathways to

The study's authors explained that the ground vater at the site was too salty to be drinkable. "Although ingestion of bay water by swimmers can occur, the amount actually swallowed by a person is normally extremely small; poisoning could occur only if acutely toxic amounts...were present in the water," they reasoned. Furthermore, the layers of dirt over the landfill appeared to be blocking the

Instead, the primary

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aquatic organisms inhabit-ing the San Diego River flood-control channel and Mission the eyes have it. Bay," the report stated. It conceded that "consump tion of highly contamina fish has caused serious human health problems, particularly in Japan." The consultants looked at concentrations of toxic heavy metals found in the water and sediments of the flood-control channel and hav at sites near the landfill In order to take into account the fact that heavy metals

the flesh of marine animals

the consultants multiplied

the highest concentrations

factor that they claim was

ronmental Protection

Agency). Then they calcu-

lated how much of each of the

metals would be consumed

by a person eating 6.5 grams

of fish a day (a little less than

a quarter of an ounce, or

per month). When they com-

pared this amount to the esti

mated safe consumption lev-

els derived from drinking

water standards, they concluded that "no human health

effects should result from consumption of fish inhabiting Mission Bay."

That statement appar ently assuaged concerns of

government regulators who read the Woodward-Clyde

report 17 years ago. But

Miller's group took a hard

look at the analysis and the

Woodward-Clyde didn't

gather that data; another local

consulting firm called Sci-

ence Applications, Inc., col-

lected sediment and surface-

water samples from the bay

nel. Science Applications

wrote a report of its finding (released in October 1983)

and concluded that overall

the waters of Mission Bay

were "quite clean relative to

priority pollutants," approx-imating the quality of open

ocean water ("except for slightly increased levels of mercury"). When it came to sediments in the bay and channel, however, Science

should be cause for concern

The consulting firm found more zinc, thallium, lead,

nickel, and beryllium in the Mission Bay sediments than

York Bight. The average level

and the flood-control chan

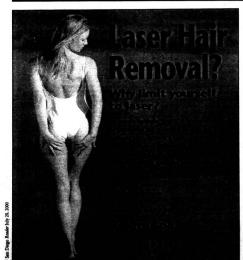
oughly seven ounces of fish

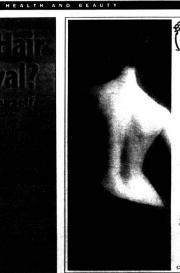
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Woodward-Clyde had based its reassuring state-ments about the Mission Bay fish consumption upon Scidata. How could this be Miller and his associates noted that one of the tables in the Woodward-Clyde report did contain the same raw data that Science Applications had collected and reported. How ever, in the section where oodward-Clyde analyzed the human health risks, the consultants had created another, more selective table This table — the one most readers would peruse - is curious. It correctly states the amount of mercury that Science Applications found. But it understates the amount of

four other heavy metals found in the sediments by a factor of a thousand In other words instead of 133 milligrams of lead per kilogram of sedi-Science Applications in the flood-channel collecting sta tion). Woodward-Clyde reported that only .133 milligrams had been found. Instead of 29 milligrams per kilogram of arsenic, Wood ward-Clyde based its metalconsumption analysis upon

findings for eight other heavy metals identified by Science Applications.
When Miller and his associates reworked Woodward-Clyde's analysis based upon the heavy-metal con-centrations found by Science Applications, they came up with the following estimates: Someone who eats seven ounces per month of fish caught next to the landfill

an arsenic concentration of

.029 milligrams per kilogram.

The table does not report

would be getting 13 times



the amount of lead considin drinking water. They would be consuming twice the amount of arsenic, 7 times the amount of beryllium, 3.65 times the amount of chromium, 6.7 times the amount of copper, and 25 times the amount of thal-lium allowed by drinkingwater standards

None of the authors of the Woodward-Clyde study remain with the firm, which was sold about two years ago and is now known by the name URS. However, David Marx, current manager of the office's Environmental Management Division, knows about the Mission Bay landfill. In 1983 Marx worked for the San Diego County hea department. He read the Woodward-Clyde report when it was published and agreed to answer my questions about the report. Asked if representing the tables relatng to heavy-metal concentrations, he said, "I really

don't know how to answer that.... There may be an issue here. There may not be an issue." Further study of data and worksheets used by Woodward-Clyde might yield an explanation, he sugg But before spending time and money to determine if natory data exists, "We yould really need to hear rom the city, who was our client in this particular

Robert Ferrier, deputy Disposal Division, is the city responsibility for the Mission Bay landfill. Asked whether Woodward-Clyde's table was in error, he said. "Perhaps. Perhaps not. There's no reason to assume SAI is right, any more than there is that Woodward-Clyde is. Applications collected the ata, Ferrier responded, "Oh, I understand that ... Well. I'm not saying I would trust one more than the other. That's all I'm saying. I mean, just because somebody make a recommendation, if that was the only recommendation at one point in time, my ber of the Regional Water Ouality Control Board. Each money to test fish caught at says. The closest station from which fish have been collected is "right downstream of Fashion Valley Road, which is maybe a mile and a half, two miles, upstream. This really wouldn't reflect what the landfill could possibly be contributing," he says. Fish have been collected from Tecolote Creek, upstream from where it enters Mission Bay, "So there again, we don't have any data on the possible influ-

The Mission Bay landfill's score came to 61.61, a number that placed it among the 50 most polluted hazardous waste sites in the country.

was their recommendation at that time, but I haven't seen it substantiated by anybody else since."

Science Applications recommended further investigation into the heavy metals in fish living near the land-fill. In its 1983 report, the consulting firm stated that a bottom-feeding fish should be "carefully selected so as to represent a worst-case sit uation.... The tissue to be edible portions of the fish in order to establish a link between the fish and the has never been done, accordfill." Peters says the problem with analyzing fish caught near the San Diego River mouth is that "if you find a fish that has somewhat elevated levels [of a pollutant]. you're not sure where it got it Fenerially if it's a fish that also frequents the ocean and comes into that particular

area where you caught him." The landfill lobbying group says although the fis toxicity table appears to be one of the most egregious errors in the 1983 study, other aspects of it trouble them too. Miller believes (based on the documents in the Wood ward-Clyde report's appendix) deposited in the Mission Bay landfill. Miller thinks the report's statement that "Overfill waste" is misleading. "I of gallons of toxic materials

tests for cyanide in the soil Mission Bay landfill cast doubt on Woodward-Clyde's 1983 testing. Although Woodward-Clyde reported it had failed to detect cyanide, Miller discovered an analysis con ducted in the fall of 1983 by the California Department of Health Services. The state lab found cyanide in all samples from this site that it tested, from 10 to 35 parts per million.

did they go?" Miller says indep

Marx, the one-time county employee who works for URS (formerly Wood ward-Clyde), downplayed the discrepancy. "This may just be a lab thing," he stated. If one set of tests had shown 10 parts per million and the other 3000 parts per million. then I'd think there would be a scratch-your-head-andreally-look-at-this-a-lotharder issue," he said.

Marx says his "overriding concern" with Woodrd-Clyde's 1983 report was the "big-picture" question ment could proceed. Miller and believes that the city's

study. He argues that this bias is apparent throughout the report. Miller thinks the behavior of the city and Woodward-Clyde after the release of the study sh that something other than public-health concerns were

The study results went Health Services in Sacrareviewed Woodward-Clyde's conclusions. On January 10, 1984, Thomas Bailey, a chief trol Division, wrote a letter summarizing the state's response. Bailey pointed out that Woodward-Clyde had

possible effects of long-term

in the study "are of concern eyen at relatively low con-centrations," Bailey declared up steps: a notice in the deed to inform future o

struction of "residences schools, hospitals, day-care centers, or any other perrupants of hotels includ ing live-in managers.

ed Site List as the cordingly, the list will appro-

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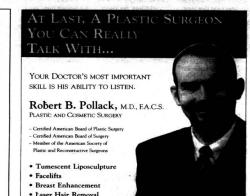
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Mission Bay landfill when cleanup or mitigation is

The following year, the city and the developer, coun-seled by Woodward-Clyde, lobbied to get the state to with one that would enable the project to proceed. Doc-uments collected by Miller's group record conference calls involving up to nine representatives from the various parties, trips to Sacramento, efforts to pressure the state res tion. Drafts of what the developer wanted the state to say (e.g., "We see no reason why he City and the developers of the hotel site cannot pro eed immediately with the development of the hotel...") were sent north. The chief of trol Division yielded in a let-"[I]ntended to clarify and supersede the ...letter ...dated January 10, 1984," it neither tracted nor reaffirmed the old letter's technical com-

ents, its call for a deed restric

ing cleanup and mitigation But the new letter said the site a "hazardous waste property," and it said that the Cit and County of San Diego would bear responsibility for the Woodward-Clyde assessment of the site and for health and safety concerns associate

Although the resort development never reached completion, the Woodward-Clyde study remains a force in discussions of the landfill Robert Ferrier, the Refuse Disposal Division man cites it as a cause for belie that the old landfill is causing no problems. Ferrier points out that many other tests have been conducted since 1983. As with the Woodward-Clyde report, however city officials and the citizens group differ in their inter pretations of test results.

Ferrier says the tests have painted a consistent and reassuring picture. "We have been testing for years, looking for any kind of difficulty result ing out of this, and we've yet to find it. We've been sub-

mitting the reports to all the regulatory agencies, and frankly...the people who get paid to do this for a living are not telling us that there is any kind of migration from those government overseers have included the federal Environmental Protection

Members of the Mission Bay Park Toxic Cleanup group see the Environmen-tal Protection Agency's assess-ments of the Mission Bay landfill as a cause for con cern about the site and the scrutiny it has received The federal agency's

eness of the landfill appar ently began around February 1984. At that time, the agency entered the Mission Bay landfill into an inventory of potential hazardous substance sites. An Environmental Protection Agency evaluator gave the site a preliminary scoring to determine candidacy for the National Priorities List. This list is made up of waste sites known to have released hazardous materials to the envi

ronment and those posing a

sion on it doesn't guarante that the site will get Superfund monies for a cleanup, but it's a start. (The Superfund legislation, created by Congr in 1980, taxes chemical and petroleum industries to pay for finding, investigating, and cleaning up the nation's most

hazardous waste sites.)
In its preliminary evaluation, the Environmental Protection Agency relied on the 1983 Woodward-Clyde report to assess the site. Although the evaluator gave imum number of points for quantity of mate for toxicity, the score came to 1.40 out of a possible 100 (To get on the National Pri orities List, a site must

In November 1989 another Environmental Pro tection Agency-funded assessment was conducted, and this one concluded that the landfill might be eligible for the National Priorities List. A report judged the potential fo contamination of the surface three factors: the landfill's

score 28.5.)

proximity to Mission Bay, the quantity of waste, and the lack of containment of landfill materials. A contaminant release to the air s deemed possible. In June 1990 the land-

fill underwent scoring according to a revised Environmental Protection Agency system. This time, according to a memorandum dated June 29, 1990, the evaluator ter (since no one would be drinking the brackish ground water near the landfill). How ever, the old dump received positive scores for the air, surface-water, and "on-site exposure." The Mission Bay landfill's score came to 61.61, a number that placed it among the 50 most polluted haztry. A separate Environmental Protection Agency document

appeared to elevate the land-fill to "high priority." In 1991, the San Diego dump site underwent an expanded Environmental Protection Agency-funded evaluation, scrutiny generally reserved (according to an agency publication) for

sites "clearly headed for the NPL [National Priorities List]." face water, and soil offered no potential for transmitting This time, according to a September 25, 1991, me evaluator's opinion. Nor did he explain why his opinion differed from previous evalthe evaluator gave the site a core of 49.06, lower than th previous score but above the uations. The old landfill's ut-off for the priority listoverall score thus amo ing. An accompanying memo criticized methods used by to only 14.01 — too low to qualify for inclusion on the National Priorities List. The the City of San Diego and Woodward-Clyde The memo Environmental Protection said that the city and its con-Agency reacted swiftly. It placed the site in its archive, sultants had used "detection levels" (for pollutants) th where no further action was

were so high they exceeded

the Marine Ambient Water

Quality Criteria. (Reporting

detected above a certain level

creates a sense of well-being

tion if the detection limit is

**Environmental Protection** Agency evaluation transpired

at the landfill. In 1993, the

agency hired Bechtel Envi-

ronment, Inc., to evaluate

the San Diego site. The Bech-

tel evaluator conducted no

new tests, but in a report

dated August 2, 1993, he

judged only the air contam-

ination potential to be sig-

One more significant

but may mask contamina

too high.)

Miller of the toxic cleanup group says calls to the regional Environmental Protection Agency headquarters have yielded no explanation for the 1993 turnaround, so the citizen group this past March sent a letter to the agency's regional uation. The agency since has invited Miller and his associates to submit information. They say they plan to send the Environmental Protection Agency a report about the misstated heavy-metal concentrations (in the 1983 Woodward-Clyde report) and concerns about fish con-tamination, along with test results about which they think agency officials may be One example, they say, is the amount of thallium in

surface waters near the land fill over the last 15 years. Found in pure form in natur as an odorless and tasteles bluish-white metal, thalliun combines with sub such as bromine, chlorine fluorine, and iodine. Industrial processes employ such thallium compounds, which have also been used as a rat and ant poison. Humans who have ingested large amounts of the element over a short time have experienced "vomiting, diarrhea, temporary hair loss...effects on the nervous system, lungs, heart, liver, and kidneys...[and] death," according to the U.S. Department of Health and Human Services. (The effects of ingesting low levels of thaling skin contact with thal lium are not known.) One federal government fact sheet adds that thallium "stays in the air, water, and soil for a long time and is not broken down," and it "builds up in fish and shellfish." A sepa-rate Environmental Protection Agency fact sheet con-firms that thallium is "quickly

Because thallium builds up in sea life, the federal standard for thallium in fishing waters is just 6.3 parts per billion. Compare that to results of testing conducted by the city next to the old landfill in October 1985. Concentrations of thallium ranged from 900 to 1100 parts per billion. Yet no warm the fish caught in the area were posted. Subsequent test values have varied. In 1986 and 1987, the city reported con-centration at 380 parts per billion. In 1988, the concen parts per billion. In 1997. thallium concentration was 91 parts per billion - more than 14 times the federal star dard for fishing waters, Enviliterature describes the worst recorded conditions of thal lium water pollution as 30 parts per billion, an amoun found near ore-processing

HEALTH AND BEAUTY

ing ore-rich soils. Yet in the face of these test results, th City of San Diego has discontinued testing for thal-

Asked about the thal lium findings, Ferrier, the Refuse Disposal Division manager, responded, "There's nobody telling us that that spike in a single element like that is related to any kind of a release from the landfill." He elaborated, "It's impossible to release only thallium and not release everything else.... That's not what leachate does That's not the way landfill are.... So is there thallium in ion Bay? I don't know, and I certainly don't know where it's coming from." I it is there, he declared, "It's not coming from the Mission Bay Landfill."

The members of Miller's edging her concerns, they group say that testing at and found no records indicating near the landfill ov an investigation. Miller asks, "Why wait?" 15 years has yielded findings until harm emerges. "Why They cite a 1996 report writ not err on the side of cauten by a city consultant named EMCON that summarized going on there? There are large amounts of toxic chem-icals and heavy metals buried found near the landfill between

reported amounts that we 17 to 600 times greater tha for all the research he and his

haven't found any evidence

landfill has harmed anyone

workers back in 1988. After

news of the toxic deposit

became public in 1983, a Bay Park woman did write the

county health department to

cer cases" in the area just

downwind of the landfill. "I

can name 19-20 cases in this

small (two-block) area," she

wrote, "a cancer case in almos

every house " Although

Miller's group found a letter

from the county acknowl-

Miller says his group hopes to file an environ lawsuit against the city. They're seeking legal assistance with such an action. In the meantime, Miller has become convinced that "cleanup is the only option" for what he calls rica's Finest Toxic Waste

Ferrier, the city's Refuse Disposal Division deputy director, says the city has ing up the old landfill. But he suggests it would be an ng scenario" to rec go into the middle of Misof that magnitude and transport it." Just imagine, the bureaucrat suggests, what people would say if you put the following question to them: "We're going to go dig this up and transport it across your street. Do you mind?"

- Jeannette De Wyze

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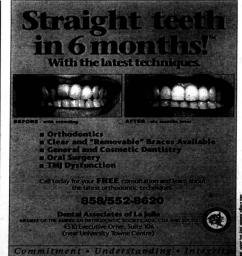
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movie, I have assumed that the similarity of "Rom" and "Rom-sina" was attrifue coincidence. Now, your article suggests another interpretation: that the Gypies adopted the name that the Gypies adopted the name to but I'm not so sure that it holds up. For instance, my dictionary, Webster's New World, defines rom as a Gypty man or boy and traces the ctymology from Sanskirt domba, a low-caste musician. This alow-caste musician.

would certainly imply that the term goes back much further than their residence in eastern Europe.

On another topic, you likely are already aware of my favorite piece of trivia about Gypsy musicians. The famous guitarist Django Reinhardt hand as an adolescent and weitched instruments from switched instruments from the violin because he felt the guitar was more suitable to

his limits. What I don't know is just how extensive the damage was. I think I once read that he lost a finger altogether and much of the use of another finger. It seems impossible when I hear him play. Can you shed any light? Mike Waters

camp outside of Paris, where he grew up. This resulted in his developing his own unique style of fingering.

Godless Homeless

Godless Homeless
You printed a large section
about homeless maybe about
a month ago ("Houseless,"
June 22). I just wanted to let
you some stories were very
touching, some very funny,
and some very weird. After
reading the majority, the

bottom line was they didn't have God in their life, and they made decisions that made them end up where they are. All I can say is it's less painful to learn by someone else's mistakes. Your article should mistakes. Your article should have been a big eye-opener to many people. Overall, we need to count our blessings, what little or lot we may have. Gloria

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August Kleinzahler responds: When Reinhardt was 17, two of his fingers were severely damaged in a fire in a Gypsy

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Clarifying Hollywood's Distortions If Julius Caesar's army suddenly marched into your living room, you wouldn't recognize them," says Jack Williams, archaeologist and military historian. The soldiers would be wearing long chain-mail shirts that would look medieval to a contemporary eye, rather than the Roman banded: a sold the soldiers will be soldiers to be considered to the soldiers of the contemporary eye, rather than the Roman banded: a soldier than the soldiers of the sol probably never seen in a movie, either."
The trouble is, Hollywood tends to dress all of its casts of thousands as if the Roman empire existed only between the First and Third centuries A.D. In fact, it spanned from the Third century B.C. to nearly 1500, by which time chain-mail -never out of fashion with Roman troops — had taken precedence again.
"The other

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**Local Events** 

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Restaurants 'page 114 LOCAL EVENTS

The other thing Hollywood has done a poor job of showing is how the Roman army

fought as a cohesive whole," asy a Williams. "It sees Roman warfare as a conflict between individuals. It thinks you had these great masses of people who got together and had duels. What actually happened was that groups stayed together in clusters and fought as teams. From the practical aspects of military control, you wouldn't have anything that looked like what

ywood portrays."
The recent movie Gladiator is a good example of misguided image-making, Williams says. It shows cavalry wielding long swords during the time of Marcus Aurelius (121–180 A.D.). But the

Meaning and the state of the st comes for them to show courage they largely do so because they're acting on

autopilot."

The Romans also had the capacity — The Romans also had the capacity— and the willingness — to see people suffer. 'One of the things they aspired to was an absolube lack of pit,' The idea of mercy and the goal of treating other nations equisibly is not something a Roman would understand. This is revealed in the drams of the gladatorial games as well is their military engagements. They wonshiped power in



Calendar

The Roman Army Was Mean

They also had a phallic out that put great value on maleneas at the expense of women and children. They surrounded themselves with phallic images to the point that most people today would find either comical or offensive. Every home thad in little household goods that dain't leave much need to gas around making moral judgments on history, but it would be a mistake to candy-coat the Roman empire."

mistake to candy-coat the Roman empire."

If the compiler is the condition of the condition of the Roman empire is the roman empire in the Roman empire is the Roman empire in the Roman empire is the Roman empire in the Roman empire is the beauty of the sculpture, megnificence of the buildings, and engineering accomplishments, when in fact what those things. It was the blood of the Roman army and of the soldiers that they confined and destroyed."

For his part, Williams has worked on only one site with a Roman component, in Yorkshire, England. The principal investigator at San Diego's Presidio excavations, he has spent most of his professional life studying warfare in the Americas and the Spanish military in the Americas and the Spanish military response to native peoples. Current projects he leads are at Mission San Luis Rey and Mission Sant Bathsar. Yet he sees such similarities between colonial Spaniars. Yet and ancient Romans. — and structural similarities in their military situations" — That the Romans are a serious "hobby-interest." Over the years, Romans respectively held once but Roman excavations being done by, archaeologists in Europe and the Near East. "One of the most extraordinary East. "One of the most extraoruning, finds," he says, "was a hippopotamus-skin Roman shield from Egypt." Experimental archaeology is being done too. "Believe it or not, there are groups in England who put on Roman armor too. Believe it or not, there are groups in England who put on Roman armor and wander around, partly for the fun of it, but partly because they learn things about the equipment by using it."

At the next moeting of San Diego's chapter of the Archaeological Institute of Archaeological Institute of Armeria. Williams will speak about this scholarship, contrasting the new discoveries with the popular misconceptions of the Romans, who, despite their moral shortcomings, continue to amaze their scrutinizers, continue to amaze their scrutinizers and the state of the scholarship, continue to amaze their scrutinizers, continue to amaze their scrutinizers, continued and scholarship and scholarship scrutinizers. When the scholarship scrutinizers with the scholarship scrutinizers with the scholarship scrutinizers and scholarship scrutinizers. The scholarship scrutinizers with the scholarship scrutinizers and scholarship scrutinizers and scholarship scrutinizers.

"Making Sense of Roman Warf Slide Talk by Jack Williams Friday, July 21, 7:15 p.m. Palisades Presbyterian Church 6301 Birchwood Street, Free Info: 619-465-3841

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Youth Symphonic Orchestra at 8 p.m. tonight, Thursday, July 20, at the Tijuana Cultural Center. Tickets are \$6 U.S. Find the center at Pasco de los Héroes and Mina Street in the Zona Río. For more information, call 011-52-66-87-9600. (TUUANA)

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Beach Hotel). Admission is free. Call
FORMANA (OF INFORMATION.)

Celebrate the 111th Anniversary of Tijuana with a ball for dancing in the Tijuana with a ball for dancing in the downtown public park to music by the Juan Medina Orchestra at 5 p.m. on Friday, July 21. Find the park at Third and F Streets. Admission is free. For further information (in Spanish), call 011-52-66-88-1721.

Seafood Stars in the Seafood Fair -

ment — planned on Sunday, July 23.
from noon to 6 p.m., on Avenida
Revolución Admission is \$10 U.S. Revolución, Admission is \$10 U.S Questions? Call 011-52-66-82-8744 (ПДАВА)

TIMAMA)

Plan to B There, the Municipal Planning Institute (IMPlan) of Tijuana hosts architects Carlos 
Grazbord and Daniel Rubio delivcing a lecture entitled "La Instituering a lecture entitled "La Instituering a lecture entitled "La Institutitiba" at 7 pm. on Tuesday, July 25,
at the CANACO Conference July 25,
at the CANACO Conference to the 
Spanish. Admission is five. For more 
Spanish. Admission is five. For more 
CINAMAN. (2011) 12 26-66-6248.

Consciouslassa Clorafa, or thunder-heads, are most likely to form over San Diego County's deserts and mountains during the latter part of The clouds appear by middlere-noon—often the result of moist, topical air entering the county from the south or anotheast. If interna-tory of the county from the south or anotheast, if interna-tion the country of the country of the country of the country of the When the weather pattern allow the work of the country of the country of the country of the country of the mountain barriers, even coast! San Diego Country and apresence the cool spatter of sandons and specticular evening lightings displays.

Pleas, the bane of pets and humans alike, are hopping all over San Diego again as the summer progresses. Fleas were even more troublesome in San "Amazonas," it's the new film at the Omnimax Theater in the Tijuana Cultural Center, screening Tuesday through Friday at every hour on the hour from 2 to 9 p.m., with addiwere even more troubleione in San Diego County's past than they are to-day, Soldiers on the Portola expedi-tion over two conturies ago named a deserted Indian village in today's North County'Rancheria de law gas'; and the problem of pulgas ("fleas") in the dusty atreets and dwelling places of Southern California were commonly mentioned in 19th Century journals and diaries. The tional screenings at 11 a.m., noon, and 1 p.m. on Saturday and Sunday. The center is located at Paseo de los Héroes and Mina Street in the

place-names Las Pulgas Canyon and Las Pulgas Road in Camp Pendleton are reminders of a timeless torment.

Jupiter and Saturn, the two un-blinking luminaries of the morning sky, stand between the Pleiades and Hyades star clusters in the constella-Hydrae star clusters in the constella-tion Tarus through the remainder of the month. Arise at down (4 a.m., or abortly thereafter) and look east to see them. The two planets are slowly pulling away from each other now, a few weeks after passing each other than the complexity of the other than the complexity of the there is not conjunction." On the morning of Wednesdry, July 26, the waning cresent mono joint sits grouping of planets and stars. Don't Forget Your Binoculars when naturalist and birder Anna Gately-

naturalist and birder Anna Gately-Stanton leads an easy-pseed birding expedition through Blue Sky Ecolog-ical Reserve on Saturday, July 22. Leam all about "Habitad" when nat-uralist Don Scott test out on Sunday, July 23. Wear comfortable shoes and earty water. Both events begin at 9 a.m. Find the park on Espola Road, non-half mile north of Lake Poway Road. For information, call 858-679-5469. Free, "Observations". "The Wonders of Nature" will be revealed when naturalist Barbara Jones leads a leisurely 1.5-mile inter-pretive evening walk to the ranch

house in Daley Ranch on Saturday, July 22. The event begins at 6 p.m. at the main entry gate on La Honda Drive. For details, dial 760-839-4680. Free. No gets. ((SCONDIDO)

Bizarre Trees, cacti, and succulents star when Offshoot Tours hosts its star when Orthodot Lours nosts its monthly hour-long guided stroll to the desert garden on Saturday, July 22, at 10 a.m., starting from the park's visitors' center. Free. 619-235-1100. (BALBOA PARN)

Prom the Wild, meet some local Prom the Wild, meet some local wildlife when ranger Maureen Abare brings a few raptors and reptiles to the program starting at 3 p.m. on Saturday, July 2, at Dos Picos Park (1793) Dos Picos Park Road). Free. 888-694-3049. Children are encouraged to attend. (RAMONA)

There's a Star Party Planned in the meadow at William Heise County Park on Saturday, July 22, running from noon through the night. The from noon through the night. The San Diego Astronomers Association will host this event with planet, star, and general heavenly body viewing; a star slideshow begins at 8 p.m. Find the park at 4945 Heise Park Road; 858-694-3049. Free. (JULIAN)

Spark Your Imagination with leg-ends and lore of the Hellhole Canyon Open-Space Preserve and the pioneers who settled the area when an evening

of storytelling takes place on Saturday, july 22, beginning as 6 pm. Being lawn chairs and blankets. Light refresh-ments will be served. The requested donation is 25 for adults, \$1 for those 12 and under. Find the canyon at 1934 Santee Lam. To reserve a spot, call 619-475-3896, (VALLEY CENTER)

Polled Agains Get the skinny on out-door cooking in foil when park vol-unteer Pauline creates treats such as

CAMSING)
Trekking the Refugies, the Chula Vista Nature Center is offering this walk to participants become familiar with the San Diego National Wildlife Refuges as they view migrational vision of the Company of the C

5900, (RANCHO SAN DIGO)

Many Species of Butterflies Thrive
along the trails and varied habitats in
the tranquil Doane Pond area. Spend
Saturday, July 22, exploring the spot
from 7 a.m. to 3 p.m., during an outing hosted by the San Diego Natural
History Museum. The \$50 fee for

Take a "Pleasantly Undulating Workstat" walk seven-miles long for a "different look at Encinitas" with Walkabout explorers on Sunday, July 23. This moderate-plus paced outing starts at 8:30 a.m. at Oakcrest Park (1140 Oakcrest Park Drive, in the second entry to the park) and Stay on the Trail, learn about the on

Stey on the Truff, learn about the on-going work at Mission Trails Regional Park and importance of crosion and resource protection when Ranger Thompson leads a like at 11 a.m. on Sunday, July 23. Join the group at 11 a.m. at One Father Junipero Serra Trail. For information, call 619-668-3275. Free, DASSION GORGE)

Walk Back in Time, explore the downtown area during the historic walking tour planned by the Escon-dido Citizens Ecology Committee (in conjunction with the Escondido Hisconjunction with the Escondido His-torical Society) on Tuesday, July 25. The event starts at 6 p.m. at the southeast corner of Grand Avenue and Broadway. Free. Call 760-739-8703 or 760-743-8207 for informa-

### DANCE

Contra-Pun, do some contradanc-ing when the Flies in the Ointment band makes music and Harry and Steve call for the shindig slated for Friday, July 21, at Trinity United Methodist Church (3030 Thorn Street). Events get underway at 8 p.m., following beginners' instruc-tion at 7:45 p.m. Admission is \$6. Call 760-436-4030 for information. (NORTH PARK)

MORTH NAMO
Syming Times, the San Diego Swing
Dance Club meets for dancing at the
Navel Training Center (through gate
3) on an ongoing basis. Swing dance
tessons are offered, followed with a
dance party afterwards. The dancing
starts at 7 p.m. on Fridays and at
3 p.m. on Sundays. Admission: \$7.
Singles and couples are welcome.
Call 619-491-1800 for information.
POORT COMAL.

Pela De Do. join the Bon Temps So-

for details, (BALBOA PANO).

Swhag Tims, Part II, Pattie Wells'
Dancritime Crister hosts dancing on
Junday, July 25, for singles and cou-ples of all ages. The DJ plays' music
ref dancing from 7 to 9:30 p.m.;
swing lessons begin at 745 p.m. Flind
the center at 1255 West Mornal
Boulevard. Call 619-275-3533 for information. Admission is 35; free for
first-timers, (BAY PANO)

This Town Is Swingin', Swing Cat Dance Productions offers lindy-hop Dance Productions offers infoy-hop swing dance classes led by Emily Belt beginning on July 25, 26, 77, and 29, at four locations around the county. All ages are welcome, and partners are unnecessary. For specifics, call 858-677-0353. The fee at the 'door is 448 per five week session. (SAN DEGO COUNTY)

Southern Appalachian Platfooting Southern Appalachian Hatfooting (dog) dancing classes — with Celtic and English origins — continue on Thursdays at 6:30 p.m. at the Adams Avenue Recreation Center (3481 Adams Avenue). The classes incora terategorial mountain figures with special footwork. All ages are wel-come. The first four classes are free. Call 619-462-2889 or 858-484-5373 for information. (MORWA MEDIUTS)

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### FILM

Up for an Atmospheric Tariller's See Orson Welles in his 1466 film The Stronger when is secreen at the Tar Stronger when is secreen at the Atmospheric Tariller's and the Atmospheric Tariller's and Tariller's Angel Stronger in a small Comment to track him down.

The "Bomants Sundays" secree was the Stronger in the Comment to Tark him down.

The "Bomants Sundays" secree 1391 Academy Award winning musical An American in Pairs, starring and tunes by George and Ita Green's winn, on Sunday, July 23.

The cimen has reflexated to the Endown Stronger and Stronger in 1450 pm. All secretings Region at 150 pm. All secretings Regions at 150 pm. All secretings Region

Oueer Short Pilms, see Jared Pan-

pas's Thursday's Child, Happy, the pas's Thursday's Child, Happy, the premiere of the final cut of Pine (cre-ated with Tim Sullivan), and other films at 8 p.m. on Friday, July 21, at Bluestocking Books & Bindery (3817 Fifth Avenue). Free. Call 619-296-1424 for details. (MILCREST)

What Is a "Pocho" and why are they so funny? Find out when Lalo Lopez, Esteban Zul, and Del Zamora — ed-itors of the Chicano humor maga-zine Pocho! — screen and discuss ten and discuss zine Pocho! — screen and discuss their recent short films Why Cy-braceros! and The Mexecutioner for the Sunday Maitinee on July 23, at 2 p.m., at the San Diego Public Li-brary (820 E Street). Call 619-236-5800 for information. Free. (DOWNTOWN)

Honolulu

ne 1999 film — focusing or ism, the nature of miracles

The Ubuntu Video Club, a six-week 

A Fathom of Submarine Movies is eving screened for a series hosted by the Maritime Museum in conjunction with the abibit "Submarines: A Century of Silent Service." The heart form six lox Angeles-Class attack submarines stationed at Submarines to the Submarines of military historian. The series continues with Enemy The series continues with Enemy Submarines of the Submar

USS Inference City on Wednesday, July 26, on the steam ferryboat Berkeley.

Gates open at 7 p.m., and the film begins at dusk, preceded by a nautical carroon. Admission is \$8 general and \$5 for children, seniors, and military and includes admission to the submarine exhibit. The ship is located at 1368 North Harbor Drive (about the control of the control of 1923). [OpenTool of 19-234-915]. [OpenTool of 19-234-915]. [OpenTool of 19-234-

GETAWAYS

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ing discussion.
Admission is free. Find the library at 5148 Market Street (at Euclid). For more information, call 619-527-3405. (ENCANTO) A Fathom of Submarine Movies are

Lake Tahoe

"FUNSHIP" JUBILEE ALASKA 2000

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"Maquiller A Tale of Two Mexicos" by Sonia Angulo will be screened at the San Diego Public Library at 6 p.m. on Wednesday, July 26. An-gulo will be on hand to be a few of the screen

Reuben H. Fleet Science Center sourney to exotic places in Wild California, illustrating how the beauty and the majesty of the state's wild places help inspire our culture and adventuresome spirit. Shooting locations include San Dego, Big Sur. Park, Monterey Bay, Lake Tahoe, and in the drink at Maverick's. From the coral reefs of the Bahmas to the seas of Patagonia. Dolphon takes audiences under the star Atlantic sported dolphins, dusky dol-

face of the water for romps with Atlantic spotted dolphins, dusky dol-phins, and bottlenose dolphins. The film uses the exotic locations, cur-ent scientific research, and encoun-ters between people and dolphins to present a close-up view into the world of these playful cetaceans. For ticket prices and showtimes-For ticket prices and showtimes, call 619-238-1233. (BALBOA PARK)

### LECTURES

Dreaming of Home Sweet (Own) Home? Learn the facts of home own-ership when the San Diego Neighbor-thood Housing Services offers a pro-gram to educate potential first-time gram to educate potential first-time homebusers tonight, Thursday, July 20. Participants learn about good credit, budgeting, maintaining a home, and more during the orientation be-ginning at 6 p.m. at the NHS office (4336 54th Street). For reservations, call 619-229-2370, Free, ICITY HBGHTS)

Pier View Way). Malala will speak

tradition, in conjunction with the museum's current exhibit, "Worn With Pride: Celebrating Samoan Artistic Heritage." Admission is 55. For information, dial 760-721-2787.

Contemporary Bone Carving demonstrations are planned by "Louie the Fish" in conjunction with "Worn With Pride: Celebrating "Worn With Pride: Celebrating Samoan Artistic Heritage" at the Oceanide Museum of Art from 1 to 4 p.m. today. Thursday, July 20. Louie the Fish became interested in Hawaiian fishhooks while studying primitive art at the University of Hawaiian the late '60s. Find the museum at 704 Pier View Way, Admis-sion is \$3 general. Call 760-721-2787. for information. IOCEANSIOD.

treat various disorders." For times

619-224-6886, IMPSSOOR BAY)

Armed Conflict was an important part of ancient Roman civilization. Focus on various theoretical and mechanical aspects of wearfare in days of "Making Sense of Roman Weaffar" for the Archaeological Institute of America on Friday, July 21. The talk starts at 7:15 p.m. at the Palisade America on Friday, July 21. The talk starts at 7:15 p.m. at the Palisade Sense of t

Inveterate Traveler Jamie Sanson

ploring "India — The Queen of All Destinations" for the Sierra Club on

The state of

subject for slides to be shown, when the Pacific Beach Historical Society meets at 1 p.m. on Saturday, July 22, at the Earl and Bardie Taylor Library (Pa-cific Beach Library; 4275 Cass Street). 858-272-6655. Free. (PAGIC BEACH) AB-Day FaSela. do some traditional four-part harmony acappelle singing during an all-day "fasola" event stated for Saturday, July 22, from 10 am. to 4 p.m. (registrations starts during the free event. Hooked on this singing style! Learn "FaSola"— that is, sight read-ing vocal music, four-part harmony, with "halpen onless"— when a learn-er' group begins at 7 p.m. on Mon-lake place at the Porter House in Old All-Day FaSoLa, do some traditional Get Tan, head to the Hyatt Islandia Get Tan, head to the Hyatt Islandia on the Bay for "Dr. Tan's Expo — Wisdom, Happiness, Longevity," running July 20-23. The focus of the event is the presentation of several paths to explore what Tan refers to as the "three elements of as the "three elements of perfection—perfect parement, per-fect timing, and perfect person." Workshop subjects include Double Happiness Chinese Brush Painting, the Intelligence of Feng Shui, pho-lography appreciation, and "using wrist and ankle needle technique to

jon Library (201 East Douglas Avenue). Free. Call 619-579-4454 for information. (EL CAJON)

San Diego in the '40s and '50s is the subject for slides to be shown when

take place at the Porter House in Ok Poway Park (14134 Midland Road) For information, call 619-448-7779

Plaster Cloth Strips will be applied Plaster Cloth Strips will be applied to your face by apartner when "Cus-tom Mask Making" is taught in classes on Saturday, July 22 and 23, from 2 to 5 p.m., at the Bravo Work-shop (740 13h Street, studio 322). During the second class, participants decorate their one-of-a-kind life masks. The \$75 fee includes materi-als. To resister, call 619-69-6058. als. To register, call 619-696-0058. (DOWNTOWN)

An Opera Scene Master Class is planned by Gregory Buchalter at noon on Saturday, July 22, at La Jolla Pesplyterian Church (7715 Draper Avenue). Buchalter — assistant con-ductor and coach with the New York Metropolitan Opera — will analyze

vocal techniques, language skills, staging and acting ability of local opera singers presenting memorized opera scenes. The suggested dona-tion for spectators is \$5. For infor-mation, call 619-460-3306. (A. JOLLA) 7:30 p.m. in the auditorium of the San Diego Zoo's Otto Center (left of the zoo's main entrance). Free. For information, call 619-299-1744 x1040. (BALBOA PARK) Learn to Surf (Whatever Your Age), a class on "Internet Search Tech-niques" is planned from 10 a.m. to

Put Your Left Brain and Right Brain Skills Together to improve Brain Skills Together to improve your grades and work performance after taking a class led by Linda Goode of Performance Enhancement from 10:15 a.m. to 2 p.m. on Satur-day, July 22, at the Vista Liberary (700 Eucalyptus Avenue). To reserve a spot for the free workshop, call 760-967-7947, Bring lunch. (MSTA)

Improve Your Breath Capacity, tone quality, and singing range when a singers' workshop is offered at 9.30 a.m. on Saturday, July 22, at the Pacific

To Tell the Truth, the topic is "Lying With the Polygraph" when Elie Schneour speaks for the San Diego Association for Rational Inquiry at 7 p.m. on Sunday, July 23. Schneour is head of the San Diego County Science Advisory Board. The group meets in the Community Room at meets in the Community Room at La Jolla Village Square (8657 Villa La Jolla Drive). Suggested donation: \$5. For information, call 619-421-5844. (LA JOLLA)

"The Return of the Giants" - and we don't mean the baseball team rom San Francisco — is the topi from San Francisco — is the topic when author Barry Chamish speaks for the San Diego UFO Society at 2 p.m. on Sunday, July 23, at the Quality Resort (875 Hotel Circle South). 619-299-9157. Admission: \$12. (MISSION VALLEY)

"Text and Texture: An Exploration with Projected Images" is promised when Canadian artist Mia Weinberg presents workshops for the Master of Arts in Liberal Arts and Sciences lecure series on Tuesdays, July 25 and August 1. The materials fee is \$10, and participants should bring at least two photographs and two handwritten personal writings, such as letters

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or poetry. This summer's theme is "Innovation in the Arts." Workshops begin at 7 p.m. in Adams Humanities room 3157. Dial 619-594-4426 for information. (808U)

Be Effectivel Professional genealogist Kathy Mauzey will divulge methods for "Using the National Archives in Laguna Niguel More Efficiently" when she speaks for the North San Diego County Genealogical Society on Tuesday, July 25. Mauzey has been on I toesay, just 25. Maurey has been a volunteer at the archives for many years. The meeting starts at 10 a.m. in the Carlsbad City Council Chambers (1200 Carlsbad Village Drive). 858-481-8511. Free. (CARLSBAD)

858-481-8511. Free CAMESSAO T-CEU LA Absor Tamble, Iscare Jocut "Sri Lanks T armit send the Interna-tional Community" when Rama-lingsam Shammugalingsam speaks for the World Affairs Council of San Diego on Tuesday, July 25, Shammu-galingsam, a native Tamil, is an agri-cultural engineer. The talk starts at 1005 a.m. in the second-floor salon at La Vide del Mar (850 Del Mar Downs Road). Free: Call 854:75-9242 or 854-467-4655 for informa-tion, 1650-448 EAG.

tion, (BOAMS BEACH)
The Avidal Treths, according to organizers of the "Permaculture Environmental Worshop's Convening July 25-29, the aforementationed verify is that the way we live and make a living is hummful to the health of the planet and "live asstantially" during workshops planned at Camp Stevens addressing pardening, shelver, water, energy, and waste recycling. Participants may attend full seasons (with meals and tend full sessions (with mean and lodging included) or select course; the fees range from \$35 to \$275. For de-tails, call 619-298-8879. (RILIAN)

You'll Get Raves when you make boy-senberry jam after the demonstration planned by Joyce Boosey at 11 a.m. on Wednesday, July 26, at the produce stand at Bell Gardens (30841 Cole Grade Road). For information, call 760-749-6297. Free. (VALLEY CENTER)

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"The Secrets of Survival: The Hid-den Jews of New Mexico" provide

the topic when Rabbi Seth D. Kunin gives a lecture at 7:30 p.m. oin wednesday, July 5a, at Ohe Shaloin Synapogue (1260 Morena Boulevard, suite 100). Kunin will examine converted to Livisianiy in 19th Cen-tury Spain retained their Jevish iden-tity. Free, For details, dial 619-275-9299. (BAY PANN)

IN PERSON

Laxy Days of Summerstock, the El Caion Youth Summerstock presents Laxy Dupy of Summerstock, the El Cajon Youth Summerstock presents Kim Me Kate in the Little Theatre at Transite Hills High School (1719 East Madison) through August 1. The curtain rises on these tenage attudents from the East County at 7:30 p.m. Mondays through Saturdays Tickets are \$10 general, \$7 for children. Call 619-440-3237 for reservations. (ft. CAD06)

Principles of Palmistry, author Donna McCue discusses and signs Your Fate Is in Your Hands at 7 p.m. tonight, Thursday, July 20, at Bor-ders Books and Musis (1072 Camino del Rio North). Free. 619-295-2201.

The Rags-to-Riches Story Me and My Girl is the next production for the Christian Community Theatre, running July 20 through August 5 in the ning July 20 through August 5 in the amphitheater at the top of Mt. Helix. Performances begin at 8 p. m. Thurs-days through Sundays. CCT provides shuttle service from the east end of the Grossmont Center parking lot (between Wells Fargo Bank and Cal-ifornia Bank and Trust). For ticket

O206 or 800-68-1929, ILA MESA)

"Old Priends, New Bands" at the
Athenaeum Music and Arts Library
has featured return appearances by
artists performing in groups not
previously featured at the library.
The series concludes with a performance by the David Friesen Trio
tonight, Thursday, July 20, at
7:30 p.m. The Athenaeum, 1008

Wall Street; 858-454-5872. Tickets are \$17. (LA JOLLA)

are \$17, QA. DOLA)
The Life of Phonocering Psychologies Carl Gustav Jung is explored in British playwright John Maxwell Tsylo's Forewer Jung, being presented at 730 p.m. on Friday, July 21, at Unity Christ Church (2555 Rooseel) Streen). Expect a 20-character one-man tour of Jung's life. Tickets are \$112.50 in advance, or \$15 at the door. Call 760-729-6155 for information, (DAR-EMO)

mation, (CARLSBAD)
Andlence Ansietance In Necessary
when the Orphans Comedy Trouge
performs July 21-23 at the Patio
Playhouse (20) East Grand). The aucleme is asked to shout suggestions
clime to shout suggestions
times during the show, to be incorporated into each skit.
Performance begin at 8 p.m. on
Sünday Admission: \$5, For information, call 70-449-5931; (ELOCORDO).

Gospel Music Night is slated for Fri-day, July 21, beginning at 7:30 p.m., at the California Center for the Arts, Escondido (340 North Escondido

(ISCONDO)

Music in the All, as free summer concerts preliferate all over the month of the All of t

3166 for details, (AMM/SERTY + MEMORY). Enjoy contemporary rock by the Good China when the series in Pioneer Park continues on Friday, July 21, at 6:30 p.m. For information, call 619-298-8533. The park is found next to Grant Elementary School (1425 Washington Boulevard), (MMSSGN 1811.5)

The annual Concerts on the Green series on the Prescott Promende on Main Street continues with

nade on Main Street continues with cool jazz by the Least Dangerous Band on Friday, July 21, at 5:30 p.m. 619-401-8858. (EL CAJON) Native Vibe performs at 4 p.m. on Sunday, July 23, in Memorial Park (between Third and Fourth Avues). Call 619-585-5682 for info

enues). Call 619-585-5682 for infor-mation, iCPALA 185TA).

The fifth annual Summer Sun-der Concerts by the Sea at Moonlight Beach continues with Tami Thomas's Big Band at 3 p.m. on Sun-day, July 23. Aichob, glass, and dogs are prohibited. Find the beach at the foot of B Street. 760-633-2740

(300 Carlished Village Drive) at 2, pm. on Sinadio, july 2, 3, 58-65-5200, (204, 3840). The Healanti Polynesian Revue performs at 5 p.m. on Sunday, July 23, at 5 standing Park (385 Governor Drive). Call 838-525-8219 for information, towerlearty Crity. La Jold Concert by the Castal Communities Concert by the Castal Communities Concert Bard at 2 pm. on Sunday, July, in Sergup Park Lat the foot of Girard Avenua). Data of 59-68-68116 for more death, & ADALM.

Master (eds-220-1125), (Obmitted McGarrity (Judas Judge) and Barbara Hambly (Sold Down the Rive) visit Mysterious Galaxy Books at 2:30 p.m. on Saturday, July 22, to discuss and sign their books. Find the Galaxy at 7051 Clairemont Meas Boulevard and by calling 858-268-4747. Free, CLAMEMON!) gle tickets range from \$15 to \$55. Shuttle buses run from the County Administration Building (at Ash and GETAWAYS

The Pute of the Oceans will be dis-cased when journalist Colin Wood-ward signs and discusses his book Ocean's Buf at 2 p.m. on Saturday, July 22, at Barnes and Noble Book-store (10775 Westview Parkway). Free, For information, call 858-684-3166. (MRA MEBA) Harbor Drive) every five minutes, Tickets are available by calling 619-235-0804 and through Ticket-master (619-220-TIXS), (DOWNTOWN)

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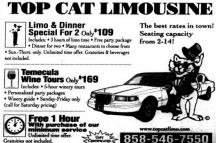
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(300 Carlsbad Village Drive) at not included.

Brave Breadway Now! Tenor Doug LaBrecque, baritone Michael Maguire, and soprano Jan Horvath will sing hits now being heard on





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Pree, outsides (outside the present of the present nces begin at 11 a.m. at the Ocean-e Mission Branch Library (3861

Big-Band Muscle and Duncing are promised when the Moonlight Serr-nade Orchestra performs at 7 p.m. on Saturday, July 22, at the North Park Recreation Center (4044 Idaho Street). The cover charge is 57. For details, call 619-287-2140, INDRIM PARKY

619-287-2140. Openter Jobbs.
All Made Up, bits monthly original works and improv event hosted by Babel Arts is slated for Southy, July 23, 48 p.m. at Sweetooth Theatre (downstairs at the Maryland Hotel, 630 F Street). The program features alone Blount, Steve Ausbury, Pieps Simms, Dawn Trook, Richard LeMay and Walt Dolinick, and Walter Trook. Tickets: \$3. For information, call 19-544-9079, GARSLAMP QUARTER)

NO PHOTOGRAPHERS

WERE EXTEN IN THE PRODUCTION OF THIS AD.

Concerts under the Onks continue at Quail Botancial Gardens on Sunday, July 23, at 5 p.m., with tunes by the Valley, Bluegrass Boys. The \$18 citizent for nonnembers) includes the music, light supper, and coffee. Find the gardens at 230 Quail Gardens Drive and by dialing 760–436-303. Don't bring food or beverages, chairs, or blankets. (INCINITAS)

At Polar Bear Plunget you can watch polar bears at play in their 130.000-gallon pool without becoming a snack.

remarkable photo opportunities

And they're just a few of the animals you can see up close at the Zoo. Ituri Forest, Tiger River, Gorilla Tropics, Sun Bear Forest, and the Giant

Pandas all have special viewing areas that bring you face-to-muzzle with all kinds of animals. And, as you can see, that makes for some pretty

WORLD-FAMOUS San Diego Zoo

Are They Really? Head to D.G. Wills Books on Sunday, July 23, when "The Last Voyage" is a 40-minute dramatic presentation to help visi-tors understand Cabrillo's contribu-tion to the Age of Exploration; see the program at 12:30 and 2:30 p.m. each Sunday through September 24 at the Cabrillo National Monument. Books on Sunday, July 23, when Hanna's Parents perform from 4 to 6 p.m. Elizabeth Abbott and Kent Johnson present selections from var-ious musical genres. Find the book-shop at 7461 Girard Avenue and by calling 858-456-1800. (LA JOLLA) at the Cabrillo National Monument. The drama presents three different views of the encounter between the Native Americans and the crew of the Cabrillo expedition. Admission is in-cluded in the regular park entrance Project Cathedral, a monthly "mul-timedia performance gallery of mu-

venes on Sunday, July 23, from 6 to 11 pm., in the Genet Hall at St. Pusif. Cathedral (2728 Sixth Avenue). For this edition, the Somantics present collaborative choreography by OL Leigh Allen and Brian Braet; pro-jected video optics by Kinetic Col-lage's Creg and Catherina Loyd, and more. Tickets are 35. Call 619-220-4944 for information, MotTowa.

fee of \$5 vehicle. 619-523-4562. (POINT LOMA)

(POMPT LOMA)

Latin Sundays, dance at Dizzy's when the series starts on July 23 with a performance by the Orquesta Binacional de Mambo. Doors open at 4 p.m. for an art exhibition, with the performance beginning at 6 p.m. Admission is 18. Call 588-279-7465 for information. Find Dizzy's at 344 Seventish Assense. aroundstross:

Baseball Is Involved in April Smith's new mystery, Be the One, which she'll sign and discuss at 2:30 p.m. on Sunday, July 23, at Mys-Galaxy Books (7051 Clair

Poetry, Etc., this "unslam" is ar Poetry, Etc., this "unslam" is an open-mike poetry reading hosted by Fred Longworth beginning at 4 p.m. on Sunday, July 23, at Lesta's Cof-fechouse (3343 Adams Avenue). Free. 619-282-0437. (NORMAL HEIGHTS) Ever Had a Weird Dream! Illustra

Ever Had a Weird Dream! Illustra-tions by Jesse Reklaw of dreams of real people all over the world are gathered in Dreamtoons, which Reklaw will sign at Borders Books and Music at 7 p.m. on Monday, July 24. Find the shop at 1072. Camino def Rio North and by calling 619-295-2201. Free (MISSON WALLEY)

619-295-2201. Free, (MISSON VALLEY)
Guitarist Tony MacAlpine will perform and discuss playing and recording techniques at 6 p.m. on Monday,
July 24, at Carvin's music education
training facility (12340 World Trade
Drive), Free, 858-487-8700. (CARMEL

MOUNTAIN RANCH)

Open Poetry Readings are held on the second and fourth Monday of each month, including July 24, at Twiggs Tea and Coffee. Sign-ups begin at 7:30 p.m., with the readings commencing at 8 p.m. Free. Find Twiggs at 4590 Park Boulevard (at Madison); 619-296-0616. (UNIVERSITY HEIGHTS)

Part Memoir and Part Illustrical Biography, Another Fougments. A Daughter's Questions was written by independent school Amry Palessky, daughter of two scientists who worked on the development of the atomic bomb during World War II. when the second on a search to a samine the moral complexities of their involvement. The author will sign and discuss the book at 7:30 pm on Turndry, July 25, at Warneck's Bioskstore (7812 Gurard Avenue). Fere. Call 804–454-0317 for details. Lin 2021. Part Memoir and Part Historical

858-45-034 for details. It.A 20LIA Poet, Professor, and Activist D.J. Watson will perform for Poetic Brew on Tuesday, July 25, at 8 p.m., at Claire de Lune (2906 University Av-rune). Open-mike readings precede and follow Watson's reading: sign-ups begin at 7:30 pm. 619-688-9845. Free, INGNIH PARK)

Twilight Is Upon Us, the 20th an-nual Twilight in the Park Summer Concert series continues with coun-Concert series continues with coun-ry music by Carl Ross and Friends on Tuesday, July 25. The San Diego City Guard Band takes the stage on

Concludes on August 31. (MADON PAPE)
Offiver Crosswell vs. Daniel O'Conmell, these figures from 17th- and
18th-Century Ireland lock horns onstage as they're interviewed by 21stCentury host Dave Levine when the Century host Dave Levine when the Steve Allen play Meeting of Minds is given a staged reading near Thurnday, July 27, by the North County World Affairs Council at the Scripps Miraps Lake Drivel, Discussion will follow. Refreshments are served at 7 p.m.; the performance commences at 7.30 p.m. Free, For information, call 858–487-1776. (SCRIPPS, MINAMA)

"One Dead Drug Queen" is the eighth book in the Tom and Scott se-ries by Mark Richard Zubro, who will sign copies of his newest novel at 7 p.m. next Thursday, July 27, at Obelisk the Bookstore (1029 Univer-sity Avenue). For information, call 619-297-4171. Free. (MLGREST)

Last Week, We Were a Bit Hard on Waren Beatty — it's not as if he never did anything to deserce the Thalberg — maybe even reactionary. But look what we were reacting to — worth, the knowing smile of enter-tainment journalists\* praining his sexual provess. Splender in the Grass this acting debut airs ronight. Thursday, bit 50 at 37 at 100 at 10

Cox Cable Channel 74.

Humor Doesn't Always Age as Well

as Drama (with the manifest exception of Has Girl Friedry), with the result that the humorist, longing for

thing greater, something memorable.

This may be what is happening to the

Robin Williams Being Human, Worth

Drams: May Come, Bientenmail

Man, Payer airs tonight, Thurddy,

Man, Payer airs tonight, Thurddy,

tral, Cox Cable Channel 48.

tral, Cox Cable Channel 48.

It's Hard to Explain Why philosophers don't generally make good artiss. They understand the principle of good art, but that's part of the whow through. The universals are solid, the particulars — the stuff of art — art filmsy and transparent. Similar problems await the artistylophican. Nuremberg airs Friday, July 21, at 8 pm. on TNT, Cox Cable Channel.

Cable Channel 34. Hollywood Has Altways Had an Element of Pornography about it—self-in the state of Pornography about it—self-in the state by selfing their appearance, and not simply the appearance of beauty but of abstracted, look don't touch sexuality. According to Roger Nights, or a while there, pornography had an element of Hollywood, Julianne Moore shines, Air Firday, July 21. at 11 p.m. on fX, Cox Cable Channe

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### NDIEGOREADER.COM Calendar LOCAL EVENTS

As a Man Gets Older, the struggle t As a man uses order, the strugge to maintain honor — if it's a struggle he's even interested in — becomes more important, and more difficult. He lacks the sheer vitality to swagger in the face of compromise and may find that those extrinsic supports he leaned on have crumbled with age. Ride the High

on ICM, Cox Caste Channer /4.

Who Knows What Frially-esque spark passed between Helen
Hunt and Sarah Jessica Parker in
Girls Just Want to Have Funt Who
knows how they each recognized
their calling in the other — Parker's
weet charm, Hun's wider, budding
sensuality! Parker ascended with Sex

and the City, Hunt with Mad About You, Girls Just Want to Have Fun airs Saturday, July 22, at 2 p.m. on Com-edy Central, Cox Cable Channel 48.

Imagine, if You Will, that The God-father was being made today. Would they really have had the nerve to kill Sonny, the brash, handsome, think-with-your-fists womanizer? Isn't he the perfect hero? Michael Gorleone— the face of a little kid, a touch sullen, too calculating, old beyond his years Son-ny! Son-ny! Rollerball airs Satur day, July 22, at 9 p.m. on TCM, Cox Cable Channel 74.

Youth Is Wasted on the Young — those feckless days when going to the movies didn't involve babysitters, movies dant i involve babysitters, separation anxiety, and poring over reviews in an effort to insure that this precious event is not wasted. To think we once attended Virtuosity just be-cause we admired Denzel Washing, ton. What fools we! Devil in a Blue

Dress airs Sunday, July 23, at 9 p.m. on KNSD, Cox Cable Channel 7.

Homer (The Poet) Struck Comis Gold in The Iliad with his treatmen of Nestor, the old man who is for of Nestor, the old man who is for-ever complaining about how great the men were in his day — "not such as men are today." It's light stuff amid the horrors of the Trojan War, but is it also true? South: Shackkton and the Endurance Expedition airs Sunday, July 23, at 9 p.m. on TCM, Cox Cable Channel 74.

day, July 25, at 7 p.m. on Bravo, Cox Cable Channel 42.

details, (OCEANSIOE)

Read Trippins, the San Diego Padres are in San Francisco for a game against the Ginnts today, Thursday, July 20, at 4:05 p.m. The road trip continues with a topi in Coloredo for match-ups with the Rockies Friday through Sunday, July 21:23, at 7:05, 5:05, and 12:05 p.m., respectively.

Back home at Qualcomm Stadium, the Pads host the San Francisco Ginnia xt 2:05 n.m. Monday More British Wrestling with the silliness (and in a British context, naughtiness, bawdiness, sauciness, cheekiness, etc.) that makes for good sex comedy in Tom Jones. Based on a big, thick book that you can buy leather-bound! It's not all sex, of course — there's a measure of class consciousness thrown in. Airs Tues-

dium, the Pads host the San Fran-cisco Giants at 7:05 p.m. Mondy through Wednesday, July 24-26. The game on July 23 will be broadcast on KUSI, channel 51. Tickets for home games range from 55 to 520. All games are broadcast in English on KOGO-AM (600) and Spanish on station KURS-AM (1040). For details, dial 619-280-INFO. (MSSSON WALEY)

SPORTS

Top USA Surfers are competing — by invitation only — in the US Surf-ing Team trials running Thursday through Sunday, July 20-23, from 7 a.m. to 6 p.m., at the north harbor jetty (1400 North Pacific Street). Free for spectators, Call 888-987-7873 for details. (OCEANSIDE)

Calling Itself "The Sport of the New Millennium," the Frisbee team sport Milleanium, "the Frisbee team sport known as Goaltimate will be show-cased on Friday, July 21, from 11 a.m. to 3 p.m. at the San Diego Chargers practice facility. The event features competition between San Diego Ground Zero and the Santa Barbara Condors, freestyle disc performances, disc dogs, and me

formances, disc dogs, and more. Find the practice camp at the north end of the UCSD campus, in the sports complex (exit 1-5 at Gense, go west, turn left on North Torey Pines Road, left onto campus on Salk Institute Road, left on Stock, left on St

easy ride for beginners to the light-house on Point Loma planned on Saturday, July 22. The biking starts at 8:45 a.m. in the De Anza Cove

Rev It Up and Go to Cajon Speed-way on Saturday, July 22, for com-petition in the sportsman, Grand American modified, and bomber cat-

American modified, and bomber cat-gories, along with American race trucks and legends. The first race tasts at 645 pm, with qualifying runs starting at 5 pm. The 3%-mile track is located next to Gillespie Field. Take 1-36 thying yay 67, and use the Readley exit. The left for two blocks to Wing Street, then right one block to the track en-trance. Adult admission: 39 (west side) and 510 (east side); 35 for those 6 to 12; free for kids under 6 with an adult. 619-448-8900. (EL CAKIN)

Source: In SD, the San Diego Flash soc-cer team hosts the U.S. Pro-40 at 7:35 p.m. on Saturday, July 22, in Dou-glas Stadium (on the campus of San Diego Mess College, 7250 Mess Col-lege Deive). Tickets are \$10 for adults, \$7 for those 16 and under. For informa-tion, call 858-581-2120, (KEARNY MESA) Walksthon, the Binational Emer gency Medical Care Committee hos

this five-mile walking event on Sat-urday, July 22, starting at 9 a.m. at Montgomery High School (3250 Palm Avenue) and finishing at Larsen Park in San Ysidro. The fee is \$25. Call 619-425-5080 for details

Bocce on the Beach, the 20th annual World Beach Bocce Ball Champi-onship is slated for Saturday, July 22, at the Del Mar River Mouth Beach istration and other inform 858-481-6563. (DEL MAR)

"Open Hearts, Open Minds: Pride in Action" is the theme for the 26th an-nual San Diego, Lephan and Gay Pride

day gets underway with the Rum-and-stride with Pride, a 5k rum and 1.5k walk starting at 8 a.m. at Sixth Avenue and Laurel Streets. For information, call 619-297-7683. (BALBOA PARK)

call 619-297-7683. (BALBOA MNO)

Formane finanching Advanctures or rebeing hosted by the Birch AguariansMasseum on an origing basis. Head out on a "fine-to-face mask" adventurewith masteria fiest in a load Cover on Saturday, July 22; or rowin with tharmise live in a load Cover on Saturday, July 22; or rowin with tharmise level opened sharks, amonothound sharks, and gainstrike during an excursion to La Jolds Shores on Sanothy, July 23.

The monthaling takes pixel from 8 for the saturday of the saturday

and Mission Beach — with Knicker-bikers bicyclists on Sunday, July 23. The 35-mile ride for intermediates commences at 9 a.m. in the parking lot at Trophy's (Costa Verde Center, 8650 Genese Avenue). Free. 858-453-3687. (A JOLIA)

858-453-3687, (A SOLIA)
Watch the Pustest Bleyclists in Sar
Diego race on the San Diego Velo
drome every Tuesday, including
July 25, at 7 p.m. Events for men
women, and youths are promised
Find the velocitome at 2221 Morie
Field Drive; 619-296-3345 or
858-793-5431. Admission is \$3 for
spectators. (8ALBOA PARR)

The Horses Are on the Truck, the

ber 13. The sixth annual "One and Only Truly Fabulous Hats Contest" in set for July 26, with competition from 11:30 to 3 p.m. Racing takes place Wednesdays through Mondays post time is 2 p.m. akely saxept Fridays, when racing begins at 4 p.m. General admission is 34 for adults, free for those 17 and under. Del Mars Racetrack, at the fair-grounds, Jimmy Durante Boulevard and Via de la Valla. For information.

call 858-793-5533, (DEL MAR)

SPECIAL

An Explosion of Pop Culturel It's time once again for Comic-Con In-ternational — the 31st annual event takes place July 20-23 at the San Diego







Earth, Wind & Fire

S.S. King Blues Fest August? Britmay Spears August 3 No Books August 3

B'Angele August 5 Polseen August 5 Brise Setser August 6 Brise Setser August 10 Britesees August 12 "Watche Reser August 12 "Watche Reser August 12 Le Lieng August 12 Le Lieng August 13

WEIRD AL YANKOVIC 199 R.R. KING BLUES FEST of BRITNEY SPEARS 87 NO DOUBT 83 POISON 85 TIM MCGRAW/ FAITH HILL 85 BRIAN SETZER ORCHESTRA 80 B-52'S & GO-GO'S 80 KORN K.D. LANG 873 THE WHO say STING 890 HUMPHREY'S ALL SHOWS

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AUGUST 18-COMMON SENSE AUGUST 25-BAND TBA SEPTEMBER 1-ON SEPTEMBER 8-THE UNTOUCHABLES

For information, call (858) 755-1141.



4 O'CLOCK JACK DANIELS



First race 4:00 first 4 Fridays, final 3 Fridays 3:30 post because of earlier sunsets. Concert starts after the last race at the track.

IT'S DEL MAR SEASON JULY 26-SEPT. 13



Convention Center (111 West Har-bor Drive), "Thousands of industry professionals" attend, and there are awards, a masquerade, garning, ex-bibits, lectures, and lots of wendors. Tickets for the weekend are 860 for adults and 350 for seniors and ju-niors (12-16), with single-day admis-sion available. Bourst are 11 a.m. to on Firldy and Saturday, and 10 a.m. of Firldy and Saturday, and 10 a.m. of S.m. on Sunday. For informa-

The Distance Formula, Johnne Es-chleman brings his "Traveling Cinema" to the art quad at Grossmont College for viewing from noon to 10 p.m.

Thursday and Friday, July 20 and 21. The cinema is a 10-foot-by-10-foot cal-papsable portable movie theater on which Eschleman projects his 16 mm experimental films and accompanies with a live soundwark from "a secret compartment within the structure." Interested Experiment her Tax-rich than the structure of the Tax-rich than the structure of the Tax-rich than the Tax-r

(EL CADO)

Forel Golf Fest 2000 hits the San Diego Sports Arena July 21-23, with putting and other skill contests, golf equipment and clothing for sale, virtual reality hitting cages, clinics, cut-tom club fittings, celebrity appearances, seminars, interactive golf video lessons and games, and more. Hours are noon to 8 p.m. on Friday, 10 a.m. to 6 p.m. on Saturday, 10 a.m. to 5 p.m. on Sunday. Admis-

1202 (SPORTS ARENA)

Swins, Spianh, and Play when the
City of San Diego Parks and Recreation hosts AquaFest 2000 on Saturday, July 22, at the Bud Kearns Pool.
From noon to 4 p.m., the pool will be
"transformed into a tropical oasis" "transformed into a tropical oasis" with inner-tube water polo, carnival games, entertainment, and recre-ational swimming. Admission is \$2 general, \$1.50 for seniors, children (15 and younger), and those with disabilities. For more information, call 619-685-1327. (BALBOA PARK)

call 619-685-1327, (BALBON PARK)
Whe lee Carribaeal The amphithcater
at the Oceanside Pier is the site for
Caribbean Feet 3000, promising
Caribbean and Latin performers,
singers, dancing, food, and vendor
booths on Saturday, July 22, from
10 a.m. to 8 p.m. For information,
call 760-721-4926. (OCEANSIDE)

\*Open Hearts, Open Minder Pride in Action's in the theme for the 26th in Action's in the threat for the 26th in Action's in the threat for the 26th in Action in the 25th in 2

Marston Point. Organizers plan en-tertailment by Holly Near, Sweet La Vegat two dates floors, beer gar-dens, workshops, children's activ-ties, and nearly 200 vendors. The Fern Street Circus will offer a special ties, and nearly 200 vendors. The Fernixed hours are 2 to 10 p.m. on Saturday, noon to 9 p.m. on Sunday. Tickets are \$12 per day, or \$18 for tickets are \$12 per day, or \$18 for two-day pass. For information, call 619-227-7630, jan.,Can Praney.

619-297-7683. (BALBOA PAPE). Say No Car Show runs from 9 s.m. to 3 p.m. on Saturday, July 22, at Bayside Park (at Bayside Parkway and Marina Parkway). Organizers hope to bring "together car and mo-torcycle enthusiasts...to a unique show bull around a positive-choice

Grandparents and Grandchildren (aged three to seven) are invited to an event stated for Saturday, July 22, from 9 a.m. to noon, at KPBS (5200 Campanile Drive). There will be storytelling, art activities, music, and a grandparent discussion group on the issues and joys of raising grandchildren. Frees to register, dial 800-481-2151 or 619-521-3058.329, (500M).

2131 or 619-321-3003 \$229. (\$0500)
Parvetheadu United A Jimmy Buffett bash is planned on Saturday,
July 22, from 4 to 8 p.m., poolside at
the Shelter Point Hotel (1551 Shelter
land Drive). Expect a dance contest, crazy hat competition, and
more. The \$15 (general) ticket includes food and benefits Children's
townists kicks 10, 12 not \$5, moder. Hospital; kids 5 to 12 pay \$5, under five free. For information, dial 619-223-3138. (SHELTER ISLAND)

How Is Functional Stoneware Created? See how stoneware and earth-

enware pottery is made when Lu-cinda Leaman gives wheel-thrown potter demonstrations every Satur-day, including July 22, from 11 a.m. to 4 p.m., at the Many Hands Coop-erative Gallery (302 Island Avenue, suite 191). Prec. 619-557-8303. (AASLAMP OSTRICT)

(RASLAMO CRITICT)

Mustange and Thumderbirds star during the San Diego Stadium Auto Swap on Sanday, July 23, from 6 am. to 2 pm., at Qualcomm Sta-dium. View whicles on display and for sale, along with "acres of parts and accessories." Admission is 55 general, July under 13 free, 538–464-9342, DMSSON WALEY)

2342, MISSON WALEY)

Zan, Zha, Zha, Kha Association of Zinfandel Advocates and Producers pre-ents "The Grape Migration" on Wednesday, July 26, from 3:30 to 5:30 p.m., at the Hilion La Jolla Tor-rey Fines (10930 North Torrey Fines (10930 North Torrey Fines (10930 North Torrey Fines Road). Over 62 Zinfandel producers will pour their wines, and the 350 fee drocuvers. For information, call 530-274-4900, (i.e. MALIA)

Looking for Unique Art Objects? The 34th annual summer Student Art and Pottery Sale runs July 27-29,

Howard Brubeck Theatre at Palomar College (1140 West Mission Road). Sale hours are noon to 9 p.m. on Thursday, 9 a.m. to 9 p.m. on Fri-day, and 9 a.m. to 3 p.m. on Satur-day. For more information, call 760-744-1150 x2302. (SAN MARCOS)

life of the U.S., "Sulo O Le Tautus. A Tribute to American Samona Art and Cultural Traditions" features pho-tographs by Tony Gleaton, homoring the lives and cultural heritage of American Samona in Oceanside and American Samona in Oceanside and American Samona. Find the library at 30 North Coast Highway; call 760-966-4104 for information. See the exhibition through Thursday, Au-gust 31, (OCEANSIOF)

### FOR KIDS

He Was Pramed! Kathy Felker's Pup-pets present The Three Little Pige. The Wolf's Storythrough Sunday, July 23, at the Marie Hitchcock Puppet Theater. Next up: George and the Dragon pre-

sented by special guest artists the Para-sol Puppers, July 3–50. Performances begin at 10 and 11:50 a.m. Wednesdey through Friday and at 11 a.m., 1, and 2-30 p.m. on Saturday and Saunday, Find the theater near the Aerospace Center, 619–685–5045. Regular admission is 33 for adults, 23 for children (11-2), free for those under two. (BALBOA PARK)

under two, (BARDA PARIO)

Examine the Power of Sunlight
when Science Night imparts "Sunny
Insights" at Part on Felday, July 21,
at Barnes and Noble Bookstore
(Grossmont Center, 5500 Grossmont
Center Drive). Perticipants will reade a
open since ne sortes and then create a
special picture frame to showcare
sunlight ullhouettes. For information,
all 619-667-2870. Free, (A. MESA)

Totally Seuse, a "total Dr. Seuss event" is planned — with several of his stories and fun activities — be-gins at 11 a.m. on Saturday, July 22, at the new Barnes and Noble Book-

Priends Help One Another in Betty Paraskevas's Hoppy of Joe, in which a lonely dog befriends an injured seagall at the beach. Enjoy the story during the story time planned at Bookstar

Amenus (55-457-756). Prec. 40 AULA Meg Trendhé fee a Samil Fadiy is in store when Rosanne Cash's Pendepe Jane, a Fairy's Talle is read for the Saturday story lime on July 22, at 5 p.m., a Borders Books and Music (1072 Camino del Rio North). Par-ticipants will create a fairy. Free. 163-255-200, Junisson WALED? Whiteless and Nelsemakers will be seizer to kith activation Canal McRo-

Whistless and Nedsomakers will be given to kids rejoying Gradid McBering Beingwhen the San Diego Actors. Theatre presents "Children's Classics" at L'Auberge Del Mar Garden Amphithester on Saturdey, July 22. The program includes Three Little Pgs, Sensy and the Beast Part In poetry, and origin. This heights at Adminion is 45 per person. 858–268–4494. (DK, MAP)

Children of All Ages are invited to Children of All Ages are invited to take a two-mile like exploring plant and animal habitats along the High-land Valley trail with San Dieguito River Park docent Clif on Saturday, July 22. The outing begins at 8:0 a.m. Dial 858-674-2275 at to make the mandatory reservations and obtain directions. Free. (MANCHO BERINANDO) Thesee Arts Workshops for children four to nice years old are conducted by the San Diego Actors These con the flowth Saturday of Verymonth, including July 22, at Lyuberge Del Mar Garden Amphithester (1540 Camino Del Mar). Workshops run from non to 1:30 p.m., and reservations are required. The few is 310. Disk 169-268-4694 for registration. (DEL MW)

Feethers and Plans, "Animal Tales at Willight," are slated for Sunday, July 23, at the Helen Woodward Animal Center (eds.) Calle ded Nidol, focusing on birds, fails, and expilies, with childrent three to ten years old—promises music and animals form 3 to 6 p.m. and professional storyfelling from 6 to 7 p.m. Ton make Trickents: 85 for solid, 33 for children. Bring a picnic! (MMCNO SMITA PIL)

Thesawar Winstein, discover how meaning the promise of the property Feethers and Pine, "Animal Tales at

shows entitled The Zucchinis Un-phagaged Pay 2-79. The circuis, in three sext, includes the main circum in the sext, includes the main circum frequency of the control of the control again, and scripted act with châlders in role absolute for their movel, are act Thursday, 1992, 2 at Vorques and Thursday, 1992, 2 at Vorques Rancho), at 12:10 p.m. on Friday, 1992, 32, 43 (Seitze Day Park (1972) Stread Way) and at 5 p.m. on Saur-dicon at free. Call 5-23-2144 for in-formation. GYARA WISH. COMONAGO. SALEDO FANO.

BALION PAPR)

Learn the Ancient Art of Adobe when Pattic Geis leads a class in adobe brickmaking at 9:30 a.m. next Thursday, July 27, for those in grades one through four, at Bell Gardens (30841 Cole Grade Road). Particifound at the gardens, so arrive ready to get muddy and wet; each will make a mini-brick and adobe recipe home. The fee is \$13. Call 760-749-6297 to

SAN DIEGO

INTERNATIONAL

### Reader Matches Success Story

QUALITY. Handsome, cos-mopolitan attorney. Tou will not be enhanssased to be seen with me. 42 (post 50), 53°; 160 bs. No childons, to be latified, adventurous but dable. Looking for attenden, it and the 1(25 bs. or less), hattligent, self-sundient woman, ago 39–40 (for cocicials, driver and comerciation, You should driver and comerciation. You should

Paul Mirouski: In retrospect, my ad does seem kind of pompous. But I conce had a giffriend who wouldn't wear any attractive clothes because thought it was anti-feminist. In my ad, I decided to any exactly what I wanted instead of just "I'm O.K., you're O.K.

Monica Doyle: Paul's ad looked like a challenge. When I read it I thought, "Well, I veg out a least three short black dresses in my closet. And I'm not afraid to weat them because of all the "guy" things I do like welding, shooting guns, riding motorcycles and flying planes.

Paul: There were quite a lot of responses to my ad. About 20, I guess. I went out with four women altogether. Monica was the last one. Monica was the last one.

Monica: It was the first time I ever
looked at the [Reader Matches] ads. I
was working at a new job in an
advertising agency, and after three
months of I8-hour days, I decided to
get out and have some fun.

Paul: We met for a drink at Kiva Bar 6c Grill on a Sunday aftermoon in November of 1996. Monica actually were a short black dress. Monica: It was around four o'clock, early enough to still be light. I had to promise my sister that I wouldn't meet him after dark, or get in his car, or meet Junn in a place that wearly pathe.

Paul: We started talking about past relationships right away, which is exactly what you're not supposed to do. exactly what you're not supposed to do. Monicat: In a manner of speaking, we both dumped our purses on the table right sway. But these weren't sad stories. Paul had me laughing so hard I almost fell off my chair. I had only planned to have one drink with him, but we were

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

having such a good time we walked over to Japengo for dinner. After dinner, Paul walked me to my car and gave me a goodnight kiss that was like dynamite.

dynamic.

Pand: When I got home, there was a message from Monica on my amovering machine synging than my amount machine synging than the band. Tood our thinking caps on. "Soon after that, he real! The Base and palled back even more. To break the Barricades back Menicar And for the next two years, he sent roses to my office at least every other mooth. We will be a soon of the sent to the sent to the part of the

been married before. But I was in a romantic mood bat Christmas, and one thing led in another. Our weeking was been as the control of the con

Celebrates its 31st Anniversary
At the San Diego Convention Center

Join CHRIS CARTER (X-Files, Lone Gunman), KEVIN SMITH (Clerks, Chasing Amy,) AND TONS OF OTHER GUESTS INCLUDING:

Gobs of panels, workshops and seminars on everything from breaking into the comic's biz, to learning how to create and apply special make-up appliances, to seminars on independent film making and special sneak previews of blockbuster movies and special premiers.

Ferrest J. Ackermon Kyle Beker Will Einner Phoebe Gloeckner Ben Ketcher Herry Knowdes Joph Loob Sorth McCood Christopher Moeller Thu Sale Kevin Smith William Storczynski Beyon tilabet

Gahan Wilson
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Ad Federica
Will Edder (Co-Spensored by MacC)
Grey Microry (Co-spensored by Mig 3)
Ric Extradic Opensored by Mig 3)
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Ric Extradic Opensored by Mig 3)
First Assemble Opensored by Mig 5
First Assemble Opensored by Mig 5
Will Stannana (Spensored by Of Camics)
Wild Stannana (Spensored by Of Camics)
Wild Stannana (Spensored by Of Camics)

Joining us to celebrate the 60th anniversary of The Flash and The Green Lantern will be Herry Lampert & Marty Hodel AND MANY, MANY MORE!!

For more info: www.comic-con.org or 619-491-2475



Stork Club: America's Most Famous Nightspot and the Lost World of Cafe Society; Little, Brown and Company, 2000; 296 pages; \$25.95

> FROM THE DUST JACKET: The definitive account — with guns, diamonds, and champagne that never stops — of the extraordi-nary world of the Stork Club and of the ex-bootlegger who ruled it with a velvet fist. From the Roaring '20s to the chaotic '60s, Sher-man Billingsley's Stork Club was

Raiph Blumenthal
America's most enchanting night
club. It was a glittering world where starlets stalked million
aires, where Jack wooed Jackie, and where Prince Rainier wooed club. It was a glittering world where starlets stalked million-sites, where jok wood jokids, and where Prince Ballari woods den of Sing Sing, beadwaiters respect \$20,000 tips, and where Walter Windshit the Stork's fanned active-in-residence, sutabled the Duke and Duchess of Windson. From Orron Welles to Joe 10 blaggis. I foliage Howers to Princh Contellin, they all came to Diblaggis. I foliage Howers to Princh Contellin, they all came to substantial the start of the Stork of the Stork of the Stork is an experiment of the Stork of the Stork of the Stork is an experiment of the Stork of the Stork of the Stork to Billingsley's private papers. Shorman Billingsley, a former to learn of the Stork of the

Children's Museum of San Diego, "GraphicUs," the third component of "Design Worlds/Distrio Mundos," continues through July. East Coast artist Robert Anderson contributes a artist Robert Anderson controlled a mural based on orange crate labels; San Francisco artist Glenn Brill and Los Angeles artist Dean Swick joined Anderson in painting the mural. Local sculptor Bill Schindler designed a piece

the U.S.A. The exhibit includes instal-lations and workshops to increase children's awareness of graphic arts. This week, use a variety of junk

materials and colorful printing ink to make a unique print wallhang-ing in classes slated for July 21, 22, and 23. Create a totem pole with colorful paints, sturdy poles, and a

ABOUT THE AUTHOR. Ralph Blumenthal was born and raised in Manhattan. He graduated from the High School of Music and Art, where he studied art. "Then," said Blumenthal, on the morning that we talked, "I went to Giv, College, CCNY, Nerel joined the college paper. After a few years, I worked my way up. Became the editor." After graduation from CCNY, Blumenthal entered for the graduation to mot CCNY, Blumenthal entered first job after graduation was at the New York Times. "As a copy to," said Blumenthal, adding." I did a lot of writing on my own, and the editors put me on the staff pretty quickly, within a few months. So I rally have been on the staff of the Times since 1964. I vent overeas to Germany and Vietnam in the Vôs and early "70s. After that I became in mirrods, when I joined the culture department, just for a change of pace. I wanted to try something different. I've been there ever since. "Along the way I wrote three books. The first was The Last

"Along the way I wrote three books. The first was The Last lays of the Sciellans, about the Pizza Connection, the big Fill drug case. Then I collaborated with other Time people on Outrage, a book about the Tawana Brawley case, which has been optioned now by Showtime. Then I wrote a book called One Through the Herra, about a rancoite cop who has to desid whether on a transport of the control of the control of the control addict while he's doing undercover work. And then, this, Stork Club."

ABOUT THE AUTHOR: Ralph Blumenthal was born and raised

Club."
"How," I asked," would you explain Cafe Society to young people?"
"You have to think way back before the Internet. When people actually stepped outside their lintels into the world. I made a speech the other right where I said. Today, people at home at might watching Survivors in those days they were univors." What came to be called Cafe Society, explained Blumenthal, developed when people stopped entertaining at home. "High saciety used only increasing a contextual at home, in their own little soluts. Then, after the first terration at home, in their own little soluts. Then, after the first World War, and various social upheavals, people started drifting

hover '50s, but midwey through the '60s the club fell victim to a ruinous battle over unionization, lingering charges of racdom, and most of all, a changing culture. Billingsley himself burely nurived the closing of the club — he died on the first anniversy of the Stork's demise. Sork's club, the first book to tell the complete story of what Whischell Called 'the New Yorkiest upon it new York's and of all the beaction on drame behind the par-

ety's development.
"Nothing, directly," said Blumenthal. "Prohibition, first of all, made every American a criminal. And it was a very badly because it legis.

Prohibition, I suggested, seemed to have some effect on Café

Prohibition, I suggested, seemed to have some effect on Cafe Society's reduction to speakeaste to drink. And speakeastes are Frogle wern thy foo-life hars, does — blind pige they called the man one point—to fancy places. But they all were paces where people could get a drink I said recently, in a speech, 'During Pro-hibition, you couldn't get a drink unless you walked the feet in any direction. And there's a great quote from Will Rogers, 'Prohibi-tion is better than on liquor at all.' Buy you could say, you, that Pro-hibition established the side of a place where people could go, when the was easier to go into a speakeasy than it was to try to locate your was easier to go into a speakeasy than it was to try to locate your

socially.

"Exactly, It was where the super-rich and the well-born rubbed shoulders with the ordinary people. And it was that great mixing that became the basis of nightfulbed society. Because it wasn't just the rich and the celebrities and the stars that were there. It was the ordinary people going there, to mingle with the stars. So it was that woods of the stars that were the stars that the star that the stars that

out into public to entertain. When they all started mingling in restaurants and nightcubs, that was what was known as 'Cafe Society.' The big revolution there was that high society, instead of entertaining at home, was entertaining in public.' I asked what, if anything, Prohibition had to do with Cafe Soci-

thought out law, as we now know, in retrospect, because it legis-lated morality against the entire grain of American society. So it just contributed to a giant upheaval. It was really very destructive of the entire society. Because people were dealing with criminals at every step of the way. And it really brought criminals into almost every household. Everybody became a criminal because every body was buying from suppliers. You could say it contributed to the breakdown of society as it was then known."

was easier to go into a speakeasy than it was to try to locate your own liquor supply."

I asked Blumenthal if, in what came to be called Café Soci-

ety, people of different classes were, for the first time, meeting socially.

stars?" I asked.
"It was that, true, because, first of all, under the old rules of society, movie stars would not have been allowed to mix with that element. Movie stars were low-class. They got that right. And columnists, journalists, were the lowest of all. So these people

W & B BAYSI 4. 34

would never have been permitted to socialize with the rich and well-born. But suddenly in these places they were. So it added to the ferment and the richness of the mix."

A mix, I said, that seems perfect for a character like the Stork Club's founder, Sherman Billingsley.

"Yes, he really represented that mere southern between the stork of the stork of

that entire revolution because he was a bootlegger. He came out of Okla-homa — a barefoot boy, with cheeks of gold, tan, or whatever it was. He was a cowboy, an outlaw, who sold liquor to the Indians. He was a

rough character. And suddenly there he is, presiding over the Stork Club's gold chain, an arbiter

there he is, presiding over the Stork Club's gold chain, an arbiter of society

"Cleveland Amory, when he asked, Who killed society?

"Cleveland Amory, when he asked, Who killed society?

"Cleveland Amory's book is that every generation thinks has obeen the society was killed just before it is 6 Amory shows how in 1700 that society was killed table fore it is 6 Amory shows how in 1700 came in 1688; they really killed things. When the Dutch were here, that was the good times. And the Indians would say, "Before the Dutch got here, it was really good; it was just us Indians." So every body takes it back one steps, to say it was really great just before it got ruined by the new group."

If you have the back one steps, to say it was really great just before it got ruined by the new group."

If you have the sold the sold is the sold in the

because he was tough enough to fend off the gangsters in New York, and the crooked union officials. You had to be tough to York, and the crooked union officials. You had to be tough to make it in that environment in New York. And his updyinging in Oklahoma, and as a bootlegger around the country, gave him the strength to do it. So he had a lot of resources to fix wo no. He was confident, he was good-looking, he was very smart. He carried himself well. He was not good on TV: as a host, he was sort of tongue-tied. But apart from that, he was a good host. Billingsley was beleased, I and, with "sort of WAS good looks." Billingsley was beleased. I and, with "sort of WAS good looks." That was part of his charisms. All the Billingsley loops were good. I have a part of his charisms. All the Billingsley loops were good. I have a part of his charisms. All the Billingsley hops were good. I have a part of his charisms. All the Billingsley hops were good. I have a part of his charisms and he was tall, and ramrod straight. But Sherman, no doubt about

it, he was a lady killer. And he took advantage of it with all the women that crossed the staff at the Stork Club. Although — I was talking to somebody else about this yesterday. Sherman had the typical old-fashioned view of the sancity of the home he didn't dishoned wise wife publicly. He tried to be discrete about it. He protected his wife, protected his daughters, he wanted them to be pure, he was that the staff of the staff of

that existed at that time."

We talked then about columnist and radio comment ter Winchell, who for years had his own table at the Stork Club.
"Winchell put the Stork Club on the map," said Blumenthal. "When Winchell came to the Stork Club, for the first time.

in 1930, and then said on the air, 'It's the New Yorkiest place in New York,' New York was already the center of the world. To New York, 'New York was already the center of the world. To pronounce a place the New Yorkiest place in New York' did wonders for Billingaley's club. And, remember, there weren' many media outlest at the time. It's not as it dody somethody would say that X' + Z' Restaurants in the New Yorkiest restaurant.' There's he background noise. But, in those days, everyone listened to Winchell. Even though that was fairly early in his career, he was already a big star. And when he said that, that was the ultimate imprimatur. So people started beating a path to the Stork Club. Billingaley and winchelf really worthed off each other. Winchell needed a place to air down and collect his gossip. Billingaley have didn't all the design of the said of the sai

neesees a place to it down also coulect his goals; duningsulve here
admiration society.

Billingsley regularly gave away gifts of cartons of cigarettes,
bottles of Sortilegie (a French perfume whose rights to distribute
Billingsley acquired), free meals, and drinks. About this, Blumenthal said, "Billingsley was suret rought to know that you've
got to give some stuff away free to make money. And who likes
Stork Club, when they sent down the billions with the coupons
and the prizes and the hundred-dollar bills inside. Rich people
were killing each other to get at that. That was typical.

Although Blumenthal grew up in Manhattan, he nevetent to the Stork Club. And when the club closed in 1965.

Blumenthal was in his carly 20s and just starring out at the
"hat when I was down you was a story larvoice
about the Stork Club being torn down. 1'd forgotten it completely. And maybe it was in the back of my mind all those
years. But I had completely wiped it out of my mind. And then,

of course, I remembered the story after I saw it."

Billingsley died soon after the Stork Club shut down. "That was his whole life," said Blumenthal, "and everything was secondary to that. He drained his daughten 'trust funds of a buge amount of money. They didn't know it until later. Although they probably would have given it to him because they were systatched to him too. One of his daughtens actually went around to her firends asking for money. Terrible, It was a sad demise. I was hoping to convey the human dimension of him, with those being who was victimized by his obsession and his dreame, coulding the story of the being who was victimized by his obsession and his dreams, coust-rig see up, couldn't settle with the unions, and was going to go down with the ship. The double irony was that he was such a pow-rful figure in his early years, and he was able to command peo-ple. And there he was, just so helpless and pathetic and unable to change course. The era had passed him by. That's what he didn't understand. TV had come in, and disco, and people weem? Soing out anymore, the way they weer. The leisure class had dis-

appeared. So suddonly the world, the rules, had changed, but no one told him.

Blumenthal curated a show, currently on view at the New York Historical Society, whose exhibits are made up of Stock Chit memorabilis. There's menus and ashtrays and cutilities, celebrity pho-son. Big, larger -han-life-sized cut-out figures of celebrities around the bar — Lucille flall and Frank Sinatra and Ed Sullivan. When we had the gala opening, we hired a eigenter girl to go around. She gave out chocolate cigars. Back in the Stork Chib days, those grist were very sary with those trays. Those were the days when sixty were the growth of the story. Those were the days when sixty were very sary with those trays. Those were the days when videos from The Stork Chib, the TV show that Billingsley hosted. The show was full, it was the early days of television.

wideos from The Stork Club, the I'V show that Billingsley hosted. The show was fin. It vas the early days of television.

"In the videos from the old television show, you see what people are wearing, the elgant clother. The gyps all wore black shoes. Nobody had beards, except Hemingway. Tuxodos weren't even the most dressed up you could get. Sometimes people came in white tea and tails and walking sticks and top hats. And women in mains. Women in wells. You could see them in the pletures — wells. Some mystery there that we've lost today. People danced together then. You weren't allowed to dance apart at the Stork Club. There was no fast dancing, no disco dancing, no listerbugging, no lingly hop, separated. He wanted the romance of people holding on to each other. It's a vanished world."

— Judith Moore

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

House of Pacific Relations, Inter-House of Pacific Relations, Inter-national Cottages are open every Sunday from noon to 4 p.m. to pre-sent the history and traditions of 30 ethnic groups. Select cottages are also open on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., and Children Around the World videos are shown in the Hall of Nations on the fourth Tuesday of every month. 619-538-4069. (BALBOA PARK)

Marine Corps Recruit Depot Mu-seum, housed in a historic building. the museum features five permanent the museum features five permanent galleries with artifacts, uniforms, ve-hicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at MCRD, just inside Gate 4, off Pacific Highway. 619-524-6038. (MIDWAY)

Parsonage Museum of Lemon Grove, recent work by portrait painter and colorist Kathleen Allen Strzelecki is on display at the mu-seum through Monday, July 31. The exhibition is part of the Lemon exhibition is part of the Lemon Grove Historical Society's ongoing series showcasing the work of local artists. Concurrent exhibits include "The Sweating Beast: Agricultural Roots of Lemon Grove" and "Miller's Dairy Revisited." Find the museum at 7715 Church Street: 619-460-4353. (LEMON GROVE)

619-460-4353. (EMON GROVE)
Reuben H. Fleet Science Center, 30
exhibits designed to make science,
math, and technology engaging and
fun make up "ExploraZone," an exhibition originating at the Exploratorium in San Francisco. Each
exhibit component seeks to stimulate better understanding of the rela-

and human perception — look for 
"Color Shadows," "Vuible Effects for 
the Investible," "Sullets," "Color 
the Investible," "Sullets," "Color 
tagener," exhibition continues 
through June 2001. 
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more. For further information, call 619-238-1233. (BALBOA PARK)

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San Diega Attenueltve Museum.

cars that "captured American prosperity in one beautiful rolling montument" are on view in "Class Atts:
Cadilica and Packard." Over 20 esamples of Packard and Cadillicar
from a range of model years are part
of the show, continuing through
Sanday, Cochoer:

More than 50 automobile and
for the model of the prospection of the mounts of the prospection of the mounts' permanent collection.

Find the masseum new the Satalphia.

Bowl, 619-231-2886, (BALBOA PARI)
San Diago Hatorical Society Maseums, the role of photojournalists
and photographers in preserving the
San Diego region's eccentricities is
commemorated in "Weird San
Diego: Capturing the Public's Eye—
Photographs from the Collection
that Startie, Surprise, Amuse, and

Confuse," on display through Sun-day, September 24. Along with neatly 200 photographs, "Weird San Diego" features museum astifacts, costumes, and documentary evidence showing, an often unseen San Diego. Curator Gregory L. Williams is also attention of "show how historic data volves. An image that looked erools so in sunday that the solution of the con-stance of the control of the con-trol of the con-

50 or 100 years ago can now appear absurd, poignant, or funny." "Elegant Fantasy: The Jewelry of Arline Fisch" focuses on the full range of jewelry designs and innovative techniques that have inspired this a-claimed artist. The San Diego resident

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between jewelry and the body," En-joy the show through Sunday, July 30. The museum is located in the Casa de Balboa building; 619-232-6203. (BALBOA PARK)

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San Diego Hall of Championa, the
newest permanent exhibit at the museum honors San Diego County
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who have influenced students both
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icated to promoting, recognizing, and preserving athletic achieve-

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ment — is located at 2131 Pan American Plaza. Call 619-234-2544 for information. (BALBOA PAPK)

for information. (BALBAD PAPO)
San Diago Martiane Massess. "Pi-rated" offers an entertaining romp through history and Hollywood, with a look at the real life of the pi-rates who inspired the fiction, the movies, and the romantizined per-ceptions of the foul mariners. The exhibit includes an actual cutlass owned by priare Charles Gibbs, who will as a five painted that Believed to be the skull of Blackbear thisself.

# Wedding Guide to Working Guide Afrec, 24-bour line for planning your wedding. Call 619-233-9797 (on the Web at San Diego Reader.com/wedding)

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Continuing exhibits include "Build a Piece of San Diego," "The Book Stop," "Improv Theater," and "Cora's Rainhouse." Find the museum at 200 West Island Avenue. Dial 619-233-8792 for additional details. (DOMNTOWN)

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MUSEUMS

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

Antique Gos and Steam Engine Museum, the museum's activities in-clude locating, collecting, docu-menting, and preserving historical

Southanierus, 2 Cürragies.
Vivar I sang vuckling abeng fer all year weckling remeils Breidig genen pur have or remeils Breidig genen pur have or remeils Weckling genen pur have or remeils of the Southanierus (Sales SI 1956) per promon, Imraisanierus (Sales SI 1956) per promon, Imraisanierus (Sales SI 1956) per promon, Imraisanierus (Sales SI 1956) tames (Solhware Chem ann) Weckling genen (Solhware Chem ann) Weckling and Solhware Chem ann) Weckling and Solhware (Sales ann) Weckling and Solhware (Sales ann) Weckling ann) Weckling and Solhware (Sales ann) Weckling and Solhwa

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gas-, steam-, and horse-powered equipment related not only to agri-

equipment related not only to agri-culture, but to the general develop-ment of America. The collection is made up of equipment used in lum-bering, mining, oil drilling, and con-struction industries. In addition, the museum has a blacksmith and wheelwhight shop, a country kitchen and parlor, a steam-operated saw

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Street), 619-338-9888. (Cowtrown)
Chale Vales Heritage Museum the
museum features glimpses of Chula
Vala's past exhibits feature story
Vala's past exhibits feature from
packing crate labels, photographs of
downtown Chula Vasta, doors and
adobe blocks from the original Star
newspaper building, and relics from
the Otay Watch Company. Find the
museum at 360 Third Avenue. For
orthree information, call 619-420forther information, call 619-420-6916. (CHULA VISTA) Creation Museum, a museum con-trasting the evolution and creation world views is found at 10946 Wood-side Avenue North. For more information, call 619-448-0900 x231. George White and Anna Gunn Marston House, this historic home sits on five acres of landscaped grounds with a formal English Ro-mantic garden. Built for civic leader

museum at 2040 North Santa Fe Avenue. For further details, call 760-941-1791. (VISTA)

Bonis Historical Museum, the mu-seum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs:

artifacts, tools, and farming imple

and bound copies back to the 1930-of the Chula Vista Star News. Find the museum at 4035 Bonita Road Dial 619-267-5141 for additional in-

Chinese Historical Museum, the museum is located in a building orig-inally built in 1927 for the Chinese Mission; adjacent to the building is an Asian garden, including a statue of Confucius, a waterfall, stream, and a

large Chinese gate. The museum is located at 404 Third Avenue (at 1 Street); 619-338-9888. (DOWNTOWN)

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todamy in Work and WWII; "The Cold War to the Present," Sub Bases and Dego," and "How a Submarine Works." The Bases and Dego," and "How a Submarine art collection" A View from the Personop" and numerious artifacts in cluding an actual Injunese torpetoline actual Injunese actual the 1863 bark Star of India, the 1898 the 1805 bark Star of Intila, the 1896 San Francisco ferrphotal Berkeley, and the 1904 Scottish steam yacht Medea. There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete

bottles, woodcarvers, and a complete research library.

The museum is located at 1306 North Harbor Drive, along the Em-barcadero at the corner of North Harbor Drive and Ash Street; 619-234-9153. (DOWNTOWN)

mately 100 macabre devices gathered from throughout Europe — many of them extremely rare — are on ex-hibit in "Inquisition: Torture and In-San Diego Museum of Man, ever met a real Iron Maiden? Approxi-

Roam-O-Rama

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



ROLANDO AREA

Books on the stairway walks of San Francisco and Los Angeles can be found on the shelves of book-stores in those areas. No such guidebook exists for San Diego, because — of despite the substantial ever reighborhoods — not many stairways were ever built here.

here.

Some local starways climb the palisades on the bay side of Point Loma, and bay side of Point Loma, and carryon slopes of Hillcrest, hotevorthy steps can also be found in the Rolando south of eneighborhood south of downtown La Meas known by some as Windsor Hills. Dashed lines on the accompanying maps show the locations of creas. To strong these steps damp early cares. To strong these steps damp early cares.

the public stairways in these latter two areas. Ty storing these steps dump early evening this summer, when the bright light of day fades to pasted hives and the baimy as beens the scent of jasmine. Individual may be the county's most scent set of stairs. From the intersection of Windsor Three and Canterbury Drive, you climb a total of 245 steps, interrupted by two cross steets, to reach the top of Summar Drive. and Canterbury Drive, you climb a total of 245 steps, interrupted by two cross steets, to reach the top of Summar Drive. and provided the stage of the sun sinking into a flog bank provided the sun sinking into a flog bank.



over Mission Bay. On reaching the 245th step, at Summit Drive, you're on one of La Mesa's highest knolls, elevation 830 feet. Continue by following Summit Drive about

Continue by following Summit Drive about 100 yards to a second starway descending east. Follow its 184 steps to Beverly Drive. Drive 185 years and the second starway committee and the second starway committee and the second starway committee and the second starways committee the challenge is more mental than physical. The starways committee the challenge is more mental than physical the starways are short, but find starways seems to, but find starways seems to, but find starways seems to be seen to see the second starways are short, but find starways seems to.

Italy — concludes on Thursdey, Normber 30.

For the state of the state

tion. The exhibit focuses on the vi-brant, intricate pottery of Quezada, Nampeyo, and Maria Martinez, all of whom where inspired by ancient pottery found near their villages. En-joy the magic through January 14, 2001.

2001. Life in Egypt 3500 years ago is depicted in the museum's new Children's Discovery Center. Time Travel to Ancient Egypt' Features a walk-through rendition of a nobleman's borne, and organizers promise a specific theme each month. For more information, dial 619-239-2001. (BALBOA PAPIK)

San Pasqual Battleffeld State His-toric Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dra-goons, bolstered by sailors and volgoons, bolstered by sailors and vol-unteers from San Diego, and Cali-fornia militia. A narrated slide-show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour re-counts the events of the battle and profiles the leaders of the forces and **Old Music** in Modern Dress

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MULTI MEDIA ARTS

ainly Mozart devoted two full concerts to the Eroica Trio, a group that — in the serious concert circuit — is hot stuff today. One of the chief reasons for their no-toriety is extra-musical. The Eroica consists of three tall, slender, beautiful young women, and they and their publicists have been

assiduous in capitalizing on this characteristic. At the Neuro-sciences Institute, violinist Adela JONATHAN SAVILLE

sciences Institute, violinist Adela DONATHA
Peña, cellist Sars Sant'Ambrogio
(miaspelled in the program booklet), and pianist
Erika Nickerns, were dressed and cotified to the
musicians on the back cover of one of their EMI
recordings, they appear in lustrous, deep-burg
gundy webet evening gowns in a lush park setting,
looking this time like high-society debutantes, as
elegant and graceful as Grace Kelly (two of them
ing — and, to make things even better, their stage
ing — and, to make things even better, their stage ing — and, to make things even better, their stage deportment suggests that they are at the same time friendly, unpretentious, down-to-earth girls-

next-door.

There is, of course, nothing wrong with good-looking musicians — male or female — seeking a bit of extra advantage with the public. Profes-sional music-making has its legitimate elements of show biz. But looks, clothing, and elegance are

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mere external pleasers, quite independent of what really counts in the profession. Anne-Sophie Mut-ter, with her off-the-shoulder gowns, and Joshua Bell, with his white turtlenecks, are terrific to look at, but it is their brilliant, profound quality as vi-

toire. The intonation of the string players is flawless, and their tone (especially that of the cellist) is strong, firm, rich, and luminous. All three players are filled with energy and zest. In every respect, they are serious and dedicated musicians. When they first come out on stage, you inevitably think, 'Three gorgeous women.' After hearing them play for a few minutes, you have, 'Changed your tune to 'An excellent' piano have, 'Changed your tune to 'An excellent' piano

trio."

Excellent, but not as outstanding as their publicity relentlessly proclaims them. To tell the truth, hely retenuesly proclams tom: 1 octa methods, they are just one among many accomplished young trios these days, and — to tell a more painful truth — they are not among the most sensitive and subtle of those groups. All three of the musicians tend to play with an excess of forthrightness, they are often monotonously loud, their phythmic drive is rather intimidating, rarely

ac consists of your in a their purillant, protound quality as viyonmen, and you finds that has sustained their careers. The Eroica Trio players are highly competent professionals. Their technical accomplishments are fully adequate to their broad and varied reper-

softened with delicacy; the atmosphere of high-

tension passion surrounding every piece becomes a bit oppressive. The pianist, in particular, prefers strength to nuance, and rapid-fire glitter to exquisitely shaped phrases. There was no lack of vitality — as, for example, in their vigorous per-formance of Mozart's C Major Trio, K. 548. But

One of the distinguishing traits of the Eroica

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CLASSICAL MUSIC

Mainly Mozart: The Eroica Trio
The Neurosciences Institute
Vivaidi, Trio Sonata in Chinor, RV 83; "Albinoni," Adagio in G Minor; Mozart, Piano Trio in C. K. 548;
Schubert, Pano Trio in B-flat, D. 898.

the music stayed pretty much on the surface throughout — and it would be a very bad mis-take to blame the situation on Mozart.

One of the distinguishing traits of the Eroica Trio — of far greater consequence than their physical appearance — is their interest in Baroque music. The Neurosciences concert included two Baroque pieces, a Trio Sonata by Vivaldi (in C Mi-nor, RV 83), and the familiar Abhinoni Adagia, A subsequent concert at the Westgate Hotel fea-tured an arrangement of the Chaconne from Bach's D Minor Solo Violin Partita. I did not hear the second concert, but I know their CD

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clesiastical favor, All of the items in the exhibit are originals. The ex hibit — on loan from the Medieva









audiences have become used to Baroque music played pretty much as it would have been in the 17th and 18th Centuries:

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style, Baroque ideas of phrasing and articulation. The older, proaches to the Baroque have gradually been phased out. J.S. Bach's keyboard works are still often played on the piano, and quite beautifully played: but modern pianists are usually aware of Baroque performance practices, and while making use of the resources of the modern grand piano, they also take care not to offend egregiously

against the composer's inten-tions. Their performances (for example, those of Vladimir

Feltsman, Andras Schiff, Evgeni Koroliov, Murray Perahia, or Richard Goode) are not pedantically "historical," but they are historically informed And to a large extent, these are performances of solo keyboard performances of solo keyboard works, where the piano sound can impose itself without dis-torting the timbral balances of an ensemble.

A trio sonata by Vivaldi or

Buxtehude, with a piano sub-stituted for a harpsichord, and a modern cello replacing the viola da gamba, and all the in-strumentalists using the type of vibrato, the dynamics, the por tamentos, and the expressive phrasing suitable to the cham-ber music of the 19th Century, is another story altogether. Is the music well-played? Yes, indeed. Does it gain anything by its 19th-century dress? I don't think so. Does it lose anything

A lot.

Try the following thought experiment: imagine — let's say—the Schubert B-flat Piano Trio played by the Trio Sonnerie or the Purcell Quartet, with harpsichord, viola da gamba, terraced dynamics, minimal vibrato, light Baroque bowing, gut strings, shortbreathed Baroque phrases, and

beauty by their use, like Cin-derella dressed up for the ball? Something positive must, indeed, be said for the Eroica's

version of Bach's D Minor Cha-conne. In this inventive arrangement by Anne Dudley (otherwise known for the film scores of The Crying Game and The Full Monty), there are some effects of uncanny loveliness, some utterly new ways of per-ceiving the interrelationship of phrases, some intringing harversion of Bach's D Minor Cha

phrases, some intriguing har-monic perspectives; and the Eroica Trio play it magnifi-

cently. But for every gain there are losses; and while the gains belong, essentially, to movie

even (why not go all the way?) A 415 instead of A 440. Would Rachmaninovized arrangement and performance by the Eroica that mode of performance be suited to the inner life of Schu-Trio makes a listener wonder how we could ever have taken bert's music, to its sensor magination, to its emotiona mplications, to its meaning? this modern concoction by Giimplications, to its meaning? It would be a travesty. Why, then, is there supposed to be any musical value in reversing the procedure? Are we expected to believe that the instruments, what to pitch, phrasing, etc. of the Romantic era are so superme in themselves, and so when the process of the process that all earlier music would fi-nally attain its full inherent beauty by their use, like Cin-beauty by their use, like Cinazotto to be an authentic piece

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The Leipzig Keyboard Works of Jo-hann Sebastian Bach are showcased in a series of concerts by pianist Gus-

of Baroque music, not to speak of a composition by the mod-est, undemonstrative, rather hide-bound Albinoni. I actu hide-bound Albinoni. I actu-ally like this modern pastiche when it is performed with re-straint and elegance, the way David Atherton conducted it with the Mainly Mozart Festi-val orchestra a few seasons back. But in the hands of the Eroica Trio, it sounded ridiculous.

Light Classic and pop favorites are promised when Simon Gledhill per-

forms on Monday, July 24, for the International Summer Organ Fes-tival. The music begins at 7:30 p.m. in Spreckels Organ Pavilion. Free. Call 619-702-8138 for information. (BALBOA PARK)

Serious Music for Toy Pianos, the Serious Music for Toy Planos, the staff of the music library at UCSD continues its Short Attention Span Admer Music Series on July 26 (continuing on the second and last Wednesdays of the months through September 27). The 15-minute chamber music program begins at 12:35 p.m. among the music stacks on the lower level of the Geisel Library. Library.
This week, enjoy a concert boast

tavo Romero hosted by the Athenseum Music and Arts Library commemorating the 250th anniver-sary of the composer's death. On Sunday, July 23, enjoy the "French Overture" and the "Goldberg Variations."

Sunus,
Overture" and the
Variations."
The concert begins at 4 p.m. at the
Neurosciences Institute (10640 John
Drive). Tickets to the

Guest Organist Gary Toops plans a recital at 2 p.m. on Sunday, July 23, in the Spreckels Organ Pavilion. Free. Call 619-702-8138 for information

ing "serious music for toy pianos" along with a harpsichord premiere by local composer Matthew Gill. The oncert is free, parking is not. No

music, the losses belong to I.S. Bach. Which, after all, ought to As for Albinoni's Adagio, hearing it in the ripe, rhapsodic, DANCE WITH ME

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### GALLERIES

"Infinite Public — 1995 to 2000" "Infinite Public — 1995 to 2000; feature photography by David New-ton; see the show when it opens with a reception at 6 p.m. on Friday, luly 21, at Gallery La Scala (3850 Fifth Avenue). In the Green Room Salon, paintings will be "revealed by their creators" for exhibition. For in-formation, call 619-683-3850. Regu-lar boars are 11 a.m. to 7 p.m. Tues-day through. Smiday with created-

"In and Out My Window". A collection of oil painting by Annie Lisars Dover, is on eshibit along with "fair accompli," featuring photograph by John Munizza, at the San Diego Art Institute. The regional arists and Institute. The regional arists and Proposition of the Proposition of a display and the Proposition of all of these arists is on Firday, July 21, at 6 p.m.; we've the shows through Sunday, August 13.

Regalar gallery hours are 10 a.m. common to 4 the Proposition of the Proposi "In and Out My Window," a collec-

on to 4 p.m. on Sunday. For more information, call 619-236-0011. Regular admission is \$3. (BALBOA PARK)

Consider the Human, the fourth an-nual "Human Figure Show" at Sum-ner & Dene Creations in Art begins ner & Dene Creations in Art begins with a reception at 6 p.m. on Satur-day, July 22, and features work by a

variety of painters, ceramicists, sculp-tors, and jewelers. Enjoy the show through Sunday, August 27. Regular gallery hours are 10 a.m. to 6 p.m. Monday through Saturday; 11 a.m. to 4 p.m. Sunday. The gallery is found at 280°U University Avenue; 619-688-5969. (HORTH PARIO)

A New Exhibit begins with a recep-tion at 1 p.m. on Sunday, July 23, at the 101 Artist's Colony. The show features work by Robert Kennedy, Inger D. Antonsen, Marjorie Mor-gan, Elaine Morici, Dan Needham, and Suzanne Gertula. The show conand Suzanne Gertula. The show con-tinues through July. Find the gallery at 897 South Coast Highway 101 (suite F-103 in the Lumberyard); 760-632-9074. (ENCINITAS)

760-622-9074. (Decentra).

A Diverse Group of San Diego artists — ranging in age from 12 to 99 — has work on exhibit through July at Gallery Nagdoo. The mix includes painting drawing, photography, wood sculpture, and multimeduce provides of the contract of the artists at \$ p.m. on Sunday. Deep Carlot for the artists at \$ p.m. on Sunday. Deep Carlot for the artists at \$ p.m. on Sunday. Deep Carlot for gallery at the San Deep Carlot for the artists at \$ p.m. on Sunday. Deep Carlot for gallery at the San and viewing hours, call 619-298-2687 or 619-612-5891. (MILLCREST)

"Voyages Twice Told" gathers a se-lection of paintings and sculpture created by Ernest Silva over the last decade. The exhibition opens with a occase. In exhibition opens with a reception at 5 p.m. on Monday, July 24, in the Copley International Conference Center at the Institute of the Americas (10111 North Torrey Pines Road). All of the works are said to "emphasize the touch of the hand and are based on objective observa tion, memory, and personal history." See the show through Saturday, September 30. Por viewing hours and other details, call 858-453-5560 x104. (LA JOLLA)

### ART MUSEUMS

California Center for the Arts Muartists" because they live and wor artists' because they live and work within the coastal corridor that spans Santa Barbara, Los Angeles, and San Diego but hail originally from all over the globe. The exhibition in-cludes approximately 70 works cre-ated within the past few years, fea-

turing a diverse range of aesthetic and thematic concerns in contemporary paining. Catch the "Wave" through Sunday, September 10. In conjunction with this show, Los Angeles-based photographic arrist Judi Russell exhibits an installation of portraits of the participating artists, presented along with their

artist Jodi Russell exhibits an instal-lation of portraits of the participating artists, presented along with their thoughts about their paintings. Find the center at 340 North Es-condido Boulevard (at Valley Park-way); 760-738-4120. (ESCONDIDO)

way; 700-730-1120, (ESCONCIDO)

Mingel International Museum of

Polk Art, more than 200 paper patterns used in traditional Japanese resist dying are featured in "Carved Paper — The Art of the Japanese six dying are featured in "Carved Pa-per — The Art of the I panness Stercal." Originally a tool to create Stercal." Originally a tool to create staggerist translation are now recipe, nized and cellected for their own beauty. From a historical standpoint, they are often the only records of early testile designs. See the stencil, they are often the only records of early testile designs, See the stencil, and the control of the control of the Market Stencillar or the control of the Market Stencillar or the control of the performance of the control of the control ing highlings for the wealthy. Kine speep crume into use it models the con-position of the control of the control of the performance of the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of the stencillar or the control of the control of th

were made for the commoners when paper came into use (in 200 BC). See "Art That Soars — Kites and Tails by Jackie Matisse" through Saturday, September 30, Matisse's kites are made of ordinary materials, and she launches kites and tails under water launches kites and tails under water as well as in the air, evoking feelings of movement. And what a pedigreel Jackie Matisse is the grandaughter of Henri Matisse, stepdaughter of Marcel Duchamp.

Objects from the permanent collection make up the pieces in the exhibition "Artes de Mexico." The show includer works by everal

hibition "Artes de Mexico." The show includes works by several renowned 20th-Century folk artists including Oaxacan potter Teodora Blanco and Jalisco's Rosendo Ro-dríguez, along with architectural pieces by Candelario Medrano and pieces by Candelario Medrano and woodcarvings by Manuel Jiménez. All regions of Mexico are repre-sented, with selections ranging from objects of daily use to those of cere-mony. Enjoy the exhibit through December.

An exhibition of objects of daily An exhibition of objects of daily use from Japan, made from a variety of materials, continues through Sat-urday, August 12. The exhibit fea-tures the Arlene Cox Collection of indigo-dyed textiles and three recent acquisitions. Nelso Marnels (Brekon-ing Gat), a delightful calligraphy brush kambon (shop sign), and a step brush kambon (shop sign), and a step

Serizawa, Shiko Munakata, Kanjiro Kawai, and Shoji Hamada are included.

The Mingri is located on the square with the San Diego Museum of Art and the Timhen Museum of Art. For additional information, call 619-239-0003. (BALBOA PARK)

Museum of Contemporary Art, Downtown, working in the "pattern and decoration" manner, San Diego-based artist Jean Lowe embeds satiric and political commentary into her and policial commentary into her paintings, tablesus, and environ-ments — proving once and for all that decoration can have content it as nadded bonus, her work is accessi-le and fun. Tean Lower The Fovbu-tionary Cal-de-Sac Teatures new work along with several re-created paintings and certice paintings and excluptures. The impact of human civilization on nature is epishered in four new "heroits scale" paintings to our new "heroits scale" paintings which closes on Sunday, August 13. Find the nucueum at 100 Kern.

which closes on Sunday, August 13.
Find the museum at 1001 Kettner Boulevard (at Broadway), directly across from the Santa Fe Railroad Depot, adjacent to the America
Plaza trolley transfer station.
619-234-1001. (DOWNTOWN)

639-234-1001. (Downtown)
Massems of Contemporary Art, La
Jolls, dating from the 1910 to the
1990s, the paintings, sculptures, and
photographs gathered in "Frida
Kahlo, Diego Rivers, and 20th-Century Mexican Art: The lacques and
Natasha Gelman Collection" represent the broad range of artistic deredopments in Mexica during the last
century. The calcibition features over
Riverga, Maria, Inquierred, Inou
Clementer Orozco, Carlon Merida,
and Ruffon Tamaney. Contemporary Clemente Orozco, Carlos Mérida, and Rufino Tamayo. Contemporary figures including Cisco Jiménez, Sil-via Gruner, and Gabriel Orozco are also represented. Still lides, portraits, and landscapes are the special strengths of the collection, on view through Sunday, September 3. Find the museum at 700 Prospect Street. 858-454-3541. (A JOLIA)

Museum of Photographic Arts, "Susan Rankaitis: Drawn from Sci-"Susan Rankaitis: Drawn from Sci-nence" explores the artists" rich and layered imagery, her medding of nat-ural forms and technology, and her extraordinary handling of photo-graphic materials. This Los Angeles-based artist/photographer is said to forge a "new visual language with which to consider the compelling and the substantial productions of the com-pelling the consideration of the con-melling the con-traction of the compelling the con-traction of the con-pelling the con-traction of the compelling the con-traction of the con-traction of the con-pelling the con-traction of the con-pelling the con-traction of the con-traction of the con-traction of the con-pelling the con-traction of the con-traction of the con-pelling the con-traction of the conand vast symbols of physical science

nages. Both shows close on Sunday, Au-Both shows close on Sunday, Au-gust 13. Find the expanded museum back in the Casa de Balboa building, at 1649 El Prado. For information, call 619-238-7559. (BALBOA PARK)

call 619-238-7559, (BM,BOA PAMPO)
Oceanside Museum of Art, "Worn
With Pride: Celebrating Samoan
Arisitis Heritage" pays tribute to the
cultural, material, and decorative arts
of American Samoa and the expression of those arts by Samoan living
in San Diego County. The exhibition
traces the origins of fine mats, siapo
(bark cloth), and tattoo, and explores (bark cloth), and tattoo, and expores their contemporary richness, coin-ciding with the celebration of the centennial of American Samoa's sta-tus as a territory of the United States. Enjoy the show through Sunday, Au-gust 20. The museum is located at 704 Pier View Way; 760-721-2787.

San Diego Museum of Art, over 200 rare art and artifacts from the roya home of the Ottoman sultans from the 15th to the 19th Centuries ar gathered in "Palace of Gold and Light: Treasures from the Topkapi, Istanbul." Many of the objects in-cluded in the exhibition have never before left the palace; see textiles, portraits, weapons, housewares, and jewels including an emerald- and di-amond-adorned Topkapi dagger. Also on exhibit: a 16th-Century throne made from chony, ivory, and mother of need. See the treasure

mother of pearl. See the treasures through Sunday, September 24. Paintings exploring themes of power and desire are included in Power and Desire: South Asian Power and Desire: South Asian of Art, Edwin Binney III Colection. The artworks were created under the patronage of rulers of South Asian court between the 16th and 17th Centuries, the show is discounted to the control of the patronage of rulers of "Love and Consine." and "Divine." Love and Consine." and "Divine." The patronage of the control of the patronage of the control of the patronage of the patronage

vided into "Rule and Dominin."
'Love and Longing." and "Divin."
Realms." See the show through Sunday, July 30.

The museum's permanent colection includes Italian Renaissance paintings, Spanish old master paintings, Spanish old master paintings, American et 19th Century European paintings and sculpture, and rary California Art. 619-232-7931.
(BALBOA PARO)

Timken Museum of Art, the mu-seum's permanent collection in-cludes European masters, 19th-Cen-tury American paintings, and Russian icons. For information, dial 619-239-5548. (BALBOA PARK)

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Mess. Take a right on Viper (across from San
Diego Credit Union) Take an immediate right
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You don't need imagination to see social hierarchy embedded in the picture.

harles Laughton told Sir Laurence Olivier he was so good as Henry V, in the 1944 movie, because "you are England." Dedi-cated to "the Commandos and Airborne Troops of Great Britain," the movie gushes British pa-triotism. And to become "the Star of England," Olivier can a estimated "2001 lists of England," Olivier cut an estimated 1700 lines from Shakespeare's play, lines that REVIEW

shroud Henry's radiance. oud Henry's radiance.
They marketed Kenneth JEFF SMITH Branagh's 1990 Henry V as a more realistic, anti-patriotic antidote to Olivier's "Na-tional Anthem in Five Acts." Compared to

tional Anthem in Five Acts." Compared to Olivier's Henry, this is true. But compared to many theatrical stagings since the '60s, which joy-fully subsert Henry's rhetoric, Branagh's movie, like his others, is really about Kenneth Branagh. Henry Vencourages awar of competing combined to the Henry Stage of the Henry St

cut Henry V to serve their aims. Matthews's ver ion brims with sis-boom-bah declamation, yet trims complications and turns Henry V into a

nt comedy. An odd choice, since Shakespeare may have An odd choice, since Shakespeare may have abandoned conedy with Henry V. He wrote it in 1599. Within a year he turned his attention to the problematic Troilus and Cressida and the tragedies. Henry V may even signal the stilling of Shakespear's comic voice directly. Falsaff dies, offstage, and the jokes played by his henchmen—Pistol, Nym. and Bardolph—Led Fal Jack Aid Led Company of the Company

for entertainment value over thematic enticement. Matthews has one signature. Henry V frets about theater's inability to represent reality. Actors, the Chorus says, are "ciphers" who mangle "this great account." To make the play work, the audience must "piece out our imperfections with your thoughts." Thus the Chorus on your thoughts. "Thus the Chorus and, in a subtle way, recruit is used."

to soldier in Henry's war against Instead of one actor playing the Chorus, cheerleading our imaginations, Matthews has three One would underscore theater's humble limits Three undercut the idea. They also play various

oles, which illustrates their, and theater's, verroles, which illustrates their, and theater's, versatility, not its weaknesses.

Matthews milks — even where dry — comic opportunities, but the show's rugged and refined proportion of the state of the show the show is regionally and the show and the show the show and the show a pale for the English, blue for the French — fight a fashion war between the two countries, with France winning the laurel for style and gold-his contumes define character even if actors aren't wearing them.

wearing them. Ralph Funicello's scenic design includes two continents: England, stage right, France, left, with towers and turrets for each. You don't need imagination, as the Chorus begs, to see social hierarch; embedded in the picture. Nobles inhabit the high est points. As your eye moves down, you also move down the social order. Funicello's raked move down the social order. Funicello's raked floor, of sturdy wooden planks, also teems with signs. Planks to the side run north-south. Down the centre they snake east west, toward the auyour minds to sternage," the planks coming toward you could represent the "inconstant billows" of the English Channel.

Matthews's cast includes Kandis Chappell, Don Sparks, Jonathan McMurtry, Hal Landon, acting is as wooden as Funicello's stage. One of

acting is as wooden as Funicello's stage. One of

Mystery Café Celebrates 10 Years Entertaining Audies
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**Anniversally** 

the thespian crimes of our era is to be caught "doing Shakespeare." This can involve speaking with errant em phases (to make the Bard sound more "nat-Bard sound more "nat-ural," whatever that means); or acute ora-tion, strutting and fretting, but devoid of grounded feeling; or grounded feeling; or stock, statuesque ges-tures, like a hand held forth, palm up (when you see one, you expect the next word to be torially "blocked" in advance. All imitate an unknown model. All are deadly

The cast is either overdirected, or both Static stage pictures combine with tentative choices. With few exceptions — Kandis Chappell, Don Sparks, and young Bix Bettwy shine in minor roles — for so oth - acting about the second of the abounds. Even the comic scenes suggest that the actors are still

finding their way. All the sins of "doing" Shakespeare co-alesce in the lead role. I'm almost convinced that Prince Hal/Henry V is the one character in

his opus that Shake-speare never fleshed out. He didn't have to. King speare never fleshed out. He didn't have to. King Henry V was one of England's few nationally acclaimed monarchs. So when Prince Hal guzzles sake in Eastcheap, in Henry IV, Parts One and Two, Shakespeare knows his audience will "piece out" Hals "imperfections" with his legend. And in Henry V, Shakespeare makes the King a declamation machine and makes everyone around him unattractive foils. Henry V, an almost completely external character, gains approbation by comparison to others



Henry V, by William Shakespeare Lowell Davies Festival Theatre, Simon Edison Centre for the Performing Arts,

Lowest Davies Festival Theatre, Simon Islam Centre for the Performing Arts.

Directed by Dakin Matthews; sout Michael Eric Sticklend, Kandia Chappell,
Jonathan McMurtry, Tom Ramires, Gig Bermingham, Dierk Torsek, Hal Lundon, Ir.
Bis Bettery, Giffe Pannell, Annual Lettek, Mark Cappi, Ion Sparks, Norman Norman, Paul Vincent O'Comor, Edward H. Matthews, Henri
Marshulms; wand, Irl Edward, Composer, Jonnel Legg
Playing through August 12; Turnday through Sunday at 850 p.m.

For reformation and 16194-139-2235.

As Henry V, Michael Eric Strickland As Henry V, Michael Eric Strickland doesn't even have the externals in place. He speaks with a high-pitched monotone. He gestures as if posing for photographs. He is dull. He acts as if he's king by right (when Hal and his father, who usurped the throne. fretted that they weren't). Strickland gives no sense that the King was once a rabble-rousing prince or that Henry has command of anything. Follow him into battle't levouldn't follow this

Don't Zone Out! D. Explora Jone. **Science**Center Your Arain will thank you.

sa Park - San Diego, CA - 619.238.1233 - www.rh

LISTINGS

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

American Rhythm
This revue of 20th-century
music — from "After the Ball" to
Dire Straits — is a runaway train.
Like a train conductor announcing
upcoming towns, a narrator introduces a period, often with a single
word: Depression, Vietnam, Disco.
A pastiche of songs get rung, and
it's off to the next destination. The it's off to the next destination. The production's done quite well, though, Director Kerry Meads has a grounder lair for this format. Vanish Eggington's ramed price in the control of the Silling history of ZODE Century Stabi-tion, from preade Edwardian fine-ery, to flapper, to Dast Book, to dark, 'Win morrary the. Led by dark, 'Win morrary the. Led by piece backup band's capable Rythmis' tires to cover so much Krythmis' tires to cover so much territory so quickly there's no time to suphtace, to aver a time or the suphtace, to sever a time or the Nam's Parvises metame, menocular JALY 22, INDIGION AT 7.30 PM. FIG. DAY 29, DOP PM. MOTE BEDROOK, SAY 29, DOP PM. MOTE BEDROOK, ANY 29, MINISTOR NETTITES AT THE ANY 29, AMERICAN NETTITES AT THE

JULY 29, AMERICAN RHYTHM'S AT THE LYCEUM THEATRE, THROUGH AU

Artery
Imaginary amnesia. You are walk-ing through a mare. But who are you'l Visices in a heading the instructions l'open the door, "read gun". You man, you learn, is lay. Louise says you're a rich travel agent. Are you'l And is Louise's houther early a copy of every by Anna San Francisco, is a performance art installation, and you are the performer. You have no lines, but a strong on the performance and continued to the performance and the perfo light flath, breeze blow. Voice-encourage you to feel various ter-tures (one is X-rated. Yanage The-atre, which run the show, recom-ting the state of the state of the state. A sew thal participatory theater, A retry will work a much as you let it. Though it's sometimes hard to hear instructions and have an expen-tation of the state of the state of the target of the state of the state of the target of the state of the state of the tage of the state of the state of the tage of the state of the state of the state of the tage of the state of th Worth a try.

SURROW, FROM 1:00 P.M. TO 8:00 P.M. TO NO P.M. TO P.M. TO NO P.M.

the narrator, Sis Owl. Devine (whose performance as Billy Holi-day in Lady Day at Emerson's Bar e Grill remains one of the finest I've ever seen) will perform on week-ends only, due to movie commit-ments. She sings and narrates with such skill and richness it's like hav-

ing royalty in the room.

Worth a try. Worth a try.
WORLDBEAT CENTER, 2100 PARK
BOULEVARD, BALBOA PARK, THROUGH
JULY 31, THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT
2:00 P.M. FOR INFORMATION CALL

Camelot
The Welk Resort Theatre stages
Lerner and Loewe's musical abou
King Arthur, Guenevere, and
Lancelot. Ole Kittleson directed.

Coffee with the Peemans and The High Price of Murder The Faultine Players present a comedy, by Debbie Fabiano, and comedy/mystery, by Ted Falagan FAULTUNE THEATER. THROUGH JULY 22; FIRDAY AND SATURDAY AT 8:00 P.M.

Comedy Codependents
The Improv comedy troupe performs the first Friday of every
month at the Creativity Centre in
Normal Heights.
CREATIVIT CENTRE. 4716 32ND
STREET JUST NORTH OR ADMAS AV.
NUEL, NORMAN HEIGHTS: IRRST OR
SECOND FREDAY OF EVERY MONTH AT 8:00 P.M. FOR INFORMATION CALL 619-280-5177.

ComedySportz Improvisational comedy, making up funny stuff on the spot, is diffi up funny stuff on the spot, is diffi-cult enough. Years ago, however, Keith Johnstone thought it'd be-more exciting if done competi-tively. He got the idea from pro-wrestling ("where Terrible Turks amagied defroked Priests, while mums and dads yelled insults, and grannies waved their handbags"). ComedySports, an offshoot of director Gay, Kanner any the two compare like "reglay with America in foothel", beamble more an athletic over than an improv. and the compared the compared to the compared to the compared to the compared to the down where San Diego comedi-pated a "change match" and a superior at "change match" and profest "change match "change match". "Bind law," and "Freezer Tag," "Bind law," and "Freezer Tag," "Bind law," and "Freezer Tag," "White and promote point to the best seens. San Jose was 2 to 22 to 10 to

MARQUIS THEATER, 3717 INDIA STREET, MISSION HILLS, OPEN-ENDED RUN; FRIDAY AT 8:00 P.M. SATURDAY AT 7:30 P.M. AND 9:45 P.M. FOR INFOR MATION CALL 858-295-4999.

Daddy's Dyin' (Who's Get the Will!) PATH Theatre stages Dell Shores' comedy-drama about the "rebirth of the spirit of family unity." PATH IHEATES SPACE, THOROUGH AU-GUST 12: FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Death Rides the Stage HIT Productions new interactive comedy-mystery, written by Beth and Scott McNeillen, is set in Texas "You survived a stampede, Lucy Tyler is looking for your under-wear...and there's a dead body in wear... and there's a dead body in the next room." TYLER'S TASTE OF TEXAS, 7868 EL CA JON BOULEVARD, LA MESA, OPEN. ENDED RUN; SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619:561:8673

Forever Plaid
The four harmonizers in search of plaid sport coats are in their fourty year at the Theatre in Old Town (Note: Current cast members are (Note: Current cast member Mark Perkins, Ryan Drumn David Humphrey, and Kevin

THEATRE IN OLD TOWN, OPEN-ENDED RUN; TUESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. WEDNESDAY AT 3:00 P.M.

The Ghost Sonata
"We are compelled to commit evil
and torment our fellow mortals,"
August Strindberg wrote late in life.
"The best we can hope for is to con
ceal our wretchedness." Strindberg ceal our wretchedness." Strindberg believed the world is neither real nor illusory. It's a nightmare. To prove it, and reveal our "wretched-ness." he wrote *The Ghost Sonata* is 1907. Sledgehammer Theatre direc-tor (and founder) Scott Feldsher retor (and founders) text Feldaber re-frames the text with int-specific lo-cales a parking lot, audience seared outlage (thus looking down at the storage (thus looking down at the sions). In the play, the Student was born on a Sunder, which gave him a sixth sense; he could see the living and the dead. In effect, Feldaber and the dead. In effect, Feldaber in the sunders of the sunders of the sunders for the audience. It is impossible not to respect Feldaber and Selegham-mer's innovative during. Glost Sonat's as tought to produce feet. And there are times, mostly in the middle section, but the production



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Worth a try.

St. CECILIA'S PLAYHOUSE, THROUGH

JULY 23: THURSDAY THROUGH SUND.

AT 8:30 P.M.

Greater Tuna
Pine Hills Lodge and Dinner Theatre presents the extremely popular
comedy about the third smallest
town in Texas, "where the Lions'
Club is too liberal, and Patsy Cline
conver died."

Chief is too liberal, and Parsy Cline never died."

PINE HILLS LODGE AND DINNER THE-ATRE, THROUGH AUGUST 19; FRIDAY AND SATURDAY, DINNER AT 6:30 P.M. CURTAIN AT 8:00 P.M.

rue story, of the "Baptist Supe

true story, of the "Baptist Super Bowl." An aging church pastor re-fuses to step down. Leonard Foglia directed. CASSUIS CARTER CENTRE STAGE, SI-MON EDISON CENTRE FOR THE PER FORMING ARTS, SATURDAY, JULY 22.

Heary V
Reviewed this issue.
LOWELL DAVIES PESTIVAL THEATRE, SIMON EDISON CENTRE FOR THE PERFORMING ARTS, THROUGH AUGUST 12:
TUESDAY THROUGH SUNDAY AT 8:00 P.M.

I Don't Have to Show You No Stinking Biodgeal OnStage Playhouse presents Luis Valder's 'Cross-cultural comedy.' When their son drops out of Har-ward, his Mexican-American par-ents hit the roof. Bill Virchis di-rected.

rected. ONSTAGE PLAYHOUSE, THROUGH AU-GUST 12; THURSDAY THROUGH SATUR-DAY AT 8:00 P.M. MATINEE SUNDAY AT

Joseph and the Amazing
Technicolor Dreamcost
The Lamb's Players Theatre reprises
is very popular version of the Andrew Lloyd Weber/Tim Rice musical. The show may retell the biblical
tale of Joseph and his jealous brothers, but you wouldn't know it more
Mike Buckley's set. Instead of an-Legenda
Poway Performing Arts Company
presents James Kirkwood's comedy
about Hollywood divas of
yesteryear, an exotic male dancer,
and a producer who would do any-Mide Buckley's set. Instead of an-cient Canano of Egytt, the stage looks like a lapsed Copeachura. Nathan Person's slighting hubset has staded to the stage of the stage of the in salmon pink. And the band doesn't intone antic melodies; it play a potpourri of modern styles. Much to the thoris slightherared in the stage of the stage of the stage which will be staged to the stage of the hallowed story of a chosen's wronged tomber's suffering and the buzarre, contemporary choices used for each at Pisk impersoners. One hesitates to imagine this material in the wrong hands because it meds a balance be-tween the serious story to serious, to the stage of the stage of the stage of the treet of the serious story to serious. and a producer who would go any thing to have a Broadway hit. Brent A. Stringfield directed. POWAY PERFORMING ARTS COMPANY, THROUGH AUGUST 6: FRIDAY AND SAT-URDAY AT 8:00 P.M. MATINEE SUNDAY

Lost Horizon Vanguard Productions presents a musical (music by Bert Bacharach, lyrics by Hal David) based on James Hilton's novel about the search for Shangri-La. Mikel Taxer directed.
WESTMINSTER THEATRE, THROUGH
JULY 30; FRIDAY AND SATURDAY AT
B:00 P.M. SUNDAY AT 7:00 P.M.

both word, Director Robert Smyth, musical director Crist O'Thyra, and Chromographe Panella Timer bare the chromographe Panella Timer bare to the chromographe Panella Timer bare to the chromographe Panella Timer bare to the chromographe panel may be proposed and upplying wooderful visuals (could not bearned Robb) construction. The state overable to be a contributed, from Deborah Smyth's light Arriefo arrange, in Chromoth Timer's Vega Faranchil Timer and Chromothe Panella Timer's Vega Faranchil Timer and Chromothe Panella Timer and Chromothe Panella Timer and Chromothe Panella Timer work.

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The Miss Firecracker Contest The Miss Firecracker Contest
Lamplighters Community Theatre
stages Beth Henley's comedydrama about a beauty queen hoping to salvage her reputation. Then
her cousins show up.
LAMPLIGHTERS COMMUNITY THEATRE,
THROUGH AUGUST 6: FRIDAY AND SATber's later work.
Worth a try.
LYCEUM THEATRE, 79 HORTON PLAZA.
DOWNTOWN, TUESDAY, JULY 25.
THROUGH SPETMAGER 10. TUESDAY
THROUGH THURSDAY AT 7:30 P.M. RRIDAY AND SATURDAY AT 8:00 P.M. AND
MY AT 2:00 P.M. AND SUNDAY AT 2:00 P.M. 2:00 P.M.

The Mousetrap
Coronado Playhouse stages the
longest-running theater-mystery of
all time. Agatha Christie strands
eight people et an English manor
house. One is a killer. Keith A. Anderson directed.
COROMADO PLAYHOUSE, THROUGH DAY AT 8:00 P.M. MATINEE SUNDAY AT

Me and My Girl
Christian Community Theater pre-sents Noel Gay, L. Arthur Rose, and Douglas Furber's rags-to-riches musical about a Cockney lad who will inherit a dukedom if only he gives up his girlfriend and be-haves like a British gentleman.

2:00 P.M. The Orphans Patio Playhouse Community The-

ratio riayhouse Community The-atre hosts the improvisational comedy troupe. "If you like Who's Line Is It Anyway? you'll like The Orphans, they're much better look-

ING." PATIO PLAYHOUSE, THROUGH JULY 23. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

Pet Peeve and From Bed to Worse Carlsbad Playreaders presents two

Archibald and Peggy Dougherty.

Phoenix Enclave
Mounting new work's a blind dice
roll. A script can "read" well but not
work onstage. Others — most, in
fact — read flatter than they play. It's lace — road latter than the play, it is mirrer production of Fred deLura's procedor their than the property of their production of Fred deLura's procedor their than the text was absence on the page. New with discounting their production of low-bought herored process, begging for structure, cord, and the proper enterties of their transitions' so gated that people enterthe come nor go. The owners are all tich single men—the process of the clear from Octad-One's world-pre white, Octaverore has worded to stage many more world premieres in the future. That they would try so hard to make *Phoenix Enclave* go is a sign of their commitment to new work.

OCTAD-ONE PRODUCTIONS, THROUGH AUGUST 6; FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SUNDAY AT 2:00 P.M.

The Physician in Spite of

Himself
Community/Actors Theatre presents Molière's popular comedy.
COMMUNITY ACTORS THEATRE.
THROUGH JULY 30: FRIDAY AND SATUR.
DAY AT B.OO P.M. MATINEE SUNDAY AT comedies by local authors Gordon

> Palomar College's "Summer Shakespeare Repertory Project" presents the Bard's tragedy about star-crossed lovers. Director Michael Mufson has reset the play

Sheridan, or Schooled in Scandal The La Jolla Playhouse presents the world premiere of David Grimm's "tale of blackmail, political in-trigue, and forbidden romance." Mark Brokaw directed. MARK BYONAW GIFECTED.

LA JOLLA PLAYHOUSE, MANDELL WEISS
THEATRE, UCSD, SUNDAY, JULY 23,
THROUGH AUGUST 20, TUESDAY
THROUGH ASTURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATINEE SATURDAY

Multimillioneirel
Let's get this straight: Basil and
Petals Wilcox-Smythe will reserve
their wedding vows on their 28th
anniversary! Hey, call me 64th, 12th
do they even like each veriff, not
who invited and Petals' worst encorrection of the straight of the
medical control of the straight of
And Basil and Petals' trange son
and Basil and Petals' trange son
all about! Not no measion loffer
la should Not no measion loffer
la should Not no measion loffer and his pal Maricella...what is that all about? Not to mention Joffrey and Sperus, behive-boufanted event-coordinators (Petals likes theme events, like "Grief: A Fu-neral"). Turns out these folk aren't just ten kinds of whacko. The just ten kinde of whacke. The phones are down, a storm's out-side, and they're suspects in a multiple homiscide. Each has consistent of the control of the c on Mars - Diane Thrasher's a scream as Petals, who never met a situation she didn't yearn to con-trol. Gerry MacKinnon, William Fredrick, Megan McLeod, and Crystal Verdon (whose middle name should be "Talent") keep the show rolling, even when the scrip

MYSTERY CAFE, OPEN-ENDED RUN; FRI DAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-544-1600.

Minker
Ron Campbell's having quite a
year. He's played Buckminster
Fuller and Vladimir in Waiting for
Godot and has a one-act "dark
comedy" in a world premiere
downtown. Sinker covers familiar
territory, justifiable corporate paraterritory, justifiable corporate paranois, and its characters, with one
exception, are stock connivers. The
exception, played with a benign ferocity by John Garcia, is "The Irrigator." He's an ereir, robotic internal affairs thug, chosen because the
previous one was too "soft," who
has feelings — or had, or might
have — but no conscience. Thanks
to a concealed device he also has
'complete access to the subject's

"complete access to the subject's inner monologue," which gives hins urveillance omnipoterice.

Sinker is quite funny (you'd expect nothing less from Campbell) though predictable and could us a stronger denouement. The Muse Theatre production, directed by Francine Chemnick, needs more sharpness, especially to Campbell's Mannet-lille, bilitalving dialogue, but is capable monthleless. Meser Theater's a new company. The Jack Dodge Theater's new years (man steer a men of the property of the prop

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Jerry Riker refashioned and edited
his trilogy of plays, about a postapocalypse storyteller, onto a single
play, which begins a college tour in
the fall.
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Due to popular demand, the Horton Grand Theatre hosts a reprise of this comedy about three inept performers. (Note: current performers are Dane Stauffer, Scott Cervine, and Duane Daniels).
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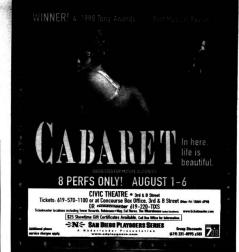
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Club XS, a hip-hop club in Tijuana, is introducing an open fight night. Billed as "Ghetto Gladiators," the rule

for a purse of \$250, although in the future the purse will be

\$500.
There is no shortage of volunteers. Bolstered by alcohol from the open bar, potential fighters start moving toward the ring. The first two to get there are both women.
"Looks like it's ladies'

the inside track

No pros. No biting, kicking, or spitting at the opponent or the ref. Two rounds, two minutes each. You can win by knockout or forfeit. If both

knockout or forfeit. If both fighters are still standing, the winner is chosen by crowd response. And women are welcome to fight.

Club promoter E Low is debuting the event tonight to garner interest among regulars, but the event will normally be held on Saturdays. "We wanted to get more people in the club, and I realized that people like to see a straight-up like to see a straight-up street fight. No kicks, no wrestling on the floor," he says. "I put up a purse that most people don't see in a week and scheduled it at 1 week and scheduled it at 1 a.m. Half the time people are so drunk then that they don't feel no pain. Some of the crowd likes to fight anyway, but throw in a trophy and some money, and they'll be liging up."

lining up."
Grabbing the mike, E Low invites members of the audience to volunteer to fight

crowd, already worked up, lets out a roar. E Low gives each a chance to talk some trash. The first girl proclaims in slurred ech that she isn't going to talk trash. "I'm just gonna put



on the gloves and do it." she says. Asked where she's from, she loudly states, "D.C."
The second contestant gets her chance to speak. When she boasts that she's from South San Diego, the crowd crupts again. She then states her intent to 'kick some ass."
The fighters get in their corners and E Low gives the command, "Got and the same should be supported by the same should be suppo

The fight starts. D.C. comes out swinging wildly. She connects one, but Dago, as E Low is calling the woman

as E Low is calling the woman from San Diego — a reference to where she lives — outweighs her opponent and begins to connect a few in D.C.'s face. Dago charges ahead a bit too quickly and falls down. The ref steps in and separates the two. The fight continues and Dago "The landlord is going nuts. We don't bother anybody, but the people in the building think we're a bunch

the head with relentless furn

of perverts."
That's Vito Benneducci. point it is obvious that she is more comfortable against her opponent, who is now staggering, a combination of punch drunk and just plain founder of San Diego's newer radio station, KSEXradio.com runk. . Round one ends and the Round one ends and the women rest in their corners. Round two starts, D.C. decides to hang back and feel her opponent out. Seeing an opening she charges and is knocked down. Dago moves in and starts pounding D.C. in the head with salenthees for the start of the sta

radio station, KSEXradio.com. Benneducci doesn't want the location of his webcast station to be divulged. "Just say we're in central San Diego."
All raunch, all the time, KSEX is free of all FCC regulations. "We don't have to keep program or transmitter logs. We don't have to pay leavest of the programment of the pr [music] royalties."
"We have talk between the cohosts. Like whether (a

cohosts Like whether I a cohost J got Lid List night...it goes from a little raunchy to real raunchy. We'll Jiby a couple of songs an hour. All as a couple of songs an hour. All as the same of from local radio stations, Isongs like! Plussy Control by Prince. We have two comedy cuts an hour by comical like Andrew Dier Calyradio can't play them because every third word is 'motherfucker.' The common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is that everything is X-need in the common thread is the common thread in the common thread in the common thread is the common thread in the common thread in the common thread is the common thread in the common thread in the common thread is the common thread in the common thread in the common thread is the common thread in the common thread in the common thread is the common thread in the common thread in the common thread is the common thread in the common thread in the common thread is the common thread in the common thread in the common thread in the common thread in the common thread is the common thread in the common thread in the common thread is the common thread in the common thread in the common thread in thread in the common thread in the common thread in the common t Time is running out for D.C. to make her comeback. to make her comeback.
The bell rings, signifying
the end of the flight. E Low
encourages the two to shake
hands and congratulate each
other.
Since both combatants are
still standing, the audience is
polled, the winner to be
chosen by applause. It's clear
from the response that Dago
has won, but E Low asks the
house DJ for his opinion. "DJ
Mr. Woo, can Let an onision."

house DJ for his opinion. "DJ Mr. Woo, can jet an opinion on that?" Woo responds, "Well, I believe it was Dago." D.C. disappears into the crowd as Dago accepts her trophy and \$250 for her effort. Later the can be seen strutting through the crowd with her trophy and the \$250 cash morphy and the \$250 cash morphy and the \$250 cash of her bra. Why'd she do it? Dago, now identified as Benneducci says he has interviewed a brothel owner and the owner of a masturbation club.

masturbation club.
During the hour I was at
the KSEX studios (2-3 p.m.),
there were no calls. "We might
just get a few calls an hour,"
Benneducci admits. He says
getting the word out is the

hardest part about KSEX.

"As far as marketing, we took out add around the country in alternative papers such as the Reader. By the way, the Reader wouldn't take out ad because we have 'sex' in it. We're in the L.A. Weekly, Village Voice, Philadelphia City Paper, Chicago [Reader]."



Benneducci showed me one of the ads that asked for people to tune in to "the world's first

to tune in to "the world's first and only uncersored all-adult Internet radio station." "We have a contest right now. We're looking for the contest right now. We're looking for the stations heard about this because it was on the Wireless Flash liness service! Morning shows want to do an on Dallas. Tomorrow I'm on WIRF in Detroit. Morning shows can't asy fluck," but they like to get a little risque!

won't be able to avoid KSEX as an advertising medium. "[Sex] is a multibillion-dollar is a multibillion-dollar business. It's about the only thing on the Internet that makes money.... They have no other place to advertise. Radio won't take their money. TV won't take their money. Instead of Arbitron ratings, Benneducci relies on a

software report that he says shows how many hits he gets

aloves now many has ne gets

"Radio gets ratings every
three months. We get
printouts every day. For
indiancs, we've been on the sir
yesterday we had 25,494 hist.
There's 3000 stations on the
laternet. I understand that the
two biggest stations on the
another hard mock station.
They get, like, 33,000 to 3,500 a day. We anticipate
that by the end of August we'll
station in the world." station in the world."

station in the world."
Four two-person teams keep KSEC on live 2-10 p.m. weekdays. The live shows are repeated the rest of the day. "But that's expanding. We're interviewing other people right now. It's our goal to be live 24 hours a day within a month or two. Everybody sets. month or two. Everybody gets paid. We had 400 people apply as a talk show host apply as a talk show host. We've hired 7 peoples to far. We fired 2 people to far. We fired 2 people the first week. Although we may kid women, we don't want to be hateful to women, and although we may kid gays we don't want to be hateful to gays. One of the people (who was fired) said he would go down after work and bash gays. That's not cool. There was a lot of anger with this guy."

He said the two who were His current staff is all local.
"[Traditional] radio people
aren't good for this. They have been told not to talk. After they speak more than 30 seconds they go ah, ah, ah. We're looking for someone with a good line of bullshit. It could be a bartender or a guy pumping gas. At night we have Alexis...she's a stripper



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at a local club."

I noted that Benneducci
I noted that Benneducci
I a different name from
when we first spoke — about
five months ago.
He says, "I used to be a
Jew, but I became an Italian
here because it's better for
business. When it's better for
business, I'll become a Jew
again."

- Ken Leighton

"That's just way too morbid," said a longtime local radio veteran refusing to comment on the fact that "K-JOY" (KJQY 94.1 FM) was still using promotional

using promotional announcements recorded by John Leslie. Leslie died

in January.
"That's pretty
macabre," said a local music who knew Leslie.

"In sure many of the people who listen to that station don't know it's him. But I still that it's of the people who listen to that station don't know it's him. But I still that it's of the people who listen to that station don't know it's him. But I still that it's of the people who listen to the people who listen to the people who listen to be written to be supported by the people who listen to be written to be supported by the people who listen to be written to be supported by the people who listen to be written to be supported by the people who listen to be written t

The promos run between soft hits by Neil Diamond,

holds up."

Born and raised in San Hall and Oates, and the Righteous Brothers. Leslie also reveals such truths as "When the phone rings it could be the 94 days of summer cash call. Know what's Diego, artist manager Scott Reilly bolted San Diego ten years ago and moved to New York City "because of a girl and my business partner." He

in it and win it" and "When it comes to music selection, size does matter. KJOY has the biggest selection in San Diego." That's an age-old thing: "That's an age-old thing: "That's an age-old thing: "That's an age-old thing: "Once you leave a station, they have the right to do that. Everything you recorded for them while you becomes their property, and they are free to use it any way they like. Do they have the right to do thin! The legal stations have enough taste not to use a voice from beyond the grave."

grave."

Leslie recorded the KJOY announcements while he was at KGB. KJOY and KGB are two of the 13 local stations owned. controlled, or partially owned by Clear Channel. "It makes me

questions to assistant program director Dave Mason. Mason

"I did something horrible in my past life My sentence in this life is to have to tend to Mojo for however many years his heart

just before the "new Seattle" San Diego scene of the early '90s took off. He came up in a different local scene, led by the roots rockin' Beat Farmers. "The music scene that got n mases me uncomfortable, "aid a DJ at non-Gear Channel station." They are obviously too thrifty — read cheap — to hir a replacement. I think it's kind of lowlife.

Pragmatically there is no arogument, but the chically it's kind of gruesome." me into the music business would not have existed without would not have existed without [Past Farmers Founder] Country Dick Montana. I know there's been other scenarios. The one I was involved in was 92 percent Country Dick Montana. He alked [the now-defunct] Bodies [in College Grove] into being a rock club. He talked Mojo into being Mojo, for God's sake."

Country Dick died onstage five versa sac.

five years ago. Nixon, best known for his

white trash gonzo story-songs ("Elvis Is Everywhere"), now hosts a top-rated morning show in Cincinnati. Reilly says 

Speaking by phone from his New York office, Reilly says his New York office, Reilly says he returns to San Diego just to visit family. "It's nice there. Nice is not my favorite thing." He came out last year to talk music venues into hooking up with his current employer. Digital Club Network. He convinced the Belly Up Tavern and the Carbabas he PON and the Casbah to host DCN

ras for a live Web cameras for a live Web broadcast of specific live shows. It's all part of a summer series where 200 national acts including the Wu Tang Clan, Steve Earle, and Ben Folds Five will be showcased at 35 different venues across the country. All will be webcast via distribly hardstopel; core

italclubnetwork.com. Reilly says the hottest artist

in the series will be at the in the series will be at the Casbah on Tuesday, "blink-182 is the biggest name." He said tickets for that show were available only through a contest on the DCN website. He said

Tuesday.

Tuesday.

Tuesday admits he had a lot more success recruiting San Diego clubs to the Digital Club. Network than venues in the rest of California. The only venue in L.A. that has connected with DCN was the 150-seat McCabe's Guitar Shop. No San Emprisor venue. Shop. No San Francisco venu

signed up.
"The weird dot.com "The weird dot.com climate in San Francisco and L.A. makes people put an odd value on their cybercasting rights compared to the rest of the country. There's so much [Web] activity in both of those markets that people are unclear what options they might have."

One insider said that many request may be reluctant to simple process may be reluctant to simple process.

venues may be reluctant to sign

tually offer a more

eventually offer a more lucrative package. Reilly says live concert webcasting might become profitable. Which raises the question: "Who would pay to see a webcast concert?" "We haven't worked out that model yet."

that model yet."

The four-night concert
series at the Casbah includes El

Vez, Pansy Division, and the Chasers on Saturday; X, the Chasers on Saturday, X, the Dragons, and the Furious IV on Sunday; the Rugburns and Anya Marina on Monday; and blink-182 on Tuesday. Koko Taylor at the Belly Up Tuesday will also be seen and heard live

on DCN.
"The video is not the best,"
Reilly admits, "but the audio is
great even with a 28.8
modem... Part of the thrill of doing this is giving local acts like Epstein's Mother from Las Vegas; the Shantee from Columbus, Ohio; Bumpus from Ann Arbor, Michigan the Chasers from San Diego a chance to get international exposure."

- Ken Leight

Cry, Grilled Cheese GRL-012 M.T. Kinney — he's dead — liked this band. One

tol' me: "Not one of those 'new school' punk bands." No — not the New School for Social Research (they

for Social Research (they don't have bands): lowercase — you should always check case before leaping to conclusions.

M. T. again — "of melodic, mid-tempo, easy-listen crap. Good old UK-style punk." Odd: "From the '80s." M. T. — Mike to his friends — died of a heroin overdose, well not just heroin, no reportion to its kill power. also alcohol. More alcohol, in proportion to its kill power, than heroin. He smoked it drunk — hey kids, watch out you don't., just kidding, I'm not big on lectures, y'dig?—and died in some woman's apartment over a bar. How romantic, how...no, I ain't too keen on the "romance" either.

Mike Kinney of UCSD (B.A., English): a man whose taste you can TRUST.
Or could trust — he's

-Richard Meltzer



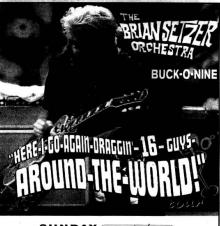


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"Our singer nearly died from blood poisoning on our first major tour."

FREE ADMISSION EVERY FRIDAY

don't know where you're going to get a guitar, but you're not going to get an electric. Mark Neills moom and stepdad but his family moved to Georgia in 1972. His mom just couldn't see raising a child in California. She decided Valdosta, Georgia, was a better place to bring up a family. In this rural town. Neill began assembling. My father had a Silvertone acoustic, "asys Neill, who remembers begging for a guitar as far. Neill, who remembers begging for a guitar as far.

"My father had a Silvertone acoustic," says Neill, who remembers begging for a guitar as far back as he can remember. "He was a racecar driver based in San Diego and was on the road a lot. He couldn't divide his time between his career and couldn't divide his time between his career and his family. That's probably why he and my mom split up. Every time I visited him I'd play that guitar. It was just a facture in he shouse, something for his decor. I probably promised him 310 for it, but I never pand for it. He mailed it out to me in Validosta.

The probably promised him 100 for it was a constant of the house, so Neill set up campin the family's too hace both. He converted his father's Silvertone into a relective.

into an electric.
"I had '50s tube hi-fi equipment," says Neill.
"I made some pickups for the guitar and then hooked it up to the hi-fi. There was no electricity in the barn, so I strung 110 [volt wire] from a lightpole by our horse barn and then ran it along

a fence and through some weeds. That guitar sounded really good. Later, I got a guitar amplier, and I don't think it sounded as good." Neill made his first recording in that barn. "I sang and played "Play with Fire" by the Rolling Stones," says Neill. "The whole thing went through a spring reverb unit and then was recorded onto an old Ampex reel to reel. At that time, I was get

ting questionable grades in school."

A vocational teacher and part-time DI, Ron Irwin, picked up on Neill's scholastic indiffer-ence and steered him into radio. By 13, Neill was well on his way to receiving his FCC license. He started volunteering at Irwin's radio station.
"My parents were actually happy," says Neill.
"I came from a dirt-poor family, and they were amazed I was working in radio."

a tame from a sur-poor family, and they were mis San Diego.

In 1972. His spring marged laws working in radio.

Spinning to the properties of the state of the st

Then Neill took his new band, the Unknowns, out to San Diego. He lived out of a '60 Chevro-let Bel-Air and sometimes bunked down in an upstairs office at the old Roxy Theatre in Pacific iet ber Alf and sometinke bunket owwin an uppstam office at the old Robe attention of some major labels while playing at the old Selection Club. The owner of the club. Laura Fraser, provided them with a place to play. According to Neill, Fraser was dating Tim Mays at the time. Mays now owns and operates the Casbah, where the Unknowns played last year.

The Unknowns eventually signed with Sire Records. The local press made a big deal out of the Control of the Control

ing on our first major tour," says Neill. "It put our progress with that singer at a grinding halt. We kind of lost steam after that."

Neill recently took me on a tour of his private studio in La Mesa. He points at an old microtage value because it has "Columbia Records" crudely "If that mike

wasn't in Bob Dy-Simon & Garfunkel's Simon & Garfunkel's guitar, then it was probably on a stand in the back some-where," says Neill. "Just about every-body recorded at those studios back then." Neill has a lot of vintage equipment.

vintage equipment dating back to the 1940s. His mixing room houses an EMI BTR Twin Track tape machine, long since retired from service at Abbey Road in England. He also has a 1949 RCA micro-

Valdosta radio sta-tion that he worked at as a teen. "Three or four different people said we were nuts, that the stuff was junk," says Neill. "Bands would fight me tooth and nail over using it. Now it's considered

to be 'vintage,' and I just laugh. We always made demos with it, but we thought you had to throw money at a recording to make it good. I would use studios in L.A., but it was just bad attitudes and bad prices, and the music didn't sound an

Neill recorded the Paladins' first record in Neill recorded the Paladins first record in 1984, Honky Tonk All Night/Slow Down, and the band's latest CD, Slippin' In, which came out last year. In that time, he's seen a lot of technology come and go.



"We've stayed the same format — 15 IPS tape. Since the '70s,' says Neill, 'T've seen ten formats come and go. The half-inch 30 analog, F1, 1610, Mitsubishi X-80, DAT, Pro Tools CD burners...we didn't budge. No one's records started sounding better. It won't change the

music."

All the newfangled digital equipment is taking the heart out of music, according to Neill.

"Pull the hairs and wrinkles out of music — you kill it."

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PROFILE: GAVIN LINDE

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on Island Avenue Friday July 21 & 28 4:30 p.m. to 7:00 p.m. Participating Gaslamp Restaurants will rovide happy hour food, beer & wine spec Gaslamp Miller Lite's Out Lounge Line-Up Don't Miss the Last Two Weeks! July 21 Sing Sing Dueling Pianos Mala Maña, Letin Jazz July 28 Sevilla TOSE KOX MINGE CON THE TYE BUFFALO JOE'S gastamp.

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# **All Fingers Busy**

"If you correct the ritard in the third movement, it will be the Bible of performance.'

13

ast week I wrote in this column about J.S.
Bach's Six Suites for Cello, one of the great neglected masterworks in all of music, revived
by the extraordinary performances of the Suites by Pablo Casals earlier in this century. The Bach

while Bach was Kapellmeister (or chestra conductor) at Anhalt Cothen, were to remain the only Cothen, were to remain the only significant compositions for solo cello until 1915, when the Hungarian Zollan Kodály composed his extraordinary Sonata for Unactuary Sonata for Unactuary example varies Beavrain Max Reger would compose his Suite in G Major, Op. 13 no. 1 for Solo Cello, in three movements and very much in the Baroque manner of 1.5. In the Baroque manner of 1.5. Other significant 20th-century works for solo cello would ensue from the Composition of the Country of the C

works for slop cello would ensue from a number of the century's most important composers: Hindemith, Britten, Crumb, Ligeti, Henze, Lutoslawski, Dutilleu, Krenek, Dallapiccola, and others a number of them exceptional — like the compositions

by Crumb, Ligeti, and Henze — and at least one of them, a series of

and at least one of them, a series of cello suites by Benjamin Britten, great. But it was that first effort by Kodaly to review the cello as a solo instrument that remains above the cello as a solo instrument that remains above the Collon as the Collon Control of the Collon performers, some emphasizing the structure of the piece, some its dancelike elements, some austere, some expressive in the Romantic tradition. As on listens to assorted versions, it will not be difficult to spot differences in tempi, dynamics, and phras-ing as well as an overall feel to the thing. There is no one correct way to play the suites just as there

is no one correct way to play King Lear. A number of the century's greatest cellists have devoted much of their careers to interpretations of these six Bach suites, even recording them more than once at dif-One of these is the master Hungarian cellis

Janos Starker, who recorded the suites at least three times. His performance on Mercury in the earl '60s is among my favorites of all the recorded suites. But it is his performance of Kodály's Sonata for Unaccompanied Solo Cello, in particular his fourth and final particular his fourth and final recording of the piece in Japan in 1970, that rules. For unlike the Bach suites, there is only one true way to play the Kodâly master-piece, and only one cellist to have properly brought it off. Hungarians are difficult people, a bit crazed, really I. can tell you this because the Kleinzablers are from I lungary, and I've had because

front-row box seats to the spectacle of Magyar-like behavior much of my life.

The Hungarian would not, as a rule n would not, as a rule, char-acterize himself as difficult or crazy (viz. Zsa Zsa Ga-bor) but superior. This is

folk music well into his formal music studies. With Bartók, Kodály did extensive field research in the Hungarian countryside with very primitive record-ing cylinders (as Alan Lomax would do with

ing cylinders (as Alan Lomax would do with somewhat more osphisticated equipment 30 years later in the American South) and began publish-ing, with Bartok, their scholarly research in 1907. By this point, at age 25, Kodily had already come under the modernal influence of Erlin to take note of developments in both cap-itals. In 1907 Kodily took up his teaching post at the Academy in Budapest, and he was to devote a major share of his energies to teaching for the next 60 years. Probably best known for his orchestral was never to achieve the sature outside of Hungary that Bartok enjoys today. Nor are any of his compositions of the stature of Bartok agreets works, with one exception:

Bartók's greatest works, with one exception: the Sonata for Unaccompanied Cello. At the time, it would have seemed remarkably adv

ous and avant-garde, and we know from contemporary commentators that its advanced id-iom aroused much discussion and a great deal of bewilderment and harrumphing. Bela Bartók wrote of his friend's sonata six years

after its composition, in an article entitled "The New Music of Hungary": "No other composer has written music that is at all similar to this type of

written music that is at all similar to this type of work... Koddy is expressing, with the simplest possible technical means, possible technical means, ideals that are entirely original. It is precisely the complexity of the problem (i.e., the challenge of writing work for sion each) that oftered him the opportunity of the control of This last note, about the

"effects of vocal type," is crit-ical not merely to Kodály's sonata but to a whole raft of

chamber and orchestra music, in particular those compositions influenced by folk idioms. Ianos Starker, commenting on the improvisatory melodic line with its frequent changes in meter that begins the second movement: "These are declamatory melodic lines based on the rhythms of the Humanical humans. One make second starters and an access the second means the second starters and a second starters and a second starters. garian language. One makes accents, stresses, and accelerandos according to the language." Here Starker is speaking especially about the use of ru-bato, freedom within the measure, by the

lengthening or shortening of notes. Starker had the privilege and good fortune to play Kodály's masterpiece for the composer over the course of nearly 30 years. Starker first played it for Kodály in 1939, when the cellist was only 15. Kodály informed the youngster that the first m ment was too "fast," the second movement "ok and the third movem

containing too much sepa-ration between the variations. Starker moved to the States in Starker moved to the States in 1948 to take up the position of professor of cello at Indiana University in Bloomington. During Kodsh'y stour abroad, Starker had further opportunities to play the sonata for the composer. In London, and later in the U.S., not long before Kodsh'y's death in 1967, he told Starker, "If you correct the ritard in the third

And so it is.

Of the Sonata, Starker has written: "The first cornerstone of the cello repertoire was the Bach suites. The second important change came with De-bussy, who introduced pizzicato and harmonics. Kodály uses the cello from top to bottom. All the fingers are busy. Three fingers are playing medodic ideas while the others are plucking chords. The use of the tumbs is also highly inventive. Penticello (towing very close to the bridge) is a new extended use of the instrument's tonal range has influenched every composer since...

Starker was to record the Kodály sonata four separate times. The first, in 1948, appeared on 78 rpm and cuts had to be made. This last and magniarerial recording in 1970 restores those omissions the third movement. It is the Buble, as Kodály the third movement. It is the Buble, as Kodály to the contract of the contract Kodály uses the cello from top to bottom. All the

the third movement. It is the Bible, as Kodály

Janos Starker, Bach: Six Suites; Sonatas in C & D (Mercury 432 756-2) Janos Starker, Starker Plays Kodály (Delos DE 1015)

(Delos DE 1015)
Wolfgang Boettcher, Solo Cello-20th Century
Works for Solo Cello (Nimbus NI Sol.16)
Peter Wilspalwey, Koddy-Eicher -Crumb
(Globe GLO 5089)
Matt Halmowttz, Britten-Reger -Crumb-Ligeti
(Deutsche Grammophon 431 813-2)
Britten: Cello Suites Nos. 1-3

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Live Music and Dancing This Weekend







The Dave Matthews Band [122]: Coos Amphilheatre, Friday, July 28, 8 p.m., 2050 Extentainment Circle, Chulo Vote, 619-220-8497.

Jose Feliciano (816): Californio Cente for the Arts, Friday, July 28, 8 p.m., 340

Tower of Power (949): Humphrey's Concerts by the Boy, Friday, July 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

The Drifters (923), the Pletters (926), and Carnell Genter's Coasters Songare Concertsens, Sonday, July 29, 8 pm, Pier Para Amphitheore (Oceanide Pier at Masion Annual), Oceanide, 619-270-8497 or 760-722-6432.

Weird Al Yankovic: Open Air Theotre, Soturday, July 29, 8 p.m., SDSU Compus, College Area. 619-220-8497.

Gregory Page /186 t. lava Joe's Coffeehouse, Schurdoy, July 29, 9 p.m., 1956 Bocon Street, Ocean Beach. 619-523-0356.

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El Vex (839), Pansy Division (418), and the Chasers: The Caston, Seturday, July 22, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

EXTENSION 4000 Copper Wilmmin, Lisa Sanders /893/, and Lauren Brombert: Java Joe's Caffeehouse, Saturkry, July 22, 9 p.m., 1956 Bacon Street, Ocean Beach, 619-523-0356. THIS WEEK'S CONCERTS

TONIGHT, THURSDAY

Art Garfunkel /812/ and Milke Errica: Humphey's Coxent by the Bay, Sunday, July 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Devid Friesen Triec Athenonum Music and Arts Library, tonight, Thursday, July 20 7:30 p.m., 1008 Wall Street, La Jolia. 858-454-5872.

The Fixx (600): Viejos DreomCotches Show Room, tonight, Thursday, July 20, 5000 Williams Road, Alpine. 619-659-1998 or 619-220-8497. X /129\_L the Drogons /115\_L and Ferices IV /107\_E The (asbah, Sunday, July 23, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619:220:8497 or 619:232-4355.

Lyle Lovett (7772): Humphrey's Concerts by the Boy, tonight, Thursday, July 20, and Friday, July 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island 619-220-8497 or 619-523-1010.

SUNDAY

Phille Dewg: 4th & B, Monday, July 24, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

The Incredible Moses Leroy /1021, Skydiver, Thingy, and Optigeneily Yours: The Cotloth, Friday, July 21, 8:30 p.m., 2501 Kember Boulevard, midtown, 619-7210-8497 or 619-232-4355.

"Songwriter Showcase" with Gregory Page /1861, Jose Sinetra and the Troy Dante Inferen, Mary Dolan /8591, and many mare: Inno los's Catlesbose, Finday, July 21, 9 p.m., 1956 Bozon Steet, Ocean Beach. 619-523-0356.

SATURDAY

(edros Avenue, Solono Beoch. 619-220-8497 or 858-481-8140.

Summy Day Real Estate (485) and Mo Knife (309): "Comes Bor and Grill, Torosday, July 25, 8 p.m., 3105 Ocean Front Wols, Mission Booch. 858488-1780 or 619-220-8497.

The Indige Girls /813;t Humphrey's Concerts by the Boy, Tuesday, July 25, and Wednesday, July 26, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

EXTENSION 4001 CONCERTS

JULY JULY
Earth, Wind & Fire (483): Open Air Beeth, Wind & Fire (483): Open Air Beeth, Hunsday, July 27, 8 p.m., 505U campus, College Area. 619-220-8497.
Smokey Robinson. (413): Humphory's Concert by the Boy, Thunsday, July 27, 7-30 p.m., 2241 Sharter Island: 519-220-8497 or 619-523-1010.

619-22-34356.
Ottowar Liebert and Leea
Negra (653): Numphrey's Concerts by
the Bay, Sunday, July 30, 6 p.m. and
8:30 p.m., 2241 Shelter Island Dave,
Shelter Island 619-220-8497 or
619-523-1010.

The Shambles, Vertibled, and Happy Lesers: Jova Joe's Coffeehous Hussday, July 27, 9 p.m., 1956 Boom Street, Ocean Beach. 619-523-0356. The Cetherine Wheel /103/and Tracy Beakem /145½ "Cones Bor and Grill, Sunday, July 30, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Eek-A-Meese (734), Creckel, and Lions Des: 'Cones Bor and Gill, Friday, July 28, 8 p.m., 3105 Ocean Front Walk, Mission Reach, 858-488-1780 or 619-270-8497. Diama Krall (654) and Holly Hotmann/Millia Wolflard Quartet: Humphray's Concerts by the Boy, Monday, July 31, 7:30 p.m., 2241 Shafter Island Drive, Shafter Island. 619-220-8497 or 619-523-1010.

Dundy Warhols /212 the Costoh, Tuesday, August 1, 8:30 p.m., 2501 Kettner Boulevord, midtown. 619-232-4355.

Territ Clark /773): Humphrey's Concerts by the Boy, Tuesdoy, August 1 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

619-523-1010.

\*Jezz in the Purk\* with See
Pulseer, Johanny "Ace" Harris,
Jouny Ylaw, and the Hot Clab of See
Blogger See Blogo Musseum 64

Cuthase Cort Cafe, Wednesday, August

5, 530 p.m., 1450 El Prade, Belboo Port.

619-696-1966.

Southstde Johnny and the Asbury Johns (468): Humphrey's Concerts by the Boy, Wednesday, August 2, 7:30 p.m. 2241 Sheher Island Drive, Sheiter Island. 619-2208497 or 619-523-1010.

819-720-847/ or 619-525-1010.

\*\*B.B. King Bleas Fest" with B.B. King (933), Beddy Gey (934), Sesan Tedeschi, and Temmy Cestre (938). Costs Amplifisches, Wednesdey, August 2, 8 p.m., 2050 Entertainment Gride, Challe Vista.
619-220-847.

Stream and Furnh (655); Humphrey's Concets by the Boy, Thursday, August 3, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Britmey Spears /620): Son Diego Sports Arena, Thursday, August 3, 8 p.m., 3500 Sports Arena Boulevard, Son Diego. 619-220-8497.

The B-52's (407), he Go-Go's (413), and the Psychodelic Fers: Summer Paps, Sunday, August 6 Novy Pier 11, 960 North Harbor Drive. 619-720-8497 or 619-735-0804. No Doubt /3821 Ltr /4201 and Black Eyed Peas /425/: Cax Arens, Thursday, August 3, 8 p.m., SDSU campus, (alega Area, 619-220-8497. For eigener (445): Humphrey's Concerts by the Boy, Sandoy, August 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Dan Bernstein and Dave Heward (#32): Jora Jos's Coffeeho Friday, August 4, 9 p.m., 1956 Bocon Street, Ocean Beach. 619-523-0356.

Bruce Cockburn (879); 4th & B, Friday, August 4, 9 p.m., 345 B Street, downtown, 619-220-8497 or 619-231-4343.

619:231-4343.
Poisson /5021, Cinderellin /467/, Dukken /488/, and Slaughter /488/, and Slaughter /491/t. Coos Amphitheoir Solviday, August 5, 6:30 p.m., 2050 Entertainment Carle, Duka Vista, 619-220-8497.

Tim McGraw (762) and Faith Hill (778): Cax Arena, Seturday, August 5, 8 p.m., SISU campus, College Area. 619-220-8497.

Glen Phillips: Jove Joe's Coffeehouse, Saturday, August 5, 9 p.m., 1956 Bocor Street, Ocean Booch. 619-523-0356.

The Brian Setzer Orchestra and Buck-O-Mine (739): Open Air Theore, Sunday, August 6, 8 p.m., SDSU Compus, College Arec. 619-220-8497.

Me'shall Magainceller Bolly Up Tovern, Sunday, August 6, 143 South Cedros Avenue, Solano Beach. 619:220-8497 or 858-481-8140.

Pools Cole (607) and Jill Sahala (827) Humban's Courses by

the Boy, Monday, August 7, 7:30 p.m., 2241 Shelter Island Dive, Shelter Island. 619-220-8497 or 619-523-1010. Crucker (427): Bely Up Town, Monday, Jugest 7, 7:30 p.m., 143 South Cetros Avenue, Solone Buoch. 619-220-8497 or 858-481-8140.

Kern (143), Powerman 5000, ord Pupe Reach (171): Cors Amphilheche, Tuesday, August 8, 2050 Estetisinment Circle, Clula Visto. 619-2208497.

The Pesies: The Castah, Thursday, August 10, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

617:32-4333.
Ted Magent (451): 4th & 8, Thursday, August 10, 8 p.m., 345 8 Street, downtown, 619-220-8497 or 619-231-4343.

619-231-434.3. Less Them Julke (132): "Cones Bor and Grill, Thareby, August 10, 8 p.m., 3105 Ocean Front Wolfs, Mission Beach. 858-488-1780 or 619-220-8497.

8:58-458-1780 or 619:220-4477. The Rollins Bound (1777) and Morther Supervior: Both by Both, Thursday, August 10, 1130 Bounds Antenus, Bry Park, 619:220-8497 or 619:275-5483. Sociolad Tourdonneles (45.3): "Conex Bor and Gell, Friday, 8 p.m., August 11, 3105 Conex Front Well, Resion Borch. 858-468-1780 or 619:270-8497.

The Rispringtons (659) and Marthys Scatt (661): Humphrey's Concerts by the Boy, Friday, August 11, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010. The Deftones (152) and Gless Jew: (ax Areno, Saturday, August 12, 8 p.m., SDSU compus, College Area. 619-220-8497.

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Mrs. Fun, July 25, Humphrey's Concerts by the Boy

Mission Avenue), Oceanside. 619-220-8497 or 760-722-6432.

k.d. long and Shelby Lymne: Open Ai Theater, Sunday, August 13, SDSU Compus, College Area. 619-220-8497. Soissy Rollins /667;h Humphrey's Concerts by the Bay, Sunday, August 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Oneors /131/L the Liftingtons, and the Explantions: "Cones Bor and Gill, Sunday, August 13, 8 p.m., 3105 Ocean Front Wolf, Mission Beach. 858-488-1780 or 619-220-8497.

We-Tong Class (225): 4th & B, Wednesday, August 16, 8 p.m., 345 B Sneet, downtown, 619-220-8497 or 619-231-4343. The Whe /406 t Son Diego Sports Arena, Thursday, August 17, 3500 Sports Arena Boulevard, Son Diego. 619-220-8497.

Dwight Youkum (779): Humphrey's Concerts by the Boy, Teesday, August 15, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Peter White (668) and Kelke Matsel (673): Humphrey's Concerts the Boy, Friday, August 18, 7 p.m., 224

"The Further Festivel" with the Other Ones and Ziggy Merley and the Moledy Makers (752): Coos Amphilheote, Wednesdoy, Jugust 23, 2050 (Interholement Cicle, Chulo Visto. 619-220-8497.

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Sting (501): Coors Amphitheatre, Sunday, August 20, 8 p.m., 2050 Entertainment Circle, Chula Visto. 619-220-8497.

Face to Face (393), Serves the Day, and How Feend Glary: "Cases Bor and Grill, Wednesday, August 23, 6:30 and 9:30 j.m., 3105 Ocean Front Walk, Mission Beach, 858-488-1780 or 619-220-8497.

Spyre Gyru (675) and David Beneitt (447): Humphrey's Concerts by the Boy, Thursday, August 24, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

John Lee Heaker /917/ and Eric Burdon and the New Antends /4572 Humphory's Concert by the Boy, Friddy, August 25, 7:30 p.m., 2241 Shelter Idand Drive, Shelter Idand. 619-220-8497 or 619-523-1010.

Tracy Chapman /841 t. Open Air Theatre, Sunday, August 27, 8 p.m., SDSU Compus, College Area. 619-220-8497.

Third Eye Blind, Vertical Herb and Hine Days: Open Ar Theate, Tuesday, August 29, SDSU Campus, College Area. 619-220-8497. Jethro Tull (409): Visios Casino Concerts in the Park, Tuesday, August 25 8 p.m., 5005 Willows Road, Algine. 619-220-8497 or 619-659-1998.

519-220-8497.

Jackson Browne /450): Colifornia
Center for the Arts, Soburday, Suptember 9,
8 p.m., 340 North Excendible Boulevard,
Escendido, 800-988 4253 or
760-839 4100.

Clies Stack (784): Humphony's Conc by the Boy, Tuesday, August 29, and Wednesday, August 30, 8 p.m., 2241 Shalter Island Drive, Shalter Island. 619-220-8497 or 619-523-1010.

Gerdon Lightfoot (861): Humphrey' Concerts by the Boy, Thursday, August 31, 8 p.m., 2241 Sheline Island Dive, Shelto Island. 619-220-8497 or 619-523-1010

Red Het Chill Pappers (159) and the Steam Jemple Plints (414): Coors Amphilheate, Mendoy, Saptember 4, 2050 Entertainment Circle, Chulo Visto. 619-220-8497.

King's X /487½ 'Cones Bor and Grill Thursday, September 7, 8 p.m., 3105 Ocean Front Wolk, Mission Beach. 858-488-1780 or 619-220-8497.

Ready Travis (786): Humphrey's Concerts by the Boy, Thursday, Septer 7, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

John Hiest (#22) and the Genera: Humphrey's Concerts by the Boy, Friday, September 8, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

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Resalle Serrels: San Dieguito Uni Methodist Church, Saturday, August 7:30 p.m., 170 Calle Magdalana, Encinites. 858-566-4040.

Sorgio Mendes and Brasil 2000 (674) and Kapanac Humphrey's Concerts by the Boy, Sunday, August 20, 7:30 p.m., 2241 Shelter Island Drive,

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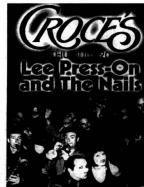
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Lorette Lynn /794): Humphrey's Concerts by the Boy, Tuesdoy, September 12, 7:30 p.m., 2241 Sweber Island Drive Shelter Island. 619-220-8497 or 619-523-1010.

Prior, Poel and Mary /824): Humphrey's Concerts by the 8oy, Wednesday, September 13, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Vande Shapard (614); Humphrey's Concerts by the Boy, Thursday, September 14, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Rick Springfield (460) and Venica (432): Humphay's Concerts by the Boy, Fidoy, September 15, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

619-220-0447 or 619-523-1010.

Freddy Fonder /791/ and Little Jee y La Femille: California Center for the Art, Friday, September 15, 8 p.m., 340 North Escondido Boulevard, Escondido, 800-988 4253 or 740-839 4100. Harry Belafamte (615); Humphrey's Cancerts by the Boy, Sunday, September 17, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Lodysmith Black Membazo (919): hamphay's Concerts by the Boy, Monday, September 18, 8 p.m., 2241 Shelter Island Brive, Shelter Island. 619-220-8497 or 619-523-1010.

Get Up Kids, the Anniversary, and Keufex: "Cones Bar and Grill, Tuesday, September 19, 8 p.m., 3105 Ocean Front Walk, Misson Beach: 858-488-1780 or 619-220-8497.

Chicage /610): Humphrey's Concerts by the Boy, Tuesday, September 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Keb' Me' (941): Humphray's Concart by the Boy, Wadnesday, September 27, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Manhattan Transfer (429): Humphrey's Concerts by the Bay, Wednesday, September 20, 8 p.m., 2241

George Betsen (619): Humphrey's Concerts by the Boy, Thursday, September

Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

619:20447 at 619:523-1010. Durv Kas (676) and Assassist Alchaway (8252; Hamphay Y Concerts by the bloy, Burshley, Sujenshe 21, 7 pm., 2241 Sabbe shared fame, Salter sized, 619:202-917 at 419:232-1010. Lee Kertille, 1986/ will Yeek and Puttl (625); Esst County Fedoming Ac-center, Unardey, September 21, 101 Esst Main Steer, B (spin, 619-440-2277.

Big Bad Voodco Daddy (677): Humphray's Concents by the Bay, Friday, September 27, 8 p.m., 2741 Skelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Kenny G /665/t Vinjes Cosino Concerts in the Post, Saturday, September 23, 8 p.m., 5005 Willows Rood, Algine. 619-220-8497 or 619-659-1998.

Omera Purtuendo en Barbarito Terres: California Center for the Arts, Sunday, October 1, 7:30 p.m., 340 Nort Escondido Boulevard, Escondido. 800-988 4253 or 760-839 4100. Rickie Lee Jenes /469): Humphrey's Concerts by the Boy, Monday, September 25, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Jonathan Butler (699) and Hiroshibma: East County Performing Arts Center, Feday, October 6, 210 East Main Street, El (ajon. 619-440-2277. Brian Willson: Humphrey's Concerts by the Boy, Tuesday, September 26, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Sneet, B Cajon. 619-440-2277.
Junior Brown (793) and the Bol McCoury Bands: humphrey's Concerts the Boy, Friday, October 6, 7:30 p.m., 2241 Shalter Island: Drive, Shalter Island. 619-220-8497 or 619-523-1010.

Je Dee Messims: Vejas Casino Concerts in the Park, Thursday, October 12, 7 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

28, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

Counting Crows /435/ and Live: Coox Amphithechte, Thursday, September 28, 8 p.m., 2050 Entertainment Carle, Chulo Visto. 619-220-8497.

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Howard James, Berlis, and the Sauthbrewes: Veies Catho Concest in the Park, Southbry, September 20, 7 p.m., 5005 Willows Road, Alpine.
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The Everty Brothers /474 th East County Performing Arts Center, Wedness October 18, 210 East Main Street, El Cojon. 619440-2277. Travis Tritt /763/ and Eve Salls /410): Hamphrey's Concert: by the Boy, Thursday, October 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Poarl Jam /100/ and Supergrass /401): San Diego Sports Anna, Wednesday, October 25, 8 p.m., 3500 Sports Anna Boulevard, San Diego. 619-220-8497.

Venu Line (495), Lulin Philosopa, cod dd Martins (au Cousty Porfurning Ars Canius, Brandon, Chole 12, 210 feat hans Seare, 16 (apr. 619-440-2277). Lucifiam Walterwight III (4922-Californic Castir for the July, Triday, October 33, 9 pm., 340 Numb Exception Southerney, Exemples, 800-988 4253 or 260-839 4100.

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Peter Frampton (46.5): Humphrey's Concerts by the Boy, Sandry, October 15, 7:30 p.m., 2741 Shaher Island Drive, Shaher Island, 619-220-8497 or 619-523-1010.

Arlo Gertisto and Family (810): California Center for the Arts, Saturday, October 28, 8 p.m., 340 North Escandido Boulevard, Escandido. 800-988 4253 or 760-839 4100.

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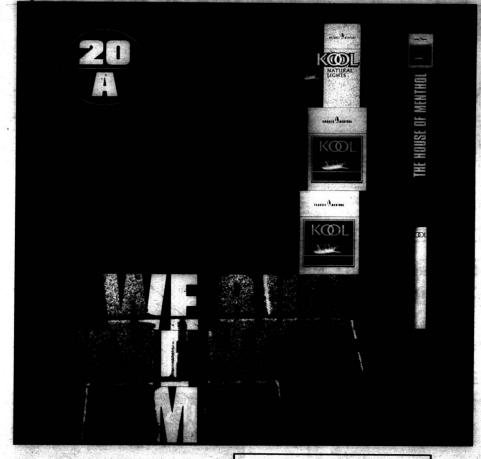
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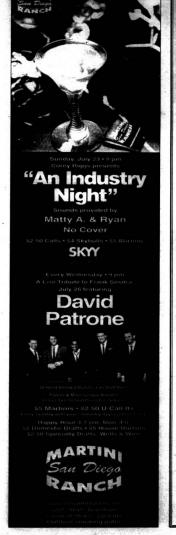
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House N-R-Gc Jimmy Love's N-Z Rough: Neimons Bor and

Mary Paymer: Top of the Cove Jack Pollack: Shooters Bor and

The Gilbert Castellanes Quartet: Juke Joint Cale, Ony

The City College Jezz Bend: Mirage College Jezz Bend: Mirage College Company Coel Blae: La Casa del Jarro The Credit Union: Nemans Bar

Chris Klich, July 21, Dizzy's

and Grill
The Red Credit Union Band:
Son Luis Ray Downs
Jo Darts: The German-American

E. Lee
Flowering': Etro's Place
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Jimmy Love's
Rom Freshman: Torreyong Grille
The Gestlight District:
Humphrey's
Russ Georgies: The Noked
Bean (Victa)
Jee Geovern: The Bayon Bar

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732 .... The Revolutions: Brick By Brick 747 .... Seeds! and Felabele: The

Beach House Shine Eyes Neimons Bor and Grill, Blind Melons

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Dermape Band: Rondy Jones
Big Stone Lodge
Bill Davis and Endless
Mildhouser Value Colors Highway: Viejas Casino Gilla Bond: Don's Cacktail

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Coffee Company
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Coffeebous
Shelly and Mark: The Rhythm

Core

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Cornelot lan

904 Tony Taravalla: Just'a Cuppa
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Gase Warres: The Cornelat In 847 \_\_Diane Waters: Mirage Coffee Company

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EXTENSION 4010

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Teness: Maches Cafe
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Lett Beard

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Todd Stedman and the Fat
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Stellita and Her Groeve: Son

Luis Rey Downs Sweet Blue Onlon: Island

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Thee and the Zydece Petrel:
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Earl Theemes: Old Venice Cele
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LCOME, COMIC-CON INTERNATIONAL TONIGHT! Thursday, July 20 · 8 pm An Evening of Funk, Reggae & World Beat The Tone Kings: The Gordon Biersch Brewery

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### UNDERGROUND DANCE CLUBS

If you wish your underground dance club to be included, fax information to 619-881-2401, attention Scott Ellis, cal 619-235-3000, ext. 261, or e-mail

619-215-3000, ext. 261, or e-mail scott@danc.com, night or day by 5:00 p.m., Friday, the week prior to publication. The listings are free.

Arcadia: DJ: Mantis and Tom
Fritgerald spin house, trance, and techno. When the spin of the sp

Asylum: DJs spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120.

The Brase Rail: Call club for nightly information. 37% Fifth Avenue, Hillcrest. 619-298-2233.

The Clockwork Sessions: DJs France and Saint spin midtempo breaks, house, drum 'n' bass. Fridays, Aztec, Josef (the Turquoise Room), 4356 30th Street, North Park. 619-220-4944.

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Club Elements: Wednesdays, RAM, jungle, drum in's bass. Thursdays, Transmission, trance. Fridays, Playhouse, house. Saturdays, Elements progressive and trance. Sundays, weekly specials. 1255 University Avenue, Hillcrest. 619-296-8160.

Avenue, Hillcrest. 619-296-8160.

Club \*80s: DJs Brian Pollard and
Richard D spin \*80s new wave,
synthpop, and new romantic; 18 and
up. Free before 10 p.m. with college
1D. Thursdays, 4225 30th Street, the
Empire Club, North Park.
619-465-5827.

Club Pure Latex: Fridays, house. The Hollywood Star, 1320 Fifth Avenue. downtown. 10 p.m., 21 and up. 619-232-2102.

Club Respect: Dis Ex Machina and Orrebort 7 ppin electro, synthpop, industrial, gothic, and new wave; 18 and up. Wednesdays, 9 p.m., Magicos, Revolución Avenue between Fifth and Sixth Street, downtown Tijuana, Mexico.

Club Retro: DJ Dementia spins '80s synth-pop, new romantic, new wave and darkwave. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Club Tongue & Grooves Alternating
Dls Maris, Anthony Masters, Sunny D,
Funkshuni, Dave London, Billy Boy,
Scotty Leo, and Chad Wenger spin
trance, hip-hop, progressive, and hard
house. Call club line for information
and directions, 760-737-5040.

Club Treptce D/ Kool T spins hip-hop, reggae, dance, old school. Thursday, college night. Friday and Saturday, call club line for muss: format. 740 Nordahl Road, San Marcos. 760-737-9402.

Coamic Bowl: Dis K Factor and Xma spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, Aztec Bowl, 4356 30th Street, North Park. 619-220-4944.

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VIEW!!!



BY RICHARD MELTZER

Sunny Day Real Estate sale away all ships aboy how ahora A whore, a whore, A Whore Just Like the

Rest by Lester Bangs gives the following report on Nicole Weaver, former girlfriend of Sunny Day keyboardist Hiram "Hog"

Sunny Day keyboardist Hiram "Hog" Malanoche: "As I was walking to St. Ives, I met a man with seven wives, atthough they weren't exactly wives — if you know what I mean — they were more like, well, chicks. Free agents. They were there because of this

man's magical sway over

man a magical sway over the high way of the high way of the was none other than a cer-tain Nicki Weaver. I'm certain that's who she was. (And why am is o cer-tain. She she was seen and colarism of the she was seen as "Hottest and also saddest. I don't know what she was sad about." (To here a sample of Samay Day Real Estele, call G19-233-9797, was



Gaseline DJs Rite One, Jon-E-Thin, Clay Dunsmore, and international guests spin trance and European hard house; 21 and up. Thursdays, 2028 Hancock Street, Mission Hills South. 619-687-5779.

Dreamert Weekly celebration of underground dance culture showcasing San Diego artists, tattoo, body art, and videography. Local and regional Dls spin house, trance, and progressive. Tuesdays, 802 Sixth Avenue (corner of Suth and F), Gaslamp, downtown, 21 and up. Info line, 619-884-7588; Epiphany: DJs Fortin, JlB, Feather, and Williams. Mondays, Blind and Williams. Mondays, Blind Melons, 710 Garnet Avenue, Pacific Beach, 858-483-7844. Beach, 838–483–7844.
Ettis\* Place All events begin in August. Wednesdays, 8mm Loop, Dis spin electro latin. Thursdays. Trips from the Underground, 17) and puests just house, John Park John Park Land guests just house, music. Every other Firlday, Citopus, DJ Jean Paul, Unholy Roller, and Demeaner spin '950s, electro, industrial and fetish; 21 and up. 6179 University

10:468:73/79.

To House Young Adult Dance Club, DJ Johnny Johnson spins hip-hop, R&B, booty Dass. Dance to trance, progressive, hard house on the patio. Thursday, lade's night, Friday, Jammin 'Z night with Shawn B. Saturday, call club line for music format. All ages, high school ID required, 775 Metcalf Street, Excondido, 760-741-1271.

Kim'e Place: Thursdays and Sundays hip-hop, old skool, hard core, and R&B. 637 H Street, Chula Vista.

Avenue (at College and University). 619-582-6730.

Ladies' Night Out: DJ Barringer.
Wodnesdays, Buffalo Joe's, 600 Fifth
Avenue, downtown. 619-236-1616.
Liquid: DJs Dave Aude, Mike Orozco,
Scott Martin, Ryan Somers, Kingdley of
Ardo and guests spin house, trance,
and hip-hop, Fridays, E-Street Alley,
919 Fourth Avenue, downtown.
619-979-9999.

r suesdays with DIs spinning classic punk, glam, and garage rock, Wednesdays, Rassar, hip-hop, funk, sazz grooves. Live Wire, 2103 El Cajon Boulevard, University Heights. 619-291-7450.

Caminel: D/s Tom King, Brendan Cahill, and Cybian spin industrial and gothic. Tuesdays, Kickers, 308 University Avenue, Hillcrest. 619-491-0400.

SUNNY DAY REAL ESTATE

Millennium Nightclube Call club for information. 485 Main Street, Encinitas. 888-922-5827.

Mothers Milk: DIs Afshar and Ramsey spin deep funk and house. Mondays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

Nightfall: DJ Robert and guests spin gothic, synthpop, EBM, industrial, and fetish; 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Hillcrest. 619-298-2233.

Olé Madrid: Fridays, Club Aura, D/s
Matt Spencer, Tasya, Scooter, and
guests spin house, hip-hop, and
trance. Saturdays, 100% Ole with D/s
Jose Amezcua, Joey Jiminez, and Rags
spinning global sounda. 751 Fifth
Avenue, downtown. 619-557-0146.











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Banker's Fill. 619-220-6944.

RAM: Dls Peucemaker, Izm, and
Deacon, Jungle, drum 'n' bass.
Wednesdays, 9 p.m., 18 and up, Club
Elements, 1255 University Avenue,
Hillcrest. 619-296-8160.

Hillcrest. 619-296-8160.

Blich's Thursdays, Club Hedonism,
DJs Jon Bishop and Mike Orozco spin
house, techno, and groove. Fridays,
Go-Go Fridays, DJ Derek spins house
and tribal. Saturdays, DJ Derek and
guests spin house and tribal. Studays,
Hot Tea Sundays, DJs Derek and Tony
spin house and tribal. 1051 University
Avenue, Hillcrest. 619-497-4588.

Avenue, Hillcrest. 619–497–4300.

Sabbatt DJs Ioe Forester, Marc

Brueland, and Adam Atom. Electro,
gothic, synthpop, darkwave,
industrial, and feithi. Saturdays,
Shooterz, 3815 30th Street, San Diego.
619-574-0744.

619-574-0744.
Saturday Night Fever: DJs Ryan Somers, Sott Martin, Jesse, Matty A., and guests spin '70a disco, hip-hop and house. Saturdays, 'Canes Bar and Grill, 3105 Occan Front Walk, Mission Beach. 619-979-9999.

Sevilla: Tuesdays, Wednesdays, and Thursdays, Club Salsa, Sundays, Club Thursdays, Club Satsa. Sumu Brazil. 555 Fourth Avenue, downtown. 619-233-5979.

The Silver Room: Thursdays, Spanish Rock, Top 40. Fridays, Dl Reel spins house. Saturdays, Dls Bille Knight, Ton, The Soul Seller. Closed Sunday-Wednesday, 756 Fifth Avenue, downtown. 619-233-2830.

Steen: DJs Designated Hittaz, ATT
Crew, Four Corners, and Tribe of Kings
spin hip-hop, rare grooves, roots
reggae, and soul. Saturdays, the
Rhythm Lounge, 3048 Midway Drive,
Sports Arena. 619-224-4835.

Spurmer Sundays: DJs Julie and Socko spin acid Jazz, rare groove, lounge, house, Latin, and hip-hop. Sundays, Silver Dollar, 341 Third Avenue, Chula Vista. 619-422-4381.

Therapy: Friday, July 21, one night only at the Empire Club, 4225 30th Street, North Park; 18 and up. 619-465-5827.

619-465-5827.

Tounami: Call club for nightly information. Tsunami Beach Club, 802 Sixth Avenue, downtown. 619-231-9283.

The Underground Lounge: DJ Sachamo and international guests spin deep house music. Thursdays, the Juke Joint Cafe, 327 Fourth Avenue, San Disso Inf

Venne: 18 and up. Thursdays, DJs spin techno and trance. Fridays, salsa. Saturdays, hip-hop. 9 p.m to 2 a.m. 7200 El Cajon Boulevard, College Area. 619-501-8568.

If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by 619-235-3000, ext. 405, night or day by 5-9 m Friday, his week prior to publication. To send weekly or monthly hechaeluse, fact to Lymet Houst a 760-788-0329 or mail to Render Matic Scene, PO Box \$5803, San Drego CA 92186. Upcoming concerts, underground cloth Bittings, or performances that are not at a cloth should be directed to 619-235-2000, ext. 201, faced to 619-801-2401, artention Scott Elia.

### **North County**

The Alley, 421 Grand Avenue, Carlsbad, 760-434-1173. Performances are from 9 pm to 1:30 am. Thursday and Friday, the Rhythm Dogs, pop. jazz. Saturday and Wednesday, the New Breed, jazz,

The Asylum Niteclub, 680 West San Marcos Boulevard, San Marcos. 760-744-4120. Call club for information.

reggae.

Belly Up Tevern, 143 South Cedron Avenus, Solana Beach, 854-841-902. 
Thursday, 8 pm, Venice, with Mim Bar, rock, Friday, S-30 pm, Buick Wilson, 915 pm, Common Sense with Cofye Brown, reggae, Startday, call cub for information. Sunday, salas music, Monday, Kolo Toylor, Dules. Tuesday, call cho for information. Wedinesday, Government Grown and Psydicar.

Psyslecar:

Boar Cross's, 390 Grand Avenue,
Carlsbad, 858-729-2989. Friday and
Saturday, Bottomine, classic rock.

The Book Weekz-Panaliku Cafe,
Flower Hill Mall. 1-5 at Via de la Valle,
Del Mar. 838-755-3735. Friday, 8 pm,
Kay Etheridge and Ellen Johnson, folk.

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Friday, 8 pm, 34 Below, rock/alternative.

The Calypso Cafe, 576 North Highway 101, Encintas. 760-632-8252. Live blues, jazz, or reggae, nightly. Call club for information. San Diego. Information, 619-998-5993; 619-232-SOUL. Carvers, 11940 Bernardo Plaza Drive, Rancho Bernardo. 858-566-2400.



BY DAVE GOOD

BY DAVE GOOD

Once, while driving through Texas, I saw a supposant in front of a church announcing a sermon that I thought would make a pretty ground training through the subject of the form of a church announcing a sermon that I thought would make a pretty ground training the subject of th

This House, a collection of his favorite soings by country writers. Everything the confluence confl This House, a collection of his favorite songs by



songwriter most likely belongs (along with guys like Waits, Brian Eno, and John Mayall) in a category of his own. Listen to Lyle Lovett,

LYLE LOVETT, Humphrey's Concerts by the Bay, Thursday, July 20, and Friday, July 21, 8 p.m. 619-220-6407 or 619-523-1010-868.

Friday, call club for information. Saturday, Andrea's Fault, pop rock.

Chesapeake Bar & Grill, 1068 North El Camino Real, Encinitas. 760-943-0177. Friday, 5 pm to 8 pm, Tony Lasley, South American jazz.

Coyote Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 760-729-4695. Live music nightly, except Tuesday, call club for information.

The Del Dios Country Store, 20154 Lake Drive, Escondido. 760-745-273 Friday and Saturday, Footloose, rock and roll.

Epexote, 1555 Camino Del Mar (in the Del Mar Plaza), Del Mar. 858-259-9966. Wednesday, live jazz and blues.

Pat Ivor's, 1405 South El Camino Real, Oceanside. 760-967-4041. Friday through Monday, 8 pm to midnight, Jack Johnson, acoustic variety. Pirehouse 215, 215 North Coast Highway, Oceanside. 760-433-4683. Call club for information.

Fogerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0833 Thursday, Full Xposure, rock and re Friday and Saturday, Detroit Underground, classic rock.

Gentlemen's Choice, 1020 San Marcos Boulevard, San Marcos. 760-744-5215. Saturday, 9 pm. the Bill Marce Blues Band.

TONIGHT

Hennessey's Tavern, 2777 Roosevelt Street, Carlsbad. 760-729-6951. Friday, Ron's Garage, acoustic. Saturday, the Chris Torres Band, rock.

The Kraken, 2531 Old Highway 101, Cardiff, 760-436-6483. Thursday, Jeff Moore and the Witchidoctors, rock, blues, Friday and Saturday, Pure Noodle, alternative/rock. Tuesday, Mark Lee, Wednesday, Labor League, Plug Uglies, and Hometown Zero.

Plug Uglies, and Hometown Zero.

La Case del Zorro, 3845 Yaqui Pass
Road, Borrego Springs. 760-767-5323.

Fox Den: Thursday, Steve Alverez,
sizz. Friday, Cool Blue, sizz. Saturday,
noon to 3 pm, at the main pool, and
7 pm to 11 pm, in the Fox Den, Ruby
and the Red Hots, blues, swing.

La Costa Coffee Rosating Co., 6965 El Camino Real, Suite 208, La Costa. 760-438-8160. Music hours are 7 pm to 10 pm. Friday, Carl Robinson, soft rock. Saturday, Diamond in the Rough, pop rock.

La Costa Tournament of Champ Lounge, La Costa Resort and Spa Costa Del Mar Road, Carlsbad. 760-438-9111. Call club for information.

McCabe's Beach Club, 1145 South Tremont, Oceanside. 760-439-6646. Call club for information.

THURSDAY, JULY 20 • 9:30 PM ORIGINAL COUNTRY & ROCK

**Carol Ames** 

**Happy Hour** 

MON .- FRI. 4:30-6:30 PM

One-Buck Buffet Drink Specia

8890. Friday, call club for information. Saturday, Bishop Jones, acoustic rock, Wednesday, Jody & Co.

acoustic rock. Wednesday, Jody & Ca. Wikey's Geffeehouse, 1232 Poway Road, Poway. 858-486-5540, Music is countifolds. Thursday, open mike. Finday, Jim Earp, Saturday, Jody and Company Sunday, open mike, Monday, Phoenia Rining, rock. Tuesday, the Brady Egun Group. Wednesday, C.J. Hutchins.

Wednesday, C.J. Hutchins.

Miracles Cafe, 1953 San Elijo Avenue,
Cardiff, 760-943-7924. Friday,
7:30 pm to 10:30 pm, Willie Des, R&B.
Saturday, 7:30 pm to 10:30 pm, Sonny,
and the Ramble Tones, blues. Sunday,
10 am to 1 pm, Jordano, Flamenco.

Mocha Marketplace, 1020 West San Marcos Boulevard, San Marcos. 760-744-2112. Thursday, 6:30 pm to 8:30 pm. Tony Lusley, South American jazz. Friday, 7:30 pm to 10:30 pm, Lemon Pepper, contemporary.

The Naked Bean, 520 Hacienda (near Islands in the Food for Less shopping center), Vista. 760-639-5282. Friday. 8 pm to 10 pm. Russ Gonzales, jazz.

s pm to 10 pm, Rias Gontaues, jazz.

Nelmans Bar and Grill, 300 Carlsbad
Village Drive, Carlsbad, 760-7294131. Thursday, in the carousel,
6:30 pm, the Cradit Union. Friday,
6 pm, Todd Stedman and the Fat
Tones, blues, and N-Z Rough.
Saturday, 7:30 pm, Quiet Storm, jazz

and blues, and N-Z Rough. Sunday, El Jardin. Monday, in the carousel, 8 pm. Randy Morser & Air Mail Special,

The New Wharf Bur & Restaurant, 925 San Marcos Boulevard, San Marcos, 760-744-8888, Friday, left Moore and the Witchdoctors, rock. Saturday, the Buckwater Blues Band.

North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120. Saturday, Resilvanded, classic rock. Sunday through Wednesday, call club for information.

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 858-748-1617. Friday and Saturday. Char Carroll and the Durango Band, country.

country.

Rhythm Cafe, 4321C Oceanside

Boulevard, Oceanside. 760-631-4466.

Friday, 8 pm to 10 pm, Shelly and

Mark, folk, Saturday, 8 pm to 10 pm,

Jim Earp, acoustic.

The Roadhouse, 2102 Main Street, Ramona. 760-788-1944. Music begins at 8:30 pm. Friday, Arrowhead, rock. Saturday, Natural Selection, rock.

San

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The Rockin' Beje Lobeter, 264 South Harbor Drive, Oceanside, 760-754-2252. Friday and Saturday, 8 pm to 11 pm, Heartland, classic rock and roll





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TUESDAY, JULY 25

PRIGINAL ROCK & ROLL

Tracy littles



Tris, rock.
Tearrymas Geilla (inside the Hilion La Jolla Torrey Pines), 10950 North Torrey Pines Road, Del Mar 838-450-4571. Music is jazz unless otherwise noted. Weekinght performances are from 6 pm to 9-30 pm, Sunday, 10-30 am to 2 pm. Thursday, Sunday, and Monday, Shep Moyers. Friday, and Fenhams. Saturday, Rock Ross. Tuesday and Wednesday, Ron Freshman.

Valentino'a11828 Rancho Bernardo Road, Rancho Bernardo. 858-451. 3200. Friday, 6:30 pm and Saturday. 6 pm, Donnie Finnelle and Company East, jazz.

### Beaches

Barefoot Bar and Grill, the San Diego Paradise Point Resort, 1404 West Vacation Road, Pacific Beach. 858-274-4630. Call club for

silormation.

Blind Mclons, 710 Garnet Avenue,
Pacific Beach, 858-483-7844.

Thursday, Rockola, classic rock.
Friday, the Opposition Party,
Redivider, and Copper Pot,
alternative/rock. Saturday, Blues Bash

information.

Canne Bar and Grill, 3105 Ocean
Front Walk, Mission Beach, 858-4881780. Mussic is alternative/rock unless
1780. Mussic is alternative/rock unless
Stunder, call club for information.
Monday, Byrium, SPCZ, Square Go,
and the Smooth Hound. Tursday,
Sunny Day Real Estate and No Knife.

Sumpy Day Real Estate and No Knife.

Cannibal Bary, at the Catamara.

Hotel, 3999 Milssion Boulevard,

Mission Beach, 585–488–1081, Friday,

9-30 pm, Rockola, classic rock.

Saturday, 9-30 pm, Polyster Express,

disco. Sunday, on the beach, 1 pm to

5 pm, Thro and the Zylaco Patrol,

blues, 7 pm, in the bar, the Good

Chma, alternative. Wednesday,

8-30 pm, Dainny Duos and the

Homeworker, rockbilly, rwing.

Chateau Orleans, 926 Turquoise Street, Pacific Beach. 858-488-6744. Thursday, Tomcat Courtney and the Blues Dusters, blues.

Drive, La folla. 858-459-0341. Music is jazz ulakas otherwise noted. Thursday, 7:30 pm to 10:30 pm, to 10:30 pm, to 11:30 pm, to 10:30 pm, to 11:30 pm, to 10:30 pm, to 11:30 pm, the Mike Wolford Holly in the Mike Wolford Holly Hofmann This Saturday, the Mike Wolford Holly Hofmann Quartet. Tuesday, 7 pm to 10 pm, Barbara Jamerson.

Jamesson.

Dream Street, 2228 Bacon Street.
Ocean Beach. 619-222-8131. All
shows start at 8 pm. Thursday.
Supersize, Three Hits Max, Voice of
Rosson, and ALTA7, alternative/ros/

Wednesday, call club for information Galoka, 5662 La Jolla Boulevard, La Jolla. 838-551-8610. Thursday, Blood Relations. Friday, Busrule. Saturday, Cornelius. Sunday. The Hues of Blue. Monday, experimental music. Tuesday, underground hip-hop.



BY WILLIAM CRAIN

When queer cunk pioneers Passy Division toured the stadiums and arenas of Middle America six years ago, opening for Green Day, they taught the world a lot about punk (and not just the word's meaning in prison siang). They stood up to the angly homohoes in the addience, playing their odes to gay sex while showered with projectiles having they come. But there definance and which years they would be the proof. But there definance and

queer-friendly entertain-ment like Will and Grace ment like Will and Grace
is almost as mainstream
as Regis Philibin, do we
really need a band like
Pansy Division?
A few months ago,
I went to see a show of
all-female bands in San
Francisco, and the place
was packed with young

sheer enthusiasm won over at least as mary people as the lytics offended.

Sonetheless, the band's music stripped of its sexual politics, has always been pretty ordinary California punk-pop. Too lotte, songwrite Too Milearl erises on para-dies of familiar songs ("Smell's Like Queer") whose lyrics are filled with vite missogny Spirit, like a gay Wherd Al. Bur own that



The Hyatt Islandia, 1441 Quivira Road, Mission Bay, 619-224-1234. Challenger Club. Friday and Saturday, Paul Gregg, soft jazz piano and vocals.

Java Jos' Coffeehouse, 1956 Bacon Street, Ocean Beach, 619-523-0356. Friday, 9 pm, Dan Bernstein, Saturday Lisa Sanders, Copper Wimmin, and Laura Brombert. Sunday, Dave Howard. Monday, Wendy's open-mike night, Wednesday, call club for information.

La Scala, 1101 Scott Street, Point Loma. 619-224-2272. Saturday, 7 pm to 10:30 pm. Pgog Claire, Casasi jusz. La Valencia Hestel, 1132 Prospect Street, La Jolia, 858-454-6771. Thursday, Sunday, and Monday through Westlenday, 6 pm to 10 pm. Barry Levich, psano variety, Friday and Saturday, 750 pm. for Sandewall Moondoggles, 832 Garnet Avenue Pacific Beach, 858-483-6550,

Pacific Beach Bur & Grill, 860 Garnet Avenue, Pacific Beach, 858-272-7278. Club Tremors: Call club for information.

Pannikin Cafe, 3145 Rosecrans Street, Point Loma. 619-224-2891 Performances are from 8 pm to 10 pm. Friday, 5 O'Clock Shadow, jazz, swing, and blues. Saturday, Tony Lasley, South American jazz.

Plan B, 945 Garnet Avenue, Pacific Beach. 858-483-9921. Thursday through Sunday, call club for information. Tuesday. Life Hates Me, the Abuse, and Tempercent.

Red's Cafe, 1017 Rosecrans Street, Point Loma. 619-523-5540. Friday,

Red's Espresso Gallery, 1017 Rosecrans Street, Point Loma. 619-523-5540. Call club for information.

Rock Bottom, 8980 Via La Jolla Drive, La Jolla. 858-450-9277. Saturday, Tim Quinn and Venus Electric, blues.

The Sen Lodge Hotel, \$110 Camino Del Oro, La Jolla. 858-456-0600. The Shores: Friday and Saturday, 7 pm to 10 pm. Lori Bell. Ron Satterfield and Interplay, jazz.

Interpay, 1822.

Shooters Bar and Grill, Radisson
Hotel, 3299 Holiday Court, La Jolla.
858-453-5500. Thursday, Friday, and
Saturday, Jack Pollack, piano. Tuesday
and Wednesday. Stephen Kright.

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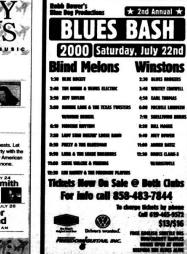
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BASIC SATURDAY



San Diego

Anthony's Star of the See, 1360 North Harbor Drive, San Diego. 619-232-7408. Thursday and Friday, 5:30 pm, the Jaime Valle-Bob Magnusson Duo, Brazilian-Latin jazz. The Bahia Belle Crules, the Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 858-539-7779. Departs 6:30 pm. Friday, B Natural. Saturday the Nucle Blues.

Beans Cafe, 4176 Convoy Street, Kearny Mesa. 858-627-0888. Saturday, 8 pm to 11 pm, Freedom Sariparp, acoustic.

The Blvd., 6949 El Cajon Boulevard, College Area. 619-464-9945. Music is rock/alternative unless otherwise noted. Friday, the Mice. Saturday, Big Mike and the Red Channel Revue.

Brick by Brick, 1130 Buenos Avenue, Bay Park, 619-275-LIVE. Music is rock/alternative. Thursday, Postmen, Square Go, and Seventeen: Friday, Mayhem, Hate Eternal, Exhume, Tea-Bug, and Daemos. Saturday, Abyssinian. Sunday, call club for Joe Marille 1710, 1922.

Etta's Place, 6179 University Avenue
(at College and University). 619-5826730. Thursday, 8 pm to midnight, it
Easy 8 Blues Band, Friday, 9 pm, 1944
rock, Saturday, 9 pm, Breezin', R&B,
jazz, Sunday, 4 pm to 8 pm, the Blue
Ravens, blues.

Central Club & Grub, 5215 Adobe Falls Road, San Diego. 619-265-7198 Call club for information.

Club Bombay, 3175 India Street, downtown, 619-296-6789. Friday, 6 pm to 8 pm, Sarah Harmel. Saturday, Girlfriend Rocks.

Curries & Bugles, 4263 Taylor Street. San Diego. 619-298-3961. Friday, 7 pm to 10 pm. Celia, blues, bluegrass, and rock. Sunday, 4 pm to 7 pm. the Joe Marillo Trio, jazz.

Sunday, Rabb Hendel.

Humpharey, Islah Honot Inn. 224
Subher Island Chrise, Shaher Island.

619-224-5377. Hocashbana.

Lounger Thursday, 8 pm to midnight,

Gard Anna, pop. Harshy, 9-30 pm.

Almen Grover, Glano, Saturday.

Brook, Sunday, 7 pm. 10 1 pm., the Gallylor

Diritri, jam. Tuenday, 8 pm., Travy

Wolkenday, 8 pm. to 11 pm., Parky

of the Rab Hono, and soul.

He Rab Hono, Saturday.

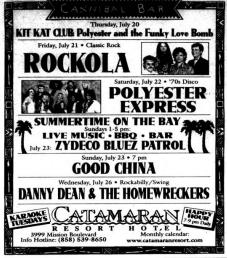
Jason's Night Club, Quality Inn, 290 Nimitz Boulevard, Point Loma. 619-523-5656. Call club for

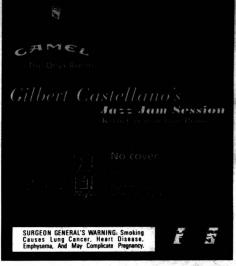
Just'a Cuppa Coffee, 3823 30th Street, North Park. 619-858-5282. Tuesday, 9 pm to 11 pm, Tony Taravella, acoustic folk.



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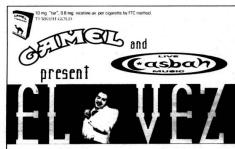
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The Bayon Bar and Grill, 329 Market Street, downtown. 619-696-8747. Friday and Saturday, 6:30 to 10:30, and Sunday, noon to 2:30 pm, Joe Gurvara and Chris Vanacore, jazz piano.

Buffalo Joe's, 600 Fifth Avenue, downtown, 619-236-1616. Thursday Stuck in a Groove and Inside Straight. Friday, the 80x All-Stars, pop. Saturday, the Disco Pimps, Monday, Elena and the Fabulous Rudies.

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Tuesday, Theo and the Zydeco Patrol, blues. Wednesday, Goldfish.

bluss. Wednesdey, Gudfjish.

The Cashab, 2010. Kettuer Boulevard,
midrown, 619-323-HELL Music in
alternative/rock unless otherwise
noted. Thursday, the Lovelight Shins,
Searlie Dependents and Gold-GoArthustr. Felday, the Interestible Moses
Opppossibly Perus. Saxtuday, 81 Ver.
Pany Drivision, and the Chaurs.
Sunday, X. the Drogen, and the
Furious VI. Monslay, the Rugburn's and
Anya Marine Turnelly, binds: 126.

Gap, Statter Recovery.

Gap, Statter Recovery.

Gap Scatter Recovery.

Crace's Jazz Bar, 802 Fifth Avenue,
downtown. 619-233-4355. Thursday,
Glen Fisher con Alma, Cassic and Latin
past. Priedy and Statuday, Primon,
Gardinan Control of Control
Cubard Latin Isrz. Monday, Glen
Fisher con Alma. Tuesday, the Shep
Moyer Quartet, classic jazz.
Wednesday, the Jorge Camberos
Quintet, Latin jazz.

Quinnet, Latin jazz.

Croce's Top Hat Bar and Grille, 802

Fifth Avenue, downtown. 619-2334355. Thursday, Lee Press-On and the
Nails, swing, Frieday, the Women of
MPJ. Saturday, Steve White and the
Bar Stool Pigeons. Sunday, the Rockin'
Aces, swing, Monday, Billy Watson,
blues. Tuesday, the Boogie Mon, ReB,
swing, Wednesday, Agus Dulce, Latin
jazz.

Dakota Grill and Spirita, 901 Fifth Avenue, downtown. 619-234-5554. Thursday and Wednesday, 6 pm to 10 pm, Friday and Saturday, 7 pm to 11 pm, Robberecht the Pianoman,

pop/Top 40 piano. Dok's Last Researt, 345 Fourth. Avenue, downtown. 619-231-9 (10. Avenue, downtown. 619-231-9 (10. Avenue, downtown. 619-231-9 (10. Avenue, downtown. 619-231-9 (10. Avenue, downtown. 619-231-4). Friday, Pros. Lownsin, rock and roll. Friday, Pros. Lownsin, rock and roll. Friday. Amman's Boys. Sarutalay, 164 Roll Lincoln, rockabilly. Surnday, 14ra's Olive, rock. Monday, the Soul Persuaders. Tuesday, the Joy Bowen Boys. Johnson, 1619-1619. Wednesday, Private Libouring.

Onyx Room, 852 Fifth Avenue, Gaslamp. 619-235-ONYX. Tuesda 10 pm. Gilbert Gastellanos, jazz.

Patrick's II, 428 F Street, downtown 619-233-3077. Inursuay, Johny viau and the Blue Allstars. Friday, the Lucky Stiffs, rock, and Nick Sharpe. Saturday, Robert Thomas, blues. Sunday, the Hot

The Pield, 544 Fifth Avenue, downtown. 619-232-9840. Sunday, 5 pm to 9 pm, Cobblestone and the Boxty Band, Irish music.

Boxty Band, Irish music.
4th & B., 345 B Street, downtown.
619-231-4343. Thursday, Danzig,
Depswa, and Fireball Ministry, Friday
through Sunday, call club for
information. Monday, Phife Dawy,
Tony Da Skitzo, Icons, and Roundtable
MCs.

Hollywood Star Grille, 1320 Fifth Avenue, downtown. 619-232-2102. Call club for information.

Call dash for information.

Hummy Lev's, o'72 fifth, Avenue
(corner of Fifth and G'), downtown.

10+595-0123. Thursday, 745 pm.

945 pm. Nr. R.C. Top go,

945 pm. Nr. R.C. Top go,

945 pm. Nr. R.C. Top go,

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945 pm. Spr. Xr. C.C. Top go,

945 pm. Spr. Xr. C.C. Top go,

945 pm. Nr. R.C. Top go,

10 pm. Reg. Smith and Prays, Fig.

11 pm. Reg. Smith and Prays, Fig.

12 pm. Reg. Smith and Prays, Fig.

13 pm. Reg. Smith and Prays, Fig.

14 pm. Reg. Smith and Prays, Fig.

15 pm. Reg. Smith and Prays, Fig.

16 pm. Reg. Smith and Prays, Fig.

16 pm. Reg. Smith and Prays, Fig.

17 pm. Reg. Smith and Prays, Fig.

18 pm. Reg. Smith and Prays,

Ground, dancer 109 40.

Juke Johnt Cafe, 327 Fourth Avenue,
downtown. 619-232-SOUL. Thursday,
the Gilbert Castellanos Quartet, Latin
jazz. Friday. Cult of Soul. Saturday, the
Uptown Boys. Sunday, Shelle, blues
band. Wednesday, the Ron Siegrist Quartet, jazz.

La Tavola, 515 Fifth Avenue, Gaslamp. 619-232-3352. Saturday, 7:30 pm to 10:30 pm, Daniel Jackson jazz piano.

Mirage Coffee Company, 1602 Front Street, downtown. 619-231-6313. Thursday, the City College lazz Band. Friday, Diane Waters, folk.

Robert Fhomas, blues. Sunday, the Frot Heads, R&B, rock. Monday, the Sleepwalkers, rockabilly. Tuesday, call club for information. Wednesday, the Texas Twisters, rockabilly, swing.

Redflah, 731 Fifth Avenue, San Diego. 619-234-7226. Music plays from 9 pm to 1 am. Friday, Tomcat Courtney and the Blues Dusters. Saturday, the Yachet Lizards.

Rock Bottom, 401 G Street, Gaslamp. 619-231-7000. Saturday, Rising Star, pop, dance.

Roger's on 5th, 835 Fifth Avenue, downtown, 619-702-0444, Thursda and Saturday, 6 pm to 11 pm, also, Friday and Wednesday, 7 pm to 11 pm, Robberecht the Pianoman.

Seville, 555 Fourth Avenue, downtown, 619-233-5979, Thursday, La Combinacion, Tuesday, Latin Fusion, Wednesday, Primo, Latin jazz. Teunami Beach Club, 802 Sixth Avenue, Gaslamp. 619-231-WAVE. Call club for information.

U.S. Grant Hotel, 326 Broadway, downtown. 619-232-3121. Grant Grill: Friday and Saturday, 9 par. Jaime Valle & Equinox, Latin jazz. Hotel Lobby: Friday and Saturday, 2 pm to 5 pm, Ping Hu. classical harpist.

CASSICA BATPOL.

The Westgase Hotel, 1055 Second
Avenue, downtown, 619-238-1818. Le
Fontainebleau Room, Monday
through Friday, 11:30 pm to 2 pm,
Robberecht the Pianoman,
Plaza Bar Friday, Monday,
Tuesday, and Wedngeday, 5 pm to
7 pm, Robberecht the Pianoman.

South Bay/Coronado

Buon Giorno Restaurant, 4110
Bonita Road, Bonita, 619-475-2660,
Thurnday, Miguel de Hoyso, Classical
guitar, Friday, 8:30 pm, Mario
Olivares and Latin Spice, Saturday,
8:30 pm, Jaime Moran, Latin jazz,
Sunday, Tuesday, and Wednesday,
Gypy, piano, violin.

The Butcher Shop, 556 Broadway, Chula Vista. 619-420-9440. Thursda

The House of Munich, 230 Third Avenue, Chula Vista. 619-426-5172 Avenue, Chula Vista, 619-200 S. Friday and Saturday, 6 pm, and Sunday, 5 pm, Gordon Kohl, Kjell Holmes, or Vicki Eriqat, European a ethnic accordion. 7 pm. Roborects in eranomain.
The Wyndham Emerald Plaza, 400
West Broadway, downtown, 619-239
4500. The Sidebar Lounge: Thursday
and Wednesday, 5 pm to 7 pm. Jor
Tarrantino, jazz piano. Friday, 5 pm
to 9 pm, and Saturday, 6 pm to
10 pm. Stellita and Joe Tarrantino, Island Saloon, 104 Orange Avenue, Coronado. 619-435-3456. Thursday, open-mike blues jam. Friday. Sweet Blue Onion, blues. Saturday, Last Shot

nie's Cocktails, 656 F Street, Chula Vista. 619-420-9951. Music is rock. Friday. the Royal T's. Saturday, Pure Flow rock

Jazz Duo. Monday through Wednesday, 6:30 pm to 10:30 pm, Jerry Melnick. On the Sun Deck: Friday and Saturday, 2 pm to 6 pm, Salsa Steel. Sunday, 2 pm to 6 pm, Rainmaker, contemporary.

Flow, rock.

Locu's Coronado Bay Resort, 4000

Coronado Bay Rosd, Coronado.

619-424-4000. Cays Lounge: Friday.

8 pm to midnight, Tyler & Allen, jazz.

Saturday, 8:30 pm to 12:30 am, the

Shep Meyers Tazz Trio.

Azzura Point: Friday and

Saturday, 6:30 pm to 11 pm, Kemsu

Kenyatta, solo piano.

8 pm to midnight, Danny Lopez

Cafe La Mana, 1441 Highland Avenue, National City. 619-474 Friday and Saturday, piano bar, featuring Sandy Chappel, Samm Canonizado, Burnett Anderson, a

Di-mend Jim's Nightclub, 773 Third Avenue, Chula Vista. 619-585-7323. Friday and Saturday, Streetheart, COURTE.

Over the Border, 3008 Main Street,
Chula Vista. 619-427-5889. Thursday
Sofia Dolores. Friday and Saturday,
Tercera Cuerda, Latin dance music.
Wednesday, Genero Humano.

Hotel del Coronado, 1550 Orange Avenue, Coronado. 619-435-6611. Babcock & Story: Thursday through Sunday, also, Tuesday and Wednesday, Jesus Bas, Flamenco guitarist. Monday, 5 pm to 9 pm, Pacc coilla **East County** gutarst. Monday, 5 pm to 9 pm. Nev Sevilla. Sevi

Emps. COURTY Blue Heven Cacktall Leungs, 618 E Street, Chula Vista, 619-422-5616. Thursday, Fridry and Sacurday, Lepuid Blue, pop., rock. Dirk's Nightedws, 7662 Broadway, Lemon Grove. 619-469-6544. Friday and Saturday, Full Xpenure, rock and roll.

Don's Cocktail Lounge, 13321 Business Highway, El Cajon. 619-443-2444. Friday and Saturday, Gila Bend, country.

country.

Experience Coffee, 2963-A Jamacha
Road, El Cajon. 619-670-9669.

Performances are from 8 pm to
10 pm. Saturday, Lisa & Neal,
contemporary.

Pannie's, 9143 Campo Road, Spring Valley. 619-698-2204. All music is rock and roll unless otherwise noted. Friday and Saturday, Cornerstone.

Plinn Springs Inn., 15505 Highway 80, El Cajon. 619-561-3015. Friday, Saturday, and Sunday, Calico Ridge, country.

The German-American Societies, 1017 South Mollison Avenue, El Cajon, 858-273-7283. Friday, 7:30 pm, the Ray Barrie 12-Piece Big Band featuring Jo Dark.

On the Rocks, 518 East Main Street El Cajon. 619-579-3537. Friday and Saturday, live rock and roll.

Pine Valley House, 28841 Old Highway 80, Pine Valley, 619-473-8708. Saturday, Elmore Jennings,

**Frights** 

It gives the impression of making more fuss over less matter.

uty calls....
Scary Movie, I went, I saw,
I recoiled. (Number One Movie
in America, eh? — a prod to paranoia). Airplane-style, Naked Gun-style,
spoof of slasher films, which is to say
that it's as unparticular

REVIEW
DUNCAN SHEPHERD
It had quit doing it before the gay was done literally to death.
What Lies Beneath. Scary movie.

that it's as unparticular about its targets as about its aim. Scream and I Know What You Did Last Summer and their respective sequels are the main targets, and The Blair Witch Project. The Matrix, The Usual Suspects, Amitted whether compilete the line. Amistad, whatever, come into the line of fire, too - a rotating turret of fire But there is more out-and-out stealing But there is more out-and-out stealing than up-and-up spoofing. (Yes, you can spot *The Usual Suspects*, but can you spot a tweak, a gibe, a jab?) The primary sources, or models, or host-organisms, were bad jokes in the first place, making a spoof redundant or irrelevant. And by and large the fund of gags assembled by director Keenen of gags assembled by director Keenen Ivory Wayans—drool gags, snot gags, poop gags, boob gags — are unattached to the foundation beneath. The artistic credo is a simple one: if a woman farting is funny once, it will be three times as funny the third time. A big "if." At the risk of being thought —

or better, in the hope of being thought — out of step or out to lunch, I confess I didn't laugh once, didn't so much as smile, except maybe at the obstreper-ous black girl in the audience of Shakespeare in Love (pronounced "Shake-a-spear").

Acceptable encore to the ghost stories of last summer, The Sixth Sense and of last summer, The Sixth Sense and Stri of Echoes, (Blair Witch is a sepa-rate case.) Fully equal to them in the voltage of the jolts, and even the over-all number of them. Emptier of ideas, however; more mechanical in execu-tion; but at the same time sleeker in surface and tonier in ambience, so that it gives the impression of making more it gives the impression of making more fuss over less matter. In a word, it's fuss over less matter. In a word, it's more pretentious. In another word, it's Robert Zemeckis (Forrest Gump, Contact). The flaunting luxuriation in the Good Life — the lakeside shingled house in Vermont, the classy color scheme of cool blues, the Hollywood A-list married couple (Michelle Pfeifer, Harrison Ford, and chemistry be danned), the glamorous credentials of Calendar MOVIES



concert cellist and genetic researcher more mechanical than before should give us renewed appreciation for the blue-collar settings of Stir of Echoes in toto and The Sixth Sense at Judy Berlin, Barren and Banal lives in Babylon, Long Island, the old stomping ground of first-time film-maker Eric Mendelsohn. An ensemble piece, meaning that the barrenness Echoes in toto and The Sixth Sense at least in part. The long-drawn-out end-ing (might as well say par-for-the-course ending) loses touch with the ghost for and banality are spread as wide as the Mojave. (There is a ready-made poignance about the late Madeline Kahn musing to herself that she still too long at a stretch, and for more than just one stretch. The jolts keep coming, but they are even emptier and

feels inside like a fourteen-year-old. Around halfway through, a solar around nairway through, a solar eclipse throws a blanket of darkness over the place, and it inexplicably romains there for the duration, a self-conscious "comment" or "meta-phor" regarding life in the suburbs: to say so right out loud, to put the line in the mouth of a loudenath does

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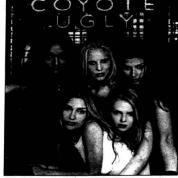
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### ARDIEGGREADER.COM Calendar MOVIES

it help to have a more sympathetic "sarcasm." The ferrous black-and-white photography, gloomy and overcast even before the eclipse, and intermittently frozen in a series o deadpan Ed Ruscha "stills" of filling stations, streetlamps, storefronts, etc. is a mark of distinction in a film in dire need of one. And Edie Falco (of HBO's *The Sopranos*: now we non-subscribers can see what some of the shouting is about) brings some bigness into the surrounding smallness big nose, big mouth, big eyes, big

Chuck and Buck. Boyhood best riends, one of whom has moved away and grown up to become a hot-shot music executive in L.A., while the other has stayed a child in every respect but inches. The problem: he still wan to be best friends. A glimmer of ar idea, there. But the heart sinks at the immediate realization that the imag is video, not celluloid. The heart of have been braced if the head had

noticed the name of the production company, Blow Up Pictures. The heart, over the next century, will have to get used to this type of disappoint-ment. But even then the heart might resist calling the thing a film or a movie. preferring some new coinage such as vid or viddie. In the meantime, the heart must absorb further punish-ment: as when, for instance, the ment: as when, for instance, the overgrown child makes a brazen pass at his former friend at his own mother's funeral, or when the friend's oblivious fiancée invites the obvious nutball to come visit (and the friend doesn't pipe up to rescind the invita-tion), or when the titular rhyme is extended to a second verse of "suck and fuck" (stickier and stickier), or when the barely functional misfit when the barely functional misfit writes and produces an autobio-graphical play entitled Hank and Frank. Mike White, the writer and star of the movie (or viddie), worked previously on the TV series Freaks and Geeks. It figures. Paul Weitz (incidentally and incongruously the director of American Pie) has a funny moment or two as a wooden would moment or two as a wooden would-be actor whom the protagonist insists on casting in the play because of his physical likeness to the former best friend. The latter is played by Chris Weitz, Paul's brother.

What, I have been wondering, is the Landmark chain's equivalent to Mission: Impossible II this summer? Or more realistically, what is its equivalent to Lone Star, Ulee's Gold, The Limey — its own "blockbusters" (relatively speaking) of summers past Croupier has had a pretty fair run, and is a pretty fair movie, but it somehow doesn't have the feel of a crowd-ples doesn't have the feel of a crowd-pleaser. This is no concern of ours, I suppose just as long as the chain stays in busi-ness. What we ask from Landmark is to increase the summer drip to a full-blown dribble. Since Memorial Day weekend, I have attended thirty-five movies, twenty of them Landmark's.

I'd feel a hit more comfortable with I deel a bit more comfortable with the re-release of *Blood Simple* at the Ken on August 4 if instead of "the return of the Coen brothers' master-piece," it were promoted in the Coming Attractions as "the return of the Coen brothers' master's thesis I'll be happy to sit through it again on the chance that this "remastered directhe chance that this "remastered direc-tor's cut" is in some way a noticeable improvement, but the Coen brothers didn't win me over until their second, third, fourth, fifth, sixth, and seventh movies. Their first will not make me any less impatient for their eighth, O Brother, Where Art Thou?, later this vear. That must be the idea.

### MOVIE

The Adventures of Rocky and Bullwrinkts — We already knew that jay ward's Rocky and His Friends was the hip kids show of the Statics. Now we know the screenwriter Kenneth Lonergian and director Des McAnuff knew it, too. But knowing it and being it are two different things. The mumbo-jumbo that permits the three ineputs williams to pass into live action (Robert De Niro, Rene Russo, Jason Alexander), while the benefit was the statics with the statics while the benefit was the statics with the statics with the statics with the statics of the statics of the statics will be statics with the statics of the statics will be statics and the statics will be statics with the statics will be statics will be statics with the statics will be statics will be statics with the statics will be statics will be statics with the statics will be statics with the statics will be statics will be statics will be statics with the statics will be statics with the statics will be statics will be statics will be statics with the statics will be statics will be statics will be statics will be statics with the statics will be st while the heroic squirrel and his sidekich while the heroic squirred and his sidekick moose pass merely into post. Regr Rabbit three-dimensionality, is hard to swallow. (The idea of her Wallans in the eaction was a constant of the co on a rare occasion. 2000.

R (FASHION VALLEY 18: PALM PROMENADE 24: PARKWAY PLAZA 18; RANCHO DEL REY 16 VOGUE)

An Amorican in Paria — The title encapsulates a recipe for pretension, culminating in an endless eighteen-minute "ballet." (A Gershwin musical score could "ballet." (A Gershwin musical score could hot be expected to impose some restraint.) Vincente Minnelli would further overreach himself, in the same general direction, in Luss for Life With Gene Kelly (dazzling dancing and choreography), Leslie Caron (her first film role), Oscar Levant, and Nina Foch. 1951.

\* (GARDEN CABARET, 7/23, 8:30 P.M.)

Barry Lyndon — Kubrick's adaptation of the William Makepeace Thackeray novel — the spiritual voyage of a naive Irish lad into face powder, lipstick, and runation — is after something quite far from Tony Richardson's adaptation of Tom Jones, low-born, crass, rowdy. Kubrick is after something high-toned, and he puts up numerous high-culture antes: a musical score by Handel, Bach, Vivaldi, Schubert,

Mozart, among others; an omnisient narrator out of dislate: 1 PM-century fiction factors out of dislate: 1 PM-century fiction factors out of dislate: 1 PM-century fiction factors out of the dislate; 1 PM-century fiction of the Masters (Constable's countrysides and clouds, Mattens; to count, Score's tree-lined lates, La Tour's cassificight, Vermeer's could lates, La Tour's cassificight, Vermeer's could lates, La Tour's cassificight, Vermeer's collection, Rether like his pairty upwart here. Kubrick hopes to wangle his way into his hockety by compare he keeps, the paintings he passesses, the music he pays attention to.

The compare he keeps, the paintings he passesses, the music he pays attention to an apart ways, and his movie is to see the passes of His ambitions are realized only part-time and part-way, and his movie is so-so beautiful, no more. Ryan O'Neal's fleshy, athletic presence, in this stiff, flat, suitable-for-hanging movie, brings an occasional episode close to earth, although his diffident Irish dialect tends to waft airily away. Marisa Berenson, Hardy Kruger. 1975.

\*\*\* (03.724 AND 25)

Butterfly — Musdlin loss of immocence tale about the coming of the Spanish Civil Way to a Galician village — it doesn't arrive three until the movie is ending — and specifically to a succer-yed little boy who learns a lot, but not enough, from his free-thinking old schoolmaster. The product narrative, salepted from a handful of short sorted by Mustard Bruss, meandeds into an across by Mustard Bruss, meandes into an across the Mustard Bruss, meanded in the control of lirected by José Luis Cuerda. 2000 \* (LA JOLLA VILLAGE)

Chicken Run — It would be nice — it would be nice — it would be bilss — if this, at eighty-odd minutes, were three times as good as any of the half-hour Wallace and Grommi shorts issued from the same British Leymantion studio, Aardman. Things don't work like that. An hour and half is not a specification of internal necessity: it is a dictate of the maket. And a muralist is not dictate of the maket. And a muralist is not dictate of the market. And a mutalist is not by nature an artist innover serious and ambitious than a miniaturis. The premise of the film—the repeated escape attempts of a gaggle of hern from their barbwired residence in the dending days before the conversion of Tweedy's Egg Farm into a chicken-pie factor—is in per enough, remainseers of Tgbt Little lained in its remainseers of Tgbt Little lained in its red clock called Foreir, garantous verticing old cock called Foreir, garantous verticing of the ART, makes the connection clear.) And the RART, makes the connection clear. I And the RART makes the connection clear. the sensibility of British understatement hanot been stood on its head, and there are a not been stood on its head, and there are a fair share of gags for growning, as well as one harrowing sequence in which two bina survive a test run through the heliab tested to the automated pie-maker. But tested to the automated pie-maker in tested in tested to pie-maker in tested in tested to pie-maker in tested in tested to pie-maker in the survival of the survival of the survival of the stock characters in all their unadorned tockness. characters in all their unadorned stockness. The stop-motion animation, as compared with the Wallace and Gromit paragens, appears smoother, more scanless, more movements, so that the hens look to have terra-cotta hardbodies and rubber-ducky rictus. For all you can tell, it could indeed almost be computer animation, programmed to simulate chaymation. Some of the charm, in any event, has been lost. of the charm, in any event, has been lost. Some retained. Nick Park, the Wallace and Gromit creator, shares the directing credit

• (HILLCREST CINEMAS, FROM 7/21)

with Peter Lord, but it would be unfair to lay the difference at the feet of Lord. The lay the difference at the feet of Lord. The difference is quite precisely an hour. With the voices of Mel Gibson, Julia Savulha, Miranda Richardon, Jane Horrocka. 2000. ★★ (GAMBLI MOUNTAIN: CHROMA STAP 13. PASSON MALE 18, EMOSSIAMONI CENTRAL PROSESSION TRACE 18, EMOSSIAMONI TRACE 19, AGUAL 21, MISSION MALE 18, EMOSSIAMONI TRACE 19, AGUAL 21, MISSION PROCESSION TRACE 19, AGUAL 21, MISSION PROCESSION TRACE 19, AGUAL 22, MISSION PROCESSION TRACE 19, AGUAL 22, MISSION PROCESSION TRACE 19, AGUAL 23, MISSION LEY 16, SWEETEN TRACE 19, AGUAL 23, MISSION LEY 16, SWEETEN TRACE 19, AGUAL 23, MISSION LEY 16, SWEETEN TRACE 19, AGUAL 24, MISSION LEY 16, SWEETEN TRACE 19, AGUAL 24, MISSION PAZA 14, WEGIANO P

Chuck and Buck — Reviewed this issue. With Mike White, Chris Weitz, Paul Weitz, and Lupe Ontiveros; directed by Miguel A Clockwork Orango — Anthony Burgess's vision of the ultra-violent future (the novelist's linguistic inventions are carefully preserved and provide the movic

with its strongest prop) becomes, in film form, wholly a pander to the youth market. Stanley Kubricks froat-bitter, arm-awving, gimmichy direction seems very nearly distraught, willing to try almost anything, just so long as it's leering or lactivious and to long as it's creatian not to go over anybody's head. With Malcolm McDowell. 1921. (KEN, 7/22 AND 23)

No. 17.22 AMO 23)

The Coder of Parsulline — Iranian filmmaker Majid Majidi'a entry into the would of a bills both on, a training he humility model of a size of the size of t the sullen father, the crinkly granny), but it does so with enormous formal precision, besides, and poetic imagination (the rising fog bank that signals the ebb of life). Like the same director's Children of Heaven, like lafar Panahi's The White Balloon from the lafar Panahi's The White Balloon from the same spot on the map, this is a movie about children, but quite unlike those others, it is not also for them. There is no pair of sneakers, no goldfish, no tangible reward, at the finish line — not in this world, anyway.

\* \* \* \* (HILL CREST CINEMAS)

\*\*\* \* DULLOMES CHAMAGE

Crouppier — Delice, monalistic, harnuply
interphorical character study of a would be
restorated with the control of t

Dinosaur — Godzilla meets Barney, Or in Dinosaur — Godzilla mets Barrey, Or in aword, Alabar, a din orphan rased by apes and unstilled with family values and community spirit. Sand together? (How did the species ever die out with him on the team?) The computer programmed entonion cloring, and the James Newtonion Coring, and Leighton, 2000

★ (UA HORTON PLAZA 14; VOGUE)

Figure 1922 14, NOGHY 1922 14, NOGHY



Chuck and Buck

D'Opofrio, Lee Ermey: directed by Stanley Cubrick, 1987 \*\* (KEN. 7/26 AND 27)

only, like the earlier action, it had managed to do without the alow-motion. Slow-motion has become the cinematic equivalent to italics, caps., exclamation points, and other types of typographical tougue-lash: it doesn't take much of it to be in excess. And

Cladiator — Rome's greatest general, Maximus, reduced to a slave (Minimus, that would be), then resurrected as a star of the sporting arena (not necessarily Circus Maximus). Throwback historical epic with

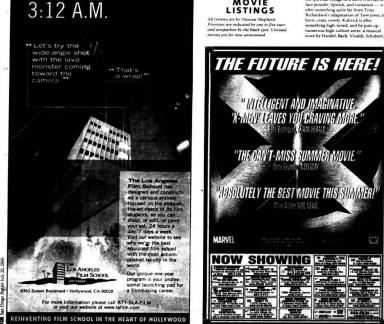
all the modern amenities: overamplified digital sound, computer-generated sets, blue-rinsed and butter-basted photography, berky-jerky hallucinatory slow-motion, time-lapse clouds, music-wideo-style dream scenes, lackson Pollock dribbles and sprays of gore — and no narrative facility whatever. With Russell Crowe, loaquin Phoenix.

God's Army — Independent film on a Mormon missionary (Matthew Brown) in Los Angeles; written and directed by Richard

(UA HORTON PLAZA 14)

(das totilor RAZA 14)

Gases In Starty Seconds — Hollywood imperialism in action: take a profitable little underpendent film (as ear-chase thing from the speed happy days of Vastahing Fount, for the control of the co an one large, not one actions the weeks of a careropped or off foreigner (English, in this case). A right schedule, to be sure, but not so that it cannot be commodate a comic side trip to feed &c. Lax to the dog who vaullowed the laser-cut Mercedes keys. More centrally, counties car wrecks will be accommodated as well, but the hero's good-guy taxts must not be groundined by any moment causaffice—even when a pro-gramment of the commodated and the com-traction of the commodated and the commodated as well, but the hero's good-guy taxts must not be groundined by any moment causaffice—even when a pro-gramment can be a com-traction of the commodated and the commodated as the commodated and the programment can be a com-traction of the commodated and the modated and the commodated and the commodated and the modated and the commodated and the commodated and the modated and the commodated and the commodated and the modated and the commodated and the commodated and the modated and the commodated and the commodated and t







The In Crowd - Social pres The in Crowd — Social pressures on the young and the beautiful, with Susan Ward, Lori Heuring, Matthew Settle: directed by Mary (American Psychol Lambour 1974). (CAMBAL MOUNTAIN, CHEMAS STAR 10, CHEMASTAR 13, CANDON MALEY 18, GASAMP 15, GHOSSIGN THOLLEY, INCAPIO CENTER 7; MISSIGN WALLEY 20, CAMPAGE 16, PAM PROMEMBAR 24, PAROMA 74, JAN 16, PAM PROMEMBAR 24, PAROMA 74, JAN 16, PAM 1974, CHEMASTAR 24, PAROMA 74, JAN 16, PAM 16, P

Josus' Son — Spiritual and geographical journey of a junkie nicknamed Fuckhead, in journey of a junike nickasmed Fuckhead, in the early 1970 (more progress geographically, perhaps, than spiritually). The incidents, lifted from a semi-autolographical collection of short stories by Denis Johnson, have something of the talkative drug addist's boring desure to autonish and promeress to embellish. But the one to 40 with the perping Tom who walks to the progress of if gruesomely, funny. ("Patient complains a knife in the head," someone deadpans. "Stabbing pain," someone tops him.) The



New Zealand-based director, Aliso

dog at the age of forty. Sentimental and sententious family film from Disney (Ion Turtelaush, director); luxicous photography, if it matters, by Peter Menzies, Ir. Nothing on screen arouse more of a sense of wonder and amazement than the colors of the liquor bottles above a run-of-the-gin-mill bar. Emily Mortimer, July Tomlin. 2000. ● (CARMEL MOUNTAIN; CINEMA STAR 10; CINEMA STAR 13: FASHION VALLEY 18:

Lollta — The casting is a little off, all along the front line — Sue Lyon, James Mason,

New Zealand-based director, Alison Maclean, exhibits a fine feel for the ugliest features of the American landscape. And the American accent of English actress. Samantha Morton is almost as remarkable as her shimmy-shake in hip-huggers and bare midriff. With Billy Crudup, Denis Leary, Dennis Hopper, Jack Black, and Holly Hunter. 2000. (HILLCREST CINEMAS, THROUGH 7/20, UA HORTON PLAZA 14, FROM 7/21)

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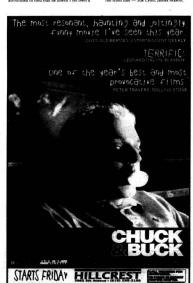
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\_\_\_\_\_\_

Adult URAOJE (See Releases)

The Kid — A blunt and downright rude image consultant (Bruce Willis, smirking image consultant (Bruce Willis, smirking with impunity) confronts his stifled Inner Child — literally — when his eight-year-old self, or in other words his self of thirty-two self, or in other words his self of thirty-two years earlier, suddenly posp up, pudgy, mop-headed, mush-mouthed, in a loud red windbreaker, and without even the flimisset supernatural rationale. The titular kid (the sitcommy Spence Brealin) takes no interest in, or notice of, the three decades of changes in the world around him: he's far more astounded to find that he doesn't yet own a IT TAKES ONLY ONE MOVIE TO SAVE YOUR SUMMER. THIS SUMMER THE MOVIE IS "CROUPIER."

CINEMA STAN 13: KARHINO YALELY 16: GROSSMONT CENTER: LA JOLLA 12: MISSION VALLEY 20: OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PALAZ 18: RAMONA TWIN: RANCHO DEL REY 16: SWEETWATER 9: TOWN AND COUNTRY: TOWN SQUARE 14: UA HORTON PLAZA 14)



two, particularly, tripping into merry caricature. The excesses may be under director Kubrick's behest, for they are director Kubrick's behees, for they are habitually his didn; till, despite a habitually his didn; till, despite a few mistaken dips into low comedy, Kubrick for once manages to inject a sturdy, severe realism into the militen — suburbia and its backyards and paties and parties and parties high school, motels. And the delicate playing of Lyon's last scene, with her startling new husband, makes up for any number of excesses. 1982.

\*\*\* (KEN, 7/26 AND 27)

Loser — Collegiate romantic comedy with Jason Biggs, Mena Suvari, and Greg Kinnear, directed by Amy Hederling. (CHEMA STAR 10. CHEMA STAR 13. FRASHON VALEY 18, GASAM 15. GROSSAMOT TROLLEY, HAZANG CEPTER 7. MESSION VALEY 20. COLMINIOS 18. FAM PROMEMBED 24. PARRIMAY PLAZA 18. RANCHO DEL REY 18. STODO 3 CHEMAS 10. TO SQUARE 14. WEGGOD PLAZA CHEMAS 10. TO SQUARE CHEMAS 10. TO SQUARE CHEMAS 10. TO S

Lowe's Labour's Lost — Subbeaded

"A Romantic-Musical Comedy." Under the
guidance of Kenneth Branagh (whose air of
authority deflates completely whenever
Alicia Silveration in permitted to open her
mouth), this Shakespeare production has
been updated to 1939, then punctuated with
well as with song-and-dance numbers —
not the Bard's poetry set to music, but aid. well as with song- and-dance numbers — not the Bard's perty set to music, but old standards of the period, by Gerthwin, Ern Porter, and others. Thus, one kind of artificiality interrupts another kind of artificiality interrupts another kind of artificiality and both kinds recede further into quaintness. The Hollywood-musical trappings seem rather like the spoonful of jelly to assist the child in swallowing the astrip. Except Sabakeseserane connedy is aspirin. Except a Shakespearean come not an aspirin. It is a chocolate truffle already, and grape jelly won't improve the taste. With Natascha McElhone, Nathan Lane, Matthew Lillard, and Branagh. 2000.

(LA JOLLA VILLAGE)

Mo, Mysolf, and Irono — As always with the Farrelly brothers (Bobby, Peter), the the Farreity brothers (Booby, Peter), the dispiriting thing is not that their movie is never amusing, but that it's amusing once in a while. The rest of the time is a damn never amining, but that it is animate once in a harm. The high concept (as they call these things in the trade), of a Rhode Island state things in the trade), of a Rhode Island state things in the trade), of a Rhode Island state things in the trade), of a Rhode Island state through the trade of the Rhode Island state through the Rhode Island state of the father but from Richard Prov and Chris Rock ("Enrice Premit of eil over in his motherfucking grave"). Not exactly amusing, but vagoey impressive, if ultimately wasteful, is the participation of Rende Zellweger as the romantic interest: doe's a better actress than customary in a continuous proposition of the proposition of the state of the proposition of the proposition of the Maris Saint or a Shirley Kinghi. On the unansusing side, the overleaded slide, the perilously close to capitaing side, there are such benight rangerations as the follow father but from Richard Pryor and Chris perilously dost to capating side, there are such being in respective to the follow narration by Ret Allen, Jr. (tollen, without such being in respective to the following the following

Hollywood bookkeeper - is two bads too

Hollywood bookkeeper — is two usus ususany. 2000.

\* I CARMEL MOUNTAIN: CHIERA STAR 13:
FASHION VALLEY 18: GASLAMP 15: GROSSMONT
TROLLEY: GA DOLLA 12: MISSION VALLEY 20:
OCCAMSIDE 16: PALM PROMOMODE 24: PARROMAY
PAZA 18: RANCHO DEL REY 16: SOUTH BAY.

Mission: Impossible II — It was perhaps understandable, after the barbs from critics and a state of the O'ral least the repeated false-face gimmick—whereby an actor who is unmistablely Tom Cruise (for example) will suddenly pel of flish mask in one clean computer generated usings, and recel almospher generated usings, and recel almospher—suppasses the snapsility of the surgically reapped faces of FaceOff, And who can area whether there two usupdaties, put together, add up to a Personal Obsession or a Feb Themed With Thandle Obsession or a Feb Themed With Thandle Anthony Hopkins, 2000.

Anthony Hopkins, 2000. ◆ (FASHION VALLEY 18; GASLAMP 15; MISSION VALLEY 20; PALM PROMENADE 24; SOUTH BAY

The Patriot — Revolutionary War epic, long-winded and simple-minded (an unhappy combination), as brutal in its sentimentality as in its violence. One citing scene when the neutralist here exciting scene when the neutralist hero (T'm a parent. I haven't got the luxury of principles") ambushes a squad of Redcoats bent on hanging his eldest son. The German-born director, Roland Emmerich, shows special affection for the fraternal Frenchman, Tcheky Karyo, and naturally enough special animosity for the haughty

profession, albeit not without some impatient forestadowing: "Doo go, Bobby, I got a bad feeling," George Clooney, Mark Wahlberg, John C. Reilly, William Fichtner, Dissor Lane, Mary Elizabeth Mattrastonio, W. G. W. G

OCEANSIDE 16; PALM PROMEINDE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; RANCHO THINK: SOUTH BAY DRINE IN; SWEETWATER 9; TOWN AND COUNTRY; TOWN SQUARE 14; WEGAND PLAZA)

Pokémon 2000 — Japanese animate sequel, promising half a dozen new Pokémon creatures.

(CARMEL MOUNTAIN; CINEMA STAR GALAXY CINEMA STAR 10; CINEMA STAR 13; CINEMA ASHION VALLEY 18: GROSSMONT CENTER FASHION VALLEY 3B; GROSSMONT CENTER; GROSSMONT HOLLEY; HAZARD CENTER 7; MISSION VALLEY 2D; PALM PROMENADE 24; PARRWARY PLAZ 3B; PLAZA CHEMAS; RAMONA TWIS: RANCHO DEL REY 16; STAR; STUDIO 3 CINEMAS; SWEETWATER 9; TOWN SQUARE 14; UA NORTON PLAZA 14; WIEGAND PLAZA; FROM 7/23)

NOTION PALCA E. WICKAMO PALCA, FROM 17/21)

Received this issue.

Received this issue. WIEGAND PLAZA)

Shaft — Strictly speaking a sequel and not a remake, a perpetuation of the family name, of braid name, of the identically titled 1971 blaxploitation hit. The original John Shaft, now "Uncke" John Shaft (Richard Roundtree), puts in a couple of cameo appearance (along with his director, the leonine Gordon Parka) as a venerated

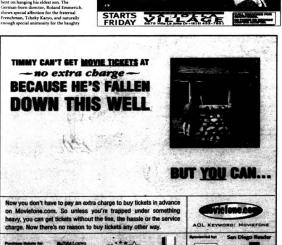
private detective who is trying to persuade his namesake nephew, a New York homicide cop, later a narcotics cop, to join the firm. The nephew feel he has bigger fish to fry, a rich white "race killer" and a two-bit dignified and tacitum ex-dave of Ride wish the Devil. There could be no more startling demonstration of what's meant when an actor is said to "disappear" in a part. With Christian Bale, Vancsas Williams, Toni Dominican drug lord whose paths cross and intertwine. The hero of the earlier Shaft — Collette. 2000.

\* \* (FASHION VALLEY 18; PALM intervine. The hero of the earlier Shaft—
and its sequels—was very much a man of his times (be still has a hot mams at each blow), but the times, if you keep up with the daily papers, have not really changed all that much, and the younger Shaft is still plagued by "that colored thing too black for the uniform, too blue for the brothers." The new generation director, John Singleton, commanda a handsome, burnished. PROMENADE 24; PARKWAY PLAZA 18; UA HORTON PLAZA 14)

communities a bandware, beneathough the communities of the communitie

The Sidning — The movie starts out as if it is going to be about the psychic powers of a sit it is going to be about the psychic powers of a sit be by with a imaginary playmant anamed Torry restring in his mouths not treatmenting and the sidning of the psychiatry and the sidning of the psychiatry and the sidning of the boy's powers gits underway as just from the boy's powers gits underway as just from the boy's powers gits underway as just from the boy's power gits underway as just from the boy's power gits underway as just from the boy's power gits underway as given to be sidned to be readed to be part of the sidned to be sidned to be readed to be sidned to b look much use snow out at test knows use a pretty penny — and particularly one spectacular set-up of a snowdrift that climbs two stories high and conveniently comes to a peak directly beneath the window through which somebody happens to need to escape) that the horror potential shrivels up and







Shower - Well-made if a tad cute and Shower — Well-made it at ad cute and projection projection in a project properties of the prospersous) son who returns to the humble Geing bathhouse run by his father and retarded brother (a happy fool), under the mapper Xu. Jiang Wu: written and directed by \* (LA JOLLA VILLAGE)

The Stranger — The manhunt for a fugitive Nazi, resettled as a college professor in Small Town, U.S.A., yields easily to Orson Welles's penchant for intimating a manufacing sunwholesomeness afoot monstrous unwholesomeness afoot everywhere. At the outset, Edward G-Man Robinson flares with patriotism, rapping hi-pipe on the desktop until it cracks in half, afterwards he muffles his feelings nicely. while the ever-present pipe, wrapped in a Band-aid, continues to affirm his obsessiveness. Welles himself, moving like

Karloff's monster, enacts the Nazi "obscenity" with his inhuman gaz "obscenity" with his inhuman gaze distracted to some spot far beyond the material world. And Loretta Young, lured to the obscenity's home and bed, flutter with naive optimism until, at last, the corrible truth possesses her and transfor \*\*\* (GARDEN CARARET 7/20)

Sunshino — The three-hour saga of a

family of Hungarian fees by the name of Somenschein Trans. Sumbinel covers the better part of the 20th Century — almost two and three quarters boars just to get to 1956— and gives us three generations of the control over the roles at different ages. And at all

points there are high levels of theatricality among them: Jennifer Ehle, James Frain, Miriam Margolyes, Molly Parker, Rachel Weisz, Rosemary Harris, Deborah Kara Unger, William Hurt, and - higher, higher and highest — Fiennes, Fiennes, and Fiennes. But it is a film of quality, with craftsmanly scripting and directing by Istvai Szabo (Mephisio, Colonel Reall, and an eventful and resonant and weights narrative And the unavoidable concentration, amus And the unavoidable concentration-camp segment distinguishes itself with an uncommonly awful and poetic manner of

\*\* (COVE; HILLCREST CINEMAS)

unsentimental) consideration of faith ar the Omnipotent. Set in the late Seventie when the Catholic Church required thre Holland. 1999. ★★ (SAN DIEGO PUBLIC LIBRARY, 7/24, 6 P.M.) ood in place of the new lowered standard of two, it tells of a

The Third Miracle — A serious (and

and the prices's filtration with the nominated saint's estranged and nonbelieving daughter (Anne Heche, a bundle of unchanneigle energy) is a tastices and tittery convention that got tired as far back as Bing Croby and Ingrid Bergman in The Belle of St. Mary's. But the work of the "postulator," as we learn to call him, although hardly likely to impire a sequel or a spinofTV series, is studded with

rngrossing procedural detail and bits of Church lore. And — after he unexpectedly

opts to advance the case to the vatican-his showdown with the appointed Devil's Advocate, a bullying archishop imported from abroad (Armin Mueller-Stahl), promises a climax of polemical fireworks. What is ultimately delivers, in addition to the fireworks, is a reselation as whopping opts to advance the case to the Vatican

and unswallowable as anything you ever s on Perry Mason. Depending, perhaps, on

lowered standard of two, it tells of a grassroots campaign to canonize an own standard campain to canonize an own the man the campain campain campain statue and a miracle cure since her death. The investigation of the case falls to a backsliding priest (the virile Ed Harris) whose questioning of his calling does not disqualify him from the task in the eyes of led the most Japanese of Japanese rectors and sometimes (usually at the me time) called the most universal, insforms an elderly couple's spoiled cation into a lament for the deterioration amily unit in modern Japan. What could asily have seemed like whining, crabbing, castly have seemed take winning, crabbing, or other symptoms of sentility, is held in check by the composure and dignity of Ozu's formalized technique, although a bit of the whining and crabbing is still able to leak through. With Chishu Ryu and Setsuk Hara. 1952. the local cardinal, still grateful to him for "brilliant" earlier investigation that earn him the nickname of "The Miracle Killer him the nickname of "The Miracle Killer" and a guilty conscience to go with it: "I destroyed the faith of an entire community, if that's what you mean by "offliant." The visual quality of the film is roughened by large patches of grainy and black—and-white flashback — the gritty reality of inner-city. Chicago is quite rough enough alteredy — and the pricat's flirtation with the \*\*\*\* (MUSEUM OF PHOTOGRAPHIC ARTS, 7/26, 8:30 P.M.)

Trixlo — Alias Miss Malaprop 2000, alias the Mistress of the Mixed Metaphor, a self-described "private defective," a peerless gum-shewer if not gumshoe, who stumbles upon a case of political chicaney while employed as a security guard at a Pacific Northwest casino. "You're out of your rocker," "ya gotta grad the bull by the tall the property of the private grade the property of t to beat a dead horse to death," "nobody's "to beat a dead horse to death, "nobody's human," "dirking yourself into Bolivia," "gone to hell in a handbag," "big wheel in a small pond, "still a little green behind the cars," "the hall is in your camp," "between rock and the deep blue sea" — it, or she, goes on and on like that; and it, or she, acquires no additional charm through Emil

itson's flattened, neutralized

Grossmont Trolley 8 Cinemas

Santee Drive In 10990 Woodsule Ave. (619-448-7447) Me, Myself, and Irene (R) Fri.-Thu. 10:20; The Patriot (R) Fri.-Thu.; The Perfect Storm (PG-13) Fri.-Thu.; Scary Movie (R) Fri.-Thu.; Shaft (R) Fri.-Thu.; X-Men (PG-13) Fri.-Thu.

11:15, 4:15) 7:15, 10:00

**SOUTH BAY** 

Cinema Star Chula Vista 6 320 3rd Ave., Chula Vista (619-525-Closed temporarily

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555 Revalvey (67-602-1450). Frt. This
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Palm Promenade 24
770 Dennery Road, San Diego (619-558-2262)
What Lies Beneath (PG-13); The in Crowd

CHULA VISTA

SANTEE

dehumanized accent, which sounds neither dehumanized accent, which sounds neither British nor American, just strange. Altogether an unusually tiresome film, even for director Alan Rudolph (whose middle name is Tiresome), despite amusing turns

our level of faith. Directed by Agnieszka

by Nick Nolte and, a much tighter turn Stephen Lang, With Dermot Mulroney Nathan Lane, Will Patton, Lesley Ann Warren. 2000. • (BILLERST CINEMAS) Up at the VIIIa - W. Somerset Maughan

w. Somerset Maugham in his famous pothoding mode: upper-srust Brits, an American lew, and an Austrian refugee in Italy in the darkening days before WWII. A moral crisis, coupled with a ready-to-pounce Black Shirt, follows heavy

foreshadowing and heavier coincidence and contrivance ("I took you for a goddess, and you're just a whore!"). Kristin Scott Thoma manages to fashion a semblance of a performance out of the tiny cracks in her Bancroft is a kind of dust devil darting ove Bancroft is a kind of dust devil darting over a barren plain; but the slumbrous sorto voc Sean Penn, unable or unwilling to bestir himself, seems to have the more accurate measure of the piece. Philip Haas (Angels and Insects. The Musis of Chance) gets cred for the listless and graceless direction, and

Belinda Haas (Philip's wife) hyphenates to jobs of Editor and Screenwriter, an unusa combination in movies, but perfectly usus in the movies of Philip Haas. With Derek Jacobi, James Fox, Jeremy Davies. 2000. (LA JOLLA VILLAGE)

What Lies Beneath — Reviewed this issue. With Michelle Pfeiffer, Harrison Ford, Diana Scarwid, and James Remar; directed by Robert Zemeckis.

★ (CARMEL MOUNTAIN. CINEMA STAR GALAXY, CINEMA STAR 13. CINEMAM 54.8.

FASHON WALEY 18: GASLAMP 15: GROSSMON CONTEX GROSSMONT TROLLEY; HAZARD. CONTER Y, MISSON WALEY 20; COLARSIGE 18: PALM PROMENUE 24: PARROMAY PLAZA 18: PALA CHEMBAS, ANCHO DEL REY, 26: SOUTH BAY CHEW RE, SWEETWATER 9: TOWN SQUARE 14: VILLOGE WEIGAND PLAZA; (ROM 7/21) X-Mon - Another comic book comes to

life. Or more accurately, it comes to live action. (How as it, in the CG age, that Hollywood has overlooked Plantis Man so long): Foolstons, as we join the story, has long; Foolstons, as we join the story, has long been supported by the story of the story of the story has been supported by the story of the action. (How is it, in the CG age, that Mystique on the other. Their powers— Toud, for instance, has a tongue as long as a lariat, and Cyclops a gaze as penetrating as a laser—are too many, too subtivary, too fancfield, too facile. The special effects are ditto, ditto, ditto, ditto, ditto, ditto, ditto, Stewart, Hugh Jackman, Anna Paquin, Famke Janssen, Halle Berry, 2000. • (CAMEL MOUNTAIN CHEMA STAR GLANY) INEMA STAR 10: CINEMA STAR 13: CINERAMA 6 ASHION VALLEY 18; GROSSMONT CENTER; IAZARD CENTER 7; LA JOLLA 12; MISSION PAZAND CENTEN, 16. PAZAN 12. MISSIAN VALLEY 20, CICEANSIDE 16. PAZAN PROMENADE 24, PARKWAY PLAZA 18. PLAZA CINEMAS: RANCHO DEL REY 16; SANTEE DRIVE IN: SOUTH BAY DRIVE IN: SWEETWATER 9; TOWN SQUARE 14, UA HORTON PLAZA 14;

# **MOVIE SHOWTIMES**

Call 444-FILM or the theater for missing information. Bargain showtimes are in parentheses.

### CENTRAL

### CLAIREMONT

Town Square 14 Town Square 14

See Scanward To (48)-274 (23)

See Scanward Town Scanward Tow

### CORONADO

Village 820 Orange Ave., Coronado (619-435-6161) What Lies Beneath (PG-13) DOWNTOWN

Gaslamp 15 701 5th Avenue (619-232-0400)

MISSION VALLEY

Hazard Center

Hazard Center Drive (619-291-7777)

\*\*Sau. (10:55, 1:10

Mission Valley 20
1640 Camino Del Rio North (858-558-2262)
What Lies Beneath (PG-13): The In Crowd
(PG-13): Loser (PG-13): Polemon 2000; XMen (PG-13): Mission: Impossible II:
Scary Movie (R): The Kild: The Pathstot (R):
The Perfect Storm (PG-13): Chicken Run

Big Momma's House (PG-13) Fri.-Thu. (2:40-7:00; Gladiator (R) Fri.-Thu. (12:15, 3:20) 6:30, 9:35; Gone in Sixty Seconds (PG-13) Fri.-Sun. (12:15) 4:45, 9:10; Mon.-Thu. (12:15, 4:45) 9:10; The in Crowd (PG-13) Fri.-Sun. (12:40, 3:05) 5:30, 8:00. 10:30: Mon.: Thu. (12:40, 3:05) 5:30, 8:00, 10:30: Mon.: Thu. (12:40, 3:05, 5:30) 8:00, 10:30: Loser (PG-13) Fri. Sun. (12:05, 1:05 2:15, 3:20) 4:35, 5:40, 6:55, 8:05, 9:15, 10:15 Mon.: Thu. (12:05, 1:05, 2:15, 3:20, 4:35, Mon.-Thu. (12:05, 1:05, 2:15, 3:20, 4:35, 5:40) 6:55, 8:05, 9:15, 10:15; Me, Myself, and Irene (R) Fri.-Sun. (1:10, 1:40) 4:10, 5:45, 6:40, 9:25, 10:25; Mon.-Thu. (1:10, 1:40, 4:10, 5:45) 6:40, 9:25, 10:25; Mission 1840, 4:10, 5:45) 6:40, 9:25, 10:25, Mission: Impossible II (PG:13 Fri: Sun. (1225) 4:45), 7:10, 10:00; Mon.-Thu. (1:25, 4:65) 7:10, 10:00; The Perfect Storm (PG:13) Fri: Sun. (1:2:10, 2:00, 3:00) 5:00, 5:50, 7:45, 8:45, 10:40; Scary Movie (R) Fri: Sun. (1:2:10, 5:45), 10:20, 3:50, 3:50, 7:45, 8:45, 10:40; Scary Movie (R) Fri: Sun. (1:2:35, 1:00, 2:15, 3:10, 3:40) 4:40, 5:15, 7:05, 7:20, 8:25, 9:05, 9:45; Mon.-Thu. (1:2:10, 2:20) 3:30, 3:10

5:15, 295, 7:30, 8:25, 9:05, 9:45; Mon.-Thu. 12:255, 1:00, 2:15, 3:10, 3:40, 4:40, 5:15) 7:07 7:30, 8:25, 9:05, 9:45; **What Lies Beneath** PG-131 Fri-Sat. 12:45; 1:200, 1:30, 2:45, 3:25, 4:20, 5:30, 6:10, 7:15, 8:15, 9:00, 10:05, 1:00; Sun.-Thu. 12:45, 1:200, 1:30, 2:45, 3:25, 4:20, 5:50, 6:10, 7:15, 8:15, 9:00, 10:05 UA Horton Plaza 14
457 Horton Plaza (19-24-466)]
Pokemon 2000; Jesus' Son; X-Men
(PC-13); God's Army; The Kid; The Patriot
(R); Luminarias: Chicken Run (G); Boys
and Girls: Road Trip: Dinosaur (PC); Shaft

### LA JOLLA

Cove / 7730 Girard Ave (858-459-5404) Sunshine (R) Fri. 4:20, 8:00; Sat.-Sun. 12:40, 4:20, 8:00; Mon.-Thu. 4:20, 8:00

Garden Cabaret University Towne Centre Mall (619-295-4221) The Stranger, Thursday through Saturday, 8:30 p.m.; An American In Paris, Sunday, 8:30 p.m.

La Jolla 12 8657 Ville La Jolla Drive (858-558-2234) What Lies Berneath (PG-13); The In Crowd (PG-13); Loser (PG-13); Pokenton 2000; X-den (PG-13); Cary Movie (R); The Kid; The Patriot (R); The Perfect Storm (PG-13); Chicken Run (G); Me, Myself,

STATE UNIVERSITY

La Jolla Village Cinemas 8879 Villa La Jolla Drive (858-453-7831) Butterfly (R) Fri. (2:20) 4:50, 7:20, 9:40;

Cinerama 6 Theatres 883 University Ave. (649-928-8990). Big Momma's House (PG-13) Fri.-Sun. (12415, 245) 5500, 7115, 9-90. Mon.-Thu. (12415, 244) 5500, 7115, 9-90. The Perfect Storm (PG-13) Fri.-Thu. (1245, 345) 7110. 1050, Polemon 2000 (G: Fri.-Sun. (1240, 300) 5-30, 800, 101.5 Mon.-Thu. (1240, 300) 5-30, 800, 101.5 Scay Movie (K: 300, 3-40) 800, 101.5 Scay Movie (K: Butteffy (R) Fr. (220) 4-50, 720, 9-40; St. Son. (115) 220, 450, 720, 9-40; Mon. Thu. (220) 4-50, 720, 9-40; Moy. Thu. Berlin 1 No Ratol Fri. (230) 5-00, 735, 10-00, Mon. Thu. (230) 5-50, 735, 10-00. Low's Labour's tost (PG) Fri. Thu. (430) 9-50, \$50-00e; (PG-13) Fr. (210) 4-40, 7-90, 290, \$50-00e; (PG-13) Fr. (210) 4-40, 7-90, Mon. Thu. (210) 4-40, 7-90, 9-30, Mon. Thu. (210) 4-40, 7-90, 9-30, Mon. Thu. (210) 4-40, 7-90, 9-30, Fri. Sun. (11:20, 2:30) 4:45, 7:30, 9:40; Mon.-Thu. (11:20, 2:30, 4:45) 7:30, 9:40; What Lies Beneath (PG-13) Fri. Thu. (11:50, 3:55) 7:00, 9:50; X-Men (PG-13) MIRA MESA (11:50, 3:55) 7:00, 9:50; **X-Men** (PG-13 Fri.-Sun. (1:00, 3:30) 5:55, 8:15, 10:30; Mon.-Thu. (1:00, 3:30, 5:55) 8:15, 10:30 Mira Mesa 7 10550 Camino Rutz (858-689-1661) Call theater for program information

Ken 400 Addams Ave (n.19-281-5909) A Clockwork Orange (R) Sat. Sun. 1-25, 2:00: Barry Lyndon (RC) Mon. Tuc. 4:30, 8:15; Full Metal Jacket (R) Wed. Thu. 4:45, 9:55; Lollita (Nor Rated) Wed. Thu. 7:00 The Shining (R) Sat. Sun. 4:10, 9:45

MISSION VALLET
Fashion Valley 18
707 Frair Read (898-598-202)
What Lies Breach (193-13); The In Crowd
(PC-13); Loser (PC-13); Polemon 2000; And Control (PC-13); The Partics Store
(PC-13); The Adventures of Rocky and
Bullwinklet, Chicken Run (Cirk, M. Myself, and Inner, Mission: Impossible It Gone in
Stry Seconds: Cleaketor (I); Shaft (1) UPTOWN Hillcrest Cinemas

Fri.-Thu. (1040, 1:00, 4:10) 7:10, 9:50; The Perfect Storm (Pc-13) Pri.-Thu. (10-25, 122, 4:25) 7:25, 10:15; Pokemon 2000 (G) Fri.-Thu. (1100, 1:20, 4:00) 7:20, 9:20; Scary Movie (R) Pri.-Thu. (10:50, 1:20, 4:20) 7:20, 10:00; What Lies Beneath (Pc-13) Fri.-Thu. (10:50, 1:20, 4:30) 7:30, 10:30; X-Ment (PC-13) Fri.-Thu. (10:45, 1:15, 4:15) 7:15, 9:45

Museum of Photographic Arts 1649 El Prado, Balleau Park (619-238-7559 Eastern Condors, Friday and Saturday, p.m.: Pedicab Driver, Friday and Saturd p.m.: Pedicab Driver, Friday and Saturday p.m.: Isacc Stern: A Biography in Music Tuesday, 7 p.m.; The Record of a Tene-ment Gentleman, Wednesday, 7 p.m.; Tokyo Story; Wednesday, 8:30 p.m.

### EAST COUNTY

EL CAUTH

Parkway Plaza 18
405 Parkway Plaza 18
405 Parkway Plaza 18
505 Parkway Plaza 18
505 Parkway 18
505 10:25, 12:05, 12:35, 2:35, 3:05, 4:50) 7:20, 9:35; **The Kid (PG) Fri.** Thu, (10:05, 12:40, 3:50) 7:00, 9:50; **Gladiator** (R) Fri. Thu, 6:50, 10:10; **Gone in Sixty Seconds** (PG-13) Fri. Thu, (12:20); **The In Crowd** (PG-13) G-13) Fri.-Thu. (10:15, 1:20, 4:25) 7:45 15; Me, Myself, and Irene (R) Fri. Tl 1:30, 1:15, 4:20) 7:25, 10:25; The Patrio 12:00, 12:50, 3:30, 4:20) 6:40, 7:15, 9:55. 10:20; Pokemon 2000 (0) Fri. -Thu. (11:4 2:15, 4:50) 7:30; Scary Movie (R) Fri. -Thu 10:00, 10:30, 12:10, 12:45, 2:25, 3:00, 4:45, 8:151 7:05, 7:40, 9:20, 10:10; Shaft (R) Fri. -Thu. 10:30. What Lies Beneath

Rancho San Diego Stadium 15 2951 Jamacha Rd. (619-660-3460) Cali theater for program information

### LA MESA

Grossmont Center 8 Theatres

### FI CAION

PG-13) Fri.-Thu. (11:50, 12:20, 3:20, 4:10) 7:00, 7:30, 10:00, 10:25; **X-Men** (PG-13) Fri.-Thu. (9:55, 10:25, 12:30, 1:00, 3:40, 4:13) 7:20, 8:05, 10:00, 10:35

5500 Grossmont Center Dr. (619-465-7100) Chicken Run (G) Fri: Sun. (12:15, 245) 459, 6:55, 9:00; Mon.-Thu. (12:15, 245) 4:50 6:55, 9:00; The Kid (PG) Fri: Sun. (11:30, 2:00) 4:25, 7:00, 9:30; Mon.-Thu. (11:30, 2:00, 4:25) (11:30, 2-20, 4-25) 7-00, 9-30; The Patriot (8), 11-5, son, (12-5) 4-30, 8-90; Mon. Thu. (12-5, 4-50) 8-90; The Partied Storm (12-5, 4-50) 8-90; The Partied Storm (12-5, 4-50) 8-90; The Partied Storm (12-5, 4-50) 8-90; The Patriot Storm (12-5, 4-50) 8-90; Scary Morie (8) Pt. 7-5, sol. 113, 18-5, sol. 9-5, Scary Morie (8) Pt. 7-5, sol. 113, 18-5, sol. 9-615, sol. 8-90; Scary Morie (8) Pt. 7-5, sol. 113, 18-5, sol. 9-615, sol. 9-615, sol. 113, sol. 9-615, sol. 9 (PC, 13); Loser (PG, 13); Pokemon 2000, X. Men (PC, 13); Scary Movie (R); The Kid. The Patriot (R). The Perfect Sid. (PC, 13); The Adventures of Rocky and Bullwinkle; Chicken Run (G), Me, Myself, and Irene, Big Momma's House (PC, 13); Mission: Impossible III. Gone in Sixty Sec-onds: Gladiator (R); Shaft (R)

### Rancho Del Rey 16

1025 Terra Del Rey (619-216-4707)
The Adventures of Rocky and Bullwinkle (PG) Fr. Wed. (1120, 145, 445). Chicken Run (G) Fr. Wed. (1030, 1140, 1238, 140). 240, 345, 550) 710, 755, 930, 1010. The Kid (PG) Fr. Wed. (1038, 123, 405). 210, 940, Good in Sixty Seconds (PK-13). 2:10, 9:40, Gone in Sixty Seconds (RC 13) Fri. Wed. (1105, 143, 4:49) 72:5, 10:15. The In Crowd (PG-13) Fri. Wed. (10:30, 120, 4:20) 7:00, 9:55; Loser (PG-13) Fri. Wed. (11:25, 1:50, 4:25) 7:30, 9:50, Me. Myself., and Irene (R) Fri. Wed. (10:35, 13:5, 4:15) 7:00, 10:25; The Patriot (R) Fri. Wed. (11:05, 2:45) 6:50, 8:00, 10:05; The Perfect (1105, 245) e.50, 8:00, 10:05; The Perfect Storm (PC-13) Fr.-Wed. (10:45, 2:50) e.55, 7:20, 9:45, 10:20; Pokemon 2000 (5: 7:20, 9:45, 10:20; Pokemon 2000 (10:700) Scary Moure (10:140, 3:30, 4:10) 7:200; Scary Moure (10:140, 3:30, 4:10) 7:200; Scary Moure (10:140, 3:30, 5:50) 7:30; 7:55, 9:15, 10:10; What Lies Beneath (PC-13) Fri.-Wed. (11:15, 12:40, 2:30, 4:00) 7:10, 7:40, 10:00, 10:30, 8:50, 2:30, 4:40, 5:200; 7:50, 9:55, 10:30,

Vogue 226 3rd Avr. (619-425-1436) The Adventures of Rocky and Bullwinkle

### IMPERIAL BEACH

Studio 3 Cinema 827 Palm Avs. (619-429-9640) Pokemon 2000, Loser, and Scary Movie NATIONAL CITY

Harbor Drive In 3200 D Ave (619-338-8530) Chicken Run (G) Fri.-Thu. 8:30; Titan A.E. (PG) Fri.-Thu. 10:00

South Bay Drive In 2170 Corronado, Imperial Beach (619-423-2727) What Lies Beneath (PC-13); Mission: Im-possible II; A-Men (PG-13); Me. Myself, and Irene; The Perfect Storm (PG-13); Scary Movie (R)

Sweetwater 9 Theatres

Ps/D sweetware Rd, (619-4-4-4-3-71) Big Momma's House (PG-13) Fri. Sun. (1:20, 3:40) 5:45, 8:00, 10:10; Mon. Thu. (1:20, 3:30, 5:45) 8:00, 10:10; Chicken Run (G) Fri. Sun. (12:35, 2:35) 4:35, 6:30, 8:30, (c) Fr. Sun. (12.35, 2.35) 4.35, 6.30 (b) 20; Mon. Thu. (12.35, 2.35, 4.35) 8.40, (b) 20; **The Kid** (PG) Fri. Sun. 2.40) 5:00, 7:20, 9:35; Mon. Thu. (1, 2.40, 5:00) 7:20, 9:35; **The Patriot** (1 5:55, 8:10, 10:30; Mon. Thu. (1:30, 3:40, 5:55) 8:10, 10:30; What Lies Beneath (PG-13) Fri. Thu. (1:00, 3:55) 7:10, 10:00; Men 1:PG-13) Fri. Sun. (12:45, 3:05) 5:25, 7:50, 10:15; Mon. Thu. (12:45, 3:05, 5:25) 7:50, 10:15

### NORTH INLAND

### BONSALL

Cinema Star Galaxy 6
Hwy, 76 and Mission Read, Bensall
(760-948-8784)
What Lies Beneath (PG-13); Pokemon
2000, X-Men (PG-13); Scary Movie (R);
The Patriot (R); The Perfect Storm (PG-13)

### CARMEL MOUNTAIN

Carmel Mountain 12 11620 Carmel Mt. Rd. (858-674-9770) Chicken Run (G) Fri.-Sun. (11:15, 1:15. (PG) Fri.-Thu. 4:15, 10:00; Dinosaur (PG Fri.-Thu. 12:30, 6:00; Gone in Sixty Sec-onds (PG-13) Fri.-Thu. 2:00, 7:45 Chicken Run (G) Fr. Sun. (1115, 1:15, 3:15), 3:15) 5:25, 7:20, 2:20, Mon.-Thu. (1115, 1:15, 3:15, 5:25) 7:20, 9:20, The Kid (FG) 1:15, 3:15, 5:25) 7:20, 9:20, The Kid (FG) Mon.-Thu. (1135, 3:15, 5:25) 7:20, 9:20, The Kid (FG) 5:20, 8:20, 1:20, 8:20, 1:20, 8:20, 1:20, 8:20, 1:20, 8:20, 1:20, 8:20, 1:20, 8:20, 1:20, 8:20, 1:20, 8: (PG-13) Fri. Sun. (12:00, 2:50) 5:45, 8:30; Mon.-Thu. (12:00, 2:50, 5:45) 8:30; Poke-mon 2000 (G) Fri.-Thu. 11:30, 2:00, 4:30, 11:00, 1:30, 4:00, 6:20, 8:35; Scary Movie Fri.-Thu. 1:00, 3:05, 5:15, 6:40, 7:45, 8:40, Fri.-Thu. 1:00, 3:05, 5:15, 6:40, 7:45, 8:40, 9:45, 10:40; What Lies Beneath (PG-13) Fri.-Sun. (11:05, 12:45, 1:50, 3:35) 4:50, 7:00 7:40, 9:50, 10:25; Mon.-Thu. (11:05, 12:45, 1:50, 3:35, 4:50) 7:00, 7:40, 9:50, 10:25; X-Men (PG-13) Fri.-Thu. 12:15, 11:20, 1:45,

### 7-40 4-10 5-00 6-45 7-30 9-10 10-00

ESCONDIDO Carousel Cinema 6 1868 East Valley Parkway (858-480-4666) Call theater for program information

### POWAY

### Poway 10 Cinemas 13475 Poway Rd. (858-679-3878) Call theater for program inform RAMONA

Ramona Twin Cinemas

### SAN MARCOS

San Marcos Stadium 18 Cinemas West San Marcos Blvd. at Old California Wali

### NORTH COASTAL

### CARLSBAD

Plaza Cinemas 2565 El Camino Real, Carisbad (858-729-7147) Pokemon 2000; What Lies Beneath (PG-13); X-Men (PG-13); The Patriot (R)

### DEL MAR

Del Mar Highlands 8 El Camino Real at Del Mar Heights Rd. (858-259-6610) Call theater for program information

Flower Hill Cinemas 2630 Via de la Valle (858-755-5511)

### all theater for program i ENCINITAS

La Palorna 471 South Coast Highway 101, Encinitas (760-436-5HOW) Gladiator (R): The Rocky Horror Pictus Show, Friday, midnight

Wiegand Plaza 8 220 North El Camino Real, Encinitas 220 North El Camino Real, Excinitas (760-942-5844) What Lies Beneath (PG-13); Loser (PG-13); Pokemon 2000; The Patriot (R); X-Men (PG-13); Carly Movie (R); The Pers. fect Storm (PG-13); Chicken Run (G)

OCEANSIDE

CCEANSIDE

CINEMA SEA Mission
124 (124) (1

Oceanside 16
401 Mission Avenue, Oceanside (760-419-1733)
What Lies Beeneath (PG-13); The In Crowd
(PG-13); Loser (PG-13); X-Men (PG-13);
Scazy Movie (R); The Kid; The Patriot (R);
The Perfect Storm (PG-13); Chicken Run

Star Theater 402 North Casa Highway (760-721-5700) Polemon 2000 (G) Pri.-Sun. 10:00, 12:30, 3:00, 5:30, 7:55; Mon.-Thu. 12:30, 3:00, 5:30, 7:55

Town and Country
2253 El Camino Real, Oceanside
(760-433-9141)
The Perfect Storm; Scary Movie (R); The

Valley Drive In 3840 Mission Aw. (760-757-5556) Closed for season

=

Dear Mr. Ambassador,
I don't know how closely you follow events
down here, but much has changed since your
remains were disinterred at Afrington, Shelia,
stiffe of girel at record speed, he also added a
few new stages of her own, like selling the Hotel,
del Cornado and having as on by socia catronists.
The Del's new owners haven't remained
shackled to the past either, You may remember
of Wales Grill there was a large portrait of traitorous
Edward and his Nazi-sympathismig addekick, Wal-

Edward and his Nazi-sympathizing sidekick, Wal-lis Simpson. Well, Eddie and the Hitlerite saucebox its simpson. Weii, Eadie and the ritinente saucceiva are gone, and the Grill has been remodeled. The Del's new owners also tore out some of the old tennis courts and replaced them with a vast oblong lawn. The Ocean Terrace restaurant, recently remodeled and renamed Sheerwater, looks out over the new lawn and beyond to the sea and Paint Lower. Point Loma.

Better views and fewer fascists are big plusses Better views and fewer faccists are big plusses for any hotel, Larry, but Sherverster could use a few Nazi portraits to distract attention from its lackluster food and sportly service. The menu itself utifiers from a lack of candor, a problem with which you are somewhat familiar. While it's one thing to fabricate a WWII service record, it's another to take a dried-out lamb shank, plop it on a mound of cold rice noodles, bathe it in a tasteless, mutch become succe, and call it of all thinses. less, murky brown sauce, and call it, of all things. "braised lamb osso buco." The former smacks of

"braised lamb osso buco." The former smacks of ambition, the latter, petension.

"The "Asian lobster hot pod" is another example of Sheerwater's silly striving, larry, last week Itook a hot pot of my own to Sheerwater, a green-eyed blonde every bit as charming as your Shelia. True, my hot pot's never been a security guard at Caesara Palace. She's never sold real estate in Tahoo, or even so much as lit a cigar for President Clariton. But she's classy like Shein nomethees. I wanted to the she's hot press her it encouraged her to the she's her it is she's the she's her it wanted to the she's her it is she's her it wanted to the she's her it is she's her it wanted to the she's her it wanted to the she's her it wanted to be she's her it was her in the she's her

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SAN DIEGO MATTIOT

and crustaceans, I knew the evening was over. Four mussels. Three clams. A couple of shrimp and scallops. And about three ounces of lobstertail meat still in the shell. One look at her plate tail meat still in the shell. One look at her plate and my hot pot was reduced to a low simmer. She picked at the dry little creatures and finally gave better the plate and the plate a

romantic sunset. I was pointing out the lavender horizon and royal blue sky when our waiter horizon and royal blue sky when our waiter breezed by to refill our wine glasses. He dribbled wine across our placemats without apologizing or offering to clean it up. As a last-ditch effort to salvage our evening. I ordered dessert, something the menu called "trilogy of crème brûlée." What

our waiter, the dribbler, brought us was the tiny wedges of a vaguely sweet custard-like

Although my hot pot no longer returns my

Although my hot pot no longer returns my calls, Larry, I returned to Sherwater because I hoped my first meal there had been a fluke. The view is so wonderful, the hotel you worked so hard at restoring is so handsome, I want to like the place. But the fancy items listed on the menu bear ittle resemblance to what the fancy items listed on the menu bear ittle resemblance to what they have any duck in them. Wood fired liger prawns who was a man alignify that the second to the "grande tapas" resembled their description only because they came with a large helping of priminato-stuffed olives. The last time I ate at Sheerwater, I

Sheerwater

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WINE LIST: Extravagantly expensive PRICE RANGE: Appetizers, \$5.50 to \$11.50; entrées, \$14.50 to \$26.50.

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### WHAT THE STARS MEAN:

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  ★★ 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.

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ordered the charbroiled filet mignon, medium-rare. What the waiter placed before me was in fact a medium-rare filet mignon, but for some reason the kitchen had cut it in half, and it was cold.

Larry, you've always had friends in high places. Given your current address, your new friends are in the highest place of all. Perhaps triends are in the highest place of al.. Perhaps you could encourage one to works a miracle in Sheer-water's kitchen. The hotel's new cowners are enjoying great success. The place is packed. Tourists fill Sheer-water's tables. But success isn't everything. Larry. Honesty is important, too. What, after all, does it profit at man to gain the whole world, yet lose his soul!

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# Wild Noodles **Like My Hair**

"The family's the same. The food is the same. I love it."

ill Smith, this one's for you, buddy. You're out there, as you say, 'somewhere in the Western Pacific,' dreaming of a nice little Chinese restaurant to come back to. Well, guess what! I'm sitting in it. The perfect romantic Olde Worlde Chinese eatery. Uh-oh. Here comes Auntie Anna rolling her three-tier stailless stells exprise trolley. Soot ill Smith, this one's for you, buddy.

stainless steel serving trolley. Spot

my first course aboard. Come after dark, when the 

red columns shine out into the night. You'll be-lieve you're in Hong Kong. Not only that, but I swear this must be the oldest restaurant in San Diego. Jennifer, at the counter, says her grandfather came from Canton at the age of 27 and set up business here in

1931. He is still here. Ninety-six years old.
"Only changes came after a fire in 1945,"
says her auntie Anna. "Before that we had, like. says her auntie Anna. Before that we had, like, private cubicles, old Chinnes style. Suddenly I know what she's talking about. I remember the Far East Restaurant in Chinatown in San Fran-cisco. That place has been going since 1920, and, thanks to Frisco's grandfather clause, it still has its tiny private dining cubicles enclosed

by carved black-lacquered screens and white cloth flaps the waiter appears through. Very sexy, You feel like you're in a 1930 film noir. So, anyway, one day! hear from Jack Nel-son (thanks, Jack!) about this place. The 'Peking Cafe, Chop Suey,'' as its old sign says outside. Sure enough, it has the same flavor as the Far East he same flavor as the Far East wing doors, the big cushinned red booths, the mother-of-pearl jectures of misty Ming palaces. FORK

FORD red toooths, the mother-ol-peari pictures of misty Ming palaces, the red-tasseled black hanging lanterns with translucent pictures of songbirds, the huge painted fans — five feet across — on the walls, the shouts in Chinese from the kitchen. But the best thing is the hubble in the distinct of the state of the s bub in the dining room itself. Everybody's yapping! Kids and grownups laugh. People ex-change chat between booths. The place has a kind of familiarity about it.

kind of familiarity about it.

Auntie Anna rolls up with a plate of crispy
noodles that look as wild as my hair in the
morning, a bowl of egg flower soup, and another
plate of fried won ton and two egg rolls. Plus
a pot of Chinese tea. Great. Love that stuff.
With more cash I'd order a Tsing Tao beet or
a hot sake (each \$2.25; domestic beers are
\$1.75). But short of that, the little bowl of fea

with its black leaves in the bottom is the real

RESTAURANTS

thing, and no charge.

This is all part of the "Peking Dinner," \$5.95.
I could have had dishes for less, like the pork noodles for \$3.95, or chicken chop suey and rice (\$4.50), or a big steaming plate of ham fried rice for \$3.95. In fact, in the booth across the rice for \$3.95. In fact, in the booth across the sisk, Jerry and Marie (chowing down on sweet and sour pork, \$4.95) are telling me I should have had the Peking Special Chow Mein with BBQ pork (\$4.95). "We have it just about all teltime," says Marie. She and Jerry have been coming at least 12 years here.

"Well. I've been coming for the last 25 years,"

"Well, I've been coming for the last 25 years," asys Bill, who's sharing a Deluze Dinner (egg flower soup, fried shrinp, egg roll, BBQ pork, egg flower soup, fried shrinp, egg roll, BBQ pork, egg flowytung politet chicken, almond chicken in the state of the shrine share when the shrine sh

"They treat you like family. The girls, the grand-daughters, they know all about sports. I can talk ice hockey, or NBA."

All this chat has put me behind. I'm just cracking the wooden chopsticks apart when Auntie Anna arrives with the rest of the Peking

Dinner. The fried rice with fried shrimp on top, the egg foo yung, the pork chow mein. This is going to be work. I start off gently, taking act, alury from my egg flower soup. Then I dunk the egg coll into the red succe and yellow must be succeeded to the plate, ask for some Chinese hot sauce, and squeeze a bit off the egg foo yung patty, it's drowned in a dark gravy. Tastes a bit like a burger. I grab some chow mein (like chop sucy, it's a Chinese-American oddes). It has too for the succeeded to the succeeded noodles). It has lots of tasty onions with port-mixed in. I crunch into my fried shrimp. I pour more hot tea into my tea bowl, from a great height, natch. It's not what you pour, it's how

height, natch. It's not what you pour, it's how you pour it.

Except I'm talking too much to Marie and Jerry. Aagh' Miss the pour. To douse the cack-les, Imention you, Bill, bouncing away out there in the Western Pacific. Jerry spent 30 years with the Navy, so he knows what you're going through. He reckons this place fits your bill.

Talking of bills, Auntie Anna brings mine Taiking of Dills, Auntie Anna brings mine, along with a fortune cookie. Including tax, \$6.41. Not bad. The message inside reads, "Don't be hasty, prosperity will knock on your door soon." Great. Soon as I hear the knock, I'll be back. Hope to see you here, Bill. ■

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or rice, 54-50; chicken chops sure yeith rice, 54-50; bean cale (logla) with shrimp, rice, 55.00
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### **Americans Love Loud Grapes**

"The artistry has evolved, and it's evolved largely by studying our European friends."

Crush MATTHEW LICKONA

umming up recent California wine history as related by John Hawley, who made the journey from cellarmaster of a one-man cellar at Preston, to winemaker at Clos Du Bois, to manager of six brands in the Kerdall Jackson empire, to owning his own wine-ye. Cut free from the moorings of treatition by Prohibition, the

California wine industry floun-dered about until taken in hand by dered about until taken in hand by the rigorous scientific hand of UC Davis. UC Davis helped bring sta-bility to the industry, and the overall quality and consistency of

mass-produced wine was improved. But by the time Hawley and his colleagues came through in the late '70s, they were looking for something

the late '70s, they were looking for something finer. They were looking to become artists. Which is not to say that Hawley disdains what UC Davis was doing—they lad the groundwork that made his advances possible. 'I do look at it ingo that the sound of the color wheel and the technical part — how to hold the brushes, how to clean up the paints, what they stick to and so forth. And then you get out there and you learn all these techniques, combining things, and your ty to take things to a higher level. I think that they've ever been." where are better now than they've ever been."

we're there; I think wines are better now than they've ever been."

It's been a long, strange trip to excellence, ^one that started by going backwards. "The artistry has evolved, and it's evolved largely by studying our European friends, who have been making wine for a long time. My friends and I were in wine for a long time. My friends and I were in-terested in experiments... in researching how wines were made in other parts of the world and why they were doing it that way and how we could modify it. [But] sometimes, their inter-pretation of why they do it doesn't really correspond to why we think it works. Often-times, they don't know execute why, they do times, they don't know exactly why they do things — they do it because their father told them to do it that way, and that was the way his

they do know, there is still the matter of getting

they do know, there is still the matter of getting the question right.

"Batonage"—the stirring of the wine in the barrels—is a good example of that. If you asked,
'How often do you stir the barrels?' they might as

say, 'Every week and a half.' But they're just...talking about this month; they're making wine from moment to moment.

"By the time I went to France

"By the time I went to France in 1986 and saw people stirring barrels in Burgundy and talked to them, there were people in California doing all these experiments. Stirring the barrels weekly, twice a month. What people found out was that if you stir your barrels really frequently and you keep

stirring them all through the season, you're go-ing to end up with terribly oxidized wine that's really beat." The result is not terribly surprising,

really beat." The result is not terribly surprising, but experimentation and modification were the watchwords.

During his own trip to France, instead of the more immediate question of "when," Hawley backed up and asked after the cause — why do you stir when you do?" I talked to the Burgundans and they said, "Well, we stir the barrels when dians and they said, Well, we sirt the barrels when the fermentation gets slow, to keep the yeasts sus-pended. And then we keep stirring until the malolactic fermentation is complete, and then we stop. They were looking for some very specific functions — essentially, keep fermentation in progress and beat out some of the carbon diox-ide. It makes a lot of sense to me. Whereas the other was a more scientific way of looking at it. [scientific in the sense of] setting up an experi-

Iscientific in the sense of setting up an experi-ment and seeing what works.

The advantages of the latter attitude — tin-kering and exaggerating instead of simply receiving wisdom — may include an increase in understanding as opposed to know-how, as well as the occasional happy discovery. To be the past standing of the processe— the organisms, what standing of the processe— the organisms, what standing of the process — the organisms, what they like, what kind of conditions make the yeasts

do this or that." This sometimes gives rise to in-novative techniques, techniques that border on techniques that border on what would have been thought of as bad wine-making not so long ago. For example, "I think my friend down at Ferrari-Carano, he wants to stres his yeasts. He wants them to make the volatile acid-

to make the volatile acid-ity and complex-flavored byproducts.

"So, he purposely doesn't add any nutrients to his juice, and he tries to make his juice pretty clean as far as solids, so that it's as far as solids, so that it's difficult for the yeasts to ferment it. [Solids provide food for the yeast cells.] The fermentation practi-cally sticks, and that's what gives him his pineappley character." Like the weekly barrel-stirrers, the wine maker here is pushing the limits of a standard practice, only with happier

The love of experiment and envelope-pushing that Hawley and Co. brought to the industry hasn't left. But some of the results while lucrative, leave him cold, chilled by what he

cold, chilled by what he sees as an overzealous devotion to the flavor-hungry palate. "We've realized that most people like their wise to be fruity, in the U.S., especially. You can get more fruit as you get the grapes riper, and there seems to be a general trend of 'llet's turn up the volume in the wine.' And people turn up the volume in the wine.' And people to the properties of the seems o eem to at least think that's what they was a wine that's more intense, that has more flavor.
"One of my friends is a winemaker at a well-

"One of my friends is a winemaker at a wear-known premium winery, and several of their wines were the highest-scored wines in the Wine Spectator recently. They were picked very ripe— they all had alcohol in the 16 percent range—and after they were fermented they were put into all

Enjoy casual fine dining at AJ's -

sweet oaky flavors. But the winemaker didn't stop there. "After a year, they transferred the wine into all brand-new barrels a second time." More is Or maybe, more is just more, and there re

Or, maybe, more is just more, and there really can be too much of a good thing. "I've had those wines. I've had them with meals, and I've found that they don't go with food at all—they're too hot [high in alcohol]. I don't know quite where they fit — personally, I think of wine as an accompaniment to food." #

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EPAZOTE SOUTHWEST RESTAU-EPAZUIT SOUTH WEST RESTAU-RAMT 1555 Cammo Del Mar, Del Mar Plaza, Del Mar, 858-259 -9966. Parron frequently call link establishment the New York Stock Exchange because of this high energy, young crowd, and ex-citing atmosphere. Code dubes include to the company of the company of the southwestern style tapas and spit-roasted items. Sunday brunch ha carte sized restaurant of Clantors. This place is always crowded. Open daily. Moderate to expensive.

Moderate to expensive.

TOM GIBLIN'S IRISH PUB AND
RESTAURANT 640-A Grand Avenue,
Carlisbad, 760-729-7234. Opto furish
rather than American dishes. Recommended are the stew, shepherd's pie,
and fish and chips. Boxty dishes added
to the menu. A brown bread, shaded on
the premises, is available for takeout
dusly, Low.

dayl; Low

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PARIOLI ITALIAN BISTRO 647
South Highway 101. Solana Beach,
838-955-2525. Italian dishes from every acction of Italy are prepared with
solar to the solar period of Italy and the Section
Specialties are risotro, ravioli, leg of
lamb, duck breast, fresh fish, Charming
atmosphere with fireplace. Open daily,
Modezate.

Calendar

RESTAURANTS

juice, and coffee. Traditional offerings include fried chicken. Daily, 9:30 am to 2:00 pm. Expensive.

PACIPICA DEL MAR 1555 Camino del Mar. Del Mar Plaza, Del Mar. 858-792-0476. Select the fresh fish presed in the simplest manner and you'll do fine here. The setting and view remains the simple of the simplest manner and you'll do fine here. The setting and view remains and the properties of the simple of

atmosphere with fireplace, Open dish-induction.

Local Spin, 1910 Costa Del Mar Road,
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come on flight down from the lobby.

The mens includes fresh Maine lobertre.

Indiana, 700-188 911. This long
RUTHS CHERN STRAHOUSE, DEL

Carriel Valley Road), Del Mar,

83-255-1454. First sets appetiters,

road from the cital case and model

almon platter. Outstanding desireth.

Inger enough for two or more. For more

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and Sunday. Very expensive.

SBICCA AMERICAN BISTRO 215

15th Street, Del Maz, 858-481-1001. The
roof garden has a unorbstruction occur
view and is especially pleasant for very
good American or Mexican breakfasts.
Select fimpless preparation for dinner.
Chilean see base, salads, uoups. Roasted
half chicken best bert. Lunch Monday
through Frisha, dinner nighthy. Brunch

3:00 p.m. Moderate.

CAFE SEVILLA CARLISBAD 3050 Pio
Pico (off Carlisbad Village Drive),
760-730-7386. The atmosphere is cory
and pleasant. Dine upstairs for larger
tables. Tapas and Spanish specialities of
average competence. Music will warm
your blood. Lunch Monday through
Tool Tool Carlisband State of the Carlisband
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expensive.
TWINS RESTAURANT 937 South
Coast Highway 101, 760-635-1962.
Beautiful interior complete with water
fall, well prepared French food, but
pricey. Best best Rock fish noup, muscovy duck salad, rack of lamb, bouilabiase. Open for dinner Tuesday
through Sunday from 5:30 p.m.
Expensive.

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VILLAGE MILL BREAD COMPANY
12845 El Camino Real, Carmel Valley
(Del Mar Heighn), 888-794-6994. Sixteen varieties of bread, all fine for sandwiches. Best bets are honey sunflower
and cinnamon swirt, which makes excellent French toast. The bread is soft
with soft crusts; children lowe it. Open
daily.

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Carmed Monutain Road, between Pacific Theatres and Sportmart in Carmed
Mountain Plaza (close to Rancho
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same recipes that you know and love at
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more lovingly prepared here. All entries
with soup or salad. Excellent mousaka,
basked chicken, main betablas. Excellent
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This family-style restaurant serves seafood and fresh fish that changes daily. Simple but honest preparation, good value. Open daily for lunch and dinner (dinner menu is served from opening to closing on Sunday). Low to expensive.

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SALAZAR'S

Fish Tacos 1

THE FORTUNE COOKIE 16425 THE PORTUNE COOKIE 16425 Bernardo Center Drive, Rancho Bernardo, 858-451-8958. We are fortunate to have a Chinese retaturant of such quality in North County. The chef, Henry Yang, comes from a five-star restaurant, and his cooking may einfurence Lunch, Monday through Sainfarder, Lunch, Monday through Sainfarder

KARL STRAUSS BREWERY GAR-KARL STRAUSS BREWERY GAR-DENS 9975 Scrienton Road, Sorrento Mea, 886-887-2795 (behind San Diego Tech building). The garden with for the straight of the property of the strength of the straight of the straight of straight of the straight

MILLE FIGURES 600° Paces Delicias.
Rando Sane Fa. 297-56 905. There's no doubt that in Rundo Sants Fe, this returnant walls sony with the prices of the same of th MILLE PLEURS 6009 Paseo Delic

rate. Open daily, Moderate.

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240 East Via Rancho Parkway, Escondido, North County Fair, 760-738-7522.

One hundred sixty-foot Japanese
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The dining room and surrounding
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California cuisine dishes have Mediter-

AND DISGO ANTHAN BARERS 153 South Excended Boulevark, Excended, 760-760-850. The garina are 150-60, 760-760-850. The garina are pass-spic bread. Every bread law draw consistency and an emaing creat. Among the but ben are the beganter, the country sourceigh, Recipes come from France, Italy, Germany, Closed Active Country sourceigh, Recipes come from France, Italy, Germany, Closed Active Country sourceigh, Recipes come from France, Italy, Germany, Closed Active Country Sourceigh, Recipes come from France, Italy, Germany, Closed Active Country of the Country Sourceigh, Recipes come from France, Italy, Germany, Closed Active Country of the Country

### LA JOLLA

BALI RESTAURANT 7660 Fay Aven 858-454-4540. If you've been search 234-23-4530, if you've been estriching for an Indonicain restaurant, here's the one and only, it offers good soups, sal-ads, chicken hebubs, and beet etw., as well as rijutafel, which means rice table. It's an Indonesian feast for \$18.95 per person. Lovely surroundings. Lunch Tuesday through Sunday. Dinner nightly with Balinese dancing Saturday evening, Moderate.

evening, Moderste.

BABBARBLIA 2171 Avenida de la
Plays, La Jolla Shoren, La Jolla 858-4542737.5 Don't miss this lively bistre that
offers sandwichtes, soup, pitza, entrées,
Lively atmosphere. Bib saida and Maa's
pizza outstanding. Arrive early or late to
word west for tables. Open daily, lunch
and dinner. Low to moderate.

and dinner. Low to moderate.
BERNENI'S 7550 Fay Avenue,
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and will provide you with breakfast,
hunch, and dinner. Lunch and dinner
menus are the same and offer four kinds
of soup, several salads, including grilled
chichen Cassar, and pasta dishes. A vanevy of desserts is available all day. Open
dally, Low.

daily, Low.

THE BIRD DOCK CAPE 5656 La Jolla Boulevard, 838-551-4090. Don't miss this small cafe that serves delight food. Dishe are divided into small, medium, and large plates. Try the crange chicken, tuna, risotto, crab cake, or salad. Unprestincious but worth, crab cake, or salad. Unprestincious but worth parties available for outdoor diming. Dinner Tucady whrough Sunday. Moderate to expensive.

may be in for a large bill. Open daily, Expensive.

DARLY 80915 Towine Centre Drive, Renaissage Towers Centre, 1854-453-1112. The restaurant is owned by a dorrowthe has devised a mean that's low-fals, low-calorie, low-calorie,

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premines. Open duly for banch and dis-LA POORTA 532 L to last houlevard, hird Rock, \$84-68-7171. If you've wis-ted La Foodta Roberto's in Tijuana, you'll relayer here guarmet regional entitles and the state of the state of the entitles and the state of the state of the entitles and the state of the state of the entitles and the state of the state of the town of the state of the state of the work of the state of the state of the entitles of the state of t

Closed Sunday and Monday. Dissour-only. Tisseday. through Saturday. Tisseday. through Saturday. PANDA COURTEM 4 (50 Regions Park Row #190, University: Towne Cestra, 555-553-1365. Gorgeous surroundings and stunning presentations carry the Scientific Composition of the Courteman is 30 sestiond and this dishes prepared Mondation of Sections #16. Scalops Mondation of Sections #16. Scalops Mondation of Sections #16. Scalops THE PANNIKIN CARF 7467 Girard THE PANNIKIN CARF 7467 Girard

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NY ROOM 100 from of Le Viennica SIX ROOM 100 from of Le Viennica Hotel, 1132 Prospect Street, Le Jolla, 84, 644-677. He trainings coars were listed to the control of the c

CLAIREMONT & KEARNY MESA

THE GOOD EGG 7947 Bulbos Avenue, Kearup Mess. 838-956-4244. The menu offers ometes: pourmet pancake, vaf-fles, and several different kinds of frit-tatas. Freshly supeced fruit jucies are systalish, and for lunch there are burg-er, saleds, and slong list of sandviches. Good valuer here. Open approximately 6.79 a.m. to 2.00 p.m. Low.

6:30 am. to 2:30 pm. Low.

HIDRYOSH IJRANESE RESTAURANT Hazard Village, 3946-8 Clairs,
835-569-5955. A delighthal censurant
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KOREA HOUSE 4620 Convoy Street, Kearny Mesa, 858-560-0080. Korea House offers floor seating or a table if

you want to hathroat your own food. The most offers like "down-ham" Edthroat of the like "down-ham" Edham to be the state of the like "down-ham" Edham to be the state of the like "down-ham" Edham to be the state of the like "down-ham to be the case of the down-ham to the like "down-ham" on the like "down-ham to the like "down-ham" of the generous Ham. 585-569-4333. New Shampila is how, thomby, and stress to Shampila is how, thomby, and stress to Chinese Food int" "Americanized." When the like "down-ham" of the like "down-ham" of hampila" of the "down-ham" of hampila" of the "down-ham" of hampila" of the moderate. John National Comments of John Shampila" of presents ham down-ham to the state of presents had conducted. The state of presents had conducted. John The Shampila" of the state of presents had conducted. John The Shampila" of John The Shampila"

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THAI HOUSE CUISINE 4225 Convoy
Street, Kearny Mess, 858-278-1800. Not
to be confused with Thai House in
Point L8ms, this attractive and welldecorated Thai restaurant serves fine
gourmet Thai specialties. Do try the
Thai Boat filled with seafood. The ap-

This Bost Elliel with sedfood. The specified properties prepared from ground shrimp and chicken is a delight. Chosed Sun-properties of the sed of the sed

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THE VENETIAN 3663 Voltaire Street.

Lons Portal, 619-223-8197. For bargain hunters who like van portions and
home-syle lilalan cooking, try this famsily restaurate. The pizza is marvelous.
For entitien, try shrings sample over linguine or eggislam paramipisan. One dising room is paramipisan. Con dising room is partially outdoors. Complete menu to go. Open daily. Low
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Drive, Pacific Beach, 858-272-3100. Located directly on the boardwalk with an unobstructed view, this casual retriaterm of the pacific Beach state of the pacific Beach

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Funch, and dinner. Low.

EL TEGOLOGY Foil 10 Friars Road (between 1-163 and Sea World Drivey 161-285-2087. Popular for over a 619-285-2087. Popular for over two sesting areas serves Mexico Cluy-style food bar's not too special ourse 100 percent vegetable oil. Best best either two perspanions of carra audi sea for two perspanions of carra audi sea for two perspanions of carra audi sea for two perspanions of carra audi Aztroz. All vegetarian dishes filled with heless. Vey target food, Lunch and dinner, Monday through Saturday, Cosed Sounday, Low to mederate.

net, noneiny rateups statumery, course PARIOUI CARP NO GALLERY 130. Milwey Drive, 619–525. OM. Sed out this family, owned-and-operated restaurant for wonderful Lobinese and Greek food. The owner, a noted ratus, consistent of the control of the control of control of the control of the control of control of the control of sed on the control of sed of of

Junch and dinner. Moderate.

JACK AND GUILDO'S ITALIAN
RESTAURANT 2991 San Diego Avenmen, Old Town, 19-244-2074. The
Petits of the State of the State of the
mer content of Guildo's in Petific Beach
are angel hair past, minestrores output, and their famous scampi. Old-style
chicken executors abeyen on the menutures. This is a low-cost family restaurent with Peta, casal food Open drawn with Peta, casal food Open drawn
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Fish and sesfood of good quality served in large white room with huge TV. Food is served fast but it's not fast food. Fine for quality med or takeout. Open daily, hunch and distress. Low

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459-187, and Hillcrent, at 1417 Unit-reving Avenue, 29-7911. Open daily-TOMIN RUMEL 59-1 27 Capon Books, Tomas and the second of the second appetition, 20 Jennes of sush. 19 spe-cially rolls — all excellent and exciting — are served in modest and holds 12 tables. The hot mushroom special, the 7 of a kind roll." and the process, the 7 of a kind roll." and the Control of the second of the second control of the second of the second first process of the second of the second of the second first process of the second of the second of the second first process of the second of the second of the second first process of the second of the second of the second first process of the second of the second

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LAO & CERNESSE CUSSIVE 4:12 National New, Logan Heights, 6:19-263-0194. This restaurant is simple place, large and space around formina tollow, large and space around formina tollow. Lac cussive. I highly recommend the Lark, apply saled with posched minimal best, chickine, no post and examonic custom, from minimal tollow the lark, apply saled with posched minimal custom control of the large space and th

Nanh
LUCKY STAR SEAPOOD RESTAURANT 3983 34th Street, corner of Unirentity in K-Mart Shopping Mall.
619-229-8228. The Castonese and
Mendarin meru russ to 225 dishes and
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Not to be missed are lobster saled (call
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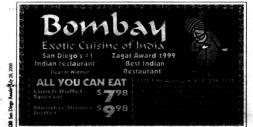
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For entites, try shrimp scamp over linguine or eggplant parmigiana. One dinting room is partially outdoors. Complete menu to go. Open daily. Low
moderate. WORLD PAMOUS 711 Pacific Beach

WORLD PAMOUS 711 Pacific Beach, 583–272-3100. Located directly on the boardwalk with a mobarracted wise, this causal restaurant offen patio or indoor disting. Food origin produced in the control of the

### MIDWAY, OLD TOWN & MISSION VALLEY

CAPE COYOTE 2461 San Diego Ave.

10. Cold Town. 619: 291-4695. Cafe.

10. Cold Town. 619: 291-4695. Cafe.

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Sunch, and dinner. Low.

EL TEOLOGY Folio First Road (between 1-163 and Sea World Drivey).

18-285-2087. Popular for over a 19-285-2087. Popular for over two seating areas serves Mexico two seating areas serves Mexico City-spie food hars not too spica with the seating areas serves Mexico and uses 100 percent vegetable oil. Best best with the seating areas serves Mexico and the seating areas serves are serves and the seating areas serves and the seating areas serves are seating areas serves and the seating areas serves are seating areas serves are seating areas serves are seating areas serves are serves are serves are seating areas serves areas serves areas serves are seating areas serves a

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Junch and disnort. Moderate.

JACK AND GUILLO'S ITALIAN
RESTAURANT 2991 San Diego Avemen, Old Town, 193-294-2094. The former owners of Giulio's in Praific Back,
and the state of the state of the state
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ALPINE INN 2225 Alpine Boulevard, Alpine, 619-445-5172. If you're a beef lover, try the Texas burger served on a Kaiser roll with steak fries. Stay with beef fiere. Dark interior with large



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Open 7 days a week. (No lunch served Sundays.)

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for quick med or tubnout. Oppen daily, insuland and men. 200 400 H 50 miles and men. 200 H 50 miles and men. 200 H 50 miles and men. 200 miles and miles and men. 200 miles and men. 200

moderate.

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### CENTRAL

LAO & CARNESSE CUSSINE 4:12 Notional Ava., Logas I religion, 6:12-26.
OHt. This restaurant is a simple place, large and space around formats tables, Large and space around formats tables, Lac cusines. I highly recommend the Larks a picy saled with poschod miscode bed, chicken, or post And seasoned coices, frosh mint, and provad Guared coices, frosh mint, and provad Guared coices, frosh mint, and provad Guared coices. Other targe disales include particular. Other targe disales include particular coices, and control to the control of the coices. The coice of the coices of

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LUCKY STAR SEAPOOD RESTAURANT 3983 546h Street, corner of Unirecrity in E. Mart Shopping Mil.
619-229-8228. The Castonese and
Standoris more runs to 275 dishes and
Standoris more runs to 275 dishes and
Not to be missed are lobster stated (call)
in advance to order), steamed whole
fish, Dungeness crab in special states
(role legs, and 1-19 peaned beheer: Cell
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Corner of 6th Avenue and E Street at the

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ERETARIO A MISTER A\*2 2550
Fifth Awenu 21th Boss, 619-239-1377.
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Fortunal Haye of Mister Bars Bars monhouse — open, sir, with pergeous vene. It's expensive — appetines 12 is present to the control of the ZIA'S APGHAN CAPE 4118 30th

GRAND OPENING! Downtown's Newset Restaurant

available. Open daily.

BOMBAY EXDTIC CUISNR OF INDIA 3975 Fifth Avenue, Hillcrest Cinreast complex, 619-588-3155. Ori miss the slegant food, the lovely setting,
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ind the food subble and sophisticated.
This Indian restaurent is a blessing to
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fer lunch 27 98 daily, Open daily, lunch and dinner. Low to upper moderate COTTAGE CAPE 2221 Fish Avenue (corner of lunger), 69 96-6071. Bossian and Polish dinners are served receivers using several to the control of the control of

Open daly. Low to low moderate.

E. AARAPE 664-72 he Roulevant, University Heights, 618-922-1652. This spink hittle Macking resturant on tony stretch of Park Boulevant of the property of the part of the property of the part of the property of the part of the

handmate flavor. Low. — Max Nais EXTEADRIDANT DESSETS 2929 Fifth Avenue, 619-294-7001. If you've been rearching for a place to have dessert after a movie or other cultural event. keep that dessert cale in mind. cakes, tarts, cookies, and all manner of chocolate goods. Tosa and coffees are uniformly good. In the summer, the pasto in especially charming, Please note-day to 11:00 p.m. and Friday and Sat-urday to missing the contrady of the country of the country of the contrady of the country of the country of the country to missing the country of the coun

urday to midnight.

FIFTH AND HAWTHORN 515

Hawthorn, 619-544-0940. Excellent actor from the many fraction of the control of t

nightly. Moderate to expensive.

MANDARIN DYNASTY 1485 University Avenue, Hillcrest, 619-298-8899, A splendid place to order a feast for a large party (give at least four hours' notice). Banquet dishe include caseroli soup, chicken, and shrimp in Chinese succeed, the control of the control

THE MISSION NORTH PARK AND CITY BAKERY 2001-2005 University Avenue, 613-206-8992. The two wisness are breakfasts and the adjoining bakery, specialty for its Rustian poon dimen offer California food with Asian and Lation influence. Lots of times under \$10.00. Open daily. Low to moderate.

moderate.
THE NOODLE HOUSE 3443 Richmond Street, Hillcreet, 619-296-6054.
Modest setting, with menu to match.
Good noodle soup with variety of ingredients; fine spring rolls, pad thai, fried noodles. Dishes with Thai, Japaneex, Vietnamees, and Chinee influence. Open daily, lunch and dinner.
Low.

Low.
THE PARKHOUSE EATERY 4574
Park Boulevard, Hillcrest, 619-2957275. Small house provides charming setting for dinning. Edectic menu is prepared with average competence. You can make a med from list of appetizers.
Open daily breakfast, lunch, and dinnet. Low to moderate.

WHOLE POOD BARKERT 711 University Avenue, 14 Marker 15 M

### DOWNTOWN

A LA CARTE ON SIXTH AVENUE 921 A LA CARTE ON SIXTH AVENUE 921 Sixth Avenue, 619-544-1661. This take-out emporium serves first rate sand-wiches, soup, small entrées. Food is de-licious and top price is 66-95. Call ahead for Saturday orders. Best bets are sand-wiches: roast beef, meat loaf, egg salad, and salmon. Soup plus half andwich make a fine light meal. Closed Sunday; 11:00 a.m. to 6:00 p.m. Monday through Friday. Low.

BELLA LUNA 748 Fifth Avenue, Gustimp Quarter, 6:15-257-3222. The checking properties in Indian regions, and the state of the state of the state paids, crope stiffed with submon, and daily risotro dabes. All breads baked on premises. Best bets are grilled half chicken or daily fresh fish. Low to expensive.

expensive.

BLUE POINT COASTAL CUISINE

555 Fifth Avenue (at Market),
619-235-6623. Very classy amouphers
and menu—mostly fish and estiood—
to match. You can set appetters at the
two points will be accessed to the control of the control
to match. You can set appetters a the
two pub sets have are highly fish entories
or seeks and crise class served with lost
of organic vegatibles. A welcome addition of downtown. Dinner only, from
500 p.m. Expensive.

5:00 p.m. Expensive.

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BAR 802 Fifth Avenue, 619-233-4355.

If you enjoy premises with doors open
to the street and nightly jazz in the adjoining room, try Croc's. The chef prepares excident appetiters, pustas, saiads, and entrées. Menus change
seasonally. Ostdoor sa veil as indoor
sesting. Nightly jazz. Dinner only.
Moderate to expensive.

seating. Nightly Jazz. Dinner only.
Moderate to expensive.

DE MEDICI 815 Fifth Avenue, downtown, 619-70-7228. Eighteen new fish
and seafood dishes have been added to
the menu. The seafood chef doos excellent work, making this Italian resturant one of the best flash houses in the
city. Open dinners only. Moderate to
expensive.

EL FARO MARISCOS 2249 Imperial Avenue, downtown, 619-231-1388. Tasty low-cost fish and seafood served in immaculate surroundings. Daily

10:00 p.m.). Low to moderate.

THE PISH MARKET 750 North Harbor Drive, 619-232-3474. (Top of the
Market, 619-232-344-867.) This huge
restaurant with its harbor view offers a
fresh fish market, a separate room for
sush, an oyster bar, and a moderately
priced restaurant downstairs. A
gournet room. Top of the Market, exmore elaborate and costby. (Two union)

LARGE LASAGNE PIZZA FOR TWO



Del Mar, you'll appreciate this one more because of its besutelful setting, Linch and dinner, continuous service, daily, Top of the Markett serves in a la care brundi Sunday 10:00 am. to 200 pan. Downstein dinning more, moderate to expensive, gournet Top of the Market, moderate to expensive, pournet. Top of the Market, moderate to expensive.
THE PRIN MARKET 750 North Harbor Drive. San Direct, downstown.

THE PISSI MARKET 750 North Harbor Drive, Son Diego, downtown, 619-223-2474. The Pish harbre's such har is one of the best, and least known, in town. Despite its lack of popularity is tough to get seat here. The place is small. But persevers and you can enjoy, their fresh, clean-stating rave seato-their fresh clean-stating rave seato-their fresh control of their place for commended oysters. This such har is place for such i puriets. Moderate. — Meta Nash

Mar. Nash

GREYSTOME STEAK HOUSE 658
Sight Avenue, Geslamp, 619-232-0223, 1
This degant there—only building state
to manufact top floor serves more than
steak. Fish, including Dower sell as pasts and
live Maline lobster, as well as pasts
and live Marine lobster, as well as pasts
and live Maline lobster, as well as the lobster, as well as the lobster, as well as th

Expensive.

KABL STRAUBS OLD COLLIMBIA
BREWERY AND GRILL 1157 Columba Street (between B and C Struck).

619-234-2799. The star attractions her
are the ales and beern beweed on the
premises. Up to a dozen beern may be
valiable. Food includes burgers, pastas, soup and salad, fish and chips,
gilled assuage. During weekends the
noise can be shattering, but it's fun.

Lunch and dinner daily. Low to low

Road, Sorrento Val

STATE CONTROL OF THE CONTROL OF THE

Closed Sunday. Expensive.

LA GRAN TAPA 611 B Street.
619-234-8272. Here is a good spot for a light meal, especially before or after a cultural event. Tapas, Spanish appetisers, are prepared hot or cold, and the seafood, such as shrimp in sherry sauce. ers. are prepared not or coust, and re-senfood, such as shrimp in sherry stace and fresh octopus, is always files. The fresh octopus, is always files. The property of the state of the state of the phere. Open Monday through Satur-day, Low to expensive. LASTERADA 702 Fifth Avenue (at Fish) And CJ, 519-259-5400. The setting is lovely, but the No-though Satur-day Court of the Satur-tor of the Satur-ton of the Satur-Satur-shall be set to the Satur-ton of the Satur-shall be set to the Satur-ton of the Satur-shall be set to the Satur-ton of the Satur-shall be set to the Satur-shall be set to

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North Harbor Drive, 619-233-1422. Six cuts of étatek are available, all coolegé in a special broiler at 1800 degrees. The U.S. prime tendra are aged and hand cut daily. They're fabulous, but nothing is daily. They're fabulous, but nothing is on the plate except the piece of most. Vegetables and eight styles of postoces are is a carte. Lobster tail, fresh fish, chicken, and chops also available. Gor-goous view and service, Open nightly for dinner. Reservations recommended there:

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TAKA 555 Fifth Avenue, 619-338-0555. This restaurant is a knockout. Corgoous food and beautiful setting. Entrees, which combine Asian and Continental elements, can be ordered in half portions. Don't miss linguine and esefood, filet mignon, salmon sauté. Highly sat-

infying foul at prices you can afford. Open nightly for dinner. Low to expusion. VINCENZO 1702 India Street, 615-702-6181. This small, pleasantly decorated fish-and-seafood house serves food that's good though not re-markable. Share higher cost dishes. Open delly, Moderate to capemies.

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Street, Coronado, 619-637-6474
waterfront fish-and-eastood rests
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terfalls. The menu changes daily
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You may request up to three menus. Denotes restaurants that serve brunch. DOWNTOWN Anthony's Fish Grotto---

Buffalo Joe's American

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Kenny B's Memphis-style BBQ
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UPTOWN & NORTH PARK

NORTH PAR
Bothwy Exist Cuitine of India
Caliph Lounge & Deli
Casi Sanche Moissan
Cotago Cale Palab Russian
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Anthony's Fish Grotto----Ichiro Japanese Restaurant ---New Wharf Bar & Restauran American & Oriental 2787
San Luis Rey Downs Continental 2783 EAST COUNTY &

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STATE COLLEGE OLD TOWN & Anthony's Fish Grotto-----2860 MISSION VALLEY Casa Picante Mexican-Pizza Nova Italian----

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 2272

 Chiba Japanese & Susbi
 2260

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 2282

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 2255
 Old Town Mexican Cafe
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Thai Time II
Tio Leo's Mexican
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NORTH COUNTY

COASTAL Calypso Cafe South American --Don Chuy Restaurant Mexican-----2712 Mikko lasanese -- 2744 Neimans American--- 2742 Neimans American
Osteria Del Pescatore Italian
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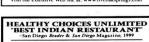
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**PUB & RESTAURANT** San Diego's Favorite Meeting Place Serving Breakfast, Lunch and Dinner

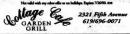
1355 N. Harbor Drive • Downtown • (619) 234-9977
(In the Holiday Inn on the Bay, across from Star of India)

### San Diego's Only Polish Restaurant!

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Thursday-Sunday
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POLISH DINNER
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### **BUSINESS ADS**

DEADLINES: Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Call by Friday for early-placement discounts. Ads may be placed by phone using a placement discounts. Ads may be placed by phone using a

BUSINESSES include paid services or functions, rentals, and profit-making enterprise. For rates and discounts call Downtown), Hours are 9am-5pm, Monday through Friday, and until of 1972-18-200. The profit Tuesday.

### FREE ADS BY MAIL

ONE FREE CLASSIFIED ad per week is available to private parties and nonprofit organizations that do not charge for their services. The ad must be printed neatly on a 35 cand or post-card and is limited to 25 words. Additional words cost ON each, The admer servers for right to edit or refuse any classified ad due to inappropriate content, space ONO each, The admust be mailed and must arrive at our DO Box

### \$6 ADS BY PHONE, BY FAX, IN PERSON

QUICK, EASY, AND CHEAP! Now, private individuals may place their adas a late as 6pm Monday for only 8c. (Tou do not qualify for the 8c first if you, as devertising a service, a termil, lessons, or any the 8c first if you, as devertising a service, a termil, lessons, or any the service of th

REALLY, REALLY LATE ADS: Private parties that have missed the BY PHONE With a touch-tone phone and a Visa, Discover, or Mater-Card, you can use our 24-how of AL Line I, but I fill out the form below before calling then be ready to dictate the information into the system when requested Call (19) 233-797, cart. 80.55.

24-Hour Phone: (619) 233-9797, ext. 8055 24-Hour Fax: (619) 233-7907 Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone number. Each phone number counts a one word and one of your description of the phone of the property of the phone of the phone

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We currently have 10 vacancies for entry-level/lateral positions. Salary range \$3392-\$4122.

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Start-up imported stone company has an immediate opening for a person with Operations/Sales experience. \$12-\$15 per hour + commissions.

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Fortune 500 company's customers needs 4-6 people who can start immediately to be trained in Customer Service.

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NDC In-House Job Fair **Monday & Tuesday** July 24 & 25, 2000 9 am-2 pm 8911 Balboa Avenue San Diego, CA 92123

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Walk-ins Welcome Monday-Thursday 8:30 am-3:30 pm 8911 Balboa Avenue San Diego, CA 92123

We are currently accepting applications and conducting interviews.

We offer:

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These civilian positions are responsible for the processing of persons who have been detained, arrested or put under protective custody into the Chula Vista Police Department joil facility.

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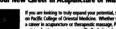
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We'd like you to match each of the following hats or chapeaux with the celebrity or headliner who helped make it famous.

\_\_ Darth \_\_ Dick's C \_\_ Annette \_\_ Liz \_\_ Otto \_\_ Karol \_ Dick's Guard

Frank Carmen

Bobby Basil Lloyd \_ A.J. Teddy

\_ Doug \_ Ruhollah \_\_ Sydney \_\_ Neil \_ Chiquita \_ Maurice

\_\_ Sally \_\_ Bella \_\_ W.C. \_\_ George \_\_ Harry

Fearless \_\_ Napoleon \_\_ "Mad" \_ Dick

RULES OF THE GAME

1. The prize for solving the Reader Puzzle will be a Reader T-shirt. Puzzle will be a Reader T-shirt. (large it he only size available.)

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 85803, San Diego, CE 92186-5803) by 900 am., Wednesday, six days following the issue date.

3. All entries must be accompanied your name and address

by your name and address.

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.
 One entry per person.

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Of the 72 entrants, 64 were correct The winners are:

1. Pat Stephens, Chula Vista
2. Mario Aviles, San Diego
3. Duffy Lachat, La Jolla
4. Steve Peck, Poway
5. Claudia Courtney, San Diego



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San Diego Cycle Racing Team, c. 1905.
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organized in 1880, was a leader in the agitation

for good roads." Of the 17-plus bicycle clubs in

San Diego County today that prefer pavement to

off-roading, one can imagine the extent to which

they must crave a good road.

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founded in June 1946) doesn't include information on their website about how bicyclists can demand better street conditions. The club concentrates on attainable goals, such as bringing people together for their weekly training rides (a 45-mile fast-paced ride for experienced riders and a 25- to 35-mile "development ride for begin-

- by Robert Mizrachi

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LOVES working with horses, likes outdoor activities, having good time Must know how to ride horse, have horse too Call. (7/26) 27 20074

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Share 4 bedroom house with 2 female non-smokes. Pool. soa. Ireplace. Iarge deck, percentre view All amenties. 619-697-4692.

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mmacron station, 5500, 1/3 utilities, de-posit, Washerfdhyer, garage, (dahwasher, 2, patios, 3-story karur) townhouse. 1 block to beach, Malefermale, 856-869-3291 or 956-468-6206; 619-235-2415, x25305. Mmacron Backots, 8475, 1/3 utilities plus deposit 3 bectroom, 2 bath house on the bay Parking, laundry. No pers. Available 8/1 Call 858-468-6953; 619-235-2415, x10307.

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PACIFIC BEACH, \$455, 1/2 utilities, de positiforadit. Male only 1, usury building twingiden space. Use whole spartment so om. Pool (socuz), gym. parking, laun dy, mad 686-270-7712; 619-494-4649.

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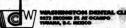
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### **BestBuys**

-EVE KELLY

In my house, growing up, if the kiddies weren't feeling well it was either the weather or they needed to go No. 2, or, as mom put it, "hmm-hmm's." Raisin bran has always had an explonmm s. Raisin oran nas always had an explo-sive effect on me, so when I found 13 differ-ent brands, I decided that help needed to be brought in. So, on my husband Patrick's birth-day, after we ate my sweet-and-sour chicken and a chocolate cheesecake made by Bernice's husband Frank, I imposed upon our guests to stree night beautiful and the second of the second of the street pilot beautiful and the second of the second of the street pilot beautiful and the second of the second of the second control of the second of the second

husband Frank, I imposed upon our guests to taste raisin bran.

Each guest received a marked bowl, and after shaking the box, poured out a cup and a half of bran, separated out the raisins, and counted them. The brands differed drastically, in number and quality of raisins per bowl, and shape, color, and taste of the flakes.

in number and quanty or the flakes.
Some were paper-thin, transluSome were paper-thin, transluSome were paper-thin, transluRain
Street, felt how, and were
cooked to a goden brown.
The raisins varied from
shriveded-up morsels to
guar coated behandths.
The dog of the bunch
were the Erewhon flatin was the Erewhon Raisin
Bran (\$2.99 for a 15-oz
box at Henry's). The dark,
skinny bran flakes were the
size of a rice kernel or two. "This

the RAISIN will turn to mush instantly," Frank griwill turn to mush mstantly. Frank gri-maced. "The type of people who buy raisin bran," added my friend Sarah, "are not going to like this. The flakes are too flimsy, and the raisins are rather dried up." However, it had a windfall of raisins. She counted out 89 raisins

TOVE, QAS, 36°W, \$100. Can deliver nd connect. 619-232-2437.

STOVE, Magic Chef, white, 38" very clean, excellent condition, \$125. Refriger-ator, Kenmore, white, modern, works great, \$125, 858-488-3100.

after Kammore, whete, modern, works with the control of the contro

TOOLS. Craftsman 12" radial arm saw 1970s model, heavy-duty construction good shape, \$175. Keth, 619-461-7905.

Minuscule, opaque, lifeless bran with 35 dried-out raisins.

in her bowl. "That's too bad," added our eccentric millionaire bachelor friend, Joaquin. "It has quite the history on the back of the box about what Erewhon is." I was thrilled to see Pic 'n' Save car-

I was shrilled to see Pi; "n" Saw ried a raisin bran by Skinner (\$1.49 for 15 oz). It turned out to be quite similar to the Erewhon. Minus-cule, opaque, lifeless bran with 35 dried-out raisins. Not worth as cheap price, year-old nepheen David, who won't eat any break fast creal." It tastes like wood and paper," he complains.

complains.

Ralphs raisin bran
(\$2.79 for 20 oz) and WalMart's Sam's Choice Extra

Raisin (\$2.26 for 20 oz) tasted better than wood and paper, but not too much better. Ralphs had only 18 too much better. Ralphs had only 18
sugar-sweet raisins with tasteless
bran and Sam's Choice had a mere
15 raisins. Ralphs also carried a Private Selection Extra Raisin Raisin
Bran (\$2.54 ft or 20 0.2). The box prodaimed 40 percent more raisins. There
were 65 sugar-white raisins, and the
bran was mouth parchingly dry. The

raisins sparked up a controversy. "Eeeeww
—these raisins are sickeningly sweet," moaned
Sarah. "No way, those raisins are perfect,"
chimed in Frank.

Vons Raisin Bran cereal (\$2.75 for 20 oz) had huge flakes that were chewy with a stale aftertaste. Milk didn't soften the effect. The

rains were larger than any other brand, white with sugar, and totated 68. "The sickening hing, sighed my friend John," is that I usu-ally add sugars to this. "If east and exacted of a larger than the sight of the trip, naked, hirveded up grape. Total Raisin Bran, packing "100 percent of your daily value of 11 vitamins and miner-als including calcium," had 57 raisins in a bowl. The sight of the with a sight trugary taste a soft chew with a slight trugary taste (\$3.99 for 18 oz at Albertson's).

Joaquin tried out the Trader Joe's Raisin Bran. (\$2.29 for 20 oz). "There are 48 fresh

"There are 48 fresh
and chewy raisins," he said
with mock perkiness, "but
the bran is tasteless. "He
moved on to the Wild
Oats Wild Raisin Bran
(5.99 for a 15-ozbox at
Henry's). "What a fun
box..ecstatic lettering,
puzzles, suggestions for tra tasted recycli recycling crafts, a cartoon

recycling crafts, a cartoon character on the front. Now, who wouldn't be cheered up by this at 7:00 a.m.? And it tastes much better than Trader Joe's. The bran is perfect, hearty, with lots of texture and a snap, a nice light golden brown. The 47 raisins balance out the healthy, hearty bran. I'm taking this one home," he said clutch-ing the how. ing the box.
John tried out the Post Raisin Bran (\$3.29)

for 20 oz at Ralphs) counting out 28 raisins in his bowl. "The bran has a burst of texture on his bowl. "The bran has a burst of texture on the tongue and a strong snap. The raisins are sugar-coated, but the natural raisin taste is stronger than a lot of the raisins! have been tasting. It has just the right amount per spoon-ful. I like two or three raisins per mouthful." "Oh yuck', said Sarah," for Jike order naisin per spoonful. Do you think people tend to like

more or less raisins?" And yet another point of cereal philosophy was tossed around the

Kellogg's Raisin Bran (\$3.39 for 20 oz at Ralphs) with its "two scoops of raisins" had 32 raisins per bowlful, a modest amount in com-

raisins per bowlful, a modest amount in com-parison. The bran was dark and better than quarter-sized but thin and a bit mushy with milk. Still, it was less cardboard-tasting than most. I was surprised to find that Henry's car-ries a few different brands of raisin bran car-therny's Marketplace Raisin Pran (\$2.06 few-Henry's Marketplace Raisin Pran (\$2.06 few-Henry's Marketplace Raisin Bran (\$2.69 for a 15-oz box ) had the fewest raisins per bowl with 6, and the bran was large and hearty with white flecks in it. "Ooh, it bursts with a slight

ture... more of a granola taste to it. Hove it!

"Where are the raisins in this Health Valley Organic Raisin for a 13.5-70 box at Henryl), Sarah queried as the pour de herself a bood. "This is false advertising. The picture shows this whole bag," Here it is, packaged up separately,"

"Here it is, packaged up separately," laughed Bernice, pulling the shiny foil pack-age from the bottom. "You decide how much

to add,' it says on the package."

"The raisins remind me of prunes," chuck-The raisins remind me of prunes, "chuck-led Sarha." Mildly sweet and moist but not sticky, not gooey. This bran is quite hearty and substantial; it definitely would not get soggy. This has the most texture that we've seen, and it tastes like granola too." She counted out the total raisins in the stay-fresh package and divided up into servings. The raisins averaged

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kid stuff

Mini Vacation

We played tourist this week. At 4:00 Friday afternoon, I picked my husband Jack up at work. We live in San Marcor, Jack works ive in San Marcos. Jack works in El Cajon, Friday morning, Jack rode his bike to work, 40-s miles through Escondido and Rancho Bernardo, un over Poway Rancho Bernardo, up over Poway grade toward Ramona and down into Lakeside. Jack is training for a bike tour he's taking next week in France. Because I'm too preg-nant to travel this summer, we've been doing our family vacationing in little bits here and there before Jack leaves.

As Jack loaded his bike into

BY ANNE ALBRIGHT

As Jack loaded his bike into the back of the minivan, our four children called out a chorus of "Hi, Daddy." Two-year-old Johnny nearly wiggled out of his car seat. "Daddy ride a bike. Johnny hollered when lack

climbed into the front seat

"Daddy rode his bike to work."

"Johnny ride a bike," Johnny hollered minutes all the way from El Caion to the

"Not this afternoon," lack told him Not this atternoon, "Jack told him.
"What are we going to do?" seven-year-old
Rebecca asked from the far backseat. "Mommy
said we were going to go out to dinner. The
girls and I discussed it, and we decided we want
to go to Mimi's Cafe."

Angela and Lucy, aged five and three. respectively, nodded their agreement. "Nope," Jack said. "We're going some-

place better. Seaport Village."

The girls stared at Jack silently.

The girls stared at Jack silently,
"You gays don't remember," Jack explained,
"but we used to go there before we moved to
San Marcos. They have a little carousel that
goes really fast. And we can walk along the bay
and see sailboats and big ships. We'll est diminer at the food court. You gays can get bean and
cheese burritors or hot dogs and french fries.
I'll be fun."

"Isn't the food really expensive and not very good?" I asked lack under my breath

"Yeah, but the girls won't know. Besides, we haven't splurged in a while."
"How fast does the carousel go?" Lucy asked in a nervous voice. "Will you ride with me, Daddy?"

me, Daddy?"

"Sure," Jack told her. "You'll be fine."

When we pulled into the parking lot at
Seaport Village, the girls leaped from their seats.
"I remember this place," Rebecca exclaimed. "Can we go on the carousel first?" We could hear

the calliope music from 100 yards away.
"Daddy, will you ride with me?" Lucy
repeated the question she'd asked every two

waterfront.
"Sure, sweetie," Jack said again.
We bought our tokens and stood in line
and watched the wooden horses gallop by. "Too
loud," Johnny said and held his hands over his

"You're right, Johnny," Jack agreed. "It is

too loud."

When the carousel slowed and the riders When the carouset stowed and the ricers ahead of us got off, we pushed through the turnstile. Rebecca and Angela chose a black horse and a white horse side by side. Jack lifted hors and a white horse side by side. Jack lifted Lucy onto a brown horse behind Angela's horse. He climbed on behind her. I hoisted Johnny onto a gray horse next to Lucy and Jack I buck-led the safety strap around his waist, Johnny smiled at Jack. "Johnny ride a horse." he said. A moment later, the attendant rang a bell. The horses lurched forward. A deafening cal-liope rendition of "Edelweiss" blasted over the

liope rendition of "Edelweiss" blasted over the carousel's sound system, Johnny's smile turned down at the corners. Before we'd gone around one time, Johnny burst into terrified tears and pitched himself into my arms. Jack reached over and unbuckled the safety strap. With Johnny's arms locked in a death grip around my discored down on a brack behind lack's and I sa'd. plopped down on a bench behind Jack's and Lucy's horse. For the rest of the three-minute ride, Johnny buried his face in my shoulder and wept.

The girls laughed and smiled and waved to the people waiting in line. When the carousel slowed to a stop, Rebecca asked, "Can we go

again?"
"You guys can ride again after we eat din-

ner," Jack answered. "I don't think Johnny wants another ride."
Johnny enjoyed the rest of the evening better. We walked along the waterfront. The girls ran ahead and pointed to the sallboats giding by the great gray bulks of Navy ships berthed at North Island, Johnny chased segulis and at North Island, Johnny chased segulis and tried to keep up with the girls. We threw coir in a fountain and took a ten-minute horse drawn carriage ride around Embarcadero Park The girls pretended they were Cinderella going to the ball. Johnny flirted with the worm

to the ball, Johnny flirted with the woman driv-ing the carriage and said, "Clip clop clip clop," and made the girls laugh. During dinner—an overpriced, mediocre junk-food fest that the kids gobbled down— I watched some of the tourists around us. Young couples without childen, harried par-ents with young children, older parents with hood-lovking teenagers, older couples alone ents with young children, older parents with bored-looking teenagers, older couples alone again. At a Greek restaurant facing the water, a section of the outdoor eating area had been accordance of the outdoor string area had been determined to the outdoor string area had been determined to the outdoor string area had been determined to the outdoor string and the outdoor had not only the outdoo thought back on my own wedding day eigh thought back on my own wedding day eight and a half years ago. For a minute. Then Rebecca asked for another drink. Jack jumped up and ran after Johnny, who had just disappeared around the corner. When we finished, I held Johnny and watched Jack and the girls wide the acceptable as the second party of the

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