Sempra Bosses Cash In Big - See Page

Reader

The tenor saxophone player is missing. While someone tries to call him on a cell phone, the horn players clear their throats and the other ensemble members make the familiar, cacophonous sounds of musical instruments warming up. Ratid Steiger, composer, conductor, computer musician, is today conducting a rehearsal of a composition by one of his Ph.D. students in the music department at UCSD. Slender, still youthful at age 43, he wears black jeans, rimless blue-tinted glasses, and a blue button-down shirt, which he removes. Underneath is a gray T-shirt with Minneapolis Sculpture Garden printed across its back. When word comes that the saxophonist has a conflict — he's at another student's rehearsal — Steiger decides to start without him. In his hand is a

Farewell, printed across its back. When word comes that the saxophonist has a cat another student's rehearsal — Steiger decides to start without him. It baton made of plastic, nearly transparent, no bigger than a chopstick.

Worshipful Objects



(story continued on page 34)

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LETTERS

We welcome letters pertaining to the contents of the Reader. You may phone them in by calling 619-235-3000, ext. 460; address them to Letters to the Editor, Box 85003, 5am Diego CA 92186-5303; e-mail them to letters@dreader.com; or fax them to 619-231-6489. Please include your name, address, and telephon number. Letters may be edited for langth and chart.

Best Of Luck To

J.D. Crowe
Thanks for carrying J.D. Crowe's
cartoons after he left the San
Diego Evening-Tribune. His
sharp wit is one of the best, he
did a great job skewering all
those politicos that deserved it.
One of my favorites showed
Mayor Goldling dirty dancing
with a character prepresenting with a character representing Asian trading partners, this after one of the mayor's fre-quent junkets to Asia. His alltime best was a four-panel one he did at the Tribune lamhe did at the Tribure lam-pooning Mayor O'Connor and Tribure reporter Alison Da Rosa after they went camp-ing out in Balbos Park over a long weekend, pretending to long weekend, pretending to saved it! I'm sure he remem-bers that one. Best of luck to him and hopefully he will do Wiley's "Non Sequitur" in the nationally syndicated cartonos once in a while. North Park

Environmentally

Conscious Live-Aboarders

Inve-Aboarders

I so enjoyed your article ("Home on the Water," August 3), Steve Dobyns, on live-aboards, that is, real boaters (not boat owners, those who allow their boats to rot in a marina dock and never them. We marked them for them them. use them). You missed some fine points of importance: ridi culous fines imposed by the Port Authority. Point one, \$175 for a life jacket for a person not onboard. Point two, \$175 per navigational light not onboard — port, which is the left; starboard,

light not onboard — port, which is the left, surboard, which is the left to a defense that with an automobile? Taillight out, what's the fine? Another point you failed to address, or something I roome exists. I've been here less than three months and, upon finding Pepper Park, witnessed everything you described, plus i noticed on described, plus i noticed on ferrent diaghies motor in with Ports Porti holding tanks and dump in the public rest rooms. Three gallons of waste, wash it down the toilet with two savironmentally conscious. Point in reference, Mr. Martines and/or the general public: one pint of urine, flush that

conscious here? Marry flusher the toilet, like every land-lubber, four to five times a day — eight to ten gallons of fresh water, per day, and probably less than a gallon, maybe two gallons, of real wate. A live-aboard boater, four to five days of waste, two gallons of fresh water — maximum four gallons of fresh water — per week for as much as staylant of pure week for as much as the property of the per day pump-out barge to cruise the anchorage every three to four

anchorage every three to four days, cost covered by the permit-to-anchor charge that they wish to impose. Isstiff as impose, to the permit-to-anchor charge that they wish to impose. Instiff as an Diego and see if they can figure out how to use it. Your live-aboard boater is more live-aboard boater is more live-aboard boater is more live-aboard boater in more person in the daylight hours. The general public, where do they fit, to criticize somebody that lives orboard a boat—and really lives life.

Nick Ford

Nick Ford San Diego

Where Is A-8?

Where Is A-8?

I am reading your front-page story in the August 3 issue ("Home on the Water") with a lot of frustration. Why did you not include some sort of a map or chart so that the reader could see where these places are, the A-8 anchorage, Grown Cove, Emery Cove, I have Cove, Emery Cove, I have map of San Diego and my Thomas Guide and cannot find those places.

Name withheld

Name withheld

Midwesterners Are

Pretty Damn Gutsy
Re "Bird Talk," August 3, by
Jangchup Phelgyal.
Loved the article, except
for his description of Renee's
voice: "light and breezy, with just a trace of flatness, which is the birthright of native Californians, the gift of Dust-bowl Midwesterners whose spare inflection, like the mean brown dirt that swept them

spare inflection, like the mean brown dirt that swept them here; it held nothing grand brown dirt that swept them here; it held nothing grand without the same that begged planting.

The same that begged planting, the same that be sa

Reader

Farewell, Worshipful Objects

NEWS & FEATURES

An interview with conductor/composer/musician Band Stainer By Janna Schinto

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Eleanor Widmer samples Argentine soul food Our Frugal Tongue breakfasts with a parrot.... The French Laundry keeps palates interested.







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Great Escapes.... Health and Beaut Help Wanted Instruction 133

Heigh Cost of power SDG&E workers may be taking the brunt of local anger over utility-rate hikes, but executives of Sempra Bengs; the outfit that own SDG&E, are raking in big bucks. According to public disclosures, the Sempra chairman and chief executive officer Richard Perssan made more than \$2 million hat year. Vice chairman Stephen Beams got \$1.6 million Density Density Perssan Hollion (SDG) and Control of the SDG (SDG) and SDG (

Bad milk A recently published study by UCSD researchers has found that many tuberculosis cases discovered among children in San Diego hospitals are due to a bacterium that infects cows and is then transmitted to humans who drink infected milk. The report, authored by associate professor William Dankser and entitled 'Mycobacterium bovis as a Significant Cause of Tuberculosis in Children Residing Along the United States—Mexico Border in the Baja California Region," concludes that Mexican officials need to tighten milk-pasteurization stan-dards or risk a wider outbreak of the deadly disease. "These data demonstrate the dramatic impact of this underappreciated cause of zoonotic TB on U.S. children at the Mexican border and underscore the need for cross-collaboration to enforce existing

Making ends meet Union Tribune editorial cartoomis Stever Kelbey has some advice for his peers on how to
have the peers of the peers on how to
have the conservative carroonist told attendees at the
Association of American Editorial Cartoonists convention in
Minneapolis last month that they ought to publish their own
books ("It's not that difficult." You take a pile of cartoons and
how they are the convention of the convention of the convention of
free and then ask groups they're addressing to donate money
to charity. When cartoonists have honed their presentations,
he added, they can start charging. Kelley now gets \$3000 a
convely". In Penanes last leb yo Copley Pres of it for Xulley
newspaper chain in suburban Chicago has caught the attention of media waterbes there. They've been on-minging their
staffs, oo mingling management, and, more recently, oo mingling content," Devid Nelson, chirman of the newspaper deling content," Devid Nelson, chirman of the newspaper deling content, "Devid Nelson, chirm and the newspaper deunderstand to the content of the content of closing down, of slowly giving up. It all has the smell of
death." Added the Herald: "In Elgin, for example, the Courter
News has load 84 percent of its circulation in the last few years. Making ends meet Union-Tribune editorial car-News has lost 34 percent of its circulation in the last five years even as the city has been one of the fastest growing in the Chicago area. Over a 10-year period the change is even more dramatic as it dropped from 32,722 to 17,687 circulation, a 45.9 percent plunge."

Critical acclaim Lindbergh Field's new terminal, the \$238 million project that went way over budget and continues to draw brickbats from locals for the inconvenience of its baggage arrangements, has been praised by this month's Architec-tural Record: "While the two rotundas that anchor Terminal 2 may fall short of formal or visual innovation, they serve to an-chor a building that functions simply and elegantly. And else where, such as at the arrivals hall, the project's more skillful spa-tial and formal articulation alludes to both the local context and tual and formal attribution altudes to both the local context and an aeronautical spirit that recalls San Diegos' industrial her-itage.". A San Diego outfit called Silver Bullet Solutions just picked up a Navy contract worth 525,421,514 for providing re-search and development on "command, control, communica-tions, and intelligence software applications and databases," ac-cording to a recent release from the U.S. Department of Defense.

Contributor Matt Potter

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

Back on the Street

By Robert Kumpel

icael Jackson is in a good mood. It's a muggy Saturday afternoon downtown, and he's just been released from jail

Signer was scenarie.

The property of the prop

guys run. I'd hustle friends.

really seen it. I don't want no

lvin' - 'If you didn't see it.

just stay away.' A judge can de-

tect that. Any slipup and I'm through. My mom hit the street and we got one — an old lady.

makin' sure these witnesses

town, and he's just be at Front and C Street after six months inside. It was in for narrotice. My friends are dealers. I was just standin' [on a street corner] with a beer and my friends ran. The police found dope ten steps away from me and charged me because my friends ran. It was creak cocaine and a little PCP. It want's even my drugs, I wow'. I don't set when the policy and the property of the policy and the work of the policy and the policy and the work of the policy and the out two weeks ago. Since they did that, the police say they're takin' all the people that know those guys to jail." Jackson's charges were dis-missed the day before his re-

lease. "I beat it in court. First I had a public defender, then my leade. I beart it in court. First I mom got me a paid attorney. It cost \$1000, and that's how I got free. With the public defender I would a been doin 'two years. I was charged with the sale of the seein one transaction. All they see me doin' was put a beer up to my mouth, and I was in the wrong for bein' on private property. The judge set bail at make no deals, and that's why I was in for six months."

At 5.6" and 12 po pounds, Jackson is small but taut. He his hands for enphasis. In spite of his long stay before dismissal, he shows no sign of bitterness.

he shows no signs of bitterness. He often laughs as he describes man, because of the bums in side there. The clothing stinks You only get to change ever four days. It's hard to sleep at night. The food is shit."

Jail time is structured into a routine - a routine made



The cops didn't even know the The cops didn't even know the lady was right there in front of the house. They didn't care. They said, 'I know this ain't your stuff, but you know 'em. I seen you guys sayin'. Thi' to each other. I said, 'Well, I'm in the ghettu. When people walk by I say 'Hi' just so they'll keep goint'. 'I leckson laughts. rand Broadwoy, Jackson muser about ail food. 'I'ds kokin' slop, man. You get, like, five fries with some rasgy meat shirty dinner.

some raggy meat. Shitty dinner, lemme tell you! It's like a Chinese plate, and it looks like there's four turds in there and four little potatoes that's been tore up in a microwave, and that's it. People get sick off that, man. I lost ten pounds. I gained five back when I started gettin'

"Stores" is jail slang for commissary goods. "You can order stuff throughout the week. It's good, but it's expensive. Out here, you can get 10 soups for a dollar, but they charge \$5 for 12. Kool-Aid is outrageous. They'll fill a cup for four bucks. But the jail food—you get this 'shit on a shingle' with some fuckin' meat that looks like diarrheal" Almost everything in jail is

Almost everything in jail is more expensive, even phone calls. "That's another thing the law should know. They charge, like, \$3 or \$4 to get in, and you get billed \$200 for a week of calls. It's not like on the outside. There's only four phones, and you have to wait. There's so many Mexicans in there, and many Mexicans in there, and they might start trouble. There's only a few blacks and whites in there, and all the Mexicans hog

there, and all the Mexicans hog the phones."

According to Jackson, racial tensions are most contentious with Mexicans. "They're a big-ger [population] than us. They see two whites or two blacks, and they just wanna rush."

I hate that! There are gangs. That's how we come together. If they see us together, they're not gonna take over."

not gonna take over."

There is no love lost between Jackson and the guards. "They're assholes. There was this time when there were more blacks in the tank and about three whites. So we asked the whites if they wanted to watch MTV or whatever they want to watch, but the deputy don' watch, but the deputy don't know that. We got this thing goin' on where we let them have the TV when they want it, and we watch BET [Black Entertain-ment Television]. So this white ment Television]. So this white deputy saw that we had BET on for two hours, and we were about to let them have MTV for two hours. So he turns it on country music and just left it. continued on page 6

team of San Diego artists are among 11 finalists to win one of four \$300,000

socialistic content of the content o

artists. I think that's one of the real benefits of this life. It's not like I've made a lot of mor doing this, but I've met a lot of interesting people. So I thought of two local artists who have a

He made a piece with granite that's up at the California Cen-So I knew that he had a lot of relevant experience creating a public work. He also is my neighbor lives across the street from me in North Park, so

ryteller. The guys, they're the ones who have the concrete ex-perience with this kind of per-manent art. But I'm kind of the coordinator, the catalyst." She also admits that she was very classical: many differ-ent disciplines, many differ-skills. He recently did something in Mexico City, I think in stain-

taries. Mathieu makes thing that maye have more of a nariest manual manu

wasn't sure the three personal-ities were going to mesh. "Math-ieu and Ante didn't know each other," she says. "I introduced them, and there was a little feel-

them, and there was all title feeling-out process."

The first step for the team was to come up with an idea for one of the four sites. They picked a circular area located priced as properties as the step of the first process of the four sites. They picked some stadium. Our idea, Smedley says, was to make the world's largest football because we fell in low with the form of shape that really determines the character of the game. At first we were thinking of a freecharacter of the game. At first we were thinking of a free-standing football theme. It would be like a 40-foot-long football. You would walk under it, in a crater under the point of the football. It would look sort of like it had landed there. We called it something like "Foot-ball Asteroid Park," the idea being that this huge football had

come down from the heavens and landed there."
The next step was presenting the idea. "What they asked for was a very simple thing."
Smedley explains. "They asked for one 8"0-by-11 visual and a little description. Ante insisted that we make a model, which we did. And I think we made it that we make a model, which we did. And I think we made it through the first process by having a very professional-looking now the model and then took a supphot of it. They saw that and they said, 'Okay, these people are for real. This looks good.' So we made it through the first cut. Then we went to Denress for a real. This looks good.' So we made it through the first cut. Then we went to Denress for a real. This looks good.' So we made it through the first cut. Then we went to Denress for a real. This look good.' So we made it through the first five three some very tisal urban renewal going on; a children's museum, an equation, an engaration, an amuseum, and the sold of predestrain traffic through our site. "What they we already land-scaped into this site is what they call a plant, which is a raisect on it. When we went to the first meeting, they said, "We can see you have the qualifications, but

maybe tone down the football a little bit.' They had this grove of trees planned, and they didn't want us to change their whole plan by crashing a football into it. They wanted it a little more subtle. So we took our original football idea, but we thought about the river idea, and we got this image about things rick, and we got this image about things embedded in a stream. So we decided in a stream, So we decided in a stream of the comparison of the comp

carving of it."

The team envisioned the embedded football for a trianembedded football for a trian-gular area near the circular area for which they had originally planned the giant football. For that area, they worked up an al-ternative proposal. "Basically, we took the same idea of embed-dedness," Smedley explains, "and we started to focus on all

the actual skill to manage the



Model of proposed sculp

of this equipment that goes with football — the pads, the helmet, that's what football's about. That's what differentiates it from other sports. It's like ar-mor or military hardware. That really interested us. And the forms did as well. In this pro forms did as well. In this pro-posal, we're drawing attention to a certain beauty in this that maybe people haven't thought about. We bought some cleats and some secondhand pads, and we were really taken by the forms of the stuff.

"So our approach is to take





Helmeted Arts

By Ernie Grimm

public-art contracts in Denver. The site of

public-art contracts in Denver. In esticion the projects is the new down-town Denver football stadium and the projects is the new down town town the project for the football stadium and the projects for the football stadium and the projects for the football stadi town Denver football stadium slated to open in August 2001. The San Diego team formed in April after one of the artists, Melissa Smedley, who grew up in Denver, heard of the stadium the United States] in 1990. He just recently got his citizenship. He's a sculptor and also does su-perb drawings. He does mosaice. He does many things to survive with his art, but the work that is with his sart, but the work that is for his soul is large-scale sculp-rue. He's done a lot with all dif-ferent kinds of stone. He's actu-ally received a certificate in Italy as a master stone carver. So he has a lot of,...dassical training. That's something that doesn't happen much here in the United States. Most art students here learn a very quick. conceptual

home town too.
"One of the greatest things about being an artist," she continues, "is knowing other

of two these arts who have a form the state of the state

I perform with — things that extend from my body."

Smedley admits the group sounds eclectic. "But as a team," she says, "I think we're really strong. I have the local connec-tion to Denver, and I'm the sto-

learn a very quick, conceptu take on the arts. But his trainir

less steel, 12 feet high. I think it sits in one of those traffic ro-

taries. Mathieu makes thing

that maybe have more of a na

continual from page d
And the whites didn't even want
it on country music. He said to
them, "They're tryin' to take
over, and they said, 'No. They're
givin' us two hours and we give
them two hours." But he said,
'No, they're just tellin' you guys
that.' So he kept it on for four
hours, and I wytote him up."
"Write-ups," another word

for grievances, are not often filed against guards. Jackson soon found that his grievance would one him. The guard that his grievance would one him. The guard thing I know I start gettin 'no letters.' Crievances are placed in a special box, but I ackson docan't suggest using it. 'Don't because they'll tear it up. I folded mine in my pants and slept with it, and as soon as I seen a sergeant, I rushed at him with it.'

Guards, according to lack-son, have no qualms about get-ing rough with prisoner. Pust yetterday as a guy was gettin' released, they busted him up. It was a youngster. I almost say, Fuck you, pigil' and ten of 'em rushed him. They put a mask over his face, cause he was spittin' on' em, and tied it. He was turning red! We were sayin'. Hey' Don't kill him. uver shout the fuck up! You to the put had been to the con-

want to be next, asshole? I've seen 'em hog-tie people and hit 'em on the face. When your arms are tied behind your back, you have no control of your face. I seen the kid this moraing. They busted his whole face. Before he came in, he was a perfect, normal gen, he was a perfect to the perfect of the perfe swollen, his lips busted, and they did that. And nobody will ever know. That's why they fuck you up.

"Guards need to be checked,"
Jackson continued, "I was
scared of the one lwrote up. He
was a bad man. He said he runs
this jail, he knows how to lose
you and how to fack you up.
and believe him. Seen it with
my own cys."
Despite the brutality, Jackson says a few guards are humane. "You can tilthe officers
that do like their job. They want
to help you."

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out a lot, I was bigger.

Tantooing is another popular pastime, lockoon opens his shirt and exposes an "S" and "D' in Gobhic Amarcters. Tjust got these put on. That's for San Diego County?" He also shows an older tattoo of a flag ness mater stattoo each other. He holds up his Walkman: "This is a tattoo gun. You take the engine out of a Walkman, and you have a running engine. With the motor you get a joine of the policy articles and the lock of the same as in a tattoo shop, but it's a little bit better. You tie that engine up and have that motor that for a long time until smitches came along.

Drugs are available for those who can pay, 'Inut about the word down that you got the word down that you got that all come up and verify it. You'll never know who he is. He's the dope man's runner. He'll come through as a trustee, sweepin'the floor. If you got 50 bucks, he'll comebil give it to you. If it's not, then you gonna find yourself

gays is in one cubicle and that's it. Some homosexuals get through that don't look it, but when you see 'em you know 'em. We had three homosexuals in our bunk area. I just told 'em,
'Don't start that gay shit in here.'
I've heard that they do it by the

Back on the Street

As a return prisoner, Jackson admits that conditions at the central jal have improved. The central part of continual from page 6
tive. "I grew up in Southeast
San Diego and went to Logan
Elementary. Then my mom
thought I was hangin out in
gangs so he put me in Point
Loma Cabrillo. Then Lewent to
Dana and to Point Loma Righ,
After I graduated I went to
Mess College for two years,
then I got arrested for robbery,
bein' stupid. That was 1992. I got three years in Chuckawalla—
that's near Bythe in River from page 6

ing in the corner."

Smoking is prohibited in jail, and Jackson laughs as he says, "That's the best rehab. I was fully a smoker, and I plan on resuming my habit right

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now! I can't quit!" Reading is available to break the monot-ony, but materials are limited. "The stuff that's there is bull-"The stuff that's there is bull-shit and not good material. They should have more educa-tional materials.
"More books than just fuckin 'crime books like, Jimmy's Usin' Dope or Timmy Killed John. They should have more in-celligent reading. After readin' all those books, I wanna get out and kill!"

those books, I wanna get out and kill!"

There is no gym or weight room. They snatched all that. The South Bay county jail is the only one that still gives you recreational space. So I do a lot of push-ups. When I worked

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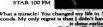
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Ted Leitner







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trainer for telemarketing, and he kept me the job, man! I'm gonna call him and thank him for everything he did. I'm gonna go to work. He knew that wasn't me with the dope. I

had money."

Jackson explained his job. "I train people how to telemarket, how to get on the phone and

how to turn a 'no' into a 'yea.' People will say, 'I don't like tele-marketers calling my house,' and hang up. I teach 'em how to get into their pockets. It's a technique. I never learned it in college or nothin' like that. Growin' up in the ghetto, I just always had the knack to sell somethin'.

when I first did it, I just did it for the money, but then I seen how a person can tell you no, and you can turn him around into givin' you his credit card number! Over the phone! This guy was literally cussin' you out and now he's your friend. That turned me on,

mom because she has another kid by another guy and says she can't have two kids stay with her. That's bullshit. So I keep 'em both. My mom helps me out, but I work two jobs and take damn good care of 'em."

Arts

equipment, enlarge the scale, and create a series or array or forms throughout a landscape. And it will be a gradual process of discovery for the viewer, a kind of playful archaeology, enough the you can sit and have your lunch on it, but it's really a nock guard, or a piece of a helmet. We're trying to heighten that discovery process and call attention to the 'dadding,' as Maptice calls it, of

more money dropped into their lap, they can have both because they really go together." Presently, they await word of acceptance. Should they win the contract, they will receive

nancial. My interest initially was, 'Hey, let's jump in this game and see if we can get some money for what we do.' So we've written some com-possition for some compensation for ourselves into the plan. But it's modest. We're giv-ing ourselves \$20,000 each."

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SportingBox By Patrick Daugherty

Butterfly Agate

am sprawled against a low cinder-block wall wish-ing the sun would make a guest appearance. On my right is a sleeping bag, several newspapers, two pillows, pair of jumper cables, and an empty thermos.

two pillows, pair of jumper cables, and an empsy thermos.

It is situated on the north side of a commercial car wash located on Palm Avenue in Imperial Beach. I've paid \$1.500, removed the aboveforementioned items from my truck, and am on hold until asid giriny meachine makes und am on hold until asid giriny meachine makes upon the commercial part of the commercial

With a start I become conscious of the fact that I've been staring at a large trash can. This is one of the barrels people use when cleaning out their which se before proceeding to the official can be their which set before proceeding to the official can not trouble themselves to actually place their trash in the can, near miss is considered a goal. As a result, scattered all around the base of the trash bin are plastic cups, ciparette butts, soft beginning to the plant of the plant plan With a start I become conscious of the fact

Diego's collective backseat. Except, except... one item peeks out from the edge of a Burger King wrapper. It's solid and round, maybe one half-inch in diameter. I recognize the object, but can't retrieve its name from the tar pit of my memory. This causes me to get up and flick the hamburger wrapper away Behold, a pristine Butterfly Agate!

The best thing about West University Elemen-tary School in Houston, Texas, was that they let you go barefoot in class the entire week before summer vacation. That surprisingly enlightened custom made for an early start to summer, when all of us put away our shoes, and gave us an extra week to callus the soles of our feet. This time was particularly useful since it took several weeks before bare feet toughened-up enough so one could easily walk over hot cement sidewalks, asphalt streets, and rocky backyards.

The second best thing about West University Elementary School was marbles. School started at 8:10 a.m. and a dozen second-graders would be on the playground 30 minutes prior to first bell.

to first bell.

A game of marbles usually consisted of four, five, or six players. A circle was drawn in the dirt, roughly there feet in diameter. Players would then decide how many marbles each would place inside the ring, Most days, we risked four marbles a piece.

To start, a player put his shooting hand on the ground on the edge of the circle. The shooter would aim at a marble inside the circle. If he his

it hard enough to cause the marble to be pushed out of the circle, then it became his property and he got to shoot again. This was a great advan-tage since the boy was now inside the ring and much closer to other marbles. If he shot and failed to propel another marble out of the ring, then, the next shooter shot. The game ended when all the at-risk marbles had been shot out

of the ring.

There were two shooting styles. Most boys cradled the marble inside a curled index finger and propelled it forward with the thumbnail

portion of their thumb. A very few boys pinched the marble between the thumb and upper part of the forefinger, also propelling it forward with their thumb. The latter technique allowed the shooter to assume a shooting position where the back of his hand faced the gro

back of his hand faced the ground. That looked so coel!

But, if truth is to be told, even then, playing marbles mereby passed the time. It gove us something to do while waiting for the main event. The property of the prop

ter and Jelly, Perry, Steely, Pinky, Bird Cage, Liberty Bell, Whirl, Ghost, Frog Eyes, Hawk Eyes,

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TENNESSEE 1 1/2 40

and the exceedingly rare, often dreamed of, and the exceedingly rare, often dreamed of, Butterfly Again. Butterfly Again, We weren't durnb, we understood, ablough we wouldn't have used these words, that the We knew they were throwing off their little-boy toys and moving no to the somber world of junior high school. And we also knew, while collecting as ramey markles as we could during the mirrections 95-second-markle-hall-storm, that is rise of plassing was their problem, not our.

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PLACES OF WORSHIP REVIEWED

Denomination: American Baptist Churches Address: 7485 Orien Avenue, La Mesa;

Address: 7485 Orien Avenue. 619-463-1201 Year founded locally: 1956 Senior pastor: Terry Miller Congregation size: 100 Staff: one full-time Church school enrollment: 20

Annual budget: \$70,000

Baptists hug. It's their nature. Windsor Hills Baptist Church belongs to American Baptist Churches, a denomination that long ago split from its Southern counterpart over the issue of slavery. Like all Baptists, the folks at Windsor Hills can't wait for their pastor to tell them to stand and greet each other. They

scramble from their scramble from their pews and dart around the sanctuary, hugging everyone as they go. They'd already hugged each other when they first arrived at church, but never mind.

Windsor Hills is a modest church on a hillside overlooking La Mesa. Built in the mid-1950s, it's a sensible, utilitarian structure—

utilitarian structure— pine, beige stucco, a few discreet panels of stained glass here and there. Most of the con-gregation has attended the church for decades. the church for decades. Pastor Terry Miller has served there since 1980. He's a handsome man with a casual manner. He accom-panies hymns on gui-tar. He seems to think of his congregation as his family.

Last Sunday Pas-tor Miller had good reason to be proud. Reverend Gary Bates, a young man who'd attended Windsor Hills for many years, was on

he and his wife would soon be leaving to serve as missionaries in Costa Rica. Before he left San Diego to attend seminary in Berke-ley, Reverend Bates had been active for many left San Diego to attend seminary in nerke-ley, Reverend Bates had been active for many years in Windsor Hills' youth group and had also served as a deacon. When he took the podium last Sunday morning, be told us that his involvement at Windsor Hills, and Pas-tor Miller, had formed his desire to be a missionary.

wissionary.

"Many people have asked me how you make the decision to become a missionary. Do you remember the movie The Wild Ones, with Marlon Brando? Well, Brando and his motorcycle gang blow into this small town and really shake things up. This rural waiteress is fascinated by Brando's character, this ress is tascinated by Brando's character, this motorcycle guy, and she asks him what it's like when he makes a run. She asks him if he makes a picnic lunch. And Brando just looks at her and says, 'It's no picnic. You just go.' "After considerable prayer and talking at length with missionaries about their lives,

that's what we decided. It was clear to us that the life was difficult. We know it's not going to be easy. Many Americans think of Costa Rica as the "nice place" in Central America. And it is. It has rain forests and warm waters and wonderful Baptias people. But there are places in Costa Rica where the Gospel hant'l had a chance to make an impact. That's where we'e going to go. It's no picture.

That's where we're going to go. It's no pic-ic. You just go.

"We've had the privilege of meeting other people who've made the same decision. One was a 2'9-year-old woman who just finished her residency in pediatric medicine. She spen last summer as a voluntear at the American Baytumner as a voluntear at the American Baytumner as a voluntear the American Baytumner as a voluntear the American Baytumner as a voluntear when the properties of the properties of

central point of what was a very simple ser vice. The congrega

tion sang hymns like "Great Is Thy Faithfulness," and "Do Lord, Oh, Do Lord." Lord, Oh, Do Lord," A special "deacon's donation" was taken to help needy families in the neighborhood. During Communion, however, the congre-gation left their pews and filed to the altar where they received what Pastor Miller referred to as the "ele-ments," After the ser-vice, I asked Pastor vice, I asked Pastor Miller about this not-

Miller about this not-very-B apt ist-like Lord's Supper.
"My wife was raised a Missouri Sy-nod Lutheran," he ex-plained, "and about a year ago she said that she really missed get-ting up from her pew and walking up to the altar to receive Com-with the control of the work of the control of the control of the work of the control of the control of the work of the control of the control of the work of the control of the control of the work of the control of the control of the work of the control of the control of the work of the control of the control of the work of the control of the control of the work of the control of the control of the work of the control of the control of the control of the work of the control of the control of the control of the work of the control of the control of the control of the work of the control of the control of the control of the work of the control of the control of the control of the work of the control of the control of the control of the control of the work of the control of the control of the control of the control of the work of the control of the control of the control of the control of the work of the control of the control of the control of the control of the work of the control of the work of the control of the work of the control of the c really wasn't a reaso why we couldn't So

why we couldn't. So that's how we started, we started, we started variation in the American Baptist Churches one, are conservative and hold to Biblical interraincy. There are others, mostly back East, that are more liberal and would talk instead about Biblical authority. The denomination ordains women, but not every church are accepting of practicing homosexuals, are accepting of practicing homosexuals. are accepting of practicing homosexuals, others aren't. First Baptist Church of Chula others aren't. First Baptis Church of Chula Vista, which belongs to our denomination, is a charimentic church. They speak in tongues. There are very speeple here in his church. They speak in the church is the church of the chu





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Uphill Olympics

very two years the Olympic flame is rekindled in Olympia, Greece, using the sun's rays and a parabolic mirror. The Sydney torch, which looks like a cross between a boomeran and a miniature Sydney Opera House, was lit or May 10 and is in the middle of the longest torch relay in Olympic history — it will take nearly 11.000 carriers to escort it over 27,000 kilome ters. After the lighting ceremony, the torch spent the first ten days of its journey getting to Athens where it boarded a plane bound for Guam. It spent two weeks on a tour of the Pacific Islands, which make up the Oceania ring of the Olympic empire, before arriving at Connellan Airport in Australia's Northern Territory. On its way to Sydney for the September 15 opening cerem the torch will pass within one hour's drive of 85

percent of Australia's scattered citizens. The games face an uphill battle too. Doping, appalling television coverage at the winter games in Nagano, the pipe bomb in Atlanta, scandal in pious Salt Lake City, and a smug committee have knocked the Olympics off its pedestal. But maybe the Olympic movement set impos-

sible goals to begin with. The official Olympics website (www.olympics.org) outlines the move-ment's ambitions at a page dedicated to the founder of the modern games, Pierre Frèdy, Baron de Coubertin. An active equestrian, boxer, fencer, and rower. Coubertin believed that sports were



the springboard for "moral energy." In 1894, he proposed reviving the Olympic Games so that men might "adhere to an ideal of a higher life" and "strive for perfection." He wanted to establish a physical elite "whose origins are completely egalitarian," create a "four-yearly festival of the springtime of mankind," and elevate sports by involving the philosophic arts in the Games." Thes objectives seemed inflated even to other French nationalists looking to punctuate the reconstruction of the country's ego after its humiliat ing loss in the Franco-Prussian War. His pro posal was largely ignored.

Nevertheless Coubertin established the Inter national Olympic Committee in 1894 at a cere-

mony at the Sorbonne, and the first games of the modern era were held two years later in Athens. But it took the French public until 1968 to take his philosophy of Olympism seriously. That was the year that the skier Jean-Claude Killy won gold medals in the downhill, giant slalom, and slalom events at Grenoble in France. Oui, oui, the "springtime of mankind."

Posted at the site's museum link are pictures and descriptions of remarkable Olympic arti-facts — Killy's medals,

Baron de Cou-

that sports were

the springboard for

blue racing helmet, and ski boots, for instance. If you look closely at the picture of his boots which for skiers will recall the excruciating pain caused by old footgear — you'll notice that the one on the right was

"moral energy." modified. Killy reshaped the boot himself, to fit the morphology of the ankle that he hurt in a car crash. One more tes-tament to the fact that it's the athletes who deliver

the Olympics to great heights.
Also part of the exhibition are the shoes (Nikes with a gold swoosh) that Carl Lewis wore when he won the 200-meter race in the 1984 summer games in Los Angeles and Eric Heiden's skates from the 1980 winter games in Lake Placid. To a









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ten-year-old boy living in Vermont, these were the best Olympics ever. The Swede Ingemar Stenmark, who ed from skiing in 1989 with 86 World Cup victories, won the slalom and gian slalom for his only two Olympic wins; the United States hockey team, made up of a bunch of college kids

and seeded seventh out of 12 teams, defeated the Russian team and won the gold medal; and the 21-year-old and set Olympic records in all five speed-skating events. His skates are nothing more than leather shoes with a long, steel blade screwed to their soles. The word

"Viking" is emblazoned or

The site also has a link to the Olympic Television Archive Bureau homepage (www.otab.com), which most useful as a record of Olympic highlights dating back to Athens in 1896. Per haps you had forgotten about Ugo Frigerio of Italy,

who won over the crowds Or about Shun Fuilmoto at the 1920 summer games in Antwerp with his flamrings with a triple somerwant style in the 10-km earning a 9.7 and walk? Or about brothers Phil and Steve Mahre wina gold for Japan in the 1976 ning the gold and silver medals in the slalom event a broken knee? at Sarajevo in 1984? Or about Olympic organizers, ashamed, maybe, by the fact Derek Redmond's father that athletes get all the glory

while they get roasted, have sworn that they'll do their best not to act like idiots during the Sydney games. They have promised, for during the Sydney ga example, to stifle badminton hooliganism (no joke) and leave the harbor before the triathlon events.

- Justin Wolff



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Goat the unhappy Marquis's way of telling France that Louis had taken

Horns, specifically goat's horns, have been the cuckold's symbol at least since the Greeks worshipped Pan, the frisky half-goat god of the fields who spent much of his time laying nymphs. In the classical world, goats had a reputation for being loose, and Pan's pointy little goat's horns were symptoms of his horns nature. A man whose wife had been Panned, as it were, was said to grow goat's horns; the longer the betrayal, the longer the horns. There's reference to the cuckold's horns in the Saturican and in Chaucer. Even today the very worst insult that Italians, Europe's sexual jealousy specialists, can hurl at a man is cornuto, or "horn," meaning cuckold. By extending their index and pinkie fingers, in effect forming a pair of goat's horns, both the Italians and French signal that a man is a cuck-old. American children, sensitive to its power

to belittle but unaware of its origin, make the same "horns sign" behind the heads of unsus-pecting classmates. At heavy-metal concerts, pering classifiates. At neary-metal contects, pimply teens make the gesture because of its Satanic connotations: the horned devil can be traced to Medieval artists who used lecherous Pan as their model for ultimate evil.

Goat's checkered past hasn't prevented people from exploiting the animal's culinary possibilities. Mexicans like to stew it long and slow with ancho chiles, cinnamon, c garlic, and oregano. In some parts of the Middle East, goat is interchangeable with mut-ton. At an Ethiopian Jewish wedding I attended outside Tel Aviv, an entire roast goat was the celebration's centerpiece.

I was invited by family had come to Israel with the first wave of Ethiopian immigrants. something out of the Bible. six siblings had walked from northern Ethiopia into Sudan. Along the way Gashaw helped his mother deliver her eighth

child, a boy. In Sudan, bandits robbed Gashaw's family of what little they had. Arriving in Israel

This sense of the miraculous didn't last Ethiopia, in the capital, Addis Ababa. He was in some way connected with the military and

couldn't leave the country. With no husband and many small children, life in Israel was hard for Gashaw's mother. She became despondent. She slept large parts of her day, wrapped in her thin white robes. Her depression deepened. When Gashaw and I visited her, she pleaded with us to call Gashaw's father in Addis Ababa. Gashaw's little brothers wrapped lves around our legs and begged us to

ber. The Jewish Agency had moved thousands of Jews from their homes in the north to the capital. Living conditions

were squalid. Reports from
Addis Ababa said 30 JewThe second wave of Ethiopi ish children were dying daily of typhus and cholera The Ethiopian government refused to release the Jews. ing a civil war and wanted to exchange Jews for

for an organization that dealt with Ethiopian immigrants. Every day more reports came of more deaths in Ethiopia. Every day more the wife of another man. Ethiopians came to our office and asked us to call their relatives in Addis Ababa. There was confusion and panic. Gashaw's mother appeared at our office door one morning. She covered her face with her hands and wept and could

not be consoled.

The wedding happened in the middle of all this, a time when Gashaw's extended family needed hope and a cause for happiness.
There must have been a hundred guests, and we were all served a paper plate with a portion of roast goat and a large round of spongy Ethiopian bread, injen. I never met the groom, Gashaw's cousin, but I sat all evening next to one of Gashaw's many uncles, who kept filling my glass with icy Israeli beer. When I had There's much about the second wave of me to use the one upstairs in his family's apartment. When I staggered through the front door I noticed a trail of something red and sticky on the floor. I followed the trail to the bathroom where, sitting in the bathtub, was a

> The second wave of Ethiopian immigrants eventually came to Israel. When they arrived, it was again like a miracle. But Gashaw's father was in none of the planes from Ethiopia that touched down at Ben Gurion airport. The details of what happened to him took a long time to reach Israel, and by the time they did. Gashaw's mother was already zombietrapped in Addis Ababa, nor was he ever leaving. He had taken up with another woman,

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"To Speak or Not to Speak: San Diego, 1912"

ROBERT WARREN DIEHL MASTER'S THESIS

San Diego became famous for the Free Speech protests of 1912. It also became infamous, in many circles, for the tactics used to stop

In the early 1900s, San Diego "lived in virtual isolation from the rest of the United States." Blocked by mountains and Smith an ocean, a foreign coun try to the south, and only

one railroad line to Los Angeles, it was difficult to reach. The city hadn't developed the harbor people wanted. And its popula

tion was dwindling. "During this period, some Americans confused San Diego with Santiago, Cuba." Between 1910 and 1912, however, San

Diego grew exponentially. Real estate, "The city's main economic base," flourished, especially in Fairmount, Bellmont, Eastgate, and City Heights. Money for new construction, in 1911, was \$5,703,000, a mark, said the San Diego Tribune, "No other city in the country of equal population will anywhere near approach." And few cities, ever, were as dominated by one person.

John D. Spreckels owned the city's utilities, ferry system, two of the three newspa-pers, "short haul lines" (i.e., local railroad tracks used for hauling), most of downtown and the waterfront, and a controlling interest in the Southern California Mountain Water

Company. In a word, "John D. reigned."

In May 1911, the state legislature gave San Diego (read: John D. Spreckels) the right to control its tidelands — i.e., its harbor. And in November a bond issue passed for dredging the channel and plans for an 800-foot-long pier. "The frenzied pace that San Diego put forth in its building program drew workers from all over the country. More importantly, it drew the attention of the Wohblies."

The Industrial Workers of the World --a.k.a. IWW, a.k.a. the Wobblies - was founded by William Dudley "Big Bill" Haywood in 1905. "The abuses of capitalism can no longer be tolerated," claimed its "Jan-uary Manifesto." In a statement prophetic about the San Diego Free Speech Fight, the Manifesto also said that "employer associations attempted to crush by brutal force any resistance to their will."

The preamble to the IWW's constitu-declares: "It is the historic mission of the working class to do away with capital-ism.... By organizing industrially we are



forming the structure of the new society within the shell of the old."

The Wobblies "had a fierce dislike for anything political." Like Gandhi, only decades

MASTER'S THESIS EXCERPTS:

of the capitalists than did direct action.... It is possible that the propaganda produced by the capitalists over the word led to its future use and meaning. In actual fact, sabotage usually meant the use of any means that would destroy the capitalists' profits. Normally, this did not include des

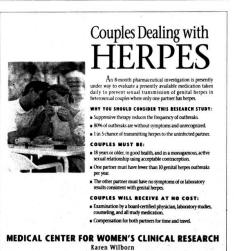
ery or property.

2. The IWW sent organizers into a dispute who could speak more than one language.... This tactic created a spirit of solidarity among the different nationalities participating in the strike.

3. From the testimony of IWW veteran George H. Speed: "The courts bend laws to suit themselves...laws passed at the disposal of employers...constitutional rights...used as a cloak for the mis-deeds of corporations. Judges and executives are concerned with the rights of property rather than the

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before, they advocated chang-ing the system by nonviolent means. "In addition to scorning the bullet and the bomb, the organization gave little credence to the power of the ballot. They devoted them-

The IWW envisioned a nationwide general strike. To achieve it they first had to foster hundreds of local strikes, "slow down or sitdown strikes of "indirect action" included wrong destination, doing repairable damage to a nachine (so they could use it when they defeated capithe truth about the defects of a product." The national strike would paralyze industry, forcing it to capitulate to the workers, and "the industrial state would be a reality."

On occasion some Wob blies resorted to violence. In nia, the IWW local "adopted an eye-for-an-eye philoso-phy in a dispute with business and civil authorities." At least a dozen people died.

Much more often, the IWW were victims of "need-less brutality" from police and state militia. In an artider Berkman said troopers reminded him of Russian Cossacks. The term "Cossack" became popular with Wobblies, "who used it frequently to describe the police men they confronted."

Wobblies demonstrated across the country. Their strongest cohorts were men who moved from job to job, migrant workers, "usually

loose rebels" enjoyed a free-dom of movement that became legendary. "Their knowledge of freight-train schedules could, at times, get them to their destinati faster than paying customers."

The IWW fought for free speech in New Castle, Penn-

sylvania: Missoula, Montana Walla Walla, Washingto Fresno, California; and Spokane, Washington. In Spokane, employment agen cies demanded fees for finding applicants jobs - then or lumber camps. The IWW launched a "Don't Buy Jobs" campaign against the "job sharks." They established a soapbox in downtown Spokane. Each person that mounted it was promptly just as quickly take the place of an arrested comrade." Within 24 hours, 150 free-

speechers were in jail. Organizers threatened to bring in IWW members from around the country. "The thought of an army of ing on their city panicked

capitulated.... Jail-cell doors were thrown open, allowing standing they must get out of town. An investigation started against the employment agencies produced some fines and loss of licenses. Street speaking returned to Spokane."

The IWW used the same tactics in San Diego — flood the city and city jails with Wobblies, make free speech an issue, receive national media coverage, but the results were far less peaceful.

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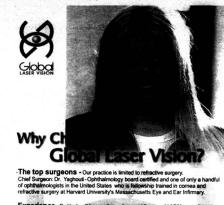
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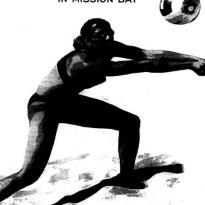
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EARTHLY POSSESSIONS

My brother and I were delighted with the sight of him, our buttoned-down, Brooks Brothers, lawyer father, standing in his boxers for the amusement of anyone who happened to drive by.

ou see it on the news. There's a firestorm in Oakland, a hurricane in North Carolina, a flood in the Ohio Valley, and the residents of those places are given minutes, some small portion of an hour, to gather what they want from their homes before they are forced to leave. They take photographs, heirlooms, jewelry; something their father made, something else given to them in childhood. They rush through the house asking themselves what's important, what can't be replaced, what they can't leave behind. Then, on the news, they talk about what a strange experience it is, to have to choose the things you love the most. I think about these people sometimes when I'm wan-

dering the house alone late at night, after my husband and the kids are asleep and the dog is snoring under my desk. I look around in the living room, the family room the kitchen and my study, and I wonder: What would I take? What do I love? What matters?

Hard question, for me at least. "Things" have always been important to me. When I was a kid, I had a lot of treasures — they were treasures to me, anyway. I was an introvert and happiest in my room, and the treasures that surrounded me there gave me comfort — they even made me feel rich. My filled-up Handy Dime Saver from California Federal Savings and Loan Association, with its \$3 of silver dimes. A Japanese painting set that my dad brought to me from Tokyo. My Mary Poppins soundtrack. My

Nancy Drew books, numbers 1 through 43, which I ght one at a time from a gift shop down the street almost as fast as they came out. I'd carefully count out my \$1.37, then walk to the store and buy the newest book, only to be finished with it by the time Mom put pork chops or minute steaks or creamed chipped beef on toast on the Formica kitchen table for dinner. And there was my doll collection - not prissy Barbie Dolls or let's-play house baby dolls (except for

Chatty Kathy) but exotically dressed dolls from around the world, brought home to me by my dad when he traveled, or sent by friends of my parents from faraway places: the Scottish dancer; the Japanese mother with the baby strapped to her back; the African doll with her beaded headdress and skirt. I kept these things on bookshelves and in a small carved cedar chest brought to me by my grandparents, and I often rearranged them with great care. They made me feel safe, and even



The author (left), her brother, and Santa

hopeful; they were talismans of my childhood, good luck charms for growing up.
I'm still an introvert

I'm still nervous when I travel, and I'm happiest at home And I still have talismans not for childhood, but for adulthood. For negotiating the tricky waters of raising kids and staying reasonably sane through middle age. On the desk in my study

is the silver charm bracelet I had as a girl. It holds 26 charms bought on family Stone from Ireland, the White

House from two weeks in Washington, a watch key from the Paris flea market. A Scottish thistle, Tinkerbell, a woman at a spinning wheel; a bagpipe player, a beer stein, a harp, a pagoda, a viola case that opens and reveals a shotgun — New York, summer of 1965. Two St. Christo-pher's, one Blessed Virgin. Ballet shoes, a bluebird. The Oklahoma state seal, and the United Nations.

The bracelet makes me remember odd things. Learn-









ing to whistle, for example, which I did on a monthlong trip to Europe in 1964. A ve our ren over Europe and Britain, I drove my parents and my brother crazy. ("Bo, could you please stop whistling for just a little while?") The spinning-wheel charm brings up an image of my dad chang ing his pants on the side of the road in the Irish coun tryside. We'd stopped in the ountry to walk along a creek. and Dad had slipped on a rock and fallen in. Now he wa oaked, and my brother and I were delighted with the sight of him, our buttoned-down Brooks Brothers lawyer father standing in his boxers for the amusement of anyone who happened to drive by. The watch key from Paris makes me think of my grandfather hurrying after my dad at the Paris flea market. He and my grandmother went with us to Europe in 1966, two years my grandfather's death. It was a bittersweet vacation for my dad; he hadn't known until that trip how much my grandfather - we called him Pappy" — was slipping. He was not himself; he was childborn about small things insisting on melted butter on his waffle. He would not and it was painful for my dad to watch his father's decline on a daily basis. I was 11, and though I didn't really under stand those things, some part of me knew that Pappy needed entertaining, which I did. The new childishness in him brought him close to my level, and that summer, we were friends.

In our kitchen, there is a blue-and-white tile that shows a Lippizaner horse, a gift from my brother when he was a college sophomore, studying at Stanford's overseas campus in Vienna. I was in seventh grade and missed him. The house was too quiet my parents too focused on me. I thought. My brother was my hero, and when he came home from Vienna and brought me this gift, I was amazed at the fact of a present from him for no occa sion - unrequired gifts were something only grownups did, I thought — and at the sophistication of the gift And I thought, for maybe the first time, that it was



might grow up someday

There is a box on the bottom shelf of the book case in my study. It's cov ered with a floral print fab ric, the kind of box that nice stationery comes in. I call it my mom box, and in it are things from my kids. Birth-day cards, Mother's Day cards a card my 13-year-old son left for me to find after he'd left for camp last sumbut I'm sure I'll have a great time anyway." Faxes that he sends from his dad's house when I've been out of town, and he's welcoming me home. A journal that my 15-year-old daughter kept

while she was at camp.

I was in England while she was there, so she couldn't write to me. Instead she gave me the journal when she got

of what she did at camp. "Sometimes I wish every thing I did here was on camera so you could watch me. she wrote on Day 3. "You would be so proud." And there is a note she wrote to me when I had bronchitis two years ago. "I am very sorry you are sick and hope you feel better soon," she wrote. "I'm also sorry tha me and Scotty have been fighting so much.... Also I love you very much and I can put myself and Scotty o bed if you want, and I can also wake Scotty up. I

wish I could drive us to

That mom box does

school, but I can't yet.

strange things to me. It pulls at me and makes me want to stop time, or, even better, to go back for just a day. I'd lap and feel his breathing even and deep, and the weight of his head against my chest. I'd like to rock my daughte and feel her hold a strand of my hair between her small fin gers as she falls asleep. But I can't - my kids are almost grown. He's got eight inches on me; she's driving now here. And while it's true that we're close and that I love the people that they have become and that I wouldn't change a thing, sometimes am at a loss. I miss the children that they were.

Near the mom box is Maya wooden cigar box. In it are notes and cards from my husband — birthday cards, Valentine's Day, an niversaries Mother's Day Christmas, Easter. My husband is, by his own admis sion, a private man, and he is not generally given to lengthy expressions of affec-tion. But in these cards, he writes things that leave me in awe at my good luck. "You are light and map and destination," says one. "You're my soul's mate, my heart's

tion and my Easter.' And on the wall over the door of my study is a crucifix. It's ten inches long, five inches across, wood inlaid with brass The Cor pus is also brass. The crucifix has belonged to me since January 31, 1996. For the 50 years before that, it belonged to Father Leo Rock, S.J. It was his yow crucifix - the

Mass in which he prof his first vows of poverty, chastity, and obedience in the Society of Jesus. I first saw the crucifix on the day I received First Eucharist. was 40 years old, and during that small Mass, Leo made a gift of it to me, an act are always moved when they hear the story. Priests are crucifixes; giving one to almost like making a gift of your wedding ring. But Leo simply said that a crucifix was not a sign of suffering as some people thought. It was a sign of love, he said, and it was time to pass it on

Those are things that tory. There are others that ave to do with my parents' There's Mattie, a clay

sculpture that sits on the co ner of my desk. It's a bust of an African-American woman seven inches high, six inches wide at the base. She has a cheekbones and a broad fore-

head, and she stares straigh ahead as though she is gaz-ing at something important. She wears a sleeveless blueand-white striped T-shir and a white sun hat, both of which are glazed, cool an smooth to the touch, and a ntrast to the graininess the clay. I've draped a strand of carved ivory beads that belonged to my grandmother around Mattie's neck because the model for the sculpturethe real Mattie - always ore a strand of pearls with her striped T-shirt when she sat for sculpting class.

My mom did this sculp ture. She started sculr 15 years ago, when her best friend Gerry — a woman she's known since high school when the two of them used to get kicked out of the school library for laughing — gave her a five-pound hunk of clay and some sculpting tools for said, "I think you can do this That gift changed Mom's life: she signed up for a sculpt-

ing class, which she stayed with for the next ten years,

once a week, every month

except during summer. My mom is a giver through and through, selfless in the ne, and sculpting is one of the few things I can rem ber her doing for herself hough she did make gifts of the end results. Since she began, she's probably done a hundred sculptures, mostly of children and most of the given to the parents of he subjects. But of all Mom's tie is my favorite. She look strong and wise and kind and gentle - qualities I associ te with her maker — and she calms me.

Under the reading chai in my small study is a black cardboard box. Last sum mer I asked my dad if I could look through the photo-graphs he keeps in an old sea chest in his basemen (which he calls his office and where he keeps his own trea sures) He brought me a bo of them and told me to keep what I wanted which I did with pleasure. They are won-



derful. There are photos of

my family when my brother

and I were kids - Christmases, family vacations,

nights out. My brother and with Santa. Dad and me riding a chair lift at Tahoe, my brother in his Navy uni-form in 1966. And there are a few more recent pictures my parents on their 40th wedding anniversary 15 years ago; my dad, ten days after a triple bypass 5 years ago, both vulnerability and stee-

liness in his express But it's the older pictures that I love. There are photos of my dad's family 1950s. There's a picture of my dad and his dad leaving the Oklahoma City Cour ouse on Main Str and there's the KA Pledge Class of 1941 at the Uni a photo of the four John ldwells in the family — my dad, his cousin, his uncle taken in the early 1940s parents at the beach in 1941,

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EARTHLY POSSESSIONS

My brother and I were delighted with the sight of him, our buttoned-down, Brooks Brothers, lawyer father, standing in his boxers for the amusement of anyone who happened to drive by

ou see it on the news. There's a firestorm in Oakland, a rricane in North Carolina, a flood in the Ohio Valley, and the residents of those places are given minutes, some small portion of an hour, to gather what they want from their homes before they are forced to leave. They take photographs, heirlooms, jewelry; something their father made, something else given to them in childhood. They rush through the house asking themselves what's important, what can't be replaced, what they can't leave behind. Then, on the news, they talk about what a strange experience it is, to have to choose the things you love the most.

I think about these people sometimes when I'm wan-

dering the house alone late at night, after my husband and the kids are asleep and the dog is snoring under my desk. I look around in the living room, the family room, the kitchen and my study, and I wonder: What would I take? What do I love? What matters?

Hard question, for me at least, "Things" have always been important to me. When I was a kid, I had a lot of treasures - they were treasures to me, anyway. I was an introvert and happiest in my room, and the treasures that surrounded me there gave me comfort - they even made me feel rich. My filled-up Handy Dime Saver from California Federal Savings and Loan Association, with its \$3 of silver dimes. A Japanese painting set that my dad brought to me from Tokyo. My Mary Poppins soundtrack. My

Nancy Drew books, numbers 1 through 43, which I bought one at a time from a gift shop down the street almost as fast as they came out. I'd carefully count out my \$1.37, then walk to the store and buy the newest book, only to be finished with it by the time Mom put pork chops or minute steaks or creamed chipped beef on toast on the Formica kitchen table for dinner. And there was my doll collection - not prissy Barbie Dolls or let's-play-house baby dolls (except for Chatty Kathy) but exotically

dressed dolls from around the world, brought home to me by my dad when he traveled, or sent by friends of my parents from faraway places: the Scottish dancer; the Japanese mother with the baby strapped to her back; the African doll with her beaded headdress and skirt. I kept these things on bookshelves and in a small carved cedar chest brought to me by my grandparents, and I often rearranged them with great care. They made me feel safe, and even



The author (left), her brother, and Santa

hopeful; they were talismans of my childhood, good luci charms for growing up.
I'm still an introve

I'm still nervous when I trave and I'm happiest at home And I still have talisman not for childhood, but for adulthood. For negotiating the tricky waters of raisin kids and staying reasonably sane through middle age.
On the desk in my stud

is the silver charm bracelet had as a girl. It holds 26 charms bought on family vacations: a small Blarney Stone from Ireland, the White

House from two weeks in Washington, a watch key from the Paris flea market. A Scottish thistle. Tinkerbell, a woman at a spinning wheel; a bagpipe player, a beer stein. a harp, a pagoda, a viola case that opens and reveals a shotgun— New York, summer of 1965. Two St. Christopher's, one Blessed Virgin. Ballet shoes, a bluebird. The Oklahoma state seal, and the United Nations.

The bracelet makes me remember odd things. Learn-









ing to whistle, for example, which I did on a monthly trip to Europe in 1964. As we drove our rented car all over Europe and Britain, I drove my parents and my brother crazy. ("Bo, could you please stop whistling for just a little while?") The spin ning-wheel charm brings up an image of my dad chang ing his pants on the side of the road in the Irish countryside. We'd stopped in the country to walk along a creek, and Dad had slipped on a rock and fallen in. Now he was soaked, and my brother and I were delighted with the sight of him, our buttoned-down, Brooks Brothers lawyer father standing in his boxers for the amusement of anyone who happened to drive by. The watch key from Paris makes me think of my grandfather hurrying after my dad at the grandmother went with us Europe in 1966, two years before my grandfather's death. It was a bittersweet vacation for my dad; he hadn't known until that trip how much my grandfather — we called him

"Pappy" — was slipping. He was not himself; he was child-like at times, growing stub-

born about small things, insisting on melted butter on his waffle. He would not let my dad out of his sight and it was painful for my dad to watch his father's decline on a daily basis. I was 11, and though I didn't really under stand those things, some part needed entertaining, which I did. The new childishness in him brought him closer to my level, and that summer, we were friends.

In our kitchen, there is

a blue-and-white tile that

shows a Lippizaner horse, a he was a college sophomore. studying at Stanford's overseas campus in Vienna. I was in seventh grade and missed him. The house was too quiet. my parents too focused on me, I thought. My brother was my hero, and when he and brought me this gift, I was amazed at the fact of a pre sent from him for no occasion — unrequired gifts were something only grownups did, I thought — and at the sophistication of the gift. And I thought, for maybe the first time, that it was entirely possible that I too mer. "Please don't be sad,



might grow up someday There is a box on the bottom shelf of the bookcase in my study. It's covered with a floral print fab ric the kind of box that nice stationery comes in. I call i my mom box, and in it are things from my kids. Birth day cards. Mother's Day cards, a card my 13-year-old son left for me to find after he'd left for camp last sum

he wrote, "I miss you already but I'm sure I'll have a great time anyway." Faxes that he sends from his dad's house when I've been out of town, and he's welcoming me home. A journal that my 15-year-old daughter kept

I was in England while she was there, so she couldn't write to me. Instead she gave me the journal when she got home, a day-by-day account

of what she did at camp. Sometimes I wish everything I did here was on cam era so you could watch me. she wrote on Day 3, "You vould be so proud." And there is a note she wrote to me when I had bronchitis two years ago. "I am very sorry you are sick and hope you feel better soon," she wrote. "I'm also sorry that me and Scotty have been fighting so much.... Also I love you very much and hope you feel better soon. I can put myself and Scotty to bed if you want, and

can also wake Scotty up. I

wish I could drive us to

school, but I can't vet."

That mom box does strange things to me. It pulls at me and makes me want to stop time, or, even better, to back for just a day. I'd like to hold my son on my lap and feel his breathing, even and deep, and the weigh of his head against my chest and feel her hold a strand of gers as she falls asleep. But I can't — my kids are almost grown. He's got eight inches

on me; she's driving now

and is gone more than she's

here. And while it's true that we're close and that I love the people that they hav and that I wouldn't change a thing, sometimes am at a loss. I miss the chil dren that they were.

Near the mom box is a it are notes and cards from my husband — birthday cards, Valentine's Day, an niversaries, Mother's Day Christmas, Easter. My hus band is, by his own admis sion, a private man, and he is not generally given to lengthy expressions of affec-tion. But in these cards, he writes things that leave me in awe at my good luck, "You are light and map and destination," says one. "You're my soul's mate, my heart's calm. You are my resurrec-

And on the wall over the door of my study is a crucifix. It's ten inches long five inches across, wood inlaid with brass. The Corpus is also brass. The crucifix has belonged to me since January 31, 1996. For the 50 years before that, it belonged to Father Leo Rock, S.J. I was his vow crucifix — the crucifix he received as a gift

tion and my Faster."

Mass in which he prof his first vows of poverty chastity, and obedience in the Society of Jesus. I first saw the crucifix on the day I received First Eucharist. was 40 years old, and during that small Mass, Leo made a gift of it to me, an act wal that other priest are always moved when they hear the story. Priests are crucifixes; giving one to someone else would be almost like making a gift of your wedding ring. But Leo simply said that a crucifix was not a sign of suffering as some people thought. I was a sign of love, he said,

and it was time to pass it on Those are things that tory. There are others that nave to do with my parents'

There's Mattie, a clay sculpture that sits on the co ner of my desk. It's a bust of an African-American woman seven inches high, six inches wide at the base. She has a cheekbones and a broad fore

head, and she stares straigh except during sun ahead as though she is ga ing at something important and-white striped T-shirt and a white sun hat, both of smooth to the touch, and a contrast to the graininess o the clay. I've draped a strand of carved ivory beads that belonged to my grandmother around Mattie's neck because the model for the sculpture the real Mattie - always wore a strand of pearls wi her striped T-shirt when she sat for sculpting class. My mom did this sculp-

ture. She started sculpting 15 years ago, when her best friend Gerry - a woman when the two of them used to get kicked out of the school library for laughing — gave her a five-pound hunk of clay and some sculpting tools for Christmas, with a note that said. "I think you can do this That gift changed Mom's life: she signed up for a sculpt ing class, which she stayed with for the next ten years,

mom is a giver through and through, selfless in the extreme, and sculpting is one of the few things I can remem-ber her doing for herself the end results. Since she began, she's probably done a hundred sculptures, mostly of children, and most of then given to the parents of he subjects. But of all Mom's tie is my favorite. She look strong and wise and kind and gentle - qualities I associ ate with her maker - and she calms me.

Under the reading chair in my small study is a black cardboard box. Last summer I asked my dad if I could look through the photographs he keeps in an old sea chest in his basement (which he calls his office and where he keeps his own treasures). He brought me a box of them and told me to keep what I wanted, which I did



derful. There are photos of

The author and her father in Tahoe

parents at the beach in 1941 and I were kids - Christbefore they were married. depression

nights out. My brother and me with Santa, Dad and me

riding a chair lift at Tahoe

a few more recent pictures

my parents on their 40th

wedding anniversary 15 years ago; my dad, ten days after

a triple bypass 5 years ago, both vulnerability and stee-

liness in his expression.

But it's the older pic

tures that I love There are

photos of my dad's family

from the 1930s, 1940s, and

my dad and his dad leaving the Oklahoma City Court House on Main Street, 1935,

and there's the KA Pledge

versity of Oklahoma. There's

a photo of the four John

Caldwells in the family — my

dad, his cousin, his uncle,

and his second cousin -

There's a snapshot of my

Class of 1941 at the Uni

y brother in his Navy uni-rm in 1966. And there are

geriatric depression

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are stunning, particularly one taken in 1942, where she's wearing a sun dress and looks like a movie star, with wavy blond hair that touches her shoulders, full lips, a tiny waist. There are pictures of Dad in his Navv uniform, some of them or his ship during World War II and the Korean War, and two with Mom, one the night before he shipped out to the South Pacific in June of 1944, and the other shortly after he returned in December of tary of the Navy Honorable Francis P. Matthews's forrancis P. Matthews's for-ward, "a source of practical information for the searman." It was written in 1902 by Lieutenant Ridley McLean, USN for the United States Naval Institute, as a training manual for Navy recruits to say that "A broad understanding of naval traditions and customs and an everincreasing knowledge of the different phases of life at sea will not only enrich a man's own naval experience but

There are pictures of Dad in his Navy uniform, some of them on his ship during World War II and the

Korean War, and two with Mom, one the night before he shipped out to the South Pacific in June of 1944.

1945. It's easy to tell which

Those photographs tell me things. They tell me that my parents were both young and old at 22. They tell me how sure of them: parents were, and maybe even how sure of each other And they tell me something about my parents' marriage of 55 years — that its durability is due in part to their obvious and complete enjoyment of each other. Even in 1944, married for only a few onths, they look joined at the hip.

The shelves of the book case in my study hold 128 books. On the top of the bookshelf are a dozen more, books that are more important to me in some way. The Complete English Poems by John Donne, The Complete English Works by George Herbert. The first six Nancy Drew mysteries in their original rsions, written in 1930 and 1931, not the revised editions of 1959. Great Expectations by Charles Dickens, Madeline and the Bad Hat by Ludwig Bemelmans, and a "Golder Nature Guide" simply called Stars, published in 1956. And there is The Blueiackets' Manual. This copy is the 14th edi-tion, published by the United States Naval Institute, An napolis, Maryland, and first copyrighted in 1938. The copyright date for this edition is 1950. It is 828 pages. It is day gift from my dad. signed by him on the inside See pg 411. Dad. 4/1/99.

ual is, in the words of Secre-

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will make him more valuable to his ship, to the Navy, and to his country." The National Anthem appears on the page after the table of contents, and parts of the ook cover The Naval Service, Military Drill, Ships and Aircraft, Ship organization and Duties Afloat, Emergency Drills and Battle Stations, Boat and Deck Seamanship. Communications and Signaling. In the Appendix is a section called "Navigation without instruments," a title that appeals to my impul-

But it's page 411 that matters, specifically Figure 25-16, which shows a photograph of a patrol vessel, a 173-foot submarine chaser. Its job is to find and attack enemy submarines, which it does thanks to the consider able amount of detection and ranging gear it carries. It is steel-hulled — the smallest steel-hulled vessel that the Navy calls a ship - diesel propelled, and armed with dual-purpose 3"/50- and 40-mm guns, as well as other smaller-caliber guns. It is capable of a speed of 18 knots able. During World War II, the Navy employed around 200 subchasers. The one in the photograph, which has the hull number PC 1230, was built by the Leatham D. Smith Shipyard in Sturgeon Bay, into service in March of 1943, then sent to the South Pacific PC 1230 is my dad's ship -

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my age, 22 years old, and he was the commanding officer of this ship, a fact that I find hard to take in. There are other things I love, other things that mat-ter. A few of those dolls are still around, as is my Handy Dime Saver. On the wall of my study is a letter from someone I've never met who read an essay I wrote. This man's wife had died recently, and in the piece I wrote about a woman whose husband died suddenly, this man found some hope, and he wrote in longhand on a piece of binder s my grandmother's wedding ring; my grandfather's fountain pen; the seal, or "chop," that my uncle used in China, which somehow made it home, despite his three-year imprisonment in a communist prison in Shang-hai. A cloisonne pin that my dad brought to my mom "the Orient" and a costume jewelry broach from my great aunt Boo are pinned to the chair I read in. A black-andwhite photograph of Miss Leona Schoenfeld, the high

abridged Dictionary of the English Language. Five years ago, in the midst of a rough patch in my personal life, I cut the photo out of one of my high school yearbooks and put it in a small silver frame and have kept it near ever since. Another talisman, I suppose. These things too are are what matter most: a bracelet, a tile, two boxes of letters; a crucifix from long ago. A bust of a woman I've never met, a box of photographs, some of them 50 years old. And a book giving practical information for the seaman. These gifts and all of them are gifts -They tell me who I am.

But it's more than history; these things matter ecause of who they're from, and it's the givers who are the real gifts. My parents, my brother; my husband, my kids, and Leo, who gave me his faith and the Eucharist: these are the Christmas-mornmy life, windfalls all of them



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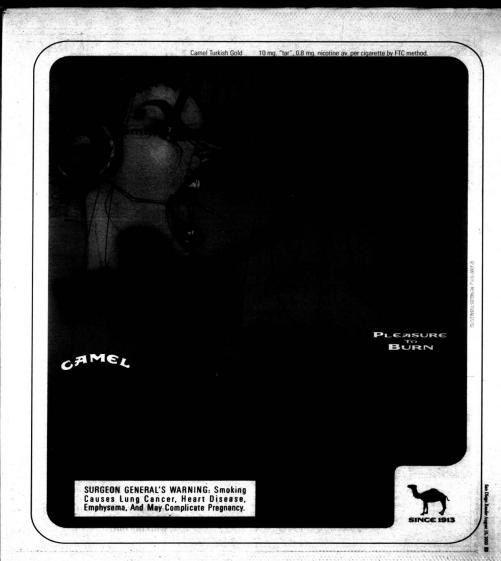
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The people who attended
the Los Angeles Philharmonic
used to be "very close-minded"

they were "notoriously so, famous for demonstratively walking out."

and rude," Steiger says. And

(story continued from page 1)

t's been said of conducting that there is no profession which an impostor could enter more easily. Only since the mid19th Century, when composers' scores became so complicated that unguided orchestras found them difficult to play, has it been a profession for anyone. A conductor's characteristic gestures can be learned by most people who try, it is agreed. In fact, each spring Steiger teaches a required graduate course in conduct-

a required graduate course in conducting, Music 228. The rest, as it is with any art, is something else again.

ership skills."

Elias Canetti, the Bulgarian who won the 1981 Nobel Prize in literature, has written, "Some-one who knew nothing about power could discover all its attributes, one after another, by careful observation of a conductor." And it's true, says Steiger, that a conductor must assert his authority, But he shuus the hierarchical "conductor-is-boss" model, as well as the conductor cult of personality. A testy Toscanini, who noto-riously pummeled performers and snapped violinists' bows, is far from Steiger's quiety asertive, soft-spoken spike. While he atresses that his "responsibility is always first to the music" and that he needs to do whathe must to "protect". In feators a cope of the spike spike and the spike sp

erative approach and is careful to be respectful of his musician-colleagues. He hopes the respect is mutual. When Steiger is in an audience, he says, he can tell when the musicians personally like the conductor and are playing for him rather than merely going through the motions. He hears' a penuine difference in sound," although he acknowledges that "only really experienced listeners, very familiar with the music, would notice." What truly great conductors do cannot be taught: "They get the orchestra to believe in the music." They are, in a word, inspiring, "And when a group of a hundred people get inspired together, extraordinary things can happen."
Only 13 people will play the student piece,

Only 13 people will play the student piece, Eurptive Plains, written by 28 year-old Derek Keller, of Atlanta, Georgia, who sits at a table against the wall, looking over his score for the last time before the first time he will hear it played. But the challenge for Steiger is the same. "We'll go through the whole piece, get familiar with how it works," he tells them.

It won't be easy. In experimenting with spa-tial sound — moving the music around the room — Keller has called for an unconventional physical arrangement of the players. His design separates them into three ensembles. That will make it difficult for Steiger to give cues. Usually, no matter how large an ensemble, the perform-ers are clustered together so the conductor can make eye contact with them. Often all a player needs is glance to give him or her the confide this is the right place in the music and the beats nted correctly. Big demonstrativ cues — pointing, for example — are usually unnecessary. In this case, however, Steiger will frequently need to turn one way and another, like an onlooker at a tennis match. Sometimes he won't have time to turn; the moment will have passed before his head can swivel. Or two players needing cues simultaneously will be on oppo-sites sides. He tells the musicians — graduate stu-dents, faculty, and freelancers, all of them hired by UCSD for the occasion - that they'll "have to cope with the issue of cueing."

Then he says, "Let's read a bit," as he snaps

Then he says, "Let's read a bit," as he snap his fingers to denote the meter. The complicate tempos of contemporary music, much more tha like. Taken together, it evokes a feeling of open space, the of the whole country, ani

"It came to me two year ago," Keller will say after ward, "when I was moving across the country (fron Georgia to California], driv ing across flat Texas all day. morning and still had more of Texas to go. So that when New Mexico came, with those geographical constructions on the landscape, it was very

follows a pattern of three times reaching a new plateau, cesses, as he calls them, feabone, and flute. Each plateau comes after a metaphorica gentle sloping upward. "Each is transformed by a disturbance, undergoes a change. young composer might creing a momentous change in

his own life

In ten days' time, after three more rehearsals, the

17-minute piece will be performed for a jury consisting of Steiger and UCSD's thre other composition professors, as well as Harvey Sollberger, conductor of the La Jolla Symphony. Afterwards, questions. And then he will be graded. In the first two years of the three- to fiveyear program leading to the doctorate, students must complete two such juried pieces. "They are two hoops ou have to jump through," says second-year student Keller who has chosen Steiger to work with on both of his

compositions. As the musicians play, Steiger uses his baton to make cool, disciplined, economical gestures — lines of

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no surprise that his "con-Flutist: "I have too many ducting hero" is the understated Pierre Boulez, who is,

like Steiger, a composer first,

a conductor second. He says

because Boulez doesn't.

("Nor does Stephen Mosko

who was my most influen tial conducting teacher,

says Steiger, who studied

with him as a graduate stu-dent at the California Insti-

tute of the Arts in Valen-

Keller's piece because of the

gives his arm movements

and stops — during which

consult one another — and

questions and comments

ome from the players.

conductor and composer

There are a lot of starts

cia.) But he is using one for

One of the horn play-"Hey, Derek. Stem all the way out?" He is referring

"Just like that," says

Keller. "Be very careful about counting," says Steiger, "because you're always in unison with someone.

"I can't make the change," says the clarinet given me enough time to put another." Then later the same ing instruments and turning

There is palpable tension here. Steiger tries for some levity. "Okay, maybe we can hire you an assistant

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Or maybe you can whistle that note until you can pick up the other one."

The pianist plays while holding a pen in his mouth, ing, he makes notes on his

"You missed your measure," Keller says to one of the trumpet players.

"I already played my measure," he says. "I'm sorry. "We'll arrange for a wake-up call," says Steiger. Flutist: "I have a very

bad page turn." 'Whoops," says Keller. "We'll Xerox it and paste it on," says Steiger.

When the tenor saxophonist arrives, Steiger helps

One of the percussion ists stretches her thigh muscles, like a dancer.

About halfway through the piece, Steiger warns, "This is a very tricky section. We'll take it apart and work on it carefully in one of the next rehearsals."

At another point, he says, "Just follow; don't play," and proceeds to conduct in silence, while he, along with everyone else, turns the noisy pages. When he calls for a

15-minute break, Keller aproaches him. "It was neat to hear all that happen. I mean, that was just, wow. Steiger gives him a small,

quick smile and hurries down the hall to his office, where the score of his own newly completed composition is waiting for him. On the way he compares Eruptive Plains to "a film out of focus" - for ing because the musicians hadn't practiced." Gradually it will become more focused the rehearsals progress. He also says that Keller should have scoured his score for mechanical errors. His own until every part is perfect, "If your rehearsal is only 45 minutes and 15 of them are wa on typos, you're dead." And although he's clearly annoyed, he reveals that he sees his own younger self in Keller as he recalls, "The same thin happened to me, in 1981 He was 24 years old. Only it wasn't a group of university hired musicians who were vexed by the typos in his marimba concerto. It was the Los Angeles Philharmoni "And they were really hard ably learned from the ex

rience. He predicts, "It won't happen again."

The office is sparsely

rnished in Danish moder One of the few decorations is a framed copy of the famous New York Daily News headline from 1975, "Ford to City: Drop Dead," along from the Village Voice, circa 1986, "New York to the Arts: Drop Dead." New York City iger's hometown. Th are also some early synthe sizers, from the 1970s, One is an ElectroComp 200, owned by Steiger's wife, vear-old video/computer

artist used it long ago to cre-ate her first video scores. Another of the electroni relics is an Arp 2600, owned by UCSD, which is the same model that Steiger first used, in high school. "They kept it in a closet." he says "I spent a lot of hours in that

On the computer screen is the score, almost ready to be printed. A tricolor repstation, it has the note in black, dynamics in red, text in green. Until about a decade ago, composers w their scores by hand, like Steiger, who has put in his

.. Internet.

years doing them the oldfashioned way, "It was like drafting. You had to use mechanical pencils." An elecrect mistakes. It could take all day to do one page. "And to get people to take your work seriously, it not only had to sound good, it had

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to look good too." Now a computer program makes the job easier, but it is still painstaking.

fornia EAR Unit. The nine In a makeshift archive member new music ensema jumble of cardboard ble, L.A.'s first, was founded boxes — he has some of his by Steiger and others in 1981 while they were all still grad early, hand-copied scores. students at CalArts. The pre One is his first piece that was ever recorded, when he was 27. It's called Hexadecathlon. miere of Heyadecathlon was at the 1984 CalArts music "I was obsessed with the num festival, with Stephen Mosko ber 16," he says, "because of conducting. They recorded its symmetrical properties of division. And I was familiar it the following week in Little Bridges Hall at Pomona with hexadecimal numbers. College, "It is a small wooden concert hall that is famous because of my work in early computer music. In those for use in recording because days you had to program in Heifetz used to record there, says Steiger, whose EAR Uni machine code that involved using base 16 numbers. So has recently been praised in the Los Angeles Times as being 16 became the magic humber of the piece — 16 sec-tions, 16-note melodies, 16 unerringly virtuosic, full of life and with just the right in whatever other ways it was touch of attitude." The critic possible for me to embed it went on: "Rand Steiger's Also, it was 1984, an Olympics conducting, moreover, has year, and I had composed a matured from giving ade quate beat to being downvery difficult virtuosic part for the soloist. So I thought ight impressive. I don't think there is a better small of the decathlon. But since in new music group in Amer-ica right now." this case there were 16 'events, it would be a hexadecathlon.

John Cerminaro, then principal horn in the Los Symphony, is called Frames 2. and within it he has created another virtuosic part: "It's a composition that provides a frame for an improvisa-

accompanied by the Cali-

His new piece, com-

says Steiger. "When he move here [in 1990], he immedi-ately got involved with the city. He's much more involved than I am, perhaps

"If your rehearsal is only 45 minutes and 15 of them are wasted on typos, you're dead."

tion." This time the soloist will be trombonist/impro-viser George E. Lewis, one of Steiger's most revered colleagues at UCSD. "An hour and a half would only scratch the surface with George," says Steiger, who names him as a likely can didate for a MacArthur fellowship, also known as a "genius" grant. "He goes very deep; he's very intense Sometimes he calls me on the phone and we start talking and the next thing I know five hours have gone by."

Lewis is one reason why the piece was written at all

more involved than anyon else in the department." In months after Lewis was appointed to the symphony's board of directors, he went to Steiger's house for din ner and presented to him the idea of writing something to be premiered in the

At first Steiger said no. So many other projects awaited him, some of them overdue. Uppermost in his mind was a commission from the Institut de Recherche et de Coordination Acous tique/Musique. This is the

nis mind. He would do it as long as Lewis would play an visation. Lewis imme diately agreed. Steiger began to write Frames 2 during the Thanksgiving break; he finished around Christmas Day — a record for this composer. He

ation and research facility at

the Pompidou Center in Paris, founded and run by Pierre

Boulez. Steiger's contribu

ion is to be a work for large

chamber ensemble, "with

eal-time signal processing

zation, computer graphics,

video, and computer-con

trolled light." He is also work

five-channel audio spatial

explains why the work went so quickly. "For one thing there was pressure, and I responded well to it." There was also inspiration. "Th idea of George's playing cul-"George is always ful

listen to him playing."

ing on a solo piece for Steven Schick the master percus sionist who teaches at UCSI After thinking about the ymphony's offer for a few days, however, he changed

> dio behind his and Sorensen's house, in Solana Beach, with glass on three sides, overlooking the ocean. When they moved in, a few years ago he had the tree in front of view would be unobstructed But when it grew back, he hardly noticed and hasn't had it trimmed again. Besides he often closes the shades to keep the heat of the day out At night, it does tend to get cold, but he has a heater

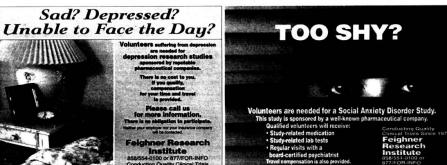
Steiger says he also agreed

of playing, and that was in my ears the whole time I was vriting it. It's frenetic, energetic. He kind of invented a people call it flashing. He is ntly interrupting him self and coming up with sur prising new material. I'm or the edge of my seat when

extended holiday-time vacation from classes, so Steiger could devote many 16-hour He doesn't compose in







this office he has a small stu by Zhou Long, a Chinese

because he "wanted to encour age Jung-Ho's adventur-ousness." He's speaking of Jung-Ho-Pak, of course, the symphony's artistic director and principal conductor Pak's Light Bulb Series (so the "bright ideas" presented) The program itself would be titled Strange Bedfellows because Steiger would be sharing the bill with an accor dionist and a tap dancer. In addition, there would be a piece for orchestra and pipe (a Chinese lute), composed

immigrant who lives in Brooklyn, New York. Steiger praises Pak for presenting such innovative performances. What the old symphony presented, he says was "banal." The previous management "misjudged to them." And while he regrets isn't played much anywhen in San Diego, he believes there is "a young art crowd" that can be reached, as well as "the older, more conven tional" group. "Jung-Ho wants to appeal to both with different programs. But I think the best formula is not

As for himself, even though he has lived in San Diego for seven years (and divided his time between here and Pasadena for the previ ous six). Steiger admits his first visit to Copley Symphony Hall was within the last season, to hear some Japanese percussionists. While he has come to enjoy an international reputation in the highly circumscribed world of contemporary music, he tells me be considers the premier of Frames 2, on Satur day night, January 29, 2000 to be his San Diego "debut."

to pigeon-hole anybody."

Rand Pete Steiger (who has never received an adequate explanation from his parents about why his first two names were chosen) was born in 1957 at a small private hospital in Manhattan. "When my two older sisters and I were growing up," he says, "my parents had a recurring ioke they would tease us with. Whenever we would get petulant they would say, 'We're going to return you to the French Hospital.' It was choobstetrician practiced there. it, and never saw it, so I kind of thought it was a joke and naybe didn't even exist. "[Then] when I was 18

I had a romantic relation ship with a French-Cana dian woman from Montrea whom I met through a friend of mine who had moved then difficult but wonderful expe rience. The last time Suzelle visited me in New York, we were still very happy together. but it was clear that it couldn' work because neither of us could relocate. She was in art school in Montreal: I was a Manhattan School of Music And it was hard to say good bye, because we knew it migh be the last time. To make things even more like a movie, she was returning by train, so house in Oueens into Manhattan and parked on the street near Penn Station. We had our sad farewell on the train platform, and after her train departed I ran all the way back to the car, trying to keep myself from crying I reached my car and turned and leaned against it and looked up towards the moon, but as I did I noticed the façade of the building in front of me had large letters engraved in the stone that read 'The French Hospital

Neither of his parents was college-educated. His father was an auto mechanic and ran a garage. For a while, too, he managed a soda-bottling factory. Later still he owned a gas station. His mother was a housewife until Steiger was 13, when she went to work as a financial secretary

Nor did either have musical training, but his mother, now 80, loved musi cals, and his father, 86, loved swing-era jazz. "He revered Benny Goodman," says Steiger, who recalls the elder Steiger pointing out parts that particularly moved him as they listened together. More importantly, both parents were "really enthusias tic" that their son wanted to be a musician, unlike the skeptical parents of some of Steiger's friends.

He marvels that they put up with the rock bands of his youth. "Eight hours of drumming practice in the basement." Indeed, his parents, who retired to North Miami Beach, might have named the first band — the Basement Blues. His last one, which he refers to as "the good one," had no name. He



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cribes it as "a power trio,

But his life changed after stigious High School of Music and Art, whose students gain admission by audition. (In the early 1980s, it was combined with the High School of Performing Arts, celebrated in the movie Fame. o become La Guardia High School.) There he got involved in orchestral percussion. Meanwhile, his fellow rockband members wanted to play in clubs, for money, five and six nights a week, and Steiger simply didn't have time. He was given oppor-tunities to play with less demanding bands but says they "weren't interesting enough." It was time to drot whole rock-band thing. Anyway, his music taste

had changed. He had discovered more sophisticated music, both classical and con temporary. He names a fellow student as the most important influence of those vears: Daniel Druckman, sor of the Pulitzer Prize-winning American composer Jacob Druckman (1928-1996). "Dan turned me on to 20th-century music. He was more influential than any of my teachers."

When Steiger was a solo for Dan. "It was a turning point in my life when Jacob took the time to call me and tell me to take my composing more seriously. Coming from him at that time allowed me to believe that composing was something I could make a life out of

little money you could sit on

the floor and groove to

After high school, while at Manhattan School of Music, he rented an apartment with Dan, who went to Jui liard. It was a great time to be growing up musically in New York. "Boulez was at the New York Philharme Steve Reich and Philip Glass were emerging in Soho. The Group for Contemporary Music could be heard i Upper Manhattan [conducted by Harvey Sollberger]. The nu Orchestra playec Central Park, the Allman Brothers played Madison Square Garden, I could go on. I remember, among so many other things, Boulez's Rug Concerts," which succeeded in attracting a young. simply dug in. hip crowd. "They would take all but the balcony seats out of Avery Fisher Hall. For very

He had opportunities

see Leonard Be stein too "I love that he could be totally self-indulgent and get away with it because he had such a musical soul. I really like his risky interpretations and how completely he gave himcould sometimes be vulgar but was often inspired because of those risks that he took. On the other hand, some of the things he does in his recordings are just silly — extreme tempos, for instance." Steiger recalls a story from one of the biographies of Bernstein that describes his reaction to for the first time. "He col-

posing. And I always create sic for the instr was playing. When I was growing up, I had a piano in my bedroom and improvised. So when I started play ing in orchestras and pe cussion ensembles in high school, it was only natural that I would think of composing for them." His computer-music

Only I didn't call it com-

composing, too, had a pre-cursor. "As a kid I used to experiment with tape recorders. I was a gadget junkie, making multitrack pieces by recording noises on one machine, playing it back and recording onto another machine, while adding other noises. But I didn't think of

What the old symphony presented, he says, was "banal." The previous management "misjudged their audience and pandered to them."

could relate to that. When I was an adolescent discovering 19th-century music, I too felt envious of those who were able to achieve the posi on of conducting the great orchestras.

But Steiger never was 'ambitious to follow a conducting career." True, in addition to conducting grad students' juried pieces, he also conducts the UCSD faculty ensemble, SONOR; leads the grad students' new music ensemble: and, until recently conducted the EAR Unit. Still he considers himself like Boulez, a composer who "ven-

tured into" conducting. One might say he also ventured into composing Jacob Druckman's comments on his high school vibra standing, he began college ing to become a performer When he found the com posing classes more interesting than those that led to his specialty, he switched He had much to learn - his is considered a late start for a composer - but being "filled with curiosity," he

It wasn't entirely nev territory. "For the rock bands aged creative arrangements and long improvisations. say that I was experimenting with musique concrète, but then I just thought of it as having fun with junky old tape recorders."

There would be a smarmy swan song to his help pay his tuition, he signed on as a drummer with the Noblemen Orchestras, based on Long Island. He played weddings and bar mitzvahs nes three and four i a weekend. As a result, the drums, which had previously given him so much musical asure, became "a mechan ical device, like a device in a factory." What was worse since he never knew which other Noblemen Orchestra musicians would be playing with him until he got to the event, he himself became an interchangeable part. He began to hate drumming, at least that kind of drumming

As his undergraduate vears concluded. Yale University accepted him into its graduate school of music an enticing opportunity especially since Jacob Druckn taught there. But Steiger had become intrigued by the music scene in Southern California after reading pieces by critic Alan Rich in New York magazine, and an offer by CalArts proved more tempt ing. "Yale would have given







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your own conclusions

One reason why CalArts wanted him was to run its electronic music studio. Yale's offer came with the same expectation "Jacob said 'You can come to Yale and be exploited by me, or go to CalArts and be exploited [by them). Of course, I really but the feeling is that things are really coming of age ou there, and if you think it would serve you better, then you should go there. I'll be disappointed, but you can always count on my friendship and support no matter which you choose.' Like the phone call when I was in high school, this was an extraordinarily generous thing to do. Had he said to me, 'There are a bunch of kooks out there, just come to Yale,' I would have."

Steiger still believes CalArts was "the more interesting place to be." Of course he says, "People couldn't believe I would leave the East Coast." He couldn't quite believe it either. For several years, he kept his New York artment, always intending to return.

"I try to cho

me some financial support but CalArts was more assertive and offered me com plete support. And Jacob did not say outright, 'Come to Rather, Steiger recalls that he said, "Check it out. Draw

Today he tracks the careers of composers who would have been fellow students at Yale. He calls them his "phantom classmates" and sees in them his alter ego. One is David Lang, a ebrated Bang on a Can new music festival. Citing Lang's piece titled Eating Living Mor eys, Steiger says, "They give their pieces slightly goofy nodern titles. I admir David and am always amused by his titles. In the old Tin Par Alley days of the songwriting factories, they used to have people called 'idea men' who ald come up with concepts for songs, like, 'Hey, I got it! Pennsylvania Eight Five usand'! And then that would go to the lyricist and the composer. I always thought David would make a great idea man." Steiger imagines that if he had gonpieces similarly. From this distance, however, he finds such titles dist



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that say something meaningful about the piece and vbe have a bit of poetry o wordplay in them. But I prefer serious titles, because e though I sometimes embrace humor or irony in the work on the whole I am very serious about it and want oth-

Quintessence is the title of a 13-minute composit he completed in 1980 while still at CalArts. A chamber concerto, scored for cello piano/electric piano, per cussion, clarinet/bass clarinet, and synthesizer, it's ar early composition that stil makes him proud. It can be found on California EAR Unit's first, eponymous CD. and co-engineered by the

Number five is his obsession here. It works umerically on several lev els, not the least of which is the number of musicians required to perform the piece. Steiger says the title also the quintessential element venly ether — of music. the life and spirit that per-

formers bring to it." Even listeners unaccustomed to contemporary music will be able to follow the pattern as each musician in turn plays with the tune, passing it around, trying out cal game of hot potato. That's appropriate for California FAR Unit, which was founded

as a collective, with the players taking turns composing ing, impro directing, and staging per ces Undercuttin edge - anxious, agitated busy-signal-like — that creates suspense. The players seem to be trying to make contact, fail repeatedly, until eventually they do come to

> as "the standout piece" when it was played at Merkin Hall in New York as part of a proican Society of Composers. Authors and Publishers to the idea of sitting still and showcase its young grant giving all your attention to a piece of music is not some was hailed by the New York

a resolution in joyful duo

Times as "the CalArts wunderkind." He has gone on to make good on his early promise; his compos are performed around the ountry and the world.

But he is under no illu sions about his general-audi-ence appeal. He knows many symphony subscribers want to hear familiar music. "They want music that makes them feel good, that they can relax to, that doesn't challenge them. I don't really have an answer for them. Music changed when recording was invented. Now music is largely a passive experience for man people. It's background. And

thing that everyone knows He knows, furthermore

that some people actually g "pissed off" when expose something unusual Visual artists and writers working in new ways meet the sam resistance. "But if it's art, you can walk by: if it's writing music, once you're at a concert, you're a captive. Som will leave quietly. Others will purposely leave in a way that disrupts the attention of the rest of the audience."

To potential listeners, who may be skeptics, he has this to say: "All I can ask for from anyone is an open mind and to approach the music without expectations

People with sensibilities sim ilar to mine who have been ing to the kind of music that I have been listening to will find an easier way into my work. But I don't mean to suggest that it's the only hope that in listening they would appreciate the energy and color and virtuosity in what the performers are doing. It is not calculated to reach everybody. But it is sincere and honest. I can't always guarantee that a great number of people will like it. But it is the music that I

An optimist, he believes resistant audiences can change He says it happened in L.A



The Burgess Shale is not ily to enjoy the music more, easy going. It doesn't even begin invitingly. "The intro-duction is thick and murky to be more open-minded, and much more attentive Ara gave the audience some and hard to get into," Steige thing to listen for, a reason admits. "Instead of being to try harder at getting into unfamiliar music. Often he short and small and reall delicious, it's a heavy entrée also interviewed performers But that is exactly what he and composers at these talks so that people made a personal silized music that later breaks apart and comes to life." long way in getting them to

they heard, but they were

infamiliar and much qui-

In 1995, Steiger's con-

eter and more polite."

der in me."

They didn't always like what Nectocaris, Dinomischu much more patient with the "Each creature has a partic certo for orchestra, The Burgess instrumentation, pitch, and

at Harvard. At the muse

who had been in charge of the

Burgess fossils at the Smith

ngton, D.C. But as much as

the piece is about the mys-

tery of the earth's creation. i

is also about the mystery or

artistic creation. Says Vibek

orates with her husband or

projects, providing visua

mages (and she would pro-

vide them for Frames 2)

"[The piece has] a mythic

able that a creative artist

would be interested in [the

sonian Institution in Wash

Shale, was premiered by the Los Angeles Philharmonic His inspiration was a book by Stephen Jay Gould, professor and curator of inverte brate paleontology at Harvard University's Museum of Comparative Zoology. Called Wonderful Life: The Burgess Shale and the Nature of History, the 1989 bestseller troversial story of the fossilized remains (530 million years old) that were found early in the 20th Century high up in the Canadian Rockies. Nurtured in that ancient quarry of limestone, varieties of life than can be that size and ferocity

found in all of our modern oceans," writes Gould. "What I found most compelling in Gould's book," says Steiger, "was the eight unclassifiable creatures found in the shale - Gould calls are weird and wonderful nd inspired awe and won-Steiger met Gould while California FAR Unit members Steiger worried about

Burgess Shale], because artists nothing all the time.

Steiger named parts of the composition for eight of the weird wonders: Opabinia. Anomalocaris, and so on. ular kind of musical material associated with it, defined by tempo," and each recurs,

interrupting and commenting as the music progresses.

Dinomischus, for examnle is a slow delicate music featuring a flute duo, with harp, synthesized harpsi-chord, and string accompaniment. Anomalocaris, by contrast, features what Steiger calls "a monstrous conco tion," played by tuba, along with contrabass clarinet, horn and lower strings. They're the right choices, since by far the largest and fiercest eature found in the shale and these instruments can make the sounds that evoke At the end of the piec

comes a huge crescendo Steiger calls it a "musical earthquake." Then it gradually diminishes until it leaves "a chord very similar to the opening chord of the piece hanging there." Finally, a solo cello plays ascending ture carving its way out of the muck and rising to the

his heavy opening; in fact, he worried about the recepwould have. "But I had a very enthusiastic respons in L.A. And I was convinced it was because I had the opportunity to talk to the udience (at a pre-concert talk] and meet some people beforehand. Also the pro gram notes were very detailed and illustrated (with draw ings from Gould's book]. I don't think anyone left, and many people had very kind things to say to me after wards. And I learned a lot about how if you trust and

trails off.

surface." This corresponds

derful Life, in which Gould called Pikaia, the only one to Homo sapiens. Gould that it survived the decima tion (a mudslide, he guesses) that destroyed the others. Says Steiger, "We may not have evolved had Pikaia not miraculously endured. This suggested to me an unexpected ending, a bit of gen-tle music, different from the rest of the piece, with the image of little Pikaia rising.

respect your audience, and if they see that you are a regular human being with

sense of humor..." His voice

Los Angeles Times critic Daniel Cariaga wrote a rave At the same time, he unin tentionally countered Stei ger's conviction that the audi ence had needed prompts Steiger's kaleidoscopic but tightly organized orchestral showpiece, commissioned by the Philharmonic, seems o contain everything but the kitchen sink — and perhaps that, too, is part of the per cussion battery at the back of the orchestra," he wrote "Yet it all fits. Written, accord ically for these players, it is a virtuoso romp that moves along at a cinematic pace ending in a huge sympl climax nearly 27 minutes after its beginning. The com-poser's fascinating annotations, included in the pro gram booklet, added spice to the performance, yet the piece succeeds without literary help. There is logic and continuity through its length and a compelling rhetoric, too. Second, third and tenth

performances are called for."



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piece on that theme, it created excitement in nonmusical circles too. Articles about The Burgess Shale appeared in Science magazine and in The Journal of Petroleum Geologists.

Steiger also posted it on www.mp3.com, as an experiment. He was astounded when over 2000 people listened to it in one three-day period.

Those who disseminate

Those who disseminate music via the Internet must accept compromised sound quality. Steger does temporarily, while he awaits the technology's improvement—even its perfection. And he looks ahead to other innovations for musicians and composers as a result of the confluence of art and science. For example, he fore-

sees an end to music publishers as we know them, imagining instead a huge computer data bank of scores, classics as well as pieces too rare to be in an orchestra's library. Computers would not only deliver them; they would apportion fees properly — among composer, publisher, and retailer.

What is more, he envisions traditional music stands being replaced by flat computer displays. "I imagine that in less than ten years, music stands will actually be LCD screens with network connections. The musician will type in a URL for the composer's website, and there they will get the most up-todate version of the score direct from the composer, displayed. electronically. If composers want to charge money for this, they can, or they can give it away for free." He predicts, "The dreaded page turn will be gone forever."

Steiger believes that what the piano was to the 19th Century, the computer is to our time. But he sees computers as more than merely music-making devices. He sees them as genuine catalysts for change. When what he calls "pas-

lysts for change.
When what he calls "passive music" was invented—
that is, recorded sound—
people for the first time had
music at home without playing it themselves or engaging
someone else to play it. This
he sees as a "strange anomalous moment" in music history. "So much was lost as

people turned away from not and chamber music performance. But computers have the potential to reverse the passive trend." So-called artificial composers — protical composers — protical composers — protical composers — pro-

grammed to generate music

spontaneously, either as audio

or notation - will invite per

the creative process. "They

will be given a way to make

decisions about the music

that go far beyond the bass,

treble, play, and pause con-

trols of today. They will enter

into the sonic detail and ever

the structure of the work

inclined. The role of folk and

chamber music in the local

village would then be taken

in the global village. All that

ormers or even listener

Of course, he sees danger ahead if these innovations are driver only by commerce. "We need to make sure the cultural and intellectual communities get involved in the new media so that they evolve in more inclusive, flexible, and even subversive ways."

Steiger misses his own

Steiger misses his own personal music-making, as a performing percussionist. "The thing that I miss more than anything is playing drums in a rock band," he says. "It was such a visceral experience, accompanied by a lot of ego gratification, because I was playing important venues in the neigh-

borhood and receiving the admiration of my peers."

At CalArts, after his

insipid experience with the Noblemen Orchestras, he picked up percussion again. There were a lot of percussion students there, but they were mostly drawn to playing nonwestern music. A very important Javanese gamelan orchestra. Nyomen Wenten led a Balinese gamelan Taranath Rao, a master teacher from India, taught tabla. And the Ladzepko brothers, leading musicians from Ghana, led an African drumming ensemble. So most of the percussion students weren't that interested in playing western contemporary music, and as a result I

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was often asked to play. And I was delighted to do it. I became very serious about playing percussion again, and that continued until around 1984, when I had to phase it out. I was so busy composing, conducting, and teaching, I didn't have time to keep my chops up. I started getting sloppy. And I realized I wasn't going to be able to play up to my standards. So I stopped. I don't even have a drum set anymore. I regret having given it away."

On the first day of UCSD's winter quarter, Steiger meets but briefly with his composition students. Six are enrolled; only four are pre-

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760-591-4000 997 West San Marcas Boule San Marcas sent. The others are involved in rehearsals of juried pieces soon to be performed, as Derek Keller's will be. The room is long and

narrow and holds a seminar table around which everybody sits in purple chairs. At one end of the room is a Yamaha piano, black and very shiny. There are no windows. One student stays after class to say he may miss next week's seminar. He already

week's seminar. He already has professional engagements around the world. He will need to make five trips over the course of the quarter, to New York, Berlin, and Tokyo, among other places.

"I hope you're not afraid of flying," says Steiger.

The student, tall and rangy, with a German accent, says he has applied for grant money but needs more, going on at length about his finances and tangled travel plans.

"Maybe you should buy a plane."

a piane.
Students from all over
the world are attracted to the
reputation of the department's graduate program.
The application process is
onerous. One hundred apply
each year, only six or seven

are accepted. Many of them are already experienced. Steiger describes the student with the travel problems as "one of Germany's most accomplished young composers."

It is always a group from many cultures. In this class of first-year students are, along with the German, a student originally from Kazakhatan who lives in Stockholm now, a Japanese; and three others from the United States. "A student from Iceland graduated last year," says Steiger, "and now he is teaching at the University of Reykjavik."

Other recent graduates of the program are in Tokyo, Paris, and Amsterdam, as well as in Latin America. Of course, they are all over this

country too.
In 1993, Steiger was asked to be department chair and found himself torn—"between my concern for the department and that for my creative life.

"I knew I could be a good chair but I also knew it would affect my musical

productivity." When he discussed it with Stanley Chodorow, then dean of Arts and Humanitie now special associate of the president for Instructiona Technology, he expected to should do it. "Instead, he warned me that if I did get into university administration. I could 'end up like him' making a career of it. He told me to think carefully about how this would affect my creative career. I will alway appreciate how generous his

He also consulted composer Bernard Rands, who was to USSD but is now at Harvard. "Again my expetations were wrong. It brought he would tell me to forget it and concentrate on composing, Instead, he said to me," You must do it! He helped me see it as a way to nurture an institution that has made an important contribution to the contemporary music world."

In the end, after "a lot of other advice and soul searching," he decided to take it on. And although the job did have a negative effect on his creative life, he is proud of what he and the department accomplished during his four-year tenure. These achievements include rebuilding the physical facility, improving the computer-music pro-

gram; founding the Critica Studies/Experimental Practices program; and increasing the diversity of the faculty by recruiting Chinary Ung, Anthony Davis, and Ravi Shankar.

Steiger doesn't claim that those years were entirely unproductive for him creatively. After all, while serving as chair, he composed The Burgess Shale, which he considers his "most significant work" —"a landmark." But even as ex-chair it took him a while to return to the level of concentration that musical composition resurings.

One of Steiger's teach ers believed composers should have composition notebook whose pages could not be torn out. That isn't his way his embryonic musical ideas He thinks a long time before committing anything to paper Perhaps it wouldn't ma if he did write them down. He ays, "I tend to be disorgani with documents." This incli nation did not work well when he and Sorensen shared one large bedroom that simultaneously served as studio for both of them. (They were living in Carlsbad, before they hought the house in Solana Beach, having met when they were both teach But he has not found the method an impediment to his work as a composer "Things I care most about I commit to memory. If it's not something that's really engaging and it doesn't come

back, that's okay."
Significantly, he doesn't keep an appointment book either, preferring to commit important times and dates to memory. (To his credit, he made every one of three interview appointments with this reporter.)

this reporter.)
After he has the general musical idea, he might work at the piano a bit, or might not. "It's easier for me to imagine now, without going to the piano, than it was when I was younger." Only in the process of notation does he start to refine.

To his students, he suggests they find their own way — "the way that is the most fun, the most pleasurable experience, because ifit isn't fun or pleasurable it will be that much harder."

Compared to The Burgess Shale, his current project, Frames 2, is not a major composition, but it is "an









"Although I've been interested in improvisation for a long time, most of my pieces over the past 20 years ified in almost every detail But since I've been around very gifted improvisers in the department, particularly George Lewis, I've been increasingly interested in composer/improviser col laboration. In an earlier piece. Frame(s), a central section is a structured group improrisation, led by the percus sion soloist. In Frames 2, I went further. About 80 percent of the orchestral writing is specified, but the solo par as I imagined the orchestra part, I imagined what George might do. And so it became a kind of imaginary duo, as if I were improvising along with him.

When Lewis is asked about "flashing," the word that Steiger uses to describe his style of trombone playing, he says, "It's definitely about that," But he doesn't explain or elaborate. He does seem pleased to hear that Steiger tried to write to accommodate his style. "I see a certain compatibility there. It's like I was a guest

and he put out the right silverware and the chair that he thought would make me An African-American.

born in Chicago in 1952,

Lewis sees "two historical paths merging" in Frames 2-"the notated, precomposed stuff, with the improvised stuff." He also says, "Spon taneity is basically oversold. It's the jazz example. It's the romantic 'noble savage myth." Asked to give a definition of improvisation, he demurs. "I asked one of my students to do it, and she wrote 50 pages and still couldn't. I'm not sure it can be done. But I can attempt an off-the-cuff definition.

It's the creation of music in immediate response to con-ditions, including your own personal history and your own cultural history, all coming together, to a point, in On the night of the per

He adds, "Somebody formance, Lewis says, he could simply improvise withknowing that will really get out keeping in mind what something out of it. But ther the orchestra was doing. "But you might say, 'Doesn't that it would be boring, and it and too intellectual? Can't we just come in and dig it? would be very arrogant." So how will it work? Two weeks It's a complete fiction that you could do that. There has before the premier he and to be some mutual territory It's like The Dating Game. method, "If this was a settled cultural technology, we'd You have to make links with the other people. It's not the know better what to do. Let corporate model: 'Just buy me say that there is some thing called real-time and it and shut up."

something called real-world space. Real-time is the score, and real-world space is me, with the term "adventurous" to describe the kind of mu and they are coming together, along with my knowledge of Steiger composes or that he himself creates — in improthe piece, of myself, and where visations and in his own com

sitions. "It doesn't reflec the variety of what's out there What makes me uncom fortable about it is that the word 'adventurous' gets to be identified with a certain kind of music - 1950s mod ern - that isn't itself par ticularly adventurous. It's sivity. I'm interested in advennot just in the approved way of being adventurous."

When Lewis was asked by Jung-Ho Pak to become

a member of the symphony board, he wondered about his motivations. "I don't have any money, either inherited or otherwise. I don't know to be a token of some kind? Then gradually he realized that Pak was sincere. "He was ready to try to make

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change. He was starting with very basic questions. For example, there needed to be a reason why an orchestra should exist, because the old ons don't work any on is to bring great music to the masses, it isn't Now Lewis wants to get

other kinds of people on the

board with him — "people who were born here and grew up here and who are not white. People from the community who know nothing of symphonies or who have completely crazy ideas about them."

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cally, he says. "It used to be

dle of the floor. But it's gone now. There simply isn't any folks just didn't sign on. Some people think that we've hid-den it, or even that we've thrown it away. But that didn't

Steiger's Frame(s), a con-certo written to showcase EAR Unit percussionist Arny Knoles, has a visual compoard's idea to Steiger that fall evening in Solana Beach, he said that the board wanted a visual element too. In performance,

ater à la surround sou a Steiger invention. What the board hoped for, however, was so ever, was something more than twinkling lights. They

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have created together in recent years, combining musical performance, real-time comuter music, computer graph

Chair of USC's Division of Animation and Digital Arts in the School of Cinema-Television, Sorensen has had her video and computer art exhibited in muse ums here and abroad, broad cast on TV, and featured on the Internet.

According to Lewis, "Everyone felt that Vibeke and Rand were very well posi tioned to put this together."

In the final days before the premier, Steiger does

the computer programming, while Sorensen works at editing and generating images. They are aided by mathematician Miller Puckette, who is associate direc-tor of UCSD's Center for Research in Computing and the Arts. Work would go on

right up until the day of the

Averaging five hours of sleep a night, Steiger also has several meetings with Lewis. "I tried to leave George as much freedom as poss ble," he says, "and really didn't want to get involved with his thinking. Interestme about it."

At one of these meetings, Steiger conducts Lewis through the piece — for practice. Jung-Ho Pak would be conducting the actual performance.

Steiger and Lewis meet with Pak at the symphony offices. The three of them sit around a table and talk about the piece. Then Pak conducts Lewis through it That is, Lewis "sings" the solo, while Pak and Steiger "sing" the orchestral accompaniment. "It was a very use-ful and productive rehearsal," Steiger reports, "but the

ing ability, and there are many composers who are gifted creators but awkward ous. I wish I had a tape rformers. Stravinsky is a It was never a possibil-

ity that Steiger would con-duct it. He is just as glad. "Many musicians are suspicious of composer/conduc-tors. They don't think they'll be any good. I think this is because famous composers are from time to time asked to conduct their music, and many have not been trained as conductors, aren't experienced, and aren't as good as the better professional conductors. Great musicians crave conductors who are on their level of music-mak-

conduct for another reason. He sometimes has trouble conducting his own work. With other people's works, it's easier because when he needs to be demanding, "it's not self-serving — it's for the music " With his own, "It's difficult for me to remove myself from ownership, so being demanding is complicated. I always feel as though performers are giving me a beautiful gift by performing a piece of mine, and I want to show my appreciation He says that dynamic makes it hard for him to be "stern

notable example. He is glad to have Pak

A final consideration is this: "When a piece of mine is first performed, I prefer to be able to listen, without the distraction of conducting, so I can note errors and miscalculations and make changes where necessary After the first performance I enjoy con-

ducting my own pieces." Two days before showtime, Pak conducts the first

of the concert, they have a run-through with the com-

cessing and graphics follow the natural gestures of the performers. Steiger explains how it works:

"Sensing software controls the display of the images so that some of them change size, color, and move in response to subtle movements and gestures of George. Small video cameras, mounted on his hands and instrument display a visual correlative to the sonic gestures that he creates. Computer-controlled lights allow for a shifting visual landscape, sometimes fully illuminating the ensemble, other times darkening the stage and focusing light more narrowly on George. At the same time computer processed images are projected onto a screen above

For that rehearsal runthrough, Steiger reports, "Everything worked well. George was very inspired in his playing, and the orchestra gave him a rousing ovation. It was nice to see how much they admired him."

tra. Then, on the morning Only at that poi Steiger say he is happy he wrote the piece, reflecting, "I almost didn't do it, because

there was so little time. Bu I'm very pleased with it and delighted by the interaction I've had with Jung-Ho, the

Steiger and Sorensen take a rare break. It's a Friday lunchtime, and Sorensen has finished her commute to USC for the week. (One

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reason she and Steiger chose Solana Beach to live is its takes her back and forth to L.A. when she doesn't want to drive.) It's their idea to eat with this reporter at their A stylish place, it is where

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sse Grille, in Solani Beach. In fact, Steiger, who usually speaks so carefully in quiet, measured tones, declares it to be his favorite

celebrations and special They talk about their

upcoming project in Paris. Later in the month they will technical staff at the Pompiin fall 2001 and the reb spring 2002.

HEALTH AND BEAUTY

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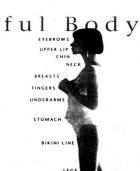
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COSMETIC SURGICAL ARTS

LEGS

They also talk about their neighborhood, where they have come to feel at home and where both like o take walks and runs along the San Elijo Lagoon with long ago his heroes tended

to be famous people. Today he draws inspiration from some local people who have stood up to developers who erbuild in Solans Beach. He mentions his eighbor Dean Pasko, who is a leader of Save Old Solana

city councilman Tom Camp-bell; and Jerry Hargarten, who led the group that fought the relocation of the Marine helicopters to Miramar. "I admire people who make personal sacrifices for

nities," says Steiger, who, if you consider his stint as music department chair a UCSD, could be talking about

Someone once suggested to Steiger that he

him. For example, he is sorry he has lost touch with about the advancement of his career, devoting himself a couple of hours a day to Stephen Jay Gould. Ulti-"the business of compos mately, however, he has ing" - the letter-writing, networking, and self-pro-motion. He does let his corin being "a selfish composer.

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composers," like his stu-dents at UCSD. He sees it as "helping to make the kind of music world where I want

my music to be played."

Besides, being singleminded isn't best for his music, he has learned. In 1985, he was honored to win the prestigious Prix de Rome from the American Academy him to spend a year in Rome For the first time all he had to do was to compose. And while he was very productive, he says, "I realized then I was not an ivory-tower composer. I missed performing ment with active music-mal ng that my life in Southern

California represents.' In fact, he says, he is "perfectly happy" with the way his whole life is going at the moment. "I am living a lifestyle that I never dreamed of. I make a good salary at the university, so I don't have to make money from my compositions. And value to it too, because I'm not faced with as many demands as I might be if I

were well known." It's no wonder, then, that within the next week, he would make the follow ing decision, when faced with an interesting fork in the road," as he calls it. "I was nominated to be consi for a provost position of the new college we are creating at UCSD on the theme of Art and Science. I was on the committee that chose the theme, and I care deeply about it, so I thought long and hard about the inquiry But I quickly realized tha this is not the time to get back into academic administra tion. There is too much music

Steiger says he realized early on that if all composers ever did was write music and send off their scores, eventually there would be no one, or no place, to send the scores to. "We all have to make our and care of the institutions that support our work. I chose to make my contribution early in my career." Now, he says, he does feel he deserves

to be "a bit more selfish." "I'm going to try to hole up in the ivory tower for a while. But I'll be peering out the window, keeping an eye on what is going on."

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continued from page 3
east of El Centro.
Word of advice: Write
about what you know. Or
should I say. 'Like, write
about what ya know, dude."
P.S. Last I heard, Midwest
erners are pretty dama gutay
towns for a new life out
West—and I also heard they
are some of the most genuine are some of the most genuine people you will meet! Give

I Won't Talk To Leighton Anymore Ken Leighton's "Blurt" item

Ken Leighton's "Blut" item on August 3 regarding the lack of local country acts opening for national country acts at Humphrey's is his latest in a long series of non-stories to sully the Reader's comment "quote attributed to me. It isn't than I won't comment on the issue, it's just that I'll never contribute to a Ken Leighton article, as he has burned me as well as a littionals and local musicians in the past by printing "off the

HEALTH AND BEAUTY

record" comments, not re-searching his stories, and publishing countless inac-curacies. I won't talk to Leighton anymore, but I'll certainly address the issue of how I determine which local acts will play at Humphrey's. Regarding Steve Hill's (Country) sate of dis-section of the country is set of dis-section to the country is the country at must open for selection of the country is the selection of the country as the must open for a must open for a

find it absurd to think that a country act must open for a country artist. I grew up attending concerts at the Fillmore East, where Santana would share a bill with Miles Davis or Sun Ra would open for the Grateful Dead. Like Intravais (a.k.a. Marc Twang)
can play circle around anyone in Hill Country, Yes, the
booking process is subjective
but, believe me, Eve Selis will
the booking process is subjective
but, believe me, Eve Selis will
the substantial of the Birde a
generic and derivative hat band
just because they play country
music. I also dispute Mr. Hill'a
saverion that Humphrey's has
never head at year. The Smith's
Ranch Boys opened for
Wynonna last year, and Jeel
Reese will be opening for Loretta
Lynn in September. Berkley
Hat, an eclectic countriled
last week.

I get about 100 submis-

Wolford, Larry Mitchell, Loam,
Gilbert Castellanos, CICI
Porter, Holis Genty, Rockols,
Hor Rod Lincoln, Bordertown, and Mile Genty, Rockols,
Hor Rod Lincoln, Bordertown, and Mile Tonelloners
at Humphery's during the past
few years. I'll continue to do
the best I can for our talented
San Diego musicians.

Well Castellano and Castellano and Castellano
in Diego musicians.

Well characteristics and the continue of the continue any producer who cares about music, I try to create double bills that give music fans the highest quality of entertainment available. Mixing genres is far more intriguing than matching apples with apples. While Eve Selis is not a country singer, she and her band are deft at a hybrid of musical styles (including country-rock) and (including country-rock) and will doubtlessly impress Travis Tritt fans. Eve's guitarist Marc Intravaia (a.k.a. Marc Twang)

Always Excellent

Opincar
Thank you, Mr. Opincar, for your consistent excellence in reportage in the San Diego Reader. Specifically, Abe, your Reduce. Specifically, Abe, your two recent inserts. Number one; your "Sheep and Goats" coverage of your experience with Christ Church Unity San Diego (June 22). As a longime member there, I truly am grateful for your honesty and, your delightful sampling of Thai cuisine in your "Cracking the Coconut" article on Su-Mei Yu (July 27). Would you please tell me the address of either of her two restaurants' Thank you, and keep up the great would. Methanson.

The ultimate treatment for smooth skin

sions from local talent each

year to fill less than 10 avail-able slots. It's the most time-

consuming element of my job to get a national act to approve

to get a national act to approve a local opener, but some of San Diego's finest locals have opened shows at Humphrey's— Billy Thompson, Deborah Liv Johnson, Jerry Raney & Joey Harris, Lisa Sanders, Gregory Page, Holly Hofmann & Mike

North County's

North County's

Raccoon Irrapper

Raccoon Irrapper

Raccoon Irrapper

to volunters that do the work
for Project Wildlife. I have
personally had long conversations with several of them.
However, I disagree with a
the recent article "Who Needs
Wildlifer" (July 27).

Human behavior is hard
enough to predict wild aniimpossible. Nothing is 100
percent, periodi, and sometimes it's difficult to even give
an educated guess, i.e., the
quote. "A single male raccoon
100 percent mortallity rate."
Well, I think that factor depends on how old he is, where pends on how old he is, where he is released, and who he he is released, and who he runs into in the new area, and how old, mean, or tough the dominant male raccoon in that territory is, if indeed there is a raccoon with a territory in the new area, and if our friend, he raccoon that was just released, has sense enough to run away from a fight in which he is outclassed. Another statement regarding North County: "Most of the calls about raccoons are

calls about raccoons are coming from North County.... Typically what happens is that a mother will be trapped and taken away, and then a day or

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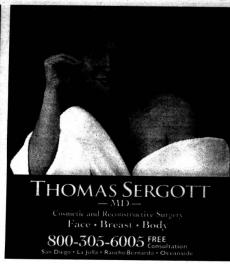
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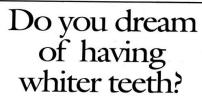
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case Project Wildlife comes to the rescue, sometimes). The bigger problem is that

making mistakes; educating the animal that got away, sometimes to the point that even a professional cannot catch it later, or ever!

Back to babies, or pups, as: I call them, in the attic, which is typical. The proper way is not to trap the mother, but to make her move her young on her own to a more suitable location where they are not a problem or can be trapped. problem or can be trapped later when the pups are older, then relocated as a family

then leaves, but he will come back and kill the young if he can. She knows that. If she smells his presence she will move to a new home. I have access to a fluid made of the scent and sex glands of a male raccoon. I put it all around the attic except the exit hole, and she will move. It is not a

repellent; it causes a bioal urge in her to move. Baja Bruce

Baja Bruce The Trapper with a Better Concept of Urban Wildlife Control

This Is From My Heart

remorse regarding a person's

This is my fourth attempt to This is my fourth attempt to convey what I think about your article. The three previous were not acceptable as they were written with anger caused by my apparent lack of understanding; this is from my heart.

When I was told there was going to be a story about Chuck, I was quite pleased and looking forward to it. As I understood, it was to be a remembrance for him and hopefully clearing up any last questions about his death. I drive by "his spot" every day and say hi. You see, I miss him. He was my friend for five months. He was teaching me how to do trick shots in pool, His indifference was something I could not understand or accept. This was my mommy he was and he was using our garage to fix his car. We are not asking fix his car. We are not asking why he died, that is obvious—we just wish he would have not died. All anyone truly wants is some type of closure. It's hard on you when 15 minutes ago you were hugging them good-bye and then they're dead. This is something I understand as I have lost my brother ('93) accidental death and my mother ('0700), this want they're one.

nave tost my mother ('87) in an auto accidental death and my mother ('87) in an auto accident. It's as if you blink and they're gone... forever. When I went to the police station to collect my mother's things, the officer tossed her driver's license across the counter and said, "Here, she

talking about! I have to admit that day changed my life, and I can't say it was for the better. Upon reading at least two of Upon reading at least two or your readers' responses the following week, I was once again taken back to that day when she died and then that feeling of

died and then that teeling of employees.

In the complete the complete

of a well-known person then I think the world would have said, "Oh, how terrible, what a tragedy the poor guy... oh, the poor family!" Since that is not the case, he's viewed, as your reader stated, as a "criminal," a mere 'casualty," easily dismissed at a whim. "He was a drug addict." Those are your words.

I have a question for the

person driving the Mustang. Do you still hear the sound of ripping metal as you clipped my friend's car, sending him to his death? As I understand it, a person at the scene found a license plate with green paint on

For some reason, Chuck liked people. I'd like to think people still have feelings. Besides, isn't love what's sup-posed to make the world go

HEALTH AND BEAUTY



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Calendar

Killers Like Us

things that can

Factual Information About Sharks

he heart of a shark is a killer's heart, as portrayed in movies and the bestsellers that spawn them. In fact — biological fact — its auricles and ventricles are very much like a

Jeffrey B. Graham, marine biologist and physiologist, has studied the shark's circulatory system. He has seen how its heart fills with blood in seen how its heart fills with blood in two phases, just like ours, and makes the same lub-dub sound so familiar to every person. What he believes is that by understanding the shark's physiology we'll better understand our own bodies. That's one reason why declining numbers of sharks worry him.

bite them, no pun intended here for the

shark. We need to teach people about the vulnerability of these animals."

"He knows who is to blame.
"He knows who is to blame.
"Humans are a wild epidemic on the earth's surface," says Graham. "They

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Local Events

Classical Music

page 55

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> Movies page 114

page 123



Over-fishing is a serious problem for many species, but sharks are especially susceptible to it, Graham says. "We think of most fish as m will sur Mako is a shark that can be Mako is a shark that can be ordered in a restaurant. Many other sharks — in huge numbers — are fished for medicine rather than food. Their cartilaginous skeletons are proclaimed to be anti-cancer agents, and an industry has developed to satisfy the demand. "You can probably walk into a drugstore of the control of the co says. "We think of most fish as producing lots of eggs and lots of youngsters every year. Sharks are the exact opposite." They grow slowly, take many years to reach sexual maturity, and have complicated reproductive patterns that include long and chancy

and buy shark cartilage pills." But Graham isn't among the believers. He calls the claims "unsupportable" and doubts future research doubts future research will change his opinion. "I have a feeling if shark cartilage really were a truly efficacious anti-tumor therapy, there'd be good evidence to show it already, because the tests have been done—thorough tests."

What Graham

What Graham would like to do is feed the public some "solid factual information" about sharks. As direct of the Birch Aquarium the Scripps In

First, there will be the opportunity to dissect a small shark. Each group of two or three will work on a shiny dogfish. Specimens weigh about a dognsn. Specimens weign about a pound. For the second part, participants will watch Graham dissect a large — approximately 170-pound — thresher shark.

a large — approximately //o-pound
One organ to be investigated is the
hark's extraordinary liver, which act
as a floation device as well as an energy
store. Many fish — tuna, error
trample — have gas bladders; sharks
do not have those structures, 'explains
Graham. They gas hidd by storing
These livers can be huge. It's
usual for 35 percent of a shark's body
mass to be composed of the liver, but
uncommon. "I have heard numbers a
high a 90 percent, Graham say,
"high a 90 percent with a
minutel myself."

"although I've never seen such an animal mysel."

Participants will compare the stomach contents of each type of shark. The dogfish will normally eat to the state of the stat

find the remnants of previous digestion, like the lenses of the eyes: because they're so hard they don't digest very fast."

The thresher shark has a tail as

The thresher shark has a tail as long as its body. "It uses the tail to but its prey," says Graham. "It swims through a school of fish and bats them, knocks them silly, and then east them." Despite offering this vivid image, Graham is careful to de-emphasize the shark's predatory ways. He's especially clear about one thing: "Probably the shark's predatory ways. He's especially clear about one thing." Trobably the shark's predatory ways. He's especially clear about one ching. "I robably the shark's predatory to the shark's predatory to the shark's predatory to the shark way are to them." — Jeanne Schinton." — Jeanne Schinton.

Hands-on Shark Dissection
Part 1 is offered at four different
times; participants choose one:
Saturday, August 12,
Sunday, August 13, 9:00-11:00 a.m.
Saturday, August 19,
11:30 a.m.-1:30 p.m.;

refreshments Scripps Institution of Oc Stephen Birch Aquarium 2300 Expedition Way, L Ages 10 and up Fee for both parts: \$55; \$45 for members "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 addi-

hour from 2 to 9 p.m., with additional screenings at 11 a.m., non, and 1 p.m. on Saturday and Sunday.

The center is located at Pasco de located heroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (IJUANA)

OUTDOORS

Towering Thunderheads have been seen hovering over the wall of moun-

tains east of San Diego in recent tains east of San Diego in recent weeks. Aftermoon rain showers have already dampened Palomar, Cuya-maca, and Mount Laguna on several occasions, with more of the same ex-pected at times during the next two or three weeks. Usually this kind of activity ceases by sunset, and clearing skies usher in a cloud-free night. The but bland weather along the coast and the more lively and unprenarked contrast between the sunn

No Experience Needed to enjoy this guided bird-watching walk at Black Mountain Park. Learn about typical birds of the coastal chaparral and grasslands from Ranger Dan Bylin, Saturday, August 12, 8 am., sponsored by the Friends of Los Peñasquitos Canyon. Take Black Mountain Road north to the end. At The Perseid Meteor Shower, the plays that return year after year, will take place under poor conditions this the barricades, turn right and pro-ceed on the dirt road about one mile ceed on the durt road about one mule to the park sign and paved entrance to the parking lot. You'll need sturdy hiking shoes, water, a hat, the usual hot-weather gear, and binoculars. Free. Need info? Call 838-538-8082. (RANCHO PENASQUITOS)

Birds and Plants of the Lagoon, the San Elijo Conservancy offers a free guided nature walk, Saturday, Au-gust 12, 9 a.m. For information and

at heights of about 50 miles, resulting in luminous streaks visible for a sec-ond or two from the ground. The bright Perseids often leave a lingering luminous trail that may remain for several seconds or more.

Nature Walk, naturalist and author Barbara Moore leads a two-hour Barbara Moore leads a two-hour evening hike at the Goodan Ranch park area in Sycamore Canyon, 16281 Sycamore Canyon Road, beginning at 5 p.m., Saturday, August 12. Meet at the staging area, wear sturdy shoes, and bring water. Free. (POMAY) several seconds or more.

Birding the Marsh, the Chula Vista
Nature Center hosts a guided birdwatching hike around the Sweetwater Marsh, Saturday, August 12,
8 a.m. For reservations and details
about the meeting place, call
619-409-5900. Free. (CHULAWISTA)

Palm Walk, this week's guided tour Palm Walk, this week's guided tour of Balboa Park features Palm Caryon and other interesting palms in the area, their structure, growth habits, and landscape value. Meet the guide from city parks and re con Saturday, August 12, at 10 a.m. at the park's visitors' center. Free. 619-235-1122 (BALBOA PARIS)

Wilderness Evening, sunset is a very active time for the denizens of Vol-can Mountain Wilderness Preserve on Farmer Road. Look and listen for on Farmer Road. Look and listen for the activity, especially owls, on a guided 3-1/2-mile hike Saturday, Au-gust 12, 6 to 8:30 p.m. A flashlight and sturdy shoes are required. Free. 858-694-3049 (JULIAN)

"Sounds of the Chaperral," natu-ralist Larry Allen Tonar leads an evening walk at Daley Ranch to iden-tify typical night sounds, Saturday,

August 12, 7 p.m. It's an easy two-mile walk, and the moon will be nearly full. Wear sturdy shoes and bring a flashlight. Meet at the Ranch's La Honda Drive parking lot.

Habitat Restoration requires willing volunteers. Anyone interested in helping clean and protect the Los Peñasquitos Marsh Natural Preserve nity on the first Saturday and second is Sunday, August 13, from 9 a.m. to noon. For information and directions call 858-755-2063 x308. (LA JOLLA)

Interpretive Trail Hike, this one will Seria Iraii, the main path through Mission Trails Regional Park, Sun-day, August 13, beginning at 8 a.m. Meet at the visitors' center at I Father Juntpero Serra Trail, off Mission Gorge Road. Free. 619-668-3275 (MISSION GORGE)

Hawks and Common Vellowths ian Bear Parks. The second Sunda watching hike along the creek that winds through the area. It's spon-sored by the rangers of city parks and rec. Meet your guide at 10 a.m. at the Tecolote Nature Center, 5180 Te-colote Road. You'll need comfortable

619-523-6219 (CAMBADOM)
Native History and Calibare of the Lake Hodges area is the subject of his guided like along four miles of the lake's east-side trails in the San Dieguidon River Park, Sunday cenning, sould set the property of the p

Watch as the Pull Moon Rises dra water as the Paul Moon Rises dra-matically in the darkening eastern sky around 7:50 p.m. on Monday, August 14. The moonrise follows sunset by about 15 minutes, so the moon should appear bright yellow or gold as it slowly vaults over the

Evening in the Canyon, Barbara Moore leads a nature walk through Lopez Canyon in the Los

Penasquitos Preserve, Tuesday, Au-guat 15, 8:30 to 7:30 p.m. Bring binoculars and meet at the preserve parking lot on Canyonside Drive-From the Mercy Road edit on 1-15, go west to Black Mountain Road, then north on Black Mountain. Canyonside is the first left. Free. s party. Intermediate dance classes are Fridays at 7 p.m., including Au-gust 11; beginners classes are on Sun-days at 3. It's all held at the Naval Training Center (enter through gate 3, off Rosecrans Street); 57 admis-tion. For additional details, call 619-491-1808 (LOMA PORTM.)

619-491-1808 (JOMA POTTAL)
"Internsticual Dunce Pastival," this
ongoing Friday night series continues
on August 11, 47 p.m., with a performance by Larawan, offering Polynesian dances, and Orgalio Borricus,
performing dances of Puerto Rico,
where dancing is as necessary as
breathing, it is in the Cityl Heights Urham Village Performance Annex,
3795 Fairmount Avenue, Admission
ifere, 619-641-600 (crit velopits) RS-48-3-219 (NUCLO PRIVACIO TO TAMBURGATOS GOVERNA WILL MANUEL DE ACTIVO REGIONAL DE ACTI is free. 619-641-6100 (CITY HEIGHTS) Coffien, Ten, and Swring, Cafe Savoy convenes on Friday, August 11, at Clayton's Cafe (at Seventh Avenue and F Street). Doors open at 8:30 p.m. and swring lessons start at 8:45 p.m. sig-band, jazz, and swring music plays from 9:30 p.m. to 12:30 a.m. Admis-sion: 55. For information, call 858-603-3784. (GASLAMP QUARTER)

DANCE

Lessons and Dance Party, the San

Contra and Square Dancing, the next offering by the San Diego Folk Heritage features caller Martha Wild

with music by the Continental Drifters, Friday, August 11, 8 to 11 p.m. (beginners workshop at 7:45), at Trinity Methodist Church, 3030 Thorn Street; 56 admission. 619-283-8550 (NORTH PARK)

619-283-8550 poornit NANO
"Master Tensche Serfen," the sec-ond event in this series sponsored by
the City Ballet of San Diego features
a master class by acclaimed American dancer Fernando Bujones, Set-urday, August 12, 2 p.m., at the City
Ballet studios, 941 Garnet Avenue.
Observers are welcome, though
space is limited and reservations are
required. \$25 definition. \$36-274-0051 procents BEAGO;

Cajusa-Zydacos, the Bon Tempa So-cial Club is at it again, Saturday, Au-gust 12, 8 to 11:30 p.m., when it sponsors another evening of good-time dancing, Leeroy Thomas and the Zydeco Roadrunners provide the live music; a \$10 donation at the door music; a \$10 donation at the door pays the band. Doors open at 7 pm., with dance lessons at 7:20. Singles and partners welcome at the big wooden dance floor at the Louisiana Ballroom, 3094 El Cajon Boulevard. 858–496-6655 (NORTH PARK) 2 sit together + pilot. Romantic, gentie. Unique gift.

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sic of the Moonlight Serenade Or-chestra on the second and fourth Sat-urdays of each month, including Saturday, August 12, from 7 to 10 p.m., North Park Recreation Cen-ter, 4044 Idaho Street; \$7 cover. 619-287-2140 (NORTH PARK)

Clogging, stomp along with the Raylin Cloggers Club (lessons, be-ginning to advanced) are available. The next event is Sunday, August 13, from 5 to 9 p.m. in the Rehearsal Hall; \$3 members; \$4 nonmembers. 519-444-2166. (BALBOA PARK)

FILM

"The Lady Bve," a conniving Bar-bara Stanwyck sets a romantic trap for millionaire beer baron Henry Fonda in this 1941 Preston Stargia comedy. It screens at the Garden Cabaret Thursdy through Starley, August 10 through 12. It's the next entry in this summer's Garden Cabaret's "Cinema Under the Stars" series.

series.

On Sunday, August 13, "Romantic Sundays" unspools everybody's favorite, Casablanca.

The cinema has relocated to the
open-air marketplace near the clock
ower at University Towne Centre.
All screenings begin at 8:30 p.m. Ad-

1722-17127 - 272-17173 - 172-1

August 13, 7:30 p.m. And director Cheung Yuen-Ting is scheduled to arrive from Beijing for the screening of her historical epic The Song Sis-ters, Saturday, August 12, at 4 p.m., followed by a discussion. Ringo Lam's actioner Full Alert. Darshan Baghai's Karma Leoal and guest appearances by Dustin Nguyen and Roger Yuan are also featured. And in case you somehow missed one of her local TV-radio screen-GETAWAYS Rent a Harley and Save \$15 Rates start at only \$60/day with this \$15 coupon.

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one of her local TV-radio-screen tage-parade appearances lately, co-median/actress Margaret Cho hosts a locasision of her film. I'm he One That I Want, Sunday, August 13, 330 of 5 pm. (4501 ovith some repeat screenings) runs on Friday, August 12, from 11 a.m., to 9.30 pm. All events will be held in various senues on the will be held in various senues on the







mission is \$9. Call 619-295-4221 for

San Diegn Adan Film Festival, 50 load-premiter screening of feature-length films and shorts, panel discussions, and other cultural happenings are the highlights of this three-day reen hosted by the load nalists Association. Among the most anticipated films are Dubut, by Filipino-American director Gene Caipyon (in antendance, with cast members), Fridays, August 11, with a reception from \$250 to 7 p. m. and exception from \$250 to 7 p. m. and or \$7 (\$25 to \$250 San Diego Asian Film Pestival, 60

"Stryou de Screamai Mer Alle de les Gries" is a contemporary docu-mentary of the U.S. vode en apards' music some Included is footage of Call Tacuba, El Gren Silencio, Serjou Array 1s Venganza de Moctezuma, and Tijuana NOT hes screening in part of Rasafest and the library's on-going Film Forum, Monday, Au-guig Film Forum, Monday, Au-ption (Library, 32) E Street, Call 619-236-3300 of details. Free: (COMPTOWN) only).

Director Karyn Kusama will be in attendance at a screening of her Sundance winner, Girlfight, Sunday, August 13, 7:30 p.m. And director "The Ubuntu Video Club: Present

"The Ubustiv Video Chab Present-ing African Cinema" — this film series hosted by the Malcolm X Li-brary, continues at 6 pm. on the Mary Mary of the Mary of the Mary of the Mary Vendure & Solid (The Line Girl Who-Sold the Sun), the last film by Sene-pare the Mary of the Mary of the Mary Mary of the Mary of the Mary of the Mary Admission is free Fired the In-terior at 31th Market Survey (at 61) (41)—427–465. (BOGMYO) — (41)—427–465. (BOGMYO) — (41)—427–465. (BOGMYO) — (42)—427–465. (BOGMYO) — (43)—427–465. (BOGMYO) — (44)—427–465. (BOGMY

619-327-3405. (ENCANTO)

"Summer Nighta," spend a summer night with Lina Wertmüller. Her film is the next entry in the Italian Summer Film Series, next Thursday, August 17, at 7 p.m. at the Italian Community Center, 1669 Columbia Street. It screens in Italian with subtitles; \$2 non-members. 619-237-0601 (LITEL TRAY) 0601 (LITTLE ITALY)

OGOI (ATTLE FIRALY)

Reuben H. Fleet Science Center,
journey to exotic places in Wild California, illustrating how the beauty
and the majestry of the state's widd places help inspire our culture and
adventuresome spirit. Shooting locations include San Diego, Big Sur,
Death Valley, Yosemite National
Park, Monterey Bay, Lake Tahoe,

cala Park, Linda Vista Road. For other than special events, ticket prices are \$4 and \$7. Tickets are available through seatadvisor.com or

and in the drink at Mawerick's.

From the coral reefs of the Bahamas to the seas of Patagonia, Dofphins takes audiences under the surface of the water for romps with Atlantic spotted dolphins, dusky dolphins, and bottlenose dolphins. The film uses the exotic locations, current scientific research, and encounters between people and dolphins to present a close-up view into the world of these playful cetaceans. For ticket prices and showtimes, call 619-238-1233. (BALBOA PARK)

LECTURES

Plant and Insect Species around our county and how the distribution of one will affect the other is the subject for botanist Brenda McMillan at the visitors' center of the Tijuana Estuary Reserve, Friday, August 11, from noon to 1:30 p.m., 201 Caspian Way. Bring a brown bag lunch for this free talk. 619-575-3613 (IMPERIAL BEACH)

"A Poetka of Timing" is the subject when Dana Gerhardt speaks for the San Diego Astrological Society at 7:15 p.m. on Friday, August 11, at 7:15 p.m. on Friday, August 11, at the Joyce Beers Community Center (1230 Vermont Street). Gerhardt will discuss five specific techniques she believes the astrological world will find useful. Admission is \$12 for non-members (free for first-time visitors). For details, dial 619-542-1733.

(HILLCREST) "Lunchtime Encounters," as part of the SummerFest music series, vari-ous performers and composers will offer talks about their disciplines and offer tasks about their disciplines and answer questions from attendees. The open forums are free to the pub-lic and held at 1 p.m., in the Van Schaick Room of St. James-by-the-Sea Episcopal Church, 743 Prospect Street, 858-459-3728.

On Friday, August 11, Ken Noda, musical assistant to James Levine; soprano Andrea Trebnik; and John Allison, editor of Opera maga-



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zine, offer a look behind the scenes at famous world opera houses, their histories, and the future.

histories, and the future.

Recording technology is the sub-ject for Terry Teachout of Time mag-azine. He's joined by SummerFest artistic director David Finckel and Michael Feldman, web designer and consultant, Monday, August 14.

attendance.
Wednesday, August 16, brings
Helen Wallace and Adam Gatehouse

of the BBC. They'll discuss the Beeb's

ongoing influence in the world of music.

Methods participating in Summerfeat's workshop ensembles will make teachers, moderated by Minion-Tribum music critic Valerie Scher, next Thurnday, August 17. Great violinia are the subject for Rene Morel, "violin doctor to the stars." Morel has worked for the great wioliniats in the world. This is great violiniats in the world. This is great violiniats in the world. This is great violiniats in the world. This is great world. This is great violiniats in the world. This is great violiniate to the violiniate of the violiniate of the violiniate violinia

August 18. (LA JOLLA) If Your Chihushua's Choking or your beagle's bleeding, you need per first-aid information. Thom Somes

offers a class in injury-assessmen information for pet owners, Satur-day, August 12, 9 a.m. to 6 p.m., Scripps Mercy Hospital, 4077 Fifth Avenue; \$89. For information and reservations, call 619-589-7475

Do You Really, Really Love Sharkar Scripps Institution of Oceanography shark researcher Jeffrey Graham in-vites you to dissect your own specivites you to dissect your own speci-men and learn about shark biology and physiology in (appropriately) a two-part class. In part one, you'll tackle a small shark specimen, Sat-urday, August 12, from 9 to 11 a.m. (or choose Sunday, August 13, 9 to 11 a.m.; or Saturday, August 19, 11:30 a.m. to 1:30 p.m.; or a bilin-tude Buttlink of Saturday, August 19,

11:30 a.m. to 1:30 p.m.; or a bilingual English-Spanish session Saturday, August 19, from 2 to 4 p.m.). Part two is the large-shark dissection (also bilingual), Saturday, lower of the saturday of the saturd

ium at 838-534-7336, it A OLLA!

I Your Tall Peacus Too Short! The
next seminar at the Water Conterration Garden at Cuyamea College
will be offered by Dave Share of the
LSL Cooperative Extension, when he
talks about maintaining tall feace
sawn. Sararday, August 2,
9:30 a.m., at the gardens at 12122
Cuyamnac College Drive West. Free.
619-670-2290 (Et. CAGN)

Researching Church Records, at the next meeting of the San Diego Ge-nealogical Society, Penny Feike dis-cusses the records maintained by Baptist, Methodist, Quaker, and smaller denominations, Saturday, August 12, at noon. At 1 p.m. Dee Sermon talks about U.S. and Euro-son Germaine; church records The Sermon talks about U.S. and Euro-pean Germanic church records. The meeting will be held at St. Dunstan's Episcopal Parish Hall, 6556 Park Ridge Boulevard. It's free. 619-588-0065 (DL. CERRO)

"Wolves of North America." the "Welves of North America," the California Wolf Center offers a slide presentation and talk every Saturday, including Saturday, August 12, at 2 p.m. Learn about the animals, and take a walking tour to see two pakts of Alaskan gray wolves and the Southwest or Mexican gray wolf, one of the reserve primate in the model. It's ground, four miles south of Julian and three miles north of Lake Cuys-maca on highway 79. 619-234-WOLF (JULIAN)

mice of highery 7. 67-23"Treasure Uncorrected Trade and
Exchange at the San Diego Presidio." Lynn Christmann presents
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Feet Information call \$55-338-6935.
(MACKO) EMBAGGERS AND STATEMENT OF THE TRANSPORT OF THE TRANSPOR

(RANCHO PENASQUITOS)

By-ta-Bye with an Ovd and a hawk
and a falcon when Nancy Conney
and friends offer a talk, sponsored by
San Diego County Parks, called "Sky
Husters." Saturday, August 12,
6:30 p.m., Lake Jennings Park, 10108
Bars Road, Free. 858-694-3049
(LAKESIDE)

ILMESISOS Databors Safety, the country Sherill's Search and Recure Unit offers a slide-liturated talk, of special interest to families with kids, called "Huga-Tree/Sarch and Bescue" in the next program at Heise County Park, 4945 Heise Park Road, Saturday, August 12, 730 p.m. The rescue team will also demonstrate their specialized rescue gear and describe rescue methods in this domes sponsored by the property of the property of

"Political Tickles," word maven Richard Lederer, co-host of KPBS-FM's A Way with Words, offers a talk on the language of politics. There are

bound to be plenty of bad puns. He'll be speaking at a PBS-sponsored verent on Stunday, August 13, at 3 p.m., at the Copley Telecommunications Center, 2500 Campanile Drive, on the SDSU Campus. This in the first of a four lecture series that runs through April. Tickets are 131 moleviolauly or 250 for the are rise. For individually or 250 for the are rise. For individually or 250 for the are rise. To find the state of t

619-594-3103. (COLEGE ANEA)
Local Palmer Stephen Curry is the
next presenter in the series of gallery
talks being held in conjunction with
the "Next Wave: New Painting in
Southern California" ethibit at the
California Center for the Arts Excondido. Curry's work is included in
the show. He ill be speaking in the
gallery on Sunday, August 13, at
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Certificates Available

Sunday, August 13, from 2 to 5 p.m. Bring several 8x10 black-and-white photos on which to work. Other ma-terials are supplied. It will be held at Bravo Workshop, 740 13th Street, studio 32Z. Class fee is 43t. Cell in advance to register 619-696-0058. (COWNTOWN) San Francisco's Arboretum will be

San Francisco's Arboretum will be discussed at the next meeting of the San Diego Horticultural Society, Monday, August 14, 6:30 to 9 p.m., at the satellite wagering facility at the Del Mar Fairgrounds. The speaker will be Scot Medbury, director of the will be Scot Medbury, director of the Strybing Arboretum and Botanical Gardens in Golden Gate Park. His interests also include the horticul-tural history and landscape-design traditions of American public gar-dens. The meeting is free. 760-630-7307. The fairgrounds are on Jimmy Durante Bouleward at Vi de la Valle.

How Is DNA Like C Major? Sum-merFest 2000's composer-in-resi-dence, Bruce Adolphe, has been ex-amining the connections between

nicates in metaphors. Mozar's G mi-nor piano quartet, performed by a SummerFest workshop ensemble, is his musical example. The event begins at 7:30 p.m. The fee is \$35. For reservations, call

858-459-3738. (LA JOLLA)

"From Feahion to Phashion, a Look at 20th-Century Styles" is the subject for San Diego Historical Society cos-tume curator Denny Stone, in con-junction with the fashion exhibition at junction with the hashion exhibition at the society's museum. The talk will be offered Wednesday, August 16, 6 p.m., at the Museum of San Diego History; \$12 members/\$15 nonmem-bers. 619-298-3142 (BM.BOA PARIQ)

Peace, Man... Ah, Ocean Beach in the '70s. Assuming you can clearly remember much of anything from

that particular time and place, you're invited to reminisce at an open dis-cussion being held in conjunction with the "Ocean Beach 30-Year Re-union." Put on the tis-dye, dust of the beads, and meet on Wednesday, IN PERSON the beads, and meet on Wednesday. August 16, 6 to 8 p.m., at Ocean Beach Elementary School, 4741 Sants Monica. It's sponsored by the Ocean Beach Community Development Corporation. Free. 619-224-1648 (OCEAN BEACH)

Mende to the date of the summer concerts prediffered sevened the country. The 15th amount ORIF late is in the Parks never continues on Park Medical Serrance plays Latin jest in Colevers Hills Park (2007 Glasgow). The Colevers Hills (2007 Glasgow). The Concerts on the Green series on the Practor Promensade on too Lana and the Lesse Brenkers. Friday. August 11, at 530 p.m. Music le in the Air as free sun

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(OCAM BEACH)

White Sharta, photographer Dean Feasier knows them well from his diving time in South Africa. Hell lahar his tales, photos, and videos of shark behavior when he appears as the next lecturer in the "Shark Summer Nighth" sires, Wednesday, August 16, 7:30 to 9 pm., at Birch Aquarium at Scripp Institution of Oceanography, Admission is 38, in-cluding refreshments, for more information, call the equatrium at 50+30+78 Fills. (An JOLA)

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The "Summer Sounds 2000" concert series continues with music by Itay Buchana and Hot Country Jazo, on Sounder, August 13, a 4 p.m., at Memorial Favi, Chewven Thind Series 1562 for information, COMA, WETA, The accounties done Brackey Hart performs originals at the next event in the annual Summer Concert Series 1562 for information, COMA, WETA, The Country Comerce COMO Carlabad VIIIlago Drivey at 2 p.m. on Sunday, August 13, 885-895-2700, COM, GAM, COMERCE 1562 for the Country of the

in Scripps Park (at the foot of Glered Avenue). Data 619-645-8115 for Sankie is the next featured band in the "Concerts by the Sea" series, speanored by the City of Encisian, speanored by the City of Encisian, Monolight Beach, at the foot of Street. 760-632-740 (ptcsents) The Cool Rays perform at 5 pm. on Sunday, August 13, in 5 pm. on Sunday, August 13, in Drive). Call 858-328-8219 for infor-mation. (purebarts or city)

Drive). Call 838-323-8219 for infor-mation. (UNWTRSTY CTY) Sounds of the Amazon on in-digenous and contemporary instru-ments are the unusual offering by Huayucalis, who offer a blend of Andean African-American, jazz, and rock influences in the "Occanside Summer Sounds" series, Sunday, Au-gust 13, 5 pm., North River Road. 760-435-5370 ICCLMENDIN.

Biguacy Author James Lee Burke's Purple Cane Road finds Dave Rob-cheaux investigating a case that his close to home. Burke, a two-time Edgar winner, will appear at Myste-rious Galaxy bookstore on Fridey, at 7031 Clairmon's Mess Bouleward 7031 Clairmon's Message 7031 Clairmon's Message 7031 Clairmon's Message 7032 Camino Del Rio North. 619-295-2730 (MSSSON WALEY)

the Shakespeare comedy will be per-formed at Menghini Winery's out-door stage over two weekneds, Pri-day through Sunday, August 18 through 20, at 6:30 p.m. Novelist and heatrical production. Novelist and heatrical production. For a package price of 20 adults and \$18 students, enjoy the play and suble seating for a nov-estformance and \$18 students, enjoy the play and table seating for a pre-performance dinner (beginning at 5 p.m.). Din-ner reservations are required (760-765-1020). Performance-only tickets 765-1020). Performance-only tickets are \$10 adults, \$8 students. The outdoor theater is located behind the winery, at 1150 Julian Or-chards Drive, at the intersection of Farmer and Wynols Roads. (JULWI)

619-295-2730 (MSSSON VALLEY)
Skatebased's Superstar Tony Hawkhas penned an autobiography (HawkCocupation's Stateboarder). He'll talkabou this life of oillies and aerials at a
book signing at Borders Books and
Music, Friday, August 11, 3 to 5 p.m.,
1072 Camino Del Rio North.
619-295-2730 (MSSSON VALLEY) "As You Like It," the Julian Junior

Short Shakaspeare, all the works of Shakespeare get condensed into one funny, fast-paced show. Prizm Pro-ductions stages The Complete Works of Shakespeare (abridged), Friday.

10 general admission. COCHOMOD |
Phagaspichae Biranevacilanatic Dycig Dyles will be appearing at Guitar Trader on Sastavalya. August 12, at a characteristic and a contract of the style of the contract of the contract

Romantle Letta Music by Mario Olivares and Letin Spice is the first offering in a new series spousoced by the Escondido Arts Fartnership, Sat-urday, August 12, from 4 to 7 p.m. The band blends classic Spanish gui-tar styles with flamenco and Arabic influences and sittle Letta in jazz. The due of Carlos Olmeda and Toca Elizera once the above with Afro.

duo of Carlos Olmeda and Toca Rivera open the show with Afro-Caribbean rhythms. The concert will be held on the green adjacent to Washington Mutual Bank, at the corner of Grand Avenue and Centre City Parkway. Bring a picnic and a blanket or chairs. It's free. 760-480-4101 (ESCONDIDO)

Semean Chetra, in conjunction with the "Worm with Pride" exhibit at the Oceanside Museum of Art, choirs from the Mission San Luis Rey parish and the First Samoan Congregational Church have been performing in the country. The next performance will

DANCE for \$20 Classes Still Open TUESDAY: Argentine Tango • Ballro Hustle ('70s dancing)* WEDNESDAY: Jitterbug & Swing* (
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Hustle ('70s dancing) FRIDAY: Salsa* • West Coast Swing* Jitterbug/Swing* 1st & 3rd Saturdays: Ballroom Dance DANCES - 4 Saturday dances monthly • Titterbug/Swing dance every Sun PATTIE WELLS' DANCETIME CENTER 1255 West Morena Blvd. (619) 275-3533
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E COASTER One of the most picturesque rail trips in the world be at the Mission Branch of the Oceanside Public Library on Satur-day, August 12, 11 a.m. to noon, 3861 Mission Avenue. Free. 760-435-5558 (OCEANSIDE)

5558 (OCEAMENDS)
The Jazz Band of Point Loma
Nazaren University, under the disnection of Dan Moleon, offers a concert of secular and sacred music,
Sundry, August 13, 6 p.m., and
College Avenue Baptist Church, 6747
College Avenue, A free-will offersign
will be taken. To reserve child care
for kids through age 5, call 619-5827222 x240, (COLLEGE AREA)

Mystery Author John Morgan Wil-son signs his newest novel, The Limson signs his newest novel, the Lim-its of Justice, at 7 p.m. on Sunday, Au-gust 13, at Obelisk the Bookstore (1029 University Avenue). Free. Call 619-297-4171 for information. (HILLCREST)

You're Getting Very Sleepy, Jim Soules has been hypnotizing San Diegans for decades. He's scheduled to appear in a series of fundraising "Hypnosis Shows" to benefit the Community Actors Theatre of San Community Actors Theatre of San Diego. Stare at his hair, and you'll be clucking like a chicken in no time. The show runs every Sunday at 7 p.m., from August 13 through September 17, at the Community Actors Theatre, 2957 54th Street. Donation is \$10 per person. Call for reservations because space is limited 619-264-3391. (CITY HEIGHTS)

0:39-264-3391. (GITY HEGHTS)
Express Yousnelf at one of the twicemonthly open-mike poetry sessions
at a "greef Coffee and Tee. The next
order Monday, August 14, with
high-res at 730 p.m. and readings
from 8 to 10 p.m. Twiggs is at 4590
Park Boulevard, at Madison. It's free.
619-296-0616 (UNVERSITY HEIGHTS)

Twilight is Here, the 20th annual Twilight in the Park Summer Concrete series continues with a performance by the America's Finest City Freedom Band on Tuesday, August 15. The Voice of Eternal Praise Gospel Choir takes the stage on Wednesday, August 16, and the City Balles needers, went Thurstein, August 16, and the City Balles needers, and the City Balles needers, went Thurstein, August 16, and the City Wednesday, August 16; and the City Ballet performs next Thursday, Au-

Mil of the concerts run from 6:15 to 7:15 p.m. in the Spreckels Organ Pavilion. Free. 619-239-0512. The series concludes on August 31. (BALBOA PARK)

"Performance, Storytelling, and Se-crets of the Muses" is how writer and multimedia artist Jill Badonsky bills her spoken-word performance, day, August 15, 7 p.m., at the

Ranch Shopping Center, Encinitas Boulevard at Rancho Santa Fe Road. Free. 858-720-0050 (ENCINITAS)

Free. 589-720-0000 (BECHETAS)

"Wommen on the Edge," a poetry performance by Vicki Andrews and Lovel is the next entry in the ongoing

"Postic Brew" series, on Tuesday, August 15, at 8 p.m. (open-milk signups at 7:30), at Claire de Lune Coffee
Loungs, 2906 University Avenue.

Free. 619-688-9845 (NORTH PARK)

Free. 619-688-9845 postni PAWO:
"Baccastve Mederation," that's the
underlying concept behind author Stu
Mittleman's new veight-loss tome,
Stow Burn. Ultramarathoner Mittleman overa Worldf-United in La Jolia.
He'l unlock more of his secrets when
he appears at Barnes and Noble for hook signing. Wedendady, August 16,
7 p.m. Free. 7610 Thasard Conter.
Trive. 619-220-0175-passaoth-Malley.

Drive. 619-220-0175 (msscot WALEY)
"Fall Moon Foets," it's open-mike
night at every full moon. Well, actually this one's just a tad late, but
howling poets can still gather at 101
Artists Colony, 897 South Coast
Highway, F. 103, on Wednesday, Auguat 16, at 7.30 p.m. and croon at the
almost f-all moon. 760-632-9074.
Free. (ENCINITAS)

Free, (DicMATAS)
Blead Gyppy, Kleamer, Palka,
Turkish, and Carada music and you
have the extravagana that is colled
the Electro-Carpathians. This local
ensemble, joined by Carada dancest
ensemble, joined by Carada dancest
manually control of the collection of the
Museum of Art. Also on the program
is Harmonija. a quartet of women
playing music of the ballans. The ention with the museum's current exhibit of Treasures from Topkapi56 members, 39 nonmembers, 512
includes nonmember museum and
includes and the collection of the
first collection of collection of the
first

619-232-7931 (BALBOA PARK)
Behind the Scenes in Hellywood,
mystery writer Marjorie McCowan
was once a costume designer in Hollywood and New York. Her newel
novel, Death by Design, is set in this
world. She'll make an appearance at
Barnes and Noble, 7610 Hazard
Center Drive, next Thursday, Auguat 17, at 7 p.m. Free. 619-220-0175
(MSSION VALEY)

TV

There Are Those Who Think Swept

Channel 42.

Rebs McEntre Dees Her Part to keep the airveves clean by hoisting the Founty Terbrison Awards, as glad devoted to honoring family-friendly programming. Of course, the family's is composed of individual members, all with different entertainment and product needs, making "the family's a conglumeration of nick markets—terbrisicals' real targets. Amily's a conglumeration of nick markets—terbrison's real targets. Amily a congluence of the control of the contr

Heavens Above (But Not for Very Heavens Above (But Not for Very Much Longry), we she'ved our end-of-the-world screenplay pitch after New Year's, figuring that the super-natural fever would die down. But here comes Bless the Child, and after that, Lost Soult. The End Is Near in Hollywood, folks. Time to dust off

Channel, Cor Cable Channel 35.

Paliticklish, it doesn't behoose va body to become cheaply cynical about our American political system as expressed by the Great Winds that are the Republican and Democratic conventions, but it is just fine to be (genuizely) foundly cynical. After all, these people provide practically provide their own punch lines. Good fun. The Daily Show with Jon Stewart airs tonight. Thundray, August 10 at 11 p.m. on Connelly Central. Cox Cable Channel 48.

ble Channel 48.

Oldies but Goodles, Count Basie and a whole gaggle of other jazzmen recount the days of '30s and '40s jazz in Kansas City, Missouri, in The Last of the Blue Devils. Jazz is an American music form, but that's not to say it thrives equally in all American places.

Airs Friday, August 11, at 9 p.m. on
the International Channel, Cox Cable Channel 75.

ble Channel 75.

A Film Whose Title Captures the Sweet Innecence of a bygone era, when marketing want quite o assential: Sussus Never mind why a scientist would develop a potion that turns people into cobras — if they didn't like it, they might bite you — just imagine the preview guy's woice.

"Sussus," Hilarious, Airs Sunday, Aurust 13, at noon on the Sci-Fi



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on Fox, Cox Cable Channel 6.

Victoria Jackense Was Megalificant
on Saturday Night Live in the late
Obo, then faded out after soch insierable fare as Cansul Serf We have
spain Christian repudisting her
antics, so imagine our surprise to fine
for slogging through Comedy (Central's deeply low-ball Stry Melli siring
Sunday, Nugue 13, at 10-26 p.m. on
Cot 48.

Cot Cable CharCot Cable Char
Cot Cable Char Money-Minded, it was an obvious

moment in Quiz Show when Martin Scorcese's character pointed out that game shows were popular because people wanted to "watch the money." It's still true, but now, anymoney." It's still true, but now, any-one can play, thanks to the stock market. Though Boile Room fizzled, the TV deluge was inevitable. Buil airs Tuesday, August 15, at 8 p.m. on TNT, Cox Cable Channel 34.

Volleyball, sort of. A two-day Valleyhall, sort of. A two-day fundraiser benefits the San Diego Lifessving Association. Teams of four can sign up each morning for a chance to compete in the round-tolin tourney, the winners taking on the legendary savage spikers of the Hayboy X. Terme Team Blaymates. Lots of jumping up and down is guaranteed. Door times it, Priday and Saturday, August 11 and 12, with searn sign-up from 10 to 11 am. each and 12 can be seen on Cable Channel.

4. Sunday's game against Florida is broadcast on KUSI, channel 51. All games are broadcast in English on KOGO-AM (600) and in Spanish on station KURS-AM (1040). For details, dial 619-280-INFO.

on the OB sands. Ten dollars per

Roam-O-Rama

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

Upcoast from Mailbu, in the serene west-ern half of the Santa Monica Mountains, Leo Carrillo State Beach encompasses a bit more than a mile of ocean frontage plus 2000 acres of interior hillsides and canyons. The state beach has a large, deluxe campground (with showers) just inland from the Pacific Coast Highway, plus

as malier camps for RVs and organized group nearby. Camping its ease and of the control of the c

then right one block to the track en-trance. Adult admission: \$9 (west side) and \$10 (east side); \$3 for those 6 to 12; free for kids under 6 with an adult. 619-448-8900. (El. CAJON)

the Birch Aquarium Museum of Scripps Institution of Oceanography offers a beginning snorkeling class this Saturday, August 12, 8 to 10 a.m., and the fee is \$2.1 for those 10 to adult. To make the required reserva-tions, call 858-534-7336. (IA JOLIA)

tion for competition on Saturday and Sunday, August 12 and 13. The tour-nament games, which are played on reduced-sized fields with plastic balls and bats, last for five innings or 45 minutes. Play runs from 9 a.m. to 4 p.m. both days. Spectator admis-sion is free. 888-991-5690, (MAN DEIGO)

soin is fee, 888-991-5990, topt Ontion)
The Definative San Diage Bilke Bilde, join the Knickerbilsters for a Mission Beyr Definit Lones trip, Seturdey, August 12. The 40-mile ride (intermediate Feed) areas at 9 Lant (intermediate Feed) areas at 10-mile ration Bry visitors' center, You'll pedial your way around Feed Lones, out to Cabrillo National Monument to gawk at the shiptine view, then get down to serious enting at Point Lones Scafood. Bring movely for lunch. Opendos and Cabrillo 2009-207-1112 for an-array at 10-mile Pedia P

awers. (MSSION MAY)
America's Finest City Balf
Marethone, and 5K Run/Walk. The
marathon course runs from Cabrillo
Monument along the Embarcader
to Balboo Park, with plenty of sea air
that begins at the Plaza de Panams
tountain in Balboo Park. The event
benefits the Cabrillo National Monment Foundation. It's scheduled for
Sunday, August 13, beginning at
7 a.m., "Gent Clady, August 19, prigning
7 a.m., "Gent Clady, August 19, prigning
7 a.m., "Gent Clady, August 19, prigning
8 a.m., "Gent Clady, August 19, prigning
9 a.m.,

7 a.m., @OMT LOMA/BALDON PARIN. EBBn Pewers Blads, join San Diego Bi-cycle Touring Society for a glide through the scenic chaparral and oaks of North County, Sunday, Au-gust 13. The 65-mile ride starts at 8:45 a.m. at Doyle Park, 8175 Re-gents Road. For more details, call 619-479-2364. (IA JOLIA)

Golf Tournament, the fourth annual Camp Pendleton Armed Services YMCA classic will be held Monday, August 14, with registration at 9 a.m. for civilian and military golfers. The tourney benefits the ASYMCA's Operation Hero, which provides tutoring and mentoring for at: risk worth. eration Hero, which provides tutor-ing and mentoring for at-risk youth. The 18-hole, four-man, 2-lowest-net match will include givesways (two cars and a Hawaiian trip), plus food and other activities. It will be held on the Marine Memorial Golf Course on the Camp Pendleton base. 760-385-4921 (OCEANSIDE)

760-385-4921 (OCEANSIDE)
Mountain-Blke Ride, the Bicycle
Section of the Sierra Club will be
having an easy-paced jaunt through
Los Peñasquitos Canyon on Monday, August 14, beginning at
5:45 p.m. at the parking lost
side present of Mercy Road and Black
Mountain Road (\$1 parking fee).
858-874-3644. @WICHO PENASQUITOS)

Thwock! The San Diego Polo Club INWACKI THE SAID DIEGO POID CHUP hosts matches every Sunday through October. The USPA National Ross-more Cup tournaments are now in progress, through August 20. Club matches begin at 1:30 p.m., with the feature match getting underway at 3 p.m.

feature match getting underway at 3 p.m.
Next Thursday, August 17, there's another "Thoroughbred Thursday," in which you are treated to a polo match by old pileyers, then on a polo match by old pileyers, then trainers from the Del Mar Racetrack, then dancing to the assunds of long-time San Diego rockers the Heross. Food is available for purchase. General admission for all events is \$3. The grounds are at 1455 \$12 Canino Real. For information and reservations, cell \$4.84-45.217, p. Augusto Sankhari.

458-481-9217. (MANCHO AMFA PO Watch the Pastest Bleyellots in San Diego race on the San Diego Velo-drome every Tuesday, including Au-gust 15, at 7 pm. Events for men, women, and youths age promised. Find the velocitome at 2221 Morley Field - Drive; 419-296-3345 or 858-793-531. Admission is 33 for speciators. (BALBOA PANO)

The Horses Are on the Track, the 2000 seaside racing season hosted by the Del Mar Thoroughbred Club

Reclag Along, Caion Spredway hoats G.A. mods, street, bombers, pony, and MCRA competitions, pony, and MCRA competitions, poly tartain reces, on Saturday, August 12. The first reces statistics Sp. 3m. with qualifying unstanting, at 3 p.m. with The growth of the polytopic of the Gillespie Field. Take 1-8 to High-ways 7s. and use the Bradley cett. Drive left for two blocks to Wing Street.

Volleyballfest VIII, the Cystic Fi-brosis Foundation benefits from this

The Pre-Season at Home, the first home pre-season game for the San Diego Chargers is slated for Satur-day, August 12, at 6 p.m., against the Minnesota Vikings, at Qualcomm Stadium. The game will be broadcast on KFMB.

on KFMB.

Charger training camp, free to spectators, is scheduled Thursday and Friday, August 10 and 11; and Monday through Thursday, August 14-17. Training Camp 2000 ends with the practice on August 17. Practice camp is held at the north end of the UCSD campus, in the sports complex. Exit 1-5 at

Genesee, go west, turn left on North Torrey Pines Road, left onto cam-pus on Salk Institute Road, left on Scholars Drive to parking lot 397. Parking is free in this lot only other parking is free in this lot only other parking is free many lot of the sale of the other fan information: 859-455-1984/85/or 86; regular season ticket information 877-CHARGERS. (MISSION VALLEY, LA JOLLA)

Summer Snorkeling Adventures, the Birch Aquarium Museum of

ord from the Pacific Coast Highway, plus abort hising the Camping of Camping Camping of brosis Foundation benefits from this tournament, which is a co-ed, six-person, round-robin grass event with four still levels. Prizes are awarded to the winners. If you haven't entered by now, you can observe all the setting and spiking, Saturday, August 12, beginning at 9 a.m., at Robb Field, Sunset (Liffs Boulevard, Free, (CCEAN BEACH)



Call 619-233-997 and press the 4-digit extension (in bold type) of the topic or advertise that interests you.

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LOCAL EVENTS

September 13. Racing takes place Wednesdeys through Mondeys; post time is 2 p.m. dally except Fridays, when racing begins at 4 p.m. On Saturday, August 12, the track houst the Western Regional Chill Gookoff, featuring about 100 chill and salass deche, beginning about 101 p.m. in the infield. Winners go to the national finals in Vegas. General admission is \$4 for solubs, free for those 12 and under

General admission is \$4 for adults, free for those 17 and under. Del Mar Racetrack, at the fairgrounds, Jimmy Durante Boulevard and Via de la Valle. For information, call 858-793-5533. (DEL MAR)

SPECIAL

Mata Ortiz Pottery, Mata Ortiz potter Aide Gonzales, from Chihuahua, will-be demonstrating her skill at this an-cient Mexican art form at a reception Friday, August 11, from 5 to 8 p.m.

"Watche Tour" August 12

k.d. lang August 13

We-Tang Class August 16

The Who August 17

Sting August 20

urthur Festival August 23

Duran Duran August 24

Tracy Chapman August 27

Third Eye Blind August 29

this will inasqueste a gallery devoted to this fine style of pottery at the Four Winds Kive Gallery, 647 of Street. Gonzaler will also be working in the gallery on Statudey, August 12, from 10 a.m. to 6 p.m., and again Sunday, August 13, from 10 a.m. to 9 p.m. Free. 619-702-3214 (DOMNTOWN)

San Diego Quilt Show, more than 350 quilts, in contemporary and traditional designs, will be on display in this 19th annual exhibit that draws entries from around the country. There will also be demos of quilt There will also be demos of quilt techniques and some new technolo-gies, wearable-art displays, vendors, and works for sale by local quilters. San Diego is home to some of the best-known contemporary fabric artists. Breast cancer charities bene-

CHARGERS vs. VIKINGS

CHRISTINA AGUILERA

Ht from the proceeds of the silent suction.

Events are held at the San Diego Concourse Plaza Hall, 202 C Street, on Fridey and Saturday, August 11 and 12, from 10 a.m. to 6 p.m., and Sunday, August 13, 10 a.m. to 4 p.m. Administors 57 age 11 to solule 33-30 and 40 to 10 years, children 3 and younger, free (but no strollers, please). 619-445-2706 (commonly)

619-442-2706 (COMPRITONO)

"Missian Mills and All That Jazz
2000" is the sixth annual street feet
that features several stages of bands
playing everything from traditional
are the feature jazze of bands
playing everything from traditional
are the jazz Pigs. Paradise, Regglie
Smith hand Presend for Time, and
Quist Storm. There will also be food,
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10 p.m. 619-296-8731 (MISSION HILLS) Needlepointers, stitch along with Deborah Laidlaw, working her orig-inal design "Marsha's Angel," at this event sponsored by the local chapter of the American Needlepoint Guild, Saturday, August 12, 9:30 a.m. to

Iroa Maidon/ Quoensrijcha September 12

Moby September 23

Counting Crows/Live September 26

Phish October 4

Santana October 13

Humphray's Shows Through October 15

Sarah Brightman October 22

Poorl Jam October 25

3 p.m. The \$45 price includes project kit, continental breakfast, box lunch, and personal assistance, as needed. It will be held at the Torrey Pines Christian Church, \$320 Ls folls Scenic Drive North, \$83-86-1701 or 858-560-5291. (JA JOLIA)

858-50-2391, (J. MOLL)
All Absort Bones, it is finen once again for Linds's Teddy Bone, Doll, and Antiquea Toy Shows and Sheat the Sociation Toy of the Control of the Cont

Pack-country Treat Rides, the San Diego Railroad Museum offers 1 1/2-hour rides through rural East County every Saturday and Sunday, includ-ing August 12 and 13, leaving at 11 a.m. and 2:30 p.m. from the Campo depot. The trains are made

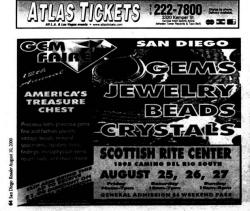
up of restored passenger and baguage care pulled by disease or steam loco-motives. Trekets are \$12 ediults, \$3 children. The deport is located 60 milee east of downtown San Diego, off highway 94 and Forrest Gate Road. For more information, call 619-595-3030 or 619-478-9937.

(CAMPO)
Great Books Discussions, Lao Tuz's
Tao Te Ching is this week's selection
for the next meeting of the San Diego
Great Books group, Saturdsy, August 12, 2 to 4 p.m., in the third-Boor
Commission Room of the San Diego
Public Library, 820 E Street. Free.
COWNTOWN.

noon to 4 p.m. Free. 619

Part Scavenger Hunt, part puzzle. The San Diego City Hunt is a city-wide search for clues that when deci-phered reveal the puzzle's answer. It ends with a party with live entertain-ment by Koko Loco. Register on Sunder. Aunust 13. between 2:30 and









3:30 p.m., at the County Administration fluidding, 1600 Pacific High-way, Donation of \$15 per two-person tenm (\$5 sach additional person) benefits the "Alaska AIDS Vaccine Ride" through one of the ride participants. For more informastion, call 619-562-5545 or 619-295-6315, properties.

619-562-5545 or 619-295-6315. GOWNTOWN
Who Taeting, the Leukernia and Lymphoma Society benefits from this taeting of champagnes and wines, with appetizers and desserts included. Requested donation is \$25. It will be held at the Nose, 530 Uni-versity Avenue. Wednesday. versity Avenue, Wednesday, August 16, 5:30 to 9 p.m. 619-291-1717 (HILLOREST)

1717 ORLCREST)
And Tuste a listing More, this time, Mama's Kitchen is the beneficiary of Wine and All That Jaze.* a testing-and-music event scheduled for next. Thursday, August 17, from 6 to 9 p.m. at Bouthon Street, 4612 Park Boulevard, Joe Marillo and Ferinds naive Edwards and Kenny Ard; \$25 per person. 619-233-6262 (AMMURSITY HERGITS)

G19-239-GEZ GROWTHET VICOUTS.
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Coloration (Carleman) of American Semon's nature as a territory of the United States and activated of American Semon's nature as a territory of the United States and activated for the U.S., "Sub. On a state of the U.S., "Sub. On the U.S. The United States of Semons and the U.S. Sub. On the

FOR KIDS

Puspostry, Tom Jensen's Puspost of-fer "Marianette Variety Show" through Sunday, August 13, at the Maria Hitchcock Pusper Theater. Neat up: "Fed E. Sazee and the Carry Things by comic ventriloquist Lynn Trimble, Wedensday through Sun-mences begin at 10 and 11:30 n.m. Wednesday through Friday and at 11 n.m. 1, and 2:30 p.m. on Saturday and Sunday.

and Sunday.

Find the theater near the
Aerospace Center; 619-685-5045.
Regular admission is 35 for adults,
\$2 for children (11-2), free for those
under two. (BALBOA PARO)

Trougy Goss to Bed" is the appropriate title for the next pajama story time, Friday, August 11, 7 p.m., at Barnes and Noble, 7610 Hazard Center Drive. Free, 619-220-0175 (MISSON VALLEY)

Get Down with Neture, Backyard Tourist, a nonprofit educational or-ganization, teams up with Mission Trells Regional Park to offer classes for kids to introduce them to nature and player their curiosity. Germe and outdoor activities will sharpen poly-eas of observations and offer safers and the safe of their curiosity of their curiosity.



Make a Basket with a wooden bot-tom from palm and reed. The fam-ily program is appropriate for be-ginners aged 11 and older. Materials

and tools are provided for the class fee of \$25 for members, \$35 for nonmembers. It's sponsored by the San Diego Natural History Mu-seum, Saturday, August 12, 9 a.m. to noon. To register call 619-232-3821 x203 (8ALBOA PARK)

3821 x203 (BALBOA PARR)
A Real Bear Cub? Well, no, it's the Berealstin Bear Cub who will visit story time on Saturday, August 12, at 11 a.m., at Barnes and Noble, 10775 Westview Parkway (southwest 10775 Westview Parkway (southwest corner of I-15 and Mira Mesa Boule-vard). Free. (MIRA MESA)

"Where the Wild Things Are,"
Nanny Brit reads this perennial fa-vorite by Maurice Sendak at the next story time, Saturday, August 12, 11 a.m., Bookstar, 8650 Genesee 2230, Costs Verde Center. Free. 858-457-7561 (LA JOLIA)

Bernyard Animals are the theme at Barnes and Noble, Saturday, Au-just 12, at 12-20 p.m. Hear Gles An-dreas's story Cock-s-Doodls-Doo Barnyard Hullabalso and make your own barnyard character to take home. The store is at 7-801 Hazard Center Drive. Free. 619-220-0175

Camter Drive. Free. 619-220-0175
Childen's Discovery Measure of
North Country, see lifetile holog-gram, quit within light into a rain-bow of colors, and view your reflec-tion from odd singein to be land-on enable? Tught and Color. There are tion — continuing through Sunday, September 10 — covering topics from light reflection to floorescence to color blindness.
Tidd out why our vyes blend col-ors when they move. Make a color spinant, too. The "Color Spinants"

program will be held at 1 p.m. on Stantaday, August 12.
The museum is designed as an educational environment through art, science, and social activities tar-geted for children 2 through 12. Look for a medieral castle, magic mirror, mini-city, and children's market-place. Find the museum at 300 Carl-bad. Village Drive, suite 103; 760-770-4773, (CAM-SIANO)

760-720-0737, CAMBABO, Hip-Tiego, Samba-Paetry Rendings, and other performances are offered by students from the Critical Hours Program of the North Park Unity Teen Center. It's called the 'Off the Hook Youth Jam 2000." There will also be a fashion thow, and a 10 ppins truese. Crafts and self-published books of pourty will be chooked for the published books of pourty will be decided for Sundey, August 13, from 2 to 5 p.m.

ILAMESING

Tugs and Snakes, what kid doesn't
low'em. Darwin will gell you everybing you want to know about insects and reptiles in the next Junior
Ranger program of the Tijuans River
Estuarine Reserve. Meet Darwin and
friends next Thursday, August 17,
from 3:15 to 4:45 p.m., at the reserve's visitor's center, 301 Caspian
Way, Open to lodis K through 6. Free
16)-575-3613 generates, 86:26-76.

619-575-3613 (MPERMAL BEACH)
Preteens poursalling, author Robin
Cruz (Fions's Private Page) will be
nhand to show the preteen set how
journaling can help sort out that contensing time of life. Cruz will also be
for next Thursday, August 17, at
6 p.m. for the book discussion. It's
p.m. for the book discussion. It's
standard to the standard to the standard to the
Carmel Drive et 10 s. Free, 858-618-1814
(CAMEL MODERING MODER)

(CAMBLI, MOUNTAIN RANCH)

All About Honey. How do bes make it! What's its history! How do bes help farmer! Kids in second and third grade can learn it all in this program offered by Bell Gardens, next Thursday, August 17, 9:30 to 11 am. And of course you'll get to sate some. SI class fee, just 3 of materials. Bell Gardens is located at 30841 Colle Grade Road, 45 minutes north of San Diego, 12 miles northeast of Escon dido. 760-749-6297 (VALLEY CENTER

MUSEUMS

Reader's Guide to Art.)
Beacroff Rack House Museum
houses indigenous Indian artifacts
and memorchisis of early settlers in
the area and is run by the Spring Valtyp Historical Society. The houne,
built in 1863, was registered as Nucional Historic Landmark in 1962,
and is on a spot where Kampyany Indiana camped more than 1000 years
ago beales the spring that later gave
the artes in same. The museum is
"Spatial" I Mado Memory Ludic call

VASA Hall, 3094 El Cajon Bouls-ward; il for adults; 18 and over kid free, 619-20-1621 poptim season Preschoed Steery Times, Mr. Gilly cleans up Trauly Town, and you get to drive around in his big truck. Tuesday, Anguar 13, 10 a.m., Barros Tuesday, Anguar 13, 10 a.m., Barros Lain Road, Free, 834-674-1035 CAMMI, MODIFIAN PANCIO Bereas Archaedestey, casming attithe endangered borderer Culferent the middle of Sweenweitz March Nat-tematidate of Sweenweitz March National Bond National Sweenweitz March National Bond Diego Bey, Vidions can size a between the Sweenweitz March National Sweenweitz March National Sweenweitz Com-sistence can pet sharks and rays, see burrowing own and migratory briefs, and enjoy the aerophytic gendens. Beyfrom E Sween National Sweenweitz National March National National National National March National National National National National March National National National National National March National National

(CAMML, MODITARI RANCIO)

Remen Archaeslege, cazanine artificat and ruplicas from the Barona tribe as a way of understanding the history of local Indias bands. Curroccept / Hefrey will discuss the artificas and Barona history, Wednedy, August 16, Jon. 10-2 pm., at the Barona Museum and Cultural Center, 1048 Harona Road (a mile north of the casino). For Idd5 10: 12 310 for additional details or to egister. (call 619-445-7000 x215. [AGELIOCA]

Computer Museum of America, the museum includes an educational ex-Computer Instrument of America, the museum includes an educational exhibit covering the history of data processing and the contributions of pioneers and history-makers in the computer industry. Some of the over 200 historic computing machines and calculators date back to the

Interested in restoring and programming historic computer equipment? The museum hosts workshops for volunteers on Saturdays from 10 a.m. to 2 p.m. (at 6156 Mission Gorge Road, suite H, in Mission Val-ley). Call for registration and space

availability.
Find the museum on the grounds of Coleman College, 7380 Parkway Drive; 619-465-8226. (LA MESA)

Drive; 619-465-8226. (A MESA)
Coemado Beach Historical Museum, the misseum, housed in a restored 1898 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado, Tent City, the first school and retaurant, and the first-boots. One room is devoted to the boats. One room is devoted to the story of early aviation at North Is-land. Find the museum at 1126 Loma Avenue. Call 619-435-7242 for fur-ther information. (CORONADO)

Flying Leatherneck Museum, the museum is dedicated to the Marine nuscum is dedicated to the Marine Corps who provided air support, from the propeller-driven fighters and bombers of the 1940s to the modern jets and helicopters currently in use. Static flipsbys of averiety of aircraft are included, along with equipment, insignis, paintings and photographs, scale models, and aresearch liberary. The museum is biocated in building T-2002, at Marine Corps Air Station Miramar. For information, call 854-693-1723.

formation, call \$56-695-1723.

(announce)

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READING



The Dial Press, 2000; 211 pages; \$18.95

FROM THE DUST JACKET:

FROM THE DUST JACKET:
Albert Einstein's breish floats in
formaldehyde in a Tupperwase
bowl in a gavy duffiel beg in the
trunk of a Buick Skylark barrelhig across America. Delving the our
is Michael Paternik, a young journalist from Maine. Sitting next to
him is an 84-year-old pathologist
named Thomas Harvey who per-

Part tixvelogue, part memole, part history, part biography, and part meditation. Driving Mr. Albert is use of the most unique read trips in modern literature. With the brain as both cargo and talleaus. Paterntil proceives every most distriction as very most distriction as very most distriction as very most distriction as very distriction for the American dream in the veaks of the scientist's mind-boving legacy. Planily, haspired by the man who give a skeptical word a glimpse of its cosmic origins. Paterntil weaves the own millied distriction of time, from and the power to believe,

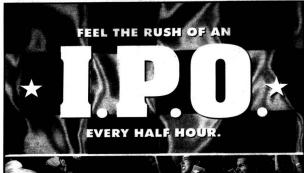
ABOUT THE AUTHOR: Michael Paterniti was born in 1964 in Connecticut, just outside of New York City, He said, on the morning that we talked, "I twee in Connecticut until I went to college, I went to Middlebury College in Middlebury, Vermont. And then went to grad school at the University of Michaign and got an MFA in Creative Writing in 1991." Paterniti went quiet. After a moment, he said, "Mmm, 1991, that twee longer ago than I thought twee. I deldo renitize how long ago that was until I said." Paterniti swayed in Michaign for several years and taught faction and poetry. "And then I took several editing jobs. One was for Storp, now defunct, a great old literary journal. And then I mowed on and worked as an executive editor at Outside Magazine."

"Driving Mr. Albegt" won the 1998 National Magazine Award.) Paterniti's work also has appeared in Relling Stone, The Now York Times Magazine, Detaits, and Equire, where he is writer-at-large. He lives in Portland, Malane, with his wife and son. Were Paterniti's parents science professionable 'Was Pater-niti interested in science as a child!

"Oh, no, not really stal. My dad worked for IBM. I, myself, was a bad science student. Me and my brother — there were was a bad science student. Me and my brother — there were man and the stall of the science of the stall of the science annex. I always may like like to seed. But my here we this Yus-less catcher named Thurman Munson. He was somebody that looked up to I. didn't really know much about Einstein. When I came to the article and the book, I only knew Einstein as the icon that we know him as, being synonymous with grains, and

I looked up to I dish'r really know much about Elimetin. When I came to the article and the book. I only knew Elimetin as the icon that we know him as, being synonymous with genius, and somebody who sells us pepai.

Paterniti said that he was shocked by the reception of Drive Harmit said bat he was shocked by the reception of Drive that anybody would have any interest in this crazy tale of an old man and a young man, traveling across country with Einstein's brain in the trunk. It seemed too bizare. I was wrong. Why people were interested, I think, is that because there remains this great in the second second to the second second to the second second to the second to





CONCERT SCHEDULE

AUGUST 11-ROYAL CROWN REVUE AUGUST 18-COMMON SENSE SEPTEMBER 1-ON

SEPTEMBER 8-THE UNTOUCHABLES For information, call (858) 755-1141. www.defmarracing.com





First race 4:00 first 4 Fridays, final 3 Fridays starts after the last race at the track.

IT'S DEL MAR SEASON.

Driving Mr. Albert

Alichae Paternii

annual Thomas Hot between the suspense of th

from 2 to 4 p.m., at 2116 Tavers

Museum of Music Making, the mu-seum's five major exhibits span 100 years of music making in America, with more than 450 vintage instru-

from each era, historic photographs and paintings, and trends and inno-vations in the music industry. Find the museum in the corporate head-quarters of the NAMM — Interna-tional Music Products Association. at 5790 Armada Drive. For hours and other information, call 877-551-9976. (CARLSBAD)

Poway Museum, an interpretive wall, replicas of the early post office and general store, and a school room are part of the newly renovated mu-eum. A mural painted by Michael

(POWAY)

Ramona Ploneer Historical Society
and Guy B. Woodward Museum is
a complex of historical buildings, including the Verlaque House (the
only Western adobe home of French
provincial design still in existence),
wagons, antique exhibits, and artifacts. There is a cowboy bunk house,
a ranch blacksmith shops and tack

Strong depicts six periods of Poway's

room. The Casey Tibbs Memorial Exhibit is dedicated to Tibbs, a local resident who was a world-champion rodeo rider. Women's clothing and accessories from 1700 to 1800 are accessories from 1700 to 1800 are also on display. The Bancroft Memo-rial Rose Garden is on the grounds. Rare documents, historical exhibits, books, photographs, and a research library are also part of the complex. Find it all at 645 Main Street. For

nation, call 760-789

Son Diego Aerospace Museum, the achievements of women in the fields of aviation and space flight are celebrated in the exhibit "Women or Flight." The exhibit twomen or Flight." The exhibit featuring article to the exhibit twomen in the serospace field, is woren throughout the museum's permanent collection. See the exhibit through Saturdys, Spermber 30.

Frequently referred to as "the forgotten war," the Kream War was 1950 and 1953, with 39500 Americans boung their lives.

in the effort. The permanent exhibit
"Air War Korez Return to MiG Alley" features the MiG: 13 and 66
Salver fighters, a 1-47 engine, plot of
sirplanes, percof films, and other historical information.
One permanent exhibit honors
Pacific Southwest Arlines (FSA), the
airtine San Diego once called its own.
Former PiA umpleymes have dossated
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most or range with pink trian









foreigned from page 67). brain was supposedly in a garage for Substantian was supposedly in a garage for Substantian was supposedly for the Substantian was supposed for the Substantian was substantiant was substa

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under the belief that he was indeed going to conduct a study on
the desired that he was indeed going to conduct a study on
the desired that the study of the desired that the
thop is up for the purpose of studying it. And then, I think it was
the years later, Dr. Harvey ran into some rough seas at the hospital. Heleft the hospital in 1960. When he left he took the brain
with him. He decided that that's what he needed to do. After
until the reached Lawrence, Kanasa.

When Paternii got Dr. Harvey's number, he begin dailing
it again and again. Days, then weeks, passed, and no one answered.

Ye round call increasintly. And for me, the book is also a brook about
on the telephone. Also, I met Dr. Harvey at a time when I was at

a commode impact, trying to decide what I was going to do with my life. Sphing the fact that I was getting older, feeling tired and beater flown by my nine-to-five job as not discrete flown by my nine-to-five job as not seed. The flown by the flow

Dr. Harvey, Paterniti said, "has always vanated to be as respectful to, as he calls it, 'the specimen.' He's always treated it very seriously. He have when he took the heath, what has buy received to the heath of heat

life of the Pacific Northwest, the Cal-ifornia constillies, Mexico's Sea of Cortex, and the South Pacific. One chiphlight in the Le Jolla Kelp Tank, a two-story-high, tank with giant kelp ghants and nearby 30 species of local metric life.

The appartium is located at 2300 Rapedition Way folf North Torray Plans Roads, south of la Jolla Shorea Drive). For more information, call 615–534–1931, n. 20L14

Phoenix Phyre's

PSYCHIC FAIR August 25. 26 & 27

nh, h. Pust Psychics - Tarot - Astrology - Palmistry - Mystic - Numerology - Massage & Healing - Aura Photography CELEBRATE OUR 21ST BIRTHDAY!! Our Biggest Event of the Summer

Live Music with the artists of Spotted Peccary

Booksignings · Lectures · Refreshments

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Thomas Youngholm SHADOW OF THE

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REIKI: Healing Yourself Saturday Aug 26 1PM

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period costumes and contains a working islegapsh for visitions to jend and receive messages. There's an exido-visual theater presenting short films on California and Wells Fargo history; a gold display, part of the collection assembled by Wells Fargo agent Samuel Densey at the end of the last century; an exhibit of Concord Goach (251), a restored arganosach both in 1867; and the Davies wheth. The museum is located in the Borders moment no. 133

Be the first one on your block to meet



He will be signing copies of his book, Hawk - Occupation: Skateboarder Friday, August 11, 3 to 5 pm.

> (He will only be signing his book Occupation: Skateboarder.)

BORDERS

Borders Mission Valley 1072 Camino del Rio North • 619-295-2201 www.borders.com

MULTI MEDIA ARTS

and other memorabilia.

The museum offers exhibits of over 65 aircraft — including a replica of the Spirit of St. Louis, a Fokker Scourge (or Fokker Eindecker E-III), a World War I Spad VII, the flight deck of the USS Yorktown, and a deck of the USS Yerktown, and a Lockheed Blackbird spy Plane — 1400 scale models, 10,000 aviation-related items, and memorabilis from the Montgolfier hot-air-balloon era to the Space Age, along with an In-ternational Aerospace Hall of Fame. The museum is located in the Ford Building in the Palisades area.

For additional information, call 619-234-8291. (BALBOA PARK)

619-234-8291, (BARRON PAPIN)
San Diega Model Railroad Mu-seum, czampieo of stem and diese passenger and freight trains are die-passenger and freight trains are the Once the Fairest of the Fair, 'on ex-hibit through December. This HO cade (1/87 extrail sure) enhibition fea-tures trains that operated on the Faire (fit Beach and western Railway Syn-tich Beach and Western Railway Syn-them Sent Paris (Paris Marchael Paris (Paris (Paris Marchael Paris (Paris (Paris

can railroads with "the largest per-manent operating model railroad and toy train exhibit." The museum include five scale model militade for train, and a refurbibled toy train, and a refurbibled toy train parties of the scale model of purper railroad displays on railroads and model rail-tone for the scale of the scale of the displays on railroads and model rail-roading. The museum is downstrain in the Case de Balbos building. For admission and museum bours, call 615 dec 610%, galon Fosio.

Sen Diego Natural History Ma-seum, 60 discosurs from all over the earth, some never before seen in North America, are on cabible in North America, are on cabible in Low World. Continuing through Senday, September 10. Visitors see the skeleton of the newly unseathed Gigenoriessawar from Pistagonia in measuring 42 feet long, Also on dis-play in the largest fleshed-out recon-tructed discosure ever built, a 2-2-look long falsom-share from Distance 1 and 1 and

when dinosaurs lived, where they came from, how they behaved, and why they became extinct and is illustrated with dinosaur sculptures from the film.

The museum's permanent scribibits include the Scripps Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology, 619-232-3821, (BALBOA PANO)

San Dieguito Heritage Museum,
"One Hundred Years of School and
Learning" features old school desks,
samples of practice books and report

cards, lanch boxes, embroidery, and readers. The artifacts are gathered to demonstrate what shood was like between 1955 and 1950. Concurrently, see "Tall Tales. Treks Through Time," featuring documents of the 1950 Encinitat ol hous. Both shows conclude on Sunday, October 1.

The museum offers informative duplays on the unique bastory of the concept of the concept

call 760-53-29711. (RXCHIRG)
SERM Manusum, Treasures Luccovered. Trade and Exchange at the San
Diego Presidio Testures artifacts recovered from the Presidio archaeological site, dusting to the first Buropean settlement in California (in
1799) when Fasher Insigero Serra established the Basilica San Diego de
Adala. Treasures' in the form of cerepresenting just a fraction of the
more than one-half million exacvated to date at the Presidio site are
on view.

vated to date at the Freston site in on view. The museum interprets the Na-tive American, Spanish, and Mexi-can periods of San Diego's historia and constains Spanish Colonial fur-cated at the site of the West Coast's first European settlement, found at 12727 Presidio Drive. 619-297-3258.

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Even a Lollipop Can Be Nourishing

Such a hall exposes the performers without mercy.

Mainly Mozar's opening orchard a concert
was largely spoiled for me this year by the
acoustics of S. Paul's Catherdal Church, the
orchestral program that closed the series benefited
greatly from the fall where I heard it that of the
program was also performed at
the Spreckels Theater and the Centro-Cultural Tipus on be performed at
the Spreckels Thouse the series of Mining-Space beI had not been to the more of Mining-Space beControl Tipus on this performed at
the spreckels Thouse his performed as the spreckels Thouse his performed on the series of th

numerous venues for a few years now. Of modest dimensions and drably conventional visual design (it resembles an old-fashioned high-school auditorium), the hall provided the chamber or chestra with acoustics virtually the opposite of those at St. Paul's. The sound was a bit harsh but extraordinarily clear and vivid. Each instrumentaline was audible with its own undstorted color, even in massed orchestral passages (such as those in the two Moart works: the Cyetrure to The Marriage of Figuro and the 'Haffner' Symphony. The Marriage of Figuro and the 'Haffner' Symphony. The balance was perfect, with no instruments or ranges exaggerated or underemphasized. There was sufficient hall resonance to avoid any suggestion of dryness or dullness, but not so much as to blut the instruments' crips particulation or the pungency of their timbres. This was exciting sound, stimulating to the sense, gryping in the ily clear and vivid Each instrumen

tras around the country (an astounding number of them are principals), and whose skills as a conductor convert them into a superb ensemble. The exceptional unanimity and flawless pitch of the strings is something to wonder at; each of the wind-players exhibits the technique and musicianship of an accomplished soloist; and they all play together under Atherton's direction as though truly inspired. At the Point Loma Nazarene concert, the intimacy of the hall reinforced the impression that the conductor and orchestra were impression that the conductor and orchestra were performing for their own delectation, out of zest for music-making, and with special delight in working with each other, and that the audience had been granted the privilege of eavesdropping on the finest of musicians joyfully exercising their set for its constant.

ity, energy (he understook some duralling tropps in parts of the Monart works), the subtle and luminous voicing of orchestral textures, and the strong realization of expressive effects. One might take as a characteristic example of his genius what he did with Eigher inter Sadur damour. I was a characteristic example of his genius what mental to the control of the conduction of the conduction, along with the conducting, along with the brilliance the orchestral playing, also made one sware of what a solid composer Eigar was, with what finesse he orchestrated, and what as user imagination he had

of what a solid composer Elgar was, with what finess he orchestrated, and what a sure imagination he had the simplest of musical materials. The Elgar was one of three compositions by 20th-century English composers, sandwiched between the Mozard works, that legan with the simplest of the solid solid



David Atherton

Mainly Mozarts final orchestral program
Point Loren Mazarene University
Point Loren Mazarene University
Mozart, Overtre of The Maring of Figure and Symphony No. 35
in D*Haffner*; Eigar, Salar d'amour, Opus 12; Vaughan Williams, The
Lark Ascending Britten, Sinfonieta, Opus 1.

art for its own sake.
With an orchestra like this one, Atherton could give way freely to his own predilection for lucid-







to hear how its beauty was en-hanced, rather than dimin-ished, by the extreme clarity of the acoustics and precision of the playing, which did not al-low for vague, distant, shimmering, impressionistic sonorities, but forced every mu-sical element into the bright sical element into the bright foreground. The soloist, William Preucil (Mainly Mozart's concertmaster), played with immense delicacy and expressiveness, the sweet vibrancy of his tone caressing means of which Vaughan Williams figures the lark's lofty flight. Indeed, Preucil himself

slight. Indeed, Preucil himself seemed carried away with the music's natural spirituality, bringing a purified, anxiety-free, ecatatic passion to those prolonged, fragmented phrases evaporating into the Empyrean. and in many ways its most striking item, was Benjamin Britten's Singheinta. The com-poser's Opus 1, dating from his 19th year, this remarkable de-but composition is easentially a chamber work, sorred for ten chamber work, sorred for ten five winds), each of which has a prominent, virtually soloistic a prominent, virtually soloistic part. Atherton's meticulous conducting, the virtuosity of each of the players, and — once again — the hall's acoustics all combined to clarify and invig-orate this tightly constructed piece, so that even if its intricate motivic structure might not have been fully evident on a have been fully evident on a first hearing, a novice listener could have appreciated its dra-matic vitality and the ingenuity of its construction and

invention.

For aficionados of Britten, the Sinfonietta has the added attractiveness of foreshadowing the tone of much of the composer's subsequent chamber music, the imaginative orchestration that would be one of his most prominent traits in all genres, and the discreet allegance to a humans well. legiance to a humane modernism that colors a surprising proportion of his later work. It was thrilling to hear this youthful masterpiece played with such polish and conviction.

CLASSICAL LISTINGS

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Workshop Classes, there's limited seating to observe coaching sessions for the selected young performers from SummerFest. Featured artists such as Ani Kavafian, Andres Diaz, and the Borromeo Quartet will be working with the students in half-day.

sessions that begin at 9 a.m. The re-maining sessions are scheduled for Friday, August 11; and Monday through Wednesday, August 14 through 16, at 5t, James-by-the-Sea Episcopal Church, 743 Prospect Street. Free. 858-459-3724 (IA JOLIA)

Episcopi Church, 742 Frospect
Spiecopi Church, 742 Frospect
Spieco, Francis Pol-3724 (av ADA)

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BassamerPort His Lo Jold Chumbel
And His August, 20 Mean Pol-2000 rines through August 20, with
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cisns is conducted by the San Diego Young Artists Symphony. The striss in residence in this program will ap-pear in concert Saturday, August 12, 7:30 p.m., at the Torrey Pines Chris-tian Church. Performers are Tarla Grau, violinist the Dutesches Sym-phonie-Orchestra Berlin; Rainer Mehne, violist with the Berlin Phil-harmonic. Hernan Constantino, vi-Mehne, violist with the Berlin Phil-harmonic; Hernan Constantino, vi-olinist with the San Diego Sym-phony; Catherine Godden, cellist with the San Diego Chamber Or-chestre; and Mary Gerard, violin-ist/violist with the Festival Trio.

ist/violist with the Festival Trio.

The program will include Martinu's First Madrigal for Violin and Viola; Haydn's String Trio in G Major; and Mendelssohn's String Quartet. The church is located at 8320 La Jolla Scenic Drive North. Admission is free, but a free-will offering will be taken. 619-445-5284 (LA JOLLA)

Clvic Organist Robert Plimpton per-forms in a free concert Sunday, Au-gust 13, at 2 p.m., at the Spreckels Organ Pavilion. (BALBOA PARK)

Organ Perulion, IMADOA NAMO Towang Artistas, young musicians in-robwed in the "Festival of Strings" programs, posnored by the San Diego Young Artista Symphony Or-chestrs, will be appearing in concert on Sunday, August 13, at 20 pm., Church. The orders awil perform works by Stamits, Reethown, Bach, Massenet, and others. The church in located at 4330 La Jolia Scenic Drive North, Admission is free, but a fee-sion of the second of the second of the San Stamits, and the second of the second of the second San Stamits, and the second of the second of the second San Stamits, and the second of the

Youth Vocalists from the Rancho Youth Vecalists from the Rancho Bernardo Community Presbyterian Church offer classical songs and show tunes. Mike Rosensteel, Melissa Walters, Christy McGuire, and Todd Caleca perform, Sunday, August 13, 6 p.m., in the church at 17010 Pomerado Road. A free-will offering benefits youth programs. 858-487-0811. (RANCHO BERNARDO)

6811, Nuoccoo Briswatcoo, Opera, Classicol and other vocal se-lections are offered by San Diego Opera artis in residence Print with the San Diego Opera Basemble, singing the lead from this con-cert will help send Ms. Candhi to care will help send Ms. Candhi to Carchoolovakis, for the annual Dvo-rat Vocal Competition. The retails in scheduled for Sanday. August 13, 7 pm., at the Schamma Auditorium Lans. et El Camino Real; 312 in sel-vance, 513 at the door, 760-643-900.

Counsilon

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"Ment Attention Ryan" Chamber
Bretne, UCSD's Music Library is
again the venue for another quickle concert, Wedneidey, August 16, 12:55 p.m. South Brighton Jayrs the Monart Oboc Quarter, and Kris Bolling is Per Consider Maneries Schling is Per Consider Maneries Schling is Per Consider Maneries Schling is Per Consider Maneries to the Consider Maneries to the Consideration of the Consideration of the pround floor of the Gines II, year in the Consideration of the Consideration of the foot of critics, James II, year in the James II, year in the critics of the critics of the James II, year in the critics of the critics of the James II, year in the critics of the critics of the James II, year in the critics of the critics of the critics of the James II, year in the critics of the critics of the critics of the James II, year in the critics of the critics of the critics of the James II, year in the critics of the critics of the critics of the James II, year in the critics of the critics of the critics of the James II, year in the critics of the critics of the critics of the James II, year in the critics of the critics of the critics of the critics of the James II, year in the critics of the criti



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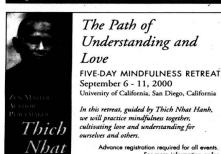
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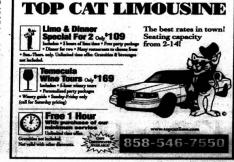
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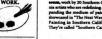


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GALLERIES

Herman Blemnial 2000 the artists of RevArte have been invited to present an installation work at the International Cuban Invitational. A preview exhibition of their proposed work can be seen at a reception. Friday, August 11, 5 at 9 pm. Spruce Street Forum, 301 Spruce Street. Dialogue 101 pm. 101 Spruce Street. Dialogue 101 Spruce 101 Spruce

OBLICREST)

"Second Saturday," the free
monthly "culture crawl" through
downtown Excondido this month
will be held on Saturday, August 12,
from 11 am. to 7 pm. Participants
include galleries, merchants, and
museums in the vicinity of West
Grand Avenue. Free. 760-480-4101.
(ESCONDIDO)

(ISCOMDIO)

"Recent Journeys," watercolors, collage, and mixed media by Jane LaPazio, work done in Mexico and Colorado, goes on display at the Cortage Gallery with an artist's reception Saturday and Sunday, August 12 and 13, noon to 3 p.m. achday, 2300 San Diego Avenue. Open every day, 10 am. to 5 p.m. 619-296-1893 (OLD TOWN)

1893 (OLO TOWN)

"Dick, Major, and Nyis... New and
Them," works by three North County
photographers, Dick Manning, Major Morris, and Nyis Bjorneysti. will
digital techniques. The exhibit runs at
Gallery 451, 451 North Hale Avenue, through Sperimber 1. An
artists' reception is set for Saturday,
August 12. 2 to 3 pin. Normal gallery
day, noon to 5 p..m. 760-738-8337
(ESCOMBOO)

"CircumObservations." "CIrcum Observations,"
panoramic, 30-degree images by local photographer Philipp Scholz Rittermann can be seen through September 5, in the gallery at the Earl and Birdie Taylor Liberay, 5275
Can Street. An artis's reception is set for Saturday, August 12, 6 to 9 p.m., and a lecture by the artist is scheduled for August 19, 858-581-9934. (PACHO BEACH)

ART MUSEUMS

California Center for the Arts Mu-seum, work by 20 Southern Califor-nia artists who are redefining and ex-panding the medium of painting is showcased in "The Next Wave: New Painting in Southern California." They're called "Southern California."

arcitati Docume they live and work within the coastal confider that spans Santa Barbara, Los Angeles, and San Diepo but had rojentally from all over the globe. The exhibition includes approximately? No works are choice approximately? No works are conting a diverse range of aesthetic and thematic concerns in contemporary painting. Catch the "Wave" through Stunday, Speember 10. In conjunction with this abov, Los Angeles-based photographic artist load Russell exhibits an installation of portratio of the participating the confidence of the participating of the participating the confidence of the participating of the participating the confidence of the confidence of the participating the confidence of the conf

way), 760-738-4120, (\$\$CONGIDO)
Mingel International Museum of
Felk Art, more than 200 paper patterns used in traditional Japanese resist dying are featured in Carved Paper — The Art of the Japanese
stencil." Originally a tool to create
designs on paper and textiles,
katagami (stencila) are now recognized and collected for their own
house. From a historical standonist.

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)

they are often the only records of early untile designs. See the sencile through Sundey, September 17. Kites first appeared in Chins, made from silk and bamboo (in ap-proximately 2600 BC), used by priests and magicians, later becom-ing playthings for the wealthy, Kites were made for the commoners when paper came into use (its 200 BC). See





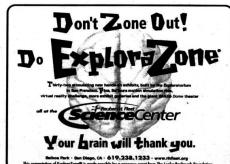
All Programs Start 6:45 pm • Qualifying Time 5:10 pm Gates Open 5:00 pm • Parking Lot Opens 4:00 pm

Aug. 12 · G.A. Mods, Street, Bombers, Pony & MCRA + Train Races Aug. 19 * Sportsman, Street, Bombers, Pony & Speed Trucks
Aug. 26 * Sportsman, G.A. Mods, Bombers, Pony & Legends

Sept. 2 • Sportsman, G.A. Mads, Street, Pony & Legacy

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An exhibition of objects of daily use from Japan, made from a variety of materials, continues through Saturday, August 12. The exhibit features the Arlene Cox Collection of indigo-dyel settles and there recent indigo-dyel settles and there recent for Carl, a delightful calligraphy for Carl, a delightful calligraphy to the barbon for the continue of the continue of

619-239-0003, BALBOA FARM.
Massums of Countemporary Art,
Dewnstews, working in the *patters
and decoration** manner, San Diegobased artist lean Love embeds satiris
and political commentary into her
paintings, tableaux, and environments—proving once and for all
that decoration can have content! As
a sadied home, her work is across
a sadied home, her work is across that decoration can have content As an added bouns, her work is accessible and fun. "Jean Lowe: The Evolutionary Call-6a-8ac" features new work along with several re-created work along with several re-created southerners. The impact of human civilization on nature is explored in Cour new "heroic scale" paintings created specifically for this above, which closes on Sunday, August 13. Thind the museum at 1001 Kernetty across from the Santar Seature Call Seature Court across from the Santar Seature Call Seature Court across from the Santar Seature Call Seature Court for Seature Call Seature Court for Seature Call Seature Cal

Museum of Contemporary Art, La Jolla, dating from the 1910s to the 1990s the maintings, eculotures, and

tury Mexican Art. The Bodgma and name and the bodgma and matter the broad range of artistic development in Mexico during the last contary. The arbitishin features over 80 works by erties including Enable, Commerce Protection, Carlos Merida, and Rufloo Tianaya. Contemporary figures including Ecco Instenses, Silve Grouner, and Gabriel Greuzo are and Iandeappea are the special strengths of the collection, on view frorcup Studies, Spriember 3.
Field the museum at 700 Prospect Streen, Did 450 SARI (1.0. EAU). from Science." continues through Sanday, August 19. A Sanse of Boxe Selection from the Permanent Callection, exploring the way pho-rectly explored the late of pitch in their images. Expect a broad appet-tume of 19th - and 20th-Century photography in the 60 included ina-turation of 19th - and 20th - Century photography in the 60 included ina-turation of 19th - and 19th - and 19th -late of 19th - and 19th - and 19th -late of 19th - and 19th -

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Too Fare View Way, 700-721-2797. (COLUMNOS)
San Dheys Hessems of Jack, over 200-res et and etilizion from the royal management of the column from the royal management of the column from the 15th Consuries are gathered in 78th Consuries are gathered in 78th Consuries and Light: Treasures from the Tophayi, intendible of the column from the columnos designed of the columnos designed to the column

cultural, material, and decorative arts of American Samos and the expression of those arts by Samosans living in San Diego County. The exhibition traces the origins of fine mats, siago (bark cloth), and tattoo and explores their contemporary richness, coinciding with the celebration of the contemporation of the contemporary in the component of the contemporary of

the Library, a large oil paint picting a disorderly arrange well-worn volumes on a d table. The painting has been possession of a Philadelphia for four arrangement.





"Power and Desire: South Asian Paintings from the San Diego Mu-seum of Art, Edwin Binnier, III Col-lection." The artworks were created under the patronage of rulers of South Asian courts between the 16th and 19th Centuries; the show is di-vided into "Rule and Domain," "Love and Longing," and "Divine



Sins Beyond the Seven Deadly

Their farcical doings resemble a pie-throwing scene, only the pies are filled with oleander.

All Anyckbourn has two claims to fame.

All Mell, three, if you include his output over

So full-length plays and counting, Claim

#1: he writes the most intricate scripts in contemporary theater. How the Other Hall Lows
(1969) has two dinner tables, on

different evenings, on the same
stage; we watch how the haves and
have an expected to the same of the same
stage; we watch how the haves and
have completed to the same
to the same of the same
to the same

music stops.

Ayckbourn's virtuosity dazzles. What makes it more striking: his craftily organized middle-class comedies depict chaos. And the people who try to impose order become most twisted by the

Ayckbourn's second claim: he's never thought Ayckbourn's second claim: he's never thought much of human nature and lately makes cur-mudgeons look cuddly. Since the '60s, he's been artistic director of the 300-seat Stephen loseph Theatre-in-the-Round in Scarborough, England He averages two full-length plays a year. 'I think inevitably as you write about people, you scrape way the outer layers and you get to darkness. People tend to be a lot warier of me now. They don't invite me for dinner as much."

uon t invite me for dinner as much." Ayckbourn made that comment in 1992. He wrote *Things We Do for Love* in 1997 and prob-ably hasn't dined out since. In his earlier works,

REVIEW

JEFF SMITH

MITH But the wit, which allows us to see
unceles in the characters, is gone.

They are not and their farcial does
ble a pie-throwing scene, only the pies are filled
with oleander.

Behind her back, people call Barbara Trapes
"spikey," She sived alone, into middle age. Either do that or compromise, she's convinced, and
Barbara's newer surrendered an inch. She's rentloome to Nikki Wested. a friend she hasn't seen
in 11 years, and Nikki's new beau, Hamish, Silsverhaired Gilbert Fleet, who lives downstairs,
theeffully repairs whatever needs fixing.

Things are not what they seem. In fact, Aychourn could re-tile his play from Our Lower
pressed people on earth. Barbara had see, once,
long ago. Owing to persistent medical problems,
Nikki and Hamish have yet to consummate. And
chipper Gilbert's creating a monument to Barbara.



Monique Fowler, Dennis Parlato in Things We Do for Love

Things We Do for Love, by Alan Aydbourn

In the Poforming Arts, Balbon Park

Directed by Joseph Hardys; and Monitor from the Poforming Arts, Balbon Park

Directed by Joseph Hardys; and Monitor Fowder, Tom Laoy, Charlette Roeber, Dennis Parlato; scenic and

lighting design. Kmn Directs; costume, Manisona Billisty seam, Matthew Spire

Playing through September 2; Tunday through Sanurlay at 800 pm. Sunday at 700 pm. Matines

Sanurlay and Sunday at 200 pm. For information and 101–2029 2255.

in the basement: he wears her clothes and paints a gigantic nude of her on the ceiling. Hamish thinks it's just a "harmless obsession."

There was a song, back when, called "The Things We Do for Love." It was gosh-gee, mooney-spooney, and begged for a rebuttle. Ayck-

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has works. Be it pents we seem a frustration or just. Ayck-bournized human mature, his characters are walking time-bombs. Anything can set them off. And does, blasting them into meelstrome of greed, jeal-our, possessivenes, rags, and also bound the seven deally. The old sorg hadd 's clue about these things.

The old song hader's a due about these 'hings' a due about these 'hings' bourn's plays, the scenic design has a gimmick underscoring the action. For the Old Globe, Kent Doney's set looks as lift intendition of the school tenter-bound of the but only the bottom half of the scond floor. A black wall lops off the top half, so when anyone's upsusins all we see are their legs, to just ual activity, ratroug glimper of the anatomy, mid-dalliance. The set also shows us the floor beneath Barbara's where, like Michelagged or the Stimie on the single Michelagged or the Stimie ment ceiling in the name of love.

The device ranks among Ayckbourn's least effective, and director Joseph Hardy doesn't know what to make of it for the Old Globe. After our first look Old Globe. After our first look at legs posing during dialogue, the joke's gone (it returns only once, during heated sex, which is funny, but a small payoff). The rest of the evening, as people jog up and downstairs, and take sweet lime doing it, Hardy and his actors invent nothing

take overt Time doing it. Hardy and his actors invent nothing new: just more knees and anklet.de slate has problems with pacing (Thingis allow out of the gate, lags in the turns, and fades down the stretch like Sunday favoriest at Del Mar). He's got two top performances. Things worth scelling. Tom Lacy's a kick as Gillbert, so good-natured his obsession may indeed be "harralines" but his vocabulary, and, where his vocabulary. his vocabulary. Dennis Parlato does so-so

work as Hamish, and Charlotte Booker hovers ten feet "over the limit" as Nikki, but Monique Fowler's a marvel as

the limit as Nikki, but Monique Fowler's a marvel as Barbara Trapes. Almost her Barbara frages. Almost her Barbara's a fortress with "spikey" assault capabilities. There's only one way to do any thing, and the spikey assault capabilities. There's only one way to do any thing, and the spikey and the spikey of the spikey of

hands, aping the master's It isn't just the technical mick that falls flat. Gone, is Ayckbourn's puckish hu It's as if his Puck's become nanity to man experiments

THEATER LISTINGS

Theater listings and commentary by Jeff Smith. Information is accurate according to material give, but it is always wise to phone theater for any last-minute chang and to inquire about ticket availability. Many theaters offer discounts to students, somer citis and the millioner Ask at the how

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This revue of 20th-century
music — from "After the Ball" to
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Signposts blur past; the landscape
changes every ten or so minutes
because Rhythm does over 230 Signposts blur past, the landscape changes every ten or so minutes changes every ten or songs. Like a train conductor amounting upcoming towns, a narrator introduces a perpension, Virtuan, Disco, A particle of congs ger sung, and if a off to the next destination. The properties of the control of the

Actions:
Imaginary amnesis. You are well-ing through a meas. But who are you'l Voice in a banden give he had not been a provinced to the province of the provi

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7:30 pm \$20-\$50

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Fiesta Navidad Mariachi Los Camperos de Nati Cano & Ballet y Folkio Sunday, December 10, 2000

*Mörning, Noon, and Night Friday, January 19, 2001 Lang Lang, Plans Wednesday, February 7, 2001

Les Ballets Trockadero de M Fridey, February 23, 2001

Newport Folk Festival Present Griffith and the Blue Moon Ort Rodney Crowell and Guy Clark Fridey, Merch 2, 2001

Carnaval Veracruzano! Grupo Qui de Veracruz and Combo Ninguno Saturday, March 3, 2001 Mainly Mozart Sunday, June 10, 2001

Itzhak Periman Sundey, March 4, 2001 Trinity Irish Dance Company Seturday, March 10, 2001



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H.M.S. Pinafore Saturday, April 28, 2001

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King Arthur, Guenevere, and
Lancelot. Ole Kittleson directed.
WELK RESORT HEATHE, THROUGH AUGUST 26: TUESGAY, AND THURSDAY THROUGH SATURDAY AT 8:00 P.M. MATINEE TUESDAY THROUGH THURS-DAY, AND SUNDAY, AT 1:45 P.M.

Comedy Codependents The Improv comedy troupe per-forms the first Friday of every month at the Creativity Centre in Normal Heights. CREATIVITY CENTRE, 4716 32ND

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Comedyfiperts
Improvassional comedy, making
up funny stuff on the spot, is difficult enough, Year sago, however,
Keith Johnstone thought if d be
twice the study of the spot of the study
twice the study of the study of the study
twice the study of the study of the study
manifed defrocked Priests, while
mums and deds yelled insults, and
granules wered the insultage? Johnstone's TheagreSports (artistic
director Cary Kramer says the two
compare like "rugby with American football"). resembles more an



"keep their bearings on solid ground." Neel Keller directed. LA JOLIA PLAYHOUSE, THROUGH SEPTEMBER 3, TUESDAY THROUGH SAT-URDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATTIME SATURDAY AND SUNDAY AT 2:00 P.M. Daddy's Dyin' (Who's Got the Will!)

(Who's Got the Willi)
Due to popular demand PATH
Theatre has extended its run of
Dell Shores' comedy-drams about
the "rebirth of the spirit of family
unity."
PATH THEATRE SPACE, THROUGH

Death Rides the Stage HIT Productions new interactive comedy-mystery, written by Beth and Scott McNellen, is set in Texas: "You survived a stampede, Lucy Tyler is looking for your 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 SOULEVARD, LA MESA, OPEN-ENDED RUI: SATURDAY AT 7:00 P.M. FOR INFORMATION CALL 619-561-8673.

white judges whething bound to do best scenes. Safe fore ware 27 to 25 best scenes. Safe fore ware 27 to 25 close to the control of the control of the control of the content failure is acknowledged, abundantly, then forpatten). It made for a lively, often quite faunty evening. And Gary Kramer, who referred the match, wearing black-and-white striped shirt and blow-ring a whistle, is one talented comedian.

Worth a try.

American Rhythm

Always a "have," he become guilty
about the "have mote." Beneath six
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and Hendrica after baseling thems), and Hendrica after baseling thems, and the second control of the second co little about the men behind their groomed fixedes. Rambo has taken such spains in nature than principal and them of the spains o

COllection pilete to float your way. Worths any. CASSAUS CANTER CENTRE STAGE, SIMON EDGENOR FOR THE PERFORMING ARTS, THIRDUCH AUGUST 20 TUSGOY TRICKOPHE STATUTOR AND AT SOO P.M. MATHER SATURION AND SURGAY AT 200 P.M. SU

and Kevin McMahon.)
Worsh a try.
Theathe in Old Town, open-ended run: Tuesday Through friday at 8.00 p.m. and 8.00 p.m. sunday at 3.00 p.m. and 7.00 p.m. sunday at 3.00 p.m. and 7.00 p.m. wednesday at 3.00 p.m. Greates Tune
Fire Ville todge and Dinner Thestre persents the extremety popular
connedy abgus the third smallest
town in Tignas, "where the Lions"
Club is too liberal, and Petsty Cline
never died."
Piet Halls LODGE AND DIMERT THE
ATTER, THORUMA AUGUST 10: PROLY
AND SATURGAM, DIMERT AT 8:30 P.M.
CUTTAN AT 8:00 P.M. Prisonal of Devethy
Diversionary Theatre presents a
musical, by Ruff Yeager and John
Martin, about the coming-of-age
journey of a Kansas City cowpoke
named Dorothy.
DOVERSIONARY THATINE, THOUGH
SEPTEMBER 2: THATISAN THROUGH
SATURDAY AT 8:00 P.M. SUNDAY AT
7:00 P.M. SUNDAY AT

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FRITZ THEATER, THROUGH

SEPTEMBER 3; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M.

Henry V

Shakespeare's patriotic history play, once called England's "Na-tional Anthem in Five Acts," enplay, once called Englands "Na-tional Andhem in Five Acta," en-tional Andhem in Five Acta, "en-tional Andhem in Five Acta, "en-lar it put herole mish-mash, with Henry the platonic form of king-ship! Or do the folk who people profess against long for empire! For the Old Colobe, direc-tor Dabin Methow version brima-yer trins complications and makes the play a light comody. He makes the constituence of the play is a play of the low no wonder his army could overcome impossible odds, they for the play is play to the play of the low no wonder his army could overcome impossible odds, they but asterie in Afenry V. as if Ther-sites struggles to be born). The cast include Kandla Chappell, Don Sypaks, but much performens are spirals but much performens are planted stage. Forseoth-acting (i.e. mission Shalbergeer) shounds. State sage pictures combine with gest that the production's under-reheared or overdirected, or both. Kingl Heary's production's under-pets that the production's under-reheared or overdirected, or both. Kingl Heary's prety much as ex-



ceed in Business Without Really Trying

ternals in place, when I caught the show. He spoke in a high-pitched monostone. He greature as if posing for photographs. He was dull, given the spoke of the property of the spoke of the property of the spoke rought prince or that Henry has command of anything. Follow him into battle! I wouldn't follow this guy into Vons. LOWEL DAMES SETIMAL HEATINE, SMOR EDSON CENTRE FOR THE PER ALL STATES, SMORTH EDGOS SATURDAY AT JURISDAY THEORY THE PER ALL STATES AND THE PER ALL STAT

THURSDAY THROUGH SATURDAY AT 8:00 P.M. How to Succeed in Business Without Really Trying Moonlight Amphitheatre stages the popular musical comedy about J Pierrepont Finch's rise up the corporate ladder. Ray Limon directed and choreographed.

MOONLIGHT AMPHITEATRE, THROUGH AUGUST 13. THURSDAY THROUGH SUNDAY AT 8:00 P.M.

DAY AT 8.00 P.M.

1 Don't Have to Show Yon Ne
Stinking Bedgeal
OnStage Playhouse presents Luis
Valder's "cross-cultural comedy."
When their son drops out of Harvard, his Mexican-American parents hit the roof. Bill Virchis directed.
Onestade PLAYHOUSE. THROUGH AUONESTADE PLAYHOU

Joey and Martin's Councily Staffan Wedding The Culy Theater hosts "not-so-or-dinary Interactive dinner theater," as Joey and Maria tie the knot. GULY HEATER, 238 WEST SEVENTH, DOWNTOWN, OPEN-SHOED RINE SATUR-DAY AT 7-20 PM. FOR INFORMATION CALL BOO-944-JOEY.

BACKSTA

Joy and Marsin's 25th
Anahrensery Party
Dillatar Productions presents a sequal to its interactive dinner thestart show lays and Marsis's Comedy
Jaslien Wedding.
CAY THATER 380 WEST SEVENTH,
DOWNTON, OPEN-HOLED RUN, FROMY
AT 7:30 P.M. FOR INFORMATION CALL
800344-DOLY.

Joseph and the Amazing Technicolor Dreamcoat The Lamb's Players Theatre reprises its very popular version of the Andrew Lloyd Weber/Tim Rice reprises its very popular version of the Andrew Loyd WeberTim Rice makind. The show may read the makind. The show may read the makind. The show may read the makind the show t mother was father Jacob's "favorite wife") to make both work. Director following the most of the control of the

TUESDAY THROUGH THURSDAY AT 7:30 P.M. PRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SATURDAY AT

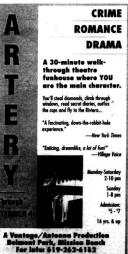
Moon Over Buffalo
"Buffalo's a lot like Scra Moon Over Buffala "Buffala' Buffala's all bile Scranton," says a character in Ken Ludwig's back-stage facce, "only without the charm." You can say the same for George and Charlotte Hay. One conser and Charlotte Hay. One conserved the conserved the chards the church people, the same should be conserved the conserved the church people, the 1953. Television—i.e., "emetratisment by the yard"—spreads across American like a viniar. Bester's "road" is dying, But George and stateon, Frank Care's coming to state of the characteristic conservations.

watch them play Private Lives. Or is it Gyranned The only rule of facto it is east about have five doors. It breaks the others. Actors must mug, ham, and act, says George. The condition of the door's, they look silly. At the North Coast Rep, director Patrick. McBride has a feel for the genre. As does his eager-to-roughhouse cast, in particular David Gallagher as George and Sandre Ellia-Troy, at George and Sandre Ellia-Troy, at George and Sandra Ellis-Troy, at her funniest, as Charlotte. Ayla Yarkut and Manuel J. Fernandes make strong contributions (espe-cially when they rehearse a scene from Private Lives). And Patricia DiMeo, a mainstay at NCRT for all 19 of its years, does a wonderful urm as Ethel, a hard-of-bearing stage mother. The light-hearted,

Moon Over Buffale









ON CALL 619-561-8673

The Nerd
Mira Mesa Theatre Guild stages
Larry Shue's comedy about Rick
Steadman, alleged nerd. Kim J.
Hull directed.
MIRA MESA THEATRE GUILD, THROUGH

Peter Pan
Starlight Theatre presents a musical — by Moose Charlay and Jules
Stein, lyrics by Carolyn Leigh, Betty
Comden, and Adolph Green —
based on James M. Barrie's story.
STARLIGHT BOWN, THROUGH AUGUST 13; THURBOAN THROUGH SUMDAY AT 8:00 P.M.

A Phoenix Too Frequent
Patio Playhouse Community Theatre presents Christopher Fry's
"dryly funny romantic comedy"
about a widow who finds a new
reason for living while starving

Pippia
The La Jolia Stage Company presents the Roger O. Hirson/Stephen Schwartz musical about Charlemagne's unpromising heir.
LA JOLIA STAGE COMPANY, THROUGH ANGUST 12, FROOM AND SATURDAY AT 8:00 P.M. MANINES SATURDAY AND SUNDAY AT 2:00 P.M. SUNDAY AT 2:00 P.M.

Ragtime
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Shartdan, or Schwished in Roundal Flowpright David Grimm's get a gree subject liked Britaley Maria gree subject liked Britaley Maria the Davy Lane Theren, he was a fa-mous Parlamentary create, cham-pion of the opperated, and writer of grain. It is more produced to the proper state of the opposite of the production of the opposite of the production of the opposite of the failed, as free. It was very too long the state of the opposite of the production of failed, as free. It was very too long the state of the state of the opposite of the failed in first. It was very too long state of the state of the state of the failed in first. It was very too long state of the state of the state of the failed of the state of the state of the failed of the state of the state of the failed of the state of the state of the failed of the state of the state of the fruittens, because the Ia Jolic Play-forders and Shortdan. Mark Wend-lands on the State on the state of the state of the fruittens, because the Ia Jolic Play-toner's production values are worthy of thems and Shortdan. Mark Wend-lands on the State on the State of the state of the fruittens, because the Ia Jolic Play-toner's production values are worthy of thems and Shortdan. Mark Wend-lands on the Note on the State of the Sta

Let's get this straight: Basil and Petals Wilcox-Smythe will renew

of Burne and Sthridan. Mark Wreal-land's set, the hist-mubble back-stage at Dray Lans, and Amis-age at Dray Lans, and Amis-ter of the stage of the stage of the back and powdered wigs women pitch, waised and festioned—are staged to the stage of the stage of the comment of the stage of the stage of the comment of the stage of the stage of the comment of the stage of the stage of the comment of the stage of the stage of the land stage of the stage of the stage of the land of the stage of the s their wedding vows on their 25th anniversary? Hey, call me daft, but who invited Brend Socrates, occurrents; mogal and Petals' worst enemy (or is alse), to the festivities and his pal Maricella...what is that all about? Not remention foffers and all the second continues of the second conditions Shotgun Wedding Anniversary, or, Who Wants to Murder a Multimillionaire?

motivation to make you question not who — but who didn't — dunit. Mystery Cafe Dinner Theater's
and a cast adept at comedy and
aringing all bits. James Pascarella,
one of the funniest people in San
Diego, again reigns supreme in
multiple roles (audiences be
warned: Think, you're witry! Think
warned: Think, you're witry! Think
pred not found in nature — maybe
red not found in nature — maybe
on Mars — Diana Thrasher's a



red not found in nature — maybe on Mars — Diane Thrasher's a scream as Petals, who never met a situation she didn't yearn to con-trol. Gerry MacKinnon, William Fredrick, Megan McLeod, and

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Standard Col., 818-84-8100.

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Bon Campbell's having quite a year. He's played Buckminster Paller and Vladimir in Waining for College Col., 1997.

Standard Col.,

ater's most vital contributors). Re-peat: a new company, a new spec-and a world-premiere comedy. All three show signs of promise. Worth a try. JACK DODGE BILLDING, 335 SOTH AV-BURL (PIET TO CLARION HOTEL). COWNTOWN, OPEN-ENDED RUIL FIRDAY AND SAURBAY AT 10-30 P. M. FOR IN-FORMATION CALL 619-284-2937.

Tomostron Call. 619-286-2937. These respect A cross between improvisational comody and Family Freal Improv. along, is tought enough. Add competitive scene—making, with the audience specifies properties scene—making, with the audience specifies of the winder of the second scene of the s total Nesters"—"the "directors" invented scenes, using the other four as actors. The winner got a branch to the scene of t Worth a try.

Things We De fee Leve Reviewed this issue. OLD GLOBE THEATHE, SMOM EDISON CENTRE FOR THE PERFORMING ARTS. THROUGH SEPTEMBER 2: TUESDAY THROUGH SUNDAY AT BOO P.M. MAT-NEE SATURDAY AND BURDAY AT

Triple Repeases A Highly Californical Commity Due to propine dramand, the Horton Great Theorem Service of this comedy about three length performers. High Butternuth doors his sounge act at the Triple Expressio Colfectiouse 20 years to the day. While persons also one of the Committee of the Comm

and his companions, here to celebrate High Emmirrors, ger such High Emmirrors, ger such Maxwell, Butternott, and Bean, a comedy group that never went far. They're' losers, they demis, but non' rordinary' ones. And hey, their reunison could help them fice sear-tension could help them fice sear-tension could help them fice sear-tension that they have been such that they will be the forever Pfaid of There's also the Forever Pfaid problem the three comeditions are far too tal-

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NAME .	PHONE (DAY)	(NIGHT)
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O No Knife	 Scottle Blinn and the Tiki Torchers 	Best Dessert:
O Brax	O Bill Magee	
O Eve Setis	O Tomcat Courtney	Best Gourmet Pizza:
O Furious IV	O Candye Kane	
O Write in	O Write in	Best Music Store:
est Alternative	Best Ska/Reggae	
O Bugguts	O Buck-O-Nine	Best Happy Hour:
O Wormhole Effect	O Common Sense	
O Black Heart Procession	O N-Z Rough	Best Sports Bar:
O Agent 22	O Semisi and Fulabula	
O Didginus	O Banana Republicans	Best Microbrewery:
O Write in	O Write in	acat microartmery.
est Country		Best Bike Shop:
O Nitro Express	Best Local Musician:	Seat Blike Shop.
O Smith's Ranch Boys		Best Jewelry Store:
O Cactus	Best Hair Salon:	Bost Jowelly Store:
O Highway 52		Best Wine Store:
O Steve Denyes	Best Bread Bakery:	Best wine Store:
O Write in		Best Health Food Store:
est Latin	Best Sunday Brunch:	Best Health Food Store:
O B-Side Players		Best Fitness Club:
O Jaime Valle	Best Thai Restaurant:	BOST PITROSS CIUD:
O Super Sonic Samba School		Bost Nightclub:
O Josies Dos Sentos and Sembrasii	Best Vietnamese Restaurant:	Bost Rightcian:
O Hector Rivera y la Conciencia		Best Place to Dance:
O Write in	Best Spanish Restaurant:	Best Place to Dance:
est Acoustic	Best Vegetarian Restaurant:	Best Bed and Breakfast:
O Dave Howard	mest regetarian Restaurant:	
O Carlos Olmeda	Best Steak House:	Best Car Wash:
O Berkeley Hart	Dest Steak Honge;	
O Lise Senders	Best French Restaurant:	Best Plant Nursery:
O Deborah Liv Johnson	mest French Restaurant:	
O Write in	Best Indian Restaurant:	Best Florist:
est Jazz	per indian Restauranti	
O Rob Shinn and Hemisphere	Bost Sushi Bar:	Bost Live Theater:
O Poter Sprague		
O Charles McPherson	Best Mexican Restaurant:	Best Radio Personality:
O Gilbert Castellanos		
O Holly Hofmann	Best Seafood Restaurant:	Best TV News Station:

the fact of the second second

MUSIC SCENE

The Reader offers \$25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456,

"We usually get three or four calls a week. They want to know if that ten-year-old drummer is playing." Hennessey's co-

the inside track

owner Leroy Tardy was talking about the biggest single draw at his Carlsbad restaurant and bar. While other Carlsbad nightspots rely on '80s cover acts karaoke, or blues bands, Hennessey's secret weapon a cub scout named Cavin Macbeth, who starts fifth

grade next month. Cavin started sitting in with classic rock band Ron's Garage at Hennessey's in the spring of '99. "The little guy pack' em in and keeps' em here." said Hennessey's manger. Bryan Klungressetz. Here to see a band, once they see him, they sick around until libe's done."

"Some guy asked if it was Crosby, Stills and Home. "Guypred ayee about Cavin's likeness to McCauley Culkin. with classic rock hand Ron's

Culkin.
"He's not what I would "He's not what I would call a music protégé like Mozart," said Ron's Garage guitarist Mike Gonzales. "But he has what a lot of kids don't have."

"He's got impeccable
meter," said his drum coach
Morgan Young. "It's like he's
got a tape recorder in his
head." Gonzales says, "He's only

ten. Imagine what he'll be like in five years." Cavin's father Charles said

at age seven came at a crucial time for Cavin. The boy had been suspended from the first, second, and third grades. "It

WOWS EAGLES' GUY

chance to mess around on Switchfoot's drum kit helped pique his interest. "My brother was doing a report on Switchfoot for school, and strongs reported the property of the property

on at Hennessey's." Word of Cavin's

Hennessey's shows got up to Jay Oliver, who plays keyboards for the Eagles. "Jay has been down three times to track his progress," said Cavin's dad. The senior Macbeth said

he will not succumb to the temptation of turning his son into an attraction. "Our philosophy is he's a ten-year-old boy. I don't want him to old boy. I don't want him to be anything else. He doesn't play unless he wants to play." Macbeth said employees from Atlantic and McA have shown interest in his son. "Record people are all talk. We just don't have the time or

We were dealing with how do we solve the problem. We were starting to wonder if we needed to go to ...medication. Some counselors were leaning toward [using drugs]. We did not want to do that. We were getting desperate."

Cavin's bad behavior was solved by accident. He said a chance to mess around on

inclination to cash in on anything, We've purposely been swoiding that road." Cavin has also gigged at the Barefoot Bar, giving him his fill of playing in bars. "It's mostly drunks," said Cavin about some of his fams." The mostly drunks," said Cavin about some of his fams. Once, "It eliden't mean to, I don't think. "What do I say' My dad tells me to go around and say thank you. I don't talk to the crowd much... Sometimes someone will come up and hug me. "Il just this lady." What do I do?" His live shows include covers of "Brown. Eyed Girl. "It's live shows include covers of "Brown. Eyed Girl."

His live shows include covers of "Brown-Eyed Girl," "Jane Says," "Satisfaction," and the show stopper, "American Pie." "Sometimes it can be fun.

Other times it physically

Other times it physically "Friday night lay Oliver pulled him aside and said he was reincarnated [from a great drummer]," said the dad. "Hie got up the next morning, and he asked me with the said of the morning, and he asked me with the said of the morning, and he asked me with the morning, and he asked me with the carrie was a carration." Cargia appear #3.00 p.m. Friday, September 1, at Hennessey, 2,777 Roosseeld Street, Carisbad. —Ken Leighto

"Most guys want to get as much as they can get out of professional surfing. Banning was the total opposite." That's North County surf

That's North County surfinsider Chip Bynum about the loss of his longtime friend Banning Capps. "People made comparisons to him and [former world champ] Tom Curren. They both Tom Curren. They both wanted to stay away from hype. That's why 500 people showed up for his memorial service."

According to the Los Angeles Times, Banning Capps of Carlsbad fell to his death at 1:30 a.m. on Wednesday, July 19. He was on an eighth-flo balcony of the Sunset Hyatt



on the Sunset Strip in West

on the Sunset Strip in West Hollywood. The 25-year-old pro surfer was declared dead on the scene.

In the Strip was part of the Miller Genuine Draft "Biland Date" concert by a major-name artist. Contest winners are down in from throughout the country to see a major band, this was part of the was the strip was the was the strip was the s

fans from the airport.
"Our understanding is he had completed his duties by 9 p.m.," said MGD spokesman Ron Acosta. He said Capps was hired as one of the Blind Date "Airport Greeters." "We extend our sympathy to his friends and family. We strive to provide our winners with a safe environment. We take

their safety very seriously. We enforce strict protocols, which were in place that night. He was off duty [when he died]." "He was attempting to communicate with people on the 11th floor," said his leasting, feignd Brandon

the 11th floor," said his longtime friend Brandon Glade. "He was straddling the banister. He caught his fall right when he slipped, but then he ended up falling." "He never got angry with anyone," recalls another friend, Joah Drawbaugh. "He was an incredible surfer. When needle ground here

was an incredible surfer.
When people around here
were asked who were the best
surfers locally, they always
mentioned Taylor Knox and
Banning."
A standout on the NSSA
(National Scholastic Surfing
Association), Capps turned
pro at 19.4 he was sponsored
by a number of surf gear
companies.

companies.

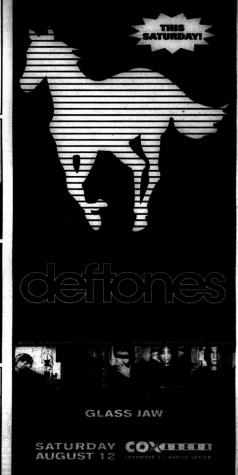
"The [recent] U.S. Open
[contest] at Huntington
Beach was just dedicated to
him," said Steve Moss, owner
of World Force Wetsuits. They also announced a new Banning Capps Award for the surfer with the best surfer with the best personality. There was a paddle out for him at Tamarack [Beach] on the Friday after it happened. There was a couple hundred people in the water at six in the morning... It's rare in pro surfing to have someone as humble as he was. That's why so many people were. why so many people were touched by Banning. He was starting to do something in music." Banning played guitar

and was a singer.
Chris Cote, editor of
Transworld Surf, said all the
major international surf magazines were planning a tribute to Capps. Remarkably, the Union-Tribune and North





TO LORDE CONCERTS & BILL SILVA PRESENTS WWW.





not run obituaries or stories on Capps's passing. But Rock 105.3 did mention the ncident in a flippant way,

says Hans Molenkamp.
"I heard it before I knew it was Banning. I remember hearing something along the lines that it was a fan partying and he fell down and turned

When Molenkamp found out that the Rock 105 DIs were goofing on the death of his friend, Molenkamp called

his friend, Molenkamp called the station.

"You don't exploit death in that way. I felt it was very unjust to do that just to get a rise out of listeners."

Jim Richards, program director of Rock 105, responds. "I do know the subject matter came up [on point later it became clear that the person was from Caribad." But as to whether his Djs were actually Carisbad." But as to whether his DJs were actually disrespectful, Richards says, "I cannot say because I did not hear... I did get a voice mail from one person about this, but it was not the person you mentioned. I left the person

"Everybody knows about Hashvilles," say Vista's Sean Watkins about the uphill struggle of his band Nickel Creek against the country music establishment. "It has become so incestuous. There's a lot of inbreeding.— a small group other. Nobody there is taking surching from outside the anything from outside the pool. It's folding in on itself." Nickel Creek has managed

to break out nationally in so creak out nationally in spite of its embrace of such non-pop elements as traditional bluegrass, Celtic, and jazz.

Tonight Nickel Creek embarks on a 12-day tour of arenas and large theaters in ten cities, including Chicago, Detroit, and Boston. They'll Detroit, and Boston. They'll be opening for Lyle Lovett. "That's the kind of crowd we're going for — rootsy and

progressive."

Since March, the band's music video for "Reasons Why" has been getting sirple most of the control of the contro

who piay mandouin and bass guitar. Scenes for the "Reasons Why" video were shot in San Diego's backcountry and in Encinitas at Moonlight Beach and the La Paloma Theater. "I almost moved to

"I almost moved to Nashville, but I like it around here too much. I've been discovering a lot of great musicians around here. I

musicians around here. I don't see any reason to join all the dime-a-dozen guitar players in Nashville. Watkins, 23, and his sister Sara, 19, were born and raised in Vista. They started playing bluegrass music 14 years ago. For years they played the bluegrass jam at That Pizza

Port in Carlsbad.

"People thought of us as a novelty kind of thing — kids that can play fast or whatever. We've always wanted to be legitimate musicians, creating legitimate musicians, cr music that will last." Watkins credits the

music trained and interest of mega-spency William Morris for the Lyle Lovett dates. He says the door-opening success of ellow progressive bluegrass and the mega-spency dates of the mega-spency dates and the spency dates are spency dates and the spency dates

Mark Goffency is playing his guitar along the Prado in Balboa Park. Holding a pick with his right foot and working the fretboard with his left, he fretboard with his left, he plays a steady stream of classic rock favorites, singing in harmony with the chords he plays. Goffeney's empty shirtsleeves sway in the breeze. Armless since birth. Goffeney learned to play the guitar with the help of a neighbor who taught him how to form chords on a bass

while the neighbor played a guitar. Goffency credits that neighbor with taking the time to help him learn his chops. By his teens Goffency was in a variety of bands. Before that, though, he was already used to the limelight, having appeared on TV as a spokeschild for a charity called the Variety Club.

"They once told me that they figured I'd personally been responsible for



generating \$15 million in donations. I was with them from about six years old until I hit puberty and stopped being cute enough for that." More recently, Goffeney's

More recently, Goffene feet appeared in a television commercial for FoxSports.com. That commercial began with a close-up shot of Goffeney's feet diseases a baby softet

so hooked on FoxSports.co that he'll do anything to be his hands free to work the mouse and keyboard. "The commercial was nominate for an Emmy," boasts

LIGHT

Goffeney. Goffeney is used to answering questions about his missing arms. "Some people ask if it was thalidomide, but I'm not old enough for that. It's just a birth defect. One

mer kand of guy. I teel I'm superadjusted," says the father of three."

Goffeney uses his feet as most anyone else would use their soms. Driving, writing, web surfing, you name it. But his passion is performing his music, and that passion is not just limited to busking in the

park.
A singer and songwriter
for the El Cajon-based Big.
Toe Band, Goffeney plays bar
gigs and just recorded a demo
as part of a deal with Laguna
Beach's PinStripeBrain



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According to Billy Bacon, the Forbidden Pigs are second only to the Paladins as the San Diego band that spends more time on the road.

on the road.

"We just got back from a
Midwest tour." Bacon, full of
Americana, describes the
Nebraska state capitol in Lincoln, which happens to have a phallic design, as "Adolph Hitler's favorite

us, that was gonna be his headquarters over here." The tour was in support of Pig Latin, the sixth Forbidden Pig album. It's dedicated to Doug Sahm, namesake and founder of the Sir Douglas Ouinder of the Sir Douglas Quintet. Sahm, who died in November, made a regional hit out of Bacon's "Una Mas Cerveza." On Pig Latin the Pigs do a medley of Sahm's tunes.

tunes.

Even though the Pigs have been touring since '84, Bacon says he still doesn't get respect on the road.

"At the end of our tour

we were booked to play three dates, opening for the Brian Setzer Orchestra. We did Albuquerque. It was great....Then came Tucson and that was canceled due to lack of ticket sales. But we waited around because we waited around because we had Phoenix to do the next day. That morning we get a call saying there was a problem. There were two promoters in Phoenix and they had a local contest. The premoters in Proceedia: and band that won got to open for Setzer. That band played even though we were booked way in advance. So they told us our consolidation prize was to so our consolidation prize was to be so our consolidation of the solidation prize was th

-Rob Aikin

onstage.
"I hear pig jokes all the time, but I don't say any pig



jokes. Although I know that pork can be a verb, as my mentor Country Dick Montana pointed out. The Forbidden Pigs appear 9 p.m. Friday at Croce's downtown and 9 p.m. Saturday at Tio Leo's in Bay Park.

-Ken Leighton



OVERHEARD IN SAN DIEGO: OCEAN BEACH B/4 YOU GUYS WERE
AMESOME TONGHT!
I LINE THE MEN YOU Y 1





Local Music Stos —
San Diego Area Music
http://sdam.com
"Run by San Diego
musicians, for San Diego
musicians, for San Diego
musicians, reads the header
on sdam.com's homepage.
Over 400 local bands and
musicians are listed, along
with hinks to their digital
hangouts — easy enough for hangouts — easy enough for SDAM to compile since they're the ones selling, designing,

Webmaster/company founder Michael K. Breen (guitarist and singer for Goodworld) and his team have compiled an enormou amount of material since amount of material since launching in 1994. The "Calendar" section covers a variety of music genres, from bluegrass festivals to piano recitals and "School's Out"

park. Ticket information can sometimes be accessed with a link as well. The Calendar is so SD-centric that national acts are only mentioned when a townic is opening or on the bill. However, SDM doesn't add new entries unless into is provided, and so the calendar is created only by performers site, making for an electric that site, making for an eclectic but not very comprehensive listing. The "Jukebox" holds a

The "Jukebox" holds a large selection of audio files from local acts. No criteria seem to be applied — performers purchase their slot, and SDAM digitizes the music straight into the Jukebox. Artists such as Deborah Liv Johnson and Dave Howard have offered "world premiere" downloads on the site in conjunction with new releases, but even with new releases, but even those savvy about San Diego musicians probably won't

recognize many names. Clicking on any "listen" icon brings up a quick-loading song and details about purchasing, with paths leading to the "Tradezone" irading to the "Tradecone" shopping page elsewhere on the site. "Tradezone" is helpful to those with stuff to sell who don't want or can't other own count. Performers (or anyone else) com market CDs and merchandise on the site and are charged a percentage and are charged a percentage. Many links bring up little more than a Web page containing a name, address, and a phone number (basic space is provided fire by D2M) while others connect

to developed sites with calendars, press kits, and playable audio tracks.

playable audio tracks.
Anyone can be part of
"the awesome music scene in
San Diego" — whether or not
you've ever played a gig — by
purchasing SDAM's \$100 per
year "Press Package"
(digitzing of up to five music
tracks and posting on the
"Jukebox") or their \$300 per
year "Commerce Package"
(which includes a domain
name, design assistance, ename, design assistance, e-mail addresses, and audio streaming as well as Web space for graphics and music files).

(Those with or who know of sites created in San Diego or which focus on local m are encouraged to forward info/URL links to

jas2669@aol.com)
—Jay Allen Sanford

CD reviews Giving
Trees, Static Line Jump
While there are moments
when their prevailing sonic
tang ower more than a passing
oof to licks and textures
copped from Led Zeppelin or
Black Sabbath or even
(possibly) Blue Oyster Cult,
Giving Tree is basically a
pretty decent later- 68s
psycholic trio... "BoughtBlue Trees of the County

Blue Trees of the Coun

of, with a linear flow of guitaroid "ideas" idiomati-linked, or linkable, to the linked, or linkable, to the tradition of, oh, let's say Quicksilver, or maybe not Quicksilver, u.m... I'll think of who. Which, if you're not gonna be screamingly original or on-the-dime commercial or just in it for licks, is not the worst thing in the world for a band to be.

As well of the description of the growing list of songs done in homage for namedrop Jo the Dutch Postimpressionist — a worth's successor to Don

the Dutch Postumpressionist
— a worthy successor to Don
McLean's "Vincent," "Do the
Van Gogh's Py Los Putas,
"Van Gogh's Ear" by the
Totemics (from the film
Hellbent), and "Van Gogh,
Brian Jones, and Me" by
Prince Tricky.

Prince Tricky.

Middle-period Airplane?

No. The Great Society? No. No. The Great Society? No.
Country Joe minus the
keyboards? No, or not exactly.
Somebody. I'll tell you
when I think of it.
But first, a question: is
"giving tree" anything like
giving head?
—Richard Meltzer

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Got My Middle-School Mojo Workin'

"They've got something that they didn't have to buy

A "Phat Kat" Mooring, looking out on an audience of about 250 middle-school children. "I want everybody to pick up the calen-dar off of their seats and look at today's date. If it's

want you to come up here and get a free harmonica." The room erupts with noise; a river of kids clutching calendars begins to flow up the aisles and engulfs the stage. "All right, all right, slow down the line," says Phat Kat. "You're rushin' us up here.

Blues in the Schools, a new music program Blues in the Schools, a new music program geared toward school-aged children and sponsored by Blues Lovers United, is presenting its third Blues in the Schools program, this time in the audito-rium at San Marcos Middle School. There will be two assemblies today to accommodate a total of some 500 children.

two assemblies today to accommodate a totas or some 500 children.

The assembly lasts for an hour and consists of a moderator — Phat Kat — and a group of vol-unteer musicians. Each musician gets a quick solo sopt to give the audience a fel for what their indi-vidual instruments sound like before playing as an ensemble.

ensemble. Vocalist Chet Cannon scats, guitarist Scotty Blinn plays a 12-bar blues progression; Harmon-

ica John Frazer simultaneously plays drums and harmonica, Patrick Hysell slaps a bass line, Mahenta P. Free sings a cappella, Archie Thompson toots his tenor sax, songwriter stere White plays a bottleneck Dobineously of the Company of the Company

row pockets sewn onto it like holsters to hold his own collection of mouth organs. "See the numbers?" he asks. "One through ten. I want you to put your mouth on holes two, three, and four, and breath in." Over his speech now ome the wheezings of a room full of harmonicae

come the wheezings of a room full of harmonicas.

"Now," he says, "stomp your foot." The kids
with harmonicas oblige, stomping, sucking, and
blowing, Later, some of the children will be invited
onstage with their harps to show off what they have
learned while the band improvises "Got My Mojo

Workin'."
When the band rolls through a couple of blues



standards, sounding as if they'd been playing to-gether for years (they haven't even rehearsed dogether). Chet Cannon says to the enthusiastic, cheering audience: "I know the principal said that you guys aren't allowed to leave your seats or dance, but you can lap your hands, and you can sing along, and you can stomp your feet, and you can have a good time."

have a good time."

During the set, I talk to Matt, a fifth grader in baggies and a surf T. He felis me that he likes hip-hop. "Eminem, Dr. Dre, Sisqô, stuff like that."

"What are you learning about the blues today?"

This is music for all kinds of occasions and

stuff, if you're happy and sad. That they, like, created rock and rap and all that."
"Does that surprise you?"

"Yeah. I thought it came from classical."
Phil Shuey is president of Blues Lovers United.
He says that the national Blues Foundation in Memphis (of which the San Diego chapter is one of 107
worldwide) originated the Blues in the Schools

program.
"The purpose of the program is twofold," says
Shuey. "It's about the music, but the music is the
vehicle toward better racial relations. The music
ties the past to the present. The blues is a vehicle nes the past to the present. In e blues is a venice to get dialogue going between kids about the history of slavery. I grew up in the '60s, "he says. "You'd think the racism issue is dead and buried by now, but not at all. Not at all.... This is the place to do battle — in the schools," he says. "I think America is still a racist society in a lot of areas."





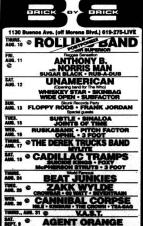




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Calendar MUSIC SCENE

Shucy's sentiments are similar to those found on the Web pages of the Blues Foundation: "An understanding of this truly American music form allows students to appreciate this and other contributions of African-Americans to the world. Studying the blues can give students a deeper understanding of the rural and urban African-American culture."

American culture."
But Phat Kat acknowledges that inner-city urban kids of-ten shy away from the blues because of its humble origins in poverty and oppression. "The because of its humble origins in powerty and oppression. The blues is not really what you think its. Phar Kat says. You can have fan with it. You can enjoy it. We try to let [the chil-dren] know that he blues itself covers every aspect of music. That's where it all got started,' he says. "The Rolling Stones, Fleetwood Mac, that's all they did before they got into com-mercial stuff.

rercial stuff."

It is a sentiment echoed by a blues man/philosopher named Willie Dixon who, according to blues writer Charles E. Cobb, Jr., campaigned for almost half a century to have the blues recognized as the root of all

"We have to teach them the right side of the story," says Shuey, "that the blues is Amer-ica's first art form, and that it

Shuey, "that the blues is America's finat are form, and that is a careful and the control of the

woman's presence should be in-volved in the blues," says the singer/composer. "For the chil-dren who don't have any money, I come in and remind them that their hands and feet are percussion instruments, and

memory, I come an entimote are percussion instruments, and they walk out of here empowered because they know they've got something that they didn't. The produce of filluse in the Schools is Jim Fuller, known by his nickname? Bed Jim. That been a charter memory of the some some control of the some didn't be a sping to play, he somethed to be a somethed to the some didn't play in public anymore. 2 Bed Jim claims to have been a member of the Suffaris and the creator of his such as sufficient to the somethy to the some did the some didn't be a sping to play, he comedough the some did the some did the some didn't be somethy the somethy that the somethy that the somethy the somethy the somethy the somethy the somethy that the somethy tha

"Wipeout" and "Surfer Joe-Later, he tells me that his real name is jim Appeav and that he sells used cars in Chala Vissa. "Jim Fuller is my stage using Fuller when I performed with the Surfais because when I was a kid, other kids used to tease me and call me' eggheed' and names like that." to verify that he is indeed the real lim Fuller, 2 Bad mails me a packet of old publicity pictures of the Surfais that were, for the most part, photocopied out of the book — Surfair Guitars. He him, but I don't find a resem-blance. He also includes a copy of a contract to perform at a

blanc. He also includes a copy of a contract to perform at a venue in Long Beach that was made out to no lond search contract to the contract

When I give this informa-tion to 2 Bad Jim, he says, "Everybody around town wants to introduce me as one of the

Everybody acound town wants to introduce me as one of the story, he says, "kind of got out of hand! alpopared with them five or six times in 1966 and the story, he says, "kind of got out of hand! alpopared with them five or six times in 1966 and the five story and the story of the control of the story at future assemblies. These to the story at future assemblies which are the story at future assemblies. Blues Lovers board members Michael Kinsman [of the henta P. Free are working on a curriculum to include more music through the story of the story

music information, history, and more variety," he says. "We may even sneak some math in there. You know, the blues is based

on metering and time changes." To date, 2 Bad says that the Blues in the Schools program has received a \$1000 donation from Target Stores and that Drew Ford contributed. The Drew Ford contributed. The Hard Rock Cafe, Henry's Marlett, Etta's Place, and musicians Whitey Conwell and Archie Thompson have pledged contributions.

The harmonicas at today's show were donated by the Huong Harmonica Company. A private donor has contributed four electric guitars for children to use during assemblies.

four electric guitars for children to use during assemblies. "We don't get paid," says 2 Bad. "We don't charge. We don't ask for anything, other





Mankind's Secret Museum

So, how's the listening, you might ask. Odd, I'd tell you.

n my last column I récounted how I ran into my friend Mageen at the Music Emporium and was led, via Jo Stafford, to the marvelous faux-lounge act Jonathan and Darlene Edwards, who were, in

fact, Ms. Stafford herself and her late husband (who died in

fact, Ms. Stafford herself and when the thought of the same had a mean time wild colors, of locomotive being steed by butchering "I Love Paris," but I would have been missing something good, like cannoli or the harvest moon.

Well, Magner mostire, no how, "I lave you ever heard of The Secret Museum of Mankind!" She inquired. Of course, I hadn't, but I was made apprehensive by its has no designs on me so long as I choose not to tune into that particular frequency on my radio dial, where the most of the Secret Museum of Mankind! She inquired of course, I hadn't, but I was made apprehensive by its has no designs on me so long as I choose not to tune into that particular frequency on my radio dial, where the most of the most of the foundamental note that he is than on designs on me so long as I choose not to tune into that particular frequency on my radio dial, where the most of the foundamental into the popular in Tuva, a section, where a kind young employee nodded sagely upon hearing the title and led which is a parently, agood deal of intimate serenaking in the khonene fashion of sheep and what is the specifical of the properties of the foundamental of the foundamental

us to the appropriate bin.

What The Secret Museum of Mankind is, in fact, is a collection of ethnic or world music culled from thousands of old 78s that a devoted and somewhat eccentric gentleman in Long Island named Pat Conte has lovingly compiled over the decades, rescuing over garage sales, Salvation Army shops, you name it — wherever the culture's detriture piles up to be picked over. Conte began the project in the early 1960s in Queens, New York. The bug that bit the rather (until then) ordinary son of a policeman in an ordinary lower-middle-class neighborhood got to

Then one day, when I was about 11. I was doing

my paper route delivering the Long Island Press.
There was this little place by the elevated abubway train where they sold stamps. An old guy, Mr. Lang, ran is. He showed me this stamp Mr. Lang, ran is. He showed me this stamp had a picture, in these wild colony, of a steam locomotive being read by a camel.
That picture changed in plife.

As it turns out, not only do the Tuvans race steam locomotives on their camels, but they do something very odd with the

goats.

The origins of "throat singing" or khoomei, also known as "voice masking," are ancient. Such singing was a common shamanistic practice across a region that included not only the eastern extremes of Central Asia but across the Steppes, even to India. There is evidence that the Eskimos also practiced this style of performance. One theory is that in conception, throat singing was a method whereby the human voice could replicate the music produced by the wind in natural formations, which would have made the Steppes, Tuva, and Mongolia natural sites for the music. Nowadays we have pop khoomei stars touring the U.S., recording with people like Willie Nelson, and getting that world beat synthesizer boogie propping

up the weird old sound, much beloved by sheep and goats.
But Twan throat singing constitutes only a But Twan throat singing constitutes only a few constitutes only a few constitutes only a few constitutes only a few constitutes on the few constitutes of the few constitutes o

The choral singing of this particular group incorporates mime and the beating of a bamboo tube. (Often replaced with a paint can at the beginning of the Colonial Era.) The text is sung as a

The first "ethnic" record Pat Conte bought was when he was 12. He found it in a Salvation Army on Jamaica Avenue in Queens. It simply read, in Italian, "Italian Bagpipes" and turned out to be Christmas out to be Christmas music recorded in 1916. Conte took it home and played it on his father's old crank-up phonograph in the basement. This record, it turns out, was on the Columbia label in their "s" series, an ethnic old for the large urban led for the large urban

"s" series, an ethnic
music series designed for the large urban
ethnic market, be it Italian, Polish, Yugoslav,
Greek, you name it. Unlike American
"ethnic" music, African-American and hillbilly, there was to be a great revival of early world music in the 1960s. And that's

where Conte comes in.

Pat Conte regards himself as a "phonoarcheologist," preserving an aural document of folk anthropology. From his own collection of 10,000-plus 78s, some of them 80 years old, Conte has put together his series on Yazoo Records. The Secret Museum of Mankind — Ethnic Music Classics: 1925-'48

which is a compendium of hand-tinte

photographs of exotic peoples and locales from around 1990. The organization of any power volume in this series is a mystery to me, as it will almost certainly be to you. There is no pattern or method in the sequence of the company of the company

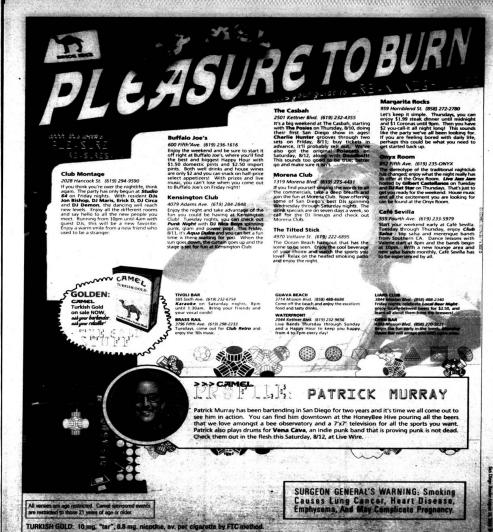
gara iron the Meanman Anasion services of the So, how's the listening, you might ask. Odd, I'd tell you'. It certainly isn't good music for a cory evening by the fire, unless you're an ethnomusicologist or have dug deep into the jars of kef. The songs, often rendered from old, scratchy 78s, have been remastered, but the sound quisity into the the most excited the sound quisity into the the most excited the sound quisity into the music all the more exotic and appealing. Some of the tunes are very lovely, like an anonymous piece from Laos, played on an enormous mouth organ called the behre, with as many as 18 pipes. The piece was issued in the 1920s after some clother of the piece was issued in the 1920s after some clother. In the course of the piece, the duet of performers is interrupted by the horn of a steamhip passing on the Mekong.

Conte has rendered a great service with this labor of love in the form of a schape operation.

labor of love in the form of a salvage operation. These songs were recorded at the end of an era, when ancient and local musical traditions were when ancient and local musical tradutions were still alive. That era is gone, and the grandchildren of the Fly River Singers in West Papua are walking around with Sony Walkmans, listening to Ricky Martin and Puff Daddy. In another generation, if their children, in turn, want listen to the music of their ancestors, they m have to visit The Secret Museum of Mankind.

Various artists. Secret Museum of Mankind Vol. 3 Various artists, Secret Museum of Mankind V (Yazoo 7006)
Various artists, Secret Museum of Mankind Central Asia (Yazoo 7007)
Various artists, Secret Museum of Mankind (Yazoo 7014)









po-488-1780 or 619-220-8497.
The Pestes (471), Amya Marina, Julie Ritrer, and Adom the Giamble: The Casbot, tesight, Bussday, Jagust 10, 8:30 p.m., 2501 Kemes Boulevard, adoption 619-220-8497 or 619-232-4355. 619.233.9797.

The Rollins Beard (1777) and Mother Superfor: Brick by Brick, tonight, Thursdoy, August 10, 1130 Bunnos Avenue, Boy Yark. 619-220-8497 or 619-275-5483. Press the the 4-digit extension above the cutegory that interests you (for example, 4000 for this week's concerts).

2. At the next prompt, press the 3-digit code that is next to the performer you wish to hear. (Performers without codes currently do not have recordings.) 2000 Pounds of Blues: Buffalo Jon's tonight, Thursday, August 10, 600 Fifth Avenue, Goslamp. 619-236-1616.

Jose Sinatra and the Tray Dante Inferne: Java Joe's Coffsehouse, toxight, Thursday, August 10, 8 p.m., 1956 Bocon Street, Ocean Beach. 619-523-0356. EXTENSION 4000

Charitie Huester (653): The (asbah, Friday, August 11, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

Suicidal Tendencies (453): "Cores Bar and Grill, Friday, August 11, 8 p.m., 3105 Ocean Front Walk, Misson Beach. 858-488-1780 or 619-220-8497.

THIS WEEK'S CONCERTS

TONIGHT, THURSDAY

Ted Hugent /451/t 4th & B, toreght, Thursdoy, August 10, 8 p.m., 345 B Street, downfrown. 619-220-8497 α 619-231-4343

619220487 of 619523-010.

"Sangeriter Showcaso" with Barkley Hart, Gregory Page /1861, Blary Dolan (859), Down Haward (859), Down Haward (859), Down Jacobson (875), Paul Abbert (817), Jaco Shoetra, Cal. Herbdina, ori Pful Harmonic Jon Jon's Coffenbase, Friday, August 11, 9 pm., 1956 Scon Street, Ocean Sect., 619523-0356.

Jee Walsh (416): Seogaze Concert Series, Sohntloy, August 12, 8 p.m., Pier Plazo Amphitheetre (Oceanside Pier at Mission Avenue), Oceanside. 619-220-8497 or 760-722-6432.

The Deftones (152) and Glass Jaw. Cas Arena, Solurday, August 12, 8 p.m., SDSU campus, College Area. 619-220-8497.

The Polecets, Deadbelt /1141, and the Scotch Greens: The Cosboh, Schurtoy, August 12, 8:30 p.m., 250) Kether Boulevard, midrown. 619-220-8497 or 619-232-4355.

The Hegre Problem and the Shambles (454): lova loe's Coffeehouse. Saturday, August 12, 9 p.m.

Dwight Yookom (779): Humphrey's Concerts by the Boy, Tuesday, August 15, 8 p.m., 2241 Steller Island Drive, Steller Island, 619-220-8497 or 619-523-1010.

1956 Bocon Sheet, Ocean Beach. 619-523-0356.

SUNDAY k.d. long and Shelley Lymne: Open A Theore, Sunday, August 13, 5058 Compus, College Area. 619-220-8497.

Sourcey Rollins (667): humphray's Concerts by the Boy, Sundoy, August 13, 7:30 p.m., 2241 Shaher Island Drive, Shaher Island. 619-220-8497 or 619-523-1010.

The Queers (131), the Willingtons, Swindle and the Explosions: "Cones for and Gell, Sunday, Jugant 13, 8 p.m., 3105 Ocean Front Wolk, Mission Beach. 858-488-1780 or 619-220-8497.

Tristeze, 764-HERO (170), and Leve As Loughter: The Casbah, Sunday, August 13, 8:30 p.m., 2501 Kettner Boulevard, michown. 619-220-8497 or 619-232-4355.

The Who /406/ and Unamorticam /419/t Son Diago Sports Areno, Thursday, August 17, 7:30 p.m., 3500 Sports Areno Boulevard, Son Diago. 619-220-8497. Dereck Trecks Bend: Bick by Bick, Thursday, August 17, 1130 Buenos Avenue, Boy Park. 619-220-8497 or 619-275-5483.

Wu-Timing Class (225): 4th 8 B, Wechnesday, August 16, B p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Insecticides and Surf Report #336 The Turquoise Room, Azne Bowl, Wednesday, August 16, 4356 30th Street, North-Park. 619-283-3135.

EXTENSION 4001

Puter White (668) and Kalko Minited (673): Humphrey's Concerts by the Bay, Friday, August 18, 7 p.m., 2241 Shalter Island Dire, Sheher Island. 619-220-6497 or 619-523-1010.

Zen Goerrille, the Bellruys and UK Weegs: The Cashels, Fedoy, August 18, 8:30 p.m., 2501 Eather Boulevard, midtown, 619:220-8497 or 619:232-4355.

Resulle Serrels: Son Dieguito United Mathodist Chards, Sotundoy, August 19, 7:30 p.m., 170 Calle Magdolena, Encinites. 858-566-4040.

"Marcas Garvey Day Calebration"
with Tribe of Judah, Cruckel,
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and Castroetties. Wolfder Caste,
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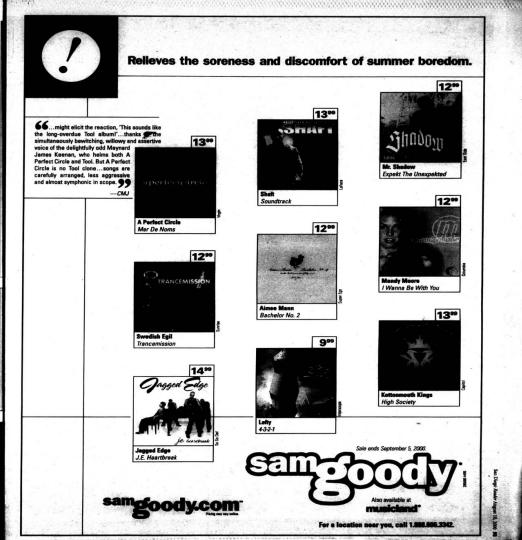
e17:30-1170.
Sergie Mendes and Brasil
2000 (647) off Kepener: Humphrey's
Coconts by the Boy, Sonday, August 20,
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Sting /501): Coors Amphithechte Sunday, August 20, 8 p.m., 2050 Entertainment Circle, Chulo Visto. 619-220-8497.

The Jazz Mandelin Project: 4th & 8, Monday, August 21, 8 p.m., 345 8 Street downtown, 619-220-8497 or

Soulcracker (306), Psydecar, ht Wide Board, and Three Hits Max. (116): 'Cores Bar and Gril, Wednesday, August 23, 8 p.m., 3105 Cean Front Walk, Masson Beach. 858-488-1780 or 619-220-8497.

"The Further Festival" with the Other Ones and Ziggy Mariey and the Melody Makers (752): Coos Amphithente, Wadnesday, August 23, 2050 Entertainment Gride, Chulo Visto.

Face to Face (393), Serves the Day, and New Found Glunce: "Cones Bar and Grill, Wednesday, Jugust 23, 6:30 and 9:30 p.m., 3105 Ocean Foot Walk, Mission Book. 858-488-1780 or 619-220-8497.

Spyre Gyre (475) and Devid Benefit (447): Humphrey's Concerts by the Boy, Thursday, August 24, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

John Lee Hooker /917/ and Eric Burdon and the How Animals /4572 Humphrey's Concert by the Boy, Friday, August 25, 7:30 p.m., 2241 Shelter bland Dies, Swiler Island. 619-220-8497 or 619-523-1010.

The Paladins /962): The Casboh, Seturday, August 26, 8:30 p.m., 2501 Kettner Boolevard, micrown. 619:720:8497 or 619:722-4355.

Tracy Chapman (841): Open Air Theotre, Sunday, August 27, 8 p.m., SDSU Corrous, College Area, 619-220-8497.

Third Eye Blind /472], Vertical Hartzon, and Bline Days: Open Air Theotre, Tuesday, August 79, 505U Compus, College Arec. 619-220-8497.

Jethre Tell (409): Viejos Casino Concerts in the Park, Tuesday, August 29, 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Clien Black (784): Humphrey's Con by the Bay, Toesday, August 29, and Wadnesday, August 30, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010. Gordon Lightfoot /861); Humphrey's Concerts by the Bay, Thursday, August 31, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Red Het Chill Poppers [159] and the Stone Temple Pilots (414): Coos



King's X (487): 'Cares Bor and Grill, Thursday, September 7, 8 p.m., 3105 Ocean Front Wolf, Mission Beach, 858-488-1780 or 619-220-8497.

Ready Travis (786): Humphrey's Concerts by the Boy, Thursday, Septen 7, 8 p.m., 2241 Shelher Island Drive, Shelher Island. 619-220-8497 or 619-523-1010.

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John Hiett (822) and the Genera: Humphrey's Concerts by the Boy, Friday, September 8, 8 p.m., 2241 Shelher Island Drive, Shelher Island. 619-220-8497 or 619-523-1010.

Earl Thomas, Shiffiglon (117), McPharson Strets, Bridget Jayce Bund, Carles Olmodo (848) and Giving Tree (147): Sastamp Quarter, Friday, September 8, downtown, 888-350-3333.

Ouester, Sunday, September 10, downtown, 888-350-3332.

The Rightness Brothers (458): Humphrey's Concerts by the Boy, Sunday, September 10, 7:30 p.m., 2241 Shelter Island Dites, Shelter Island. 619-220-849; or 619-523-1010.

"Fourplay" with Larry Carlton (685), Hethan East, Bob Mannes (686), and Harvery
Mannes (686): Humphrey's Concerts by
the Boy, Monday, September 11, 8 p.m.,
2241 Shalter Island Drive, Shalter Island.
619-220-8497 or 619-523-1010.

Larette Lynn (794) and Joel Rosse: Humphrey's Concerts by the Bay, Tuesday, September 12, 7:30 p.m., 2241 Switzer Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Bangles: 4th & B, Wednesday, September 13, 345 B Street, downtow 619-220-8497 or 619-231-4343.

Peter, Paul and Mary (824): Humphrey's Concerts by the Bay, Wednesday, September 13, B p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Vonde Shopard (614): Humphrey's Concerts by the Bay, Thursday, Septemb 14, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Jan Brickman: East County Parforming Arts Conter, Friday, September 15, 210 East Main Street, El Cajan. 619-440-2277 or 619-220-8497. Big Bad Vendon Duddy (677): Humphrey's Concerts by the Boy, Fridoy, September 22, 8 p.m., 2241 Shalter Island Dites, Shalter Island. 619-220-8497 or 619-523-1010.

Kenny G (665): Visios Cosino Concerts in the Park, Seturday, September 23, 8 p.m., 5005 Willows Road, Alpine. 619-220-6497 or 619-659-1998. Little Feet: Viejos DromCatcher Show Room, Sonday, September 24, 8 p.m., 5000 Willows Rood, Alpina. 619-659-1998 or 619-220-8497. Ladysmith Block Manufaczo /919): Humphroy's Concerts by the Boy, Mondoy, September 18, 8 p.m., 2241 Shaher Island Drive, Sheher Island. 619-220-8497 or 619-523-1010.

Get Up Kids /3071, the Aunitorramy and Roofex: "Canis Bor and Grill, Tuesday, September 19, 8 p.m., 3105 Ocean Front Wolk, Mission Beach. 858-488-1780 or 619-220-8497.

Clicago (610): Humphrey's Concerts to the Boy, Tuesday, September 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Manhatton Transfer (429): Humphrey's Concerts by the Boy, Wednesday, September 20, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Deve Kaz (676) and Acoestic Alchemy (825): Humphrey's Concerts by the Bay, Thursday, September 21, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Ready Movement: East County Performing Arts Center, Tuesday, September 26, 7:30 p.m., 210 East Main Shoet, El Cajon. 619-440-2277 or 619-220-8497.

Rickie Lee Josses (469): Humphre Concerts by the Boy, Monday, Septem 25, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Keh' Me' (941): Humphrey's Conce by the Boy, Wednesday, September 27, 7:30 p.m., 2241 Shelter Island Dive, Shelter Island. 619-220-8497 or 619-523-1010.

George Senson (619); hunghry's Concer's by the Boy, Burstoy, September 28, 8 p.m., 2241 Shalter Island Disse, Shalter Island. 619-220-8497 or 619-523-1010.

Counting Crows (435) and Live: Coors Amphitheetre, Thursday, September 28, 8 p.m., 2050 Entertainment Circle, Oxio Visto. 619-220-8497.

America (464) and Pece (551): Humphrey's Concerts by the Boy, Friday, September 29, 7:30 p.m., 2241 Shaher Island Dike, Shaller Island. 619-220-8497 or 619-523-1010. Meby: Cax Arena, Saturday, Septembe 23, SUSU compus, Callege Area. 619-220-8497.

Howard Jones (600), Berlin (609), and the Smitherowne: Vejes Casino (cacarts in Prats, Soutudey, September 30, 7 p.m., 5005 Willows Read, Alpine. 619-220-8497 or 619-659-1998.

Owners Pertucade and Berbarite Terres: California Center for the Arts, Sunday, October 1, 7:30 p.m., 340 North Escendido Boulevard, Escendido. 800-988 4253 or 740-839 4100.

Jonathum Burller (699) and Hiroshimes: East County Performing Arts Center, Friday, October 6, 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497.

Brian Willsoe: Humphrey's Concerts by the Boy, Tuesday, September 26, 7:30 p.m., 2241 Shelter Island Ditve, Shelter Island, 619-220-8497 or 619-523-1010. Justier Brown (793) and the Del McCeary Bend: Humphrey's Concerts by the Bay, Friday, October 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Christian Agellera and Destiny's 'Calid (405): Coos Amphilheatre, Tuesday, October 10, 2050 Entertainmen Circle, Chule Visto. 619-220-8497.

5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Ivan Line /695), Lelle Plabetre, or Ed Metter: East County Performing Arts Carter, Thursday, October 12, 210 East Main Street, B Cajon. 619-440-2277 or 619-220-8497.

Loudon Waterwright III (842): California Center for the Arts, Friday, October 13, 8 p.m., 340 North Escandido Boulevard, Escandido. 800-988 4253 or 760-839 4100.

Soutema (421) and Everlast (430): Coors Amphitheotre, Friday, October 13, 8 p.m., 2050 Entertoimment Circle, Chula Vista, 619-220-8497.

LeAnn Rimes (780): Viejos Casino Concerts in the Park, Saturday, October 8 p.m., 5005 Willows Boad, Alpine. 619-220-8497 or 619-659-1998.

Peter Frampton (465); Humphrey's Concerts by the Boy, Sunday, October 15, 7:30 p.m., 2741 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

The Everty Brothers (474): East County Performing Arts Center, Wednesch October 18, 210 East Main Street, B Cajon. 619-440-2277 or 619-220-8497

Travis Tritt (763) and Eve Sells (410): Humphrey's Concerts by th Boy, Thursday, October 19, 8 p.m., 2241 Shelher Island Drive, Shelher Island. 619-220-8497 or 619-523-1010.

Pearl Jam /100/ and Sepergress /401 ½ Son Diego Sports Areno, Wednesday, October 25, 8 p.m., 3500 Sporth Areno Boulevard, Son Diego 619-220-8497.

Boulevard, Escandido. 800-988 4253 or 760-839 4100.

Devid Boselt (447): East County Performing Arts Center, Saturday, November 4, 210 East Main Street, B Cajon. 619-440-2277 or 619-229-849.

Culture Club: 4th & B, Sunday, November 5, 8 p.m., 345 B Street, downtown. 619-220-8497 or 619-231-4343.

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Deve Koz (676): East County Performing Arts Center, Saharday, November 25, 210 East Main Street, El Cajon. 619-440-2277 or 619-220-8497

Cheva Alberstelle: East County Performing Arts Center, Wednesday, November 29, 210 East Main Steet, El Cajon. 619-440-2277 or 619-220-8497

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Pout Anker (618): East County Performing Arts Center, Tuesday, December 5, 210 East Main Sheet, El Cajon. 619-440-2277 or 619-220-8497.

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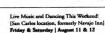




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The Rollins Band, August 10, Brick By Brick

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Gene Warren: McP's Irish Pub
and Grill
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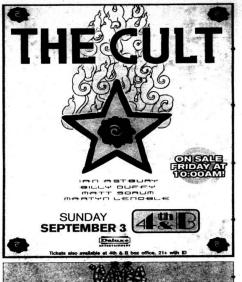






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Fifth Avenue, 6

Club Bom Bey: Fridays, Get Your Groove On with Dis spinning Top 40, hip-hop, and house. Dis Thursdays through Saturdays at 9 p.m. 3175 India Street, midtown. 619-296-6789.

Innia Street, midtown, 619-296-6789.
Club *80x: DJs Brian Pollard and Zero Out spin *80s new wave, synthpop, and new romantic; 18 and up. Free before 10 p.m. with college ID. Thursdays, Shooterz, 3815 30th Street, San Diego. 619-574-0744.

Club Elements: Wednesdays, RAM, jungle, drum 'n' bass. Thursdays, Transmission, trance. Fridays, Playhouse, house. Saturdays, Elements, progressive and trance. 1255 University Avenue, Hillcrest. 619-296-8160.

Club Max: Thursdays, the Hot Spot presented by the Union, DJ: Gil, the Good Dr. Brian Forworth, and KJ Rockwell. Saturdays, DJ: X-Ray with jams of the '80s. Doubletree Mission Valley, 7450 Hazard Center Drive. 619-297-5466, x4035.

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Club 911: DI's Ed Chapin and
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on. Saturdays, the Red Mill Nightclub,
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Club Pure Later: Fridays, house. The Hollywood Star, 1320 Fifth Avenue, downtown. 10 p.m., 21 and up. 619-232-2102.

619-232-2102.

Chab Respokts DJr Ex Machina and Orreber 7 spin electro synthypop. Chabrel 7 spin electro synthypop. Chatridi, popularidi, popularidi,

Club Retroe DJ Dementia spins '80s, synth-pop, new romantic, new wave, and darkwave. Tuesdays, the Brass



BY RICHARD MELTZER

The mirage of Lennism has no basis today outside the various Trotskylst tendencies, where the confliction of the proletarian project with a hierarchical organization grounded in ideology has stolidly survived all the evidence of that confliations real consequences. As a Manist thinker, ked was purposed to the confliation of the confliction of the confli

conditions that did not permit of the sort of reformist practice pursued in parallel fashion by the Second international. The task of discting the proletariat from without, by means of a disciplined clandestine party under the control of musicians and intellectuals when the property.

ectuals who had become professional revolution-aries, gave rise to a

Club Tongue & Greeves Fridays, Jammin' 290 night with DJs Billy Bla and TJ. Alternating DJs spin reggae, hip-hop, old skool, and dirty South. Call club line for information and directions, 760-737-5040.

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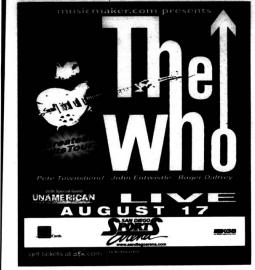
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Counte Bowth DJs K Factor and Xman spin future soul, polyrhythms, progressive world, and dancehall.
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Avenue, downtown. 619-236-1616.

Thipads: DIs Dave Aude, Mike Orazzo, Ryan Somers, and Ardo & the King apin deep house, trance, and hip-hop. Fridays, E-Street Alley, 919 Fourth Avenue, downtown. 619-979-9999; www.metropolisproductions.com.

Live Wire: Tuesdays, Two-Wheel

Margarita Rocks: Call club for nightly information. 959 Hornblend Street, Pacific Beach. 858-272-2780. Millennium Nightclub: Call club for information. 485 Main Street, Encinitas. 888-922-5827.

Mothers Milk: DJs Afshar and Ramsey spin deep funk and house. Mondays, the Flame, 3780 Park Boulevard, San Diego. 619-295-4163.

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Project Cathedral: Fourth Sunday o each month, 6 to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nutmeg, Banker's Hill. 619-220-4944.

RAM: D): Peacemaker, Iem, and Deacon. Jungle, drum 'n' bass. Wednesdays, 9 p.m., 18 and up, Club Elements, 1255 University Avenue, Hillcrest, 619-296-8160.

Hillicrest. 619-299-8160.

Rick's Thursdays, Club Hedonium, DJs Jon Bishop and Mile Orozco spin house, techno, and groove. Friadys, Go-Go Fridays, DJ Derek spins house and tribal. Saturdays, DJ Derek and guests spin house and tribal. Saturdays, DJ Derek and Tony spin house and tribal. Sundays, Hot Tee Sundays, DJ Derek and Tony spin house and tribal. 1051 University Avenue, Hillicrest. 619-497-4588.

Lumbash DJs Tom King, Brendan Cahill, and Cybian spin industrial and gothic. Tuesdays, Kickers, 308 University Avenue, Hilkrest. 619-491-0400.

BY DAVE GOOD

BY DAVE GOOD

It's not hard to believe **Divigit! Yeaken** when he sings, 'Death can come from this man the sings,' Death can come from this bottle.' But listen again, and what you'll hear sometime heart of or it can come from this bottle.' But listen again, and what you'll hear semantly and graftitude for the herdolist is empathy and graftitude for the herdolist has been applied to the property of the herdolist has been applied to the high side of the high side of the herdolist has been applied to the herdolist and now simply hang in some cow town backwater of heartache, liquor, and desperation. They can't keep, I through vostein similar the grafting hang in some cow town backwater of heartache, liquor, and desperation. They can't keep. Through vostein similar they can't keep. Through vostein similar they are they are they can't keep. Through vostein similar through the similar from more in the heart of the high similar through the similar from more in the form nowhere / And there's no place I'd



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R was Los Angeles, not / Nashville, that cacepted the stripped-down, noffilis horshy-train cacepted that the stripped cacepted that the stripped cacepted that the stripped cacepted that the stripped cacepted c country star.

Born in Kentucky but

Born in Kentucky but "Islaed in Ohio, Mr. Yoskem dropped out of high school to find his for-ture in music. In 2666. Efc. Engene-tated two hits and went platinum, and for-most of the 805 and '90s, Yoskem placed high on the country music charts. He has since tried acting (you may remember his role as the boozer in Singblade). The best place to see Yoskem? Outside, where the acoustics rival any state carnival. And you don't have to be from Texas to understand



that when his band locks down into a truck-driving, two-step shuffle, the world, for at least two minutes or so, is a fine place and life is good.

(To hear a sample of **Dwight Yeaksm**, call 619-233-9797, wait for the prompt, then punch in ext. 4779.)

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Sabbat: DIs Marc Brueland and Adam Atom. Dark electro, gothic, darkwave, industrial, and fetish. Saturdays, Shooters, 3815 30th Street, San Diego. 619-574-0744.

Sevilla: Mondays, rock en español. Tuesdays, Wednesdays, and Thursdays, Club Saba. Fridays and Saturdays, high-energy Euro-Latin Nightelub. Sundays, Club Brazil. 555 Fourth Avenue, downtown. 619-233-5979.

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Summer 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.

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Tsunami: Hip-hop, disco, and techno. Wednesdays through
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The Underground Lounge: DJ Sachame and international guests sp deep house music. Thursdays, the Juke Joint Cafe, 327 Fourth Avenue, San Diego. Information, 619-998-5993; 619-232-SOUL.

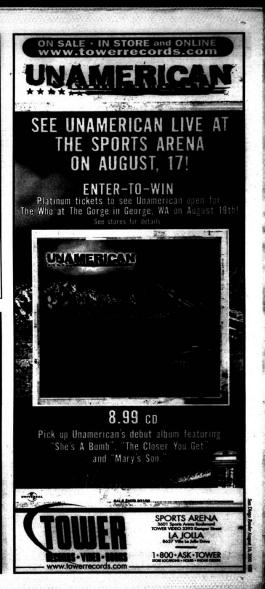
Venue: 18 and up. DJs spin dance mix, techno, house, hip-hop, jungle, and salsa. Open Wednesday through Saturday, 9 p.m. to 2 a.m. 7200 El Cajon Boulevard, College Area. Call club for nightly information, 619-501-VENUS.

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guests spin house and tribal. Sandays,
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spin house and tribal. 1031 University
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SN■TE

BY DAVE GOOD

It's not hard to believe **Dwight Yoakam** when he sings, "Death can come from this broken heart / Or it can come from this bottle." But listen again, and what you'll hear tie. But listen again, and what you'll hear is empathy and graitude for the hard-bit-ten losers that he writes about. It lends a fragile edge to his singlier, after than the wry absorborment one acquires from spend. The support of a thousand miles from nowhere / Time don't matter to me / I'm a thousand miles from nowhere / Time don't matter to me / I'm a thousand miles from nowhere / And there's no place I'd

rather be.* It was Los Angeles, and seem of the surface of the sur

most of the '80s and '90s, Yoakam placed nign on the country music charts. He has since tried acting (you may remember his role as the boozer in Slingblade). The best place to see Yoakam? Outside, where the acoustics rival any state carnival. And you don't have to be from Texas to understand



that when his band locks down into a truck-driving, two-step shuffle, the world, for at least two minutes or so, is a fine place and life is good.

(To hear a sample of Dwight Youkses, call 619-233-9797, wait for the prompt, then punch in ext. 47793.

1053

aperfect circle

SEPTEMBER 11 · 8PM

RIMAC ARENA

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ista in the Lie into the table in the life

The Belle is Back!

SUNNA

DWIGHT YOAKAM, Humphrey's Concerts by the Bay, Tuesday, August 18, 8 p.m. 619-523-1010 or 619-220-8497, \$56.

Sabbat: DIs Marc Brueland and Adam Atom. Dark electro, gothic, darkwave, industrial, and fetish. Saturdays, Shootera, 8815 30th Street, San Diego. 619-574-0744.

619-574-0744.
Sevilla: Mondays, rock en español.
Tuesdays, Wednesdays, and
Thursdays, Club Salsa Fridays and
Saturdays, high-energy Euro-Latin
Nighrelub. Sundays, Club Brazil. 555
Fourth Avenue, downtown.
619-235-5979.

Avenue, downtown. 619-233-2830.

Steez: Thursdays, Deep, drum 'n' bass.
Saturdays, DJs spin hip-hop, rare
groove, roots reggae, and soul. The
Rhythm Lounge, 3048 Midway Drive,
Sports Arena. 619-224-4835. Summer Sundays: DIs 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.

Sunday-Wednesday. 756 Fifth Avenue, downtown. 619-233-2830.

GODDESS

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NIGHT

at WINSTON's

DRINK SPECIALS

with dj Greendub

and military IDs, free before 10. Thursdays, Shooterz, 3815 30th Street. San Diego. 619-574-0744.

Trunami: Hip-hop, disco, and techno. Wednesdays through Saturdays. Tsunami Beach Club, 802 Sixth Avenue, downtown. 619-231-9981.

The Underground Lounge: DI Sachamo and international guests spin deep house music. Thursdays, the Juke Joint Cafe, 327 Fourth Avenue, San Diego. Information, 619-998-5993; 619-232-SOUL.

Venue: 18 and up. DJs spin dance mix, techno, house, hip-hop, jungle, and salsa. Open Wednesday through Saturday, 9 p.m. to 2 a.m. 7200 El Cajon Boulevard, College Area. Call club for nightly information, 619-501-VENUS.

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Friday, September 8

regae.

Belly Up Tevern, 143 South Cedros
Avenue, Solana Beach, 858-481-9022.
Thurnday, 9 pm, Gondwana and
Psydener, Funk, Friday, 5330 pm, the
Psydener, Funk, Friday, 5330 pm, the
Psydener, Funk, Friday, 530 pm, the
Psydener, Funk, Cedials And
and the Vidal Cherry pm, Cedials
And
Prima, Latin jazz, Saturday, 915 pm,
Tainted Love, rock, Sunday, 8 pm,
Orquestae Prima, Monday, call club for
information, Tuesday and

The Book Works/Pannikin Cafe, Flower Hill Mail. 1-5 at Via de la Valle, Del Mar. 858-755-3735. Friday, 8 pm, the Laura Preble Band.

Borders Books and Music, 11160 Rancho Carmel Drive, Carmel Mountain. 858-618-1814. Friday, 8 pm. Joe Doe, alternative. Saturday, 8 pm. Joe Garrison and Night People.

The Calypoo Cafe, 576 North Highway 101, Encinitas. 760-632-8252. Live blues, jazz, or regge, nightly. Call club for information.

Legense, cleasie rock.
Copysis Bur and Griff, 300 Carlebad
Village Drive, Carlebad, 760-7296409. Thamerlay, 6 pm to 10 pm., the
6 pm to 10 pm., the grape, 6 pm. to 10 pm., the
6 pm to 10 pm., the Resilien Address,
rock, bloss, and regges. Sesturder,
10 to pm., 10 pm.,

The Del Dios Country Store, 20154 Lake Drive, Escondido. 760-745-2733. Friday and Saturday, Calico Ridge, country.

Epezote, 1555 Camino Del Mar (in the Del Mar Plaza), Del Mar. 858-259-9966. Wednesday, live jazz and blues. Fet Iver'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. Pireside Lounge, 439 West Washington Avenue, Escondido.

Boar Cross'm, 390 Grand Avenue, Carlabad. 858-729-2989. Priday and Saturday, the Big Idea, pop rock. **SN**TE

BY WILLIAM CRAIN

Pop is the ultimate fan boy music. "Popular music that isn't really popular anymore, the style attracts sensitive young men with record collections full of the Beatles, Big Star, and Badfinger (to name just the B s), heads full of melody and hearts full of unhearts full of unnership and provided the start of the start of the start popular start provided the start popular start provided songs about women even though their most abidding love is for their record collections.

though their most slading love is for their record collections.

Posles co-songwriters Jea Auer and Ken Stragfellow are two of these guys. One of their most touching love songs is "Grant Hart," Bouth Hüsker Dio.

After meeting as kids in Bellingham, Washington, Auer and Stringfellow moved to Seattle and founded the Posles in the late

noisy grunge, the Poisses stack to lovely medicines with the process of the proce

live out some of the util-mate pop fine hoy fantasies: They backed Alex Chilton in a Big Star reunion tour, pleyed Surmender-Onstage with members of Cheap Trick, worked with R.E.M. Stringfellow man-ried kim Warnick of Seattle favorites the Fastbacks, and Ringo Starr even covered a Poelies song. Where does a fant boy go after that? They broke up. it didn't take them long to reunite, though, and now Stringfellow and



Auer are back, playing acoustic shows as the

Posles.
(To hear a sample of the Posles, call 619-233-9797, wait for the prompt, then punch in ext. 4471.)

Pogerty's Pub, 1260 West Valley Parkway, Escondido. 760-480-0833. Thursday, Friday, and Saturday, Bottomline, classic rock.

The Kraken, 2531 Old Highway 101, Cardiff, 760-486-6483, Thursday, Jeff Moore and the Wirth Doctors, rock and blues. Friday and Saturday, Street Heart. Wednesday, 1 Deal In Dynamite, Pillow Head, and Golden

The Metaphor Coffeehouse, 258 East Second Avenue, Escondido. 760-489-8590. Friday, James Wood, folk. Saturday, Bill Mayes, folk.

La Casa del Zerre, 3845 Yaqui Pass Road, Borrego Springs. 760-767-5323. Fox Den: Thursday, Steve Alverez, jazz. Friday and Saturday, 7 pm to 11 pm, also, Saturday, noon to 3 pm,

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trageous Michael Michelle... Yeah, baby! EVERY TUESDAY

at the main pool, the Robin Henkel Blues Band.

McCabe's Beach Club, 1145 South Tremont, Oceanside. 760-439-6646. Call club for information.

Post. Sunday, open mike. Mor Durryl Ray. Tuesday, Arrow. Wednesday, Joe Rathburn.

Wednesday, Joe Raithburn.
Miracles Cafe, 1953 San Elijo Avenue,
Cardiff. 760-943-7924. Friday,
7:30 pm to 10:30 pm, Willie Der, R&B.
Saturday, 7:30 pm to 10:30 pm,
Jennifer Knight and Band, folk.
Sunday, 10 am to 1 pm, Tony Lasley,
South Arperican jazz.

South Arperican jazz.

Mocha Marketplace, 1020 West San
Marcos Boulevard, San Marcos.
760-744-2112. Thursday, 6:30 pm to
8:30 pm, Tony Lasley, South American
jazz. Friday, 7:30 pm to 10:30 pm,
Sonny and the Rumble Tones, Delta

blues.
The Naked Benn, 520 Hacienda (near Islands in the Food for Less shopping center), Vista. 760-639-5282. Friday.
8 pm to 10 pm, Craig Sherman, folk.
Netmans Ber and Grill, 300 Carlsbad Village Drive, Carlsbad 760-7294131. Thursday, in the carousel,

6:30 pm, the Cradit Union, big-band swing, Friday, 6 pm the Trailer Park Poppas, 10:30 pm, the 420 Band. Saturday, 7 pm, Reggie Smith and Pressed for Tine, jazz, 10:30 pm, Mediain. Sunday, El Jardin, Latin rock. Monday, 8 pm, in the carosaid, Randy Wednesday, call club for information.

Wednesday, can club for information.

The New Wharf Bar & Restaurant,
925 San Marcos Boulevard, San
Marcos, 760-744-8888. Music begins
at 7 pm. Friday, Detroit Underground,
classic rock. Saturday, Gumboyaya,
blues, reggae, rock.

North County Sports Dome, 680 West San Marcos Boulevard, San Marcos. 760-744-4120. Saturday, 4Ever.

Pounders, 125 West Grand Avenue Escondido. 760-739-1288. Friday, Tracy Night. Saturday, Irie Dingo.

The Reintree, 755 Raintree Drive, Carlsbad. 760-931-1122. Friday, 6 pm to 10 pm, Breezin', contemporary, jazz. Saturday, Sonny and the Rumble Tones, Delta blues.

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 858-748-1617. Friday and Saturday, Nitro Express, country.

The Roadhouse, 2102 Main Street, Ramona. 760-788-1944. Music begin at 8:30 pm. Friday, Thunder Head, rock. Saturday, the Good China, alternative.

The Rockin' Beja Lobeter, 264 South Harbor Drive, Oceanside. 760-754-2252. Friday and Saturday, 8 pm to 11 pm, Hearrland, classic rock and roll.

Surf N'Saddle, 123 West Plaza Street (Lomas Santa Fe and Highway 101), Solans Beach. 858-755-9474. Friday, the Kathy Burg Band, pop rock. Saturday, Baga Tricks, reggae.



or e-mail: chickens@ix.netcom.com









8/19 DFH presents Club Vinyl featuring Miss Lisa 8/23 Mix 95.7 2nd annual B-day bash w/ Sister Hazel 8/24 Clyde's Ride • 8/25 Common Sense 8/26 Goldfish • 8/31 Eve Sells • 9/13 Lucky Dube 9/15 The Knitters • 10/10 David Wilcox 10/17 Dar Williams

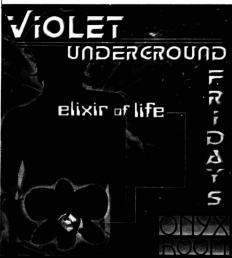
To order tickets, call the Belly Up after 12 noon: 858-481-8140. All tickets available through the Belly Up or Ticketmaster.

DE SORE TO CHECK OUT OUR OCEAT RESTANGANT AND MAKE IT DUMBER & A

August 25 & 26

Wednesday 1/2-Price Pitch





MUSIC SCENE

Boulevard, Encinitas. 760-633-3587. Wednesday, 6 pm to 8 pm, Katherine Monreal, Flamenco guitarist. Terreyuna Grille (inside the Hilton La Jolla Torrey Pines), 10950 North Torrey Pines Road, Del Mar. 858-450 4571 Monito is instrument properties.

Beaches

BEACHES
Blind Meleons, 710 Garnet Avenue,
Pacific Beach, 834-483-7844.

Pacific Beach, 834-483-7844.

Friday, Editer Clearwater and the Nik
Somen Band, Saturday, 4 pm to
Somen Band, Saturday, 4 pm
Somen Band, 5 pm
Somen Ba

Canes Bae and Grill, 3105 Ocean Front Walk, Mission Beach. 858-488-1780. Music is alternative/rock unless otherwise noted. Thursday, Less Than Jake, Zebrahead, and the Ataris. Friday, Swicidal Tendencies. Saturday, Saturday Night Fever. Sunday, the

Can cut for intormation.

Moondoggles, 832 Garnet Avenue,
Pacific Beach, 838-483-6550. Friday,
the Fat Beat Squad, funk, Saturday, the
R.A. Brotherhood, soul, dance.
Wednesday, the Dance Floor Prophets.

Plan B, 945 Garnet Avenue, Pacific Beach. 858-483-9921. Thursday, Goldfish. Sunday. Common Sense. The Sea Lodge Hotel, 8110 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.

Winstons, 1921 Bacon Street, Ocean Beach, 619-212-6822. Thursday, Big Mike with the Chris Terres Band, rock, Friday, Slightly Steopid, alternative. Saturday, Red Channel Review and Psydeoar, funk, Sunday, BCS and Earthvide, alternative/rock, Monday, the Electric Waste Band, rock. Tuesday, Dester Grove, Wednesday.

Best Spanish Tapas.

infinite variety in bars all over Spain. These tasty little dishes f the spontaneous Spanish haracter chosen and eaten at



Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 858-279-2033 Thursday, Friday, and Saturday, Joe Byrnes, folk. Tuesday, Irish jam session. Wednesday, 8:30 pm midnight. Heel Stone, Celtic and Iri

Submarine Band.

Humphrey's, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island.
619-224-3577. The Casablanca
Lounge: Thursday, 930 pm, Quier
Storm, jazz and blues Friday, 930 pm, Quier
Storm, jazz and blues Friday, 930 pm,
Atomic Grouve, disco, dance. Sunday,
9:30 pm, Malai, pop, dance. Sunday,
7:30 pm, Mollis Gentry, jazz. Monday,
all club for information. Tuesday.

Enneultes, 2223 El Cajon Boulevard San Diego. 858-296-2101. Wednesd 8 pm to 10 pm, workshop/concert with the San Diego Concert Jazz Ban

Online Club Coupons!

The following nightclubs have valuable coupons in the Music Section of the Reader's Web site.

o indicates North County. Blind Melons 2 for 1 cover Blue Agave \$2 cocktail

Brick By Brick 2 for 1 admission California Express VIP Card Buy 1 card, second free

'Canes \$1 discount Saturday Cannibal Bar \$2 off admission Croce's Free cover with dinner 4th & B 2 free comedy tickets

Jason's Nightclub \$2 U-call-it cocktail O joit'n joe's 1 hour free pool

Juke Joint Cafe Free admission Thursdays O La Costa 2 for 1 admission

Liquid @ E St. Alley \$2 off cover Margarita Rocks 2 for 1 cover

Martini Ranch 1/2 off martini McCabe's Beach Club \$2 off admission Moondoggies \$1 off cover

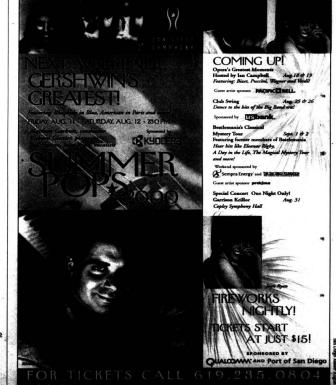
Navajo Inn No cover @ Neimans 2 for 1 admission North County 2 for 1 cover Sports Dome 2

P.B. Bar & Grill 2 for 1 entrée Patricks II 2 for 1 cover

Red Mill Nightclub \$2 off cover Sevilla \$2 off cover

Sham Rocks Shack 1/2 off cheeseburger combo Tio Leo's Lounge \$1 off club admission Triple Crown Pub Happy hour prices all night

Tsunami Beach Club \$2 off VIP admission Winstons 2 for 1 cover



MARLS

Must be 21 or older to enter clubs.



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Live music five nights a week with a friendly neighborhood but

The Gaslamp's classic American bar! Three levels of entertainment featuring a sophisticated lounge, dancing, live music and billiards. Open daily from 3 p.m. Private parties available.

Enjoy yourself on our huge, relaxing smokers' patio with two beautiful views of the golf course. The best in live entertainment, DJs and dancing nightly.

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techno, hip-hop, and Latin musi The Ehythun Leunge, 3048 Mid Drive, San Diego, 619-224-4835. Friday, Cafe Atomica, Flamenco guitars. Saturday, Dani Carroll, acoustic alternative.

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Playing hits from their new album Scenee from a Memory
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JOHN JAMES JOHN MIKE JORDAN
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Sham Recks Shack, 7059 El Cajon Boulevard (1/2 block east of 70th Street), College Area. 619-463-2263. Friday, Cult of Soul. Saturday, the Chupas, rock. Chupas, rock.

Terra, on Vermont, one block north
of University Avenue. 619-239-7088.

Thursday, Robin Henkel, blues and
jazz. Friday, Bob Boss and Marguerita
Page, jazz. Saturday, Julio de la Huerta,
jazz.

jazz.
The Leo's Loungs, 5302 Napa Street
(at Morena Boulevard), Bay Park.
619-542-1462. Thursday, Big
Tubamista, Big-band swing, Priday,
Big Time Operator, big-band swing,
Saturday, Billy Bacon and the
Forbidden Pigs, rockabilly, Bastard
Sons and more. Wednesday, Martha's
Kitchen, blues.

Top of the Cove, 1216 Prospect Avenue, La Jolla. 858-454-7779. Friday and Saturday, 7:30 pm, Marv Paymer, contemporary.

Paymer, contemporary. Tubu Man's, 4693 30th Street. Normal Heights. 619-640-8822. Friday, the Mites, Battling Maxo, and the Day After, alternative rock. Saturday, Dirt, rock.

Saturday, Drr. rock.

Tutte Mare, 4365 Executive Drive, La Jolia (Golden Triangle area), 858-597-1188. Monday, 6:30 pm, Ameroso, string quartet. Wednesday, 5:30 pm to 9:30 pm, the Jaime Valle Bossa-Jazz Quartet.

Quartet:
Tvelggs Ton and Coffee Company,
4590 Park Boulevard, University
Heights, 619-290-6616, Music is
acoustic/folk unless otherwise noted.
Thurnday, 8-80 pm, new talent
showcase, Friday, Ews Selfs and Berkley,
Harr. Saturday, Kaite Strand and
Melissa Worthington, Sunday, 4 pm to
6 pm, the Celtic Entemble. Wednesday,
7:30 pm, open mike.

Downtown

The Beyon Ber 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 Guevara and Chris Vanacore, jazz

Blarney Stone Pub, 502 Fifth Avenue, downtown, 619-233-8519. Thursday through Sunday, and Wednesday, Steve Brewer, acoustic.

11 pm, Dean Paul Rateman, just. Friday and Saturday, Bill Beyer. Second Wind, 8515 Navajo Road, San Carlos. 619-465-1730. Friday and Saturday, 9 pm. Ballistic, classic rock.

Slapskik Wednesday, Goldfish.
The Gashah, 2501 Kettner Boulevard,
michown. 619-232-HELL Thurnday,
the Poises, Julie Ritter, Anyu Marina,
and Adam the Gimbel. Friday. Charlie
Hunter, Saturday, the Poisens, the
South Greens, and Donaford. Sunday,
Triusaner. Monday, UMA, 7000 Dring,
Ran, and Tourner's Lauter. Custop.
Enon, Startight Minn, and the Sleves.

Eron, Sterfight Mints, and the Slower. Crosse's Jasm Bar, 102 Fifth Avenue, downtoom, 619-233-4355, Thursday, Hollis Gentry, Jazz, Fridger, Clin Fischer con Alma, classic and Latin Jazz, Saturday, Agua Duke, Latin Jazz, Sunday, Roka Pelli, Afro-Cuban/Latin Jazz, Sunday, Roka Pelli, Afro-Cuban/Latin Jazz, Monday, Gibe Fisher con Alma. Tuesday, the Shep Moyers Quartet, classic Jazz. Wednesday, the Jorge Camberos Quintet, Latin Jazz.

Cambero Quintet, Latin jazz.

Crocci * Top Hat Bee and Grilla, 802

Fifth Avenue, dovestown, 619-233

Statistics, Razy and the
Bluemen, Friday, Billy Baeen and the
Bluemen, Friday, Billy Baeen and the
Frinddar Pig, cockabilly, Staturday,
Big Time Operator, big-band swing,
Sunday, Billy Waten, blues, Monday,
the Beforeic and Whitey Conwell.
blues, Tureday, the Boogle Hen, blues,
dance, Wednesday, Agua Duke, 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.

popt 10p so piano.

Dick's Last Resert, 345 Fourth
Avenue, downtown, 61p-231-9100.

Bands start at 8 pm. Thursday, Private
Domain, rock and roll. Friday, N.-R.-G,
high-energy dance. Saturday, Mama's
Boys. Sunday, Here's Olive, rock.

Monday, N.-R.-G, Tuesday, Chill Boy,
blues. Wednesday, Private Domain.

blues. Wednesday, Private Domain.
Diszy'n, 344 Seventh Avenue,
downtown, 858-270-7467. Thursday,
he laze Pgs, Friday, 7 pm and 9 pm,
Deborah Liv Johnson with Peter
Sprague, jazz, Saturday, the Gilbert
Castellanos Hammond B-3 Trio, Latin
jazz, Sunday, 6 pm, Chunhyy Jos
Alácranes, Latin, Wednesday, GB3,
funk, jazz.

The Field, 544 Fifth Avenue, downtown. 619-232-9840. Sunday, 5 pm to 9 pm, Cobblestone and the Boxty Band, Irish music.

The bow and fell steps.

Triday, Poly par, Ros and the Working fell part of the fell steps.

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Triday and the fell steps.

La Tavola, 515 Fifth Avenue, Gaslamp, 619-232-3352. Saturday, 7:30 pm to 10:30 pm, Daniel Jackso and Chuck McPherson, jazz piano. Martini Ranch, 528 F Street, downtown. 619-235-6100. Wednesday, the Joe Marillo Band.

Wednesday, the Joe Manilo Band.

Pattelds' Bl. 428 F Street, downstown.
619-233-3077. Thursday, Billy Seward, blues, swing, Friday and Saturday, Sistah Blue. Sunday, the Dancons, blues. Monday, Red Lane Rocks.
Tuesday, the Shake, rock, blues, swing, Wednesday, the Bill Magee Blues Band.

.or information.
Redflab, 731 Fifth Avenue, San Diego.
619-234-7226. Music plays from 9 pm
to 1 am. Friday, Blue Rockir, blues, rock. Saturday, Quiet Storm, jazz and blues.

blues.
Rock Bottom, 401 G Street, Gaslamp,
619-231-7000. Friday and Saturday,
Raining Star, pop.
Roger's on 5th, 835 Fifth Avenue,
downtown, 619-702-0444. Thurnday
mother of the star of

Sevilla, 555 Fourth Avenue, downtown. 619-233-5979. Thursday and Tuesday, Hector Rivera y la Conciencia. Wednesday, Primo, Latin

classical largitic.
The Wesignis Bleek, 1055 Second
Avenue, downtown, 619-280-1818, Le
Fontsinelbeau Room: Monday
through Friday, 11:30 pm to 2 pm,
Robberecht the Thamonian,
Parker, 11:30 pm, Front
LeCours, Friday, Monday, Tuesday,
and Wedensday, 5 pm to 7 pm,
Tuesday and Wedensday, 7 pm to
11 pm, Karrin Georgio, piano and
vocals.

The Wyndham Rmerald Plaza, 400 West Broadway, downtown. 619-239-4500. The Sidebar Lounge: Thursday and Wednesday, 5pm to 7 pm, Joe Tarrantine, jazz piano. Priday, 5 pm to 9 pm, and Saturday, 6 pm to 10 pm, Stellits and Joe Tarrantino,

South Bay/Coronado

The Butcher Shop, 556 Broadway, Chula Vista. 619-420-9440. Thursday through Saturday, and Wednesday, 8 pm to midnight, Danny Lopez,

Cafe La Mane, 1441 Highland
Are Lue, National City, 619-474-3222.
Priday and Saturday, piano bar,
featuring Sandy Chappel, Sammy
Canonizado, Burnett Anderson, and
Manuel Penny.

Di-mond Ilm's Nightchub, 773 Third Avenue, Chula Vista. 619-585-7323. Friday and Saturday, *Blind Luck*, rock and roll.

Friday and Searciday, Rimit Land, rock Heroid del Carendon, 1500 Oranga Avenue, Coronado, 6.19–6.31-6.01.] Balcock & Story Thuraday through Balcock & Story Thuraday through Wednedday, 3 pm to 9 pm, Jean Bai, Friday Carendon, 1500 Oranga Wednedday, 3 pm to 9 pm, Jean Bai, Partin Sauday Heroigh Wednesday, 5-30 pm to 11-30 pm, John Care, 5-30 pm to 11-30 pm, John Care, 10-30 pm, John Tomodale, Studier, 10-30 pm, John Tomodale, S

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TONIGHT

4:30-6:30 PM One-Buck Buffet Drink Specials Every Friday & Saturday San Diego's Hottest Dance Bands .

(1)

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WEDNESDAY, AUG. 16 ROCK & DANCE The Shake





Sunday, 2 pm to 6 pm, Rainmaker, contemporary.

The Henne of Munich, 230 Third Avenue, Chula Vista. 619-426-5127.

Friday and Saturday, 6 pm, and Sanday, 5 pm. Gerdon Kohl, Kjell Holmes, or Vetel Erigat, European an ethnic accordion.

Coronado. 619-435-3456. Thursday, open blues jam. Friday, the Bill Mager Blues Band. Saturday, the Sillettos, rock, swing.

Jaule's Occkhalla, 656 E Street, Chula Vista, 619-420-9951. Friday, Liquid Blue, pop, rock. Saturday, Y2K, rock. Blue, pop., rock: Saturday, YZK, rock. Lown's Caremodo Bay Boost, 4000 Coronado Bay Road, Coronado. 619-424-4000. Cap Lounge: Priday. 8 pm to midnight, Tyler & Allon, jazz. Saturday, 8-30 pm to 12-30 sm, the Coral Thust Pata Trio. Azzura Point: Priday and Saturday, 6-30 pm to 11 pm, Kemau Kenyana, solo pisno.

Kenyuma, solo jinini.
Mich'a binhi bin sund Griffi, 1107
Oranga Avenusa, Coronado, 619-435-200, Thumedry, Tim Quehn of Menni
Allectric bians, Friday, Four Wing Street,
Michael bians, Friday, Four Wing Street,
Standay, Jim Alectro, 601, Mondary,
Street Brewer, acountic faith, Tumphay,
Gene Wilersen, Soli, Wednesday,
Jagramo - Hamilay, 601h.
Mr., D'e Cochada Guonga, 1322 Yhird
Avenus, Chada Wan, 427-4200 Yiriday
and Saintaripy, 5 pp. 1474.

and Saturday, 9 pm, Latin, combias.
The Outside Iss, 1121 Third Street,
Chula Vista, 619-426-2977. Thursday
through Saturday, Super Tras, rock,
Sunday, 8 pm to midnight, blues jam.
Ower the Berder, 5008 Main Street,
Chula Vista, 619-427-5489, Thursday,
Sofia Dolores. Friday and Saturday,
Tercera Cuerda, Latin dance motic.
Wednesday, Gemera Humana.

East County

Dirk's Nightclub, 7662 Broadway, Lemon Grove. 619-469-6344. Priday and Saturday, Intrigue, rock and roll.

Den's Cocktell Leunge, 13321 Business Highway, El Cajon. 619-443-2444. Friday and Saturday. Five Creek, country.

country.

Experience Coffee, 2963-A Jamacha
Road, El Cajon: 619-670-9669.

Performances are from 8 pm to
10 pm. Saturday, Fred Benedetti and
George Svoboda, Flamenco and
classical jazz.

Valley, 619-698-2204. All music is rock and roll unless otherwise noted. Friday and Saturday, This Side Up.

Plinn Springs Inn, 15505 Highway 80, El Cajon. 619-561-3015. Friday, Saturday, and Sunday, Midnight Gambler, country. Manager Gameer, country.
The German-American Becletten,
1017 South Mollison Avenue, El
Cajon, 838-273-7283, Friday, 7:30 pm.
the Ray Barrie 12-Piece Big Band
featuring Jo Dork.

featuring to Dark.

Magnalla Madrunary'n, 8861

Magnalla Avenue, Santee. 619-648

8500. Priday, Saturday, and Sunday,
Hill Country.

On the Backa, 518 East Main Street,
El Cajon, 619-579-3537. Priday, call
chab for information, Saturday, Big
Ton, rock.

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Jall in the Shuttle

Eastwood is not the sort of director who will rise much above his script.

lint Eastwood's forty-sixth star-ring role (accepting the figure in the press notes) is a suffi-ciently proper and plausible one for an actor of seventy years of age. Or any-way it has been made sufficiently so.

we yit has been made summenty so. In the time. But that doesn't become a problem until the talk have gon't into Space Cowbeys to persuade us that Eastwood BunCAN SHEPHERD and no one else on earth can fix the outmoded guidance has less reason than the othersto be the control of the control o

suade us that Eastwood | DUNCAN and no one else on earth can fix the outmoded guidance system ("It's pre-microprocessor, it's pre-everything") on the Russian communications satellite Ikon; that it must be fixed in orbit; that it must be fixed The fixed in orbit; that it must be fixed in a hurry; that it's quicker and easier to reassemble his old team of Air Force cronies than to retrain the young turks of today, MIT degrees notwithstanding. And: "Hell, ya sent up Glenn, didn't ya?"

Eastwood may quibble with the assertion, that he hears a senior.

assertion that he became a senior citizen "five years ago," amending it to four, but no doubt that scene was to four, but no doubt that scene was shot before his last birthday in May. And the use of dubbed voices, not just Eastwood's, but Tommy Lee Jones's, Donald Sutherland's, James Garner's, James Cromwell's, in the mouths of physically well-matched younger actors, is a deft solution to the problem of a black-and-white prologue dated 1958. Jones proves to be glaringly out of place in this group: he would, in reality, have been twelve years old at the time. But that doesn't become a

thankful for a juicy role that allows him to act his age. (Garner: "I'm too tired to chew.") It throws off the chemsaddle partner in Lonesone Dove, comes to mind as a more suitable choice, but he had already played the part in Deep Impact.
Still, it's a pleasure to watch this

bunch of old pros working together on a project that values them for their on a project that values them for their oldness. And Eastwood's Old Holly-wood directing style — easygoing, sure-footed, steady-gazed — is a pleasure to watch as well, in these or in any circumstances, but especially in these. A toast to a team of old-timers would not mean as much if it were delivered with a jittery and jiggly camera. Eastwood, even so, is not the



sort of director — now in his twenty-second such assignment — who will rise much above his script, or who will take a remedial pencil and eraser to it. And there is a good deal in Space Cowboys — screenplay by Ken Kauf-man and Howard Klausner — that is deflatingly routine, conventional, and crowd-conscious.

to introduce us to the Eastwood character in the act of installing a character in the act of installing a do-it-yourself garage-door opener, but when he and his compatibly mature wife are plunged into dark-ness and trapped in the garage (still funny), it would surely have been truer to life, and therefore funnier, had

Eastwood continued to behave like an overmatched Mr. Fix-it rather than suddenly adjust his course to demonstrate that he's still a stud ready for strate that he's still a stud, ready for action at the first unscheduled minute of the day. This takes us out of the garage and into the peanut gallery. Similarly, the birthday joyride in a

lungs out, and stops being fine as soon as he starts puking them out. Some-times — and this is one of those times it seems to me that it would be a refreshing change of pace to see a movie in which nobody upchucked on screen. treating change or pace to see amoves the indict hondowing perhaduction on section in the indiction of the i

At the same time, the movie has many (so to speak) negative virtues. Virtues, that is, of avoidance and as-stinence. No obligatory slo-mo shot of the suited-up astronauts striding shoulder to shoulder toward the cam-era. No overload of special effects. No walloping musical accompaniment. No operatic pumping-up and stretch-ing-out of the dramatic climaxes aboard the space shuttle. Very much to-the contrary, those moments are played with a stoicism and laconism that might best be described as manly.

Eastwoodly. And although Space Cowboys is undeniably a bit of a let-down when you consider it in the company of Unforgiven, A Perfect World, and The Bridges of Madison County, it nonetheless seems some-

ONE HELL OF A

SCARY RIDE! THE SUMMERS BEST

SPECIAL EFFECTS!

HOLL W MAN

County, it nonetheless seems some-hing of a life raft when you look at the rising flood of Hollywood bilge all around it.

Others:

Hollow Man. Good creepy title, even if it was already taken (for one of the Gideon Fell mysteries by John Dickson Carr). The more fitting tide, Dickson Care). The more fitting title, invisible Man, was lready taken, too, but the present title fits well enough when our latter-day invisible man (a cocky, smart-asy Kevin Bacon: "I am a goddam genius!") begins to dress up in a snug-fitting flesh-colored rubber in a snug-fitting flesh-colored rubber mas with enough ye sockets and mouth slot. That's a pretty interesting sight, but many of the other sights — espe-cially those of the human circulatory but many of the both est agins — espe-cially those of the human circulatory an anatomy testbook — are inflored with the incomparable repulsiveness we have come to expect of director Paul Verhoven (Roboxo). Total Recall, Starship Troopers). And there is no simpler way to express how far the plot developments stray from intelliplot developments stray from intelli-gent science fiction than to say that

be Invisible (or Hollow) Freddy Krueger. Granted, the serum is "affecting his mind," but why should it also be affecting his strength and stamina? Alice and Martin. Scowlingly seri-

ous French film — as the shot of carrion crows picking at the spilled entrails of a woodland creature soon entrais of a woodland creature soon makes plain. Or as the name of direc-tor André Téchiné had made plain beforehand. Fog all his soberness and somberness. Téchiné has put together an odd and colorful patchwork of an odd and colorful patchwork of material: life as homeless sexyenger in the countryside, life as a pampered male model in Paris (the same life in both cases: that of a Gallic Tony Perkins), life as a pair of plationic sam-arent particular of the particular of the same and a female tango musician), a sojour and a female tango musician), a sojourn in Spain, a sojourn in the mental asylum, a sojourn in the justice system. Some-ciling method, with a cluricy thatback country of the particular of the same particular is a solo particular of the same particular is particular of the same particular of the service of the same particular of th

less than exasperating.

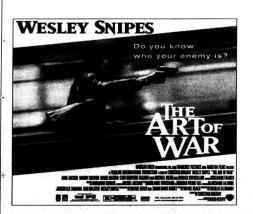
Wonderland. Sorrow and pity for
the whole human race, or at least the English race, courtesy of the mag-nanimous Michael Winterbottom nanimous Michael Winterbottom (Butterfly Kiss, Jude, Welcome to Sarajevo). He, at the outset, draws a circle around a diverse and discon-nected group of Londoners (and periodically widens the circle to inlude countless anonymous faces in the crowd), and we wait to learn their relationship to one another. The relationship to one another. The ghastly image — grain, gravelly, pebbly surface, decomposing color, scrambling camera — fosters impatience and even indifference. But the players — Gina McKee, Molly Parker, Shirley Henderson, Jack Shepherd, Kika Markham, Ian Hart, John Simm. Kika Markham, Ian Hart, John Simm, and more — are uniformly good, al-beit in a uniformly harsh, naturalistic, unflattering light: and the characters eventually can come to grow on you, especially McKee's, a lovelorn waitress with her hair twisted up symmetrically into two bumps resembling cat's cars. Her late-night leave-taking from a hot date and her lonely bus ride home afterwards constitute a painfully exact calculation of the distance between mantic dream and sordid reality

romantic dream and sordid reality. But maybe you have to like Gina McKee and wish her well. I do. The Eyes of Tammy Faye. And the married name of Bakker (later Messner): divorced wife of televangelist Jim Bakker, deposed queen of the PTI. (Praise the Lord) ministry and the Herizare Lika them park "a Christ Lika them park "a Christ." (Praise the Lord) ministry and the Heritage USA theme park ("a Christian Disneyland," in the words of the marrator, RuPaul Charles). Nonfiction filmmakers Penton Bailey and Randy Barbato take up the tale in the mid-Eighties after the collapse of the empire, and despite the poem penned for the occasion by Tammy Faye—"1 for the occasion by Tammy Faye. —! If you to to think of day spone by JT od so only makes me cry' — they proceed to map out the long road from International Falls, Mn., through Susie Muppet and Allie the Alligator, through Jessica Hahn and Jerry Falled, through tensive the madefor-TV movie (starring Kevin Spacey as Jim Bakkery, and beyond. The approach, perhaps surprisingly if you haven given the subject a thought in a the subject a thought in the first place of her status in the groommunity, is one of apploging and campy approbation. And the end result is an eventful and tumultuous story





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very uneven), highlighting a soap-operatic heroine, a retinue of servile supporting players, and, in the Rev. Falwell, a convincingly hissable villain.

ties ("More Stars Than There Are in Heaven"); it's the somewhat dimmer firmament of today's "specialty cin-ema." Of the four films last week at Landmark's La Iolla Village, two of

'HITS ONE OUT OF

THE PARK!"

"REMINDS US

WHAT IT MEANS

TO BE A HERO!

"FASCINATING!"

"******** * * * * "

THE PERSON NAMED IN THE PARTY.

THE LIFE AND TIMES UP

HANK GREENBERG

AN AVIVA KEMIPNER HIL

WHY DO WOMEN FIND THIS MAN IRRESISTIBLE? "ONE OF THE MOST DISARMING ROMANTIC COMEDIES I'VE SEEN IN YEARS."

"HILARIOUS AND HEARTFELT!

DONAL LOGUES
KNOCKOUT PERFORMANCE
SHOULD MAKE HIM A STAR!"
-Paler Travers, ROLLING STONE

EXCLUSIVE ONE WEEK ENGAGEMENT STARTS FRIDAY, AUGUST 11

Senses) had Molly Parker in them, and two of them (Wonderland and Croupier) had Gina McKee. Over at Landmark's Hillcrest, yet a third fill (Sunshine) featured Molly Parker. reason to alert the riot police.

MOVIE LISTINGS

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

WHEN AMERICA NEEDED

HEROES. A JEWISH

SLUGGER STEPPED

TO THE PLATE.

Bless the Child — Supernatural thriller with Kim Basinger, limmy Smits, and Christian Ricci, directed by Chuck Russell. (CAMBLE MOURTAIN CRIEMA STAR 10. CHIRMA STAR 10. CHIRM FROM 8/11) Blood Bingle — This, the first feature of Minnesots-based independent fillimaker of God Core (who co-wret the script with his producer, and brother, Ethan), has something of the 60H -move spirit at its most lofty that grousing desire to find out how much can be achieved on how little, how near to Francis Tord Coppela see can be compared to the comp The movie is full of his sort of nervous cut-ways to unimportant details, and of his sort of extravagant tracking shots to nowhere. behind a pair of converse tennies, on behind the four pass of a Cierman Shephert, or-riging the converse of the converse tracking the converse of the converse of the latter in a neat little hop, then onward along the har. There are two or the converse of the converse of the converse of not one movie worth direction; The whole of the latter is a paticitie, and is thing, of course, can hope to be exonerated on the grounds that it is a pastiche, and is viewable as either an "appreciation" or a "send-up" (according to tastle) of the hard-boiled thrillers of the Forties. Second-handedness creates a very flexible alible, lohn Getz, Frances McDormand, Dan Hedaya, and M. Emmet Walsh. 1984.

Astumm in New York — Richard Gere and Winona Ryder star in a romantic tale directed by Joan Chen. (CARMEL MOUNTAIN; CINEMA STAR GALAXY;

(CARREL MOUNTAIN; CRIRMA STAR GALAXY; CRIRMA STAR 1; FASHON NALLY 18: GROSSMONT TROLLEY; HAZARO CENTER 7; LA JOLAL 12; MISSION VALLEY 20; COCANISCE 18; PALM PROMEMBAGE 24; PARKW PLAZA 18; PLAZA CRIREJANS; RANCHO DEL REY TOWN SQUARE 14; AN ĤIBRITON PLAZA 14; WIEGARO PLAZA 1; FROM 8/11)

But I'm a Cheerleader — Two engaging young actreases, Natasha Iyonne and Clea DuVall, in an unengaging, smug, beary-handed, lead-footed satire set at a homosexual-deprogramming facility (girls wear pink, boys blue) called True Directions. With Cathy Moriatry, Ruðaul Charles, Bud Cort, Mink Stole directed by Jamie Babbir. Aug Stole directed by Jamie Babbir.

Brutherity — Maudin loss-of-innocrior tale about the coming of the Spanish Chill War to a Galisian Village — it doesn't arrive there until the movie is ending — and specifically to a succer-quel little boy who learns a lot, but not enough, from his free thinking old schoolmaster. The spisodic narrative, adapted from a handful of short movine by Manuel Wiras, menschen into an occasional uses of interest. With Manuel control of the control was of interest. With Manuel control was of the control of the control was of the control directed by José Luis Cuerda, 2000.

Canabianes — The City of Intrigue is converted into a large Camp ground, as Bogart feigns broken-heartedness and me rehabilitation in this feminized thriller. Directed by Michael Curiz, Jushly. 1942. # (GARDEN CABARET, 8/13, 8:30 P.M.)

Chicken Run — It would be nice — it Chideken Rism — It would be nice — it would be hise— if this, at eighty-odd minutes, were three times as good as any of the half-how Walkers and Gromst shorts issued from the same British chymstion studio, Aurdinann. Things don't work like that. An hour and a half is not a specification of internal necessity; it is a dictate of the market. And a muralist is not by nature an artist more perious and ambitious than a ministantirit. The premise of the film — the repeated except attempts of a gaggle of heas from their bathwired encloses in the desinability days before the conversion of Tweety's Rig Bern into a convenion of Tweety's Rig Bern into a reminiscent of Tiple Little Island in its penchy of fines it how herein. Che strings old cork called Forder, garration swenten of the control o it for more than it's worth, a degree of

The stog-smotion ministion, we compared with the Wilshest and Green's paragene, which the Wilshest and Green's paragene, machine-tooked in its forms and its movements, so that the heat look to have rever-onth anderdoot and robbe-dudy and the computer animation. The compared of the computer animation of the charm, in any event, has been lost, of the charm, in any event, has been lost, of the charm, in any event, has been lost, of the charm, in any event, has been lost, of the computer animation. Some of the charm, in any event, has been lost, of the compared to the computer animation. Some of the Charm, in any event, has been lost, of the compared to the compared Miranda Richardson, Jane Horrocks, 2000 ** (FASHION VALLEY 18; GROSSMONT TROLLEY; HARBOR DRIVE IN; LA JOLLA 12; PALM

THE DEBUT FILM FROM THE CREATORS OF "FARGO" AND "RAISING ARIZONA" **BLOOD SIMPLE** NOW SHOWING HILLCREST (2007) 2007 2017 2017 2017



DEL REY 16: UA HORTON PLAZA 14)

Chaok, and Suok.— Boyhood best friends, 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 wants to be best friends. A glimmer of an idea, there. But the heart sinks at the immediate realization that the image is video, not celluloid. (The heart might hav been braced if the head had noticed the seems returned to the head an ingith have been braced if he head had noticed the name of the production company, Blow Up. Fictures.) And the heart must above further punishment down the road as when, for brazen pass at his former frends at his own mother's funeral, or when the friend's oblivious function invites the own with the common thank of to come visit (and the friend doesn't pipe up to rescind the invitation), or when the titular thyme is extended to a second verse of "suck and fuck." (stickier and stickier), or when the barely functional misfit writes and produces an autobiographical play entitled Hank and Frank. Mike White, the writer and star of the movie, worked previously on the TV series Freaks and Geeks. It figures. Paul Weitz (incidentally and inco director of American Pie) has a funn director of American Pic) has a tunny 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. Directed by Miguel Arttet, 2000.

• (HILLOREST CINEMAS, THROUGH 8/10)

The Color of Paradise — Iranian filmmaker Majid Majidi's entry into the world of a blind boy, a triumph of humility and empathy. The boy's openness to the world around him in contrast to his father's

insulation from it is a constant theme: the soundtrack, in one instance, quiets down to just the distant birdcall that brings a private smile to the boy's face while his father is caught up in doing business, completely oblivious to his child's source of delight. Which of them is blind? Which is more

copiously. The movie is very sensuous in its sounds (the rhythm of a woodpecker interrupted by a snorting bonse) as well as in its imagery: the tactility of rocks in a stream, a field of grain, wildflowers. Majidi upholds the unfashionable humanist tradition in the unfashionable humanist tradition in cinema (marveduu faceo on the bland boy, the sullen father, the crinkly granny), but the does no with enromous formal precision, for the bland of the sullength of the properties fog bank that signals the ebb of life). Like the same director? Schildern of Hearnen, like Jafar Panahis 'The White Balloon from the same upon to the map, this is a movie about children, but quite unlike those others, it is not also for them. There is no pair. sneakers, no goldfish, no tangible reward, at the finish line — not in this world, anyway.

1999. ★★★★ (HILLCREST CINEMAS; LA PALOMA,

Coyote Ugly — A mike-frightened would-be songwriter from South Amboy, N.J., moves to Manhattan to pursue her dream among the bumping-and-grinding female bartenders (like exotic dancers without the bartenders (like exotic dancers without the clothing removal) of the titular nightpot. Flashy, empty polfery, With Piper Perabo, Adam Garcia, Maria Bello, Melanie Lynskey, John Goodman, LeAnn Rines, directed by David McNully, 2000.

— ICAMEL, MOUNTAIN: CREMEN STAR GALANY, CONDAN STAR IO, CHEMAN STAR IO, CORPANA (6. FASHON WALLEY IR, GASAM 15. GROSSMOTH CHITTER: A STAR II 25. WESSOW MULLY 20.

CENTER: LA JOLLA 12; MISSION VALLEY 20: CENTER: LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARI PLAZA 18; RANCHO DEL REY 16; SWEETWAT TOWN AND COUNTRY; TOWN SQUARE 14; WEGAND PLAZA)

Creupter — Didactic, moralistic, blaringly metaphorical character study of a would-be revious writer who loses himself in the bob of a caino deder. (Fertile ground for themse both a caino deder.) (Fertile ground for themse himself in the study of the s

Discount — Godzilla meets Barney. Or in a word, Aladar, a dino orphan raised by apa and instilled with family whose and community apirit: "Stand together!" (How did the species word do ut with integery is dazzling, the computer-programmed emotion doying, and the James Newton Howard music brutalizing, With the voice of D.B. Sweeney, Affer Woodard, Ossie

The PPvs Senson — A linked chain of tortured Torontonians, with an uneven distribution of sensibility among them: as who's losing touch with the reenage daughter; a cale, make who losing touch with her teenage daughter; a cale, make who leds taste; etc. A painfully serious, almost stricken, movie remitter as an open wound. With Mary-Fonsitive as an open wound With Mary-Fonsitive as no gene wound with Mary-Fonsitive as no gene wound with Mary-Volter, Daniel MacFure, Marco Leonardi, and Gabrielle Brow, written and directed by Jeroup Puderwa. 2000.

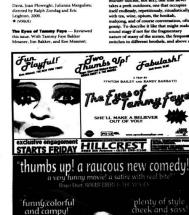
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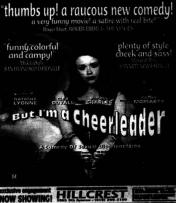
Flowers of Shamples — Imagine, if you will, a movie about the brothes of Shanghai the late 19th Cartumy, Cfabe a moment. Thinks show it.) Whatever you might whatever you might whatever you might hope for, it would almost certainly bear no resemblance whatever you might hope for, it would almost certainly bear no resemblance whatever you might hope for, it would almost certainly bear no resemblance whatever you might hope for, it would almost certainly bear no resemblance whatever you will be the state of the brothes, one than support of the boundarie is late accord down and the vestbales of the brothes, one than support of the boundarie is late accord down the state of the brothes, one that sever takes a peek underso, one that sever hands a peek of the sever has been supported by the several several



Alice and Martin







TAO OF HILLCREST STARTS FRIDAY, AUGUST 11





Gladiator — Rome's greatest general, Maximus, reduced to a slave (Minimus, that would be), then resurrected as a star of the

diminish the language, to exaggerate the plot contrivances, to accelerate the datedness. The movie earns a laugh every time someone new takes a crack at the immbic pentameter: Ethan Hawke (a picture of wintry gloom in his kmit cap with earflaps), Julis Stlles, Kyle MacLachlan, Liev Schreiber, Steve Zahn, Karl Geary, and —

winner of the Golden Metronome for rhythmical rigidity — Bill Murray. The only major players who escape a laugh are Diane Venora and, a playwright in his own right, Sam Shepard. Directed by Michael Almereyda. 2000. (STAR, FROM 8/11)

Hollow Man - Reviewed this issue With Kevin Bacon, Elisabeth Shue, Josh Brolin, and Kim Dickens; directed by Paul

AND ARIM DACKERS; GIFCETCH UP FAMILY

◆ (CAMBEL MOUNTAIN; CINEMA STAR GALAXY;

COMEMA STAR 10; CINEMA STAR 13; CINERAMA 6;

FASHION VALLEY 18; GASSLAMP 15; GROSSMONT

CENTER; GROSSMONT TROLLEY, 16, JACUA 12;

MISSION VALLEY 20; OCEANISDE 16; PALM

PROMERINGE 22; PARRIVAY PLAZ 16; PALZA

CINEMAS; RANCHO DEL REY 16; SOUTH BAY

FORMER STATUS 3 CINEMAS; SWETWARTE 9;

MOWER STATUS 3 CINEMAS; SWETWARTE 9;

I'm the One That I Want — Margaret erstwhile star of an ABC sitcom, selfanointed "fag hag" and "slut" — in concert in her hometown of San Francisco, in a in her nometown or san Francisco, in a clear, sharp, spare image. We we got the best seat in the house, albeit a shifting seat. The material is mostly coarse and abrasive, but Cho's delightful imitations of her mother are an intermittent balm. Directed and photographed by Lionel Coleman. 2000. # (HILLOREST CINEMAS, THROUGH 8/10)

THE CRITICS ARE CALLING 'SPACE COWBOYS' "ONE OF THE BEST MOVIES OF THE SUMMER!" THE WALL STREET JOURNAL NEWSDAY SAN FRANCISCO CHRONICLE
THE KANSAS CITY STAR GANNETT NEWS SERVICE ROSTON HERALD UPN-TV
NEW YORK FOST WWOR-TV NWCN/NORTHWEST NEWS WASC-TY

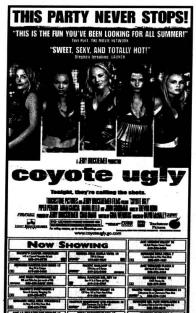
SPACE COWBOYS



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 herky-jerky hallucinatory slow-motion. time-lapse clouds, music-video-style dream scenes, Jackson Pollock dribbles and sprays scenes, Jackson Pollock dribbles and sprays of gore — and no narrative facility whatever. With Russell Crowe, Joaquin Phoenix, Connie Nielsen, Richard Harris, Derrek Jacobi, Djimon Hounsou, and Oliver Reed; directed by Ridley Scott. 2000. • (GASLAMP 15: VÖGUE)

Quee in Sixty Seconds — Hollywood imperialism in action: take a profitable little dispersion of the speed happy days of Vanning Form, the speed happy days of Vanning Form, the speed happy days of Vanning Form, co., etc.), take in verv. make it into a content bigger and even more profitable studio film. Thinking hip passes a imagnation nowadays. The basic situation is sufficiently interest to the speed of his "flash") must "boots" fifty specified cans in one night, for the schmaltry motive of saving his kid brother from the wrath of a serceotyped cult foreigner (English, in this case). A tight schedule, to be sure, but not so the high it cannot accommodate a commisside trip to feed Ex-Lax to the dog who swallowed the later-cult Mercedes keys. More centrally, counties car wrecks will be accommodated as well, but the hero's good-accommodated as well but the good-accommodated as well but the hero's good-acco accommodated as well, but the hero's good-guy status must not be jeopardized by any innocent casualities — even when a pursuing operating the state of the property of the Angelina Jolic, Giovanni Ribbia — those cyebrows, those lips, those adenoids, respectively — Bobert Duvali, Deliro Jindo, and Christopher Eccleston; directed by Dominis Gena. 2000. O (FASHION VALLEY 18: GASLAMD 15)

Manufact — After a reign of three brief years.
Kenneth Brangh? Hamfei to worthrown as no problem to modernise the setting by moving the worter Hamfei in errore history. It was no problem to modernise the setting by moving the actions to the Hotel Edinione, New York.
Corporation, but we are still stuck, even in the multilating himmed-down text, with propile colling one snother Tiong* and "My tender to the multilating himmed-down text, with propile colling one snother Tiong* and "My tender to the study of the state of the study of the



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REPLACEMENTS
Tree on strike. Emerging gays get to play.

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with imputally confirmes his stilled laner Child — liberally — when his eight year-old off, or in other worch his self of fishey-new person and the confirmed person policy of the property and the confirmed person has been designed to the person of the confirmed person and the confirmed to find the since many Spencer Bredini lakes no interest in or notice of the three decades of changes actuanded to find that it doesn't yet own a good at the age of fevry. Sentimental and sententiation family film from Distory (for Turritans), distory), lucksoan photography. Turritans, distory, lucksoan photography on action around the confirmed to the liquer bottle above a run of-the-gie-mill barr. Empire Merritum 1,19 Tomitis. 2000.

FASHION VALLEY IS, GROSSMORT CENTRE, PAM.

FASHION VALLEY IS, GROSSMORT CENTRE, PAM.

FORMULAND 1, 10, TOMIS DISJONE. RANCHO CR. NY, 10, TOMIS DISJONE. RANCHO CR. NY, 10, TOMIS DISJONE. 14, UNI PORTICE IN PAM. 14) VHS MOVIES & DVDs Adult URADER Wen Releases The Lady Eve — Romance aboard thip, and after debarkation, between a brewery heir called "Hoppy" (Henry Fonds), who is interested only in snakes, and a female con artist (Barbara Stunwyck), who is interested mainly in money. One of Preston Sturger's more conventional projects, which means that its distinction comes clearer in comparison with other films it resembles.

MAN

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comparison with other films it resembles, rather than other films by Preston Sturges. With Charles Coburn, Eugene Pallette, Eric Blore, William Demarest. 1941.

***** (GARDEN CABARET. 8/10
THROUGH 12. 8:30 P.M.)

The Life and Times of Hank Grounberg — Aviva Kempner's documentary on the baseball Hall-of-Famer and Jewish icon. (KEN, 8/11 THROUGH 17)

Miss. Myself, and leanne — As always with the Farrish brothers (lookly, Peter), the dispiriting thing is not that their movie is never annuals, but that it is amusing note in a while. The rest of the time is a darm shame. The high concept (as they call these times in the track) of a Rhobel Island state trooper whose lifeting doormat personality using in the track joint off into a part time psycho-guitted and state trooper whose lifeting doormat personality using the state of the product of the pr Klump-and-Buddy-Love latitude) for Jim Klump-and-Buddy-Love lattrude; for limit Carrey to shore up his position as the Jerry Lewis of the Nine — oops, the Jerry Lewis of the Ninge, monog the amusing notions on parade are the speeded-up Dirty Harry whisper of the alternate personality, his bob-and-wave boxing technique in combative mode, the rubber-mques sequestly whitle through his puberized nose (his increased ageression is uncocompanied by increased mode, the rubber-mouse separaly whistle trough his pulserized neutrols have been been compared to the process of the process, and even, in spite of the residual screencying, his noty-poly black-kinned triplets, who 'we inherited their brains from their biological febre. A Menns midge, and father but from Richard Proyr and Chris and the process of th oneself is always a bad idea for a quote unquote artist, even when there is no question of bad taste. (E.g., the 007 series To try to "outgots" oneself—though of course it will mean something quite different, something quite good, to a Hollywood bookkeeper—is two bads to many. 2000.

**A gendumer Sq.



Same a garage



IONT CENTER, HAZARD CENTER 7 LA JOLLA 12: MISSION VALLEY 20 CEANSIDE 16; PALM PROMENADE 24; PARKWAY

TOWN SQUARE 14: UA HORTON PLAZA 14:

The Patriot - Revolutionary War epis long-winded and simple-minded (an unhappy combination), as brutal in its sentimentality as in its violence. One exciting scene when the neutralist hero

("I'm a parent. I haven't got the luxury of principles 1 mabushes a squad of Redocasts bent on hanging his didest son. The German-born director, Roland Emmerich, shows special affection for the fraternal Frenchman. Tcheky Karyo, and naturally enough special animosity for the haughty Brits. He was sweet on the French in his Godzilla, also. Mel Gibson, Heath Ledger, Jason Isaacs, Joely Richardson, Chris Gooper, 2000. * (FASHION VALLEY 18; GROSSMONT TROLLEY;

LA JOLLA 12: MISSION VALLEY 20: NO: 24: PARHOWAY E 16: PALM PROM

The Parfect Sterm — Moderately old-fashioned but modishly souped-up, grandiose, operatic, and overscaled account of a real-life disaster at sea ("a disaster of of a ced-life dissater at sex ("a dissater of sepic proportions," in the forecast of a TV weatherman), the availaboring of the Andrea Gail suverdishing bost out of Gloucester, Mass., during the "Storm of the Century" of 1991, James Homer, the composer bighind Tistoric, was predictably called into service for the occasion and never given a moment's rest, Before we reach the Winslow-Homerrest. Before we reach the Window-Homer-in-motion, a speciacular through hard-to-follow and seemingly interminable struggle against the chements, we are guaranted a decent amount of time to become a cquainted with the people, the place, the profession, albeit not without some impatients forestadowing: "Den't go, Bobby, I got a bad feeling." George Choeney, Mark Visible 1 are Mark Chilly, Mark Childer and Child School and Childer and Childer and Childer and Childer School and Childer and Childer and Childer and Childer and Childer School and Childer and Children and Ch Diane Lane, Mary Elizabeth Mastrant directed by Wolfgang Petersen. 2000. M (USSAMP 15; URUSSAMM) INCLET; HABBOR DRIVE IN; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; TOWN SQUARE 14; WIEGAND PLAZA)

The Replacements — Slob-appeal (and scab-appeal) football comedy, suggesting not only that a team of nobodies could be rounded up in a week when the regulars go on strike in mid-season, but also that the part-time barnacle-scraper who bombed out in the Sugar Bowl four years earlier, and

who hasn't strapped on a helmet ever since might actually be a better quarterback than



NORTH INLAND

Cinema Star Galaxy 6

CARMEL MOUNTAIN

(760-945-8784)
The Replacements: Autumn in New York
Space Cowboys; Coyote Ugly: Hollow
Man: What Lies Beneath

ESCONDIDO

The same of the same state of

Carousel Cinema 6 1868 East Valley Pkwy. (760-480-4666)

BONSALL

Elizabeth, Regina Hall, Marlon Wayans, Shawn Wayans, 2000.

• (CARMEL MOUNTAIN; CINEMA STAR 13, FASHON VALLEY 18, GASLAMP 15, GROSSMO

PLAZA 18, RANCHO DEL REY 16; SANTEE

Shoft — Strictly speaking a sequel and not a remake, a perpetuation of the family name, or brand name, of the identically

tilled 1972 blaspionation bit. The original jobs Shah, now "Unde" both Shall "Gibbs of Josepha, now "Unde" both Shall "Gibbs of Josepha Shall "Gibbs of Josepha Shall "Gibbs of Josepha Shall Shall shall be the control of Josepha Shall shall be the control of Josepha Shall shall be the control of Josepha Shall sh instruction: The horo of the earler Shid-and is sequels — was very much a man of his times (the still has a hor mann at each flow), but the intens, if you keep up with the daily appear, here workers, if you keep up with the daily appear, here workers of the still plaguad by "that colored things too black for the uniform, too blac for the brothers." The every generation discore, John Singheon, « commands a handsome, burningeton, ec-commands a handsome, burningeton, ec-commands a handsome, burningeton, ec-dition to Parks, the long-time Life photographer), some above-were affected to Parks, the long-time Life photographer), some above-were absonatous and care chause, and a pair of thoroughly vite villains when notework the property of the still property of the property o roles his head thaved in possible hormage to lasac Hapse (whose own presence continues to be felt on the music track), but he is upstaged by leffrey Wright as the dope-dealing Dominican, with his tattooed throat, his sideburns shaped like daagers, his verbal mannerism of stopping short of the ends of words ("Tiger Woon," "Hollywoon," etc.), comically frustrated at his inability to attract, a hother a bible relievale. It is almost demonstration of what's meant when an actor is said to "disappear" in a part. With Christian Bale, Vanessa Williams, Toni Collette, 2000.

★★ (UA HORTON PLAZA 14)

MOVIE SHOWTIMES

DOWNTOWN Gaslamp 15 Gaslamp 15 501 5th Avenue (619 232-0300) Copote Ugly (PG-13) Fri. Sun. (1225-1:15. Copote Ugly (PG-13) Fri. Sun. (1225-1:16. -40, 3-40) 4-50, 5-55, 7-10, 8-25, 9-30, 10-40. -40, 3-40) 4-50, 6-55, 7-10, 1

Call 444-FILM or the theater for missing information, Bargain showtimes are in parentheses:

CENTRAL

CLAIREMONT

CORONADO

Sylliage 9 820 Orange Avenue, Coronado (619-435-6161) Space Cowboys

Town Squares 1.4

4805 Chirmone II-(88-)74-12-39

Chicken Run (G) Fr. Thu. (11-00, 110)

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457 Horon Plaza (19/2-4-(60))
Bless the Child, Autumn in New York,
Space Cowboys, Nutty Professor II: The
Klumps: Thomas and the Magic Railroad,
Pokemon 2000: X-Men; The Kid; The Patriot. Chicken Run; Shaft UA Horton Plaza 14 11150, 2:100 4:30; Mon. Thu. (11150, 2:10, 6:30); Scary Movie (R) Fir. Thu. (11:06, 2:50); ed. (0, 8:30, 10:30); Space Cowboys Pcf-131 Fir. Sun. (11:00, 19:50), 4:50, 6:50, 7:50, 9:50, 10:40; Mon. Thu. (11:00, 1:50, 5:50, 6:50, 7:50, 9:50, 10:40; Mon. Thu. (11:00, 1:50, 5:50, 6:50, 7:50, 9:50, 10:40; Thomas and he Magic Railroad (G) Fir. Thu. (11:15, 2:0, 3-45); What Lies Beneath (PCf-13); 7ic. Sat. (11:25, 7:20), 4:10, 5:30, 7:30, 8:20, 0:35, 1:100; 8:30, 4:10, 5:30, 4:30, 8:20, 0:35, 1:100; 8:30, 4:30, 8:20, 0:35, 1:100; 8:30, 4:30, 8:20, 0:35, 1:100; 8:30, 4:30, 8:20, 0:35, 1:100; 8:30, 4:30, 8:20, 0:35, 1:100; 8:30, 4:30, 8:20, 0:35, 1:100; 8:30, 4:30, 8:20, 0:35, 1:100; 8:30, 4:30, 8:30, 0:30, 8:20, 0:35, 1:100; 8:30, 4:30, 8:30, 0:30, 4:30, 8:30, 4:30,

LA JOLLA

Cove 7730 Girard Ave (858-459-5404) Saving Grace (R) Fri. 4:45, 7:00, 9:15; Sat.-Sun. 12:15, 2:30, 4:45, 7:00, 9:15; Mon. Thu. 4:45, 7:00, 9:15

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tumn in New York; Chicken Run; Space Cowboys; Coyote Ugly; Hollow Man; Nutty Professor II; The Klumps; What Lies Beneath; X-Men; Scary Movie; The Patriot; The Perfect Storm

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Chicken Bun (619-291-77771

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Fir. Tha. (108-8, 118, 418) 712, 9-85. The Perfect Storm (FG-13) Fix-Tha. (108-8, 118, 418) 719, 740-740

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Fix-Tha. (410) 730, Scary Movie (R)

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Museum of Photographic Arts 1649 El Prado, Balboa Park (619-238-7559 The Man Who Left His Will on Film

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405 Parkway Plaza (419-801-3465)
Chébba Bant (716-1985, 1205, 235, 235, 236, 236)
Parkway Plaza (419-801-3465)
Parkway Plaza (419-801-3 5.00) 6.50, 1.000 10:30; Thomas and the Magle Railroad (G) Fri. Thu. (10:00, 12:10, 2:25, 4:45); What Lies Beneath (PG:13) Fri. Thu. (11:50, 12:20, 3:20, 4:10) 7:00, 7:30, 10:00, 10:25; Who Gets The House? (G) Sat. Sun. (9:55, 12:00, 3:40, 4:15) 7:20, 8:05, 10:05, 10:35

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Lies Beneath: Pokemon 2000; X-Men

Type II Street, Terna I Ivl Re; (619-216-4702)
The Replacements. Bless the Child, A202tumn in New York, Space Cowboys:
Coyote Ugly; Hollow Man, Nutty Professor II: The Klumps: What Lies Beneath;
X.-Men. Scary Movie; The Kid, The Perfect
Storm, Chicken Run

Vogue 226 3nd Avv. (n) 9-425-(436) Dinosaur (PG) Fri. Thu. 11:30, e:15: Glad ator (R) Fri. Thu. 1:15, 7:45: Gone in 60 Seconds (PG-13) Fri. Thu. 4:00, 10:30

Studio 3 Cinema

NATIONAL CITY

(019-448-7447)
The Replacements; Space Cowboys; X-Men; Nutty Professor II: The Klumps; Scary Movie South Bay Drive In

2170 Coronado, Imperial Brach (619-423-2727) Nutty Professor II: The Klumps and X-Men; The Replacements and Space Cowboys; Hollow Man and What Lies Be-neath

SOUTH BAY CHULA VISTA

Santee Drive In 10990 Woodside Avenue, Santee (619-448-7447)

SANTEE

RIVE IN; SWEETWATER 9; TOWN AND C

But there is more out-and-out stealing than up-and-up spoofing. (Yes, oue can spot The Usual Suspects, but can you spot a tweak, a gibe, a iab?) 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 Ivory

R) Fri.-Thu. 12:00, 2:45, 5:15, 7:45, 10:15. (R) Fri. -Thu. 12:00, 2:45, 5:15, 7:45, 10:11:00, 1:15, 4:15, 7:00, 9:45, Nutty Profe II: The Klumps (PG-13) Fri. -Thu. 12:45 11:145, 2:15, 3:15, 4:45, 5:45, 6:55, 8:10, 9:10:20; Pokemon 2000 (G) Fri. Sun. (12:20) 5:00: Mon. -Thu. (12:05, 2:20, 5:00 Scary Movie (R) Fri. Sun. (12:15, 2:20) 4:35, 6:30, 9:15; Mon. -Thu. (12:15, 2:20.

6:50, 9:15; What Lies Beneath

Grossmont Trolley 8 Cinema

Grossmont Frougy w 9855 Flexher Plays, (1679 460-1401) Chicken Run (G) Fri. Sun, (159, 515) 505, 205, 905; Mon. Thu, (159, 315, 505) 705, 905; Hollow Man (R) Fri. Sun, (1230, 100) 500, 800, 1030, Mon. Thu, (1230, 100) 500, 800, 1030, Mon. Thu, (1230, 171, Thu, 745, 103) Fri. Thu, 745, 105, The Perfect Storm Fri. Thu, 745, 105, The Perfect Storm (Pul. 15) Fri. (1235, 530) 615, 9290, Sat.

(PG.-1b) Fr. (1245, 330) ed.5, 9-30, Sat. 12-45, 330) 9-30, San.-Thu. (1245, 539) ed.15, 9-30, Pokemon 2000 (G) Fri. San. (215, 220) 5-15; Mon.-Thu. (1215, 220, 535) space Cowboys (PG-13) Fri. San. (100, 200, 345) 445, 630, 730, 915, 1013 Mon.-Thu. (190, 200, 345, 445) 630, 730 (150, 150) Fri. San. (1215, 220) 425; Mon.-Thu. (1515, 220, 423; What Lies Beneath (PG-13) Fri. San. (139) 415, 745 (100, Mon.-Thu. (115, 415) 751, 910, 910

Cinema Star Chula Vista 6 320 3rd Avenue, Chula Vista (619-525-3512) Closed temporarily

Cinema Star Chula Vista 10
Sth and I Street, Chula Vista (619-687-FILM)
The Replacements: Bless the Child; Space
Comboys; Coyote Ugly; Hollow Man;
Nutty Professor II: The Klumps; What

Wayans — droof gags, snot gags, poop gags, boob gags — are unattached to the foundation beneath. The attistic 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." With Anna Faris, Shannon

Palm Promenade 24 270 Dennery Road. Sain Dogo (898-598-296.)
The Replacements Bless the Child Autumn in New York: Space Cowboys.
Coyote Ugly, Hollow Main. Nutly Professor II: The Klumps: Thomas and the
Magic Railroad. What Lies Beneath.
Loser. Pokemon 2000. X-Men. Scary.
Movie: The Kild: The Patriot. The Perfect
Storm, Chicken Runx

Rancho Del Rey 16

IMPERIAL BEACH

Hollow Man. Nutty Professor II:The Klumps, What Lies Beneath

Harbor Drive In 32nd and D, National City (619-477-1392) Chicken Run, Big Momma's House, and The Perfect Storm

neath 120 Sweetwater 9 Theatres 120 Sweetwater 8t (612-474-8577) . 330 (1513) Fit. Sun. (1110, 330 (1513) Fit. Sun. (120, 335) 5.50 (161, 10.20; Mollow Mar. Thu. (120, 305) 5.30 (160, 10.20; Mollow Fit. Sun. (122, 2.50) 5.15; 7.40 (1005)

Mon. Thm. (12:25, 2:50, 518) 7:40, (1003). The Particst Storm (Nr. 14) 1/15. Thm. 7:10, 10:10. Fokemon 2000 (16) 1/16. Storm (12:30, 2:35) 8:10. Mon. Thm. (12:30, 2:35). (10). Seep Movine (18:10. Storm (12:30, 2:35). (10). Seep Movine (18:10. Storm (12:30, 2:35). 2:15, 4:35). Sol. (10). Space Com-plys (10:17) 1/16. Li (10:10. 3:35) 7:10. 10:00. What Lies Beneath (16:11). Thm. (12:26, 3:35): 200. (3:00. 5:35). 9:40. Mon. Thm. (12:20, 2:40, 5:00) 7:20, 9:40. POWAY

Poway 10 Cinemas 13475 Poway Rd. (858-679-3878) Call theater for program informat

Call theater for program information

RAMONA

Ramona Twin Cinemas Ramona 1 win Cinemias 626 Main M (760-789-5422) Nutty Professor II: The Klumps (193-13) Fri. 700, 945; Sat. 140, 340, 750, 946; Sur 100, 340, 750; Mon. Thu. 750; Space Cowboys (Pd. 13) Fri. 750, 945; Sat. 150, 530, 250, 945; Sun. 150, 530, 750, 750.

SAN MARCOS

San Marcos Stadium 18 Cinemas

NORTH COASTAL

CARLSBAD

Plaza Cinemas 2565 El Camino Real, Cartibad (760-729-7147) Autumn in New York; Hollow Man; Spaci Cowboys; What Lies Beneath

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) Call theater for program information

ENCINITAS

La Palorna 471 South Coast Highway 101. Encinites (760-436-SHOW) The Color of Paradist; The Rocky Horror Picture Show, Friday, midnight

Wiegand Plaza 8 220 North El Camino Real Encinitas (760-942-5544) he Replacements, Bless the Child; Au-umn in New York; Coyote Ugly; Hollow

Man; Nutty Professor II: The Klumps; What Lies Reneath: The Perfect Storm

OCEANSIDE

Cinema Star Mission Marketplace 13

College Bouleard and Mission Avenue, Occansile (260-200-1)790)
The Replacements: Bless the Child; Au-tumn in New York; Space Cowboys; Coyote Ugly; Hollow Man; Thomas and the Magic Railroad: Nutty Professor II: The Klumps; What Lies Beneath; Poke-mon 2000; X-Men; Scary Movie; The Kid

Oceanside 16 400 Mission Avenue, Oceanside (760-439-1733) The Replacements, Bless the Child: Au-tumn in New York; Space Cowboys; Coyote Ugh; Hollow Man; Nutty Professor II: The Klumps; What Lies Beneath; X-Men; Scary Movie; The Patriot; The Perfect Storm

Star Theater 102 North Coast Highway, Occurside

Town and Country
2255 El Camino Real, Oceanside
(760-433-9144)
The Replacements: Coyote Ugly; Nutty
Professor II: The Klumps

SANDIEGOREADER.COM Calendar MOVIES

2º 18th Clint Eastwood, Tommy Lee Jones, Donald Sutherland, James Garner, and Marcia Gay Harden; directed by Eastwood ★ ★ (CARMEL MOURTAIN, CINEMA STAR GALAX CINEMA STAR JO, COMEMA STAR 13; RASHON VALLEY 18; GROSSMORT TROLLEY; MAZARD CENTER 7; LA JOLLA 12; MESSION VALLEY 20; OCEANSIGE 16; PALM PROMEMOE 24; PARKWO RANCHO DEL REY 16: SANTEE DRIVE IN: SOUTH

Bunables — The three hour sags of a family of Hungarian Ires by the name of the house with full beard and mustacke, one with full beard and mustacke, house with full beard and mustacke, house of the h

over the roles at different ages. And at all points there are high levels of theatricality among them: Render Table, Immer Frais. Mirism Mergalyus. Molly Parker, Rachal Mergalyus. Molly Parker, Marker, and — higher, higher, and highest — Piennes, Eu it is a film of quality, with craftmanaly scripting and directing by larvan State (Merghans, Calonel Redil), and an arrived and the second script of the second script

segment distinguishes itself with an monly awful and poetic manner of

(HILLCREST CINEMAS, FROM 8/11)

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to the ghost stories of the year previous, The Sixth Sense and Stir of Echoes. Fully equal to Sixth Sense and Sixt of Echoes. Fully equal to them in the voltage of the joils, and even the overall number of them. Emptier of ideas, however, more mechanical in esecution, but at the same time sleeker in surface and tonier in ambience, so that it gives the impression of making more 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 of coal blues, the Hollwood A. Jain married couple (Michelle Pleffire, Harrison Ford, and chemistry be danned.), the glamorous, credentials of concern cellais and genetic researcher — should give us renewed extended to the control of the control least in part. The long-drawn out ending (might as well up are for the course ending) loses touch with the ghost for too long at anteria, and for more than just one even employed loses touch with the ghost for too long at anteria, and for more than just one even employed more mechanical than even employed and the control of the MISSION VALLEY 20: OCEANSIDE 16: PALM

DRIVE IN; STUDIO 3 CINEMAS; SWEETWATER 9; TOWN SQUARE 14; WIEGAND PLAZA)

Wonderland — Reviewed this issue. With Gina McKee, Molly Parker, Kika Markham, Jack Shepherd, and Ian Hart; directed by Michael Winterbottom. ★ (LA JOLLA VILLAGE)

X-Mon - Another comic book comes to X-86em — Another comic book comes to life. Or more accurately, it comes to live action. (How is it, in the CG age, that Hollywood has overlooked Plastic Man so long?) Evolution, as we join the story, has taken a far leas in the near future; and the good mutants of Xavier's School for Gifted Youngsters, AVIA Mutant High, are arrayed against the bad mutants under the command of the evil Magneto, (Ian command of the evil Magneto, (Ian command of the evil Magneto. (lan McKellen, cast by the same director, Singer, as the Nazi war criminal in Apt Pupil, is now cast as a Polish concentration

the one side, and Saher-Took, Toul, and Mystigato on the Note. Their powers — Toud, for instance, has a tonger a long as a large — are too many, too arbitrary, too distinct, and Cyclops agar as percenting as a later — are too many, too arbitrary, too distinct, and Carlot, and Carlot, the Saher. The special effects are distincted, and the second control of the second contr CENTER 7: LA JOLIA 12: MISSION VALLEY 20: OCEANSIDE 16; PALM PROMENADE 24: RANCHO DEL REY 16; SANTEE DRIVE IN: SOUTH BAY DRIVE IN: SWEETWATER 9: TOWN SQUARE 14: UA HORTON PLAZA 14)

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Nonresidential Feast

was.
Pampas Argentine Grill advertises itself as of-fering organic beef, which is meat from cattle that has not been suffused with hormones or fed on grass sprayed with insecticies. It's prime Angus, trimmed of fat. If you are a beef lover, it as well as the prices should entice you - six ounces of

peef tenderloin is \$11.50. Since there is a sizeable Italian population in Since there is a sizeable Italian population in Argentina, there's also an Italianate menu with names like Milanese de Carne, ravioles de ricotta y espinaca, and canelones. I first encountered this dual menu in Tijuana, at a restaurant called Buenos Aires. Keep in mind that the Italian influence is not the same as that imported from northern or southern Italy.

northern or southern Italy.

Grilled items — de la parrilla — include sausage, ribs, sweetbreads, kidneys, and even grilled cheese. A platter of all of these is \$26.50

He spends more hours with his sous-chef than with the living saint who endures his peccadilloes.

the optimism of restaurateurs who open in nonresidential areas continues to confound me. As we pulled into the driveway of Pam-pas Argentine Grill on Aero Drive, a few yards from Monigomery Air Field, I marveled that any-one would select such a site. Yet for two. It's also good to know that Pampas pre-pares five different types of empanadas — we had the chicken and the beef for \$1.75 each. They

from Montgomery Air Field, I marveled that anyone would sielder tush a site. Very
tas soon as we walked into the tworoom interior I knew that theowner's good faith was justified.

The first room holds a bar, he may be provided the second a dining room that faces a unascond a dining room that faces a unafilled street,
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RESTAURANTS

ditional order of fries is \$2.00. From the Italian side of the menu we selected medallions of beef, a bit too spicy for me but loved by my escort, who orders chili flakes even in French restaurants. Another one of my Tijuana favorites, panqueques, or crepes with caramel sauce flamed with rum, appeared at Pampas, and I Couldn't resist

rum, appeared at Pampas, and I couldn't resist (34.75). Except for the music, which may drive you up the wall, the service proved solicitous and the food good form of the summer. Kitchen Combinet the Summer of the Summer o

The Restaurants: Dumpan Approfes Grill
The Locations: 1009 App Dime in Managemen; Faid | 188-178-5971
Type of Foods: Appointe Red; grilled items, Indian-style items
Price Ranges: 1175 to 182.50 for mixed grill
Hours: Closed Sunday, Lunch, Menday through Sairridgs, 1100 a.m. to 3:00 p.m.; dinner, Menday through
Thursday, 5:00 to 800 p.m.; Frisky and Sairridgs, 1100 a.m. to midnight

breaks, injuries from boiling stuff, knife cuts spurting blood, twisted fingers and hands. He transcends them all. He's married, but since he's a hard-core insomniac, he spends more hours with his sous-chef than with the living saint who

endures his peccadilloes. The best chapters are the ones called "A Day in the Life." in which he walks the reader through a typical Saturday night at Brasserie Les Halles, the restaurant where he presides as executive chef, and "Mission to Tokyo," where he relates his adventures in a city that is exotic and foreign and compares to nothing he's ex-perienced in France or the U.S. Between punishing hours at restaurants and late-night adventures, he manages to find time to write two novels, assorted articles, and this book. For him, life is a high-wire act.

Tve come to the conclusion that cookbooks are not intended to make you rush to the store, buy the ingredients, and stand at the store to pre-

pare meals. Their purpose is to make you hungry, >> to propel you to the nearest restaurant or take-out that sells the cuisine described.



Buy one entrie, get the second of equal or lesser value free! Maximum: Nor valid on daily specials, prix fine menu, buffets or to-go or Limit 2 coupons per table. With coupon. Exp. 8/24/00.

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NUTTY PROFESSOR II NOW SHOWING

Breakfast Parrot

Dennis loves two things: PB and Dry Rot.

ry Rot's orange eye follows me. He cranes his neck over Dennis's shoulder. "What's your name?" He waves his foot around. "What kind of bird are you? Do you talk?" Dry Rot's a parrot. He sits on Dennis's shoulder facing backwards in the line for breakfast at Kno's. Brilliant green, with a yellow patch on his green, with yellow patch of the yello

say all that to me, but Dennis is telling the family behind me he can, when he's not shy. He puts

can, when he's not shy. He puts
Dry Rot down on the girl's arm.
"He loves to be held by women," he says.
Here in PB you expect this, of course. It's a
foggy morning. Everybody seems to have come
out to have breakfast at the pier. Even people who have just slept the night on the pier, in the blue

have just slept the night on the pier, in the blue and white Crystal Pier motel bungalows.

Me, I stopped because of the line. All these people must know something. Romo's is a rounded 50s stucco kind of place with "Cafe" painted on one of three surfboards sprouting through the roof. It sall cream with green highlights and maroon canvas canopies over the windows and painted red make-believe shutters.

We then forecast interactions of full of the first of the surface of the surface

We inch forward into a room full of surfboards and color photos of surfers standing on each other's shoulders, slewing down giant waves

A large TV loops surfing scenes. The place has blue walls, blue carpet, shiny varnished wood tables, and at the end, a phalanx of cooks tossing omelets in the air. By now Dennis is telling us Dry Rot's 18 years old. He'll live to be about 60. One died

He'll live to be about 60. One died recently at 106. And bird-brains? "Amazon Yellow Napes have the intelligence of a two-year-old child. Uh, what do you want for breakfast, Dry Rot?"

"Gbadoldoo," says Dry Rot. FORK

"Scrambled eggs and syrup? Noo problem," says Dennis. For himself, Dennis asks for

the day's special. French tosts and fruit (\$3.2.5), and an extra of eggs and cheese (\$1.50). "Plate for Dry Rot."

There's a whole big choice here. Steve, the guy perfect is a whole big choice here. Steve, the guy percent of their business is breadfast. I look up at the menu. It's big. This is going to take a minute. Like, the \$3.75 egg seramble looks great. Eggs, bacon. onion, green pepper, cheese, with English muffin and cheese Kono postores. Or Big Breas. and panesses for \$4.25. Or even the \$2.25 treese, and panesses for \$4.25. Or even the \$2.25 treese, the standards and or eggs, bacon, beese, tomato, and fast sandwich — eggs, bacon, cheese, tomato, and mayo on a toasted English muffin. "PBS is good," says Dennis. "It's what I usually have

Cocktaile & Shell Lei Greeting

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\$3,25. Why not? I order a coffee too. Ninety cents. By the time I catch up with Dennis, he and Dry Rot are out on the deck looking over the ocean. Steve I cases it from the Crystal Fier most lepole. You can see surfer riding five-footers through the glass wind barrier. Except nobody here is watching them. All eyes are on Dry Rot. Dennis has turned a green plastic chair around for him. Dry Rot clutches the beach of the chair.

leans forward and pecks at his little cardboard plate of eggs and pancake. He carves off a piece, rolls it into a ball, chews it around, and swallows rolls it into a ball, chews it around, and swallows it. Lif guy's a delicate eater. Dennis munches his French toast. The two make it look sort of civilized and normal. "At home, he eats fruit and carrots," says Dennis. "Or like the wild flock at Point Loma, Juniper berries, natal plums, orange palm nuts. But here, he loves eggs."

palm nuts. But here, he loves eggs."

I pour the box of Kraft syrup over my pan-cakes. The bacon rashers are nice and big. The scrambled egg silke a full omelet. This is choles-terol city, but it's scrumptious. I ask Dennis how come" Dry Rod. "That's what they called him in the Vosuyard where I found him, he says. 'He was in poor shape. This gal Territ, she was a poker

dealer, she'd gotten him from someone who'd amuggled him across she borden't. played cards s lot. Even owned the Grystal Pier Card Room right here. Dry Rot always came with me. Some people didn't like him looking over their shoul-ders. Maybe figured he was signalling me. He's bright, but not that bright."

bright, but not that bright."

Now Dry Rot is trying to get the syrup off his beak. He scrapes the crumbs away, then punctures his cardboard plate. He rolls up a piece of card, rotates it around inside his beak to scour it out, and drops the ball back on the plate. Then he hops to the chair arm to be nearer Dennis and starts talking, chatting away to himself, sounding kind of like... us. "He just wants to be part of the

kind of like...us. "He just wants to be part of the conversation," says Dennis.
Dennis is a Jimmy Buffet kind of guy. Doesn't trust the government a whole lot. Not since they sent him to Vietnam. Now he lowes two things. PB and Dry Rot. "Of course, he should really be mating now," he says." I know a female who'd be right for him. Trouble is, parrost, once they mate, they bond for life. Don't think! I could handle losing him. Right, Dry Rot?"
"Gbadoldoo," says Dry Rot.

The Places Kone's Surf Club Calfs, 704 Garnet Avenue, Pacific Beach (858-88-1669)
Type of Foods: American Version of Foods: American Process Bresidas underlich (egg. basan, cheese, tomata, and mayo on a toutred English muffin), \$2.25, egg scramble (egg. basan, moins, green pepper, cheese, with English muffin and cheese Kono postators), \$3.75, Big Beraldsins 2 (egg. basan, English muffin, postators, and Fresh tous), \$4.75, Non burger, \$3.75, CB burger (chicken braut, green chili, pen sauce), \$4.90, Kono's cobb salad (chicken, bason, avocado, cheese, lettruce, tomato, omions, ranch draming), \$5.25
Hours: 7,00 a.m. to 3.00 p.m. Monday through Friday; 7,00 a.m. to 4.00 p.m. Saturday and Sunday Burges; \$0.34

Nearest Bus Stop: Felspar and Mission



You couldn't ask a couple of guests to crack open nine bottles in the name of felicitous wine-pairing.

hen we were opening the restaurant. Laura Cunningham knocked on my door and handed me her résumé. She quickly took charge of the front of the house and has become more than a genral manager and sommelier — she's as much a part of the heart and soul of the restaurant as 1 am. —

of the restaurant as I am.— French Laundry chef/owner Thomas Keller, in the acknowl-edgements of *The French Laundry* Cookbook.

Laura Cunningham grew up in Napa Valley, "walking home from school amidst Chardonnay and Cabernet" It started from school amidst Chardonnay and Cabernet vines" and taking it all for granted. "Wine was just part of our growing it all for granted. "Wine was just part of our growing buckborns..., you don't even re-alize when you're growing up what you're learning." She attended Berkeley, never intend-ing to get into the restaurant business. But upon 1981, the devided to kill lyime by entring a sigh at 1981, the devided to kill lyime by entring a sigh at 1991, she decided to kill time by getting a job at the new restaurant Table 29, a joint vent tween New Yorker Jonathan Waxman and Alice Waters's (of Chez Panisse fame) ex-husband

Waters's (of Chez Panisse fame) ex-husband Steven Singer.
"It was the first time that a restaurant in Napa Valley had brought in all-world wines. The list wasn't predominantly Napa or predominantly Sonoma, and it wasn't very well received in that way. I think it stepped on a lot of wintners' toes." The partnership dissolved and the restaurant soon The partnership dissolved and the restaurant soon closed, but the experience left Cunningham with an interest in both the restaurant world and wine — the latter due largely to Singer's excellent palate and skilled teaching.

She stayed in Table 29's location to open Don

COPUS GAZO

ANS:

Chef Taka

Giovanni's and then left to open Jeremiah Tower's Stars Oakville, a short-lived venture. "I was just about to go to New York when somebody said, 'There's a New York restaurateur who had this restaurant in Los Angeles for a few years at the Checkers Hotel, and he's just pur-

chased the French Laundry. You should knock on his door.' I wasn't should knock on his door." I wasn't impressed with what had gone on in my last Napa Valley restaurant, [but] we talked, he asid I had a job—this was about a month before the opening —and that was that. That was six, years ago.
"It started off as a much smaller scale restaurant, who had for upon the more than the same than

"It started off as a much smaller scale restau-rant. We had a four-course menu; we had four people in the kitchen, one dishwasher, and six servers. Even though it's a small operation now— we do only 90 to 100 dinners—to get there with all three menus and with the wine list takes a lot more manpower." Cunningham now has a som-melier and assistant sommelier to aid her in her quest to bring the list from the original 80 selec-tions to 700; it consents transfer a town 5.50. tions to 700; it currently stands at over 550.
"Thomas Keller purchased the cellar from

[former owner] Don Schmitt, It was predomi-[former owner] Don Schmitt. It was predominantly Caberner and Chardonnay and 90 percent Napa Valley. A lot of older vintages. It was great for us to have, but a far as being compatible with the food — it was a different menu style we had to think about. So, we tried to sell off some of that [cellar] and to slowly incorporate different varietals. After the first year, we [added] French wines. Burgundles and Allatian wines are definitely favorites of the chef, as far as being

compatible with the cuisine."

By this time, the local attitude toward "allworld wines" had softened, and Cunningham

knew how to build relationships and take care of her neighbors. "A lot of people come to use we get great allocations. We'd lowe to have a wine from every winer; in Napa Valley," he says, "but it just becomes a space issue." Already, some wine must be stored in an offsite warehouse — the this month will bring the introduction of Italian and Spanish wines to the list.

Returning to the cookbook: Under the heading "The Law of Diminishing Beturns." Keller writes, "Most chefs try to satisfy a customer's hunger in a short time with one or two dishes. Hunger in a short time with one or two dishes, it is fabulous. The second bite is great. But by the third bite— with many more to come — the flather of the come of the disher of the come of the come of the come of the disher of the come of th

RESTAURANTS

third bite — with many more to come — the fla-vors begin to deaden, and the diner loses interest." Keller's answer is to keep hitting the palate with small amounts of different foods — five or nine small amounts of different foods — five or nine courses' worth, depending on which menu you select. (There are three nightly: a nine-course chef's tasting menu, a five-course, and a five-course vegetarian.) This sounds like paradise for the diner and punishment for the sommetic whose job it is to match food to wine. I'm curi-

whose job it is to match food to wine. I'm curious about Cunningham's approach.

"In the beginning, we decided not to do a specific wine-by-he-glass pairing with the tasting menu, because the tasting menu changes nightly—sometimes, it changes in the middle of the night, To gear a wine program toward those nine courses every night — there was a lot of watte involved. If you open a red Burgundy one night to naily to the pelass, and the next night the night to pair by-the-glass, and the next night the meat changes to squab...we were getting stuck with too many open bottles."

On the other hand, you couldn't very well ask

On the other hand, you couldn't very well ask a couple of guests to crack open nine bottles in the name of felicitous wine-pairing; the damage to both pockethook and internal organs would be staggering. The solution here proved to be much the same as Keller's on the plate: smaller portions. But here, the portions are provided by the wineries, in the form of half-bottles.

wineries, in the form of half-bottles.
"I think 10 or 15 years ago, the [California] wines that were being produced in half-bottles were the forgotten wines, or wines that wineries had left over. They weren't taken very seriously.

[A notable exception was a 1990 Cottonwood

Canyon Pinot Noir that I believe I purchased in Canyon Pinot Noir that I believe I purchased in 1997; it provided a revelation about the aging po-tential of good California Pinot.] Whereas with imports 20 and 30 years ago, you were finding great Bordeaux in half-bottles and some great white Burgundies.

"Well, about three years ago, I solicited 200 wineries in California with a letter explaining why wineries in California with a letter explaining why he half-bottles work so well with multicourse menus—you can try two or three varietals with menu and you still haven't had ten glasses of wine each. A lot of the wineries responded. Some of them said it wasn't possible, due to the cost involved. But then some of them said, Well, there is a cost involved. How do you want to do it? 15 a COSI INVOIVED. How do you want to do it?"
Occasionally, we pay for that upcharge. The winery will bottle 50 cases for us, and we have it for the whole year. I think California has definitely caught on."







over charge \$10 for nondining guests Large parties, R.S.V.P. 619-281-7741 WI LOUIS CHE LOUIS CONTROL CON

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The Annual Hanalei Hotel Luau Extravaganza

5:00 PM

6:00 PM

6:15 PM

6:30 PM

7:30 PM

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Best Mexican Restaurant — 1999 San Diego *Reader's* Best Best Mexicum - San Diego Magazine Critic's Pick

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 Almond & Fortune Cookie
 Paper Chicken
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 Chang Pao Chicken \$1.00 OFF BUFFET

DINNER FOR TWO \$14%

Includes Miso Soup, House Salad and Rice. cial California Roll, Chicken Terryaki, Shrimp & egetable Tempura, and Mixed Sashimi (5 pcs.) With this at. Expires 8-24-00.

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JAPANESE CUISINE & SUSHI BAR 7510 Hazard Center Dr. • Mission Valley • (619) 297-8282

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RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants are recommended listings written by Eleanor Widmer (reviews by Max Nash are followed by his name). Nash are followed by his name). Individual restaurants will appear once or twice a month. A complete scarchable list is available online at www.SanDiegoReader.com. Price estimates are based on the latest information available for a mid-range entirel. Lowe below \$10; unodersate \$110 to \$16; expensive: restaurant in advance for reservations.

NORTH COASTAL

CALYPSO CAFE 576 North Highway 101, Encinitas, 760-632-8252. Located serves French and Continental cuisines, and paella every Thursday. Unique recipes, modest prices, and live music Friday and Saturday. Noise is nerve shattering weekends. For a less hectic evening, dine weeknights. Dinner nightly. Low to moderate.

nighty. Low to moderate.

DEL MAR PLZZA 211 | 15th Street,
Del Mar, 854-841-8088. [Four's beard
about, dreamed about, or were merely
curious about New York pitza. the best
coal practitioner is now in Del Mar
complete with New York manners. The
total practitioner are good, but the pizza
is in a league by isteff. The secret lies in
the crust. League and stuffed eggilant
atto available as well as cannol for
dessert. Open daily. Low.

THE DINING ROOM L'Auberge Ho-tel, 1540 Camino del Mar, Del Mar, 858-259-1515. Early evening dinner, 5:00 to 6:50 p.m. nightly offers well-pre-pared four-course meal for \$24.95. Ex-cellent value, good service, relaxing

atmosphere.

EPAZOTE SOUTHWEST RESTAURANT 1555 Camino Del Mar, Del Mar
Palza, Del Mar, Sel Mar
Palza, Del Mar, Sel Sel 99-966. Patrons
frequently call this establishment the
New York Stock Exchange because of
its high energy, young crowd, and exciting atmosphere. Good dabas include
citing atmosphere. Good dabas include
rosated itema. Sunday brunch his cert
coasted itema. Sunday brunch his cert
size restaurant of Cilantrox. This cosize is always crowded. Open daily.
Moderate to expensive.

Moderate to expensive.

TOM GIBLIN'S IRISH PUB AND
RESTAURANT 640-A Grand Avenue.

Carlisbad, 760-729-723-A Opto for Irish
rather than American dishes. Recommended are the stew, shepheris' pieand fish and chips. Boxty dishes added
to the menu. A brown bread, baked on
the premises, is available for takeout
daily, Low.

stay). Low.

KIM'S RESTAURANT 745 First Street,
Suite 103, Lumberyard Shopping Core,
Encinkar, 560-942-4816. For low
cost and high quality, Kim's in the beat
cost and high quality, Kim's in the cost
cost property of the cost of the cost of the cost
costary. From the over-ordening, extensive usinus, try spring rolls, sattled
grape Interest, sattled careptes, whole
grape Interest, sattled careptes, whole
chicken, steamed fish. The food in fresh
and highly sattleding. Closed Hondy,
Lower Control of the cost of the cost
and disages, Control most service. Low to
and disages, Control most service. Low to
and disages, Control most service.

LE BAMBOU 2634 Del Mar Heights Road, Del Mar, 858-299-8138. Nouvelle Vietnamese cuisine is prepared here that's fresh, light, delicate. But the por-tions are small and two people should order three entrées for a satisfactory-mesl. Soupi are outstanding and the im-





Serving Contemporary Cuisine in a Casual Atmosphere



Fresh Seafood Dishes
Pastas · Prime Angus Steaks
· Award-Winning Ribs
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STEAK \$695 of two diagrams of the contract of the co **DINNER**

BUFFALO JOE'S American Restaurant & Bar 600 Fifth Avenue • Gaslamp Quarter 619-236-1616 • www.buffalojoes.com



NEIMANS 300 Castesad Vitage Drive (corner of Caribad Boulevard, Caris-bad, 760-729-4131. The peaked dining room has been refurbished and looks like a circular country inn. All-you-can-drink champagne, mimosa, orange-juics, and coffee. Traditional offerings include fried chicken. Daily, 9:30 a.m. to 200 pm. Expensive.

to 2:00 p.m. Expensive
PACIFICA DEL MAR 1555 Camino del
Mar. Del Mar Plaza, Del Mar.
1535-792-0476. Select the fresh fish propared in the simple termino del promain delightful and the service exceltent. Wed kirens available. Open daily
for lunch and dinner. Moderate to
expensive.

PARIOLI ITALIAN BISTRO 647 South Highway 101, Solana Beach, 858-755-2525, Italian dishes from ev-cry section of Italy are prepared with lowing care in time-honored tradition. Specialties are risotto, ravioli, leg of lamb, duck breast, fresh fish. Charming

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50% OFF

Summer Specials:

to with Sea Scallope & Biller G New Zealand Rack of Lamb Salmon Ensenada Moroccan Halibut

Lobster - Two Waw!

Spectacular Ocean View Overlooking La Jolla Cove. Award-Winning Menu, Wine and Microbrowed Beer.

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1235 Coast Blod., La Jolla • (858) 454-7393 Open: Mon. 8 am-3 pm • Tues.-Sun. 8 am-9 pm

Mon-Fri. 4-7 pm, 10 pm-close

Sat. & Sun. 5-7 pm, 10 pm-close

Draft beers \$2.75

xecialty wines by the glass & steet cocktail specials \$2.75

Special appetizers \$2.75

PALOMINO

RESTAURANT - ROTISSERIA - BAR 8990 University Center Lane at the Aventine [I-5 and La Jolla Village Drive] 858.452.9000

DAY WOO

3:00 p.m. Moderate.

CAFE SEVILLA CARLSBAD 3050 Pio
Pico (off Carlsbad Village Drive),
560-730-7585. The stmosphere is cosy
and pleasant. Dine upstairs for larger
tables. Tapas and Spanish specialistic of
everage competence. Music will warm
your blood. Lunch Monday through
Priday, Dimer nightly, to midnight Pricase-mire.

VILLAGE MILL BREAD COMPANY

VILLAGE BILL SEARCH CONSTANT
12845 EI Camino Real, Carrel Valley
(Del Mar Heights), 838-794-4994. Sixteen varieties of breat, all fine for sandwiches. Best bets are honey sunflower
and cinnamon swirl, which makes excellent French toast. The bread is soft
with soft crusts, children love it. Open
daily.

10:30 p.m., dinners only. Expensive.
WILD NOTE CAFE 143 South Cedros
Avenue, Solana Beach, 858-259-7310.
Located adjacent to the Belly Up Tavern, this uniquely decorated room offers
excellent salads, pasta, fresh fish, and
burgers. The new chef adds laster to the
new menu, Loving and stentive service.

NORTH INLAND

ATHENS MARKET CAPE 11640

MIDWAY

OLD TOWN &

MISSION VALLEY

...2260

-- 2255

-2277

-2264

2267

-2280

-2276

-2263 -2275

By fax at 619-233-9797 - Night or Day - 7 Days a Week - Online at SanDiegoReader.com

At the prompt press the 4-digit extension of the restaurant that interests you.

You may request up to three menus.

DOWNTOWN Anthony's Fish Grotto---Buffalo Joe's American-Caesars Cafe Greek ---2126 Hard Rock Cafe Continental Juke Joint Cafe Soul Food ----Kenny B's Memphir-style BBQ--2116 Las Cascadas Continenta -2132 Octopus Garden Sushi & Pacific Rim Olé Madrid Spanish Mediterranean ... Rock Bottom American Salazar's Mexican --Sevilla Spanish & Seafood -- 2107 Vacht Club Continental --- 2133

SOUTH BAY

UPTOWN &

EAST COUNTY &

1	STATE COLLEGE
1	Anthony's Fish Grotto
- 1	Casa Picante Mexican
1	Pizza Nova Italian
1	Stuart Anderson's Black Angus
	Tio Leo's Mexican

or CORO	MADO
Anthony's Fish Grotto	24
D'Lish Gourmet Pizza, Sala	d, Pasta 24
D'Lish Xpress Pizza, Salad,	Pasta24
Galley at the Marina	24
Stuart Anderson's Black Ans	zus24

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DeLuca's Italian2176
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Name Communication

NORTH COUNTY	▶ Palomino Euro Bistro California Cuisine -2441
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New Wharf Bar & Restaurant	Star of India Indian2401
American & Oriental2787	Su Casa Mexican2402
San Luis Rey Downs Continental2783	▶ Torreyana Grille American & Scafood2438

STATE COLL	EGE
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Stuart Anderson's Black Angus	28
Tio Leo's Mexican	28

	BEACHES & POINT LOMA
8	Atlantis Restaurant Seafood2
	The Atoll Restaurant Mediterranean 2
	Broken Yolk American2
	Canes Bar & Grill American2
	Chateau Orleans Cajun2
	Cucina Fresca Italian2
8	La Cosa Gourmet Pizza & Pasta2
	Pasta Espresso Italian2
	Pizza Nova Italian2
	Saska's Steak, Seafood & Sudsi2
	The Surfside Sushi & California Coastal 2

COASTAL

Chiba Japanese & Sushi---

Ginza-Sushi Japanese ----Ioe's Crab Shack Seafood -

Old Town Mexican Cafe

Seau's The Restaurant American

Le's Restaurant Asian

Shanghai Mandarin-Stuart Anderson's Black Angus

Tio Leo's Mexican -

Troy's Greek Restaurant

Thai Time II

	Calypso Cafe South American2734
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I	Neimans American 2742
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Ī	Taste of Thai2715
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	Wild Note Cofe California Cuining

NORTH COUNTY

CLAIREMONT, UNIVERSITY CITY, KEARNY MESA &

4th Aero Squadron American	2552
ingelo's Italian Restaurant	
shoka the Great Indian	2564
Lish Xpress Pizza, Salad, Pasta	2579
he Good Egg American	2555
ampas Argentine Grill	
ride of Italy	
tuart Anderson's Black Angus	2567
hai Orchid	
io Leo's Mexican	
	NATHER

To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

LA TOLLA

-- 2409

-2430

2416

-2442

-2436

-2410

2437

-2427

Rollicine Italian -

Galoka Indian ----Ginza-Sushi Japanese ------Hard Rock Cafe Continenta

Brockton Villa Continenta

Forever Fondue American

Hops! Bistro & Brewery American

THE FORTUNE COOKIE 16425

expensive.

KARL STRAUSS BREWERY GARDENS 907 Scranton Road. Serrento
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Delider of the Strain of Strain
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And Delider of the Strain
And Portions are massive. Try That
Chicken saled, four-coasted salve of
And portions are massive. Try That
Strain
And Strai

Low to medium.

MILLE FLEURS, 6009 Paseo Delicias,
Rancho Santa Fe, 638-756-7085. There's
no doubt that in Rancho Santa Fe, this
restaurant walks away with the prizes.
The à la carte menu, which changes
dally, provides exquisite appetizers,
soup, and entrées. First-rate sesfood
diabes and a stunning wine list. Open dishes and a stunning wine list. Open daily. Lunch, Monday through Friday, dinner nightly. Expensive.

dinner nightly. Expensive.

MING COURTY 12750 Carmel Country.
Road (Country Plaza Shopping Center),
North City West (adjacent to Del Mar),
Se8-793-1935. Elegance describes the
interior of this restaurant. Some unusual preparations are claimtor chicken,
pungent shrimp, three-mushroom delight, tangerine beef, and items on the

rate. Open daily, Moderate.

ONAMI SAPANSER BESTAURANT

240 East Via Rancho Parkway, Escondido, North County Pair, 260-2783-7922.

One hundred sixty-foot Japanese
eastood buffix, hot Japanese dishes, salads, desserts, all you can eat. Tons of
fresh food. Seats 250. Open daily, lunch
and dinner. Expensive.

and dinner. Expensive.

RANCHO VALENCIA 5921 Valencia

Girele, Rancho Santa Fe, 858-756-1123.

The dining room and surrounding

grounds are gorgeous, the meals beautifully prepared. Great place to take a

guest to lunch. Best bets, fresh fish. All

California cuitine dishes have Mediter
ranean influence. Open daily.

Expensive.

SAN DIEGO ARTISAN BAKERS 1551 SAN DIEGO ARTISAN BAKERS 15:03
South Escondido, 760-740-7983. The grains are
ground daily foot this wonderful European-tyle bread. Every bread has dense
consistency and an amazing crust.
Among the best bets are the baguette.
Among the best bets are the baguette.
The sourdough with Greek olives, Recipes come
from France, Lilly, Germany, Closel
South, Open Monday through Strurday, Love.

day. Low.

WINESELLAR AND BRASSERIE 9550

Waples Street #115, 858-450-9557. This is the sister restaurant to Laurel, and the food is a delight to the palate. Lunch on Saturday served by itself or in conjunction with the winetasting. Call for directions and specific hours.

BARBARELLA 2171 Avenida de la Playa La Jolla Shores, La Jolla 858-854, 7373. Dost in tentis de la Sesenta de 1973. Dost in tentis de la Sesenta de 1973. Levy atmosphere, 880 salad and Max's pizza outstanding. Arrive early or late to sociol wait for tables. Open daily, lunch and dinner. Low to moderate.

BERNINI'S 7550 Fay Avenue, 858-454-5013. This cafe has full service and will provide you with breakfast.

Stuart Anderson's

chichen Casses, and puse dather. A variables, A variables, Low.
daily, Low.
THE BIRD BOCK CAFE 5656 L. Jolia bouloured, 82-55, 1-500. Dool "nain policy of the policy of t

may be in for a large bill. Open daily. Expensive.

DAILYS 8915 Towne Centre Ebriev, Renaissance Towne Centre, 88-45-9112.

The restaurant is owned by a doctor who has devised a menu that low-fat, low-calorie, low-isolium. The dishess look and taste wonderful. All litems available for takeout, Same menu lunch and dinner. Open daily. Low to moderate.

6

ner. Moderate.

LA PONDA 5752 La Jolla Boulevard,
Bird Rock, 858-456-7171. If you've visited La Fonda Roberto's in Tijuana,
you'll enjoy these gourmet regional
Mexican dishes (no tacos, tostadas, or

Open for dinner nightly. ModFitte.
MATTER D'522 La Jolla Boulevard,
858-455-211. Two sparates dining
858-455-211. Two sparates dining
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the Plasa Hoose in New York) contribute to a fine dining experience with
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PANDA COUNTRY 4150 Regents Park Row #190, University Towne Centre, 858-552-1345, Gorgeous surroundings and stunning presentations carry the day here. The extensive menu does parand shrimp receive special treatment. Open daily. Low to expensive.

Open dally. Low to expensive.

THE PANNIKIN CAFE 2467 Girard
Avenue, 888-484-4853. The outdoor
seating area is almost always crowded
with tea and coffee drinkers who sun
themselves, read, or chat. Light meals,
including breakfast (steamed eggs,
hagels, fruit plates) and sandwiches,
soup, salads, as well as beverages and
sweets are served. It is a well-known
hangout and always crowded. Open
daily, Low.

SKY ROOM Top floor of La Valencia Hotel, 1132 Prospect Street, La Jolla, 858-454-0771. The stunning ocean view offers three essentials for a memorable evening privacy, intimacy, and the abil-ity to talk without the interruption of

2 for 1

DINNER

Now Serving: Lunch Buffet \$5.99

that is foats to the eyes as well as the plate. Best beer absidues and reality parties, the properties of the plate and properties of the properties of the plate and properties of the plate and properties of the plate and pro-teins of the plate and properties of the plate of the plate and properties of the plate and pro-tein factor of the Saturday and Sounday Charlesgone Described. The standard charpages breach. The standard can be propertied to the plate and pro-tein plate and properties of the plate and pro-teins and proteins and pro-teins and proteins and pro-teins and proteins and proteins and proteins and proteins and pro-teins and proteins and

Max. Vain

SORRENTINO'S 4724 Clairemont
Mess Boulevard, Diane Shopping Center, 858-483-1811. Though the main
restaurant has closed, Sorrentino's delicontinues to offer superb pizzas and excellent pastas. Open daily. Low to
moderate.

moderate.
THAI HOUSE CUISINE 4225 Convoy
Street, Kearry Meas, 858-727-1800, Not
to be confused with Thai House in
Point Loma, this attractive and welleccorated Thai specialities. Do try the
Thai Bost filled with assidood. The apand chicken is a delight. Closed Sunday. Open Mondy through Sturday
for lunch and dinner. Low to low
moderate.

moderate.
TROPICAL STAR 6163 Balloos Avenue, 858-874-7327. A modest café and procy offers Paerro Roiss and Latin American food and procerties. Very modes surroundings good suthentic inexpensive food. Closed Sunday, Same menu all day Monday through Saturday. Low.

THE BEACHES

CHATEAU ORLEANS 926 Turquoise Street, Pacific Beach, 858-488-6744. The

dinners include house salad, a Cajun stuffed pastry, and popowers. The menu offers blackened prime rib, crawfish étouffée, and Cajun-style chicken, fish, and pasta. Very large portions, excé-lent service. Closed Sunday. Open Mon-day through Saturday. dinners only. Low moderate to expensive.

QWIIGS BAR & GRILL 5083 Santa Monica Avenue, Ocean Beach,

雪

day and Sunday. Moderate.

TAPENADA For 18 Fp Avenue, La Jolia,
858-591-7500. Surely one of the best
retassurants in the city, it offers superb
French cooking. We are privileged to
wre this farmous chef in our misds. Each
wre this farmous chef in our misds. Each
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wre this farmous chef in our misds.

Each misd in succes. Pork tenderloin,
muscony duck, foograss, fresh fish are
small triumphs. Worth every penny.
Closed Monday. Lunch, Tuesday
through Sunday, Expensive.

CLAIREMONT & KEARNY MESA

THE GOOD EGG 7947 Balboa Avenue, Kearny Mesa, 858-563-4244. The menu offers omelets, gourmet pancakes, wai-fles, and several different kinds of frit-tatas. Freshly squeezed fruit juices are available, and for lunch ther are burg-ers, salads, and a long list of sandwiches. Good value here. Open approximately 6:30 a.m. to 2:00 p.m. Low.

6:30 a.m. to 2:00 p.m. Low. HIDEYOSH JAPANESE RESTAU-RANT Hazard Village, 90:06 Ediar-ton on Meas Boleward, Kearry Mess, 626-569-595-A, delightful restaurant thosping centre. Fine suith bra. and unusual appetizers. A feast named Trako-special, For two or more, is worth rest. Closed Study, Lunch, Monty, Lunch, Monty, Lower Lower Study, Lunch, Monty, Lunch, Monty, Lower Lower Study, Lunch, Monty, Lunch, Monty, Lower Lowe

through Saturday, Low to expensive.
KOREA HOUSE 4620 Convoy Street,
Kearry Mess, 858-560-0800. This remains one of the best Korean restasmains one of the best Korean
main star table with a cooking unit where
diners may barbecue their own food,
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All

You Can Eat! Breakfast '475

BAGELS'

GOURMET ROTISSERIE 6502 El Cajon Boulevard 619.286.2515 (Between College and 70th)

Relax and Dine this Summer at the Harbor

Lush tropical gardens, entertainment, fabulous cuisine & Seaport Village shopping!



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San Diego Marriott Hotel & Marina

333 West Harbor Drive, adjoining Seaport Village



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Two 10-oz. N.Y. Two or Top Sirloin Steaks \$19.95

Potatoes or rice pilaf, mixed veggies, and desserts of your choice, plus an appetizer sampler platter to share.

Two 12-oz. Filet Mignon

or N.y. Steaks \$26.95

Home of the Free 72-oz. Steak Dinner

Daily Happy Hour • 4-7 pm \$2 Bud & Bud Light Drafts • 52.75 Karl Strauss Pale Ale Drafts \$2 Well Drinks & House Wines



c19-22:1101.x spinnellé come view. se poud sault bus greighty statels, au de bus find au rele main attractions ben-Prendy service. Long fifte of stain view wheelchair access. Open daily-Moderate to expensive. ELSTORANTE MICHELANGELO 2005 Sohner island Orive, Point Cana, 619-220-478. A good place for family come Pitze, pastes, and shrimp fer well here. Recipes cover the range of loalina coaisin. Essentants state 1 do. 171-171. The control of 171-171. The

to expensive.

ASAKA'S 3760 Mission Boulevard, Mis-sion Beach, 838-468-7311. Sasks's in the perfect spot for insommiace. Hearty breakists, which include most and ega, rear served Sandry through Thursday 3500 am. Friday and Saturday. The dis-ner hour extends to 2500 am. see Casturday and Saunday brunches offer Mexican specialists. Beachcomber atmosphere. Open daily, Readdiss low, dimer modernes.

SUSBII O'TA 4539 Mission Bay Drive, Pacific Beach, 453-270-550, This first rate Japanese resustant deserves syour attention ospecialsy for its securities are place acceptant. The proper securities are offered but none is a place entries are offered but none is an arrive when the doors open for home in an arrive when the doors open for home of clinner, there's a weit at the sushi bar. Costs can mount quickly if you shahard yourself. Open daily, Lunch Tuesday propriets, Control of the control of th

expensive.

THE VENETIAN 3663 Voltaire Street,
Loma Portal, 619-223-8197. For bargain hunters who like vast portions and
home-style Italian cooking, try this famity restaurant. The pizza is marvelous.
For entrées, try shrimp scampi over lin-

WORLD FAMOUS 711 Pacific Beach WORLD FAMOUS 711 Pacific Beach, 588-272-3100. Located directly on the boardwalk with an unobstructed view, this casual restaupreparation is straightforward—nothing fancy, but fresh, wholesome, and offering large portions. Thirty appetitions available in the bar. Combination dimension with steak and seafood are expendituded to the comparation of the comp

OLD TOWN & MISSION VALLEY

CAFE COYOTE 2461. San Diego Avenue, Old Town, 619-291-4695. Gate Coporte is a good spot for a light Mexican meal with Southwest influences. Best bets is a cart are black bean chile, quesadills with papaya relish, carne asada, carnitas, and Margarita chicken. Breakfast includes blue corn pancakes and American dishers. Toma gate and American dishers. Toma gate, but hand, and dinner. Low.

EL TECOLOTE 6110 Friam Road (be EL TECOLOTE 6.110 First Road (breven 1.16) and Sea World Drive), 619-29\$-2.087. Popular for over a decade, this Mexican restaurant with two seating areas serves Mexico (tly-style food hafs not too spiry and uses 100 percent vegetable oils. Best best ent the vop repearations of carea essala and the sensoous, many-ispered passed Arten. All vegetarin dishes filled with Arten. All vegetarin dishes filled with a certain the condition of the conditio

chees. Very susty food, Lunch and dis-ner. Monday through Saturday, Onder Sunday, Cure to moderate.

Monday through Saturday, Onder Sunday, Cure to moderate.

Molevap Trive, 43, 223-25000, Sont on this family-owned-and-operated resources for wooderful Lubonese and displays his painting on the dising room wells. The cannot be most offer excellent lands, stuffing grape levens, and complete the complete supplies of the excellent lands, stuffing grape levens, and mank. Coppious all you-can-see buffer evaluable at hunth or dismer in addition to the regular mans, Clima 54 beauer.

Lobusene four at leven con-

Online Restaurant Coupons

O Indicates at least one North County location

Angelo's Free dinner Ashoka 50% off lunch or dinner Atlantis Free tiramisu

Bahia Cafe Prime rib buffet \$12.95 Black Angus Restaurants Filet & Jobster tall dinner \$14.99 Bollicine Free dinner entrée Brockton Villa Restaurant
Broken Yolk Cafe

52 off breakfast or hunch Buffalo joe's 2 for 1 dinner Caesars Cafe Free baklave O Calypso Café 50% off dia Casa Picante Free dessert
Casa Sanchez Free appetize Chateau Orleans 2 for 1 Calun/Creole entrée Cottage Cafe Free apple strudel Cucina Fresca Free appetizer DeLuca's Cucina Italiana 2 for 1 hunch or dinner D'Lish Xpress 1/2 off dinner Complimentary appetizer Elephant & Castle Galley at the Marina \$2 drink specials Galoka Free dessert with dim Ginza-Sushi Sushi dinner for two \$14.95 Courmet Rotisserie Free Ice cream & drinks Grangers & Ethiopian Cafe 2 Ethiopian entrées \$15

O Greek Village Free saganaki Hard Rock Cafe Free fudge brownle for two Harry's Coffee Shop 20% off breakfast or lunch

Hollywood Star Grille 20% off any breakfast mblower Cruises & Events 55 off dinner or brunch cruise Jewel Box Bar & Grill 2 for 1 menu item

luke joint Cafe Complimentary dessert La Cosa \$5 off large or jumbo pizza Le's Restaurant 10% off any purchase

Lila's Urban Tapas & Bar Free tapas plate Marrakesh \$10 off Moroccan cuising Mikko 2 for 1 espre

Mirage Coffee Company Olé Madrid 50% off entrée Palomino Euro Bistro Free gourmet pizza

Pampas Argentine Grill Free appetizer O Passage to India 50% off dinner Pasta Espresso \$4.50 pasta

O Pizza Nova Dinner for 2 \$12.99 Pride of Italy Lunch special \$4.25 Raw Mana \$5 off sushi

Rock Bottom Free appetizer Lobster or steak for 2 \$49.95 Russia House Restaurant

Free dessert O San Luis Rey Downs 2 for 1 dinner Sanfilippo's Plzza or lasagne for 2 \$10.49

Saska's Buy 1 dinner, get 1 free

© Sevilla \$7 off Paella Valenciana
Shanghai Mongolian 1800 dinner \$0.50

Shelby's \$14 off dinner entrée

O Star of India 50% off entrée Su Casa 25% off entire check The Surfside 1/2-price app

The Surside
Thai Foon
Thai Orchid Cuisine
Thai Time il Restaurant
Tree desert Thai Time II Restaurant @ Tio Leo's

SanDiegoReader.com





- 4 -



Sun.-Thurs: 5:30-10:30 pm Fri. & Sat. 5:30-11:00 pm

Lunch Menu Only

11:30 am-4 pm Dally

ciue free. Solo chren ergoy 50% of one plane Volid up to a people. Il dedu per toble. Not volid with ony other offer. No rolle-ous. Offer ergens 8/23/00.

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SUSHI & CALIFORNIA COASTAL CUISINE 4527 Mission Boulevard, Pacific Beach • 858-273-2979 www.surfsidesushi.com [Across from Blockbuster. Free parking available.

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Specials good in the bar only.

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Shelby's

6737 La Jolla Blvd. • Reservations call (858)456-6660 • Open until 9:30 pm

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SIDEWALK DIMINE SIDEWALK DINING Corner of 6th Avenue and E Street at the Entrance to the Costons 0 DINNER 624 E Street See Noge, CA 619 225-6993 Voca SeemyBacon TAKE-OUT LATE DINING

Calendar RESTAURANTS

JACK AND GIULIO'S ITALIAN
RESTAURANT 2391 San Diego Avenov. Old Town, 691-294-207. The former owners of childs of 191-294-207. The former owners of childs of 191-294-207. The former owners of childs of 191-294.
Child of

EAST COUNTY & STATE COLLEGE

ALPINE RNN 225 Alpine Boulevard,
Alpine, 619-445-5172. If you're a bord
tower, try the Trans burger served to Keep to the State of State State State State State
to State State State State State State
beef here. Darks interior with large
booths. Very crowded for both brunch
and dinner on Snuday. Early bird dinner Monday through Saturday for
379-5. Call for hours. Open daily, Lunch
Monday through Saturday, dinner
Monday through Saturday, dinner
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RED SEA RESTAURANT 4717 University Avenue, East San Diego.
619-265-9722. This Ethiopian restaurant offers a charming bear and authentic Ethiopian cooking. All preparations bear of the cooking and preparations beared. Chicken fores better here with the cooking and the vegetarian plates are among your best university of the cooking and the vegetarian plates are among your best best. On weeknood students congregate here, so u's very lively. Open daily, lunch and dinner Low. to expensive.

ARIGATO SS75 Baltimore Drive, Suite 110, La Mesa, 619-669-3157. Here's a grant of the state of the combination plates which contain season chief, tempura, and govas dumplings. The weight belief of the state of t lunch and dinner. Low.

ZIA'S ABGHAN CAPE 4118 30th
Street, 619-285-1635. This storefront
cafe with only eight tables aerves inscrpensive but very well prepared Afghan
food. Try three-bean soup, stuffer
pockets appeared and an appear of the store
pockets appear assoc. Lunch and dinner
buffer of basmati rice with its toppings
for 56-45. Open daily for hunch and dinner. Low.

Center Drive (across from Montgomery Ward), La Mesa, 619-469-3927. The Ward), La Mesa, 619-469-3927. The portions are so large they elicit gasps (the prime rib served weekends is 26 ounces). The food isn't memorable, just more than any one person can eat. Among the attractions every day are the huge salad bar, barbecued chicken, ribs, and turkey dinners. Open daily; call for

to expensive.

LA MESA OCEAN GRILLE AND
SEAPOOD MARKET 5465 Lake Murray Boulevard, La Mesa, 619-640-1548.
Fish and seafood of good quality served
in large white room with huge TV. Food
is served fast but it's not fast food. Fine
for quick meal or takeout. Open daily,
lunch and dinner, Low.

for quick meal or takeout. Open daily, insured and dismort. See 600 GH Egymen Boulevard, 619-266-6454. This califord feebouse, a factorie of all expenses of the control of control control of co BERTRAND AT MISTER A* a 2550 Fifth Aremse 124th Boot, of 19-29 ATTS. Bertrand Hug of Mille Fleurs has renored Mister A*, 11° like a royal revelouse—open, airy, with gorgeous to the state of the state BIG CITY BAGELS 1010 University Avenue, Hillcrest, 619-574-7878. The big attraction consists of about nine va-ricities of light cream cheese: vegetable, sun-dried tomato, strawberry, and cin-namon walnut rasin. Lunch specials available. Open daily. available. Open daily.

BOMBAY EXOTIC CUISINE OF INDIA 3975 Fifth Avenue, Hillcrest Cinmas complex, 619-298-3155, Don't
miss the elegant food, the lovely setting,
the loving service. Owned by the former proprietors of Monsoon, You will
ind the food subtle and sophisticated.
This Indian restaurant is a Bessing to
the control of the control of the control of the
control of the control of the control of the
and diamer. Low to upper moderate.

COTTAGE CREST 3231 Eith Association.

volcterie:

VALLEY MOUSE RESTAURANT
10767 Woodside Avenue (Mission
Groge Road becomes Woodside after
Magnolia), Santee, 619-562-7978.

her—pork hendelion that's pounded,
placed in batter, deep fried and served
in batter, deep fried and
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SAN DIEGO

LUCKY STAR SEAFOOD RESTAU-RANT 3983 54th Street, corner of Uni-versity in K-Mart Shopping Mall, 619-229-8228. The Cantonese and Mandarin menu runs to 225 dishes and

RED SEA RESTAURANT 4717 Uni

UPTOWN

BERTRAND AT MISTER A's 2550

and dinner. Low to upper moderate.
COTTAGE CAFE 2231 Fifth Avenue
(corner of Juniper), 619-696-0071. Russian and Pollah dinners are served:
cellent soups, which include borschri,
good chicken Kien; stuffed cabbage (also
vegetarian style); jurigi and palmeni
(stuffed dumplings), All-you-can-est
Polish buffet served daly, All lierus prepared home-style by lowing mom ano
pop. Simple but pleasant surroundings.

Runism and Polish Items as well as smol-wiches at lunch. Lovely garden patio. Open daily. Love to love moderate. EL ZARAPE deel Park Boulevard. Uni-versity Heights. 619–692–1652. This stylish little Mecican restaurant on a tony stretch of Park Boulevard is proof that not all tace on slope food is equal. Try a shredded beef or chicken tace or totated and you'll know what I mean. SAN DIEGO

SAN DIEGO

LAO CERRENE CONTROL OF STATE OF THE ostada and you'll know what I mean, with their generous mounds of juicy, slow-cooked meat. Many enjoy their unusual scallop burritos, vegetarian potato-filled burritos and rolled tacos, and well-prepared soups; I go for the stewed meat. El Zarape is dependable, serving Mexican with olds, homemade, bandmade flavor. Low. — Max Nash

handmade flavor. Low. — Man Naisi
EXTEADEDINANT DESSERTS 2972
Fifth Avenue, 619-294-7001. If you've
been esserching for a place to have
event, keep this dessert cafe in mindevent, keep this dessert cafe in mindthe baker-owner preparse sensuous
cakes, tarts, cookies, and all manner of
chocokiet goodies. Trus and offere are
horizontal properties of the cookiet of the
baker owners preparse sensuous
takes the cookiet, and all manner of
patio is especially charming. Please note
bate hours: Sounday through Thursday to 1100 p.m. and Friday and Satutothy to million.

Mandarin menu runs to 225 dishes and is perfect for large parties or banquest. Not to be missed are lobster salad (call in advance to order), steamed whole fish, Dungeness crab in special sauce, frog legs, and 1-1/4 pound lobster. Call shead for large parties. Open daily for dim sum and dinners. Low to upper

dinner. Low.

THE MISSION NORTH PARK AND
CITY BAKERY 2801-2805 University
Avenue, 619-220-6997. The two winners are breakfasts and the adjoining
abkery, especially for its Russian pecan
bread and cinnamon rolls. Lunch and
dinner offer California food with Asian
offer \$10.00. Open dally. Low to
moderate. BANZAI CANTINA 3667 India Street, 619-298-6388. The menu offers lapanese specialties as well as Mexican dishes. Service is fast, the atmosphere is soothing, and you may dine here at af-fordable prices. This place is full of sur-

THE PARKHOUSE EATERY 4574 THE PARKHOUSE EATERY 45/4
Park Boulsward, Hillcrest, 619-295-7275. Small house provides charming setting for dining. Eclectic menu is prepared with average competence. You can make a meal from list of appetizers. Open daily breakfast, lunch, and dinner. Low to moderate. WHOLE POODS MARKET 711 Un

WHOLE FOODS MARKET 711 Uni-versity Avenue, Hillcrest, 91-294-2800. For vegetarians on the go, Whole Foods' prepared food section will feed you bet-ter, and faster, than any vegetarian restaurant in town. Outstanding selec-tions include green chili and cheese po-lenta; Emerald Mushrooms salad or

DOWNTOWN

A LA CARTE ON SIXTH AVENUE 92 A LA CARTE ON SIXTH A VENUE 5/21.
Sixth Avenue, 6/19-544-1661. This takeout emporium serves first rate sandwiches, soup, small entrees. Food is delicious and top price is \$6.95. Call ahead
for Saturday orders. Bee beta are sandand salmon. Soup plus half stachwich
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, Galemp Quarter, 619-329-3222. The chef brings expertise in Italian regions rooms, When evailable, try shrims said, exper suiffed with submon, and daily twotto dishes. All breads baked on premises. Best bets are grilled half chicken or duily fresh fish. Low to

expensive.

BLUE POINT COASTAL CUISINE
55 Fifth Avenue (at Market),
619-233-6623. Very classy atmosphere
and mens—mostly fish and safood—
to match. You can set appetitures at the
to, but best bets are sightly fish earther
of actal and the set are sightly fish earther
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300 p.m. Expensive.

toon to constitution. Joseph conty, treats to constitution to constitution. The control of the c

city. Open dimens only. Moderate to City. Open dimens only. Moderate to TER FREE MARKET 720 North. Heater Drive, 619-223-2434. (Top of the Market, 619-23-2446.) This hape retaurnest with its harbor view offers a south, an opyter bear, and a moderately priced restaurant downstatist. A distribution of the control of the beautiful setting, Lunch and dimere, continuous service, daily. Top of the Market serves and a lic care Downstaint disting room, moderate to expensive goursest. Top of the Market, moderate to expensive goursest. Top of the Market, moderate to expensive goursest.

moderate to expensive.

THE FISH MARKET 790 North Harbor Drive, San Diego, downtown,
19-232-947. The Fish Market's sush
bar is one of the best, and least known,
town. Despite in lack of popularity,
at is tough to get a seat here. The place is
mail, but persever and you can enjoy
mail, but persever and you can enjoy
take yellowtail sashimi or highly recomended oysters. This sush has a
place for sushi purists. Moderate. —
Max Nash

Max Nash

CREYSTOME STEAK HOUSE 658
fifth Avenue, Gaslamp, 619-232-0223.
This elegant three-worb publishing with to mannic top floor serves more than to mannic top floor serves more than towards to the season of the mannic top floor serves more than obsolute, make lively dimners. Food is well prepared, but witch costs, which can easily escalate. Excellent service. Open nightly 5:00 p.m. to midnight. Expensive.

KARL STRAUSS' OLD COLUMBIA BREWBEY AND GRILL 1137 Col-umbia Street (between B and CStreets). 19:234-279. The star attractions here of the columbia street of the star attraction be-premises. Up to a dozen been may be estable. Food includes burgers, pa-tra, soup and saled, fish and chips, noise can be shattering, but it in, Lunch and dinner daily. Low to low ondersee. Branch at 9075 Scrattering. Bod. Sorrento Valley, 805-507-2739. KARL STRAUSS' OLD COLUMBIA

KIYO'S JAPANESE RESTAURANT EXTO'S JAPANERE RESTAULANT
SIT Steets (Deveme 19th and Sisten
Japanere 19th and Japanere
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through Saturday. Friday evening, all-you-can-est seafood buffet. Sunday buf-fet brunch, 10:00 a.m. to 2:00 p.m. Closed Sunday. Expensive. Closed Sunday. Expensive.

LA GRAN TAPA 611 B Stree

LA GRAN TAPA 611 B Street, 619-234-4222. Here is a good opto for light meal, especially before or after a cultural event. Tapas, Spenish appetic-ers, are prepared hot or cold, and the seafood, such as shrimp in herry sauce and fresh octopus, is always fine. Try torrilla expansiale (cold potato and egg "pie") and psells. Lively, casual atmos-phere. Open Monday through Satur-day, Low to expensive.

day, Low to expensive.

LA STRADA 792 Fifth Armone (as Fifth and G), 619-239-3400. The setting include, but the Northern Italian food pregaration may be uneven. Stay with past dishes and low-yicked inems. Open state of the past of

grast treak. Their Nebruska berf is sged and meticolously grilled to your specifications. You can get a one-and-s-hich or three-pound porter house, which will be juicy, marthed with flavorful fits. You can also get specified fish at Morton's. The big, golden salmon filler flakes to the fork and in moist, sweet, buttery. The pricey la ic carte sides are either bad or mediocer. The Goldw Hot Chocolate Cale is exceptional. But go for the steak Expensive.— Mark Yould

REI DO GADO 939 4th Avenue, down-town, 619-702-8464. This new Brazilian restaurant is fun, in a mysterious way. Unless you already know how a Brazil-Unless you already know how a Brazil-ian steak house works. No instruction here, other than try the fejizodis, slow-cooked black beam and ports, and fareful manior, meal with omions and fareful manior, meal with omions and the property of the state of the property of the property of the state of the property to property of the state of the particular cap* being the tastiest. If you survive the meat parafe, the the sumptuous fruit table, and then snag a few Brazilian chocolates. Moderate. — Mar Mash

chooluse. Modernte. — Marc Nash
RUTITS CHRS DEAK HOUSE 13:55
North Harbor Drive, 619-233-1422, Sac
tuto of treak are wastlebe, all coaded in a special broiler at 1800 degrees. The
day. They're fabriculate, but mothing in
on the plast except the piece of meat.
Vegrables and eight ryles of postasos
are a la carte. Lobster tail, fresh fish,
groun view and service. Open nightly
for dinner. Reservations recommended
there to fire degra in enhance on weeddays. Call a week in advance for weekdays. Call a week in advance for the college.

ends. Expensive.

TAKA 555 Fifth Avenue, 619-338-0555.

This restaurant is a knockout. Gorgeous food and beautiful setting. Entrees, which combine Asian and Continental elements, can be ordered in half portions. Don't miss linguine and seafood, flict mignon, salmon saute. Highly satisfying food at prices you can sford. Open nightly for dinner. Low to expensive.

SOUTH BAY & CORONADO

THE OLD BONITA STORE 4014 THE OLD BONTIA STORE 4014 Bonitz Road, Bonitz, 1634-79-5337. The menu is strongly influenced by Baja Californian/Merican cooking. The signature dish is the bucket of Baja-style lobster for two. The bucket includes slipper lobster tails, shrimp, grilled chicken, and carne sauds, plus Scene daily, Moderate. and tortiba. Open daily, Moderate.

daily. Moderate.

PEOME'S, the Landing, 1201 First Street, Coronado, 619-437-4474. This waterfront fish- and-seafood restaurant offers a gorgeous view and interior waterfalls. The menu changes daily. The portions are huge. Reservations recommended. Open daily, lunch and dinner.

(The prefix for all Tijuana numbers is 011-52-66. From the United States use the prefix 011-52-66 when calling Ti-juans; when calling in Tijuana use only the restaursan's six-digit number.)

the restaurant's sla-digit number.) CRIEI JAI 138 Avenida Revolución (corner of 7th Street), Zona Centro, 58-49-55. The new diaing room, con-structed from the ground up, is lovely to behold and offers old fevories as well as new Spanish diabes. Best beta are reshe cod. fresh nightly fish, pealls. All dinners served with hot rolls, Roque-fort cheeses, soop or saled, dessert. Su-perb service, loving stimosphere. Open coven slays, 150-2 na. 10-950 p.na. Lov.

seven days, 1100 a.m. to 900 pm. Low-CLIN ANOS 1007 loot Marie Velazoo, 34-72-62. Surely one of the best and most elegant restaurants in Tijuana. Cocurrent food preparation includes a parameter of the second of the season of the turn left. Drive one street. Turn right, After one long treet, you will see a crose from the playroused. The restaurant is acrose from the playroused on right.

across from the pherground on right.

IR RODBO 1677 Blvd. Salinas,

16-54-0, Steak lovers will have a field

they have with a versity of cost, some

and quasafilia, a crips adata, beam

dessert is included in the price of the

entret. Chores only, hermiton, and regu
dessert is included in the price of the

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entret. Compared by hermiton, and regular

paneled rooms. Cool viable if you like

feet. Open daily from 11:00 a.m. on

midisplay. Take Revoluccion natti it

caliente; proceed path the pitch high
pitch and the control of the control

entret. Turn left, and left again,

Il Bodos in on the right safe of the retree.

Irighly varietie and easy to Indi.

A SCOMDING Sant Monice 4 in Fraccionamiento Las Platnas, 18-45-38. The Hidden One, Sounderin or converted manifold, beautivery guidens and reasted quaid, and the Chairvenfread traight. The routed body goat and reasted quaid, and the Chairvenfread last eight. The routed body goat and reasted quaid, and the Chairvenfread last eight of the routed body goat and searched with the seed of the first last eight of the routed body goat and Santacky. Take Revolucion until the beach to the first last every goat of the result of the

Moderate.

LA ESPADANA 10813 Avenida
Sanchez Taboada, Zona Rio, 34-14-88
or 34-14-89. Beautifully prepared meals
that include appetizer, soup or salad,
and entrée are available in this structure and entrée are revilable in this tructure whose name means bell tower and whose exterior rescribles a mission. Best best here are fifte strad on a shewer (bothess of filest), buby back rôte (somities to the constitution of the constitution of the constitution), and leg of lamb (pierus de brutter sauce (comstenes som champistons), and leg of lamb (pierus de brutter). The constitution are mammonth, and the breakfast is excellent. Superb services in Squaris and English. Some English spoken. Open daily Moderate.
PALM GRILL Cantinante (halfway to English spokes. Open dally Moderate. PALM GEILL Contames (ballway to Ensembla), 14-12-03. The A-frame building looks like a batched hus and substitution of the contame to and lower-level paties. Food it Ameri-ena, French, and Contonental with a few Mexican dishes. Loss of atmosphere and fine service. Both was read half being pood. American restaurants. Open for breakfart Saturdup and Soundey, hand, and contame to substitution of the contame to substitution of the properties. The contame to the the contame to the contam

Coastal Mediterranean Cuisine

FEATURING EXECUTIVE CHEF HERVÉ GLIN Yoted one of San Diego's most talented chefs by San Diego Magazine's David Nelson.

GRAND OPENING SPECIAL 50% OFF ENTRÉE

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Buy any pasta or pizza & receive a second of equal or lesser value for 1/2 price. Excludes Posta Bucket. Easticke & Rothora D'Ush Xoress. locations only. Dine-In only. Not good with any other offer. With this ad. Expires 9/11/00.

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Abbinistrative, CLERICAL, Technical, Light Industry, Assembly and more, Immediate positions, temporary and temporary behavior of temporary and temporary for the services today. Fax: 858-292-2302. Phone: 858-292-2304.

THE TANK OF THE PARTY OF THE PA

minimum 20 hours/week, Salary nego-tieble. Send resume: ARCH MW donald-son, 530 8th Avenue, San Diego, 92101, 619-239-7888.

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Individual will order monitor inventory levels and manage vendor programs for the company, purchase grocery and non-food products, establish relationships with vendors, maintain pricing structure; and ensure that inventory levels meet company guidelines. Requires 2 or more years' college or equivalent, 3 or more years purchasing experience, preferably within a food-distribution organization, strong communication, organization, and problem-solving skills; intermediate PC skills; and

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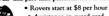


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for granted. In this country, we have
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every expensive, but cometimes hurting people in the pocket in the only
way they'll consider alternatives.



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THE READER PUZZLE by Don Rubin

A tlast, a cryptogram for the hear-ling impaired.

We've given each of the signs from the manual alphabet a different letter value and written a message at the right. Can you break the code?

RULES OF THE GAME

 The prize for solving the Reader Puzzle will be a Reader T-shirt. (Large is the only size available.)
 All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle.) P.O. Box 85803, San Diego, CA 92186-5803) by 9:00 a.m., Wednesday, six days following the issue date.

3. All entries must be accompanied

3. All entries must be accompanied by your name and address.
4. Employees of the Reader and their immediate families are not letter interested families are not.
5. In the event of disputes or ties, decisions of the pagks will be final and arbitrary. We've only got five prizes each week to goe sawy, so first each week to goe sawy, so the prizes each week to goe sawy, so in the space allowed on the puzzle page. And please, no phone calls or 7. One entry per person.

Answers to and winners of Reader Puzzle #1125, Face-Off. The solution to Face-Off should look like this: ANDOCODDDDDDDDDDDD-GOOFY SIncomby. PEROPORT REPRE

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#1127 Signing Off

Of the 78 entrants, 33 were correct The winners are: 1. Marion G. Ceruti, San Diego 2. Jane Hessler, San Diego 3. David Weim, San Diego 4. Robert Griest, Carlsbad 5. Tom Moore, Coeur d'Alene, ID

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ELONDE, LATE 40s, SPORTY, ambitious, outgoing, unencumbered professional Enjoy outdoor activities, quiet times at home. Looking for nice guy who works hard and plays hard. (8/16) TZ23051 mount plays hard (8/16) 27:23051

DREAMING OF YOU— 48-, healthy, outgoing, strietic, old-fashined values, like softbeft, photography, haure, cals, 1m 35.

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Introducing READER MATCHES, the best place to meet San Diego singles! You'll receive

a free personal matching ad in the Reader Classifieds and on the Internet at SanDiegoReader.com. You'll also receive a free "voice mailbox" that allows you to record and receive messages from a touchtone phone.

HOW TO PLACE YOUR AD: To place a free ad, fill out the coupon below and mail or fax it (619-233-7907) to us. (If faxing, please photocopy the coupon first.) The deadline for submitting your free ad is Saturday at 7 am. Free ads are not accepted over the phone or in person. We'll send you a 5-digit mailbox number (printed in your ad) and a 4-digit security code for exclusive access to

NEW! E-MAIL **RESPONSES TO YOUR**

(See details below)

You may place a late ad until 6 pm Tuesday by phone (619-235-8200), in our office (1703 India St. at Date St., downtown), or by fax (619-233-7907). The charge for these late adsis \$20 for the first 25 words plus \$1.20 per additional word. By phone or by fax you may use Visa, Master-Card or Discover only.

HOW TO USE YOUR VOICE MAILBOX:

After you receive your mailbox number and private security code, you can record your personal introduction and listen to your responses. Call (619) 881-2000, 24 hours a day, and follow the easy instructions. You must have a touchtone phone. Cordless and cellular phones are not recommended.

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MEET YOUR MATCH! Use the form below to place your FREE, 2-week Reader Matches Ad and get your FREE Voice Mailbox. READER MATCHES PRESENTS EVENTS FOR TO PURCHASE AN OPTIONAL HEADLINE, use the lines below, keeping in mind the following: 20 characters per line including spaces; the first initial of each word is capitalized; **INGLES!** abbreviations and unusual punctuation will not be accepted; the cost of each line is \$12. Continue on a separate sheet if necessary; no more than 10 lines. Please print clearly.

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San Diego, CA 92186 Fax: (619) 233-7907 LATE AD DEADLINE: 5 pm Tuesday		Address		First Addi
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(Must include \$20 service fee.)		Phone (day) (

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1/03 India St. (at Date St.) downtown	Signature	
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Call 1-900-844-6282

\$1.99/minute [18+ only]. No cordless or cell-phones. Call and enter the number at the end of an ad to hear the advertiser's introduction and leave a message. The date in the ad is the last day to reply. The charge will appear on your phone bill as "Dating, Questions? 619-235-8200 x268

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SanDiegoReader.com

From this page, simply click on the "Matches" link.

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CUTE, PETITE, CHILDLESS, 30s Asian Enjoy arts, nature, animals, yoga, holistic health, metaphysics. You Sincere, attractive, responsible, pisytu caring spiritual, professional nonsmoker. Seeking life partners (8/16/3-12-20)83.

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DANCE WITH ME, TRAVEL WITH me, be happy living with me and communicating wants, needs. Tall: nonsmoker, good, honest gentleman will get attractive, loving equal! (8/16) Tar 23061

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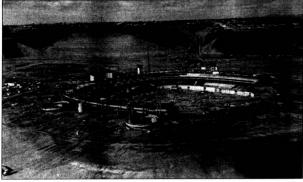
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PICTURE STORY

Photograph from the San Diego Historical Society



ualcomm Stadium, 1966, People wanted to call it the Sun Bowl, San Diego Bowl, All-American Stadium, Mission Stadium, Carnation Stadium, and other names. When it was completed (at a cost of \$27.75 million), local sportswriter Jack Murphy got the honor. Before the stadium was built, Murphy's columns regularly

addressed the need for a huge, all-purpose stadium, He had many ideas, including "the possibility of a stadium being built on concrete barges that would float in bays and canals, servicing the public for Major League Baseball, football, and aquatic events."

- by Robert Mizrachi

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SEEKING SOMEONE for memorable times. White male, 32, 180ths Cycling, hiding, camping, much more Looking for down-to-earth female to spend time with (8/23) 127 20068

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Whether you or so longle, throated or widowed, finding a most can be hard like you can be made the skills of approaching, directing a conversables, and developing finistent respect with Weather Research hereafther. Where to Bushlemer? PREZ saidle lamps, long directly side was strategies to find your sight methal Sand a check to \$5.5% to convertigation and handling to Sanet Works, T.C. Rez. 2697, Cadded, CJ 92018-2697, or call as with your costs and for early series.

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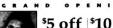
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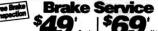
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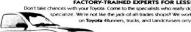
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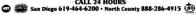
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Patrick is a briefs man, bun huggers," as they were called in his family. He's a sports they were called in his family. He's a sports to be compared to be c

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The saleslady at Neiman-Marcus confirmed that they carried them, "Hanro considered the best. They are made n Switzerland and are a finer underwear." I readed down to Fashion Valley to check out e selections. Popping into Neiman Marcus, was shocked to see that one pair of the Hanro

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"They're giving me a saggy-butt

ping \$45. My love's dear burn, cute as it is,

ping \$45. My love's don't hum, cute as it in, sat wasn't worth the price, even if they are considered the best. So I ducked into Nordstrom's across the small and headed knowingly for the small and headed knowingly for looking membranes. If you are looking membranes in your are answered the Nordstrom's saleslady, "say away from the Calvin Klein. Obviously I don't know from experience, but I hear experience, but I hear the properties of the p

fregularly priced \$14.50 for a three-pack|. They are on sale this week during our anniversary sale for \$10.5 and this is the only time

Raiph Lauren feels just like the Nordstrom, though the legs are too binding... Oooh, I really like these," Patrick said as he sauntered around the bedroom in the Savile Row. "The cotton is soft, a little see through. The waist-band is song but not tight, and the leg bands are soft. These are my favorites so far."

"What is up with these!" I laughed as I

In the corner I couldn't help but notice cylindrical packages of Joe Boxer Briefs

(\$15 for a three-pack). The packaging proudly displayed a chart such as those found on food updayed a chart such as those found on food the package of the p

too tight."

The sharp-looking Tommy Hilfiger
briefs, with horizontal blue-and-white stripes
on the waistband and a red-and-white emblem front and center, came in gray and black as well as white. They were cut higher than most, wen as white. They were cut higher than most, made of soft cotton with a luxurious waist-band and comfortable leg bands. "These and the Savile are my favorites so far," said Patrick. "These Tommy Hilfigers would be perfect for athletics."

Patrick pulled on the Jock-eys. "There will be definite escapage issues with these Jockeys," he laughed "Unbelievably, the pack

"New and the second of the sec feel funny going on. There's hardly any in the waistband. I have to wiggle the and off."
Pulling on a new pair. Patrick said, "These
Nordstrom's also have a soft, fuzzy waisthand,
though the stitching where it connects to the
reat of the brief is kind of rough.... The Polo
Raiph Lauren feels just like the Nordstrom,

for three pair at Target).

I handed him the Meronas (\$6.99 for three pair at Target). "These feel as comfort-able as the Savile Row and the Tommy Hil-figer: soft, nonbinding legs, fitted but not uncomfortable waistband." Lastly Patrick pulled on BVD (\$5.99 at K-

pulled out the Joe Boxers, which were huge— four inches bigger in the waistband than any other brand. "They might be sized right, it just depends on how much give it has," answered Patrick. "Too tight in the waistband, with too

much material in the back, so they're giving me a saggy-butt effect. The leg bands are way

Lastly Patrick pulled on Byl J (35.99 at N-Mart). "A lot of booty room, eh?" he laughed. "Fine in the waistband but I keep feeling like I want to yank on the leg bands to stretch them out. These don't pass inspection."

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BY ANNE ALBRIGHT

Johnny Go Surfing

can't stop Johnny. My two-year old son rum and jumps, He turns somerasults and twits in a circle until he lild down. After horsing three girls, I was not pre-tile. The stop of the lild of the lild of the Hebecca, Angela, and Lucy, now aged seven, five, and then, respec-tify. From my experience with Rebecca, Angela, and Lucy, now aged seven, five, and then, respec-tion of the lild of the lild of the presence of the lild of the lild of the presence of the lild of the lild of the held and use post and Junta of the held and use post and hadage. The year-old boys throw the ball against a wall unity out take the held away or something breaks. The lild of the lild of the lild of the held and the lild of the lild of the held and the lild of the lild of the held and the lild of the lild of the held and the lild of the lild of the held and the lild of the lild of the held and the lild of the lild of the held and the lild of the lild of the held of the lild o can't stop Johnny. My two

"What is right," lack agred
Johny turned the page. Another surfer
pulled an aerial maneuer on a much smaller
wave. "Funny," Johny commented
"Tey, he looks pretty funny," lack said.
"Tey, he looks pretty funny," lack said.
Johnny's comments had been random. Every
time lack showed Johnny asid. "Whos." Surfers
on againt wave, Johnny said. "Whos." Surfers
and for lack, showed Johnny asid. "Whos." Surfers
Talt night as we were getting the kids
rady for leds, when lack mentioned he might
go surfing with our neighbor, Andy, the next
morning bilmy raceded into lack kip." Dohny
"No. lobrary," lack answered. "Not tomor"Whos you're older."

My husband Jack is pleased, Jack, who surfis, draemed of having a child he could take out in the waves. None of our three daughters to surf. Three or four months ago, Jack walked to surf. Three or four months ago, Jack walked to surf. Three or four months ago, Jack walked to surf. Three or four months ago, Jack walked to surf. Three or four months ago, Jack walked to surf. Three or four months ago, Jack walked to surf. Three or four months ago, Jack walked to go surfing on many John yall of the surfice of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of the coast of Main. "Whos, Johnny Jad." and John yall of the coast of Main. "Whos, Johnny John yall of the coast of the coast of Main." Whos, Johnny John yall of the coast of the coast of Main. "Whos, Johnny John yall of the coast of the coast of Main." Whos, Johnny John yall of the coast of "Johnny go a surfing," Johnny announced

"Johnny so a surfing," Johnny announced gelerfully. I pulled the kick board into the water. Johnny grabbed hold of the Styrofoam board a face full of water. Jouled him up. He splutered and lunged at the board sagan. "Johnny go a surfing."

For the next half hour, Johnny tried over and over to stand up on the small board. A few board water w

You can try again another day," I told him. Until he gets another chance at surfing, Johnny has decided skateboarding might be his sport. A few nights ago, Rebecca, Angela,

and Lucy rode their bikes around the cul-deand Lucy rode their bikes around the cul-de-sac in front of our house with our across-the-street neighbor Morgan, Jack and I stood in front of our garge talking with Morgan's par-ents. Andy and Tina. While we talked, Johnny ran across the cul-de-sac and pulled an old skateboard out of Andy and Tina's garage. "Johnny go a gatesboard," he announced.

"How does he know what a skateboard is?" lasked Jack.
"I don't know," Jack answered.
And ywalked over to his garage and fished a battered orange helmet off a high shelf. He strapped it onto lohnny's head, Johnny stod on the skateboard. "Johnny go a gatesboard," he told us again. Johnny shifted his weight, and the board slid out from undermeath his feet.

the took of again, nominy antited his weight, and to the control of the control o

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