# Reader



**MASTERS OF** ceit

On Tuesday, June 29, 1999, the San Diego City Council On Tuescday, June 29, 1999, the San Diego City Council went into secret session to consider a series of financial concessions demanded by San Diego Padres owner John Moorea. Although the closed-door meeting had been billed on public notices as a discussion about 'real property interests in the East Village area of downtown San Diego,' the real topic was the granting to Moores of almost \$5 million worth of 'modifications' to the Padres lease at Qualcomm Stadium in Mission Valley.

Confidential minutes of the meeting show that all councilmembers except han Vargas attended, including Valerie's ballings, who, later disclourse would reveal, had just 90 days eating, on March 31, respect thousands of dollars by selling stock obtained in a lucrative initial offering by Neon Systems, a Texas company controlled by Moores, Later, in November 1999, four days before the council again secretly considered granting the Moores concessions, Stallings again

secretly considered granting the Moores concessions, Stallings again purchased stock in Neon.

Attached to the minutes of that June meeting was a simple

Ansaged to the minutes of tast pune incertaing was a sample one-page matrix, never made public, that laid out for the council the estimated \$4.68 million "cumulative impact"—the oost to taxpayers —of what Moores was asking for, Ti-Zer Revenue Cap at \$25.5 million," was the first point. The "Annual City Impact" of the cap was given as "4259,000. Point two was "Parking Increases"

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#### LETTERS

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

Lost In Woodstock

Lost In Woodstock
Your "Weirdest Gig" (Pop
Music, August 24) on Ramblin'
Jack Elliott, the son of a
Brooklyn physician, reminds
me of his appearance at the 1961
Ann Arbor (Michigan) Folk
Festival, which was promoted
by a student, Marc Silber, presently a resident of Oakland,
California Elliott, merchans California. Elliott — perhaps in denial of his New York roots — was attired in cowboy boots, Levi's, and a black tenboots, Levi's, and a black ten-gallon hat and affected a marked Oklahoma twang. He was accompanied by a then-unknown teenage folksinger from Greenwich Village by the name of Bob "Dilon," the name of Bob "Dilon," dressed similar to Elliott except for a Greek sailor's cap. Reminded of this performance at a concert in 1997. Elliott opined that he did not know what had happened to his young associate but he believed that he "got lost up in the Woodstock area" some wears hark.

years back.

A documentary film on Elliott's life, produced by his daughter, opened recently in New York. A review of the film by the New York Times made mention of an apparent estrangement between him and Bob Dylan.

Harvey Gordenker Ann Arbor, MI

Shallow. Trend-Driven City

Kudos to Randy Hoffman for his article on the legendary Ramblin' Jack Elliott (Pop Music, August 24). I just hope there still exists an

hope there still exists an interest in great American/folk acts such as Jack in this shallow, trend-driven city to be fewel and blink-182. It to be fewel and blink-182, It's no wonder that performers Jike Joe Ely, Tom Russell, Robert Earl Keen, Jules Shear, and worm Marshall Cernshaw on their West Coast tours this year. It's a pity...where's the Bachannal when you need one!

Bill Herrorg
San Diego

Love Chapter

Love Chapter
You will probably get lots of
mail on this one, but please
tell Abe that I Corinthians 13
is not a verse but a chapter,
commonly referred to a feet
"("Sheep and
Goats," August 24),
"If I speak in the tongues
of men and angels, but have
not love..."

If your guy doesn't rec-

ognize this he can't be fluent enough in Christianity to do what he does, or else he had a

Clancy Sloan San Diego

XII, Not 12th

XII. Not 12th
This may sound a line bit to you.
This may sound a line bit to you body made so but somebody made so both some instakes 
transcribing a letter of mine you published in the August 14 
Rander on page 57. You have it 
tuited 11 Agree with Opinica.\*

I would be sound to the sound to the sound to the 
there's a quote from Paalm 
103. You have it printed "I'll 
expect of Thee that Thou give 
them food in season." I fee the 
them food in season. "I see 
them food in season." I see 
them food in season. "I see 
them food in season." A fee 
that, you've got the same mistake 
again, "I'll look to Thee..."

That also should be "All." I 
that in the traditional Bibles 
up to 40, 30 years ago you will 
not find contractions.

One other thing, as long 
so 
pope Pius XII."

Name Withheld

Name Withheld

#### Unjust Canine Incarceration

The August 17 article "Ain't Never Goin' Back" ("City Lights") was as surreal as a passage from Franz Kafka. However, an incident I ob-

passage from Franz Kaffa.
However, an incident 1 obthowever, an incident 1 obweeks ago validates the reality
in chilling objectivity.
At approximately 7:00 a.m.,
a lifeguard attempted to
ticket an indigent for his
offender wouldn't cooperate
and the police were summoned. Two ATV bech patrolmen, two officers in a blackguard managed to subdue the
offender after tackling, pepper-spraying, and cuffing
him. The dog was taken into
custody with his owner.

Location of the complex of the complex of the
control of the complex of the complex of the
ficient means to bail his dog
out of impound, lustice served?

Name Withheld

#### Secret Dirty Work

Secret Dirty Work
Thanks to Robert Kumpel's
"Ain't Never Goin' Back"
("City Lights," August 17),
we got a gilmpse of the San
Diego version of "driving
while black." Too often the
police and prisons do their
dirty work in secret. Even now,
with all the rhetoric about
counal right, people of color are with all the rhetoric about equal rights, people of color are continuously subject to the same old violent and illegal treatment by police, the prisons, and the courts. Young people and the courts. Young people their civil rights.

It's time for us to face the facts and speak up in their defense. The militarization, of our police forces and the reliance on prisons as solutions and confrontation between and confrontation between

# Reader

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Re	ading .
	Amy Bloom: A Blind Man Can See How Much I
Art	Museum and Gallery Guide

Max Nash savors the simpler dishes at Pample Our Prugal Tongue goes where the Falkner Winery is full of surprises.

Jonathan Saville reports on a beautifully integrated

Classical Music Review and Guide

**Events Highlight and Guide** 

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at www.adrander.com

Unblusting Communitations San Diegon John Moores, who supped down last month as chairman of the board of Prevail of the Control, will soon be departing the control, will soon be departing many of the other corporate boards on which he now sits, econding to a new release last week from Housston Blad'iew Corporation. All-from Housston Housston of the Corporation Moores as anying. It adds that Moores, who has a major state in Blad'iew. 'as rectaining of a manufact of stock in Neon Systems, another Housston Housston Blad'iew Corporation. All from Housston Houss

Aust the facts. The subports addirect to the San Dego Gry Council by TRI sperits in the Sallings care requires the city to produce a long list of records including but not limited to correspondence, memoratum, notice, tape records an items, including but not limited to, correspondence, memoratum, notes, tape recording, referencing. Weler's Sallings and relating to: 2.1 bandson, and all other HIM bandsons notites and their employees. (a) Not Systems, Inc., 13 Denaddom, and all other HIM bandsons entities and their employees. (a) Note Systems, Inc., 13 Denaddom, Lindian and Jenterile, 18 IT due Bower's, and "All City of San Their procords relating to the an atmosphere feet." The subscenerable for a cellular phone number, presumably that of a phone used by Sallings.

Playing with Fire Island While state senator Steve Peace has his hands full this summer with the uproar over electric rates, an Planying WITH PIG BRANDED While state senator Steve Proce.

As his hands full this summer with the uproar over electric rates, an old sadekick is causing a different sort of commotion on the East Coast.

Constantine Dillon, who gree up in San Diego Country and collaborated with Peace in making the inflamous "Killer Tomatoes" movies, so now superimedent of New York Fire Island Mytonoal Seashove. And

Constantine Dillom, who give up in San Dregs County and collaborated with Pace in making the inflamous 'Nell' Tomutses' works in one superintendent of New York 19 the Indianal National Seaborate, and we experint the County of the Indianal National Seaborate, and we employee, who once worked as that assembly speaker Willia Brown's San Dregs representative and wrote comedy byte for spurned from County millianniar Beld Received. He as been accused of being based against gays, that yor developed the property owners thinks Dillom is too overprotective of the park's we remoment at the expension of the property owners thinks Dillom is too overprotect of the property owners thinks Dillom is too overprotective of the park's review removant and the property owners thinks Dillom is too overprotect of the Property owners thinks Dillom is too overprotect of the Property owners thinks Dillom is too overprotect of the Property owners thinks Dillom is too overprotect of the Property owners thinks Dillom is too overprotect of the Property of the Property owners thinks Dillom is too overprotect of the Property of the P

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

#### **Unlike Any Other** Crime

By Ernie Grimm

f you watched any local news in late February, then you saw footage of Billy Dean McCall twice shove police chief David

Dean McCall twice shove police chief David bejaramo's daughte on a deparament-store surveillance trace, it was for that attack, and for showing five other women, that crime thangs. On Means, the state of the state

him for a hate crime against the old man. He was sentenced to two years. Now, what hé did with the doorman was free speech. If we were trying to legislate his thought, we would have prosecuted him for his insults to the doorman. But we didn't. We prosecuted him for attacking the old veteran.

Objection 2: Hate is not a crime These things are commonly known as hate crimes, but the word hate gets misused and people mock the concept. People say. "If I murder somebody, don't I hate them?" But that's simplifying the concept. Hate crimes are not somebody hating somebody else for any rea-son. Hate crimes are when somebody commits a crime against somebody else because of the victim's race, gender, religion, disability, or sexual orien-tation. Hate is not something that I have to prove. I have to

the criminal is.

Using evidence of motive is not a new concept in the law. We do that all of the time. For example, in murder cases. You consider whether it was permediated versus a crime of passion. Take residential bur glary. If I'm walking down the street and I need to use the restreet and I need to use the re-stroom and I see your door open and I go in and use the re-stroom, the crime is residential trespassing, which is a misde-mentor. Now let's say Tin walk-ing by again, I see the door open, and my intent is to go in and rip you off. I go inside your home, and as soon as I'm past the en-tryway, then I can be convicted of first-degree burglary because of my intention. Another thing not just like any other crime from the victim's standpoint.



simple battery, McCall faces ten

years in prison instead of three. The case, which was the first gender-based hate crime conviction in the country, brought a measure of national attention to the San Diego County Dis-trict Attorney's office, in particular, the man who heads the thate-crimes unit, 34-year-old deputy D.A. Hector Jimenez. It also reopened the bag of objec-tions to the decade-old hatecrimes statute. Jimenez recer

Objection 1: Prosecuting hate crimes is thought control.

Jimenez: Let me answer that
with an example, A man named The doorman kept his cool and continued to try to get them to leave. So when the guys left, they were walking east on Broadway and a World War II vet, who was an African-American, happened to be walking by them, a 71year-old man. Cook said some-thing to him like, "You niggers need to respect the white man," and he called him a couple of more slurs and then showed him against the wall. The old man fell hard and hurt his hands. The tell hard and hurt his hands. The doorman and other people around were kind of shocked by this. Luckily, a cop happened to be coming down Broadway so they flagged him down. Cook was arrested and I prosecuted crime because of who the vic-tim is. The crime is the murder, assault, whatever it is. The "hate" aspect of it is an enhancement. and you look in their eyes, you see the fear and desperation and the sense of helplessness. Let's say an African-Ameri For example, if you get con-victed of robbery and you use a gun in the commission of the

bbery, it turns into armed rob

bery, and you get a stiffer sen-tence. It's the same with a hate

crime. If you beat somebody up for no reason, you'll get sen-tenced one way. But if you beat

somebody up because they hap-pen to be Jewish or Christian, then you'll be sentenced in a

Objection 3: A crime is a crime no matter what the motivation of

new neighborhood, and he new neighborhood, and ne starts getting harassed. Rocks start coming through his win-dows, maybe graffiti here and there. Then, one day he wakes up in the middle of the night and finds a cross burning in his and finds a cross burning in his yard. What am I supposed to charge the person who did that with, malicious mischieff If it weren't for hate-crime laws, that would be the only crime. But do you think the guy who did that was just trying to brown some continued or page 6

from Hell By Jeannette De Wyze Confronted with the issue of music piracy on the Internet, the San Diego

**The Contract** 

Union-Tribune took an unequivocal stance Union-ITIDINE TOOK a
in a May 4 editorial. "Property
rights must be protected," the
newspaper declared. "Legitimate
companies will have to follow
copyright laws and pay royalties
to musicians and record companies." The piece, however, ignored the related question of who owns the electronic r to work produced by free nic rights writers for newspapers. Dis-agreement over those rights has created a bitter rift between the

local paper and some of its most seasoned contributors. In recent years, as newspa-pers throughout the country have established online editions have established online editions and electronic news archives have proliferated, the question of freelancer copyrights has become contentious. In 1993 Jonathon Tasini, head of the National Writer's Union, and other writers sued the New York Times. Newsday, Time magazine, University Microfilms International, and Meed Data Central Res and Mead Data Central for usatabases without the writers ourt ruled in favor of the pub ishers, a federal appeals last September reversed that de-New York Times has since an-nounced that it will appeal to the

der it, you could never resell any-thing," says Miriam Raftery, a fre-quent contributor to the *U-Ts* home and real estate sections. "Not a single writer, to my knowledge, signed that."

Local freelancers say the U-

T didn't press the issue then, but a new contract surfaced about eight months ago. Unlike its pre-decessor, it did allow freelancers decision, it did allow freelancers to sell or use their work in any form after an initial ten-day redusivity period. However, it also granted the U-T authority to use freelance articles in any format, without limitation, print and electronic. In any of the U-T's present or future publications, as well as to "make the work available for reproduction and distribution on magnetic, optical, or electronic media, including electronic transmission." ing electronic transmission" to any online terminals or

databases.
"I thought, 'Gosh, no way am I going to sign what we were call-ing the Contract from Hell," says Baia-based writer Paula Mc-Donald. She began contributing articles about Mexico to the U T's "Night and Day," food, and travel sections in 1994, although travel sections in 1994, although by last fall she had wearied of

them for a while. They thus The Executive Group Union-Tribune. To med the complete solving of the 
Union Tellman for the part sorten tops, 
use the (pairs of the pairs of the (pairs of the pairs of t proof the authors from the present to Asserty 1973 source a few words you would expect to find in the articles Other | Degle Struck Relating stary types or never sections believ will become your much with ferver, more specific results.

U.S. Supreme Court, but the high court is not expected to an-nounce whether it will consider the case until sometime early

the case until sometime early-next year.

next year.

Some awareness of the ques-tionable legality of using free-lance articles in electronic form without permission from their authors dewined at U-T head-cut and the state of the state of the case of the state of the state of the case of the state of the state of the state of the case of the state of

newspaper "one-time print rights" to all those articles, she felt convinced that "what they've done is completely illegal." McDonald says, "Tve always television and movie stud "These kinds of things can keep

taken a very strong stand abo taken a very strong stand about not negotiating away all my nights. She says her experience with one of the first stories she ever sold as a fredancer taught her the importance of this. In 1979 Good Housekeping magazine agreed to buy the one-time print rights to publish a short inspirational Christmass story by McDonald called "The Last Straw." They didn't pay me much," she says. "It may have rolling and rolling and rollin McDonald says. In fact, she s

McDonald says. In fact, she says the only way she has survived as a freelance writer has been to reyche her work. But her ability to do that would plummet, she argues, if the first publisher to whom she sold each story spread it throughout the Internet.

Raftery, the home and real estate writer, echoes those sentiments. "Some years, as much as The fun Diego Union-Eribune. because front to over Years Milatelle Roll's Stand ; Benne . Br. fost an aidles buth I & facelift, lot an outlined betherong as that they the Section sedient. Leader Mannes (Greet Harmes, MARCH 1876 (Bootte : East-Boott of a tropical materials), remodeled home talls was at the forth Pacific Sect of a tropical materials in a second section of the second pacific 10-3m-2000 At http://www.index.com/states/st

U-T archives search page

never asked her to sign the new contract.

Last winter, however, Mc-Donald discovered that roughly 50 of her articles already had been incorporated into the new-paper's electronic archives and were being made available free to visitors to the "SignOn San Diego" website. Furthermore, when the searched on the Inter-net, the found "hindreds and the best of the search of the three three

1-Jun-2000 MARGINETT Transfers | Robert Assessers find Music, in Properties in Lifetime Second

bem \$200." However, readers re-sponded to the story so warmly that the magazine later paid to run in again in 1984 and 1993. McDonald has also received ad-ditional money for publication of the story as a stand-alone book, in madio form, and in the book in madio form, and in the book of the story of the book of the story of the book of the story of the Soul "Hopefully conded it will be done as an animated Christ-mass special," she says. She offers other examples. A 1996 article she wrote for Rousde? Dignet about a boy who nated his seem shilling about on lated his seem shilling about on hand the seem shilling about on made his seem shilling about a box.

F-3ul-2000

50 percent of my income has come from resales," she says. While the *U-T* typically pays only \$50 to \$400 for articles, national magazines may pay ten times that much. "Now obvi-ously, if someone is going to pay \$2000 to \$3000 for an article, says, adding that she can't offer a national magazine those rights if the *U-T* has already seized them. She also felt robbed by the

U-T's actions.

During the early part of this year, Raftery and McDonald say.

the streets of South Central Los tested contract. Raftery says she was told on Wednesday. August Angeles later appeared in Chicken Soup for the Teenage Soul and has also drawn interest from

they began communicating with other freelancers who work for the U-T, along with trying to as-certain how many freelance ar-ticles have been incorporated into the U-Ts website archive. was told on Wednesday, August 16, that she had to sign it or else her budget remodeling column, "Small Change," would be pulled from the next Sunday's "Home-Scape" section. The author of about 350 articles for the U-T since 1993, Raftery says she pleaded for the opportunity to into the U-Ts website archive. They say they've now determined that the archive contains roughly 4500 freelance pieces, about 3000 of which were produced by 30 or so writers whom they have contacted. Some of these writers eventually described their pilebt to the Napleaded for the opportunity to negotiate, offering in the interim to sign contracts on an article-

scribed their plight to the Na-tional Writer's Union, which re-

sponded by sending a grievance officer and contract advisor to



Hermosa Beach-based Harry Youtt says he and the group members decided to alert the *U*-*T* to the freelancers' concerns and open a discussion about possible solutions. "We wanted to give the U-T the chance to do to give the U-T the chance to do
the right thing," Raftery says.
Yout thus drafted a 2400-word
letter to Union-Tribune editor
Karin Winner, and he planned
to send it for arrival on Monday
of last week. But before the letter
was even mailed, several of the
firediancers began hearing from
their editors about the much-detheir editors about the much-de-

to sign contracts on an article-by-article basis. But the editor responded that no further dis-cussion was possible, and the newspaper wouldn't be able to publish any more of her work. Raftery has since learned that the U-T has terminated its relathe U-T has terminated its rela-tionship with several other writ-ers who resisted pressure to sign the contract. Dave Horrigan, whose "Mac Track" column has covered Macintosh computers covered Macintosh computers in the "ComputerLink" section for the past three years, says he received a copy of the contract four or five months ago and for at least two months had been suggesting changes to it. On Au-gust 15, however, he got a call from a junior editor informing him that if he didn't sign the contract as written, the paper wouldn't be able to accept any

more of his material.

Horrigan says he declined
with regret. Although he was
paid "less than \$100" per column, he says he often got 400
letters a week from readers
whom he describes as "the nicest whom he describes as "the nicest people in the world. They're the heart of America, if you will—the tyers, the doesn, the creative ones.... And the idea that the U-Twould just abandon this community is incredible to me!

A sub-sea engineer who claims credit for "hundreds of inventions," many patented, Horrigan says the loss of his col-Horrigan says the loss of his col-

grass? Of course not. It was an act of terror. And what do you think the impact of that crime on that family would be? When people buy a house and move in,

they have hopes and expectations of starting a new life in that new house. They're hoping things are going to be good for them. Then, all of a sudden, they get harassed and then they have a cross burned in their lawn. Obviously, those hippes and expectations shatter and they feel intimidated. It's important to me that people

understand that we're not prosecuting hate crimes just for the heck of it. We're pursuing a higher goal. You have to penalize gool wo commit those kind of attacks on people because that kind of crime translates into community fast. For example, after that levish community center got shot up by that jerk, Fur-

row — the guy who shot at the kids and then killed the Filipino postal worker in L.A. — most of the Jewish community centers in

Objection 4: Hate crimes are crimes committed by white males against nomwhites. That's not true. You need to

understand that the hate-crime legislation doesn't say, "You can't best up blacks. You can't best up Mexicans. You can't best up gays." Anybody can commit a hate crime, anybody can be the victim of a hate crime. I've pros-ccuted cases where white males were the victims because of race.

CONTRIBUTORS Lane Albright, Ed Bedford, John Irizzolara, Patrick Daugherty, Jos Deegan, Jeannette De Wyzs, W.S. Di Piero, Stephen Dobyna, James Sichel, Ernie Grimm, Mary Grims

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Objection 5: It's hard enough to compile a jury of mixed gender, religion, and meet that will operate with unity and objectivity. The presence of hate-crime allegations make it nearly impossible. I agree that it's hard, but it's not impossible. The area of hate-crimes does touch nerves in potential jurors. But that happens all the time with nonhate crimes. Now, his anger and frustration can't be compared with the anger and frustration of a African-American who has been targeted for race because that white man doesn't have the his-torical wounds to associate it torical wounds to associate it with. But I prosecute them both as hate crimes. The Reginald Denny beating — the trucker that was beaten during the riots in L.A. — if that wasn't a hate crime, I don't know what was. The man was beaten because he was white.

as well. Let's say you have a as well. Let's say you have a child-abuse case, what juror is not offended by child abuse? What juror doesn't think that child sodomy shouldn't be tol-

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jury. Can someone in a union sit is a civil case involving a labor dispute or some labor contract if they say. The got to side with labor regulates of the evidence with labor regulates of the evidence and be fair, they can. The jury selection process can and does handle these challenges. Both lawyers can sak ten som. Then there's jury questioning and if somebody says." personally believe that anyone sonally believe that anyone charged with a hate crime is probably guilty," they can be ex-cused for cause. But if a juror says, "Like any other person, I don't like hate crimes, and I

don't think people ought to commit hate crimes. But, if the prosecution doesn't convince me that he did it, then I'll find him not guilty. If they do con-vince me he did it, I will find him guilty," that's all you need.

## Contract from hell

umn won't hurt him financially. Nor will it have much impact on Charles Harrington Elster, a lo-cal language authority and radio commentator who found about 18 of his book reviews and edi-

archives. Elster refused to sign the contract about two weeks ago. "I'm in it because it's the right thing to do," he says. "But I'm not really sacrificing my inme."
That's not the case for all the

That's not the case for an use writers who refused to sign. "We're really looking at tough times," says Terry Tucker Hinkley, a gardening writer who estimates that she has sold about 45 rticles to the *U-T* over the years.
This was unbelievably hard to

president and chief legal offi-cer Hanold Ruson Jr. apparently del aguak to a writer for Edition and Publisher's colline nows ser-tered to the control of the control of the trick quoted Fuson as spring the U-T hand's yet decided whether to purpe the aggreed whether to purpe the aggreed archives. (The article did not address the question of whether or how those articles might be, retrieved from delectronic databases to whom the U-T apparently sold them.) The story also contained the corporate attorney's assertion that electronic use of sattless. "This was unbelievably hard to take. I cried off and on for three days straight."

Calls to the U-T to discuss the freelancers' current situa-tion were not returned. How-ever, Copley Press Inc.'s vice

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printed in the U-T brings in only minuscule amounts of only minuscule amounts of revenue and probably never will amount to much. Finally, it will amount to much. Finally, it quoted Fuson as saying that the Copley Press would "think carefully" about the issues raised by the freelancers. Youtt, the writer's union rep-

resentative, as of Tuesday had not received response to his letter. So this week several of the freedance withers retained the services of J. Daniel Holsenback to represent them against the U.T. A Gray Cary veteran who helped form that firm's intellectual property department, Holsenback about be able to compare notes with colleagues in several other cities. In June a group of the control of th esentative, as of Tuesday had ot received response to his let-Boston writers sued the Boston Globe for telling freelancers that they can no longer work for the paper unless they give up their electronic rights. This month, a writers also applied for class-action status to represent up to 10,000 freelancers whose works are included in the Northern Light, ProQuest, and Thomp-son's Gale Group archives. A similar suit against a Denver database company Called Ion payment for back royalies to the writers involved in that case. Yout describes the current situation in San Diego as 'an ex-citing moment in newspaper.

citing moment in newspaper history. It's a big general-circuhistory. It's a big general-circu-lation newspaper in a big com-munity, and we've got the people to take it on. So from a stand-point of group action, I think it's great." Some of the local free-lancers also appear to be drawing inspiration from their colleagues' solidarity. McDonald, for exam-

solidarity, McDonald, for exam-ple, says, "I have a whole new set of heroes."

Others are concentrating on what they will do now that they have lost the *U-T* as a showcase for their work. Computer writer Horrigan says hell con-tinue selling his column to three publications outside the three publications outside the United States, and he's negoti-ating with three more in this country. He also plans to start publishing his weekly refleccould have a season of the control o

Editor's nose: Freelancers who write funder norter for the Pender do not see their work on the pa-per's webpito unless they can tribute to the City Lights or en-

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STRAIGHT .... THI HIP

Hey, Matt:

I think I've come up with an idea that might potentially save hundreds of lives (and make me rich), However, my friends claim it would never work. Since none of su are physic experts, we decided to defer so your almighty experts, we decided to defer so your almighty experts, we not the provide emergency parachutes for every passenger? They could drop from the overhead bin almostied the exagen or be conveniently tucked away under the floating seast cushions. Granted, they wouldn't do much good if the plane were to explode or suddenly drop into the occan, but on those lights when you know you're going to crash and have time to prepare, couldn't they help?

— Jeanne, the net

MATTHEW

Oh, the humanity! Businessmen dropping out of the sky all over the place. Jeanne, the net has some perverse charm, and we here at the Matthew Alice Institute for Brainstorms and have been seen that the Matthew Alice Institute for Brainstorms and have the place green and the sing. But his plan is soft all of bugs we may have to call in pest control and have the place tented. In the meantime, we dialed up Dave at Air Adventures Sydwing to get this take on your revolution in flight. Where to begin. For raw recruits who haven't a clue what they're doing. Dave recommends the big circular chutes that don't let you get yourelf into as much trouble as the rectangular ones. They weigh about 15 pounds, so we'd better not have them dropping out of the overhead hin. An experienced hand can stray on a chute pack in about ten seconds. An option change on a chute pack in about ten seconds. An option change of the proposed of th

bin. An experienced hand can strap on a chute pack in about tree sconds. A hysterical noneymoon couple convinced they re about to die might require, oh, two, three, four minutes, so I hope this is a slow-motion disaster. It is not to be considered to the control of the wing large would put you in the reb last. Out of his approach to the wing large would put you in the reb last. Out of his approach along the strateging about 80 knots. At air shows, professional divers sometimes show off by throwing themselves ut of the cargo hold of a 273 slowed to about 178 knots. You'll-farely evill probably be going faster than that, and we can assume the pilot will be busy with more pressing problems than making rour jumps of the control of the strateging that the strat

would be spread out all over Point Loma.

Dear Matt A.:

There are these large cylinders on top of the first hill north of Mira Mesa along the 1-15. I think that the same type of twin cylinders exist (because I've climbed up them) in Mission Trails Park that the same type of twin cylinders withing in (I think) through a metal grate. Do these go straight to hell, or do we have some sort of underground shelter, tunnels, sewers, or what?

We deployed a unit of elves along the 15, and they reported back with a sighting of three large silos stiting on Miramar Hill, west of the f way, near the Mercy Road exit. Easy to see when you're stuck in the backup along 15 northbound. When we assembled back at bace camp, we compared notes with our Mission Trails unit and determined that what we have here are air vents. They don't go straight to helt, they connect to water pipes in the accord San Depo Aqueduct, which of the contract of th

supposed to hear.

The aqueduct runs roughly from Lake Skinner to Lower Otay and is basically a gravity system with siphon-like sections where the terrain requires it. At high spots on the route, the vents prevent vapor locks and keep the water moving without interruption. The County Water Authority asked me to tell you that the vents are inspected periodically by the health department and are designed so no gross stuff can fall into the pipes.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P. O. Box 85003, San Diego, CA 92186-5803, or fax your questions to 619-231-0489, or e-mail to hoymatifetic.com via the International Conference on the Conference of the Conferen

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# SportingBox By Parick Daugherty

# **Put The Hammer Down**

am standing in the ballroom of the Radisson Hotel in Mission Valley surrounded by 100 bare-footed humans dressed in modified bathrobes. Both sexes are represented, as is every age group from teenage to death's door. Participants are busy kicking and hitting each other.

Gosthin Justia, Jae Kwondo, Sei Shin Jego.

Karanet, Zar Kempo Ryu Jujintu, Sikik Jujitsu.

Meet Master George Koaty, 36, who owns.

Kony's Kung Pi Jas Roo studio in Occanside.

I make him for five-foot, nine-inches, 145

bounds, and 7 percent body fat. It has brown hair, brown eyes, and a face that is baby-skin mooth. At first gaine on ecould easily visualize him at the hote's beliboy. That would be who once worked for lunior Sea as a bodyguard, has been training for 20 years and is an inches the season of the s

is just a way of getting all the martial arts styl together in one place."

is just a very of getting all to me mandam, and is just a very of getting all to mercial arts sypte together in one place."

I'm not sure that's a good idea. "Can you give me a sense of the diversity within martial arts!" arts of the diversity within martial arts!" arts of the diversity within martial arts!" arts of the diversity of the diversi

"In my art we practice a full wheel. We punch and kick. We throw. We do takedowns. We do submissions. We cover many areas of fighting, although the physical workout is nothing compared to the mental workout. If you would not be comfortable in that area.

"But, having said that, our style is a street style. It's designed for you to take care of yourself. If you were to grah me and I had to defend myself and my family, I wouldn't think about you could hunt me."

"What about women?" The eternal question.

Participants are busy kicking and bitting each other.

This is Fighting Arts 2000, the Gathering of the Masters IV. Translation: martial arts pros get together once a year and put on three money and then taste different martial arts styles served by masters.

Today's entried includes Kempo Jujistu, Jing Shen, San Soo Kung Fu, Kempo Karate, Contin Justu, Tar Kwondo, Sei Shin Ryu Karate, Zen Kempo Ryu Jujistu, Sitck Jujistu, Sitck Jujistu, Shing Shen, San Soo Soo studio in Oceanide.

Meet Mater George Kosty, So, who owns Kosty's Kung Fu San Soo studio in Oceanide.

Imake him of five-foot, in ein-inches, 145 pounds, and 7 percent body fat. He has brown left, but the site of the site o

#### The Vegas Line

NFL Week 1 [Home Teams in CAPS]

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to	N.Y. GIANTS	6 1/2	40	Arizona
be	Baltimore	2 1/2	37	PITTSBURGH
nis	Indianapolis	3 1/2	44	KANSAS CITY
les	Jacksonville	10 1/2	38 1/2	CLEVELAND
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ou	ATLANTA	7	46 1/2	San Francisco
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	DALLAS	6	39 1/2	Philadelphia
g.	GREEN BAY	2 1/2	44	N.Y. Jets
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re	OAKLAND	6 1/2	39 1/2	San Diego
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"Sey, you're a womining 25 to 25, with average athletic ability." (By the wey, I have no idea what a werning entheleig ability, in. 'How long would it take to learning missee or two that the control of the control of

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

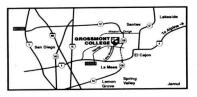
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Snacks ..

congregational choir.....

Denomination: Church of God Address: 456 Fifth Avenue, Chula Vista; 619-425-720 Year founded locally; 1964 Senior pattor H.L. Jay Warren Congregation size 80 Suaft one full-time Ohurch actional enrollments 40 Annual budget: \$195,000 Weekly giving: \$2200 Singles program

program: no ity: African-American, white, Hispanic, Asian, Afro-Caribbean

Dress: casual to dressy ervices: Sunday worship, 10:00 a.m. Youth evival, Saturday, September 30. Call for details

Almost a century ago at the very beginning of the Pentecotal movement, white journalists who valided the Auss Steet review in Lea August who valided the Auss Steet review in Lea August different races were not only worthipping together, they were actually embracing one another.

Lea Sunday mente and the August Augus

everyone sang several contemporary cho-ruses and "How Great Thou Art," Reverend H.L. lay Warren told H.L. Jay Warren told us to stand and greet each other. Black, white Hispanic, Asian, young, old, male, female: all moved around the sanctuary and embraced. Often as not, these were full-on bear hugs. Even the sincerest interracial

on bear hugs. Even the sincerest interracial agape can still startle and move us.

Thirty-six-year-old Reverend Warren promotes this atmosphere of love freely given. A North Carolina native, he grew up in a segregated world. When he came to Chula Vista Church of God 18 Church of God 18 months ago, he says he was determined to "tear down" the traditions that he'd seen divide

believers.

"I grew up in an all-black Church of Cod-dhurch. Different races have worshipped separately because that a what they've traditionally done. Demonitations as different traditions have served to keep people apart. J don't believe that tradition has anything to do with the Coopel. Tradition has nothing to do with the message of God's love." Reverend Warren is a tall, strikingly hand-

some man with an excellent oratory style and a fine singing voice. He's the church's first black pastor, and the oldest white members seem

pastor, and the oldest white members seem especially to adverhim. When posting with him, saking him for prayer, the older white women pat his hand, they touch the side of his face. His job isn't easy. The church had been without a pastor for eight monthaby the time he was hired. "We're still going through a weeding out process," he says. "Some people don't like change." The liturgh be's instituted, white somewhat assale centers some people don't like change." The liturgh be's instituted, white somewhat assale centers some people don't like change. The liturgh be's instituted, white somewhat assale centers some people don't like change. The liturgh be's instituted with somewhat assale centers are proposed of the some people of

often didn't concern personal difficulties, but difficulties faced by others. A family friend who had an infection in his leg. A coworker whose aunt had died.

Reverend Warren doesn't ramble wher he preaches. His manner is direct and enthusihe preaches. His manner is direct and entrusa-stic. Last Sunday morning his sermon's theme was "The Obvious Versus God's Fact."
"What is faith?" he asked us.
"Truth?" a man called out.
"The evidence of things unseen?" offered

The evidence of tungs unseen: othered a woman.

A several Warren told us, "is the service of Coof Sec."

He event on to explain that while it's easy to exist in the obvious and the material, believers are called to a more challenging life.

"If you stay mired in the obvious and the material, when you're confronted with difficulty, you will seek an obvious, material refuge. A refuge in drugs. To bacco. Alcohol. Places. Money, Other people. But more of these those to the over your refuge.

That's how God can be your refuge.

"That's how God call so to be the wants

calls us to live. He wants us to trust in him. He us to trust in him. He requires us to look beyond what's obvious. No matter how real or obvious your loneliness may seem, God told us, I will never leave you or forsake you.' No matter how obvious your doctor's report may seem, our God is a healer. We live by faith, by a supernatural empowerment to tear empowerment to team down what's obvious down what's obvious and overwhelmingly negative. If you hold onto only what's obvious, the material facts of your experience in this world, you will surely fail.

The great message of the Gospel, the great message of God's love is that God does not want us to stay

down, trapped in the mire of life. Again and again he promises to help us and be our refuge. Right now, you may have problems in your home life that seem

mpossible to overcome overcome. With God impossible to overcome. With God all things are possible. Look beyond the obvious. A simple example is that when you scaterpillar, you're not seeing something that will remain earthbound forever. You're actuwant us to remain earthbound forever, trapped in the mire of life. He's given us the means, through our faith in him, to transform our-selves. Don't stay mired down in life. God wants

us to fly."

When I spoke with Reverend Warren after

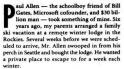
the service, I saked him what he hoped for his church.

"To become a place of refuge," he said. "For too long churches have been Sunday clubs. Social occasions for meeting friends. But that's not the church's mission. We have to reach out to the community, to the people who hurt the most, who are the most lost. Our mission is to offer them refuge and hope."

— Ahe Obinizar.

- Abe Opincar





"Other accommodations have been arranged for you," we were instructed. "So come, by all means, but do not dare approach the lodge or Mr. Allen will be angry."

Our vacation ended in disaster after the previous owner of the lodge — a bitter, raving man — treated us to a holiday dinner of roast beef, whiskey, and ferocious insults. The details are too extraordinary to write about convincingly. Suffice it to say that ever since I have believed that Paul Allen owes me

The huge collapse of his Portland Trail Blazers against the Los Angeles Lakers in the NBA semifinals this year was not ample compensation. for the simple reason that I wanted the Blazers to win. Even Allen's rhythm-guitar work in his Seattle-based band Grown Men falls short of the restitution I deem fair. But his Experience Music Project (EMP) - which is a conglomerate of



several schemes, including a colossal mus in Seattle designed by Frank O. Gehry and a stimulating, interactive website (www.experience.org) - just might settle the score.

Over the years Allen has sponsored numer-ous real estate projects in Seattle, drawing both praise and censure from the media. He has been compared to the Medicis of Florence, Baron mann of Paris, and an 800-pound gorilla. After three years of construction, the EMP museum opened on June 23. Gehry says that the building, which is located at the base of the Space Needle, is designed to look like a smashed guitar and that if he had to name a painter who inspired the creation, it would be Robert

Rauschenberg. EMP 's press releases boast that the exterior of the \$250 million museum has no right angles and that the billowy aluminum and stainless steel jacket is composed of gold, silver, purple, blue, and red shingles that, despite Neil Young's dictum that it's better to burn out than fade away, are meant to bleach over time. While some critics believe the building will do as much to secure Gehry's reputation as his seaworthy Guggenheim Museum in Bilbao, Spain, the

described it several months ago as "openheart surgery gone awry."
The stated purpose

of the museum and its accompanying site is to celebrate "American popular music" with ing exhibits. The col-

"I play the way I play," Hendrix is auoted here.

"and I can't understand the

"interactive" and divert- situation at all."

lections include artifacts relating to Hollywood punk and Jackson Street jazz; objects like a 1964 Rickenbacker 12-string guitar formerly owned by Roger McGuinn, the 1962 FBI file on the lyrics of "Louie Louie," and the drum machine Dr. Dré used on his album The Chronic; and oral histories by Billy Bragg, Grant Hart of

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Why this sudden generosity

Simple. This hasn't been a great couple of years for the Philip Morris name, what with all the embarrassing lawsuits and disclosures about addiction and injury and

In business, it's called a "brand problem." You'd probably call it a lousy reputation. So, Philip Morris will pay cash for the

use of a good name - hoping to become connected to, identified with, possibly confused with, the organizations your community needs and supports - the organizations that add something decent and beneficial to all our lives.

(By the way, they're not spending all the bucks in the communities. There's a report-

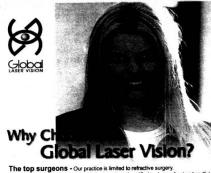
ed \$100 million national advertising campaign to tell us all how generous and public-spirited Philip Morris is.)

Do you find the proposition insulting? That's probably because you think there are some things money can't buy.

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ol Project Advisory Board and Tobacco-Free Youth Committee of the American Lung Association of San Diego and Im



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Hüsker Dü. Grandmaster Flash, and Sir Mix-A-Lot. The website requires as Control, but once you're up to speed you can interact with the guitar timeline, master guitar licks, learn how to harmonize, read interviews with Patti Smith and Moby, and hear songs and watch videos by featured artists of the week - Giant Sand, Sleater-Kinney, Unwound...

But the heart of this boyish undertaking is a paean to Jimi Hendrix, from whose 1967 album Are You Experienced? the project borrows its name. Hendrix and the concept of experience are ideal organizing metaphors for the museum. Since Robert Johnson went down to the crossroads, rock's energy has come from the tens between its innocence and its commercialism. No one embodied this contradic tion more than Hendrix. In numerous press clippings and video interviews with British critics like Keith Altham and Chris Welch, Hendrix emerges as an outsider - as a shy, modest black man unsure of what he was up to.

"I play the way I play," Hendrix is quoted here, "and I can't understand the situation at all."

But he was, of course, a calculating and shrewd performer who maximized his impact with sensational gambits — guitar burning, drug abuse, unside-down Fenders. This story has repeated itself countless mes during rock's history. Behind the Grateful Dead's psychedelic impro-visations was a crafty business acumen, and some believe that the com cial viability of Kurt Cobain's naïveté was what killed him. Didn't rock moment that Americans stopped being so gullible Isn't rock a palpable form of the nostalgia we feel for the childishness that we regret outgrowing? I mean, look at Paul Allen. He's a college dropout who suddenly grew to a gigantic size. So he bought a foot-ball team, a basketball team, and a room for his posters We can be friends





ittle Debbie doesn't like to ive interviews," said her father, Ellsworth McKee, board chairman and chief administrative officer of McKee Foods Corporation. When I reached Mr. McKee at his Chattanooga home, he was evasive appeared for 40 years on thousands of

## ₋ittle Debbie

hoves of cookies and snack cakes

"That little picture of her is how she looked when she was four and a half," he said. "Over the years we've changed the hair some, but not so much that anyone would notice."

Studying Little Debbie's image, I saw a smiling auburn-haired girl in a white hat and checkered blue blouse. "Is Little Deb-bie married? Does she have children? A

"No. No. And no."

Did she ever work? Mr. McKee paused. He cleared his throat.

"She managed the plant for a while." Mr. McKee, a Southern gentleman, was

trying hard to be polite with me, a stranger who'd called to talk about Little Debbie. Whatever was behind his reticence, I'd never know. When you make a living by calling people out of the blue, you learn that innocent estions often lead to abrupt dead ends. (Which is why I spend large parts of my day Little Debbie: The True Story would, I knew, remain hidden behind Tennessee polite Little Debbie is America's leading snack-

cake brand, with a line of 20 products and annual sales in excess of \$850 million. At the supermarket, I'd seen Little Debbie's Swiss Cake Rolls, Devil Squares, Banana Twins. The packaging's stark simplicity, the fact that almost everything had the same white, intensely sweet "creme" filling, made it all seem somehow redneck. Little Debbie's products reminded me of Moon Pies, another Chattanooga innovation, two cook ies, chocolate icing, marshmallow filling.

I knew that my downstairs neighb Melanie, was from Chattanooga, One day I asked if she was familiar

with Little Debbie. "Occah " she said "I just love Little Debbie's Oatmeal Creme Pies. I ate a whole box the last time I filed for divorce." I invited her up to

my place for a glass of wine and to talk about Little Debbie, Melanie sat ramrod straight in her chair

"I had to wear a back brace when I was curvature of the spine. One metal rod up the front, two up the back, and a big plastic collar to hold up my chin. I was a plump little girl, and that back brace fit tight. I had to wear the goddamn thing 23 hours a day for four years. Much of that time I just craved the feeling of having that brace off my body.

by MAX NASH

back brace wasn't very attractive.

"So, to keep my mind off things, I ate a lot of Oatmeal Creme Pies. They're just two oatmeal cookies with a marshmallow filling, but they're so good. I had a friend, Betsy Bare, who was two years younger than me. I'd go over to Betsy Bare's house and she'd play the piano and we'd eat Oatmeal Creme Pies and sing Elton John songs. The piano keys got real sticky.

"Once a week my sister Jackie would

have me over to her apartment to spend the night. She was 14 years older than me. Real tall. Straight brown hair. Beautiful She'd have me over and

first we'd stop at McCullum's this little convenience store there in Chattanooga, and she'd buy me whatever I wanted. I always wanted two boxes of those Oatmeal Creme Pies. We'd take 'em back to Jackie's place and just sit around and giggle and

eat all we wanted. The most wonderful thing was that Jackie let me take off my a little girl," she explained. "Because I had back brace. She let me keep it off the entire time I was with her. I remember how cool and light my body felt.

having an affair with a much older man, Dr. Geddes, who was very prominent in Chattanooga society. I guess their relationship was rocky. I remember she'd call my mon and cry. Mama didn't like to talk about it. sitting and starting at the phone, trying to make myself call people like Ellsworth McKee.) ing to notice boys and have crushes. The She and my father were ashamed that their

daughter was having an affair with a much older man. They lived in fear that people at our church would find out.

"I remember the evening my mother got the call from the hospital over in Douglas County. I was doing dishes with my ther when she answered the phone. They said Jackie had been shot. They said she was dead. I remember that all of a sudden it felt like my back brace got real tight, like it was going to crush me. I couldn't breathe. "It seems she and Dr. Geddes had gone

to spend the weekend at some house he owned out in the country. Dr. Geddes told the police that there'd been an argument, that she'd gone up to his room and taken a shotgun and somehow shot herself under her left breast. He put her body in the back of his pickup and drove her to the hospital. There was no investigation. The autopsy was rushed. As far as everyone was concerned, Jackie killed herself. It destroyed my parents. They'd lost a daughter. They were humiliated that everyone in Chattanooga knew about Jackie and Dr. Ged-des. They never pressured the police. They wanted it all to remain a secret. But Chattanooga back then was a small town, and in small towns people talk. A year later, my daddy sold his business and we packed up everything and came to California, I've always wanted to call Dr. Geddes. Call him late at night. I've wanted to call him and say, 'You don't know who I am. But tell me, Dr. Geddes, do you sleep well at night?' "

Vons supermarkets carry Little Debbie products. A box of Oatmeal Creme Pies generally runs \$1.40.





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# What Happened to Marie?

NO ONE WHO HELPED CARE FOR HER KNEW HER TRUE STORY

But what if, instead of beginning to

write fiction, I'd continued to

"play" in imagalternate lives:

I built an alternate world where the circumstances of my "other" life were up to me to ecide. First of all, I would be a boy. Second, I'd try a life without parents, without siblings. I'd live in an orphanage with other boys. And we each had a pony.

Not a childhood escapist fantasy due to

Playing in a childhood land of make-believe

abuse or neglect or substance-addicted care givers; there was no divorce tearing the family asunder, no "mom's boyfriend" nor "dad's gir friend," no stepfather nor stepmother to cloud the familial waters, to further divide attention

school; factor in the patrol boys who had the power to stop traffic, the paperboys who had financial independence; the school electives for boy (wood shop) where they created toys for themselves versus the girls' electives (home-ec), where we learned to make dinner for phantom hus bands. The bottom line: who wouldn't rather

"Neurotics build castles in the air, psychotics live in them." And sometimes the lines blur.

All societal, cultural, historical factors aside around the time my age entered double digits, I entertained myself, filled my spare time (plus the time I spent carrying out household chores),

roughly aged 8 to 12. living in this utopian instid his own pony. We may have gone to school (those times when I extended the reverie school (those times when I extended use reveals to my own school day), but we also were intensely involved in plotting and engaging in a "war" between the individual cabins. Each cabin's residents would be its own militia, with officers and privates, with spies and infantrymen. Our tools of war included BB guns, also issued to each boy in the orphanage, and the taking of prisoners. There were pacts and alliances made, broken, used as fronts for invasion or intelligence-gath ering. What this war was supposed to accom-

plish, I either never decided or have forgotten. I suspect the former. It was more like Native American coup counting, or a battle of spies and infiltration, of besting the opponent at strategy and tactics, of earning honor with each display that ttdid or routed the enemy — all for the development of our futures

The boys had names that I listed exam book in the days when the were more than six pages). Some were names of real people, athletes was even my father's: some were nade-up, boys' names I would've iked to have had. And I was all of them, at one time or another, some times scouting territory as the hand some, clusive Clay; sometimes planning strategy as the elegant, natural-leader David; occasio ping it out as the tough runt Gary The logbook — kept discreetly, though not very originally, between my box spring and mattress — listed the boys under which cabin outpost

and parcel out affection. None of the now-popular afflictions that damage or warp contemporary childhood and give adults more excuses than they should have for their inevitable transgressions.

And the gender switch? Seems natural for a girl in the late '60s, no matter how hard my parents unceremoniously (without con being counterculture advocates) tried to buck society's imbalance in opportunity for

with a role-playing life in an alternate univ Not one with spaceships and tentacled aliens. One with boys — boys doing things even boys only dreamed of doing.

The boys and I lived on a large compound.

with one main lodge and several outpost cab-ins separated by rolling wilderness terrain, mostly California coastal scrub landscape, but some of they belonged to and included basics about e, what color their ponies were, and kept track of their demerits and honors. But my boy-orphan life was not just on paper but also lived tangibly: besides doing chor ing rabbits, raking the manure pile sn

This private (neverdmitted-till-now) surrogate life as a boy literalized itself in my "real world" once, but without the orphanage and the war without the ponie and the BB guns. My Girl Scout troop was at district camp, where troops from all over the county gathered for a week on the Girl Scout property in Julian, each troop occupying a campsite but all troops coming together for flag ceremonies, softball games, swimming competitions, campfires, archery, and other activities. I was in sev enth grade the least-devel oped girl in my troop, likely the grubbiest (two eyes peer ing out of a smoke-darkened face, mop of short hair never combed, hands seldon washed). My mother was the troop leader, and among her considerable talents as a Girl Scout counselor was her capacity to not give her own

children preferential treat ment. This, in turn, allowed me the same sense of unchecked spontaneity as the other kids who were away from their parents for a week That year, the first time a gir from another troop asked the inevitable question, the one I frequently heard from new peers — "Are you a girl or a boy?" — I didn't cogitate at all and answered, "A boy, I'm the leader's son."

So the ruse was set in motion, aided by comrades in my troop: through every activity that week at camp, I was David. We even managed to get through swimming class without detection. Each troop used the pool by itself at an assigned time, so we simply put a cap on my head and, without my mother's knowledge, every one helped make sure I ducked under water if any one from another troop walked past the fenced pool were back on, I was David started telling my friends how lucky they were to be able to go camping with a "cute boy" accompanying their troop. Girls began to show obvious



signs of flirtation when I was around, waiting for me at places where they knew I would walk past, embar rassing friends by calling out that so-and-so wanted to ask me something, giggling as I went by Then there was the intrigue of the junior high

to have attracted a wiry, tough little guy like me, so it ma me feel good to be giving her what I thought she'd not soon be able to have. Finally, when she began to express her feelings more ardently, when she began speaking of coming by bus from her part of the ounty to visit me, I knew the jig was up and I conferred. The last letter I got from her was, and rightfully so, filled with the venomous anger of one who's been duped and humiliated. Understanding her shame, I retreated back to my private and secret land of boys where my boys were also starting to catch the attention of girls, trying to escape, but eventually succumbing. ploy where one girl's friend I must have, once again, been says to one of my friends that playing all the roles. so-and-so liked me and won dered if Hiked her Unahashed at our gall, we forged onward,

ween us for the rest of the

summer, her big looping girl-

writing expressing feelings she would've never been able

to admit in person. She was

a chubby girl, one not likely

But I wasn't crazy. For most mammals, the playful activities of the young are practice for adult behavior. In this case not war, not what else could I have been practicing but the adult behavior of a novelist, imagining er lives to explore, pr ing facets of experiences that were different from mine, living vicariously in personas ted, not merely dwelling on and recording my own traumas. And, an incidental symmetry, it's interesting how many of my novels' char acters are orphans or only children with single parents. My living vicariously is

now all (or mostly) exercised in the fiction I write. The changeover was both gradual and inevitable when I entered adolescence - when fantasies (different ones, played out entirely in my head) fostered and consoled me. Then I finally left puberty behind. With graduate school and a new marriage to sustain, focus on my own "real" life became necessary during those times I wasn't creating fiction. But what if, instead of beginning to write fiction, I'd continued to "play" in imagined worlds, in alter nate lives: would I then be crazy? Would any new land of make believe, like my boys orphanage, be similar to the world that my Aunt Marie -



and at the end of the week of

camp, the girl with the biggest

crush on me was given my

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ized as a paranoid schizophrenic in 1937 when she was 12 - inhabited by

In my early 30s, sitting in a waiting room with my husband, filling out forms before ing session. The forms were tandard for a new patient to the facility, and this was the нмо's mental-health site. One question on the form asked, "Have any member of your family sought help for mental or emotional dis-orders?" My husband just wrote no. His family in the If they needed counseling they would go to church. I recalled my sister having counseling sessions after her divorce, so I wrote in the litapy. Then I recalled a cousin who'd abruptly put all his belongings on the lawn with a For Sale sign. Cousin, nervous breakdown. The forms were collected and we con-tinued to wait. Then suddenly I gasped, "Oh my God, I forgot to tell them I have an aunt who's been schizophr whole life!

"I don't think it'll have anything to do with this.

In my early teens, hanging out in Nana and Grandpa's kitchen, too old to use the roller skates we kept in their garage (there were no side-walks in Spring Valley, so coming to Anaheim where we could skate around the block was exotic), tired of reading whatever tentbook I'd brought or pretending to finish a homework assignment. Today the kitchen would be considered retro-'50s, chic and a grandparents' outdated but familiar central room where everyone congregated. Yel-low Formica tabletop, silver



metal edges and metal legs, matching vellow-seated chairs the kind of vinyl pad with a raised piping outlining the cushion. A bulky white refrigerator, biscotti in a cookie jar kept high on top. Smelling

perpetually of olive oil, gar lic, and basil, windows ofter steamy, water running in the sink, pots bubbling on the stove, something being chapped on a cutting board something else

ing over five different ting, hard for an eavesdrop ping kid to not be in the way. Just listening to the adults anything earth-shattering. expect it: What kind of from is long forgotten, but Nana's voice in the conver God all of my children except one turned out right." Wow, what a scoop,

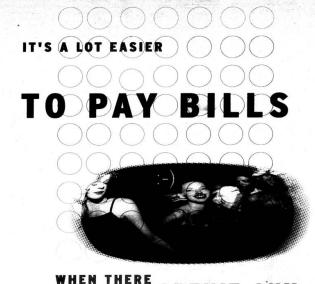
Nana think hadn't turned out right? Could she mean my dad's brother, who, in his 30s, wasn't married and appeared to still live at home, even though when we vis-ited he always found someplace else to sleep? He'd tried to get into the FBI but was color-blind: his injury during the war was a broken

nose — or was that during he was principal of an ele-mentary school and also cash from the day's receipts on the floor of his Thunderbird. Or did Nana mean the aunt whose only child's father was gone before the baby had turned a year? The toddler (six or seven years older than I) had been left with Nana and Grandpa while his mother, my aunt, went to Las Vegas as a showgirl. A few "uncles" had come and vounger; then, a prototype social rebel in her 40s in the '60s, my aunt dared to cohabit pre-marriage with the man who would become husband number two. She could look at the latest fashion and reconstruct it on a sewing machine interior-decorate a set of rooms so they looked like a lavish honeymoon suite or posh ski lodge, organize and











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ized as a paranoid schizophrenic in 1937 when she was 12 - inhabited by

In my early 30s, sitting in a waiting room with my husband, filling out forms before our first marriage-counsel-ing session. The forms were standard for a new patient to the facility, and this was the мо's mental-health site. One question on the form asked, "Have any members of your family sought help for mental or emotional dis-orders?" My husband just wrote no. His family in the If they needed counseling, they would go to church. recalled my sister having counseling sessions after her divorce, so I wrote in the little space. Sister divorce ther apy. Then I recalled a cousin who'd abruptly put all his a For Sale sign. Cousin, ner-

vous breakdown. The forms were collected and we continued to wait. Then sud-denly I gasped, "Oh my God, I forgot to tell them I have an aunt who's been schizophrenic and institutionalized her

"I don't think it'll have anything to do with this, Sibyl," he answered mildly.

In my early teens, hanging out in Nana and Grandpa's kitchen, too old to use the roller skates we kept in their garage (there were no sidewalks in Spring Valley, so could skate around the block was exotic), tired of reading whatever textbook I'd brought or pretending to finish a homework assignment. Today the kitchen would be considered retro-'50s, chic and kitschy, but then it was just familiar central room where everyone congregated. Yel-low Formica tabletop, silver



metal edges and metal legs, matching yellow-seated chairs, the kind of vinyl pad with a raised piping outlining the cushion. A bulky white refrigerator biscotti in a cookie jar kept high on top. Smelling

perpetually of olive oil, garlic, and basil, windows often steamy, water running in the sink, pots bubbling on the stove, something being chopped on a cutting board,

butcher paper or crinkly cel-lophane. At least five adults ing over five different pasto dishes, no one sitting, hard for an eavesdrop ping kid to not be in the way. Iust listening to the adults alk. Not that I anticipated anything earth-shattering. But it comes when we least expect it: What kind of exchange the comment arose from is long forgotten, but Nana's voice in the conver-God all of my children except Wow, what a scoop,

Which aunt or uncle did Nana think hadn't turned out right? Could she mean my dad's brother, who, in his 30s, wasn't married and even though when we visplace else to sleep? He'd tried color-blind; his injury dur-

nose — or was that during high school football? But now he was principal of an ele-mentary school and also owned a bookstore, wads of cash from the day's receipts on the floor of his Thunderbird. Or did Nana mean the aunt whose only child's father was gone before the baby had turned a year? The older than I) had been left with Nana and Grandpa while his mother, my aunt, went to Las Vegas as a showgirl. A few "uncles" had come and gone when I was five or younger; then, a prototype social rebel in her 40s in the '60s, my aunt dared to cohabit pre-marriage with the man who would become husband number two. She could look at the latest fashion and reconstruct it on a sewing machine, interior-decorate a set of rooms so they looked like a lavish honeymoon suite or posh ski lodge, organize and







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nents at the apartment complexes she managed — with smorgasbord refresh-ment of fried artichoke, cracked crab, cheeses, and Italian salami. Not possible it could be she, but equally impossible that Nana could mean the other aunt, the one days old when the war broke out, so her new husband enlisted in the Navy while she completed beautician's school. The model postwar wife in still-agricultural Orange County, she worked from her home as a hairdresser raised three Catholic children, including the first grand-Year's Day she always filled her dining room with a banbroccoli quiche (an early pioneer in California cuisine). And I knew Nana wouldn't be referring to my father, a physics professor who'd had to quit school after ninth grade to help support the Depression-crushed family a wartime Army officer, sire of five, including the only two boys with the family

I waited until we were driving home, the interminable two hours from Anaheim back to Spring Valley, usually mostly after dark Leaning over the front bench seat from the back. I could see my father's fingers tapping silently on the steering wheel in rhythm to the easy-lisheadlights on the freeway and didn't turn when I asked my mother (although the tion was for him) what Nana had meant. And my mother answered for my still-silent father: I had another aunt who'd been in the hos pital since she was a little girl.

Aunt Marie, for enigmatic reasons unable to cope with or completely unaware of the "real" world, lived in a land of her own involuntary making, starting as young as seven or eight years old, posbirth. In fact her birth, to my Southern Italian grandpa may have seemed like the delivery of an angel: Dropped among a family featuring

black curly hair, deep brown eyes, and smooth olive skin was a blond, blue-eyed cherub. Her peculiar behavior, how ever, soon grew further and further from angelic. My father says she was highly intelligent, near genius, and reveled in going to school. Yet this doesn't seem to jibe with what her family saw as her annoying mannerisms. She "collected things," the family euphemized. Meaning she stole things from around the house and hid

Whenever something was

ware, sewing notions, books, rosaries, knickknacks — Nana

missing — jewelry, silver

said "Look in Marie's drawer."

She also spit, wherever she

on a sofa or in the kitchen, on a sofa or in the kitchen, she spit on the floor, bed-ding, or upholstery. "Will you stop spitting?" begged her exasperated older sister, while Nana tried to wipe up Marie's spit markings as

Then Marie started per ceiving sounds no one else could hear. "Who's making that noise?" she demanded, perturbed not so much that no one else heard the dismaking it just for her to hear. a subtle assault on her peace. And for Marie there was apparently a frequent or constant lack of personal serenity, perhaps alleviated only by the distraction of her own brain learning - reading.

is why going to school con-tinued to be feasible (and successful) until she was 12

By that time the family had lost everything, includ ing their pre-Depression mid-dle-class status; had uprooted from Brooklyn and moved via Texas, to California. Marie the bed she shared with her older sister and prohibited her sister from crossing the border. This wouldn't have girls suddenly sharing a smaller space as they grew older. But Marie was now not only hearing noises unavailable to anyone else



# **Childhood Asthma?**

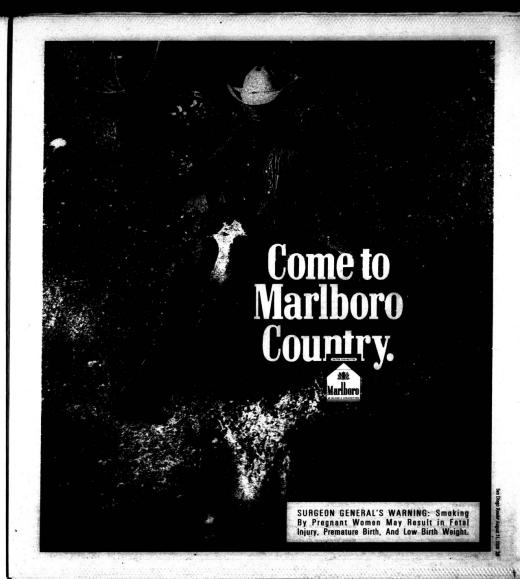
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tions with people only she could perceive. She never made any friends after the move to California; instead prefer speaking to "those people" over her family, which nad grown to include five children, with two sibling

When the family moved from San Pedro to Anaheim in 1937, instead of enrolling Marie in school, Nana took her to the doctor. The doctor called Marie's condition (he said) sometimes happened to girls just before they got their first menstrual

holding out hope that Marie could get over the "hysterics" associated with a maturing female body, his reco mendation was that she be

Sixty years later, when the (because I ask) at a family

utto — Marie's youngest sib-ling, who would've been six or seven when Marie went out, "Oh, is she still alive?" And then, "Didn't it have so thing to do with sex, with

someone getting fresh with her before she was ready?"

nosis to family lore: for 60 years a boy cousin's flirta-tions held up as the provocation for Marie's schize nia. I can imagine a '40s-era study concluding that this is human biology's way of deter mining those fit to propagate the species. In dogs the male tests the bitch by poking her rear with his nose; if she whirls and goes for his throat, it excites him further — she's got the defe mechanism necessary for future generations. So the human male "tests" the developing fernale; if she slaps him, she'll likely be sturdy enough to reproduce healthy off spring, but if she goes crazy, she shouldn't be bred. And yet sex did eventually have a part in determining Marie's

Before I could see it, even from the outside let alone prowl clichéd spooky hallvays or peer out tiny barred Hospital was closed - in June 1997. After an extensive renovation, it will become new campus in the California State University system. Too late for Marie to appre ciate the irony: the place where a latent genius's life was consumed will transform into an institution of higher learning. I can imagine Marie in One Flew Ove the Cuckoo's Nest but can't visualize her where she actu ally spent her days.

But another hospital did

erialize in my life. Com plete with patients who were wards of the state; locked doors (albeit glass ones): funky-smelling corridors; vague lines of gibberish hurled into the hallways from insti-tutionally furnished rooms; half-eaten plates of mass produced pureed food hardening on stacked brown plas tic trays, sitting on a cart in the hall through the slow afternoon; bewildered visitors rapping tentatively on room doors that are never allowed to be shut; chatter ing bossy nurses in squeaky shoes administering meds: and a grunt-staff of minimum-wage, part-time employees who fed, washed, changed clothes, made beds,

and said good night. Summer work was an s my pare

thing, and gradually, although I lived at home and they paid the meager tuition asked by San Diego State University in the mid-'70s, they had stopped buying my clothes, shoes, and toiletries. The pre months with a fast-food chair and vowed hamburgers and fries would be my last resort. So as soon as my final exams were turned in, I rode my hike up and down Broadway in Lemon Grove and filled out applications for an ice cream emporium, a drugstore, a greasy spoon, a pizza parlor, a donut shop, pop motel. Skipped the bank, ost office beauty salon Chi nese restaurant, lawyers' offices, a few bars, the Catholic past the Ace Drive-In - the

mps as though she admin-red a high-rise broker age. Her skirt was so tight when she dropped a pencil she could barely get down had to keep her spine straight and bend her knees los ing her tightly packaged hips toward the carpet and feel-ing blindly with one hand for the lost pencil

There were no opening in the kitchen, where most of station were assigned. I never learned how to make pureed liver or creamed cheese-potatoes. I was hired as a part-The full-time house

keepers cleaned the patients rooms. Each had her assigned wing — including bathrooms situated between every two deliberately, could be finished at the end of an eight hour shift (including a half hour for lunch and two 10minute breaks that often stretched to 20). My daily

#### Changing diapers, which we conceivably had done while baby-sitting or helping mothers with younger siblings, took on new dimensions.

hard, and contemplated the convalescent hospital. What was I thinking? That I'd make wretch's life; that I'd break through to an unreachable misunderstood psychotic and discover the road to treatof being abandoned, of bed sores and boredom? Did I think of my Aunt Marie? No. I thought I could work in the kitchen, washing pots and

of a fogged-windowed skir-

Dodge, now closed and slated

for demolition to make way

for a condo development.

Then I stopped, breathing

nish in the front seat of a

stirring cauldro The 100-bed facility was one story and had three wing extending from a central mine: every hall swathed with plastic-furnished lobby here a receptionist hid behind a tall counter topped with plastic flowers stuck into Styrofoam in a plastic planter oox; outside, between the wings, generic gardens of yel-lowish Bermuda lawn were bordered by easy-care, slo growth bushes and equipped with a never-used shuffleboard square. As nathetic as

that lined the walls, wash the big locked glass doors at the ends of each wing, and fill in for any full-time housekeeper my training with one of the full-timers, I learned that housekeepers were not cleaning meal trays (that was a nurse-aide duty), not responsible for sorting or tting away the laundry tha arrived on wheeled racks from the basement (again a nurse-aide chore), and especially not responsible for mopping up human waste or bodily fluids - the latter also was consigned to the ers were to inform them if we found a code-yellow or code-brown (no color was reserved for vomit)

duties would be to vacuum

the halls, scrub the handrails

Unlike the full-time ekeepers. I was never told I had to wear a uni form - one which the herself — of white nurse dres



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ably) nurse pants. It was sum mer, and I wore shorts boy's Bermuda walking shorts. and I stood for hours rock its exhaust of warm air. I always wore socks and shoes and a T-shirt with my shorts; this was before I would expos my arms in a tank top or halter, girlie style. After I was ing assistant administrator bare legs were not acceptable, an elderly man residing on the short private (non-Medi-Cal) wing, where patients had individual rooms. sked why I wasn't wearing shorts anymore. When I told him I'd been told not to, he sighed through his oxygen ubes and said it was too bad, it had brightened his day.

LA MESA

KEARNY MESA

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That my efforts were fined to the hallways did not keep me from encoun-tering the patients. At any one time easily half were in the halls: on their ways to the dining area, lobby, or the nurses' station (a trip that might take hours), or disnatched in their wheelchairs into the hall as a morning a reason to put on a clean dress or show off a new coiffure. With the industrialstrength vacuum cleaner I moved up the hallway from electrical outlet to outlet, eping around their immo bilized or barely moving chairs. And, as days pro gressed, I began to recognize some of them.

Their names, if I was ever told them, didn't stick. Something nags at my memory, suggesting that the few men in this facility were all called Mister-whatever but the women were spoken of and to by first names. At the time this na leo frumb didn't register as significant. I only knew them by the names I invented: The help-wanted woman, the several get-out-of-my-way women, various runaways, the suspenders mian, the smoking dub, paint-by-numbers, bedridden bellowers, sleepers, the chess players, and the factory and provided the state of the state o

truly wanted help. It was her daily pursuit. She was able to power her wheelchair, sometimes with a hand on each wheel as was intended by design, other times by holding the handrails and pulling herself along, with her feet off the footrests and helping her effort by "walking." Her pace slow, perhaps 20 feet in an hour, but steady. And as she proceeded, she advertised her need, "Help me, please, someone help me."

Only during a first week

on the job would an employee have stopped, as I did, to offer assistance. By the way—although I hadn't recalled it when applying for this job, and I hadn't recembered it during the years I worked in this hospital. — I did have previous rest-home experience. In seventh gade, my Gid Scout troop leader (my mother), devised a plan by which we could all earn a community-service badge.

She contacted the Spring Valley Sanitarium and had them make a list of a dozen residents who could benefit from correspondence and socialcthed by a lifetime of Cali-

**GARY FISHER** 

SORRENTO VALLEY

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tal chose residents lucid enough to appreciate and participate in the plan to pair us up for the purpose of providing the patients stimula-

tion and companionship. In

and crafts, paper-flower bouquets, seasonal room deco-

rations, even small lap quilts.

We visited the hospital on

several occasions as a troop

to sing Christmas carols and

camp songs, and we were

free to write or to stop by as often as we wanted or as often

as we could, since Spring Val-

region of hills, winding roads.

Likely her hair was white and winsy thin, her cheeks etched by a lifetime of California's long sunny seasons and sunken by tooth loss, her hands gnarled with bulbing joints and delineated with blue-black veins. I don't remember my pattner's name. Perhaps it was Helen or Sanch, names that would conjure a pioneer woman who'd come to Spring Valley in the late 1800s, to her husband's dry, rocky ranch, where, after faling with cattle and wheat, they hand-tended — using water from the wooden flame that extended a sinto the Cuyamaca Mountains — an acre, two acres, then ten acres of orange and lemon seedings, until grids of mature trees of mature trees of or mature trees of or mature trees.



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with thick dark green leaves circulating the sharp scent of citrus, spread everywhere over the low, round hills and valleys. Except I didn't know ine the pioneers who'd set tled Spring Valley. Plus, Helen or Sarah immediately referred

to herself as Grandma. Obligingly (obediently), I inquired of the help-wanted woman what kind of help she needed. Most likely, I med, she needed to go to the bathroom and required facilitation, which I was no qualified to give. I'm sure if I asked, "Do you need to use the bathroom?" that she replied, "Yes, help me, please, help me." If I'd said, "Do you need tutoring with your alge might well have been the ne. But, fitting the pattern of most first-week employees, I left my vacuum and wheeled her to the closes nurses' station and declared that this woman needed assis tance, could someone please .

"What's the matter, Mary?" (or Agnes, or Virginia, or Charlotte), the brusque, but not unpleasant, nurse asked in an overloud voice. "Are you bothering the housekeepers again? "Help me, please, help

"You don't need any

"I don't know where my

"Yes you do. Do you want to wait here for cigarette or go down and wait for din-

ner in the dining hall?" "Just help me, please."
"I'm busy here, Mary,

I'll be around with your medicine pretty soon." Finally out raising her head from counting out the afternoor meds into a tray holding tiny paper cups and name cards just raised her eyes over halfglasses, and, again not unkindly but, as is often necessary in hospital commu "You'll learn. She does this

While I learned to ignore the pleas — the requests to help someone catch a bus, go to the store, have a cigarette, find her room — the getout-of-my-way women presented a distraction I wasn't asked to sidestep. They could from blurry-eyed dre into churlish bullies. Wielding rubber-tipped canes,

obvious weapons like plastic hospital-issue vomit howls. wooden hangers, or heavy books from the ratty collection in the rec room, they would attack other patients for infractions such as sitting at the wrong place in the dining hall, pausing in a wheelchair to rest too near a hallway intersection, or meetand out a door. Traffic jams typically occurred when a number of patients were on their way to play bingo, listen to records, or make crafts in the rec room, and also around cigarette time at three in the afternoon. With in another chair's spokes, the mess would push on the backs of the disabled chairs, even whack the back of an immobilized patient's head. "Move, move, you're in "Get out of my seat,

sometimes walkers, even less

"That's my sweater, she

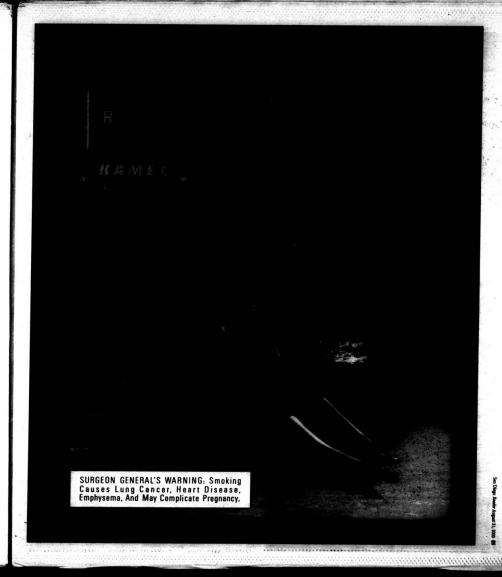
stole my sweater, give it back." The best way to handle these situations was to quickly transport each, whether victim or perpetrator, to a far end of a wing. By the time they made it back to where the were going, the urgency of the moment, and the ani mosity, would have dissipated.

The suspenders man was a fellow constantly on the move, ambulatory but always in a slow shuffle, one foot pushing six inches forward on the rug, then the other. Never using the handrails, he kept his hands clasped in front of his body, arms loose, so his enjoined hands formed a little basket just below his crotch. He never seemed to arrive at a destination and he never said anything. Identified by suspenders that he wore because his pants would not stay up without them. Unless the suspenders were pinned to his pants - and fastened to the inside of the waistband where he couldn't get sccess to the pin — he would drop the trousers down around his ankles and con tinue walking that way. But only if he'd accidentally we himself; otherwise he had no quarrel with keeping his pants

The paint-by-numbers. bedridden bellowers, and sleepers were all residents who might never leave their

beds, those whose bodies were hanging on to life, stubbornly breathing, processing food, discharging waste, without consideration to the vanquished person who'd already, to some degree, taken leave. Sleepers had it best — they just slept. Like the first three months of life, the last were spent asleep unless someedge of the bed, issuing liq-uid food past their toothless gums. The bellowers were similar to the sleepers except they were more aware of their hunger and woke to call out pose they were more simi-lar to babies as well. Around four in the afternoon, someto low like cattle; eyes shut and chins tilted up, mouths open, they moaned, bawled, bellowed for their victuals Patients who painted by numbers took their protests to a just one or two, the canvas bedside, the medium was ment. Usually these residents their bodily functions monitored so a nurse or aide could be there on schedule to clean them, and their garments fastened in such a way to eliminate all possible entry-

The smokers weren't really a club, except they did meet every day to share a the residents who'd come to the facility addicted to nice tine. If any of the bedridden had been addicted to nicotine before becoming sleep-ers or bellowers, their habits out strife — nothing can sug-gest whether or not breaking their addiction was difficult for them. Those given cigarettes may not have been the most lucid, but they had to at least be out of bed during the day. Cigarettes were not allowed in rooms, and certainly no one was allowed to have matches or a lighter. So they began arriving at the before the scheduled smoking time. Some were brought in their wheelchairs by aides who were making up the room, others propelled their room, others propelled their chairs themselves by one means or another, even hang-ing on to the back of another usually complaining, even



turning around to swat at the freeloader, and neither getting very far. One cigarette break took place at three, near the beginning of my shift. Another probably happened at ten in the morning One or two ambulators with an ashtray on the counter. The nurse kept reminding them to leave the butt when they left to go back to the rec room or to diner. The others sat hunched forward, ashtrays on their laps, rhythmically lifting the burning cigarettes to their pursed mouths, perhaps with slightly shaking hands, then slowly lowering them. Those who couldn't manage the fine-motor skill of holding and lifting a cigarette - had their chairs parked in a small gathering around a seated ourse who held an ashtray on her lap or on a tray table in the circle's center. Each in this smaller group had his or

her own cigarette perched around the rim of the single ashtray. The nurse made sur each filter pointed to the cigarette's owner. Each in to her lips by the nurse. Some times the nurse had to lightly smack their hands away as they tried to reach for the burning cigarettes to get them to their mouths faster or out leaned forward, withered mouths opened eagerly to receive the tobacco, more eagerly than when they were spoon-fed mashed potatoes, reamed corn, or vanilla pudding. For some, the de (or need) to smoke was all that was left of who they used to be. I could imagine them as sewives in shirtdresses in the '40s - perhaps enter ing the workplace for the first time during the war years a burning cigarette always either between manicured fingers, or, besmirched with lipstick, perched on ashtrays

kept in easy reach on every end table in their heavy-cur-tained, doilied living rooms where they were phone-coming pool.

The chess players there were two of them didn't need to actually play chess. It could be checkers or dominos, anything that retired men might play in the park for pennies or beer or pride. These two patients weren't old. One had been in an auto accident and had head injuries that had caused physical disabilities — spas ticity and rigidity - making it impossible for him to care for himself. Often I saw him with a chessboard and pieces on his tray table, wait-ing for a volunteer (few and far between) or aide on her dinner break (slightly more possible) or even for his doctor to come and engage him in a game. When he had the chance, he could carry on

conversation with precision and acumen, the words slow and thick but the essence more intelligent than any-one would have expected from most of the aides, house with whom he returned

The other chess player was on the far end of a fight with muscular dystrophy or multiple sclerosis. He was in multiple scierosis. He was in his 40s or 50s, couldn't speak or propel his chair, his body like a knotted fist, but if he could've held a queen or bishop in his twisted fingers, I knew from his eyes that his mind had the capability to make the moves. Similarly, his eyes registered mortifi-cation if his need to use the toilet had gone unnoticed and he soiled or wet himself. In their rooms, these

two men had bedside photos of relatives - the MS patient had one of wife and children. No pictures included cardigan sweaters. I imagined the car-accident victim as a boy who'd never heard a Schwinn, perhaps ripened into a war-protesting teenager, convinced blushing girls that sex was beautiful, grew his hair long and went barefo to school, bringing sandals in a backpack. The MS patient would've been slowly declin ing, perhaps his wife forced into a career while he staved home, disciplining his kids or playing catch with a footbal from a wheelchair, hiring neighborhood teenagers to mow his lawn until his son was eight or nine and took over, the crippled father always vising. But if their familie still visited, it was on weekends. The factory worker was

one of the most intriguing patients because she, more than any other resident, incited

our imaginations to specu-late about her life. Evidently I wasn't the only one to won-der and theorize, since the fact) that she'd been a life factory worker was passed to me by another employee who couldn't remembe where she'd learned this information. Everybody just seemed to "know." The rea-son she was known as someone who'd toiled 50-plus years in factories was that this elderly, wheelchaired white woman was the first rap artist any of us ever heard. She spoke rhythmically, the same rhythms over and over repeating final syllables, but especially her favorites, a and a double coo or coe. Like this: "Hey you-coo-coo, It's time for who-coo-coo, can help, can help, can help, Oh row-coe-coe, hello-coe-coe, what's that, tatta-tat, tattayou forgot-tot-tot, I need to





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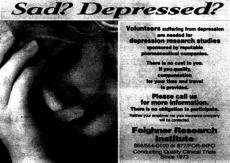
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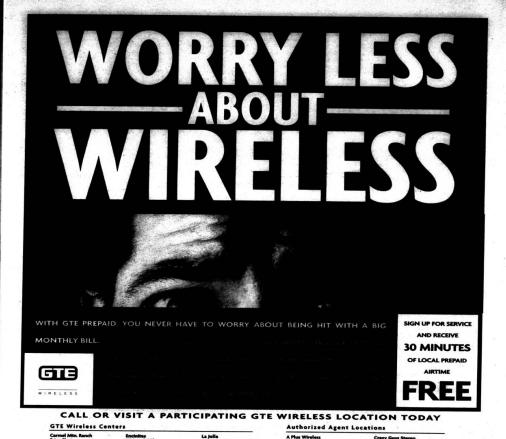
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This blunt, irreverent, seemingly insensitive attitude for which I'm bound 
to be chastised is a necessary 
aptitude in these places. An 
employee will either develop 
it or terminate employment.

To think otherwise might paralyze one's ability to administer any service at all. But in shoring up one exposed sensibility, other chinks in our armor became vulnerable. Inventing pasts for patients on a downhill slide — with no hope for recovery from the poor conditions of their

plight their lives had come to — seemed harmless enough.

enough.

What, I wonder now, did the aides and caregivers invent as the story of Aunt Marie's life when she sat for hours with her fingers so knotted together, her hands

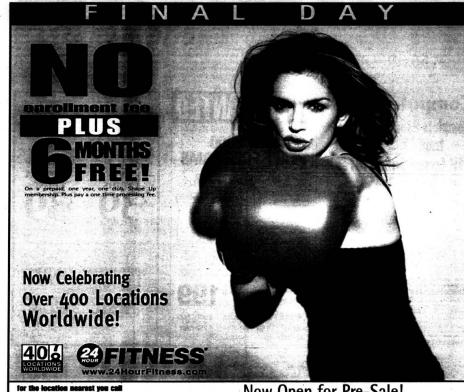
so rigid, that for an aide to separate her hands not only would require an amount of force available mostly only to male athletes but also would cause severe damage to Marie's joints and tendons in the process Dut they imagine she'd "gone crazy" as a child laborer in a lace-making factory (except for the going-crazy part, that was my grandmother's life, not Marie's), that she'd been a young accolade in an and, with per land proped herself into a mental frenzy from which she had never awakened; that she'd dilpped from reality due to an accident where a shiling or friend had fallen from a Broodlyn rooflop and Marie had caught her hand and held on, but the force of gravity on the damaging body was too great, and the victim's hand had dilpped from Marie's grasp; or did they somehow trace her clasped hands back to the same "sex too soon" theory? Did it matter that, due to mployee attribution and Marie's longevity, no one who helped care for her knew her true

But the nerve we left exposed to potential grief came about not when we speculated on pasts but when we invented futures.

I was laid off from my housekeping job near the beginning of August, Budgetay reason, they said. They could ask a geriatric nurse side to squeeze in vacuuming the hall every other day, between making beds. feeding, sorting laundry, helping patients onto the toilet, and taking them to the big shower stalls that accommodated wheelchair-sized shower-chairs, "But," the power-suited assistant administrator apprised me, "we will be hiring new part-time aides for the children's wing soon."

The kids' wing. I some-times lingered there as I vac-uumed, not because I'd ever because the aides were my age, many of them college students. Also because the atmosphere there was with-out that melancholy sense of a nebulous, collective past — unknown pasts, but lives that couldn't be denied to have existed: to have thrived, prospered, made plans, chased goals, before beginning the purposeless process of slowly dwindling. The ambiance on the kids' wing was also made synthetic, a world apart, because of the absence of any suggestion that the patients required some — or at least the pretense of - adult mage and regard and interaction. The patients there were not adults, did not come close to adult or even juve





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nile cognition. And they had no pasts. They were multiply handicapped, meaning both mentally and physically, to such an extent that home care had proven impossible. Whether spending time as vegetables who never changed less repetitions of aberrant behaviors, or attempting

despite spasticity, to be playful as crippled kittens, they were born that way and knew no other life. The days they of identical beads that could threaded onto the shoestring in any order. While the occasional inadvertent visitor often recoiled in horror, believing that debilitating pity was the only appropriate response (a response felt only as long as they were present) and would prevent there, those who did work there had another way of dealing with the comprehensive collection of

Halfway to saying what

I figured would be the price tag for a used car, I decided o accept part-time work on the kids' wing even though the fall semester would soon be starting. After morning classes. I spent two hours hall field under the sun in cutoffs and a halter top (which in a hot California Septem

ber had finally replaced the plaid Bermudas and T-shirt), then got on my bicycle and rode eight miles to the hos pital, slipped my smock right ing and riding, and put in a r-hour shift providing basic care for my assigned group of eight kids.

bathroom that made up the room was equipped with a that used rabbit ears for reception. Some rooms had radios. ful poster or cartoon cutout

per room — the same layout

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the diaper-restraint, a thick material that passed between the natient's less, then, with of the bed or crib; the vestcotton worn like a vest with straps tied to the bed; or the crib-net, a large cotton net that draped over the top of the crib and tied to all four corners. Those patients not restrained were the least mobile, the deadweight or

were tucked in with bolsters to hold them in a particular position — a chart by the which position to use on which night. The hope was this would forestall bedsores.

The variety of seating the variety of physical impair-ments and deformities. The tilting positioning chairs held their muscles in a semi-upright

of their beds. The beanbags held immobilized patients master before the end of their first year. So those capable enough sat on wheels, and here they stayed. Depending on their mental or physical deficiencies, either they passed who were too large for posito extreme spasticity, had contorted bodies that were time placidly in the same location; or they worked with ducive to sitting, some rigidly one unwieldy arm just one folded in a permanent and nearly two-dimensional fetal position. To use a wheelchair, in a half circle, thumping from a wall to a bed; or, in a nationt must be able to indeboredom or frustration, they pendently sit up, that special let their spine drape over one armrest and dangle like a

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noodle until a passing aide righted the limp body.

The p.m. shift's routine began at 3:00, getting the kids up from afternoon naps, positioning them in their seating equipment, chang-ing their beds if wet or soiled then — before the dinner cart arrived from the kitchen by the nomadic stateemployed physical and occupational therapists. The second half of the shift was occupied with feeding the eight ing diapers, putting on pajafor the night.

age group. So, simple tasks, like changing diapers, which we conceivably had done while baby-sitting or helping mothers with younger siblings, took on new dimen-sions. These were adult feces, all too often in the form of diarrhea, and some of the girls menstruated. The hospital-issue diapers weren't anything like boxed disposables, no scientific breakthroughs for absorbency: they were thick, stiff, unbleached cotton squares, arriving on a cart at 3:00 p.m. We began our shift waiting for the diaper cart, like bar gain hunters staking out a store's front door hours before we needed was 16 diapers, for two changings, but if we could stock up with 20 or 24, it allowed for accidents and for some kids to have double diapers, with the second one folded into a thick pad inside the first. There were fin ger-painters among the kids as well, so their diapers had to be pinned to their gar-ments, front and back, to prevent hands from sneak-



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at 5:00 — carrying out ther-apy prescribed in their charts kids, then washing, changmas, and positioning or restraining them in their beds

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0

Vomit was not a problem. It was getting the food down we struggled with. The meals came either pureed (almost liquid), chopped (more like ground beef), or regular (recognizable slices of carrots, actual string beans, cubes of meat, or sliced hot dogs). Those with pureed diets usually had difficulty wallowing, had thick immo bile tongues that got in the way and pushed food out, had seemingly nonexistent muscles in their throats or so rigid with spasticity that

we could barely get food past diet was assigned to kids with their lips. After each spoonfar better swallowing abili-ties but who, for one reason ful was discharged into the or another, couldn't or mouth, the spoon had to remain to catch the 90 per-cent of the liquid food that vouldn't thoroughly chew their food. This was more dribbled back out. Each suclike spoon-feeding a baby. often a big baby of 14 or 15. cessive uncongealed spoon-ful, now mixed with saliva, Most regular diets had to be was more and more slimy spoon-fed too, although some kids could be trusted to pick and more difficult to swallow Some of these pureed diet kids were on a nightly regiup the cubed meat and sliced men of Ensure supplen and nut them into their and their weight was charted - their bones were self-feeders beside a kid we sharp under their transluwere spoon-feeding, so we could "supervise" the selfcent bluish skin. The chopped eder — make sure the food didn't end up on the floor or in the kid's lap.

The nurse, only one per

shift for the kids' wing, pre-pared and administered the considerable number of meds informed us which patients required temps taken (always rectally) and which were constipated. Three days with no bowel movement and we were required to give an enema. We strategically timed this as our final task of the shift. then diapered the recipient securely and said our good

Through the p.m. shift we laughed and chattered like girls sharing albums and makeup on a hall of dorm encrusted nurse-aides wash-

down the toilet. We tuned our radios to pop music sta-tions and turned our televinoon reruns: Andy Griffith Gomer Pyle, I Love Lucy, and Leave It to Beaver. Son somewhere, we found a resiliency in the face of no only malodorous human vaste but also masturbati 18-year-olds with the inte lects of toddlers; 50-pound 10-year-olds whose only vo lolling tongues; 8-year-olds whose habits included swalowing so much air their be

lies bulged like pregnancy or

tured bubble-filled saliva with

and faces: and little boys ose eyes rolled into their sockets and who ritualisti cally crashed their heads against walls and crib bars so they had to be perpetu-ally helmeted. Their charts were filled with palsies, dismedical term idiot. Besides the natural youthful sanguinity and sense of immortality, with our

futures all ahead of us, it was the aforementioned therapy that helped both color our attitudes and skew our perwouldn't have made an impression if part of our coping mechanism hadn't beer a form of pet adoption. Each of us, sooner or later (usually sooner) adopted a kid as our favorite. These chosen children received the benedry home instead of sending their personal items through the hospital system. and we supplemented their wardrobes as much as we could afford to on our minimum wages. We brought them posters and stuffed ani mals. We kept their music boxes wound or made sure they could reach their toys,



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talked or sang to them while we worked, and grew indignant if we found them dir or wet when we arrived at work. We religiously main tained their therapy schedules And through all this, we esser tially invented their perso alities and their conceivable

My kid was David. In my first short story in high school creative writing, my character was an enigmatically attractive little boy named David who dies myste at camp, leaving his camp counselor with a baffling feel ing of emptiness. Obviously (without my being aware of what I was doing) this dreadful melodrama was a distorted outgrowth of the David I'd impersonated at camp. Now the David of my fantasis had come back again, this time not me masquerading as a boy, but a real boy, seven years old, who could say three ords: ball (pronounced buh), hi-there (pronounced I-der), and mama (pro-nounced muh-muh and conferred upon anyone who paid those who could sit up in a more frequently was allowed

oom to room. That's where he played with his "buh. batting it with a not-fully-proficient hand, then folwing the ball with an arm r-arm crawl that resembled a slow, fat lizard more than a puppy. He had long, silky blond curls and a nat ural blush in his cheeks and lips. He also had a malformed mouth, a slightly protrud-ing tongue that didn't work the way tongues should, and teeth that had come in brownish and askew, so he was assigned a chopped diet. One arm was stronger than the other — he would grab handfuls of my hair in such a way that I thought I might hav to shave the spot to free myself - and one leg longer than the other. Both legs were twisted like crumpled-thenhis feet curled inward, his

to crawl on his belly on the

floor, down the hall or from

David had a few things most of the other kids didn't: he had a custom-made wheelchair instead of hospi and did his laundry (taking my "adoption" of him), and

he had braces. Leg brace foot-to-hip, complete with included range-of-motion nist) I was to extend and retch each leg and arm musde and maneuver each major joint. This could be painful for him, as muscles on weak sides atrophy, causing ten-dons to shrink and "pull in." On his back on the floor mats while we did range-of-motion, he would alterr his three words to me, shrick a happy parrot sound, or whimper and cry. I distracted him from pain and frustration by tickling and singing during exercises, usually

who walked a crooked

He had a crooked face with

David was put into his braces for an hour. The braces locked his legs straight, so his crooked feet faced forward, applying a slow stretch to his cal hamstrings, and tendons. But the floor, so he would scream unhappily, lying on his back on the hallway carpet. Thus he was allowed to have a little board with wheels, not the skateboard every eight freedom for David. He was a towel, and, using slightly more effort than for his regular crawling, he was able to roll himself down the hall or wded room, of tangling his scooter-board wheels with tray tables or wheelchairs: then he would come running. Once I heard back arched, face tilted up. to focus on the adult in the good hand patting her shin. gotten lost and found her way to the kids' ward, and

path. "I-der," David said, "muh-muh." In addition to physica therapy, David was prescribed occupational therapy: toilet training and self-feeding. While I diapered the other

chair with a bucket unde because a few times he'd peed straight up, onto his shirt, instead of into the bucket. He spent 20 minutes to a half hour on the potty, up to the time his physical therapy started. If I found urine (often enough) or feces (rarely) in sweet treat, usually a little dish of pudding. For the selffeeding therapy we used a special spoon with a Velcro strap: the spoon was fast to David's palm, so even if he opened his fingers, he couldn't ouldn't fling it, a favor trick But even though he was "holding" the spoon, every mouthful had to be scooped and brought to his mouth by an additiona hand - mine - cupped around his.

Surely, I interpreted. David must be scheduled for these therapies for a reason. Furthermore, unlike many of the kids. David's mother arly, almost every week end, took him home to visit his family. She took braces, and — good hand batting her head, legs straddling her hip like any nor-- David Some day my happy little puppy-boy would be going home for good, still handicapped, but perhaps sitting in a steadily-getting-larger cus-tom wheelchair at the family table for meals; signaling his mother when to put him let; standing in tailor-made ered each year fo his growth - using wall enabling him to ambulate the rails led. And this, or be possible because I gave providing earnest basic care o all my charges but adopt ing him for special treatr for ardent continuance of his therapy, because he was one

During Marie's first two years 1937 and 1938, her whole month. Her parents, my grandparents, brought a pic-nic and Marie's four sib-

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lings — an older sister and brother and younger sister and brother. To the family, already familiar with Marie's behavior, Marie seemed far more normal than the other residents of the women's har racks, as though she didn't belong in the hospital at all. Bizarrely childlike adults approached visiting families.

asking, "Got any candy? Got any cigarettes?" The residents stole each other's belongings, formed conspiracies and broke them, hoarded curinothing about each other. woke suddenly with a shriek from apparent reveries, danced to inaudible bebop,

hair or pocked faces, exuded innocence easy to believe, and were impossible to trust. Marie may have been some visits than others. She did, during those first years, ask to be taken home. She always knew her family, never

torical or famous people or demons who'd come to hurt her. But she had no friends ong her fellow patients, sing her sisters to wonder how Marie acted when the weird things could she do to these other crazies to cause her to have no friends, or did

than those only she could hear talking to her? On the typical big lawn out "Hil" They also couldn't take her to restaurants. Her unpredictable, erratic behavthat was part of the Car grounds, the family took out of the hospital. She might argue loudly with an invisi Marie outside for picnics ble antagonizer, get up and leave through the kitchen as the grounds to the beach, though she had business the until she could no longer be restrained from following or ask strangers not to look at her. By this time, even to men, often at a run, calling

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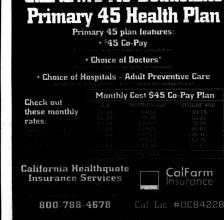
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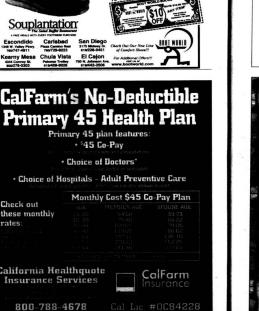
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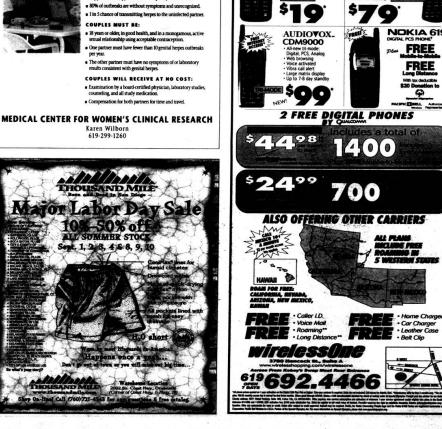
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After a few years, and after her only treatment besides drugs — shock ther-apy — didn't work, Nana decided to take Marie home None of her strange behaviors were any better, most were worse. She would wan der away, talk to people only she could hear, der

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her sisters or their friends stop staring at her, go into stores and walk out with whatever she chose to take Finally, for whatever imagi bers can now only guess at being touched, being asked to brush her hair, being asked to move aside so Nana could use the kitchen sink - or perhaps for no infraction at all but connected somehow to those voices and noises she continued to hear. Marie kitchen with a butcher knife. Neighbors had to call the police, and Marie went back to the hospital. This time for

good. Nana also recognized that this time it was irrevo-

cable. Marie was "commit-

ted," became a ward of the

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Marie was now 14 or 15; per ent: perhaps it was a ward of the state; at this ond medical treatment: she was sterilized. After that. nothing was done except to use drugs to control her

Basically warehoused, Marie spent hundreds of days structured only with meals. bedtimes, and the still-regular once-a-month visits from her family. One by one her siblings went to college or got married, served in the war, had children of their own, started careers. Grad-

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sojourn to Camarillo wh did not attempt to take Mar on outings away from the hospital. If they did - just to a nearby drive-in to treat her to a milkshake — with an hour Marie requested, I never thought to ask my

dparents about Marie children in my family were not encouraged to initiate conversations, especially on topics that would be con-sidered adult business. But even when I was in my 20s and Nana, newly widow was temporarily living with my parents, I didn't ask protecting her from feeling ny more grief. I realize no she might've liked to talk about Marie, especially since during my grandfather's illness and after his death Nana's visits to Camarillo, which had been regular for 50 years. interval. Each trip to Camar illo, Nana must've feared, could be the last. Recently my aunt even said, "We should've asked Momabout all this " Because now no one

the first place if Marie had the opportunity to paint, draw, write, sew or knit, listen to music or sing along mold clay or bake cookies In her adult life, her family never saw her read or have a book. I'm not rhapsodiz Marie missed but speculat learned, something she could've done.

By the 1970s, politics

had entered Marie's life Ronald Reagan, governor of California, along with governors all over the country initiated cutting funds for reason given to the public for these cutbacks was the 1950s development of psy chotropic medications enabling some patients to function more normally therefore allowing them to live (less expensively for the state) in group homes or even in their own apartments. Eco nomic reasons for cutbacks especially those after 1970. were far less oriented to the well-being of the mentally ill nationts. There is a federal law, labeled the IMD exclusion, that excludes Medicaid

ental illness is a full-time tion, the federal government will not pay any of the costs of their hospitalization. If wever, those same pati tutions, the federal government will pay half the cost of their (outpatient) treatment and care. The 1991 "Harvard Mental Health Letter" notes that "about 250,000 people with schizophrenia and manic-depressive illness are now living in public shel-

Marie would never have the street or in jail. With a large family — growing larger as the grandchildren, Marie's nieces and nephews, grew up - no one would've allowed her to disappear. But this possibility was never faced. Perhaps because no drug had ever brought about anything resembling lucid adult behavior, perhaps because of the length of her

ters on the streets in jails

and in prisons; only one-

fourth as many live in state

hospitals."

residency at the hospital, per-haps even because of her gen-der, Marie was one of the ics in Reagan's infamous purging of the mental hos-pitals. In her 50s, after 35 Marie was transferred to a halfway house. It was not move that helped her discover independence or iden tity — at least not healthy independence or identity She continued to stray on aimless excursions, usually either shoplifting or engag-ing in sexual activity. The

family is not sure if Marie was being raped or willingly entering into sexual inter-course, but the frequency of her sexual encou such a problem that it res in her repeated deportation back to the mental hospital in Camarillo. Marie bounced back and

forth between halfway houses and Camarillo, group homes and Camarillo, even a private home and Camarillo for the next 20 years until the closing of Camarillo State Hospital meant that her residency at a halfway house

her 70s and crippled — more like atrophied from her body's lack of use — Marie was less likely to wander away or engage in sex. The most recen munication between Marie's caregivers and her family concerned her knotted-together hands. Unable

to separate them, caregivers were incapable of either wash-ing her hands or trimming her ernails. So with the dan ger that her fingernails would begin gouging into her palms, they wanted permission to cut Marie's hands apart by sev-

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ering tendons.

Around the same time that Marie was bouncing between halfway houses and Camarillo, I was steadfastly per forming treatment on David's his social behaviors, toilet training, and self-feeding. Because the IMD exemption didn't apply to the profoundly retarded and acutely physi-cally impaired, state-funded ent continued in the third wing in the small convalescent hospital in Lemon Grove - which was also a

"state institute," in that the state subsidized this wing for these state wards. Kids who were deemed worthy (by ing physical, occupational reation therapy, were funded by the state to recei it. Every so often we under mine if there had been suf ficient improvement as a result of the therapies. With a significant absence of improvement, a ward would be removed from the ranks of the "worthy" and go back to receiving mere "basic care.

But if no patient therapy, it was the therapis who wouldn't have jobs there would always be a need for the daily basic care and medical treatment of these patients. Whether we were asked to perform therapy or not, aides were on the same minimum-wage schedule So if every patient received therapy or none of them, it would not impact the num ber of hours we worked nor our hourly salary. Besides the services of the therapists state funds procured minimal extras - a waterbed, more



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bolsters for positioning exercises, and tops for fine-motor exercises, the matted therapy room, and, in a few cases, individually prescribed equipment. In this self-fulfilling cycle, therapy meant funds, funds meant there could be therapy. In the middle of the circle, the kids themselves, and the question: Was the therapy doing any good? There were always signs

There were always signs of cracks in the system. The most obvious lapse involved a 15-year-old boy who weighed a mere 40 pounds and was rigidly fixed in a mummylike position. In fact, he more than a little resembled an unevapped mummy, skin shrunken against bones, hands clenched and arms fixed in a crossed with pro-tracking knees estended and unbendable. The only unmummylike characteristics were his head turned sharply to one side, a flesh p jink protruding tongue, and slowly rolling eyeballs. This patient was scheduled for a type of "recreation therapy" that would teach or encourage him to turn in the direct

tion of a sound. Much of recreation therapy seemed to be supplying a patient with a range of surarl, visual, and tactile stimulation. In some cases, the rabbit fur, burlap, and silk we brushed against arms and cheeks, the music boxes and bells, and the bright colors and mechanical mobiles did elicit giggles or smiles or groans of pleasure from immobile patients. In the case of the mummy boy, however, there was never a response — and no wonder. His medical chart told.

me he was blind and deaf.

But these glisches didn't,
of course, apply to a kid like
David. On my days off I
brought David on field trips
to my parents' house to see I
the tree full of colorful hanging birdhouses I of made from
gourds we d grown on the
property to Spring Valley's
Eucadystus Park, which was
often empty of other people and had the tallest swing
sets I d seen; and to Kmart
to the him smell the persist
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Meanwhile, at the hospital during his therapy and bracing schedule, we'd started using a vertical contraption to establish him in a standing position at a table where he could work on his finemotor skills by putting blocks and beads through a hole 
cut in the plastic lid of a coffee can. That he would rather 
throw the block across the 
room suggested to me only 
that David was thoroughly only 
the contract of the contract of the 
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One day when I arrived at work and went immediately, as usual, to find David and make sure the day-shift aide had left him in his braces as the schedule required, I found David in the therapy room on the mats receiving range-of-motion therapy from a man dressed as though for the Peace Corps, in khaki shorts, boots, and white shirt.

With the confidence of one who has always completed her homework, I inquired, "How's he doing?"

"Oh, pretty good, getting these hams and gams stretched. The ligaments are more difficult, but they're coming along too." He







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**re-al eas-y** adjective. authentically requiring or exhibiting little effort.

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ing over David, continuing the range-of-motion exercises on the little pipe-cleaner

egs.
"Yeah, he's tolerating his braces much longer now, we can even do some of his other therapy while he's wear-"So the standing table

"Oh yeah, it's been

that would be much of a Practically breathless by this time, I blurted, "And when will he walk?"

The man stood, and David immediately rolled to his belly, slapped the may his head to search with rubber ball. "David won't walk," the man said matter-of-factly. "He hasn't the physical tools nor the mental capacity to learn."

Just one of those headshatters the windshield while place we'd determined to be

just as genuine. With an I-knew-that shrug and nervous laugh, I picked David up and took him to his room to change his diaper.

> Was that moment another chime in the death knell for my maternal instinct? If so, it wasn't a conscious impli cation. But unlike David's mother, and unlike Nana !-who had held on to as much of her position as Marie's by impossible circumnces — when I left employ ment at the hospital after

to visit. David was a nine year-old who still crawled on his belly on the floor, batbe taken away. But invent ted a ball and followed it, screamed for attention, and laughed when tickled. Work ing there, even though there

re girls, was like having

I could make up personali

ties and futures for all of

them. But I'd allowed myself to conceive of who they

would become, instead of,

as in the geriatric section.

In reality, if he's still alive, David is around 30 years old, still in diapers, still saying mama and ball and hi there, still crawling on the floor, unless, as an adult long past receiving state-funded therapy, he's been strapped nth into a wheel hai and become rigid with spas ticity, those hams, gams, and ligaments once again, and even more severely, shrink

of make believe, I not only haven't again produced a child character. I've never named anyone David. - Cris Mazza

Cris Mazza grew up in Spring Valley. She is a novelist and short story writer. Her new novel, Girl Beside Him, will be released in spring 2001. Cris taught for several years in San Diego at Mesa Col lege, Miramar College, USD, and UCSD. She is now a full professor at the University of Illinois at Chicago.

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regarding the Padres' Qualcomm lease were made public.

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over \$6," and the "impact" was said to be "-\$175,000." In all, the secret list contained 11 points, including "10 percent of Skybox Licensing Revenue," impact: "-\$468,350"; "Plaza Food Court Improvement Revenues, impact: "-\$120,000"; and "Revenue from 3500 Parking Spaces at Qualcomm Sta-

dium when new Ballpark Opens (for five years)," impact: "-\$262,000."

Another list provided to the council was titled "Additional Issues Not Accepted by the City." Item seven on the "not accepted" list was "Padres permitted to sell advertising on back of Tri-Visions at Qualcomm." The "Tri-Visions," two huge video displays, had been them out whenever his team vacated Qualcomm. Their backsides face the busy freeway in-Herchange of I-15 and I-8, offering the Padres magnate a lucrative advertising venue if only Moores could convince the city to allow him to sell the space. At stake was possibly millions of dollars. So far, the city had denied him the opportunity

Yet another list attached to the secret minutes of the June 1999 meeting was titled "Other terms being studied by city council." These included "Padres permitted to play additional games outside continental U.S."; "Padres permitted to sell naming rights for all or part of new ballpark district and license 'ballpark district' concept"; "Padres permitted to sell nam-

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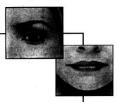
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ing rights for all or part of new ballpark district pub-lic parking facilities"; and "Padres get additional 30 dates at new ballpark."

A fourth list was headed "Terms Padres wish city to reconsider." It consisted of a series of questions, including "Will City allow Padres to use City box at Qualcomm for party and promotional purposes?" and "Will City give Padres 371/2 percent of advertising revenue at Qualcomm (Chargers will get 371/2 percent)?"

The confidential minutes of the June 29 meeting show that Assistant City At torney Les Girard, not the city manager, briefed the council on the proposed concessions. Then, after a discussion not recorded in the minutes, Councilwoman Judy McCarty made a motion, seconded by Councilman Byron

Wear, to "approve numbers 1-11 on the [first] list, to give the negotiating team something to work with in regard to the Padres. Remove the word guarantee from the list." Like the res of what happened in the closed session, the motion which passed unanimously with Vargas absent, was no revealed to the public. Five months later or

November 30, 1999, Assis

tant City Attorney Girard "Extension of Padres' Use and Occupancy of Qualcomm Stadium," to the city council. The document which laid out the financial concessions the city was about to provide to Moores, was labled "Attorney to Client Corresponce — For Confidential Use Only. Four days before the date of the Girard memo, on November 26, according to

her later disclosure, Councilwoman Valerie Stallings purchased between \$10,001 and \$100,000 of stock in

cited the authority he claimed the council had given him at the June closed ession. The matter had still never been taken up in a pany controlled by Moores. public meeting, and none of the terms arrived upon In his memo, Girard

in the closed session had ever been disclosed to the public. "Enclosed as Attachment 1 is the closed session record from the meeting of June 29, 1999, at which authorization was given. The record shows a unanimous vote (with Dis-trict 8 absent) to convey the 11 specific terms.

"Enclosed as attachment 2 is a list of those terms together with their economic impact. Certain other terms offered by the Padres were rejected. Enclosed as Attachment 3 is a list of those rejected terms. The Council agreed to further consider certain addi-tional terms. Enclosed as Attachment 4 is a list of

"The [city's negotiating] Team met again with the Padres and conveyed the terms," the memo con-tinued. "The Padres requested that the Council reconsider certain of the rejected terms. Enclosed as Attachment 5 is the list of terms the Padres wished the Council to reconsider. The

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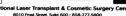
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provided by Girard to the council in November had grown to 15 points, with a total estimated annual "im Stadium Fund" of \$1.68 million. The cost of the so called "Ballpark Signage District" was given as "un-known." "Some of the costs are direct negative impacts on the Stadium Fund," the memo said. "for example nveying to the Padres the City's 10 percent share of

occupy the Stadium, while others are merely foregone new revenue, such as any share of a future parking increase. Most of the terms will have ongoing cost impacts as long as the Padres HEALTH AND BEAUTY

some, like the food court expansion, will only be a e-time expense. Finally the cost impact of some of the terms may vary, such as depending on the success the suites in any given year. at Stadium once the ballpark is open, are difficult

Girard claimed that the city's negotiators had reached "a middle ground" in their dealings with Moores. Among the concessions the city had made were "most significantly...negotiating for a special sign district around the [proposed



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downtown] ballpark that would allow the City and the Padres to implement certain advertising that wi nerate revenue for both the City and the Padres," Cloaked in secrecy by

Girard's claim of "attorney client privilege," none of the specific terms of the concessions regarding the Padres' Qualcomm lease were made public by the council And the conces sions were never considered in public session. Instead the council tacitly agreed that, for public purposes the city manager and city attorney would be delegated with the task of reaching and signing an agreemen with Moores. A November 22 memo

from the city's Redevelop

ment Agency regarding the sign-district proposal was eaked to the Union-Tribune, which reported it on December 10. "Under this proposal, the Padres would have the right to develop and own the rights to a official district name and logo," the paper quoted the memo as saving. It went on lack McGrory, a former city manager, as saying that "district naming rights would apply to 60 blocks and would be a positive ad dition. This is not that dif-ferent from what's being done in a lot of other area of the city." There was no mention in the story of the Qualcomm concessions.

A day later, on Deof the details of the council's

secret negotiations over the Qualcomm lease were leaked by someone to U-T nnist Diane Bell. "The S.D. City Council and the haggling over the Padres continued use of Qual-comm Stadium until the new hallpark is built. The Padres know better than to ask for a ticket guarantee but they are demanding concessions." Bell reported "Word has it," she con-

tinued, "they want the city's share (10 percent) of skybox licensing revenue from the Chargers, a cap at \$25.5 million on the city's 10 percent take of Padres' ticket revenue, use of the city's sky box for several games, and continued free rent in their office space near the stadium. They also want to collect fees (for 10 years) for 3500 parking spaces at Qualcomm for people who leave their cars there and take the trolley to the down-

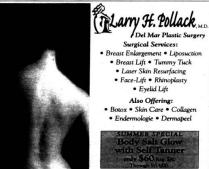
town ballpark. "These requests and more are designed to offset the negative impact on the Padres of the Chargers' new stadium lease. Sitting in on these hush-hush discussions, as he has in times gone by, is lack McGrory, But, unlike the old days, former city manager McGrory is on the Padres' side of the table now. The city isn't speaking publicly on the issue yet but will accept public comments at Tuesday's meeting before going into closed session to discuss it."

Thus - more than six months after the city coun-

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12395 El Camino Real, Suite 204, Del Mar 7930 Frost Street, Suite 101, San Diego CERTIFIED. AMERICAN BOARD OF PLASTIC SURGER was going on. The *U-T*'s Bell failed to

mention a number of other still-pending concessions among them Moores's de mand back in June of 1999 to place large billboards or the back of the two so-called "Tri-Vision" video screen: flanking the stadium score board. That proposal had been placed on the "Additional Issues Not Accepted by City" list adopted by the council in its secret June 29 1999, meeting. The Tri-Visions were also missing from the list of 15 propose concessions furnished to the council by Assistant City At torney Les Girard in his se cret November 30, 1999 memo. But the "Tri-Vi sion" proposal was far from dead. It would ultimately prove to be of major bene-fit to Bell's employer, the

Union-Tribune On December 14, 1999, despite urgings from the San Diego Taxpayers Association and others to delay its vote, the city cour cil voted to push ahead with bonds for the new downtown ballpark. There was no public discussion of the Qualcomm concessions and no further mention of them in the Union-Tribune. The newspaper did, how-

itorialize in favor of the deal On January 28, 2000, the paper reported that, tained in "more than 1000 pages of documents re-leased this week by Mayor Susan Golding...the Padres would continue to collect 10 percent of the sky-box money the city gets from the Chargers, which Padres Executive Vice Presider Jack McGrory estimated at

\$400,000 a year."
(In fact, according to Assistant City Attorney Les Girard's secret memo to the city council dated June 30. 1999, McGrory's estimate of the sky-box revenue lost to the city under the deal was on the low side. In June 1999. Girard estimated it to be close to \$470,000 a year, though in his November 1999 memo, he dropped the estimate to \$400,000. None of those figures saw the light of day.)

The Union-Tribune

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story added that "the city would allow the Padres to use the city sky box for up to Padres may raise parking extra revenue. McGrory said the Padres get 37.5 percent

enue but the Chargers currently have control over

There was still no me tion of billboards on the back of the "Tri-Visions." On Monday, January 31, 2000, the council finally voted in public to approve

HEALTH AND BEAUTY

the lease, but in a way tha shielded it from political fallout. No details about the in the public documents only partially by the Unio Tribune, apparently based on briefings by Padres ex-

ecutive McGrory.

The actual specifics were contained in an obuary 3, 2000, entitled "Memorandum of Agreement For use and Occupancy Agree-ment for Qualcomm Sta-dium." The memorandum was signed by City Manager Michael T. Uberuaga and McGrory Their sign are dated February 7, 2000, a week after the council action.

The memorandum incorporated the costly 10 percent skybox-revenue clause and ceded the use of the city's skybox for 40 games, although it provided that the city council "shall ment was silent on the pur-pose of the tickets.

The deal also called for

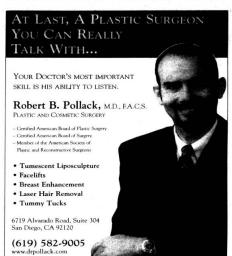
costing the city \$360,000 in

tain 100 percent of the rev-enue for any increase in the parking charge" above \$6. The team was also awarded

City officials insisted to irate neighbors that the signs did not violate the city's ban on billboards because the Union-Tribune is sold at the stadium.

cash, plus an additional \$120,000 rent credit from the city to the team. (Gi-rard's June 1999 memo had estimated the total expense to be just \$120,000.) Per Girard's June 1999

front consideration paid by parking contractor in 1999 for the extension of the parking contract (\$50,000)." (Girard's June 1999 memo to the council valued this at only \$25,000.)



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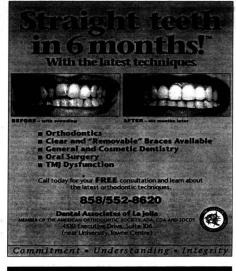
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tising split between the city, the Padres, and the Chargers, according to the docu-ment, "shall be set forth in a separate agreement be tween those parties."

Also missing from the agreement were several items listed by Girard in June 1999, including "Roll-back, Broadcast Connection Fees" (\$25,000)"; "Reimburse Padres for Costs Related to Conversion be (\$25,000)": and "Pay Rent December 31 vs. Bi-Annu-ally (\$32,500)."

agreement said, "temporary

ertising such as bann

and signs facing towards the parking lot will also be per-mitted." All of the city's

share of the money deriv

from the signs would go to

the Padres. How much

money the city gave up is

the city council's secret in early spring, when 150-

Union-Tribune and its

Spanish-language insert

called "Enlace," sprung up overnight on the back of the "Tri-Visions." City officials

insisted to irate neighbors and inquiring reporters that

the signs did not violate the city's ban on billboards be-

cause the Union-Tribune is sold at the stadium and

therefore falls under an exemption allowing signs at places of business.

nor the the city has ever

made public how much the

U-T is paying for the advertising, and the newspa

per itself has ever reporte

on the matter, nor on the ory of the secret cit

council meetings that led

Neither John Moore

The next time the pub-

placed on the signage.

Removal Replacing those items however, was perhaps the State-of-the-art COHERENT. most lucrative conc that the city council could Diode Laser technology can permanently remove all unwanted hair, so you won't have insisted it would not even consider: use of the back of to shave, wax or pluck again! FDA approved the two giant "Tri-Vision" screens for billboard adverfor permanent hair removal. tising. "For so long as the FAST • COMFORTABLE • AFFORDABLE Padres use and occupy FOR MEN AND WOMEN Oualcomm Stadium," save the January 3, 2000, agree-LIGHT Sheer ment, "advertising will be permitted on the back of Tri-Visions at Qualcomm

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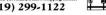


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## LETTERS

citizens and law enforcement.
And we cannot have the police
making the rules. We cannot
have first- and second-class
citizens. Our constitution and
our democracy demand it. Every
person must have equal rights
before the law and must be
treated with respect and dignity.
Tanja Winter
La Jolia

Where Is Your

**Journalistic Integrity** Journalistic Integrity
Max Nash, loved the article
on United Oriental Market
(Restainant Review, August 17).
Oh, but what a surprise when
l visited the market today!
Your article is such an extreme misrepresentation! The
whole first paragraph really
sets up the fall! At 11:30 on
Sunday morning there was
absolutely no commotion, no

absolutely no commotion, no "big smoky barbecue grill," no wafting smells, no Vanessa

ong miony nontrock and a more preparing each order individually, no "girl making fresh sugarcane juice," and nobody marching out of the store with StyroGoam containers of 
"some of the most exotic 
the parking lot was empty, the store was fun and interesting, but the food was sisting in pots on a card table and certainly not being held at 145 degrees, which I'm sure you're aware is the health of the parking with the properties of the pr journalistic integrity? Or doesn't that count with food writers?

Groff's Views Make

Me Sick, Sad Patrick Groff's views (Letters, August 17) that the extermi-nation of sharks is a fine idea made me feel both sick and sad.

Advocating the extermin-ation of a species on the grounds that this will somehow improve that this will somehow improve nature's balance is dangerous and arrogant because none of us really understand these complex issues thoroughly. Such actions will only lead to the destruction of what little of our planet is still

Intact.

It is our responsibility to look after the environment for future generations, not to obliterate a species so that we can have a more comfortable swim.

Sven Jacobson
La Jolla

Groff's Ignorant Rants That Patrick Groff! (Letters, August 17) He's some kidder, isn't he!! Mr. Groff is known

in local print media as an in local print media as an inveterate letter-to-the-editor writer and, well, sometimes you have to write ridiculous things, even about sharks, to get published. You were just funnin', weren't you, Mr. Groff? Whether or not, Mr. Groff's preoccupation with sharks dis-tracted him from his other ignorant rants, but, I'm sure, only for a moment.

Bill Hoffine Ocean Beach

My Critics' Frenzied

Response
The tone of the letters (August 24) protesting my contention that the world would be better off without man-eating sharks did not surprise me. am an "idiot" for holding suc am an "diod" for bodding such at hought, Alam Milton retors. Name Withheld" singles me out as "stupid for proposing the idea. I am confident that nasty aspersions toward the ghosts of the hundreds of sailors who were slowly ripped to death by sharks after they abandoned the torpet when the sailors who were slowly ripped to death by sharks after they abandoned the torpet with the sailors who were slowly ripped to the proposed to the proposed to the sail to th

the earth was created for the comfort and safety of humans. It is an example of an attitude all too common in today's all too common in today's society to be instantly con-temptuous and churlish, rather than civil and rational, toward anyone who holds an opinion other than one's own. In fact, this loss of urbanity or gentility toward those with whom we disagree doubtless is a far greater threat to human dignity than that posed by predatory sharks. Patrick Groff College Area

Don't Attack Patrick

Groff's Integrity
I am an educator, and I have
had several exchanges of ideas
with Patrick Groff (Letters,
August 17) over the years.
Writers of letters to the editor
might want to hold their pens
until they do some investisating into the man's redengating into the man's creden-

Patrick Groff is a retired professor of education from San Diego State University. He has more learning under his belt than most of San

his belt than most of San Diego's population combined. I generally agree that most of his opinions are horseshit. I will not, however, attack the intelligence or integrity of the man behind the opinions. John Middleton Normal Heights

We Don't Need

We Don't Need
Welsoberg's Elitism
I was amused at Kenny Weissberg's letter (August 10) in response to the article that told
how he avoids booking local
country artists
country artists
I especially liked his line
I especial

band Hill Country didn't.) Since when does this frus-trated one-time critic get off on insulting local artist? It's bad enough that he is putting square pegs in round holes by putting noncountry acts with country acts, now he is in-sulting the bands he is shut-ting out!

ting out!

Kenny apparently fashions himself as the arbiter of qualspecially installed in the control of the control o

off local country bands. suggest you ask any local country band! And he doesn't understand that as hick as we might be, we want country artists to play with country artists. Case in point, ask anybody who was at his Terri Clark show at Humphrey's. They had this duet called Berkley disconnect between the fans there and Berkley Hart. Not that they are bad, but they did not belong on the bill. Every-one in the crowd was scratching their head saying what the hell is this? Because Weissberg wants to ram his own critical favorities down our throats. favorites down our throats, we have to sit through his little lessons in musicology every time we want to see a country show at Humphrey's.

country show at Humphrey's.
Like the original article
("Blurt," August 3) said, there
are plenty of other venues in
San Diego that feature local
country bands with national
country artists. The bands
want it, the fans want it, and
the radio stations want it, But
litist Kenny Weissberg would
rather snub and insult the
whole country establishment.

hole country establishment. I suggest that we local country fans aren't smart or hip enough for Kenny Weiss-berg and Humphrey's concerts. I say we support country at

Hey, Kenny! Would you

Scott Paul Carlshad

**Bad Meat** 

Bad Meat
The "cartoon" titled "Red Meat"
is so bad. If you dropped it, who
would miss it? The August 17
one is as bad as I want to see.
Not only stupid, it is a danger
to people easily led about, and
for you, a legal liability. Do
something about it as soon as
passible.

R.G.

# Calendar

# **Crackers Versus Hackers**

Computer Crimes You Don't Know About

ow people usually put it is, you know, like, the locksmith? says David Hulton in explaining how anti-hackers are of necessity hackers themselves. "The locksmith knows everything about how locks work, but there's this code of ethics, where you don't use your knowledge to break into people's

"Some people think all hackers are malicious," says Hulton, whose Nightfall Security Group is a computer-security consulting firm computer-security consulting firm based in San Diego. "Ip actuality some are beneficial to the community. They write programs that

**Local Events** 

& Galleries page 77

Classical Music

page 63

page 78

Theater

page 80

Movies

page 120

Restaurants

Pop Music

systems and inform the public of security vulnerabilities. For example, you may have heard of the LOpht?" LOpht Heavy Industries is a noted computer-security firm based in Boston. "They've given talks to Congress. I guess Congress asked how long they would need to take down the Internet. They said, 'About 30 minutes.' The head of it has written a

ton of really robust programs." Hulton believes computer crimes are more numerous than the public where the public was a more numerous than the public was a more numerous than the public was a constant of the public was a constant of the public was a constant of the public was a constant on the public was a constant of the public was a

representatives of Attrition and several other computer-security firms will be in San Diego for this weekend's





ToorCon Computer Security Expo 2000, which Hulton cofounded and currently chairs. There will be booths and speakers, as it any trade show, RoolWars, a computer game cooriginated by Hulton.

"Root "means full administrative privileges on the system, so if you gain root, you have full access." Root is the introducer in RootWars, a Continuous Control of the state of the system in the control of the system is the introducer servers, run the systems the introducer servers, run the systems the introducer.

servers, run the systems the intruders attempt to invade. A third group plays

networks, run their hope to catch the highest number of intrusion

attempts.
"At DEF CON in Las "At DEF CON in Las Vegas — that's the largest hacker convention in the country — a similar game is played," says Hulton. A hacker named, lower-cased, "palante," who will speak at ToorCon, has won DEF CON's server award for the nast three years. school, too."

And Hulton's age? "I'm 17, almost
18 — next year." And did he graduate
high school, himself? "Yeah, there's a test, the California High School Proficiency Examination, and me and Proficiency Examination, and me and my friend took it on the same day last

November and got out of high school that way."

The friend, Ben Greenberg, is Hulton's partner in the Nightfull Security Group, He is also the other originator of RootWars and ToorCon's former chair. But he's leaving the country shortly after Labor Day, "He's going to Israel to become a rabbi."

Ron Gula, at age 31, is a veritable-oldster in the ToorCon speaker lineup, A communications systems engineer mber and got out of high school

trained by the Air Force, he, along with his wife, cofounded Network Security Wizards of Columbia, Maryland.

"I'm trying ToorCon for the first time," Guida say. "I'm curious to see who!ll be there. I've done DEF CON, and even though that's a hacker of the attendees, if nor more, have high-spying commercial jobs." He says ToorCon is "definitely" billing itself as a hacker conference, too.

"Yeah, set a thief to catch a thief," Gula concedes. "One of the main things Security Wizards does is reverse engineering of the hacker technique." Beyond that, he hesitates to Heyrond that, he heatines to me heatines to he heyrond that, he heatines to the heatines to heatines he heatines to heatines. The personally don't like to classify people. Traditionally white-hat hackers are the good kind and black-hackers heading that hackers who and. Lately, however, hacker. The has also heating heatines had heating heati

well-defined You've heard of well-defined. You've heard of the whole hacker-versus-cracker thing?" Some consider hackers to be merely interested in how things work, Gula says, "like auto enthusiasts who soup up old Ford V-8 Mustangs, whereas crackers break into other systems. But is a cracker a virus writer or what? It's really hard to says."

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**EVENTS** LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be received by 5 p.m. Friday the week prior to publication for

consideration. Do not phone. Send a complete description of the event, including the data, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including neighborhood), a contact phone number, and a phone number (including near cost) for public information to READER EVENTS. Box 6560, Son 1990; CA 97166. Or admit information online as wew-SanDiegoloselet.com by clicking on the events section.

BAJA

"Paris at the End of the Century," the Orchestra of Baja California per-forms classical music at 8 p.m. tonight. Thursday, August 31, at the Tijuana Cultural Center. Tickets are

011-32-6-67-9000, (TUANW)
Regage Seaff Petthral, this party,
hosted by Mr. Crown's and 937. Reghosted by Mr. Crown's and 937. Reghosted by Mr. Crown's and 937. Reghosted by Mr. Crown's and 937. Regpromise pers and molophostings
competitions, the regage or the door (Seatton) and bodytomorth of the regage of the competition of the purchase. For tickets and information, call 619-236-1190, to regard for the surfing or host-pleasing, dial

Semis and Modified Trucks will be racing on Sunday, September 3, at 10 a.m. on the Tijuana-Tecate High-way, Colonia Florido Viejo. For more information, call 011-52-66-23-1531.

through Friday at every hour on the hour from 2 to 9 p.m., with addition. (TAUMW)

"Mexico, the Pride of Our People" is the theme for Tijuana Fair 2000, continuing through Sunday, Septem-17, in the parking lot of the Hipodromo de las Americas (Tijuana \* accetrack), Handerafts, folklore, culture, and entertainment of Mexico are showcased during the fair. There is also children's entertainment, acceptable of the property of the prop

hour from 2 to 9 p.m., with addi-tional screenings at 11 a.m., noon, and 1 p.m. on Saturday and Sunday. The center is located at Paseo de los Héroes and Mina Street in the Zona Rio. For more information, call 011-52-66-87-9600. (TIZIANA)

#### OUTDOORS

Warm Water Temperatures, near 70° over the past several weeks, won't last much longer. As fall approaches, shorter days and increasingly oblique solar radiation will enach that less and less energy will be supplied to the ocean waters offshore. These warrs will soon be shedding more thermal energy than they receive, thereby the control of the contro



Arthur Murray

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is also children's entertainment, a teen entertainment zone, traditional fair rides, food, and concerts at 9 p.m. and midnight each evening. Fair hours are 4 p.m. to 3 a.m. daily. Admission is \$2.50 for adults. \$1 for children. Call 011-52-66-84-







If you did, he (or she) obviously didn't drink SoBe Lean. Sugar Free SoBe Lean is the first in a new generation of diet beverages because it combines the benefits of reduced calories with natural metabolic enhancers that help your body burn fat.

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uncrowded.

Shore Birds migrating southward are beginning to arrive in San Diego County. Through fall and winter various ducks, sandpipers, and plovers will be spotted in increased numbers in the county's remaining coastal wetlands. Best bird-watching spots include the Tijuana River estuary, outh San Diego Bay, the San Diego River flood channel, Peñasquitos LaA Slender Crescent Moon hovers

A Slender Crescent Moon hovers low over the western horizon during evening twilight tonight, Thursday, August 50. With every passing day, the moon's crescent phase thickens while its position at twellight moves from the western sky toward the southern sky. By September 4, the sky. By

Wear Tough Old Clothes and get dirty during the Black Mountain Open-Space Park volunteer work project on Saturday, September 2, from 8 a.m. to noon. Other items to bring: plenty of drinking water, a snack, hat, sunscreen, and sturdy

To reach the trailhead, take I-15 to Ted Williams Parkway/Highway 56 (west). Turn right on Black Mountain Road and stay on the Road until the pavement ends. Proceed approximately two miles and turn right at the paved road. Look for the Black Mountain Park sign. For information, call 838-538-8082. Free. (RANCHO PENASQUITOS)

illustrated talk, of special interest to families with kids, called "Hug-a-Tree/Search and Rescue in the next program at Heise County Park, 4945 Heise Park Road, Saturday, Septem-ber 2, at 7:30 p.m. The rescue team will also demonstrate their specialized rescue gear and describe rescue methods in this demo sponsored by

San Diego County Parks. Free. 858-694-3049. (AULIAN)

History to Observe, Offshoot Tours offers its monthly hour-long history walk, blending Balboa Park history with its wealth of architectural and botanical treasures, on Saturday. September 2, at 10 a.m., starting at the visitors' center. Free. 619-235-1121. (BALBOA PARK)

1121. (BALBOA PAPPI)
Love the Laggoon, the Torrey Pines
State Reserve invites volunteers to
help restore the critical labelist of Los
Peñasquitos Marsh Natural Preserve
and Lagoon on the first Saturday and
second Sunday of each month. The
nest work party convenes at 9 a.m.
on September 2, starting in the north
Road, Bring agreeming gloves and
wear sturdy shoes. Free, Call

619-409-5900. Free, CIRAMSTAI Help Malastian Florida Canyon's Trails and replant the area with na-tive vegetation by joining the volun-teer trail crew. Crews work on the first and third Saturdays of each month, including September 2, from 8 am. until noon. Meet the others at the corner of Park Boulevard and shoes and bring water. Free. 619-235-1121. IBABOA PARKI 1121, BARDON PARK)
Discover the Diverse Ways the
Kumpays Indians used plants for
shelter, food, medicine, and closhing
when naturalish/bumorat Ania Milner leads a discovery wells on the
releads a flower well on the
ley Ranch on Wednesday, September 6. Meet at 5 p.m. in the main
parking lost (on La Honda Drive),
with water and histing boots for that
with water and histing boots for that
for the discovery of the control of the control
free. No pats. (\$20000000)

#### DANCE

Jump to Dance, Jump Fingers per-form the tunes while Harry and Steve form the tunes while Harry and Steve call for the contradance planned on Friday. September 1, at Trinity United Methodist Church (3030 Thorn Street). The fun begins at 8 p.m., following beginners' instruc-tion at 7:45 p.m. Admission is 56. Call 760-436-4030 for information.

Celebrate the Diversity and Rich-mess of Ukrainian heritage when the Troyanda Ukrainian Dance Ensem-ble from Selkirk, Manitoba, Canada, ble from Selkirk, Manitoba, Canada, performs at 7 p.m. on Saturday, September 2, at the Casa del Prado Theater as part of the Ukrainian Fes-tival 2000. Tickets: \$15. Dial 619-291-0661 for information. (BALBOA PARK)

Open to the New, the Calico Twirlers Open to the New, the Calico Twirlers Square Dance Club is recruiting new members for an introduction to square dancing from 6.30 to 8.30 p.m. on Tuesday, September 5, at the Chula Vista Parks and Recre-ation Center (465 L Street). The fee is 54 per week. Open enrollment con-tinues on September 12.

54 per week. Open enrollment con-tinues on September 12. Classes are also offered begin-ning on Wednesday, September 6, at the Chula Vista Adult School (1034 Fourth Avenue), from 7 to 9 p.m. The fee for the nine-week session is 536. For information, call 619-426-9407. (CHULA VISTA)

Pagning and Intermediate Ball-room dances will be taught by the Smooth Dancers neat Thursday, September 7, at 7 p.m. The donation is \$5 per class. Learn the steps at the Vista Women's Club. 1375 Oak Drive. Call 760-941-0386 for more information. (wSTA)

FILM

(IA JOLIA)

Birding the Marsh, the Chula Vista
Nature Center hosts a guided birdwatching hike around the Sweether
ter Marsh, Saturday, September 2, at
8 a.m. For reservations and details
about the starting point, call
619-409-5900. Free. (CHRAMSTA) May I Suggest a Frethy Romancel Enjoy Sabrina, Billy Wilder's 1954 confection starring William Holden, Audrey Hepburn, and Humphrey Bogart, when it screens at the Gar-den Cabaret Thursday through Sun-day, August Ji through September 3. The Garden Cabaret is found in the The Garden Caparet is found in the open-air marketplace near the clock tower at University Towne Centre. All screenings begin at 8:30 p.m, Admission: \$9. Call 619-295-4221 for reservations. (IA JOLIA)

reservations. (IA JOLIA)
Pun under the Settling Sus, the 11th
annual Cox Communications Film
Festival continues on Friday,
September I, with cattoons from the
Cartoon Network, in West Hills Fast
Wars Episods: I: The Phantom Menuce
on Saturday, September 2, at Grape
Day Park (201 North Broadway
Avenue).

Avenue).
Activities begin at 6:30 p.m., with
the movies commencing at 8 p.m.
Free. For more information, call
888-541-3456. Bring a blanket and
picnic dinner. (SANTEE, ESCONDIOO)

lowing discussion. The library is lo-cated at 820 E Street; 619-236-5800. Free. (DOWNTOWN)



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Disturbingly Grotesque Animated Short Films, it's how the folks at Spike and Mids 26.5 & Twisted Festival of Animation describe the 16 festival of Animation describe the 1200 program. The 15 festival of the 1200 program of 15 festival of 15 fes

cludes on November 18, 18. DOLLA)
Saasy and Controversial, see Cheryl
Dunye's film The Watermelon
Woman — said to blend 'narrative,
documentary and faux documentary
technique' — when is recens for the
Sunday Mattine at the San Diego
Public Library at 2 p.m. on Septemter 3. Find the library at 82 p. Exreet;
619-236-5800. Free. (DOWNTOWN)

619-236-3800. Free "[ODWATOWN]
Free Leonard? You decide whether
American Indian activist Leonard
editier should be freed from prison
for the murders of two PBI agents on
he Pine Ridge Reservation when
Michael Apted's documentary Indiana
form at Ogdish screens for the Film
Forum series at the San Diego Public
Library on Tuesday, September 5, at
he for the prison of the Pine
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Reuben H. Fleet Science Center



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Randy Travia

Savage Barden September 9 Larette Lynn September 12

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Brian Willean
September 28

Julio Ipinoles October 13

Iron Maider Queensrÿch

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Sentana October 13 Peter Frampton October 15 Brands Britt October 15 Brands Britt October 19 Sarah Brightman October 22 Labors 19. Microber October 22. Sports Arens

October 22, Sports Ave WIFF Live October 22 Pearl Jam October 25 LeAnn Rhese November 14 "8579C December 1 & 2 Padinas Chargers At games We base schalal

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JULIO IGLESIAS 1973 SANTANA 10/3 PETER FRAMPTON 1015 CULTURE CLUB 1071 SARAH BRIGHTMAN 1099

PEARL JAM 1025 LION KING W CHARGERS -

ALL GAMES

is an unbroken tradition spanning more than 5000 years. Creamics of Tatauzo Shimaoka — A Retrospective of a Living National Treasure of Japan \* opens on Friday. September 1, at the Mingei International Museum. A reception for Shimaoka and guests begins at the museum at 5 p.m., followed by an artist's commentary with video presentation at 7 p.m.

Admission for the event for non-members is \$20; for the program alone, pay \$10. For reservations, dial 619-239-0003 x116. (BALBOA PARK)

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

LECTURES

The Art of Pottery Making in Jap is an unbroken tradition spann

619-239-0003 x116. (BALDOA PARIN African Drum and Dance Classes are being offered September 1-3 by Kalan So House of African Learning. Master Guines choreographer Moustapha Bangoura offers dancing classes with Live drumming Friday through Sunday at Kalan So (4183 Market Street). The fee for each class is \$15. (DOWNTOWN)

Master Guinea drummer Ma Master Guinea drummer Ma-mady Keita hosts drumming classes on Saturday and Sunday at the World Beat Center (2100 Park Boulevard). Classes are \$20 and \$25. For class specifics and registration, dial 619-294-7036 or 619-527-3729.

(BALBOA PARPO)
Local Wildliffs Needs Yen, Wildlife
Assist, an organization dedicated to
rescuing wild animals in precarious
situations — birds with broken wings,
or tangled in fishing line — is holting a
volunteer search at 2 p.m. on Saturday, September 2, at the Partice
Sandieson Clubbouse (on Jacaranda
Plaze, Morley Field). Participants are
investigation of the work.
619-921-6044, (RALBOA PARPO)

Feng Shul Basica, learn what feng shui is and how to use it in your living spaces when Cheryl Magers conducts a workshop at 7 p.m. on Tuesday, September 5, at the Healing Center (1307 Oak Knoll Road). The fee is \$20 in advance, \$25 day of the class. 858-513-1697, (POWAY)

class. 884-93-1697, (90wav)
"Through the Phypieca," Dennis
Mamman, resident astronomer at
the Reuben H. Fleet Science Centre,
gives a lecture to assist backyard sa-tronomers in finding their way
among the night sky with a small
September 6, After the talk, the San
Diepo Astronomy Association offers
telescope viewing and Mount Lagams
Observatory Associates give astronomical Computer demonstrations.
Admissions is 55 general. 619-2381233. (astRon Aventage)

1233, MARGA PARIO.
Dean's Be a Starving Artes, a publise review workshop for the California Artis Candid Artisis - Residence Grant Program is set for Wednesday, Sprember 6, at 7 pa., at the Chale Vista Civic Center Liberry (368 7 Seech.) Applicates must have at least three years of professional experience, exists of all disciplines are invited to apply for the grant, which finals a \$1600-per che workshop, call 619-515-6469, CRRA MERIO.

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potential first-time homebuyers next Thursday, September 7. Participants learn about good credit, budgeting, maintaining a home, and more dur-ing the orientation beginning at 6 p.m. at the NHS office (4336 54th Street). For reservations, call 619-229-2370. Free. (CITY HEIGHTS) More Acrylics, local painter Maxine Custer will demonstrate her tech-

Custer will demonstrate her tech-niques for acrylic painting when the San Dieguito Art Guild meets next Thursday, September 7, at 1:30 p.m., in the Ecke Room at Quail Botanical Gardens (220 Quail Gardens Drive). Free. 760-942-3636. (ENCINITAS) GETAWAYS

Viva Ouxaca, learn about the peo-ple, crafts, and ancient ruins of Oax-

3

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Concerts
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aca, Mexico, when Grace Johnson gives a lecture at 7 p.m. next Thurs-day, September 7, at the San Diego Museum of Man. Johnson is the mu-seum's curator of Latin American Ethnography, 619-239-2001. Free. (BALBOA PARK)

(MALIDA PARK)
Write Aboust It, fiction and nonfiction
writers over 18 are invited to take part
in Judy Cullins's workshops divulging
"How to Write and Sell Your First
Book Fast," meeting from September 5
through November 28, at 1:15 p.m., at
the La Mesa Senior Center,
Cullins also leads "Creative

Each class includes a materials fee of \$4. Find the center at 8450 La Mesa Boulevard. Call 619-466-0622 for in-formation. (LA MESA)

# (BAN MANCOS) Improv for All Ages is promised when improv comedy troupe the Comedy Codependents perform at the Creativity Centre (4716-32nd Street) on Frieldy, September 1, at 8 p.m. The suggested donation is \$5. Call 619-280-5177 for information. IN PERSON

It May Not Be Pretty, but you'll be intrigued when artist James Luna presents a performance/lecture sur-vey and installation work at 7 p.m. on Friday, September 1, in Academic Hall room 102 at the CSU San Marresiding on the La Jolla Reservation in northern San Diego County — combines elements of performance



Summer Music Lingers, the Con-certs on the Green series on the

(NORMAL HEIGHTS)

Cheap Inspiration, world traveler and author Sandra Gustafson visits Borders Books and Music at 7 p.m. on Friday, September 1, to sign and discuss her new books, Cheap Eats in

ipain and Cheap Sleeps in Spain. Find

art and installation to tell the story of "what it means to be an Indian." The campus is found on Twin Oaks Valley Road; 760-750-4366. Free.

certs on the Green series on the Prescott Promende on Main Street continues with Candye Kane on Friday, September 1, at 5:30 p.m. 619-401-8585. Free: It. CADON 1998-1999. The Street Cadon Street Series when Gumbo Ya Ya performs for the annual Summer Concert Series booted by the Village Faire Shopping Centre (300 Carisbad Village Drive) at 2 pm. on Sunday, September 3. 858-695-2700. Free: (Edwisslat) Conclude with a concert at 2 pm. on conclude with a concert at 2 pm. on

event, the APALA). "Rock Aremed the Clerch" is the theme when the fan Diego Chamber Orchestra's Factorial Props areins only controlled the Company of the Co

Boulevard). Tickets range from \$7 to \$31.25, with premium table seating packages ranging from \$70 to \$80. Tickets are available by calling 888-848-7326 or 760-753-6402 x7. (DEL MAR)

(POLMAY)

Ploteam and Jeteam, a reading is planned by the people at Asunder Press — with their "own breed of potry" — at 8 p.m. on Saturday, September 2, at Bluestocking Books & Bindery (3817 Fifth Avenue). Free. Call 619-296-1424 for information.

Bill's on the Bill, head to Viejas Park when Bill Cosby performs for the "Concerts in the Park" series at 7 and

mater (619-230-TIXS). Virjas, 5000
Willems Road, (AUPRE)
Imagems, Surviver Style, Consedyipoor labar performance at 730 and
8-51 pa. on Statudo, Jopaneber 7, at the National Councily Theoret
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Soules has been hypocitising San
Diegans for decades. He's scheduled
to appear in a series of fundraising
hyponiss above," to benefit the
Community Actors Theater of San
chacking like a chicken in no time.

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Community Actors Theater, 2957

646 Steet. Denation in 110 per per

son. Calfe renervation because speat
is limited to 19-26 x 391, 2477 (200921).

is limited 619-264-3391, COTV HORGHTS)
All Manner of Bluegrasa Tunos may be heard when the Valley Bluegrass Boys perform at the Tuesday, September 5. meeting of the San Diego North County Bluegrass and Folk Chub. The event begins at 7 p.m. at Round Table Pizza, 1161 East Washington Street (at Ash). 760-726-8380. Free. (ISCONOIDO)

Pulitzer Nemiaee Ruth Forman reads for Poetic Brew on Tussday, September S. at 8 p.m. sit Caler de Lune (2006 University Avenue). For-man won the Josephine Milles Liter-ary Award in 1995. Open-mike read-ings precede and follow the reading-sign-ups begin at 7.30 p.m. Free. 619-680-9865. JOINTH FARMS.

619-688-9845. (MORTH PAND).
Works by Dube Billingina. Count
Basic, and Latin jarr music may be
beard when Feet Atliano and the
Latin Jazz Combo perform for the
Bacondódo Library's Freir Thurnday.
September 7, in the Turrentina
Koom of the library (239 South
Kalmis Street). Free. Dial 760-6394329 for details. (ISCOMORO)

4329 for details. (ESCONDIDO)

The First Thursday Arts Peetivel is hosted by the 101 Artists Colony on September 7, with original visual arts (3 p.m.) and music by Bill Magee and his band (5 p.m.). Find the colony at 897 South Coast Highway 101 (in the

Thriller Author Chuck Freadhoff will discuss and sign A Permanent Twilight at 7 p.m. next Thursday, September 7, at Borders Books and Music (1072 Camino del Rio North). Free. For details, call 619-295-2201. (MSSION VALLEY)

Author Matthew Pallimary — who frequently visits the rainforests to

Local Poets of All Ages will read from their work for Poets 2000, con-vening at 7 p.m. next Thursday, September 7, at Barnes and Noble Bookstore (11744 Carmel Mountain

Se We're Sick (the flu in August), and to help dull the pain, the wife trents Woody Allen's Everyhing You Always Wanted to Know Aboust Sec., but Wear Afraid to Ask And ther's Regis Philbin, America's host, who what have present the second what have been a second when the second what have been a second who what have prevented and the second what have been a second who what have prevented and the second who what have prevented and the second who what have been a second who was a

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## LOCAL EVENTS

to be a show biz Twilight Zone, while Best Actress and Becoming Dick (about a guy who assumes a rotten persons in an effort to boost his ca-reer) have swollen into movies. Be-coming Dick airs tonight, Thursday, August 31, at 9 p.m. on El, Cox Ca-ble Channel 49.

ble Channel 45.

Baldwiss Alert, Ling Bai, Affii
Alaovic, Bair Valk, Jennifer Mac
Donald, and Barbars Alyn Woods
take turns playing a mosphing alien
babe who can be a bionde, a
between the biological picture. The
get the (heavily edited) picture. The
first Ursuel Surspects Fame. Dead
Woodsmale moight. Thursday, Auweld, Daniel Channel, Chan
ed, Cox Cable Channel 65.

\*\*Y—Uks Van Belessenter Br.

If You Like Your Evicerating Extions when seen at a safe chronolog tions when seen at a safe chronological distance, then have we got a cinematized E.M. Forster novel for you! Helen Mirren plays a middle-aged English widow who takes up with a young Italian. Also starring the essential Helens Bonham Carter. Where Angels Fear to Trend ain Saturday, September 2, at 7 p.m. on Bravo, Cox Cable Channel 42.

Danny DeVito Retained Something Valuable as movies slogged through Valuable as movies slogged through the numbingly happy '800 - a memory for the dark humor and absurdity of the 70s. Recall The War of the Roses, Ruthless People, Throw Momma from the Train. But he also lent his voice to My Little Pony. The Movie. Why! Ruthless People airs Saturday, September 2, at 8 p.m. on TNT, Cox Cable Channel 34.

Homage, Val Kilmer got to mock Brando in The Island of Dr. Moreau; between Ash and Cedar (streets will Brando in The Island of Dr. Moreaux Johnny Depp (in his sweet, aptrophysical paid a considerably more gentle tribute to both Buster Keaton and Charlie Chaplin in Benny Jonan Alou starring Mary Stuart Mar-terson, William H. Macy, Jolinn. Airs Sat-urday, September 2, at 8 p.m. on Lifetime, Cox Cable Channel 38. Summer Racing, Cajon Speedway hosts competition in sportsman, Grand American modifieds, street, pony, and legacy divisions on Satur-day, September 2. The first race starts at 6:45 p.m., with qualifying runs starting at 5 p.m. at 0.59 Juli., with qualifying runs starting at 5 p.m.

The 3/8-mile track is located next to Gillespie Field. Take 1-8 to Highway 67, and use the Bradley exit. Drive left for two blocks to Wing Street, then right one block to the track entrance. Adult admission: \$9 (west

Lifetime, Cox Cable Channel 38.

Was Daryl Hannah Just Too
Much — hair, shoulders, height,
jaw — to survive the '806' She did
edgy (Bade Runner), dramatic (Wall
Street), furnyl (Reasanet), blockbuster
(Splash), feminine (Spel Megnolius),
even Cro-Magnon (Clan of the Cave
Boar). But when the decade ended,
thins nuitered down. They are the boar). But when the decade ended, things quieted down. They say the '80s are back... Clan of the Cave Bear airs Saturday, September 2, at 8 p.m. on the Sci-Fi Channel, Cox Cable Channel 63.

Channel 63.

In There Seems Signifficance to the fact that The Two fakes couldn't match Chinatown' Same author, Robert Towne. Same star, Jack Nicholson. Different villain, but Harvey Keitel is a fine actor, even if he doesn't possess the sheer stature of John Huston. Was counsilir seen convention to he areason.

Way Back in 1976, Joan Didion and John Gregory Dunne collaborated on the screenplay for A Star Is Born, tak-ing the age-old story of fading and ris-ing stars and moving into the rock and roll biz. Some 20 years later, they and rou Diz. Some 20 years sater, they chose a new medium — TV news — and re-recycled. Up Close and Personal airs Sunday, September 3, at 8 p.m. on TNT, Cox Cable Channel 34.

We Avaided Jackie Brown, the hype over Pulp Fiction had taken its toll; we were weary of Mr. Tarantino. Further, we suspected him of dissi-pation, doing bits of things here and there but never focusing his talent.

day, September 3, at 8 p.m. on fX, Cox Cable Channel 68. SPORTS

Spanish on station KURS-AM (1040). For details, dial 619-280-INFO. (MISSION VALLEY)

Rubber Ball Meets Wooden Stick, hi the streets for the second annual Little Italy National Stickball Tournamen

Italy National Mickhail I ournament running Saturday through Monday, September 2-4. The only pieces of equipment allowed are a rubber ball and four-foot-long stick; each batter hist to himself and gets one swing of the stick (bas). If the ball is not hit into fair territory, the batter is out.

Summer Snorkeling Adventures have been offered by the Birch Aquar-ium-Museum this summer. Snorkel with (harmless) sharks in La Jolla with (harmless) sharks in La Jolla Shores on Saturday and Sunday, September 2 and 3. The fee: \$20. The anoracling takes place from 8 to 10 a.m. To make the required reserva-tions, call \$8-534-7356. These are the final outings of the season. 0.4 PM 10. The All-Sessons Hunter/Jumper horse show continues through Sun-day, September 3, at the Del Mar Horsepark (1455 El Camino Real). Events run from 7:50 a.m. to 7 p.m. each day, and admission is free. 858-481-9085, (DEL MAR)

side) and \$10 (east side), \$3 for those 6 to 12, free for kids under 6 with an adult. 619-448-8900. (EL CAION)

final outings of the season. (IA NOLA)
Wheels vs. Seesks, wheekhairs players are competing against able-bodied players in the 72nd annual San
Diego District Championships at the
Balboa Tennis Club (2221 Morley

on the same day. For more informa-tion, call 858–270-3256 or 619-221-9000, (BARDA PARO) Leng and P

Long and Plat, take a San Clemente 100-mile ride with the San Diego Bicycle Touring Society on Sunday, September 3. The ride starts at 8:45 a.m. at Doyle Park, 8175 Re-gents Road. For more details, call 619-449-9189. (IA JOLIA)

The Regular Season for the San Diego Chargers begins with a game against the Raiders in Oakland at 1:15 p.m. on Sunday, September 3. The game will be broadcast on CBS. Fan information: 858-455-1984/85/or 86; regular season ticket information: 877-CHARGERS.

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bicyclists for a jaunt on Sunday, September 3, which doesn't have a predesignated leader. The ride, start-ing at 9 a.m. in the north parking lot at Mission Bay Prive and Clair-mont Drive), will be determined by those who show up. (MISSION BAY)

on September 3. Club matches begin at 1:30 p.m., with the feature match get-ting underway at 3 p.m. General ad-mission for all events is \$5. The grounds are at 14535 El Camino Real. For information and reservations, call 858-461-9217. (RANCHO SANTA PL)

Labor Day Express, join Sierrs Club bicyclists at Monday, September 4, at Starbucka (10601 Tierrasanta Boulevard) for a 27-mile ride starting at 9 a.m. Bring money for a snack stop. For information, call 619-582-3334. (TIERPASANTA)

3334. (REBRASANTA)
Few the 71st Year, the Oceanside Labor Day Swim takes place from
9 a.m. to noon on Monday. September 4, at the Oceanside Pier (300
North the Strand). Participants wim
around the pier from the south to the
north side. For information, dial
\*\*\*C \*\*\*SE\*\*\* Are 760-726-6324.
\*\*\*OCEAMSSED\*\*\*

The Beress Are on the Track, the 2000 essaide resign season hosted by the Del Mar Thoroughbred Club continues through Wednesday, September 13. Racing takes place Wednesday shrough Mondays post when racing begins at 4 p.m. lockey and trainer photo days take place September 2-4. Chat up your favorite jockey from noon to 1 p.m. on Saturday and Sunday; trainers will be available from

trainers will be available from 11:15 a.m. to 12:15 p.m. on Monday. America's Day at the Races is set for Monday, September 4, with a special first post-time of 12:30 p.m. (gates open at 10:30 a.m.). General admission is \$4 for

General admission is 34 for adults, free for those 17 and under. Del Mar Racetrack, at the fair-grounds, Jimmy Durante Boulevard and Via de la Valle. For information, CM 050-753-750-750

Tribal Dance Competitions are promised when the 30th annual Barona Powwor takes place Septem-ber 1-3 at the Barona Indian Reser-vation Community Center (1095 Barona Road). More than 400 Na-tive American dancers from around

tive American dancers from around the country are expected to show off their skills and compete for prizes. Music, games, crists, and Native American food are also featured. Admission is free. The powwruns from 7 to 11 p.m. on Friday and 1 to midnight on Saturday and Sunday, For information, call 619-443-6612. (LMCSIDE)

How Secure Do You Feelt The ToorCon Computer Security Expo — billed as a \*comprehensive

aganas" — takes place September 1,3 at the San Diago Concourse (202 C Street). Evenisi include lectures (202 C Street). Evenisi include lectures demonstrations of the newest approaches to computer security, a competitive game called RootWars, and more.

Admission is 30 in advance or 440 at the door. Events begin with a party on Friday, followed by the conference on Saturday and Sunday, 613-602-800, (Commtrown)

Beschich Delighia, besch to the Labor Day book sais et start for Statistical, Sprember 2, from 10 a.m. 10 g.m., at the Occanidad billione Besch Library (1861 Mission Avenue). For more information, call 766-435-5665, DOLOMOGO.

The San Carlos branch library house its monthly book saie from Jones in the Complex of the Com Original, One-of-a-Kind works of art are on display in the Julian Arts Guild's "Fall Art Show 2000" run-ning from Friday through Monday, September 1-4, at the Julian Town Hall (2129 Main Street). Free. Hours

Take the Train to Tecate via Campo, when the San Diego Rail-road Museum offern a vintage train excursion to Tecate, Mexico, on Sat-urday, September 2. The train de-parts the depot at 3 p.m. and returns at 9 p.m. Once in Tecate, visitors



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### Calendar LOCAL EVENTS

have three hours to explore the town. The cost is \$40 for adults, \$20 for children. Reservations are required, made by calling 619-595-3030 x03 or 619-938-1943. (CAMPO)

619-938-1943. (CAMPO)
Let's Get Psychic, there's a psychic fair and metaphysical conference planned at Alexandra's BookStore from noon to 6 p.m. on Saturday and Sunday, September 2 and 3. Tarott, palmistry, numerology, and on the psychic arts will be featured; pay \$20 per reading. The shop is located 3545 Midway Drive, suite G; 619-298-3422. (SPORTS ARENA)

Ukranian Songs Will Pill the Air and House of the Ukraine hosts the lawn House of the Ukraine hosts the lawn program at the International Cottages beginning at 2 p.m. on Sunday, September 3. Native Ukranian foods will be offered for sale. Admission free. 619-291-0661. (BALBOA PARK)

Coffee Talk, the tradition of inter-preting messages from coffee grounds began in Egypt and Turkey, later spreading through the Middle East and Europe. Coffee ground reader Amirah reads wet coffee reader Amiran reads wet coffee grounds on Tuesdays from 5:30 to 8:30 p.m. at Gargoyle Gallery and Cafe (1845 India Street). The fee is 525. For information, call 619-421-2786 or 619-234-1344. (UTILE ITALY)

Postels, the Pastel Society of San Diego hosts an art show from Tuesday, September 5, through Tuesday, Octo-ber 3, at the San Carlos branch library (7265 Jackson Drive). For information, call 858-273-2213. (SAN CAPLOS)

call 88-278-2213, csw CARLOS
TESP Dags, more than 600 canine
sthietes are expected to compete in
the Animal Planet/United States Dog
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Thursday through Saturday and
9 a.m. to 5 p.m. on Sunday. Admission for spectators — of the human variety only — is free on Thursday, \$5 on Friday, and \$8 for adults on Saturday and Sunday, free for those 12 and under. For information, dial 888-244-5489. Leave your dog at home. (DEL MAR)

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#### Roam-O-Rama

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

Action to Unexpected San Diego and Just below one of San Diego County's few campgounds duit enough to be insigned to so of the more agreeably will offer 200 tent and to be found in Southern County in the 200 tent and to be found in Southern County in the 200 tent and to be found in Southern County in the 200 tent and to be found in Southern County in the 200 tent and to be found in Southern County in the 200 tent and to be found in Southern County in the 200 tent and and sout some 200 vertical feet that the south in judged disarray to sand and sout some 200 vertical feet that the south in judged disarray to sand and sout some 200 vertical feet that the south in judged disarray to sand and sout some 200 vertical feet that the south of th

to the entrance. The next three miles of the old highway roadbed make up the camaground. Eight duit roads or paths descend through ravines or breaks in the buff wail to reach the white-sand beach below. On the way down any of these paths, keep an eye out for doi-phins cavotting in or just beyond the surf.

exhibit from 10 a.m. to 4.30 p.m. next Thursday and Friday, September 7 and 8, at the United Portuguese S.E.S. Hall (2818 Avenida Portugues). Demonstra-tions take place both days. The hon-ored artist this year is Rose Kaffal, Ad-mission is 4-8. For information, call 858-268-0810, (SHELTER SLAND)

"Coronation of Colors" is the theme when the Porcelain Artists of San Diego host their 30th annual sale and Art in Belarus have work on exhibit



The steepness of the sand on nost of San Cnofn's basel, the occumisation of pobbes in the instricted poor, plus the intensic or of the fast breaking wines to first problems make this a somewhat tricky place to swim or body surf. Boest surfers, or of other fast breaking wines to first problems make this a somewhat tricky place to swim or body surf. Boest surfers, out father in deep or water, fare better. Short problems make this a somewhat the month of the

The steepness of the sand on most of San Onofre's beach,

## FOR KIDS

Guest Ventrillequist Randel McGee and Roark perform on Thursday, August 31, at the Marie Hitchcock Puppet Theater (special prices are in effect for these shows). Next up: Mil-lie Patterson of Weaver's Tales pre-sents Rumplestiltskin September 6-

10. Performances begin at 10 and 11:30 a.m. Wednesday through Fri-day and at 11 a.m., 1, and 2:30 p.m. on Saturday and Sunday. Find the theater near the

Aerospace Center; 619-685-5045. Regular admission is \$3 for adults, \$2 for children (11-2), free for those under two. (BALBOA PARK)

Whaddays Wanna Be when you Whaddaya Wanna Be when you grow up? Stories about people and their jobs may be heard during the Labor Day story time set for Friday. September 1, at 7 p.m., at Barnes and Noble Bookstore (Grossmont Center mall, 5500 Grossmont Center Drive). 619-667-2870. Free. (LAMESA)

Map Your Bonce and Muncles after Jill Sweeney's My Amazing Body is read for the story time at 11 a.m. on Satur-day, Sentember 2. at Barnes and Mobile Bookstore (10735 Westview Parkway). Free, 858-684-3166, (MIRA MESA)

Free. 854-664-1366, Ontan Metas Than for Kindergartent Stories in-cluding Kindergarten, Here I Com-ton Paragon (Laborata and Mais Binder-garten Celebrates the 100th Day of Kindergarten b) poseph Sales will be intended to the paragonal posephing intended and posephing to the paragonal special posephing and posephing at 12:30 pm. on Saturday September 2, at Barnes and Noble Bookstore (74:10 Hazard Center Drive). Participant will have a snach and mabe a craft. Call 619-220-0175 for details. Free demonstrate the paragonal posephing for demander of the paragonal posephing for demonstrate the paragonal posephing for demander of the paragonal posephi

The Wonderful Crocodylus star of Lyke, Lyke, Crocodile visits the story time planned at 11 a.m. on Saturday, September 2, at Bookstar Costa Verde (8650 Genesee Avenue). Free. Call 858-457-7561 for information.

CA. SULV.

Children's Discovery Neurons of Nerth Cenary, see lifetishe holograms, spit which plan into a rain-bow of colors, and wee your reflectable "Light and a rain-bow of colors. Then yet 19 schibbt included in the children — continuing through bunday. For the color bindness.

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in the sixth annual "Young People's Art Exhibit and Sale," continuing through September at the Sparrow Fine Art Gallery (127 North Highwy 101). The show and sale benefit the Children of Chernobyl organization, raising funds for 30 children from Belarus to spend summers in the San Diego area with host families. For information, call 858-459-650 et 858-350-1085, imu(LOSES)

Bridal Bazaer Show Sunday, October 15. Del Mar Pairgrounds. Pathion shows! Prises! Brides register on-line. www.Bridal/Bazaer.com.

East County Bridal Fair Sunday, 9/24, 10am-4pm. Largest gown sale! DJ's, caterers, florists, jewelers, consultants, & more. La Mesa Community Center. 619-667-1307. Se habla espanol ... \$211

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#### A Blind Man Can See How **Much I Love You**



Random House, 2000; 163 pages:

FROM THE DUST JACKET: A

Author Amy Bloom was born in New York City in 1993. She was raised on Long laked. Her father was journalist and her mother a writer, teacher, and group therapies. Bloom standed public schook. I had read about her that she'd said she was something of a misfit as a child, that she ravely was without a book in hand. Bloom had took in earlier interviewer. I memerihe in the phypround, Bloom had took in earlier interviewer. I memerihe in the phypround, brook in the child. The she was the standard of the child of

manageable place. My wetridness was now highly appreciated.\*
After high shool, Bloom told me that she did "one traveling, across country in a red much. A Ford pickup, We atopped along the control of the place of t

Bloom said that although she always had been a reader, she had never seriously thought about becoming a writer. Eleven years

ago she was,an her way boine after meeting "with the guy who was going to be my viraining analyst. Hound myed writing notes for a myster nored on a McDonalsh hamburger box from one of my laids, And by the time I got home I had 15 pages of notes. I typed it was a start of the meeting of the

Stories by Women, and The Scribmer Anthology of Contemporary Noter Extron.

There are ways, "I suggested to Bloom, "in which a short story particularly is like a well-done evocative case history."

In the story of the story is the story in the story in the story in the story in the and create and leap off from what is a town into what is unknown. You greatest wish, in nonfiction, or, the case history, is like a unknown. You greatest wish, in nonfiction, or, the case history, is like a story of the story is the story of the story of

matter how many twists and turns you take to avoid your fate. You

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art, science, and social activities tar-geted for children 2 through 12. Look for a medieval castle, magic mirror, mini-city, and children's market-place. Find the museum at 300 Carls-bad. Village. Drive. suite 103: 760-720-0737. (CARLSBAD)

PROTAGO 9731. (CAMBARD)

Floate de Septembre, Hispanic Heritage Month is celebrated in September, Carmen Kalo will conduct workshops combining the icons, symbols, stapes, and color of the diverse Hispanic heritages during Free-for-All First Sunday events planned for 26 o 5 p.m. on September 3 at the Museum of Contemporary Art. La Iolia (700 Prospect Street), 838-454-3541.

(1A DOLA)

September 3, at Borders Books and Music (1072 Camino del Rio North). Free. 619-295-2201. (MISSION VALLEY)

Free, 619-295-2201, IMSSEW VALLY).
Animal Sounds Set to SIBY Rhymer from Sandra Boynton's board books But Not the Hippopoiamus and Moo. Ban, Latala may be heard during the story time starting at 10 a.m. on Tuesday, Spetmber S, at Barnes and Noble (11744 Carmel Mountain Road); 836-647-1055. Expect stories. a craft, and snacks. Free. (CARMEL MOUNTAIN) cation is offered by the Pacific Academy of Ecclesiastical Music (PACEM) at Saint Paul's Cathedral on Thursday Afternoons, from September 7 through November 16. Classes for children five and six con-vene from 4 to 4:45 p.m.; children seven and eight meet from 5 to 6 p.m. The fee is 350. Find the cathe-cidal at 2728 Sixth Avenue; call 619-298-6759 for information. MONTOMON MOURTAN)

Follow the Trail to Quali, head to Quali Botanical Gardens on Tuesday, September 5, at 10:30 a.m., for a general tour of the gardens oriented for kids (aged three to six). Meet at the visitors' center located directly north of the parking lot, at 230 Quali Gardens Drive; 760-436-3036. Free. (ENGHERS)

(MICTOMA)

Quick Starta, S.L. Lipson, author of Knock on Wood, plans a writer's workshop for kids at 10:50 am next Thursday, September 7, at Bookstar Costa Verde (RSO Genese Avenue). Lipson will share examples of unique story beginnings from favorite children's books during the lesson. Free.

the Kodály approach to music edu-cation is offered by the Pacific

(IA JOLIA)

Children's Museum of San Diego,

"GraphicUs," the third component
of "Design Worlds Diento Mundos,"

continues. East Coast artis Robert
Anderson contributes murai based
artist Genn Brill and Los Angeles
artist Genn Brill and Los Angeles
artist Denn Swick Joined Anderson
in painting the mural. Local sculptor
Bill Schrindfer designed a piece using
road signs to depict the shape of the
U.S.A. The enables uncludes turalis.

U.S.A. The exhibit includes installa-tions and workshop to increase chil-dren's awareness of graphic arts. Continuing exhibit include "build a Piece of San Diego." "The Book Stop." "Improv Thester," and "Cora's Kainbouse." Find the museum at 200 West Island Avenue. Dial 619-233-872 for additional details, prownrowse 872 for additional details, prownrowse

Reader's Guide to Art.)

Boulta Historical Measum, the mu-seum highlights the history of the Sweetwater Valley from the mid-1800s, with historical photographs, artifacts, tools, and farming imple-ments, the district 1 1935 fire engine; and bound copies back to the 1930 of the Chular Vista Star News, Find Dala 619-267-2141 for additional in-formation, (8008TA)

## families of Ab Quin, George Yim, Y.C. Fung, Gorman Fong, and Dorothy Hom. Eajory the show through Saturday, September 20. The museum is located in a building originally built in 1927 for the Chinere Misson, adjacent to the building is an Asian garden, including a status of Gordicus, a waterfall, astream, and a large Chinese gate. The museum is located at 404 Third Avenue (arl Street); 619–338–9888. MUSEUMS

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

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THE

(continued from page 74)
need what you need and you pursue
what you must pursue. And
sometimes you just get eaten by the
snakes and sometimes that means
you become king. Those things are
interesting to me. I also left that I could
write from the point of view of a write from the point of view of a nother who knew what it was to be devoted to a child, even as she was baffled by her."

In Bloom's story "Rowing to Eden" a lesbian breast-cancer survivor cares for her best friend from college who, as the story opens, is undergoing chemotherapy for her own breast cancer. I said to Bloom, about this

story, that its details were so painful, so discomfiting, yet that when Inisished the story, I felt oddly hopeful, as if I had learned something new about how humans survive terrible circumstances. I said that the story seemed a very adult, very serious guide or lesson in dealing with grief and terror. Did Bloom intend that this story and others

with girl and terror. Did Bloom intend that this story and others like it serve a something of a guide?

"I don't know a lot of people over. 30 who do not know someone who has abeen ili, or someone who has beet all, or someone who has lots at child, or someone who has best all, or someone who has lots at child, or someone who has lots at least of the fast in the fast of the fast in the sun to read the fast of the fast in the fast of life with loss. This is just one of the hard things about everyday life. I don't mean to imply that in stances of suffering or bardships come all at once but I don't know anybody who have texperienced at least one of those things, but I also mean than in the mads of loving your life, however hard the loss of the sum of the loss o

An excerpt from Amy Bloom's story "A Blind Man Can See How Much I Love You":

Jane Spencer collects pictures of slim young men. In the bottom

drawer ofher desk, between awatches of allk and old business cards for Sponcer Interiors, she has two photos of James Deain, one of a deeply wistful Jermy Irosa in Brideshoad, arm in arm with the boy holding the teddy bear, a spia print of Rudolph Valentino in 1923, without burmous or eyeliner, R.D. Wong's glossies as Song Liling and as his own lithe, androgynous self, and Robert Mapplethous designing awedly out of his jeans in 1972. She has a pictorial history of Kevin Bacom, master of the transition from elfin boy to good looking man without adding bull or off five, he played Capture the Flag every day with the big boys, the almost six, year-olds who'd goot to kinderparten a year list. Jam enever worried, even

who'd gone to kindergarten a year late. Jane never worried, even in passing, about Jesse's IQ or her eye-hand coordination or her social skills. Jesse and Jane were a mutual admiration society of two social skills, Jesse and Jane were a mutual admiration society of two smart, strong, blue-eyed women, one 5 and one 35, both good skaters and good storyrellers. Jane didn't mention all this to the other mothers at play group, who would have said it was the same between them and their daughters when Jane could see it was not, and she didn't mention it to her own sweet, anxious mother, who would have taken it, understandably, as a reproach. mother, who would have taken it, understandably, as a reproach. Jane didn't even mention this closeness to the pediatrician, keeper of every mother's secret fears and wishes, but it sang her to sleep at night. Jane's reputation as the play group's good listener was undeserved; the mothers talked about their knock-kneed girls and

undiserved; the mothers talled about their took-kneed girls and hackward boys and Jane milled and her eyes followed Jesse. She watched her and thought. That smile! Those lashes! How bravel How determined. How determined, he had been succeed to the determined by the same sometimes worried that Jessie was too much of a formboy, like Sarah and Mellie, even faster runners and more brundar partisans; it was nothing to them to make a smaller boy cry by yanking up his underpants, or to grant shand into the scalp of the girl who hogged the tire swing. Those two didn't cry, not even when Mellie cut her lip on the deep of the teeter noter, not even when Sarah got a sphiner the size of a matchstick. But Sarah and Mellie, in their prankshines, the little deepls dampin in the black of their eyes lesse had exactly that, and the other skids knew the wasn't a tomboy, ever strainfied to be one of the bost. There was no tessing, no never strained to be one of the boys. There was no teasing, no bullying line drawn in the sand. Jane knew that one day soon, in

the cove behind John Lyman School, the boys would pull out their pensise and demonstrate to Jessie that the could not pue standing the boys and practiced at home, making a funned with both hands and a baggie. When Andrew and Franklin went to per on the far side of the rhododendron, Jessie came too, unaripping and pushing the principle of the rhododendron, Jessie came too, unaripping and pushing the rhips forward until there was, frost dise sperya, a desort disble. The boys thought nothing of it until first grade, and when they did and the teacher pushed Jessie fromly into the girls 'elaminoon, the other pushed for a week. I was worse when Jane took her to get a simple navy blue jumper for a friend's wedding. Jane held it out, pleased that the'd found something in Jessie is favorite color without a ruffler or a speek of Jacc. and Jessie stared at it as if her mother had gone mad, walling in rage and embarrasement until lane drove her to May's for a boy's to propose the week of the standard of

People at the wedding throught only that Jane was ner santonsone-elf and Jesus advantile. Very Kirst Wolkhold, the brid's mother said. Driving home, Jane have that she had managed not to see it, a you manage not on see that you religibot's new blay has your augumarket and you cannot help but see, Jesus elept the whole way home, smears of buttercream on the white turtiencek, rose petals falling from her blazer pocket, and Jane cried from Stors to Durham. She had appreciated and pritted the mother and advote the father, a short, dapper man who carewheeled through the living room at the request and told his own Brookly version of Crimm's Fairy Tales at bettime. She had liked Jesus's handsome father enough Dau Chair and bad debts in five states. I did not seen possible that the great joke God would play on her was to take the love of her life, a wonderfully improved piece of Jane, and say, Ooya. Looks like agif but it's a boy' Sorry. Adjust accordingly. It took Jane all of Jesus's childhood to figure out what the adjustment might be and to save \$50,000 to pay for it.

galleries with artifacts, uniforms, ve-hicles, weapons, and photographs depicting Marine Corps history. The museum is located in Building 26 at

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"The Sweating Beast: Agricultural Roots of Lemon Grove" and "Miller's Dairy Revisited." Find the museum at 7715 Church Street; 619-460-4353. (LEMON GROVE)

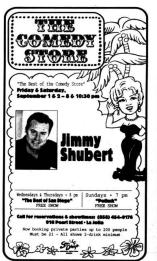
San Pasqual Battlefield State His-toric Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dra-goons, bolatered by sailors and volunteers from San Diego, and Cali-fornia militia. A narrated slide-show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour rethe story of the war in Mexico and California. A self-guided tour re-counts the events of the battle and profiles the leaders of the forces and also describes the lives of the Indians indigenous to the valley. The mu-seum is found at 15808 San Pasqual

Valley Road. Call 760-238-3380 for

Villa Montezuma, built in 1887 for Villa Montezuma, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and cultural center. Find the museum at 1925 K Street (at 20th Street). Call 619-239-2211 for more information.

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## LISTINGS

HOW TO SEND US YOUR LISTING: Contributions must be TING: Contributions must be received by 5 p.m. Friday the week prior to publication for consideration. Do not phone. Send a complete description of the event. including the date, time, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number (including nea code) for public phone number, and a prione number (including area code) for public information to READER ART, Box 85803, San Diego CA 92186. Or fau to 619-881-2401. You may also submit information online at clicking on the events section

#### GALLERIES

The Studie Faculty of the Mesa Col-lege art department is featured in the Mesa College Biennial Faculty Art Exhibition on exhibit through Mon-day, October 2, in the San Diego Mesa College Art Gallery, Many of the 23 featured artists have their work represented in museum collecthe 23 featured artists have their work represented in museum collections, the work on display is in a wide range of media. The exhibit gets underway with a reception at 5 pm. tongisht. Thursday, August 31: a faculty slide presentation follows the reception at 7 pm. in the Learning Resource Center room 435.
Gallery hours are 11 a.m. to 4 pm. Monday through Geneday. The control of the control o

11 a.m. to 2 p.m. Friday. For more information, call 619-627-2829 x5 Find the campus at 7250 Mesa Col-lege Drive. (KEARNY MESA)

Innovative Work by painter Dennis Innovative Work by painter Dennis Key is on exhibit through Sptember at Sibling Revelry (822) La Mesa Boulevard), including a reception at 6 p.m. tonight. Thursday, August 31. Regular viewing hours are 10 a.m. to 5 p.m. Monday through Saturday. For more information, call 619-461-6850. (IA MESA)

"Harvest: Paintings of Farm Life and Livestock" features oil paintings by Cathy Springs and Aaron St. John, both of whom are said to be "con-cerned about the loss of aspects of

country life...and seek to express the simple bessay of farm living." During the reception for the artists, so the reception for the artists, see the Sasturday, September 2, at 4 p.m., at the Santa Yasable Art Gallery, live sheep will visit, and there will be spinning demonstrations. The exhibition continues through Sunday, October 8. Regular gallery hours are 10 a.m. to 5 p.m. Welchsedy through Sunday.

to 5 p.m. Wednesday through Sunday. The gallery is found at 30352 High-way 78 (at the junction with Highway 79); 760-765-1676. (SANTA YSABEL)

79); 760-785-1076, (asanta vasaett.)
Romantis Necclassic Scalipture by
Tuan goes on exhibit at the Fingertus Gallery beginning with a reception at 7 p.m. on Saturday, Septemph,
will be unveiled during the reception.
Enjoy the show through September.
Find the gallery at 1205 Prospect
Street, Call 839-45-99/12 to RSVP
for the reception, QA JOLIA)

Six Emerging Artists — including Tamara Lafferty-Schreyer, Thomas Duke III, Don Ayala, Catherine Corn, Tony Ritter, and Sylvia Grifnn — nave work included in 'New Artists, New Art," opening with a re-ception at 1 p.m. on Sunday, September 3, at the 101 Artist's Colony. Find the gallery at 897 South Coast Highway 101 (suite F-103 in the Lumberyard); 760-632-9074.

(PINGINTAS)

"Come and Sen Sculpture to Summon Your Soul" by Maryella Fetzer goes on exhibit in Gallery 21 with a reception at 2 p.m. on Sunday, September 3, and continues through Thursday, September 14. Find the gallery in the Spanish Village Art Center. For more information, call 858-270-3132. Gallery hours are 11 a.m. to 4 p.m. daily, (BALBOA PARK

"Futuristic Native Objects for Ris-ual Night Raids (And Other Para-phernalia)" is the title for an exhibi-tion of work by James Luna opening with a reception at 3 p.m. on with a reception at 3 p.m. on Wednesday, September 6, in the CSU San Marcos library. Luna — a Luiseño Indian residing on the La Jolla Reservation in northern San Diego County — explores cross-cul-tural conflict and similarities in westtural conflict and similarities in west-ern cultures in the exhibit, on view through November. The campus is found on Twin Oaks Valley Road; call 760-750-4366 viewing hours. (SAN MARCOS)

Watermedia Paintings by Karla Leopold are on exhibit through September at the Del Mar Art Center (1555 Camino del Mar). You're invited

next Thursday, September 7, Gallery hours are 11 a.m. to 9 p.m. Monday through Saturday, 11 a.m. to 6 p.m. Sunday, 858-481-1678, (DEL MAR)

Sunday, 858-481-1678, (DE. MAR)

"Splanh," it's the title for the annual
art faculty exhibit opening in MiraCosta College's Kruglak Gallery during a reception at 11 a.m. next Thursday, September 7. The exhibit
includes ceramics, sculpture, computer art, photography, prints, acrylics, mixed media, watercolor, and more. See the show through Thursday, September 28.

Thursday, September 28.

The gallery is located in the student center; the campus is found at One Barnard Drive. Regular gallery lours are Monday through Thursday, 11 a.m. to 2 p.m., with additional viewing from 6 to 7:30 p.m. on Tuesday and Wednesday. 20-795-6657, OCEANSIOL.

760-795-6537, (OCLANSIDE)

"Pulateers" is the first gallery exhibition of the season in the Southwestern College Art Gallery, beginning with a reception at 6 p.m. extra Thursday, September 7. The show features work by Debrs Babylon, David Beck-Brown, Stuart Burton, and Ruth. Take in the show through Thursday, September 28.

Find Southwestern College at Find Southwestern College at 900 Otay Lakes Road. Regular gallery hours are 10 a.m. to 2 p.m. Monday through Thursday, with hours ex-tended from 6 to 9 p.m. on Wednes-day and Thursday. For more infor-mation, call 619-421-6700 x5368. (CHULA VISTA)

#### ART MUSEUMS

Califerate Caurie for the An Na-seum, work by 20 Southern California, artists who are reforming and expand-ing the medium of painting is above-ased in The Native New Painting in Southern California. They're cause they live and work within the contail corrisker that spans Santa Bar-tana, Lox Angelse. and Son Doep both had originally from all over the globe. "O words created within the past for years, featuring a diverse range of aer-theric and themsic concerns in con-tension of the contraction of the con-tension of the con-tension of the con-tension of the contraction of the con-tension

In conjunction with this show In conjunction with this show, Los Angeles-based photographic artist Judi Russell exhibits an instal-lation of portraits of the participating artists, presented along with their thoughts about their paintings. Find the center at 340 North Es-

condido Boulevard (at Valley Park-way); 760-738-4120. (ESCONDIDO)

Haggil International Heaven of Phill Ant, the art of pottery making in Ispan is an unbroken tradition spanning more than Soloy years. Cerum in Ispan is an unbroken tradition spanning more than Stock of the Ispan in Ispa

Robert Frank challenged conven-tional notions of photographic beauty and offered a look at the highly constructed post-World War II American façade of idealism—see how the photogra-pher riled up in "Robert Frank: The Americans. The 84-image sequence "The Americans" is based on Frank's work during two Gusgenheim Fouriof Henn Melisse, stepdaughter of Marcel Duchamp.
Objects from the permanent collection make up the pieces in the extension and up the pieces in the extension and up the pieces in the extension that the pieces in the extension of the pieces in the collection of the pieces in the collection of the pieces in the collection of the pieces in the pieces in

And American in Issued no Franki-work during new (Origambelin Pissue) work during new (Origambelin Pissue) dation sponsored road trips around America in 1955 and 1956, when Hole more than 20,000 images. Concurrently, view "New York, New York," based on the museum's franking of the Control of the Control Loades many artists who have worked to describe New York City photo-graphically both exhibitions con-trol the proposed of the con-trol original proposed on the co

Find the museum at 700 Prospect Street. 858-454-3541. (LA XOLLA)

Museum of Photographic Arts, Robert Frank challenged conven-

Museum of Contemporary Art, Downtown, "Oios Diversos/With

Different Byee Pan-American Holdings from the Permanent Collection, "opening on Fidels, Septemic Online," opening on Fidels, Septemic Paparitings, Euclivers, Photographs, and video installation suggesting the range of subjects, tybes, and ideas defining the set of the American so-distinguishment of the American Section of the College of the Papariting, Section 1997, and the Section 1997, and t San Diego Misseems of Art, over 200 rare art and artificits from the royal home of the Ottoman sultana from the 15th to the 19th Centuries are gathered in "Palace of Gold and Light: Treasures from the Tophapi, Istanbul." Many of the objects in-cluded in the exhibition have never before left the palace; see textiles, portraits warrows, housewares, and before left the palace; see textiles, portraits, weapons, housewers, and jewels including an emerald- and di-amond-adorned Topkapi degger. Also on exhibit: a 16th-Century and mother of pearl. See the treasures throne made from ebony, iron-ther measures) permanent col-lection includes Italian Renaissance. The museum's permanent col-lection includes Italian Renaissance paintings, Syamish old masters paintings, American art, 19th-Century Eu-toropean paintings and eculpture, and

tner Boulevard (at Broadway), di-rectly across from the Santa Fe Rail-road Depot, adjacent to the America Plaza trolley transfer station. 619-234-1001. (DOWNTOWN)

619-234-1001, (ODMITOMO)
Massum of Contemporary Art, La
Jolla, dating from the 1910 to the
1990s, the plantings, sculptures, and
photographs gathered in "Frida
Kallo, Diego Rivers, and 20th-Century Messian Art. The Isoques and
Natabla Gelman Gellection" represent the broad range of artistic deteologomes in Medico during the last
century. The exhibition features over
80 works by exists including Rabids
Works by exists including Rabids
Clementer Orozco, Carlon Merida,
and Ruffon Tamary. Contemporary. ings, American art, 19th-Century Eu-ropean paintings and sculpture, and the Weisman Gallery of Contempo-rary California Art. 619-232-7931. (BALBOA PARK) IBALBOA PARN
TIMben Measums of Art, the mu-serum's first American acquisition in 3.3 years is John Frederick Peto's In-the Library, a large oil painting de-picting a disorderly arrangement of well-worn volumes on a draped table. The painting has been in the possession of a Philadelphia family for four acceptations.—perham since table. In planning ma-possession of a Philadelphia family for four generations — perhaps since its completion. "In terms of its scale, impact, seriousness, and abstract pu-rity....In the Library stands as one of the masterpieces... of American still Clemente Orozco, Carlos Mérida, and Rufino Tamayo, Contemporary figures including Caco Jiménez, Sil-via Gruner, and Gabriel Orozco aslaso represented. Still lifes, portraits, and landscapes are the special strengths of the collection, on view through Sunday, September 3.

the masterpieces... of American still life painting as a whole."
The museum closes for the en-tire month of September, reopening on Sunday, October 1. The mu-seum's permanent collection in-clude European masters, 19th-Cen-tury American paintings, and Russian icons. For information, dial









#### Calendar **CLASSICAL MUSIC**

It is a matter, first of all, of the poem. Shel-

ley's The Sunset, aside from being a very bad poem, is a thoroughly undramatic one. It is all mood, all gush, all emotional abstraction, with-

gripping in its emotional power and its inven-tive use of musical resources.

Those of you who have always appreciated Verklarte Nacht may wonder why it took me so long to realize what you have known all along. Certainly, the quality of the SummerFest perfor-

mance helped in at last opening my ears. The Borromeo Quartet, joined by violist Cynthia

Phelps and cellist Andrés Diaz, did not stint the

score's voluptuous (I still think too voluptuous

tone-painting, but this performance sounded

heard. It carried the mind and the heart along, and

the climax, when it came, was exceptionally mov ing. Even the thick textures of Schoenberg's

## Reveries, Passions...

The quality of the SummerFest performance helped in at last opening my ears.

mollowing what is evidently a penisten new period of the programming concept, SummerFest of-fered another oddball concent at Sherwood Auditorium of works unfamiliar to most of the audience. As an anomaly, among the recharble chamber compositions this time there was nothing by the festural's three composers-in-residence or any other contemporary composers of the summerFest of yesteryear anymore, for when was there apre David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisting of Schumann's Marchen sheet per David Finleck-Uw-Han program consisti

This was perhaps one of the signs of the codi-rectors' ambitions for SummerFest — that it will become (in their typically modest words) "not just a festival, but a way of looking at music and

just a restival, out a way of in looking at music and thinking about the world." A summer chamber-music series as Weltphilosophie...Wow. In fact, disregarding the inflated rhetoric, there was a good deal to learn from this concert. The In fact, disregarding the inflated rhetone, there was a good deal to learn from this concert. The was a good deal to learn from this concert. The was a good deal to learn from this concert. The was a good deal to learn from though one would not ordinarily associate the popular composer of The Pinne of Rome and the high prices of 20th-century want-garde. Both Respigh's Somet and concern the tensor of the pinned of the p berg's work comes from 1899, Respighi's from less than 20 years later.

The resemblances end there. There is a cru cial difference between Respighi's setting of a poem for voice and accompaniment (the voice sings throughout, with scarcely a letup), and anced, almost Schubertian (like the C Major Quintet) — and that is really what I call a transfiguration!

transfiguration!

There was nothing wrong with the performance of the Respighi, either once again the peerless Borromeo (which unfortunately is about to undergo some major changes of personnel), with the vocal part sensitively and beautifully sung by soprano Andrea Trebnik. But there is a reason Il Transection of the person of the peerless of the p movement or contrast or climax, be-cause the vocal line has no internal musical structure apart from its careful following of the text, and because the writing — for both voice and strings — is so essentially banal, Il Tramonto is really pretty much of a bore. Verklärte Nacht, whatever its faults, is never that.

Nor, in the right hands, is Schumann's Märchenbilder, Opus 13, which consists of Markenhilder. Opus 13. which consists of four charming little movements for viola and piano. The hands in the SummerFest performance were, however, not quite right, for violot Cyntha Phelps and painst Max Levinson series and decorous lyricam perfectly captured the tender, synghity, logingm, a ways delicately udged manner of these generic "Fairy Tale Pictures." But Levinson's playing was trene, his tone was day, his control of the properties of the properties

mood, all gush, all emotional abstraction, with-out any conflict or any impetus of action. You could never make a play or an opera out of it. Debmel's poem, in contrast, is pure melodrama from first to last, the very stuff of which operas are made. It practically cries out for staging—and that is what Schoenberg gives it, not on a stage but in the imagination. Most importantly, Debmel's poem moves dynamically forward from redemption, joy, and the transforming power of moonlight—and Schoenberg, doubtless inspired by the similar dramatic movement in Richard Straus's Tod und Verklärung' [Death and Trans-figuration']. provides a music drama that is gripping in its emotional power and its inven-tive use of musical resources. these are fragile flowers and easily spoiled if the performers — both of them — are not totally at-

tuned to its special spirit.

The same can be said of Janáček's *Pohádka*, which like all the other works on this program was inspired not only by Romanticism, in its various phases, but by literary Romanticism: in this case verse fairy-tale by the Russian Romantic poe Zhukovsky. Chronologically, Pohádka (the title means "Fairy Tale") comes exactly halfway be-ween Verklärte Nacht and Il Tramonto, but in

SummerFest: Romantic poems and fairy tales Sherwood Auditorium (La Jolia Chamber Music Society) Schumann, Märchenbilder, Opus 113; Janáček, Pohádka;

nerian music drama here, no chromatic melt-down of the tonal system, no imitation of anybody, but a lucid, open, sophisticated-folklike style sui generis — a style that cellist Carter Brey and pianist Christopher O'Riley, totally at one in their identification with the music's unique mys-

tery, conveyed in a performance of sheer magic Although Pohadka has to be classified as an obscure work, obscure even for Janáček, it seems to scure work, obscure even tor Janacek, it seems to be getting a lot of exposure in San Diego lately Only last year, it was performed at the Athenaeum by cellist Jan-Erik Gustafsson and pianist Noreen Cassidy-Polera; and next April Gary Hoffman Cassidy-Polera; and next April Gary Hoffman and Philippe Bianconi will be playing it in the La Jolla Chamber Music Society's Revelle series. It was interesting to compare the Brey-O'Riley performance with the splendid one at the Athenaeum, which had been distinctly different in tone. For Gustafsson and Cassidy-Polera, the

I PREE HOUR 23IIIoms 7 Days A Week



essence of Pohddka was its vig-orous, rustic quality, as though an itinerant Slavic bard were narrating a fantastic tale to an audience of naive villagers. For Brey and O'Riley, Pohddka was an ecstatic but refined dream, losing itself in the shapely mists an ecusate but refined dream, losing itself in the shapely missio of the imagination, exquisitely floating free of the earth and the earthy, It is a tribute to the richness of this marvelous, identification of the respond equally well to two such divergent approaches. Not everything at this Summeriest concert was completely satisfying, sometimes because of the must be performance. But there may never have been a Summeriest program as

SummerFest program as

tightly integrated and as intel-lectually stimulating. Perhaps that is what the co-directors mean by "a way of looking at music and thinking about the world."

#### CLASSICAL LISTINGS

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The "Young Litchean's Guide to
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tempth. Thursdayne at 730 part
tempth. Thursdayne Hall (730 B
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Dream," Glink's Ruslen and Ladmilla Overture, the "Lin Feete Burg"
Kernen. "Ticker sange from \$20 to
\$275. For reservations, call 619-2350061. (DOWNTOOS)

Classicas myseury 1 seer, to Diago Symphony Summer Pops concert series closes with concerts on Priday and Saturday, September 1 and 2. Former members of the Beatlemania cast will perform Beatle his with full symphony or chestra accompaniment, conducted by Martin.

Herman. Fireworks conclude each concert.

The concerts begin at 7:30 p.m. each night at the Navy Pier (960 North Harbor Drive). Brings picinic particles are seen to the picture of the condition of the control of the

LARGEST CLIMBING GYM IN SOUTHERN CALIFOR CK DIAMOND ANCHOR CLIMIC & SHARPA SHOE DEMO Tues, Sept. 19 · 6 pm (al le id. BLACK DIA SENIOR OLYMPICS SAT., SEPT. 23 MILITARY SUNDAYS
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Excludes lessons. Call for details. 2-ros-1 Introductory Lesson '38 HOLD



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You must be a legal U.S. resident, 21 years of age or cider to enter. Void where prohibited Residents of California: Lifegiation is currently pending in California which could result in sweepstatus being void as to California residents. If it adversaried that reseptitation are no longer permitted in California while this sweepstalaxs is numling, California residents will be ineligible to perform.

masts, probatios, and all other impresses not specified learning, any other Approximent Protest Value 27,000. E. By assessing a price, vision's agreed to approach terrollar Value 27,000. E. By assessing a price, vision's agreed to recording them assessing them assessing them assessing them assessing them assessing protessing them, protessing the assessing them assessing the ase UK TO Ber 118. Very America and Stock-110. for marker by Conday 3



#### THEATER LISTINGS

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

together), if you follow the leads, you can feel stealth, puzzlement, claustrophobia, criminal paranois, and maybe the sense of getting away with nonething. It's also possible that you'd never contemplate play's choices. In which case the mase can become a moral funhouse.

Words at py.

3146 MISSON BOULTAMO BURLING

Worth a try.

3.146 MISSION BOULEVARD (BUILDING JUST SOUTH OF THE ROLLER COASTER), MISSION BEACH, THROUGH SEPTEMBER 4. TRUMPSON THROUGH SATURDAY FROM 2:00 P.M. TO 1:00 P.M. SUNDAY, FROM 1:00 P.M. TO 8:00 P.M. FOR BEFORMATION CALL 619-263-6162.

Comedy Codependents
The Improv comedy troupe performs the first Friday of every month at the Creativity Centre in Normal Heights.
CREATIVITY CENTRE, 4716 3280

in, as jock pundits say, 's game closer than the store would indition that the store would indibe the store would indibe the store would be stored to be a
the most extended (one of the most exte aco P.a. Con seconatorio Cul-tivo 2000 217.

Cassed-pispereta improvinational consuch, making improvinational to the speci, is difficult enough. Years aga, however, Keith Johnstone thought if all be more exciting if done competition of the consumer of t

MATION CALL 019-266-6000.
The Commonstrati's Journ Microsopy
to the Womson Illi Osora Lorval In
the Pursume Favier's Union
Two forgotten commonstant orbit
the earth; down below, like moons
without a sun, unrelated propole erbit each other. Jovid Grieg's
drama has a Fifties, allerand-exisrestalistic feet, but the La Jola Playhouse gives it a postmodern (actually a poort postmodern, aince that
ere ended in the late Eighties) spin. The play's almost a crass (course in The
play's almost a crass (course in the

cominualization theory, and Gring almost beates us with the lowery than, in the middle of technological wonders, poight rardy talk. Energe for some warming seems, the read of the come warming seems, the read that roles. But are they doulf cloud Victions, doel speech therepist, and Syris, exotic therepist, and Syris, and Syris,

heaven. Worth a try.

LA JOLLA PLATHOUSE, THROUGH SEPTEMBER 3; THURSDAY THROUGH SATURDAY AT 8:00 P.M. SUNDAY AT 7:00 P.M. MATTINE SATURDAY AND SUNDAY AT 2:00 P.M.

Musical theatre legend Barbara Cook

gun"). Your name, you learn, is Jay. Louise says you're a rich travel agent. Are you't And is Louise's brother really a copt Artery, by An-tenna, an avant-garde troupe from San Francisco, is a performance at

tenna, an avant-garde troupe from San Francisco, is a performance ar installation, and you are the per-former. You have no lines, but as you wind through 15 small interi-ors you discover motives aplenty. The complete trip takes about 35

The complete trip takes about 35 minutes. During that time you are a detective, finding out about Jay, and a thief. As you move along, lights flash, breezes blow. Voices encourage you to feel various textures (one is X-rated: Vantage The-

tures (one is X-rated: Vantage The-atre, which runs the show, recom-mends it for people 16 and older). As with all participatory theater, Artery will work as much as you let it. Though it's sometimes hard to hear instructions and have an expe-rience simultaneously (and at times the tape's competing voices smush



**An Evening** 

SEASO 125

4

THE HISTORY

and Mystery

OF THE UNIVERSE

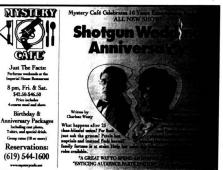
An Evening
of Broadway
Music

Sponsorea by
Joseph A and Sally F. Prestele; Jim
Abbott, Realtor ft Robb Henderson
and Anonymous

In addition to originating the role of Marian, the librarian, in "The Music Man" (Tony Award), she's also starred in "Carousel" "Candide" and "She Loves Me.

Thursday September 14 8 pm Tickets: \$45/\$40

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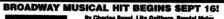
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**CRITIC'S PICK BEGINS SEPT 14!** Written and Directed by D.W. Jacobs

From the life, work and writings of R. Buckminster Fuller Ron Campbell's \*unforgettable\* (SD Reader), \*startling fulnny\* (SF Examiner), \*brilliant\* (KPBS) \*hugely entertaining\* (LA Times) performance as i genius \*Bucky\* Fuller is back through October 81

3 WEEKS ONLY!

"Surgeon General's Warning This play contains IDEAS!



By Charles Bevel, Lita Gaithers, Randal Myler, Ron Taylor and Dan Wheetman Directed by Sam Woodhouse

Tony-Nominee Ron Taylor and recording artist Boise Laws star in the REP's acclaimed musical: "the rare show whose music you want to hear again as soon as you leave." (Yariety); "This millicinis, intensely passionate show is a theatrical home run." (San Diego Union Tribune)

"Rich rousing sure cure for the blues" The New York Times

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Worth a try.
THEATRE IN OLD TOWN, OPEN-ENDED RUIN: THESDAY THROUGH FRIDAY AT 8:00 P.M. SATURDAY AT 5:00 P.M. AND 8:00 P.M. SUNDAY AT 3:00 P.M. AND 7:00 P.M. WIEDNESDAY AT 3:00 P.M.

Friends of Dorothy
Diversionary Theatre has extended
the run of the musical by Roff Yeager and John Martin about the
coming of a journey of a Kansas
City cowpoke named Dorothy
DORESSOMARY MEATINE, THOROGH
SEPTIMENT MEATINE, THOROGH
SEPTIMENT AS TOO P.M. SUHDMY AT
7:00 P.M.

Daddy's Dyin'
(Who's Got the Will!)
Due to popular demand PATH
Theatre has extended its run of
Dell Shores' comedy-drama about
the "rebirth of the spirit of family

UNITY."
PATH THEATRE SPACE, THROUGH
SEPTEMBER 3; FRIDAY AND SATURDAY
AT 8:00 P.M. MATINEE SUNDAY AT

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 WEAT....AND THEFE'S A DEAD DODY IN the next room."

TYLER'S TASTE OF TEXAS, 7868 EL CA-JON BOULEVARD, LA MESA, OPEN-ENDED RUN; SATURDAY AT 7:00 P.M.

Evita
Starlight Theatre concludes its 54th
season with the Andrew Lloyd
Webber/Tim Rice musical about
Eva Peron.
STARLIGH BOWL, THURSDAY,
AUGUST 31, THROUGH SEPTEMBER 10;
THURSDAY THROUGH SUNDAY AT
8-00 P.M.

opposes are organized from production with he aim of endearing everything to everyone. Terry O'Donnell plays an indeatigable piano and permits himself the occasional piece of advery funny business. The set, which is either the Theatrie in Old Town or a pury plays the organized production of the organized prod

Penany Girl
The Welk Resort Theatre presents
the popular musical -comedy about
Fanny Brice, comedienne.
WILK RESORT THEATRE, THROUGH
WILK RESORT THEATRE, THROUGH
DAY THROUGH SATURDAY AT 8:00 P.M.
MATINEE TURSORY, HOROUGH THRUSDAY, AND SURROW, AT 1:45 P.M. ROOP M.

The four harmonizers in search of plaid apport costs are in their furnity was at the Thustre in Old Town with their 1500 houses of the Thustre in Old Town with their 1500h consiccative per-formance), loopeb Campbell urgar everyone to "follow outst blins." The control of their control o Hemslet
For its Fourth Annual Outdoor
Free Shakespeare Festival, the
Coronado Pisphouse presents
Shakespeare's tragedy about murder, madenes, abouts, political intrigue, and just about everything
slee. Keith A. Anderson adapted
and directed the play.
COROMAGO PARMOUSE, PHATRE BY
THE WAY, THROUGH SEPTIMENT 10.
THEANT THROUGH SEPTIMENT 10.
THEANT THROUGH SEPTIMENT 10.

Joseph Maria\*
Comody Ballian Wedding
The Culy Theater hosts "not-so-ordinary interactive dinner theater," as Joseph Maria tie the knot.
CULY THEATER, 388 WEST SEVENTH,
DOWNTONN, OPEN-PINED RIVE SATURDAY AT 7:30 PA FOR REFORMATION
CALL BOO-944-DOLY.

Does and Marka's 29th
Amalwareary Party
Dillater Productions presents a sequel to its interactive dinner thester show Jacy and Marka's Comedy
Italian Welding
CART PRANTER, 338 WEST SEVENTH,
COMMITTIONS, OF AM. TOR SEC

Faculty and the Assessing Transaction Transaction Transaction The Lamb's Flayers Theatre reprises in very popular version of the Andrew Lloyd Weber Tim Rice biblical task of people and his jeal-coar brothers, but you wouldn't know it from Middle Blockley's at Kanner it from Middle Blockley's at Lamber 10 from Middle Blockley's Lamber 10 from 10 fro of modern styles. Much of the show's lighthearted fun comes from the enjambment of the hal-lowed story of a chosen/wronged brother's suffering and the bizarre, contemporary choices used for each scene. The Pharsoh, for examcontemporary choices used for each scent. The Plarush, he reads not called the contemporary choices are supported to the worning handles beause in needs to the wrong handle beause it needs to the worning handle beause it needs to be contemporary to the worning to the contemporary contemporary to the property of the musual Glosph's wife") to make both work. Director Robert Smyth, musical director CRO of News, musical director Robert Smyth, musical director Robert Smyth, special per show one of the contemporary words of th

Fritz Blitz of New Plays
The Fritz Theater stages its seventh
annual "blitz" of new work by local
playwrights. Call the theater for
specific authors, plays, and times at
619-233-7505.

Here and there in its edectic score you can detect iffs, motifs, and harmonic progressions that inform Weber's later work.

Worth a try.

LYCSUM THEATHE, 79 HORTON PLAZA.

DOWNTOWN, THROUGH SUPFLEMER 1.0, TUESON THROUGH THROUGH AT 7:30 P.M. FROMY AND SATURDAY AT 7:30 P.M. FROMY AND SATURDAY AT 4:30 P.M. AND SUNDAY AT 2:30 P.M. AND SUNDAY AT 2:30 P.M.

Kindertransper Company's in-sugaral production in Diane Samuels' drams about the trans-port, in World West II, of 10,000 Jewish children from Germany to England. PAMER ALOTTORIAN, LA JOLIA HIGH SCHOOL, INFORMER ST. 100,000 AMERICAN STREAMS P. 100,000 AMERICAN STREAMS P. 100,000 AMERICAN STREAMS P. 100,000 AMERICAN STREAMS P. 100,000 AMERICANS, FOR PROTINGALISTS. 100,000 AMERICANS, FOR PROTINGALISTS.

The King and I
Christian Community Theater presents the musical, based on a true
story, about an English governess
who tutors the Siamese Crown
Prince.
CHISTIAN COMMUNITY THATER,
HENGUGH SETTLAMER 2; THATERAY
THROUGH SATURDAY AT 7:30 P.M.

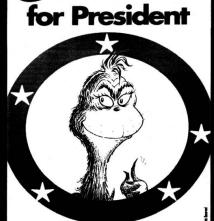
The King and I Moonlight Amphitheatre presents the Rodgers and Hammerstein musical. Kathy Brombacher directed, with choreography by Don and Bonnie Ward. MOORADET AMPHITHEATHE, THROUGH SUPPLIES TO P.M. THROUGH SURDAY AT 8:00 P.M.

Mosa Over Buffish

"Buffish' as bot file Scranton," says
a character in Ken Ludwig's back-stage face, "only without the charm." You can say the same for George and Charlotte Hay, Ob-stage they charm sudiments behind the sceame they made Albevi's George and Martha John School, John Charlotte, Popple, 18 of 1952. Televishon — Le. "Quistimment by the year" — spreads across

NO on CHRISTMAS NO on WHO-HASH

NO on GIFTS



The Old Globe Theatre Hnien-Cribune.

Dr. Seuss' presents HOW The GRINCH STOLE CHRISTMAS!

STARTS NOVEMBER 12 AT THE OLD GLOBE THEATRE

OLD GLOBE THEATRE

Marder on the Trail

"The Wild West was rever this wild," in a new disner-theater whodunit starting Sophie Tyler and Granite Hardpiece. Dinner includes barbccoe or catfish.

"TULPR JASTE OF TULD," JOSEPH DE CAPA BOARDWAN, LAMES, OPEN EACH DINN, PROMY AT 7.20 P.M. FOR MOTOMATION CLAL B19508 667.

The '1 dinner theatre in the narrow.

The '1 dinner theatre in the narrow.

TOEY & COMEDY ITALIAN ITALIAN ITALIAN ITALIAN WEDDING

Be a guest at the show everyone is raying about!

Evity the fined and fine of a madistreal fallain welding unit the wathers bridal perty and research too finding wall from the company of the state of the company of the state of the company of the com

JoeV Maria's 25th Anniversary Party

See what happened to this wacky couple after 25 years of marriage... If you leved the worlding, then you had better not miss the 25th anniversal of 25th anniversal o

make strong contributions (espe-cially when they reheate a scree from Private Live). And Patricia DiMeo, a mainstay at NCRT for all 19 of its years, does a wonderful turn as Ebel, a hard-of-heating sage mother. The light-hearned, sage mother, the light-hearned, sage mother, the light-hearned, sage mother, the light-hearned, when the sage of the light hearned of the works at 19... NORTH COAST REPRETION? THEATER, PROGUES SETTIMES 2: THEATER, THEOLOGY SETTIMES 2: THEATER, THEATER 3: THEATER, THEATER 3: THEATER 3: THEATER, THEATER 3: THEATER 3: THEATER, THEATER 3: THEATER 3: THEATER 3: THEATER, THEATER 3: THEATER 3: THEATER 3: THEATER 3: THEATER, THEATER 3: THEATER

Shotgun Wedding Anniversary, or, Who Wants to Murder a Multimillionaire! Let's get this straight: Basil and Petals Wilcox-Smythe will renew their wedding vows on their 25th anniversary! Hey, call me daft, but do they even like each other! And who invited Beneds Specials on do they even like each other? And who invited Bread Socrates, our who invited Bread Socrates, our who invited Bread Socrates, our or is she!), to the festivities? And Baail and Petal's trange son and his pad Maricella. which is sher and Spran, befere bouffanted event-coordinators (Petals likes theme events, like "Gried A I-purity and the property of the property of the property in a ten kinds of whacks. The phones are down, a storm's outside, and they're suspects in a multiple homistic. Each has enough phones are down, a storm's outside, and they're suspects in a multiple homistic. Each has enough phones are down, a storm's outside, and they're suspects in a multiple homistic. Each has enough represented the property of the property allowed the pair and reading superent in the property all prop. He hair an orangial production of the property allowed the pair and orangial production of the property allowed the pairs and property and proper who invited Brenda Socrates, cos

SUNDAY AT 8:00 P.M. FOR INFORMA

read-only-memory
Word of Mouth Productions, a recently formed theatrical group
composed of UCSD alumni and
students, presents its first full-scale
production, Kevin Artigue's "modern fable of the underconnected in production, Kevin Artigue's "mod-ern fable of the underconnected in tech-bound San Diego." Rebecca Lingafelter directed. SWEETOOTH THEATRE, THROUGH SEPTEMBER 3: THURSDAY THROUGH Worth a try.

DAY AND SATURDAY AT 8:00 P.M. FOR INFORMATION CALL 619-544-1600.

Theatresports
A cross between improvise

Theatrequete
A cross between improvisational
comedy and Family Famil Improvicomedy and Family Famil Improvicomedy and Family Famil Improvicomedy and Family Famil Improvicomedy and the property of the competitive scene making, with the aufeater savaring goints to the winthe official comedy and the competitive scene making, with the autheatrequety against show it as
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Things We De for Low

"I think inervisably as you write
about people," and data, Ayekbourn, "you scrape oway the outer
bourn, "you scrape oway the outer
bourn, "you scrape oway the outer
bourn," you scrape oway the outer
and the proper send to be a but warse of me
now. They don't invite me for diswritten ower 50 plays, made these
comments in 1992. He wrote
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comments in 1992. He wrote
plays the plays made these
comments in 1992. He wrote
plays the plays made frage
the past of the plays the plays
as southwest London fast. Be it
post only sexual frastreation or just
are walking times bomba. And they
explodes. Sankenpeare called "the
bashes us, and his characters, with
it at every turn. His only plays ac
commentator called "the human
commentator called "the human cost of farce"). Things doesn't ex-pose cruelties, it relishes them. Even strong performances by Monique Fowler (as a "spikey" spinster) and Tom Lacy (as a mild-mannered ob-Tom Lacy (as a mild-mannered ob-sessive), and a technical gimmick (we see only the bottom half of the set's top floor) can't overcome Ay-ckbourn's misanthropy. The play feels like a lesser work, by lesser hands. It isn't the gimmick that falls flat. Gone too is Ayckbourn's falls fat. Gone too is Ayckbourn's puckish wit. It's as if his Puck's be-come a gross, ancient, gravel-gui drunk devoted to man's inhuman-ity to man.

OLD GLOSE THEATHE, SHAMN EDROM CENTRE FOR THE PERFORMEN ANTS, THROUGH SATTROMY AT BOO PAY. MATINEE SATURDAY AT 2:00 P.M.

THEADE
SAN DIEGO Playgoers presents the
1997 Tony Award-winning musical
about the "pride of nautical engineering,"
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SAFTUMERS 2. HURSDAY THROUGH
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7:00 P.M. MATES SAURDAY AND
SUNDAY AT 2:00 P.M.



0 B And The Amazing Technicolor Dreamcoat, MUST CLOSE SEPT 10! W.E. 13 "EXCELLENT!" "Lamb's comes on like a lion! A HIT!

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pasts. A formulaic story lined Yep.
Straight from Formey Pilad. There's
don the Former Paled (There's
don the Former Paled problem), the
done the Former Paled problem; the
done the Former Paled problem; the
cented to play large characters.
One's a white at the plane. Anthird's a real-terrick magician. The
tric's so talented, when the plot has
them complain of difficulties to
the problem of the problem of the
tric's so talented, when the plot has
them complain of difficulties to
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tric's so talented, when the plot
and get on with this entertaining, if
all cast members have been replaced, current performers are
Dates Southle, Soot Cervine, and
Worth or pl.
Morth or You're a Good Man, Charlis Brown. Charlis still can't jours a football. Sally was jumping rope but gave up because it left too' Tellac." Licknoolder still loves Benchmer. Li-drop of a blankt. Soogy's still samer than u ail. And Lusy't Well, it takes all links, doom it it Lamb's Players Theatre pays tribute to the late carrosional Charles M. Schulz with the revised Broadway version injurysity. Well effected by Tob-ingovalies, well effected by Tob-ingovalies, well effected by Tobof Clark Genera's musical, it's an innovative, well-intended by Deboorah Gilmour Smyth), well-cast, fund epipoide, blow. Fans of Pensuser may balk, at first, by actors playing their flowrites. But it doesn't take long for Mike McCaffery to grow into Charlie, or Derek Travis Collard to wear Snoopy, inside and out, or Mary Miller, who gives her a Wicked Witch of the West cackle, to make Lary the least trustworthy five-cent psychotherapsis in creation. Good Mark bull in

Worth a dry.

HORTIN A GRAND THEATRE, 444 FOURTH AVENUE, GASLAMP QUARTER, SAN DEGO, OPPHENDED RIUM, WEDNESOAY AND THURSDAY AT 7:30 F.M. RIDAY AT 1:00, 5:00, AND 8:00 P.M. SURDAY AT 2:00 F.M. AND 7:00 P.M. AND 7:00 P.M. FOR INFORMATION CALL 619-224-9563.

like the old TV show Laugh-let quick sharches and blektouts. Some are a real trees, as when Kerry Meeds, as Lucy, complains about getting e 16: no cathanger aculpture. Mike Buckley's sernic scale to the stage They could be frames from a filling to the separate squares of a Schulk cartoon. Feanne Relb's costumes weeve primary and secondary colons to nice effects of the stage. They have been staged to the stage that they are staged to the staged that they are staged to the staged to the staged to the staged that they are staged to the staged that they are staged to the staged to the staged to the staged that they are staged to the staged to

philosophical; a tun....\_ sion "good grief" into an oxy-LAMB'S PLAYERS THEATRE, THROUGH SEPTEMBER 17; TUESDAY THROUGH THURSDAY AT 7:30 P.M. FRIDAY AND SATURDAY AT 8:00 P.M. MATINEE SAT-URDAY AT 4:30 P.M. AND SUNDAY AT 2:00 P.M.

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#### Calendar MUSIC SCENE

The Reader offers \$25 for news tips published in Blurt. Call us at 619-235-3000, ext. 456, or e-mail your tip to chickens@ix.netcom.com

Hillcrest's most famous resident, former Judas Priest singer Rob Halford, tells why the Mark Wahlberg-Jennifer Aniston

## the inside track

movie due out this fall had to change its title.

"It's now called Rock
God," said Halford. The God.
God said Halford. The God.
Frest Thinks the Halford Halfo

nickname that was bestowed upon me. Elvis was the King. Rob's the Metal God. It's a term of affection. It represents everything I'm about."

out." Halford, 48, has homes in Amsterdam, Birmingham, England, and Phoenix. "I feel more comfortable

than in any of the other than in any of the other places. This is my homebase... I'm into my second year here. I love hanging out in Hillcrest with my friends, [at places] like David's Coffeehouse. I love just relaxing and chilling out here."

here."
Halford is best known for his hell-bent-for-leather biker image and for such '80s Judas Priest anthems like "You've Got Another Thing Coming"

After he left Priest in the early '90s, he formed his own band

and "Breaking the Law

band, Halford, which is currently out on tour with Queensryche and Iron Maiden. "That [tour] started three more relaxed [in San Diego] weeks ago in Madison Square Garden. That first show sold out in two hours. Peoples' jaws dropped. It sent a clear message out about the current strength of heavy metal music. Everywhere we

go, we sell out." Halford is touring in support of his latest album, Resurrection, It's his 23rd

Resurvection. It's his 23rd release since Judas Priest began in 1973.

On Rock 105, metal DJ Norm Leggio joked, "That's "My Erection" by Rob Halford," when announcing the Halford title track. "Oops, I mean "Resurrection."

Thear that and I smile, "said Halford when I tell him add the Eggio that he is gay," "As long as that is said in a harmless kind of way, I can handle it. If they get serious, I will take them." get serious, I will take them out in the parking lot and beat the crap out of them,

Fight and then hooked up with Trent Reznor for a project called Two. In 1998 he started hand picking members for his namesake band, Halford, which is

Knowing that the band occasionally has played in the buff, I asked him if he has ever seen them naked. "No, but I'd like to see

Favorite local bands?
"Believe it or not, blink

them running around naked in my favorite local leather bar called Wolfs in North Park," he joked.



ROCK GOD

On the spate of rap-core bands that have dominated the hard rock scene, Halford says, "I think a lot of this is indicative of the consumeristi elements of pop music — the disposable condition of rock. It's true that much of what you see and hear today will be gone pretty quickly.... Where will it be five or ten years from now? I'm happy and

proud of all the great things we've done. I look forward to the obvious moment I go into retirement and turn on the radio and hear? Breakin' the radio and hear? Breakin' the Midnight." As for other bands he likes, Halford said that "Korn is a very cool band. Tool and Rage Against the Machine and quality." Will there be a Judas Priest reunion?

"Never say never."

Halford, Queensryche, and Iron Maiden appear September 12 at the Sports Arena.

-Ken Leighton

By a vote of six to two, the Del Mar Fairgrounds board of directors chose to allow Club Velvet to return after the racing season is over, as long as security issues could be resolved. Club Velvet drew an average of 2600 every Saturday during its one-year run at the fairgrounds.

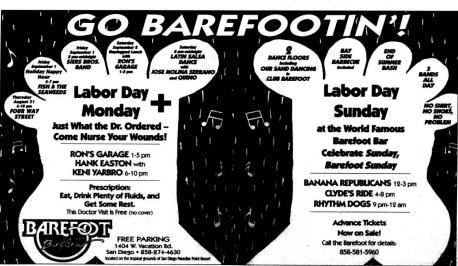
run at the fairgrounds.
"Octavia Parker is the chief of the Encinitas sub station," said Club Velvet promoter John Stinson. "After that meeting, Parker

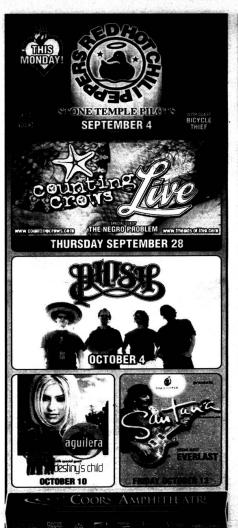
Fairgrounds official that if Club Velvet reopens, "We will overwhelm them." Barry Nussbaum, a board member, voted in favor of Club Velvet and spoke out against the spate of bad publicity Club Velvet received following a May 20 incident was a May 20 incident was considered to the construction of the authority of the construction of the construction of the substance above.

arrested there on changes or substance abuse. "It was reported to me that what was on television was wrong. I understand that it was reported that the ABC [the state Alcohol Beverage Control board] was [the state Alcohol Beverage Control board] was investigating Club Velvet for underage liquor sales. I am told that is absolutely untrue.

told that is absolutely untrue.
We are a long way from
revocation of our license. We
are nowhere close to that."
Nussbaum said he had
heard that Captain Parker
had made the threatening
quote. "But I can't confirm
or deny if it's true since I
wasn't there when it was
said. If it is true, it's a shame.
The captain would not be The captain would not be reflecting the same spirit of cooperation that we heard from the sheriff's

department management... We had more security in Club Velvet than any other club in San Diego." Nussbaum said the









eter CALL-FOR-TIX 619-220-TIXS WWW.TICKETMASTER.COM - TOWER RECORDS - ROBINSONS-MAY - WHEREMOUSE MUSIC - RITHO LATING ROBERS ALSO AVALABLE AT THE SOSM ATTIC CENTER & COX AREAS BOX OFFICES AND IN TRAINAN, RESIDED FROM HARRIS ROBER OF PLACE NO - MALICOS PRODUCTIONS AT PRINT, OWNERS C. CALABAR AT ZONA RO - CALABAR AT ALTA SIBRA

-KGB

testimony by parents and leaders of antidrug groups who spoke out against Club Velvet at the lune meeting Velvet at the June meeting were misdirected. "I can say nobody is more antidrug tha me. I don't even take aspirin nobody is more antidrug mar me, I don't even take aspirin. I've never even smoked probably the right word to use to describe [Club Velvet critica]... My wife and I were at the club one night from when it opened until it closed. We brought people with us who were in their mid-20s to their 50s. Nobody with us who were in their mid-20s to their 50s. Nobody the word of the control of the con-trol of the con-trol of the control of the con-trol of the conthat we were aware of. I'm not a patron of the club, but I think people should have the right to go if they want to go.

However, in spite of the support of the board, Stinson has taken his business elsewhere. This weekend Stinson produces two dance events in Las Vegas Saturday at the House of Blues and Sunday at Club Ra

Groove. Stinson said he would

like to resume Club Velvet at the Del Mar Fairgrounds, "...but I am reticent of the reatment patrons would receive, regardless of any security improvements that would be made... I don't want to subject my patrons to that type of sheriff's harassment."

harasament.

Alged Toverwhelm quote:
That's not even my
language. What is aid was we
would be back
there to enforce
the law. There
was a lot of
drug activity
that goes on
there. There
were a were a magnitude of problems

regarding ecstasy. The security people don't know how to handle it. They can't detect it.... We don't want to impact the operation of the club. If we wanted to go in there and wreak havoc, we could." Parker said to her knowledge none of the cases resulting from the 19 arrests on May 20 were rejected by .... attorney's office. —Ken Leighton

Harley Davidson, while playing at the Casbah,

October 7 he launches a new weekly club at 4th & B called launched into a tirade about blink-182, who had just played there a few weeks earlier.
"They're annoying little

guys with tiny little shoulders. They could never work a power tool onstage."

A live Deadbolt show is

known for the segment where Davidson holds a circular saw Davidson holds a circular saw up against a crow bar. The prank lights the stage up with sparks.

"I challenge k.d. lang to work a power tool into her

Harley is not PC.



POWER TOOLS R US

"We say things onstage people wish they could say. Like cutting down certain people — vegetarian activists, for instance. People go through their whole lives trying to save the planet.... There's no fun there. Get a

Harley even had Harrey even nad something to say about San Diego's longtime roots rock trio the Paladins. "They think their shit don't stink. They

THUITIL BENCH

& GRIII

About Deadbolt's sour Davidson said, "Our band isn't traditional rockabilly. We play voodoobilly. We coined the term. It's not

psychobilly or swingabilly.
This is the dark, nontraditionside of the 'billy scene.... A side of the buly scene.... A couple of people get too sensitive [at our shows]. A Deadbolt show is not for them. Stay home and rent a Johnny Depp video." Deadbolt embarks on a Canadian tour next month.

—Ken Leight:

"Well, of course, I'm not goesna serve you. You work at Stingers — they serve minors, I't's just so humilisting, "recalls Pam Smith of the treatment she received at another Pacific Beach bar. Smith managed Stingers Cocktails on Garnet Avenue before the state-rum Alcoholic Beverage Control (ABC) shut down the popular nightspot for serving minors.

"Stingers was a victim of the three-strikes law," writes the bar's owner Judy Willgoss in a letter published June 29 in the Beach & Bay Press. The ABC, working in conjunction with the city's police department, often catches bars by sending in minors as "decoys" who attempt to purchase alcohol. Stingers' third violation in as many third violation in as many years came in 1997, but several court appeals postponed the neighborhood pub's closure until its doors

were shut permanently in June of this year.

"With the runors flying around, it's just so frustrating, because you want people to understand exactly what's going on," says Smith. "You'd think that we were drawing minors from Smith. You'd think that we were drawing minors from the colleges, like, 'Come on down, we'll serve ya!' It was so not that way. We were as paranoid — or more — than any other bar in town,

than any other bar in town,
'cause we knew they [the
ABC] wanted us."
Willgoss's letter goes or
to further excoriate the
ABC, accusing the
department of "excessive
visitations, overzealous visitations, overzealous scrutiny on the part of the police...[and] discriminatory practices." Smith concurs: "They were there every weekend night; they were always there. They didn't send decoys every time, but vice was there, looking around.... One time, a woman undercover just ca in-and started ID'ing

everyone, and the patrons were getting ticked off, they didn't know who she was. I guess they started to get a little rowdy with her, and then she said, 'Wait, I'm a

then she said, 'Wait, I'm a cop!' She should say that first — you don't just go up and start carding people.
"They were all over us," Smith continues. "If they had gone to any other bar, as often as they did to us, they would find [bars serving to

minors]. I know, I just finished a class in Pacific Beach, and a little girl — she's 20 — she's telling me everywhere she's been with everywhere she's been with her fake ID. It happens, at big



ARE PB'S NEIGHBORHOOD BARS A THING OF THE PAST?

well, but I guess since they serve food, they don't harp on them like they did to us."

Willgoss's letter also charges that the ABC "crossed the line separating 'protection of the common good' from 'abuse of power' " during Willgoss's attempt to sell

After Willgoss had found a buyer, the ABC overturned its own judge's approval of

its own judge's approval of the sale.
District Attorney Steven Ernst of the ABC justifies the department's actions. "If somebody files an application to transfer the license, and we have disciplinary action

pending, we have to finalize the disciplinary action prior to allowing for the license to be transferred, if in fact it can

The order that came from the judge was not in line with the statute, and that's why we had to go with the statute, regarding the revocation of the license. He gave something different than what the statute calls for especially with the licensed history of this location... It doesn't matter what area it's in," he said, denying allegations that the ABC has been particularly stringent been particularly stringen with businesses in Pacific Beach.
"We don't target
anybody," Ernst claims. "At
Ralphs and Vons and Thrifty

Drugs and whatever those big boys are, they've been suspended. In fact, either it suspended. In fact, either it was a Ralphs or Vons, they served a substantial served a substantial suspension on a second strike, so there's nobody immune of the law....There's no targeting, as far as the decoy operation goes, it's a random computer-generated list of places to visit. We're gonna work an area; we're not sonna concentrate our not gonna concentrate ou efforts in one specific location," he adds. "We

enough investigators to do Then why did agents of vice and ABC frequent Stingers so much?

"If you're violating, why should you not be policed?" Smith recalled the effect this policing had on the bar. "I remember I felt so bad on

this policing had on the bar. "I remember life the bad one crutches and the had to use crutches and the had to use the battroom and the had ber little daughter with her. So what do you do?" alsa so what do you do?" alsa there to drink, the could be in and out, and we have to tell her no, because her little second? She's not going to wait. That's how bad it had to be." "Given the powers of the ABC and the three-strikes law wait. That's how bad it had to "Given the powers of the ABC and the three-strikes law little, and the suggests that the ABC and condition of pecific head children' groups to downise the number of liquor licenses in the area.

reduced the transmitter of the control of PB who are not not of PB who are not of PB

losing hundreds of thousands of dollars because someone has a pet peeve."

—Matthew Kalinowski

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in the rich and diverse legacy of African-American creative of African-American creative music traditions. Although this recording contains only our own compositions, in most performances we also play works by important composers such as Ornette Coleman, Eric Dolphy, John Coltrane, and many others.\* Hey — I'm not too keen on the current equation, in certain jazz circles, of "work" with 'composition' — as if the two were interchangeable.

No matter how you slice things, an Ornette Coleman composition is secondary to a Coleman SERFORMANCE of a Coleman composition. Secondary to a Coleman composition. Beaton "pays tribute" to "Giant Steps" of or inst, he as often as not comes ideal grouply close to Kitch. As often as not comes ideal grouply close to Kitch. Secondary of Minguis's posthumous Epitaph — a posthumous Epitaph — a posthumous Epitaph — a

SO: JEMMY LOVE'S 8/25 CONTRACTOR OF THE PROPERTY OF LAWN

> posthumous Epitaph — a virtual waste of time, lacking all the ferocity Mingus himself would surely have brought to the proceedings.
> The bottom line, if we're

groping for one, is of cours IMPROVISATION — not

fundamentally what jazz, AS a creative music, most glaringly, conspicuously IS. Creative, in this regard, at the very least entails created, brought into musical being — personalized and specified, nuanced and continuously renuanced — in real time, every time. The old saw "You don't play the same as "You don't play the same true for jaco codes as a twee for jaco codes as a twee for jaco codes as the same true f

the '20s and '30s. Mostly, I think of all this waving of the comp flag by what remains of the jazz "avant garde" as the sorry fallout of its brandishing by fallout of its brandishing by the Wynton Marsalises and their risk-abhorring ilk— cheesepuff entertainers who no matter how they view themselves (and their rep-company "mission") are at

MY ALLEN SANFORD

heart, and at best, a bunch of neo-Euro reactionaries. That said, this local quartet, consisting of saxophone, trombone, base, saxophone, trombone, base, and the plays pretty good stuff, improvising REASONABLY WELL. The heads come off a little too "songlike" at times, harking back more to Horace European Stuffer of the playing for his playing for his playing fucking the property of the playing fucking the playing fucking the playing fucking the property of the playing fucking the playing the p not playing fucking "Stardust."

-Richard Meltzer

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## **One-Woman Mayhem**

"We had Catch 22 as the first band to play on the show. The lead singer unfortunately died of AIDS."

equipment and to shoot and produce their own programs.

These shows can be on any subject, provided community standards are not violated. Public accommunity standards are not violated. Public accommunity standards are not violated. Public accommunity standards are subjectively subject to subject to the subject to subj

Dimension Cable used to run its own rock show. Local music booster Brad Cahill produced a now-defunct program called Songwriter Spotlight. In 1993, the local Hot Traxx, produced by David Law, earned accolades for showing R&B and urban rap videos. Another San Diego public access show, Musical Playhouse, is produced by Pat Samms and airs on Cox Cable. Musical Playhouse has continued running off and on to the present day, featuring local and national musicians.

day, featuring local and national musicians. Samms herself is not a musician, but she's a supporter of the local music scene. "For the first episode of *Musical Playhous*, we had Catch 22 as the first band to play on the show. The lead singer unfortunately died of AID5 a few years ago. They were great; they even shot a video just for the troops great; they even shot a video just for the troops great; they even shot a video just for the troops great; they even shot a video just for the troops great; they even shot a video video when the properties of the shot shot when the troops great they even shot a video video when the properties of properties of properties of properties of properties prope

ne of the things we can curse the U.S. Congress for is public access relevation. In the 1970s, as TV cable companies were the companies were the construction of the 1970s, as TV cable companies were the companies where the companies were the companies where the companies were the companies where the companies were the companies to the companies where the companies were the companies where the companies where the companies were the companies where the companies were the companies where the compan

atmosphere to conduct an interview."

Live concerts can be risky. "Especially when they have a mosh pit, and I'm trying to tape. Peo-ple don't care, they'll bump into you and smash stuff. Like at the Scorpions and Alice Cooper, you can see the camera jiggling — we almost lost it a few times. I just stand my ground though. It's hard at the Belly Up too; it gets a little rowdy up

hard at the fieldy Up too; it gets a little roudy up front. I have to have another person standing be-hind me, especially if I want to bend over and do something so I don't get knocked over." evid consideration toward sound recording, even when the 'p ints conducting interviews with band mem-bers backstage. "We're going to interview Kansas right before they go onstage, in the back room at which there, and you can hear everything. I've got to have a handhedd mike and a boom mike that can pripoint us talking and not catch all the other sound." In the studio, the relies on sound tech-bring their own microphones and mixing boards bring their own microphones and mixing boards



, that she can plug into her own sound channel. Even with a rotating error of temporary hybers, she says Maiotal Playhouse is a one-woman option when the same and the problem and when people farts hear me on the phone, they think I'm a guy so they say. Yes. They're far more agreeable if they think it's a guy but when they meet me in person, their mouths drop to the ground Believe it or not, it is harder.

for a woman than a man in this business. Some of the bands especially treat me different, it's very chauviaistic. It gets me riled a little bit, but that had been a second of the relative to the second of the relative to the second of the relative to have the right amount of color bars and slate. The audio track has to be on channel two only. The

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have to have six tapes in the can for a show before they'll run any of the episodes."

Over 60 episodes of Musical

Playhouse have been shot and aired, most of them produced for and aired on Cox's local access station. The show was cess station. The show was nominated for a cable award. "I was beat out by a comedy show," she notes. Many of hei interviews with national acts haven't even aired on the show haven't even aired on the show yet. Asked why not, she says, "I'd like to put them on pay TV [leased access], where you can have commercials. Public ac-commercials and you can't make money. My people should be paid; they do excellent work."

To materiers, however, To make the state of the says of your commercials public access agreement fortide for-profit endeavors, so how can the shows be used to gen-erate income!

things like that. Originally, if my show had a sponsor, or someone like Guitar Trader dosomeone like Guitar Trader donated some mikes, we could list their name and phone number and maybe a Web address in the credits. Now it's to the point where you can mention their name only. They don't allow anyone to do anything at all support what I do and they'll probably want to keep showing [Musical Playhouse], so I don't think they mind me promotting it to a national sudience."

audience.

She's had disputes with Cox over content. "One of the videos we shot was of the band Psycho Rangers playing and they had a girl dancing who had a bikini on. She had a suit coat the state of the shad a suit coat over it, but the coat was open. I found out my show was in the 

lowing they told their fans. And then word got around and ev-eryone called. They ended up airing it."

Outside of rare content is little attention to what goes on with its local programming de-partment. "It's been that way for a long time. I don't think they care, because it's public ac-

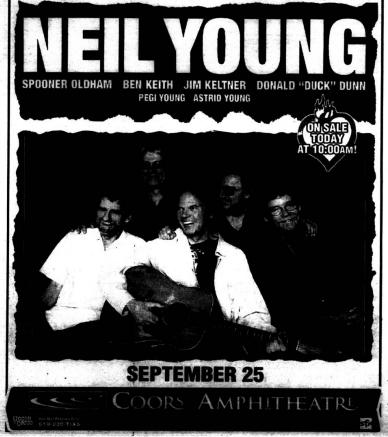
even bother to synch up the color or sound on many of her shows as they air. She's ceased production several times, most recently due to a long recuper-ation from a car accident. "I'm putting together some specials

Presently, Musical Plephouse is not being shown in Cox, though it can be seen on Time-Warner cable on Sundays at 10 p.m. "Lime-Warner eyen has their own links from their website to mine, and there's commercial links there too. They're totally behind the show." Summs has submitted new episodes to Cox and is waiting for word on whether

programs.

An internet version of the show, http://ontourmusic.we-bjump.com, has been up for about a year and features news about local groups, interviews, and concert videos that can be downloaded using Real-Player7. "I also want to promote local shows and bands, and I'm looking for a venue. And if I could find the right local group, I'd like to manage them and help them with the legal side of things, signing contracts and publishing deals, so there's always a new project that's somehow connected back to the TV connected back to the TV show. I'm even getting referrals to shoot video at weddings, and that never would have

[public access] show."
It doesn't matter to Samms
that no IV listings are available
to let viewers know what is airing. 'I hope, with the help of
my website and the IV show,
that more [local] bands make it.
If I can continue doing my
show, which is a tremendous
smount of work, raising four
children throughout the years,



## **You Might Think** He Was a Buzzard

Predictably, we Americans like to build the biggest organs, if not the best.

ost will be familiar with the organ within the context of the church, roller rinks, and horror flicks. It is

oversize, self-important, and re going to either sound magnificently magisterial or circus-y. About as magisterial as it gets is Bach's "Toccata and Fugue in D minor," which you'll be hard-pressed to beat for monumental to best for monumental cardy-21st Centuries, the organ has often been made use of in the spare, most minimal of ways, at just the opposite end of things from the reverential and dramatic manuals and dramatic manuals and pedal-boards (played by the feet) and stops (assorted registers), orien, if not usually, played in conjunction. It can be made to bassoon, viola de gamba, angelic voice, flute, or clarinet. Or you can get all the stops together by opening the diapason stop, mother of all stops. In short, one has an octears at one's

REVIEW AUGUST KLEINZAHLER

stops. In short, one has an orchestra at one's fingertips, which is why Boris Karloff or Lon Chaney always looks so rapt when having at it,

among other unspeakable reasons too scary to reprise.

This most Brobdingnagian of instruments can run to 6 manuals and 828 stops, as it does in one of Chicago's stadiums, or, at the Convention Hall in Atlantic City, to 7

Convention Hall in Atlantic City, to 7 manuals and 1200 stops, Predictably, we Americans like to build the biggest organs, if not the best, But when considering these gargantuan creations, it is useful to ponder that its origins are in the panippes of modern that its origins are in the panippes of modern class that the contract of t

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30,067 pipes, the longest of which runs to 64 feet, and can produce a volume equal to that of six American locomotive whistles or 25 brass bands.

bundle of cat stalks to the Wanamaker monster? Well, they're both wind instruments, which means the instruments, which means the sound is generated by supplying air under pressure. The first prototype for the organ probably dates from around 250 B.C., invented by Ktesibids of Alexandria, and it possessed a mechanism to supply air under pressure, a wind-chest to store

J.S. Bach

J.S. Bach melodic instrument and used for

metodic instrument and used for secular occasions.

By the 6th and 7th Centuries bellows (like blacksmith bellows) replaced the water-driven (hydraulic) models, and the instrument began to take on the ornamentation we have come to

take on the ornamentation we have come to associate with it. Sometime between the 8th and 10th Centuries, the organ began to be the organ began to be the organ, and by the end of the 16th Century, it was not unusual for the larger churches, cathedrais, or abbeys to have as many as four or five organs on hand. By the 17th Century, the organ as we know it today, with all of its varieties of tone and of flute and reed pipe construction, was in existence, and there began to appear regional distinctions in young the Low Countries, North Germany, samong the Low Countries, North Germany, South and Central Germany, France and Alsace, England, Italy, Spain, and Portugal. associate with it. Sometime between the 8th

The earliest organs to appear in the New World came from Spain and were imported to its Central and South American colonies in the 17th and 18th Centuries. An example of an 18th-century model can be found in the Mexico City Cathedral. Bach, in his lifetime, was known

Bach, in his lifetime, was known primarily as an organ virtuous, not as a composer. At the time, the organ was regarded as "the machine for accompanying the choir" at secred functions. What a "machine" the choir happened on in Bach. The playing of the organ is a complicated business, what with its different and essayist Christopher Middleton has written an impressionistic/surreal rumination of the organist at work in a piece entitled "Organ":

Mean-bild, the expansis' feet pounce on the wooden pedals. Plantly, too, they brush them: Sopple as those of a sange dancer his calves, left and right; ripple across the pedals, which resemble the proper complete the pedals, which resemble the ripple across the pedals, which is resembled much of the pedals which was the pedals of the resemble across the pedals which is a pedal to the pedals which resemble across the pedals which was the pedals which we have resemble across the pedals which was the pedals which we have resemble across the pedals which was the pedals which we have the resemble across the pedals.

the white checklar of his organist flesh to show what a born organist we is, they stand out as distinctly as do sharps and flats against the rattling dentures, which incessantly chump, three or four tiers of them. Were it not for the stickers and trackers and backfalls coupling the keps with the valves, the staggering ingenuity of the mechanism his feet and fineers operate. of the mechanism his feet and fingers operate, you might think he was a buzzard, perched there above the wind trunk, for his body sways, his rn, as if to sniff the breaks

Middleton continues, describing the force

with adjectives" and "vast sonorities cranked up by beery bellows-pumpers..." or "activated by the nervous acolyte Electricity, could not but pulverize my perception of God and his mother."

So there exist other kinds of organs than the

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The Bitter End

So there exist other kinds of organs than the way of the control o through speakers.

Now what Mr. Ktesibids of Alexandria

might make of your dear little Jason going mad with the wah-wah stop on his little electric, I cannot tell you. But I can tell that it's not only styles of music that evolve over time, it's the instruments themselves that change, often dragging the music along

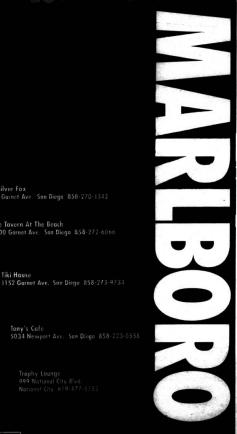
change, often dragging the music along reductantly behind. With a polignant little passage from Charles Dickens' Marrin character Tom Pinch play the organ, only to have a girl take it over from him and begin to play. "She touched his organ, and from that betjat epoch, even it, the old companion of thought, of elevation, began a new and defied existenc." 8



head and shoulders for carrion.

Abetted by the bellows his fists punish these dentures, ribs, me. What battles did the composers dream of fighting, general-bassidaimo of a pipe army storming Leipzig or Liverpool, Salt Lake City or Chartres! What Thalban Balls and E. Power Biggees have assisted being feet of compile denderable. Si navigated their fleet of cosmic dreadnughts, fit only to fill whole Pacifics, manned by humungous grunting pirates, into my neck

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CUMDAY

The Red Het Chill Poppers (159) and the Stene Temple Pilots (414): Coox Amphitheetre, Mondey, September 4, 7 p.m., 2050 Entendement Circle, Chile Vista, 619-220-8497.

Marry Dollan (859): Irve Joe's Coffeebouse, Friday, September 1, 1956 Boson Steet, Ocean Booch. 619-573-0356. Whiskey Ster, Supe Group, and Cell Block 5: The Carboth, Wednesday, September 6, 8:30 p.m., 2501 Kemner Boulevand, midtown. 619-220-8497 or 619-232-4355. Convey, the Dragons [115], and the Attic Fans: The Casbab, Saturday, September 2, 8:30 p.m., 2501 Kettner

Barkley Hert, Gregory Page / 186/, Carles Olmede, Jesse Mrcz, Tocs Rivera, Tom Flammery, Dave Hower's 1832, Paul Abbett (817), and CJ. Harthhas: lots lots (affenbase, Scharloy, September 2, 9 pm. 1956 Boon Sheet, Ocean Beach, 619-523-0356.

Ne Kaife (309), Sweep the Log Johnny, and Reder: The Casbah, Thursday, September 7, 8:30 p.m., 2501 Kether Boulevard, midtown. 619-220-8497 or 619-232-4355.

King's X /487], Podunk /447], and Soutcracker /306): 'Canes Bor and Gill, Thursday, September 7, 8 p.m., 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

858488-1780 or 619-270-6477.

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(748) Countil, William
Debilions (748) Extens Learne &
Holdsten Loon, Damry Doon & the

Flogging Maily: The Castell, Friday, September 8, 8:30 p.m., 2501 Kettner Boulevord, midtown, 619-220-8497 or 619-232-4355.

Territic: lova Joe's Coffeehouse, Friday, September 8, 9 p.m., 1956 Bocon Street Ocean Beach. 619-523-0356.

Lydia McCauley (816): Trinity Episcopol, Friday, September 8, 8 p.m., 845 Chesnut Street, Escondido. 760-743-1629.

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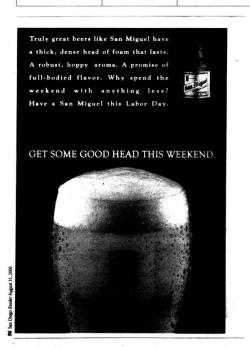
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Kensington Club 4079 Adams Ave. (619) 284-2848

4079 Adams Ave. (619) 284-2848
You don't have to lose your voice ordering cocktails here (although the drinks are worth going hoarse over) because the bands play in a large room separated from the bar. If you're only stopping in for a beer, you don't have to pay a cover-however, the Kensington sets the standard for rockin' music, so you don't want to miss out on an extremely entertaining evening.

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"Who's holding the fruit?" guestions Buddha, aka John Tabor, as he faces the camera. He laughs and flashes a silly grin. He is lighthearted and humorous, but very serious about his art. "I'm a beat man," he says with an air of pride. He provides the Zen of DJ Buddha - live back beats to his mix of underground hip-hop, '70s funk and Latin swing. When he's not behind the turnta bles hosting Sunday Soul at Kensington Club with DJ O.P., he is perfecting his style with either the hip-hop quartet Peanuts and Chrome (who has opened for Ice-T) or as the latter half of Rice & Reans. The man who has Buddha's back is Mitch. Not only is he an expert bartender at the Kensington club, he is a well-traveled musician who plays with San Diego-based No Knife.

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Brian Wilson: Humphrey's Concerts by the Boy, Tuesday, September 26, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Keb\* Me\* (941): Humphrey's Concert by the Boy, Wednesday, September 27, 7:30 p.m.; 2241 Seeter Island Drive, Shelter Island. 619:220:8497 or 619:523-1010.

Advantures in Steree and the Waxwings: The (asbah, Wednesday, September 27, 8:30 p.m., 2501 Lettner Boolevand, midtown. 619-220-8497 or 619-232-4355.

Counting Crows (435) and Uve: coars Amphitheatre, Thursday, Septembe 28, 8 p.m., 2050 Entertainment Carle, Chule Visto. 619-220-8497.



Dick Dale and the Del-Tones: la Poloma Theore, Schurdoy, September 16, 471 South Coast Highway 101, Encintes, 619-220-8497.

Gregory Page /186 t. lovo loe's Coffeehouse, Saturday, September 16, 1956 Boson Sheet, Ocean Beach. 419-573-0756. "Jeff Buckley Fan Gathering": Jon Joe's Coffeehouse, Wednesday, Septembe 20, 1956 Boxon Street, Ocean Beach. 619-523-0356.

The Dicetors, the Drugoes /115/, and the Selcide Kings: The Casbob, Thursday, September 21, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355. AC/DC (501) and Slesh's Saake Pit: San Diego Sports Arena, Sunday, September 17, 7:30 p.m., 35:00 Sports Arena Boulevard, San Diego. 619-220-8497.

Herry Belafoate (615); Humphrey's Concerts by the Boy, Sunday, September 17, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619:220-8497 or 619-523-1010.

Wheet and Blume: The (asbah, Sunday, September 17, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

Ladysmith Black Mambazo (919): Humphrey's Concerts by the Boy, Monday, September 18, 8 p.m., 2241 Shelter

Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Selly Teylor (122) and Eve Sells (410): The Coston, Monday, September 18, 8:30 p.m., 2501 Kertner Boulevard, micrown: 619-220-8497 or 619-232-4355.

The Get Up Kids /307/, the Anniversary, and Koufax: 'Cones Sc and Grill, Tuesday, September 19, 8 p.m. 3105 Ocean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Deve Kez (676) and Accestic Alchemy (825): humphrey's Concerts by the Boy, Thursday, September 21, 7 p.m., 2241 Shelter Island Drive, Shelter Island. 619-2208497 or 619-523-1010.

Paulicrams 5, Vandos Glave Skulls (105), All (146), Agnostic Freet, and Straight Faced (233). Canes Bor and Gril, Tussday, Septemb 21, 8 p.m., 3105 Ocean Front Well, Mosion Beach, 858-488-1780 or 619-2208-475.

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Chicago /610): Humphrey's Concerts by the Boy, Tuesday, September 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Manhatton Transfer (429): Humphey's Concerts by the Boy, Wednesday, September 20, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

Moby /177): Cax Areno, Saturday, September 23, SDSU campus, College Area, 619-220-8497. Man or Astroman?, Mooney Sezuki, and the Speezys: The Casbah, Wednesday, September 20, 8:30 p.m., 2501 Kettner Boulevard, midtown. 619-220-8497 or 619-232-4355.

Bright Eyes, 7 p.m., and Stiffweter Juscifica, 10:30 p.m.; The Coston, Schuldry, September 23, 2501 Kelmer Boulevard, midrown. 619:220-8497 or 619:232-4355.

Romey G /665): Viejos Cosino Concerts in the Park, Schurday, September 23, 8 p.m., 5005 Willows Rood, Alpine. 619-220-8497 or 619-659-1998.

The Jeel Refuel Band (856): In loe's Coffeehouse, Solunday, Septemb. 23, 1956 Bocon Street, Ocean Beach. 619-523-0356.

Heads Williams III: The Cosbob, Sunday, September 24, 8:30 p.m., 2501 Kettner Boulevard, midrown. 619-220-8497 or 619-232-4355.

Little Feet /491;: Vejos DreomG Show Room, Sunday, September 24 8 p.m., 5000 Willows Rood, Alpine. 619-659-1998 or 619-220-8497.

Rickle Lee Jenes /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.

Les Kettles (844) and Teck & Pettl (625): East County Performing Art Center, Thursday, September 21, 7:30 p.m., 210 East Main Street, El Cajon 619-440-2277 or 619-220-8497.

Big Bod Vecdor Deddy /677± Humphrey's Concerts by the Boy, Friday September 22, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-84 or 619-523-1010.

Roger Clyse & the Peacemakers and Stiffweter Junction: the Casbah, Friday, September 22, 8:30 p.m., 2501 Ketner Boulevard, midtown. 619-220-8497 or 619-232-4355.

Jose Sinatra and the Troy Dante Inferne: Jero Joe's Coffeehouse, Fiday, September 22, 1956 Boson Street, Orean Booch, 619-523-0356.

George Benson (619): Humphrey's Concerts by the Boy, Thursday, Septembe 28, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010. The Lettermon /998 /: East County Performing Arts Center, Thursday, September 28, 7:30 p.m., 210 East Main Street, El Cajon, 619-440-2277 or 619-220-8497.

America (464) and Pece (551); Humphrey's Concerts by the Boy, Friday, September 29, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

TSAR /476): 'Cones Bor and Grill, Friday, September 29, 8 p.m., 3105 Orean Front Walk, Mission Beach. 858-488-1780 or 619-220-8497.

Howard Jones (600), Berlin (609), and the Sauthereaus (502): Viejos Cesino Concerts in the Pork, Saturday, September 30, 7 p.m., 5005 Wilcows Rood, Alpina, 619:20:8497 or 619:659-1998.

Big Sandy & His Fly Rite Boys (343) and the Tries: The Casbol Schudoy, September 30, 8:30 p.m., 2501 Kattnes Boulevard, michown. 619-220-8497 or 619-232-4355. Berkley Hart: Java Joe's Coffeehous Saturday, September 30, 1956 Boxon Street, Ocean Beach. 619-523-0356.

OCTOBER

Omare Pertuends and Berbertte Terres: California Center for the Arts, Sunday, October 1, 7:30 p.m., 340 North Escondido Bouleverd, Escondido. 800-988 4253 or 760-839 4100. Freet 242: (cases Bar and Grill, Tuesday, October 3, 8 p.m., 3105 Ocean Front Walk, Mission Beach, 858-488-1780 or 619-220-8497.

Philish (409): Coors Amphilheotre Wednesday, October 4, 2050 Entertainment Circle, Chulio Visto. 619-220-8497.

619-220-8497.

Jonathan Butler (699) and
Hitroshimus: East County Performing Arts.
Center, Friday, October 6, 7:30 p.m., 210
East Main Street, El Cajan. 619-440-2277
or 619-220-8497.

Justier Brews (793) and the Del McCeary Bendt Humphrey's Concerts by the Boy, Fridoy, October 6, 7:30 p.m., 7241 Shelter Island Drive, Shelter Island. 619-220-8497 or 619-523-1010.

El Gram Comba; 4th & B, Fridoy, October 6, 345 B Street, downtown 619-220-8497 or 619-231-4343.

Le Ley and Milkel Erentxon: Ope Theatre, Saturday, October 7, SDSU Campus, Callege Area. 619-220-8497

Christine Appliere (607) and Destiny's Callel (605): Coors Amphithente, Tuesday, October 10, 2050 Internament Carle, Chajo Vista, 619-220-6497.

The The: Belly Up Tovers, Wednesdor October 11, 143 South Cedros Avenue Solono Beach. 858-481-8148 or 619-220-8497.

Je Dee Messine /762): Vejos Cosino Concerts in the Park, Thursday, October 12, 7 p.m., 5005 Willows Rood, Alpine. 619-220-8497 or 619-659-1998.

"Bruzil Higher with Ivens Lies (695), Lolle Pinhelre, and Ed Motta & Betaceste: East County Performing Arts Center, Thursday, October 12, 7.30 pm, 210 East Main Steet, El Cajon, 619-440-2277 or 619-220-8497

Copt. 619-440-227 or 619-520-647.

Sentenne (421) and Everlast (430);
Cors Amphithestre, Friday, October 13,
8 p.m., 2050 Entertainment Circle, Chula
Visto. 619-220-8497.

Het Club of Cowrtewer: The Casbah, Friday, October 13, 8:30 p.m., 2501 Kenner Boulevard, midtown. 619-220-8497 or 619-232-4355.

Loudon Walnewright III (842): Colfornio Center for the Arts, Friday, October 13, 8 p.m., 340 North Escondide Boulevard, Escondido, 800-988 4253 or 760-839 4100.

LaAnn Rimes /780): Vejos Cosino Concerts in the Park, Schurdoy, Octobe 8 p.m., 5005 Willows Road, Alpine. 619-220-8497 or 619-659-1998.

Peter Frampton (465): Humphrey Concerts by the Boy, Sunday, October 1 7:30 p.m., 2741 Shelter Island Dive, Shelter Island. 619-220-8497 or 619-523-1010.

The Alarm: 4th & B, Sunday, October 15, 345 B Street, downtown. 619-220-8497 or 619-231-4343.

Der Williams: Bely Up Tovern, Tuesday, October 17, 143 South Cedros Avenue, Solana Baoch. 858-481-8140 or 619-220-8497.

The Everty Brothers (474): East County Performing Arts Center, Wednesder October 18, 210 East Main Street, El Cejon. 619-440-2277 or 619-220-8497.

Trevis Tritt (763) and Eve Sells (410); Humphrey's Concerts by the Bay, Thursday, October 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 619-220-8497 or 619-523-1010.

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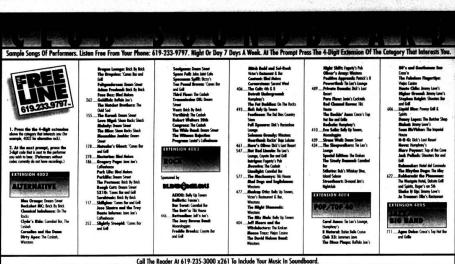














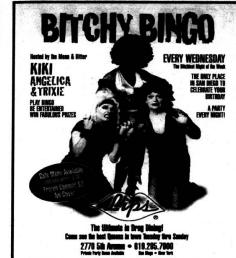
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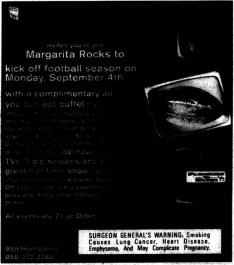
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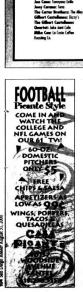
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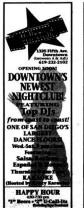
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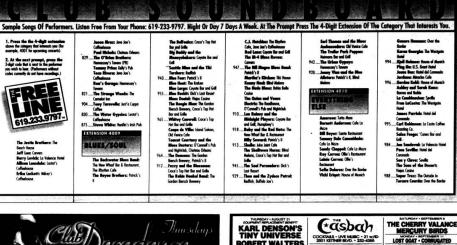
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If you wish your underground dance club to be included, fax information to 619-881-2401, attention Scott Elis, call 619-235-3000, ext. 261, or e-mail scotte@adnc.com, night or day by 500 p.m., Friday, the week prior to publication. The listings are free.

Arcadian Djs Mantis and Tom Fitzgerald spin house, trance, and techno. Wednesdays, the Brass Rail, 8796 Fifth Avenue, Hilbrest. Information line, 858-613-9523.

Asylum: DJs spin house, disco, funk, and techno music nightly. North County Sports Dome, 680 West San Marcos Boulevard, San Marcos.

Marcos Bouses. 760-744-4120. The BK Lounge: D/s Bille Knight, Jalil, Scoter, and MC WordBond spin hip-hop, reggae, dancchall, and ReB, Pridays, 9 p.m., Buffalo Joe's, 5th and Market, downtown. 619-236-1616.

The Brees Rafk Call club for nightly information. 3796 Fifth Avenue, Hillcrest. 619-298-2233.

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Coremonated Clubs D Js Orrebor 7 and 
Ex Mackine spin darkwave, synthopo, 
industrial, ether/goth, and new wave. 
Wednesdays, 9 p.m., Club Safari, 
Revolución A renue between Fifth and 
Sixth Street, downtown Tijuana, 
Mexico. Information, e-mail 
respectivation, com.

Club Bom Boy: 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.

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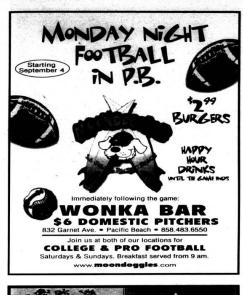
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and Saturdays, Red Mill Entertainment Complex, 1340 groadway, El Cajon. 619-441-1800. Clab Pure Laten Fridays, house. The Hollywood Star, 1320 Fifth Avenue, downtown. 10 p.m., 21 and up. 619-232-2102.

Club Retro: DJ Dementia spins '80s, synth-pop, new romantic, new wave, and darkwave. Tuesdays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

Club Tongue & Groove: Fridays, lammin' 290 night with D/s Billy Blass &d 77. Alternating D/s spin reggae, hip-hop, old skool, and dirty South. Call club line for information and directions, 760-737-5040.

Club Teritor Salsa, merengue, Euro-Latin house, and rock en español. Two rooms. 9 p.m., Saturdays, El Torito, 2693 Vista Way, Oceanside. 760-439-5407.

Clab Tropics: DJ Kool T spins hip-hop, regge, dance, old school, and dirty South. Thursdays, Fridays, and Sturdays, 740 Nordahl Road, San Marcos. 760-737-9402.

Cosmic Bowls Djs K Factor and Xman spin future soul, polyrhythms, progressive world, and dancehall. Saturdays, Aztoc Bowl (the Turquoise Room), 435-6 30th Street, North Park. 619-220-4944.

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Dreamer: Weekly celebration of underground dance culture showcasing San Diego artists, tattoo, bgdy art, and videography. Local and regional Dls spin house, trance, and progressive. Tuesdays, 802 Sixth Avenue (corner of Sixth and F), Gaslamp, downtown; 21 and up. Info line, 619-884-7588; www.ferilleproductions.com.

downtempo groove, Afro-Cuban, trip-hop, and more; 21 and up. Wednesdays, 10 p.m. to 2 a.m. Etta's Place, 6179 University Avenue (at College and University). 619-582-

Epiphany: DJs Chad Fortin, JIB, Jared Joseph, and Williams. Mondays, Blind Melons, 710 Garnet Avenue, Pacific Beach. 858-483-7844.

Forbidden Fruit: DJs Yoda, Triple 7, and Liquid spin nonatop house, trance, techno, trip-hop, Nu Energy, and experimental. Brick by Brick, 1130 Buenos Avenue, Bay Park. 619-682-6800.

Gasoline: DJR Rite One, Jon-E-Thin, Clay Dussmore, and international guests spin trance and European hard house; 21 and up. Thursdays, 2028 Hancock Street, Mission Hills South. 619-687-5779.

Hip Hop Club: Dfs Bob One and Willow. Friday, September 15, Just Java, 285 Third Avenue, Chula Vista. Information line, 888-927-1211.

Information line, 888-927-1211.

Le House Young Adult Dance Club:
D) Johnny Johnson spins hip-hop,
R&B, Boosty bass. Dance to trance,
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Kim's Place: Thursdays and Sundays, hip-hop, old school, hard core, and R&B dance music. 637 H Street, Chula Vista. 619-420-3321.



BY DAVE GOOD

by DAYE GOOD.

If I were ever to meet Place (Michael Batzary, the Red Het Chill Pepperer Australian Bassist), Howlds alk him. "Did you ever think this bard would last so long?"

I would be a solid b

in a way, the Chili Peppers remind me of a local notable who went by the name of Weird Marvin. Marvin entertained the crowds

at Cajon Speedway by bouncing around on one leg and howling over the din of the cars. He parlayed this into a job as the mime at Sea World. The Red Hot Chill Peppers, bent on making it as a performance band, gigged naked all over Hollywood in their early days, aporting nothing.



were sitting in Flea's garage, regrouping with an old guitarist and writing all-new songs. In a business where conformity pays big divi-dends, theirs is not an easy gig. (To hear a sample of the shee Net Chill Fappears, cell 612-233-979', wall for the prompt, then punch in act. 4158.)

Labor Day 2006: DJ: Mark Lewis, Mike Orozco, Sunny D, Scoter, and Jesse and Ryan spin trance, house, an hip-hop. Sunny D, or on sight only, 9 p.m. to 4 a.m., Club Montage, 2028 Hancock Street, Midtown. 619-979-9999.

Liquidi: Dive Aude, Mike Orozco, Ryan Somers, and Ardo & the King spin deep house, trance, and hip-hop. Fridays, E-Street Alley, 191 Fourth Avenue, downtown, 619-979-9999;

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.

Nightfall: DJ Robert and guests spit gothic, synthpop, EBM, industrial, and fetish; 21 and up. Sundays, the Brass Rail, 3796 Fifth Avenue, Hillcrest. 619-298-2233.

PHILETERS. 619-298-2253.
Octopus: DIs lean Paul and Unholy
Roller spin '80s, electro/industrial
fetish dance music; 21 and up.
Fridays, 10 p.m. to 4 a.m. Etta's Place,
6179 University Avenue (at College
and University). 619-582-6730.

Ole Madrids Fridays, Club Aura, D/s Matt Spencer, Tarys, Scooter, and guests spin house, hip-hop, and trance. Saturdays, 100% Olé with D/s Jose Amescua, Jory Jiminez, and Rags

Onyx Room: Call club for nightly information. 852 Fifth Avenue, downtown. 619-235-6699.

Project Cathodral: Fourth Sunday of each month, 6 p.m. to 11 p.m., St. Paul's Cathedral, Fifth Avenue at Nutmeg, Banker's Hill. 619-220-4944.

RAMi Dis Peacemaker, Izm, and Deacon, Jungle, drum 'n' bass. Wednesdays, 9 p.m., 18 and up, Club Elements, 1255 University Avenue, Hillcrest. 619-296-8160.









Information, c-mail respekt@accom.
Dis lon Bishop and Mike Oreace spin house, techno, and groove. Fridays, Go-Go Fridays, DJ Derek spins house and tribal. Saturdays, DJ Derek shows and tribal. Saturdays, DJ Derek and guests spin house and tribal. Sundays, Hot Tea Sundays, DJs Derek and Tony spin house and tribal. 1031 University Affense, Hillcrest. 619-497-4588.

Subbett DJs Marc Brueland and Adam Atom. Dark electro, gothic, darkwave, industrial, and fetish. Saturdays, Shooterz, 3815 30th Street, San Diego. 619-574-0744.

Steem: Thursdays, Deep, drum 'n' bass. Saturdays, DIs spin hip-bop, rare groove, roots reggae, and soul. The Rhythm Lounge, 3048 Midway Drive, Sports Arena. 619-224-4835.

D., Circa, and Demon spin hard and progressive house music with a

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Summer Sundayu 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.

Therapp: DJs Brian Polland, Crash, and special weekly guests spin industrial, EBM, fetish, gothic, and darkwave. Pridays, the Flame, 3780 Park Boulevard, San Diego. 619-465-5827.

Treachtown: Dfs Bob One and Dash Eye spin dancehall reggae and hip-hop, two separate rooms. Fridays. Neimans, 300 Carlabad Village Drive, Carlabad. 760-729-4131.

Trips from the Underground: DJ
Germy and guests spin house and
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Place, 6179 University Avenue (at
College and University). 619-5826730.

Toumank Wednesdays, '80s. Thursdays through Saturdays, '80s, hip-hop dance, disco, and techno. Tsunami Beach Club, 802 Sixth Avenue, downtown. 619-231-9981.

Avenue, downtown. 619-231-9981.

The Underground Lounger DJ
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, and jungle. Open Wednesday through

**SN**TE

In his novel Reservation Blues, Sherman Alexie makes fun of white American occlears tilled Jim Morrison who adopt elements of interest of the state of the state of the interest of the state of the interest of the state of the property of their acts. Alexie, the problem / Court of Anne writer behind the movie Smole Signals and the short element of the state of the state of the movie Smole Signals of the short in Heaven, finds such appropriation offen-sive, this major literary theme is one of one" jrying to look on to what is fit of their cultural identity. The last thing they want is to some control of the some control of the Alexie probably loathes san Aetherry, Alexie probably loathes san Aetherry,

the singer of the Cult, who has made a career out of the mixture of rock and Indian iconography. After spending time as a kid at the Stx Nations Reservation in Canada, the British Ast-bury returned home and started a band named the Southern Death Out after an archaeological

attered a burson server and the state of the and he certainly has the right to put a feather in his hair if he wants, but it's high time he found an identity of his own. (To hear a sample of the Call, call 619-233-9797, wait for the prompt, then punch in ext. 4406.)

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Scene, PO Box 85803, San Diego CA 92186. Upcoming concerts, underground dub listings, or performances that are not at a club should be directed to 619-235-3000, ext. 261, faxed to 619-881-2401, attention Scott Ellis or e-mailed to

Saturday, 9 p.m. to 2 a.m. 7200 El Cajon Boulevard, College Area. Call club for nightly information, 619-501-VENUS.

If you wish to submit a listing, call 619-235-3000, ext. 405, night or day by 5 pm Friday, the week prior to publication. To send weekly or monthly schedules, fax to Lynne Houts at 760-788-0329 or mail to Reader Music

The Alley, 421 Grand Avenue, Carlsbad. 760-434-1173. Performances are from 9 pm to 1:30 am. Thursday and Friday, the Rhythm Dogs, pop. jazz. Saturday and Wednesday, the Carter Brothers, jazz, swing.

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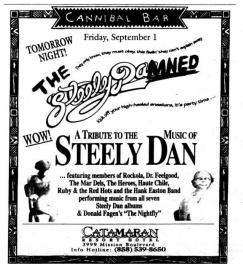
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Miracles Cafe, 1953 San Elijo Avenu Cardiff. 760-943-7924. Friday. 7:30 pm to 10:30 pm. *Brian Brackin*, contemporary. Saturday, call club for

tor information.

Poway Grill & Spleits, 12735 Poway
Road, Poway, 858-748-7296. Friday,
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The Raintree, 755 Raintree Drive,
Carlsbad, 760-931-1122. Friday, 6 pm
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Saturday, 5:30 pm to 8:30 pm, 5
O'Clock Shadow, swing, blues, and
jazz.

Randy Jones Big Stone Lodge, 12237 Old Pomerado Road, Poway. 858-748-1617. Friday and Saturday, Pacific Ryder, country.

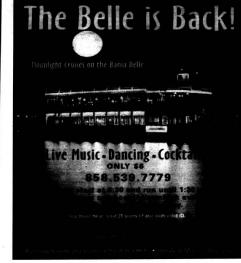
Rhythm Cafe, 4321C Occanside Boulevard, Occanside. 760-631-4466. Friday, Cindy Lee Berryhill, folk. Saturday, C.J. Hutchins, blues. Sunday, the Backwater Blues Band and Jeanette Turner.

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ing Time Operator, bug-band swing.

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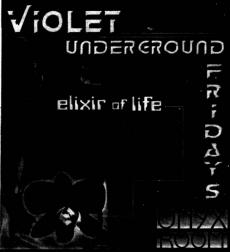
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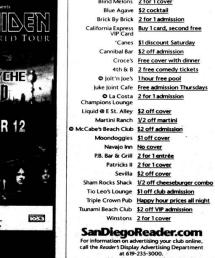












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In Caheeta, 5373 Mission Center Road, Mission Valley. 619-291-8635. Call club for information.

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Joht'n Joe's, 8076 La Mesa Boulevard, La Mesa. 619-466-2591. Friday and Saturday. Bottomline. classic rock.

Sante, 7811 Herschel, La Jolla. 858-454-1315, Thursday, 7 pm to 11 pm, Dean Paul Retzman, jazz. Friday and Saturday, Bill Beyer.

Pal Joey's, 5147 Waring Road, Allied Gardens. 619-286-7873. Friday and Saturday. live rock, blues, and swing. The Playhouse, 4746 El Cajon Boulevard, San Diego. 619-501-2215. Call club for information.

Radiesen Missien Valley, 1433 Camino Del Rio South, San Diego. 619-596-9777. Intermezzo Lounge: Priday, disco, funk, techno, hip-hop, and Latin music.

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619-542-1462. Thursday, Hot Rod
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the Fabulous Rudies, ska, with Carol
Armes, pop rock. Wednesday, the
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The Bayess Bar and Grill, \$29 Market Street, downtown. 619-696-6747. Friday and Saturday, 6:30 to 10:30, and Sunday, noon to 2:30 pm. Joe Gueware and Chris Vanacore, jazz

for information.

Buffalo Joe's, 600 Fifth Avenue,
downtown, 6, 19-236-1616. Thursda
call club for information. Friday,
Goldfalk, retro funk. Saturday and
Sunday, the Disco Pimps. Tuesday,
Theo and the Zydeco Patrol, blues.

Theo and the Zydaco Patrok blass. The Cashab, 2501 Kettner Boulevard midtome 619-233-HBLL Music is rock/alternet. Thursday, Active Theory of the Cashab, and Cornelius to the Down Dirty Apa, Friday, and the Down Dirty Apa, Friday, Robert Walnt's 23th Cangers. Third Floor, Cyte's Rida, and Verilleird. Saturday, Convey and the Dragons. Sunday, Invenior.

Sunday, Jivewire.

Croce's Jass Bas, 802 Fifth Avenue,
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Gles Fisher cor Alma, classic and Latin
jazz, Friday and Saurday, call chib for
information. Sunday, Kohe Pelli, AfroCuban/Latin Jazz. Monday, Geb
Fisher on Alma, Tuesday, the Skep
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Fifth Avenue, downtown, 619-2334555. Thursday, Fazzy and Labe

Bluesmen: Friday, the Shelltown Horns,
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Boogie Men, blues, dance. Wednesday,
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Aguir Duke, Latin Jazz.

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Dlzay'a, 344 Seventh Avenue, downtown. 858-270-7467. Thursday, Spaceman Spiff, acid jazz. Friday, Dav Howard and Dani Carroll, acoustic folk. Saturday, Gilbert Castellanos, Latin jazz.

The Pield, 544 Fifth Avenue, downtown. 619-232-9840. Sunday, 5 pm to 9 pm. Cobblestone and the Boxty Band, Irish music.

4th & B, 345 B Street, downtown. 619-231-4343. Sunday, 8 pm, the Cult.

619-231-4343. Sunday, 8 pm., thr Call Humsp Leav<sup>2</sup>, 677 Eith Avenue (corner of Fifth and G), downstown. 619-959-6123. Thursday, 945 pm., Shake It Up, funk, dance. Friday, 945 pm. Haute Chile, pop. Monday 6 pm to 10 pm., Heave Chile, pop. Monday 6 pm to 10 pm., Reggie Smith and Fressel for Time, isaz. Tuesday, 6 pm to 10 pm., the Strieter Flower Quartet, juz. Wednesday, 750 midmight, Higher Ground, danced to pm. danight.

Higher Ground, dance? I op ev. Judas Joint Cade, 327 Fourth Avenue, downtown. 619-232-SOUL. Thursday the Gilbert Castellanes Quartet, Latin-jazz, Priday, the Lea Brown Perspective. Saturday, Space Foil, alternative. Sunday, Shell, blues. Wednesday, Cynthia Hammond, jazz.

Cynthia Hammona, jazz.

La Tavela, 515 Fifth Avenue,
Gaslamp. 619-232-3352. Saturday
7:30 pm to 10:30 pm, Daniel Jack
and Chuck McPherson, jazz piano Lilio's, 1125 6th Avenue, downt 619-231-1969. Thursday, Frida Wednesday, 5 pm to 7 pm, Joe Garrison, jazz trio.

for information.

Patterick's II, 428 F Street, downtown, 619-233-907; Thursday, Blue Four, blace, Friday, foney Visa and the Blue Affatter, blues, Saturday, Bly Sward, blace, Sunday, the Bill Hogge Silver, blace, Sunday, the Bill Hogge Silver, blues, Tuesday, Positive Approach, classic rock. Wednesday, the Dencous

619-234-7226. Munic plays from 9 p. to 1 am. Friday, Theo and the Zydeco Patrol, blues. Saturday, Scottie Blins and the Tiki Torchers, blues.

and the 1sts Torchers, blues.

Roger's on 5th, 835 Fifth Avenue,
downtown, 619-702-0444. Thursdand Seturday, 6 pm to 11 pm, also,
Priday and Wednesday, 7 pm to
11 pm, Robberschs the Planoman.

serille, 355 Fourth Avenue, downtown, 619-233-5979. The Walter II y Rumbaney, T Combinacion

downtown, 619-232-3121. Graz Grill: Friday, 9 pm, the Coral Th Quartet, Brazilian jazz. Saturday 9 pm, Jaime Valle and Equinox,

The Westgate Hotel, 1055 Second Avenue, downtown. 619-238-1818. Le Fontainebleau Room: Monday through Friday, 11:30 pm to 2 pm, Robberecht the Pianoman.

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Weg

abud. An Affair of Loveis, or has, adult title, and for good reason. That's not the title. The title in the original French, the title spelled—sout on screen, is the Laisan Poncargaphique, no translation encessary. But the newspaper ads, the poster, and the coming-attractions trailer all go out of their way to represent the

way to represent the French title as *Une Liaison d'Amour*, a verbatim translation of the English French title as Une Liaison d'Amour, a verbatim translation of the English mistranslation. And an awkward mistranslation at that, compared with the more natural, if overused, Love Affair. Why the contortions? It goes without saying that American advertisers

as a rule have no compunction about deceiving, and hence disappointing their targeted customers. (One recalls their targeted customers. (One recalls a little wistfully the days when a title such as Le Repos du Guerrier — lit., Warrior's Rest — would be unabashedly send year to pullow, or En Cas du Malheur — lit., In Case of Accident—under the name of Love Is My Professions of Live View But Life, works sion, or Une Vie - lit., A Life - under the name of End of Desire.) So it can't have been scrupulous honesty that compelled them to rename the movie.

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CE TIOTI Wett data Control.

And after all, anyone who elects to see it despite its promised dualiness will be expected by the sistence Pornol necessary.

And after all, anyone who elects to see it despite its promised dualiness will be soon enough to sniff out their translational handy-panky. They must have felt—I can only guess—that the one thing the American consumer will absolutely not abide, the one thing be cannot be trusted to fathom, the one thing be cannot be trusted to fathom, the one thing the cannot be trusted to fathom, the one thing be cannot be trusted to fathom, the one thing be cannot be trusted to fathom, the one thing be cannot be trusted to fathom, the one thing be cannot be trusted to fathom, the one thing be cannot be trusted to fathom, the one thing be cannot be trusted to fathom.

fathom, the one thing he will be grateful to have been protected from, the one thing that might have set him off on a popcorn-throwing, seat-slashing rampage, is isony. (Maybe they have a taste for that sort of thing in Frogland, but over here "pornographic" means triple-X or it means trouble, It goes without saying that advertisers have no compunction, either, about insulting their customers' intelligence. insulting their customers' intelligence

The movie itself, concerning a pair of perfect strangers who meet through the Classifieds for the express purpose of fulfilling one another's sexual fantasies and who can't help but develop a deeper relationship, is nothing much to get excited about, pruriently or otherwise. We are kept in the dark—or more precisely, outside the hotel-room door—with regard to the exact nature of the sexual fantasies,



though we are admitted to the room once they decide to make love "nor-mally." This scene, while discreet in its camera placements and frugal with its flesh, is something pretty special among sex scenes: intense, sensuous, well-sustained, expressively yet not exhibitionistically acted, on a par with those in, say, End of the Affair. There

nother pretty special one in a bathtub later on.

For long-time followers of French

For long-time followers of French cinema, it will be nice, if at first a bit disconcerting (no thanks to the black wig), to see Nathalie Baye once again, as graceful and subtle as before, even though (if you catch my drift) a little tighter in the face and Orientalized

und the eyes. And the Spaniard Sergi Lopez, if not so graceful or subtle, is nice, too, when his facial expressions do not too forcefully bring to mind those of Robin Williams, as the slightly hesitant, awkward, blocky, but sensitive lover. The whole thing, however, feels rather concocted, con-trived, laboratory-controlled; and

filmmaker Frédéric Fonteyne tends to wear his sophistication on his sleeve; and the pseudodocumentary narra-tive device of an off-screen interviewer, tive device of an off-screen interviewer, guiding the two principals into flash-backs, is nonsensical in addition to backs, is nonsensical in addition to lary. The two principals make it quite clear that they do not even know each other's names, addresses, or phone numbers — so, how and where would a documentarist/interviewer have come into it? Next question: why would he have wanted to?

A couple of bearable thrillers: The Opportunists and The Ara of War. The

Opportunists and The Art of War. The first is the first feature of Irish-born writer and director Myles Connell, a lean, quiet, slow, down-in-the-mouth heist thriller, Plot No. 1(b), the one about the ex-con who tries to go straight bu gets detoured by bad company. (We lose some respect for his savvy, or for fails to perceive what every moviegoer will know in an instant: that the road-block was purposely set.) The blue-collar locales in and around Queens are well chosen if not especially well used or photographed. Atmosphere has always been harder to come by since noir went full color. Good wor since noir went full color. Good work in supporting parts by Cyndi Lauper, Vera Farmiga, Donal Logue (from The Tao of Steve, minus the charm), and Tom Noonan; not so much from Peter McDonald, a pair of kitted brows and little else, as a trouble-seeking visitor from Ireland. And even Christopher Walken, with a wheatchristopher walken, with a wheat-field haircut, comes across as more of a human than normal. By no means a normal human, but a human never-theless.

The second, a step up the economic ladder for director Christian Duguay (Screamers), is a lush, loud, furious,

thing to do with a pending Chinese Trade Agreement and ongoing at-tempts to scuttle it. The too-much tempts to scuttle it. The too-much-too-soon opening is as indigestible as any recent James Bond pre-credits sequence. But Wesley Snipes, although incontestably a superspy, is at least not superclibious about it. He even displays some of those darker emo-tions that Prace Boson the too the too that Prace Boson the too the too that the prace are to the too the in the last OVT escapade. And there is an interesting cinematic device. an interesting cinematic device — more interesting than any espionage gadget - of him intuitively recon structing a crime in flashback, based solely on the physical and perhaps psy-chical evidence at the scene. (One

would like to turn him loose on the JonBenét Ramsey case.) And there is an interesting variation on it later, reminiscent vaguely of Dario Argento in his Deep Red heyday, when, in the heat of the action, the hero replays in his head events he witnessed first-hand but failed at the time to comprehend

The new Ken schedule finds room, The new Ken schedule finds room, alongside the sex documentary (American Pimp), the music documentary (Phish: Bittersweet Motel), the Iranian feminist film (The May Lady), the lebian romance (Aimée and Iaguar), and other seven-day premiere engagements, for a few weeks of honest-to-God repertory. Wide-screen ejion ext week, including Lawrence of Arabia ("last screening until 2002," you are warned) and The Great Euogy four every warned and The Too of Steve). Milestone films in early November, which is not to say films that are milestones necessarily, but rather films resurrected and the Too of Steve). Milestone films in the Too of Steve of the Company of the Com and Woman in the Dunes, among oth-res. Then a full week for Kurosawa's Ran, and at the end of the schedule two days for his last one, Madadayo, only now having a theatrical showing, a year or more after having its U.S. pre-miere on the TCM channel. That one seemed pretty feeble on television, and will likely seem so on the big screen as

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#### SANDIESOREADER.COL Calendar MOVIES

well. But it's still Kurosawa, and on the big screen it belongs, no questions asked. Now how about Fellini's last

#### 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.

An Affair of Love — Reviewed thi With Nathalie Baye and Sergi Lopez; directed by Frédéric Fonteyne. \* (LA JOLLA VILLAGE, FROM 9/1)

The Art of Wer — Reviewed this issue.
With Wesley Snipes, Marie Matiko, Anne
Archer, and Donald Sutherland, diercted by
Christian Dugusy.
CHRISTIAN DESCRIPTION OF THE CALAST.
CHEMA STAR IO. CHRISTIAN STAR CALAST.
CHEMA STAR IO. CHRISTIAN STAR CALAST.
FASHION VALLEY IS. GROSSMORT CENTER.
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PROMEMENT 24. IVANOUAY FILAS. IS. RANCHO DEL REY 16; SANTEE DRIVE IN; SWEETWATER 9. TOWN SQUARE 14; UA HORTON PLAZA 14;

worlds spart followup to her fine film, Xix Xia, also Sen-Down Girk brings together groups and the sen-Down Girk brings together perfect couple, her Berwer grow up, and she'll never grow old. (Peter Pin Complex and heart or film) and the perfect perfect of the movie as wholes olds-Hooded tearprise in the end, and in the measuring a cold-esteric, years' garde millinery, societies casteric, years' garde millinery, societies casteric perfect perfect perfect perfect perfect perfect perfect years' garden perfect perf skating at Rockefeller Center, and so on). You can see why Gere, figurehead of the You-Are-Your-Hair religion, would have said yes to the job the script describes him variously as "charming," "fabulous," and "forty-eight." The pisie-haired Ryder, cheating even worse on her age, is said to be wenty-two. (Tinkerbell Compler, maybe!) While those two try to out-cute one another movie is stolen right from under them

by Elaine Stritch, an old broad who looks and sounds as if the known her way around a ligour calinin. (Accepting a hog a s birtholy bash: "Careful the codstall" And greeting a general teat fronts door. "Care for a cock-stall"? With Anthony LaPagis. Vern Farmigs, and Sherry Stringfeld. 2000. • (CAMER. MODIFIES PLANES CHARTE ?). "MODIFIES PLANES CHARTE ?" MODIFIES ? DEL REY 16: TOWN SQUARE 14: UA HORTON

Bissas the Child — The forces of Good versus the forces of Full in modern Manhatan, more specifically the forces of radiant screne ethereal CG imagery versus those of dark dirty squirmy CG imagery. Kim Basinger, a pair of worried eyes in a face of getaba-like immobility, inherist the newborn of her drug-addicted sister a very special "child, evidencing tetheinteic

tendencies by kindergatten-age, plus the knack to resurrect does briefs and the jet as sing out to the great of the Virgin. Now, however, a gang of the Control of the Virgin. Now, however, a gang of the condition of the Virgin. Now, however, a gang of the decided has garden of the Age of the Virginia of Virginia

DEL REY 16: SWEETWATER 9: UA HORTON

PLAZA 14)

Bring It On — Peppy youth film on competitive chereleading, with neither the nerve to play it straight nor nerve to play it snide. A wobbly compromise. And a nimbly diplomatic performance by Kirsten Dunst. With Eliza Dushku, Jesse Bradford,

\* (CARMEL MOUNTAIN: CINEMA STAR GALAXY: CINEMA STAR 10; CINEMA STAR 13; FASHION VALLEY 18; GASLAMP 15; GROSSI HAZARD CENTER 7; LA JOLLA 12; MISSION VALLEY 20: OCEANSIDE 16: PALM
PROMENADE 24: PARKWAY PLAZA 18; RAMONA
TWIN: RANCHO DEL REY 16; SANTEE DRIVE IN;
SWEETWATER 9; TOWN SQUARE 14; WIEGAND
PLAZA)

But I'm a Cheerleader - Two engagin young actresses, Natasha Lyonne and Clea DuVall, in an unengaging, smug, heavy-handed, lead-footed satire set at a nearmous, read-rooted statte set at a la hormosexual-deprogramming facility (girls wear pink, boys blue) called True Directions. With Cathy Moriarty, RuPaul Charles, Bud Cort, Mink Stole; directed by Jamie Babbit. 2000.

Coell B. Domented — The sloganeerin title figure ("I'm a prophet against profit! "Celibate for celluloid!" etc.) abducts at "Celibate for celluloid" etc.) abducts at gunpoint a bruit Hollywood superstar called Honey Whitlock. And in short order, but the suggest presented in the color of underground-cinema guernilas — The Sprocket Holea — on a hit-and run production titled Raving Busuy, an artimitating hill efficie (or vice versa) about ministring hill efficie (or vice versa) about distriction of mainternam cinema — i.e. though the color of the case of Pathy Hearst and the Symbionese up for her Passlini festival. The parallels to the case of Party Internst and the Symbosic Leberation Army would be apparent even if Hearst in the field—by now a member in good standing of the John Waters stock company—were not on hand as the uptight bourgeois parent of one of the rampaging goornila. (The role of the Standing of the Hearst-ian proselybe, meantime, goes to Hearst-ian proselybe, meantime, goes to high pitful wock, extred-ted well past is limits in the firebrand bits.) Waters himself, for his present purposes, holds a strategic for his present purposes, holds a strategic position on the bank of the maintenam. He's enough of an ounider to be guilties of the property, and to much of an ounider to property, and to much of an ounider to receptible to the property of the property of the property of the property of the property for core, of a type that can be widely for core, of a type that can be widely for core, of a type that can be widely for the property of the property of the force of the property of the property of the force of the property of the property of the force of the property of the property of the force of the property of the property of the ten amont (studen on the forcerum and beings of the generality) of Core Preminger, the manufacture of the forcerum and the property of the property of the property of the standard of the property of the property of the standard of the property of the property of the property bandles them should, Waters brings up these and against an owner that simply and merely bandles them should. Waters brings up these parties of the property of the property of the property of the the property of the property of the the force of the property of the prope for his present purposes, holds a strategic position on the banks of the mainstream.

just the distant birdcall that brings a private smile to the boy's face while his fiather is caught up in doing business, completely oblivious to his child's source of delight. Which of them is blind! Which is more alived. A simple truth, simply illustrated, and copiously. The movie is very sensuous in its sounds (the rhythm of a woodpecker sounds (the rhythm of a woodpecker interrupted by a snorting hore) a swell as in its imagery: the tacility of rocks in a stream, a field of grin. widflowers. Majid upholds the unfashionable humanist tradition in cinema (marvelous faces on the blind boy, the sullen father, the crinkly granny), but he does so with enormous formal precision, besides, and poetic imagination (the tising of bank) that grigans the rebb of fife,). Like or's Children of Hea lafar Panahi's The White Balloon from the

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lameness — is its last line of defense against outrage. However ready you may be to take up arms, or at least to plunk down dollars, in opposition to Hollywood gloss and glitter, it's hard to rally round ineptitude. Stephen Dorff, Alicia Witt, Adrian Grenier. 2000.

The Coll - S-f sickie to do with a serial

killer who drowns women on camcorder, hathes the bodies in bleach for a doll-like

children, but quite unlike those others, it is not also for them. There is no pair of sneakers, no goldfish, no tangible reward, at the finish line — not in this world, anyway. \*\*\* (HILLCREST CINEMAS: LA PALOMA)

Coyote USPy — A mike-frightened would-be songwriter from South Amboy, N.J., moves to Manhatta to pursue for dram , among the bumping-and-grinding female bartenders (like exotic dancers without the clothing removal) of the titular nightspot. Flashy, empty puffery. With Piper Ferabo, Adam Garcia, Maria Bello, Melanie Lynskey, John Goodman, LeAnn Rimes, directed by David McNally, 2000 (FASHION VALLEY 18: GASLAMP 15; ONT CENTER; LA JOLLA 12; MISSION

Y.

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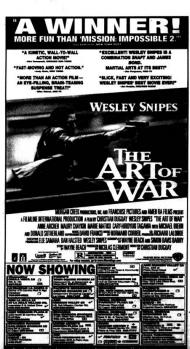
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The state of the s

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insulation from it is a constant theme: the soundtrack, in one instance, quiets down to

The Crew - Over-the-top comedy about The Grew — Over-the-top comedy about over-the-hill gangters, over their heads in hot water with a Miami drug lord. Overplayed by all concerned. Richard Dreyfuss, Burt Reynolds, Dan Hedaya, Seymour Casate, Jeremy Piven, Carrie-Ann Moss, Jennifer Tilly, Lainie Kazan, directed by Michael Dinner. 2000.

• CAMBEL MONTAIN: CREMA STAR 10: CREMA STAR 13: ASSEMBLY USE. CINEMA STAR 13: FASHION VALLEY 18 IONT TROLLEY; LA JOLLA 12; MISSION GROSSMONT TROLLEY; LA JOLLA 12; MISSION VALLEY 20; OCEANSIDE 18; PALM PROMENADE 24; PARRINAY PLAZA 18; RANCHO DEL REY 18; TOWN SQUARE 14; UA HORTON PLAZA 14)

Dinocasur — Godzilla meets Barney. Or in a word, Aladar, a dino orphan raised by apes

and instilled with family values and community spirit: "Stand together!" (How did the species ever die out with him on the team?) The computer-preparated imagery is deazilled, the computer-pregnammed emotion cloying, and the James Newton Howard music brustalizing. With the voices of D.B. Sweeney, Affer Woodard, Oasie Dwiss, Joan Forerigh, Isliama Mergulier,

of D.B. Sweeney, Affer Woodard, Ossie Davis, Joan Browigh, Juliana Margulles; directed by Ralph Zondag and Eric Leighton. 2000.

\* (CAMBEL MOUNTAIN: CREMA STAR GALAXY; CHEMA STAR JOINEMA STAR JOINEMA

East is East — Culture-clash comedy, set in Manchester in 1971. A transplanted Pais, who himself has taken an Anglo wife, is for some reason determined that his own sons be brought up in the old way, arranged marriages and no guff. The quest for humor toops to large quantities of per-pec, a belated circumcision, and a broad streak of cruenty toward ull-knowed women. And the

anti-traditionalist bias is so overpowering that the quest pauses altogether for a nesty detour into physical abuse. But it is not until the climactic meeting with the family of the brides-to-be, and the exact moment when a foam-rubber "sculpture" of a vulve falls in the lap of the future mother-in-law, that the movic crosses over the border from unfunny movie crosses over the border from uni to detestable. Om Puri, Linda Bassett, Jordan Routledge, Archie Punjabi; written (from his own stage play) by Ayub Khan-Din; directed by Damien O'Donnell. 1999. • (IA JOLIA VILLAGE: RANCHO DEL REY 16:

Girl on the Bridge — A flaky French pastry molded around a twenty-two-year-old suicidal gamine and the middle-aged professional knife-thrower who recruits her (from the bottom of the Seine) as his (from the bottom of the Seine) as his nothing-to-lose assignant. Or in another wordt, arget. The capering camera, when it can manage to all still (when it is not, for of which, is besorted with the gap-toothed, pixth-haired ingolman, Vaneura Paradis, who never seems to go anywhere near her ottensible character. (Even the dependable Daniel Autreali, who evidently trained for his role at the Med Brooks School (Krohis role at Med Brooks Rol Throwing, looks a bit lost.) And for all the

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R.

blandishments bestowed on Mile. Paradis, the luscious black-and-white photography cannot by itself forge a bond with the Classic French Cinema. Its allegiance belongs more with the Gimcrack French Cinema. Directed by Patrice Leconte. 1999. © (A. MOLIA MLIAGE)

Blandstater - Rom's greatest general,
Maximus, reduced to a slave (Klinimus, kar
would be), then remureted as a star of the
uporting arms (not necessary) Circus
thinmus). Through this historical gap with
thinmus). Through this historical gap with
thinmus and the star of the
uporting arms (not necessary) and the
thinmus and the star of the
thinmus and the star of the
thinmus and the star of the
thinmus and the
t

Godzilla 2000 — The first made-in-Japan monster movie in general release in the U.S. since Godzilla 1985, complete with bad English dubbing and a barrel of laughable lines: "Quit your bitchin"." "I guarantee it'll

"The funniest movie this year

Melanie Griffith Stephen Dorff

Defficiented

Written and Birected by John Waters

"Demented' is Waters

the way we like himspiked with laughs and served with a twist

go through Godzilla like crap through a goose. "He's coming Get poing." Did you see that flying role poly" Great Cassas's see that flying role poly" Great Cassas's the Hollywood version of two years suffer, to realise that we do not have to start a stready a Godzilla Prediction Network on the lookout, and a raping debate within the accentific community over the relative to trying to understand laim. (On the understanding sides, a sistomery father: desirability of trying to destroy the beast or trying to understand him. (On the understanding side, a siscommy father-daughter team, on the destructive side, a daughter team, on the destructive side, a side, and the side of the side of the team of the side of the side of the team of the side too-close-for-confiret first sight of Goddian using a boar for a concliptic, as well as subsequent sights of him lumbering toward and round Tolyuc, can pass without of the confired first sight of the confired first control of the confired first c

Gone in Sixty Seconds — Hollywood imperialism in action: take a profitable little independent film (a car-chase thing from the speed-happy days of Vanishing Point, Dirty Mary Crazy Larry, Sugarland Express, Drity Mary Crasp Larry, Superland Expres. cc., ect.), take in over, make it into a much bigger and even more profitable studio film. Thinking big passes as imagination nowadays. The basic situation is sufficiently little: a retired or at their (eulogisted by his personal Inspector Javert for his "panache, in 'dish') must boost 'filty specified cars in one night, for the schmallary motive of sufficiently of the companies of the com-serveryped of foreigner (English, in this case). A tight schedule, to be sure, but not so tight it cannot socommodate a commission tight it cannot accommodate a comic sit trip to feed Ex-Lax to the dog who

shore centrally, counties are wrech will be communicated as well, but the here's good-gay status must not be jeopacitied by any innocent casualities — even when a protect of casualities—even when a protect of casualities—even when a protect of casualities—even when a possible indicated properties, the legisla. With Nicolas Cage, Angelina Jolic, Giovanni Ribhii — those preportow, those light, those adenoids, respectively—Robert Duwall, Defroy Lindo, and Christopher Eductions, directed by a Cassadi, Montrice Central STAP GLANCY, CORMAN STAP 61.2. VEMA STAR 10; CINEMA STAR 13; CINEMA STAR 10; CHEMIN 21/14 12; GASLAMP 15; GROSSMONT TROLLEY; OCEANSIDE 16; PALM PROMERADE 24; PLAZA 18; RANCHO DEL REY 16; TOWN SQUARE 14; FROM 9/1)

The Great Escape – POW tale with a very roomy and airy feel to is, on the wide screen and in travelypour color, and staged with a sweeping eye for geometry. A starting contrast, for example, to Breaton's considerable rooting interest in its large configuration of the comparation of the comparation of the comparation of the comparation of the consequence, jumes Gourn. Guntar Bromson, Richard Attenbromujh, Donald Pleasmer, and James Colorus. Guntar Bromson, Richard Attenbromujh, Donald Pleasmer, and James Donald. The director, John Sturges, is a more consequence of the consequen

Highlandor Endgame — Christopher Lambert teams up with Adrian Paul to fight the Ultimate Evil; directed by Douglas

ABTRIOKOSKI. (CARMEL MOUNTAIN; CINEMA STAR 10; CINEMA STAR 13 FASHION VALLEY 18; GROSSMONT CENTER: LA JOLLA 12; OCEANSIDE 16; PALM PROMENADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; SWEETWATER 9; TOWN SQUARE 14; UA HORTON PLAZA 14; FROM 9/1)

Hollow Man — Good creepy title, even if it was already taken (for one of the Gideon Fell mysteries by John Dickson Carr). The Fell mysteries by John Dickson Carr). The more fitting title, revisible Man, was already taken, too, but the present title fits well enough when our later-day invisible man (a cocky, smart-sasy Kevin Bacon: "I am a goddam genital") begin to dress up in a sung-fitting fleth-colored rubber mask with empty eye sockets and mouth slot. That's a pretry interesting sight, but many of the other sights—epeculiarly those of the human torelatory and mouth slot. That's a pretry interesting sight, but many of the human torelatory and mouth slot. That's a pretry interesting sight, but many of the human torelatory and mouth of the human torelatory and mouth of the pretry of the state of the slot systems for from an ananyty students of the company to the company are infected with the incomparable

The Kid - A blunt and downright rude The Mid— A blunt and downright rude image consultant (Funce Willis, minking with impusity) confronts his stilled lener (billid—litteral)—when his eight year-old self, or in other words his self of hirry-town of the self, or in other words his self of hirry-town of the self, or in other words his self of hirry-town of the self, or in other words his self of hirry-town of the self-town of the sel astounded to find that he doesn't yet own a dog at the age of forty. Sentimental and sententious family film from Disney (lon Turteltaub, director); luscious photography if it matters, by Peter Mensies, Jr. Nothing on screen arouses more of a sense of wonde and amazement than the colors of the liquo bottles above a run-of-the-gin-mill bar. Emily Mortimer, Lily Tomlin. 2000.

9 PALM PRIORAMOR 24: VOLUDI

Lawrence of Arabia — The movie that introduced, world-wide, the tormented eye of Peter O'Toole and the moony eyes of

Omar Sharif is, more importantly, an unaphridged lexicos of nan-da-and insagery, Scruploudy compiled by director David Lean and his photographer Freddie voug (Nicolas Roga served on the second unit), it is the standard reference work for every dearet movie ever since. Not even the very dearet movie ever since, to de even the condition of the contract of the contract of the contract up the entigen of T.E. Lawrence. With Anthony Quinto, Alec Guinness, Arthur Kennedy, and Iske Hawkins. 1962. Kennedy, and Jack Hawkins. 1962.

The Life and Times of Hank Groenburg.— The inspirational story of the 'levish lackie Robinson,' he six foot four Detroit Tiger first baseman and left fielder in the Thirties and Forties, a magnet at the time for ethnic slura and a stronger magnet for ethnic pride. (The anecodor an on-field run-in between the veteran an on-field run-in between the veteran Greenberg and the rookie Robinson is particularly, and quite literally, inspiring.) It is a nice story, told with feeling and with fine detail and with abundant athletic drama. But it must be pointed out that the inspirationalism has nothing to do with the pedestrian documentary method of ulkling-head testimonials and oral blography, illustrated cojouslay and normating sent Harbor will call forth a substantiating sent Harbor will call forth a substantiating sent of littler or of Peaul Harbor, and a clip from Centleman's Agreement exemplifies anti-Semitism in action) with archive footage of varying degrees of fuzziness, blurriness, scratchiness, and graininess. Directed by Aviva Kempner. 2000. ★★ (LA JOLLA VILLAGE)

Manhettan — Life and love among the literati in New York City, photographed in stiff, heavy, ary black-and-white by Gordon Willis, and flooded with the music of George Gerahwin. Woody Allen, having stayed behind the cameras on his Interiors, is back on screen as his own hero. He has could let a an actor than as a writer. evolved less as an actor than as a writer evolved less as an actor than as a writer-director, however. And as a consequence, h-displays a rather schizophrenic, or perhaps-hierarchical, sense of humor: some of his characters are not funny by any standard or stretch; some are funny, albeit rarely, in the sense of being satirical targets, or joke-butts

and some (actually only one of these, and you know who) are funny in that they are in monopolistic command of the one-liners, the withy repartee, the epigrams, the bon most. With Diane Keston, Mariel Heimingway, Michael Murphy, Anne Byrne, and Meryl Streep. 1979.

\*\* the Ausselan of PHOTOGRAPHIC ARTS, 9/1 AND 2, 9:30 P.M.)

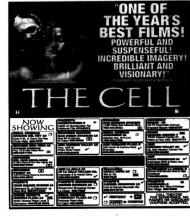
Nutty Professor II: The Klumpe— Eddie Murphy returns as the overweight chemist and assorted relatives; with Janet Jackson; directed by Peter Segal. (CINEMA STAR 13: CINEMA STAR 13: CINERAMA 6; FASHON VALLEY 18; GROSSMON CENTER; MISSION VALLEY 20; OCEANSIDE 16;

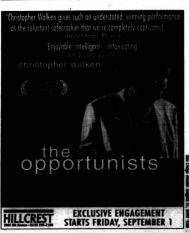
The Opportunists — Reviewed this issue. With Christopher Walken, Peter McDonald, Cyndi Lauper, and Vera Farmiga; written and directed by Myles Connell.

The Original Kings of Comedy — Spike Lee's concert film on stand-up comics, featuring Steve Harvey, D.L. Hughley, Cedric the Entertainer, and Bernie Mac. (CHEDMAN 6: FASHON VALLEY IR: CASLANP 15:













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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 orinciples") ambushes a squad of Redco bent on hanging his eldest son. The German-born director, Roland Emmerich, shows special affection for the fraternal hman, Tcheky Karyo, and naturally

ION VALLEY 18: UA HORTON PLAZA 141

pic proportions," in the forecast of a TV weatherman), the swallowing of the Andrea Gail swordfishing boat out of Glor dass., during the "Storm of the Century" o Mass, during the "Storm of the Gentury" of 1991. James Horner, the composer behind Titanic, was predictably called into service for the occasion and never given a moment's rest. Before we reach the Winslow-Homer-in-motion, a spectacular though hard-to-follow and seemingly interminable struggle against the elements, we are granted a decent amount of time to become decent amount of time to become acquainted with the people, the place, the profession, albeit not without some impatient foreshadowing: "Don't go, Bobby, I got a bad feeling." George Clooney, Mark Wahlberg, John C. Reilly, William Fichiner, Danne Lane, Mary Elizabeth Mastrantonio; directed by Wolfgang Petersen. 2000.

★ (GASLAMP 15; HARBOR DRIVE IN; MISSION VALLEY 20; PALM PROMENADE 24)

The Replacements — Slob-appeal (and scab-appeal) football comedy, suggesting not only that a term of nobodies could be not only that a term of nobodies could be not only that a term of nobodies of the notation of the notat weet dream. With Keanu Reeves, Gene sweet dream. With Keanu Reeves, Gene Hackman, Brooke Langton, Jon Favreau, Orlando Jones, and Jack Warden; directed by Howard Deutch. 2000. by (CINIGAN 518 13: FASHION VALLEY 18; GASLAMP 15: GROSSMONT CENTER; LA JOLLA 12; MISSION VALLEY 20; OCEANSIOE 16: PALM PROMEMADE 24; PARKWAY PLAZA 18; RANCHO DEL REY 16; TOWN SQUARE 14; VILLAGE; WIEGAND PLAZA)

Saving Grace — Tiddly little English Saving Grace — Tiddly little English comercy about a matronly widow who, deep in debt, gives over her greenhouse to the cultivation of marijanas. It's something of a relief to see Brenda Blethyn cranked down several nother below the monstrous caractures of Secreta and Linia and Linia Voice — a relief to see the's Not Really Like That. With Crug Ferguson and Tichely Not Proper Code 19 vingel Code 2000. CARMEL MOUNTAIN; COVE: FASHION VALLEY 18: GROSSMONT TROLLEY; PARKWAY PLAZA 18: RANCHO DEL REY 16; UA HORTON

Scary Movie — Airplane-style, Naked Gun style, spoof of slasher films, which is to say that it's as unparticular about its targets as about its aim. Scream and I Know What You Did Last Summer and their respective sequels are the main targets, and The Blair

DOWNTOWN

Witch Project, The Matrix, The Usual Suspects, Amistad, whatever, come into the line of fire, too— a rotating turret of fire. But there is more out-and-out stealing than But there is more out-and-out stealing than up-and-up spoofing. (Yee, you can spot The Unual Suspects, but can you spot a tweak, a gibe, a jab.) The primary source, or models, or host-organisms, were bad jokes in the universe of the control of the primary source, or models, or host-organisms, were bad jokes in the universe of the primary source, and the primary source of 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 Elizabeth, Regina Hall, Marlon Wayans,

Space Cowboys — Clint Entrocod's forty-sixth starring role is a sufficiently proper and plausible one for an activation proper and plausible one for an activation and a sufficiently one of the supplemental proper and plausible one for an activation and a sufficiently on Amplet brought and this Learwood and no one clie on earth can fix the outmoded pointless eyisten ("1") spre- the outmoded pointless eyisten ("1") spre- (Russian communications satellite floor, that it was the fact in noth; that it must be fact on thors; that it was the fact of an outry; that it's quotier and easier reseasable he not farm of Air Four to reseasable he not farm of Air Four ronies than to retrain the young turks of oday, MIT degrees notwithstanding, And Hell, ya sent up Glenn, didn't va?" Too, the use of dubbed voices, not just Eastwood's, but Tommy Lee Jones's, Donald out 1 commy Lee Jones 5, Donald Sutherland 5, 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 problem until the jump to the present day. A collateral problem, more deeply rooted, is that Jones has less reason than the others to that Jones has less reason than the others to be thathiff for a judy role that allows him between the problem of the problem of the problem of the Jones working to ognetie on a project that values, them for their oldness, and Eastwood Cold Hollywood directing, and Eastwood Cold Hollywood directing pazed—is a pleasure to watch as well, in these or in any circumstances, but expectally in these. A toast to a team of old-timers would not mean a much if it were delivered with a intery and Juggly cumers. Eastwood, when the problem of the much above his script, or to take a remedi-pencil and eraser to it. And there is a good deal in the movie that is deflatingly routine deal in the movie that is deflatingly routine, conventional, and crowd-conscious. But at the same time, it has many (so to speak) megative virtues of avoidance and abstinence. No obligatory slo-mo shot of the suited-up extronauts striding shoulder to shoulder toward the camera. No overload of special effects. No wallpoing music special effects. No wallpoing music accompanient. No operatic pumping-up and stretching-out of the dramatic climaxes. Very much to the contrary, those moment 

SQUARE 14: UA HORTON PLAZA 141 The Tao of Steve — Yet another little film to come out of the Sundance festival with big ideas, or big head. It undeniably had a concept to start with, pretty well

summed up in the cutery closing credit,
"Based on a story by Duncan North. Based on
on an idea by Duncan North. Based on
Duncan North." North is one of three
credited screenwriters, together with
director Jenniphr Goodman and leading
lady Greer Goodman (sisters), and he is the lady Greer Goodman (Markets), and real-life model for the protagonist, an constructed tunderachiever (except when it real-life model for the protagonist, an overweight underschiever (except when it comes to bagging women) who, with his boustful of fellow dilters, has erected a philosophy of self-justification around the prototopical cool American made "(e.g., Stew McQueen), the antithesis of "Stu." This much, given its provenance, has an inevitable ring of reality to it and Donal Logue, with a twelve-pound turkey under his shirt, expansively felselse out the concept, performance, a person. Waitline performance, a person. Waistling notwithstanding, however, he remains the small center of a little film. What takes shap small center of a little film. What takes shay around him is not so much a "story" as a chastening rebuttal, a sermonizing object itseon, a motherly reprintand, a leminist reprintal. Or in short, Mr. Right. Thou more considerable and the small reprintal to the share of the story of the stor

★ (CARMEL MOUNTAIN, FROM 9/1: GROSSMONT TROLLEY, FROM 9/1; HILLCREST CINEMAS) OCEANSIDE 16: PALM PROMENADE 24: PARKWAY PLAZA 18: RANCHO DEL REY 16: TOW

> Taxi Driver - The moviemakers, director Martin Scorsese and scriptwriter Pau Martin Scorsese and scriptwriter Paul Schrader, have started with an old-style Warner Brothers working-man premise and tried to cram their learning into it: existentialist philosophy from Sartre and

Camus, homages to Bresson's Pichpocher and Diary of a Country Print; tyrical sketches of New York After Dute styled after any print; the print of the pick and the print; the print of the pick after a print; the pick after print; the pick afte girbage, (malecal, for all that's divulged about a challevier's profession, the movie might as well be called Street Cleaner.) You never his to called Street Cleaner.) You never his called Street Cleaner.) You make him tick dates as ideas, and you aren't given sufficient cleas to figure out makes him tick. The portrait of this character is enough to grant of this character is enough to go the creeps, but not mach more. Robert De Niro, Cybill Shepherd, Jodie Foster, Harvey Keitel. 1976.

least in part. The long-drawn-out ending (might as well say par-for-the-course

What Lina Bannoth — Acceptable encore to the ghost stories of the year persons. The Seak Sense and Sire of Zhone. Fully equal to them in the voltage of the plots, and even the between the working of the plots, and even the between the content of the surface and time in ambience, to that it goves the surpression of making more flux over less impression of making more flux over less constitute void, with Schoert Zemeckie (Forest Gunge, Comatel.) The fluxning laxuration in the Good Life — the lakeside shingled of cool blues, the Hollywood A List married couple (Michael Perfeire, Harrison Ford, and chemistry be damnost), the glamorous credentials of control control flux and genetic experization for the blue-collar setting of size of Echne in one on The Stath Sense at Stir of Echoes in toto and The Sixth Sense at

CENTER; LA JOLIA 12; MISSION VALLEY 20; OCEANSIDE 16; PALM PROMENADE 24; PARKWA PLAZA 18; RAMONA TWIN; RANCHO DEL REY 16;

Whipped — Sex comedy with Amanda Peet, Brian Van Holt, and Jonathan rahams, written and directed by Peter M. Cohen. . CORER. ARMEL MOUNTAIN; CINEMA STAR GALAXY; NEMA STAR 10; CINEMA STAR 13; FASHIOI WALLEY 18: GROSSMONT CENTER: HAZARD CENTER 7: LA JOLA 12: OCENNISIOE 18: PALM PROMERADE 24: PARGMAY PLAZA 18: AMCHO-DEL REY 16: SWEETWATER 6: TOWN SQUARE 14: UA HORTON PLAZA 14: WEGAND PLAZA: TOWN SQUARE 14: UA HORTON PLAZA 14: WEGAND PLAZA:

X-8800 — Another comic book comes to belief. Or more accurately, it comes to live accine. (New is it, in the CG sign, that the head held produced has overhooked Paster Methods and the Hollywood has overhooked Paster Methods and the head head of the head of t Famile Janssen, Flaire Berry, 2000.

(CINEMA STAR 13; CINERAMA 6; FASHIO)

VALLEY 18; GROSSMONT TROLLEY; HARBO

DRIVE IN; PALM PROMENADE 24; UA HORTI

EAST COUNTY

EL CAJON

Parkway Plaza 18 405 Parkway Plaza, El Cajon 465 Parkway Plans, B Cajem (19-40)-450 Whipped (1), High Islander Endgame; Di-Whipped (1), High Islander Endgame; Di-Saving Grace (8): The Art of War (R), Bring R On (PG-13); The Crew (PG-13); The Call (8); Goddil 3200 (PG-13); The Call (8); Goddil 3200 (PG-13); Bless the Child, Autumn in New York: Space Cowbeys (PG-13); Coyete Ugly (PG-13); Hollow Man (R), Nutly Profes-(PG-13); Hollow Man (R), Nutly Profes-Beneath (PG-13);

LA MESA
Cressmont Center 8
500 Grassmont Center 18
500 LA MESA

Garden Cabaret University Towne Centre Mall (619-295-4221) Sabrina, Thursday through Sunday, 8:30

p.m. Hillcrest Cinemas 3905 Fish (619-299-2100) But I'm a Cheerleader (R) Fri. (2:20) 4:50, 7:20, 9:30, Sat.-Mon. (12:15) 2:20, 4:50, 4:50, 7:20, 4:50, 5:50, 7:20, 4:50, 7:20, 4:50, 7:20, 4:50, 7:20, 4:50, 7:20, 4:50, 7:20, 4:50, 7:20, 4:50, 7:20

esday, 8:10 p.m

(12:45, 3:15, 5:40) 8:00, 10:15; Space Cow boys (PG-13) Fri.-Thu. 1:00, 1:45, 3:45, boys (PG-13) Fri.-Thu. 1:00, 1:45, 3:45, 4:30, 6:30, 7:30, 9:30, 10:15; **The Tao of Steve** (R) Fri.-Thu. (1:15, 3:30) 6:50, 8:10, 10:25; **X-Men** (PG-13) Fri.-Mon. (12:15) 5:00, 9:45; Tue.-Thu. (12:15, 5:00) 9:45

long at a stretch, and for more than just one

stretch. The jolts keep coming, but they are even emptier and more mechanical than before. Diana Scarwid, James Remar. 2000.

SANTEE

Santee Drive In 10990 Woodside Avenue, Santee (619-448-7447) The Art of War (R) and What Lies Be-neath (PG-13); Bring It On (PG-13) and Coyote Ugly (PG-13)

CHULA VISTA

Cinema Star Chula Vista 10 5th and I Street, Chula Vista (619-687-FILM) (619-687-FILM)
Whipped (R); Highlander Endgame: Di-nosaur (PG); Gone in Sixty Seconds: The Art of War (R); The Crew (PG-13); Bring It On (PG-13); The Cell (R); Bless the Child; Hollow Man (R); Nutty Professor II: The Klumps (PG-13)

Palm Promenade 24 770 Dennery Road, San Diego (858-558-2262)

(R); The Kid; The Perfect Storm (PG-14) Reggal Rancho Del Rey 4 16 1023 Tierre Del Rey (618-216-4707) The Art of War (61) Pri. Thu. (12-45, 1:15, 4:05, 4:25) 7:20, 7:35, 1000, 10:35; Authum in New York (PG-13) Pri. Thu. (12-00) 10:10, Bless The Child (R) Pri. Thu. (250, 250), Bring R (50 (PG-13) Pri. Thu. (12-00) 12:30, 2:20, 3:00, 4:00, 3:20) 7:06, 8:00, 3:25, 2:20, 2:20, 3:00, 4:00, 3:20) 7:06, 8:00, 3:25, 2:35, 10:35, The Cower (PG-13) Pri. Thu. (12:20, 2:35, 4:45) 7:45, 9:50, Dinosaur

(PG) Pri-Thu. (12:05, 2:15, 4:30): East Is East (R) Pri-Thu. (12:10, 2:40, 4:50) 7:50, 12:25, Godrilla 2000 (PG) Fr:Thu. (12:40, 4:05); Gone In 60 Seconds (PG-13) Pri-Thu. 7:00, 10:00, Highlander Endgame (R) Fri-Thu. (12:35, 2:50, 5:00) 7:10, 9:45, NHIV Professor E The Klumps (PG-13) Pri-Thu. (1:05, 4:00) 7:13, 10:05, The Replacements (PG-13) Fri-Thu. (1:25, 2:45, 5:00) 7:59, 9:40,

SANTEE DRIVE IN: TOWN SQUARE 14: WIEGAN

Fri.-Thu. (12:25, 2:45, 5:00) 7:25, 9:40; Space Cowboys (PG-13) Fri.-Thu. (12:55, 4:10) 7:05, 9:55; What Lies Beneath (PG-13) Fri.-Thu. (12:50, 4:15) 7:20, 10:15; Whipped (R) Fri.-Thu. (12:15, 2:30, 4:35)

7:40, 10:25 SOUTH BAY Vogue 226 3rd Ave. 619-425-1436 Chicken Run (G) Fri.-Thu. 12:30, 6:00; Coyote Ugfy (PG-13) Fri.-Thu. 4:10, 9:30; Disney's The Kid (PG) Fri.-Thu. 2:10, 7:45

NATIONAL CITY

Harbor Drive In 32nd and D, National City (619-477-1392) Space Cowboys, X-Men, and The Perfect Storm

NORTH INLAND

220 North & Cammon No.
(760-942-5544)
Whipped (R), Bring It On (PG-13); The
Art of War (R): The Cell (R): The Replacements (PG-13); Autumn in New
York; Coyote Ugby (PG-13); What Lies
Beneath (PG-13) CARMEL MOUNTAIN

OCEANSIDE OCEANSIDE
Clemms Star Mission
Marketplace 13
Colleg Beoleval and Mission Avenue.
Cocanside (706-806-1790)
Cocanside (706-

NORTH COASTAL

Wiegand Plaza 8 220 North El Camino Real Encinitas

Beneath (PG-13); X-Men (PG-13)
Ocasanded 16
oil Mission Avenuc, Consuside
oil Mission Avenuc, Consuside
(PG-439-173) Mission Avenuc, Consuside
Avenue, Consuside
Avenue, Consuside
Avenue, Consuside
(PG-13); The Coll (Q1, The Original
(PG-13); The Coll (Q1, The Original
(PG), The Replecement (PG-13); Copcludy (PG-13); Hollow Men (Q1,
New (PG-13); The Coll (Q1, The Original
(PG), The Replecement (PG-13); Copcludy (PG-13); Hollow Men (Q1,
New (PG-13); The Coll (Q1,
New (PG-13

#### CORONADO Call 444-' 'I M Village 820 Orange Avenue, Coronado (619-435-6161) The Replacements (PG-13)

or the theater for missing information. Bargain showtimes are in parentheses.

#### CENTRAL

## CLAIREMONT

DOWNTOWN
Gaslamp 13 (19-22)-0600
Gaslamp 14 (19-22)-0600
Bring H On (EC) 31 (19-23)-0600
Bring H On (EC) 31 (19-23)-0600
Bring H On (EC) 31 (19-33)-0600, 10 Town Square 14 4665 Clairemont Dr. (858-274-1234) The Art of War (R) Fri.-Mon. (11:20, The Art of War (R) Fri. Mon. (11:20, 12:30, 200) 445, 6:20, 7:30, 10:10, fue: Thu. (11:20, 12:30, 2:00), 445) 6:20, 7.30, 10:10, fue: Thu. (11:20, 12:30, 2:00, 4:45) 6:20, 7:20, 9:30, 10:10, fue: Thu. (11:20, 12:0), 4:00, 7:20, 9:30, fue: Thu. (11:20, 12:0), 4:30, 7:30, 9:30, fue: Thu. (11:25, 14:31), 7:30, 9:20, The Cell (13:30, 13:30, 7:3 (11:10, 12:20, 1:40, 2:50, 4:30, 5:20) 7:10 E Tue.-Thu. (11+0), 2:20, 5:00) 7:40, 10:15;
Space Cowboys (FG-13) Fin-Mon. (11+0),
Space Cowboys (FG-13) Fin-Mon. (11+0),
(14-10), 1:50, 3:10, 4:53, 7:50, 9:10, 10:40, Tue.-Thu.
(14-10), 1:50, 3:10, 4:53, 7:50, 9:10, 10:40,
(14-10), 1:50, 9:10, 10:40, Tue.-Thu.
(14-10), 1:50, 9:1

UA Horton Plaza 14 UA Horton Plaza 14
475 Horton Plaza (619-234-4661)
The Art of War (R) Fri.-Thu. 11:30, 2:10, 4:50, 7:40, 10:20, 10:45, 1:30, 4:15, 7:50, 9:40; Autumn in New York (PG-13)
Fri.-Thu. 11:30, 2:20, 5:05, 7:35, 1:0:05;
Bless The Child (R) Fri.-Thu. 12:20, 2:50, 5:20, 7:45, 1:015; The Cell (R) Fri.-Thu. 2:30, 7:30, 11:00, 1:35, 4:00, 6:30, 9:00;

Chicken Run (G) Fri.-Thu. 11:40, 1:45, 4:05; The Crew (PG-13) Fri.-Thu. 10:55 Control (1975) 18 (1975) 19 (1975) 1

**MOVIE SHOWTIMES** 

#### LA JOLLA

Cove Theatre 7730 Girard Ave (858-459-5404) Saving Grace (R) Fri. 2:40, 4:50, 7:00, 9:10; Sat.-Mon. 12:30, 2:40, 4:50, 7:00, 9:10; Tue.-Thu. 4:50, 7:00, 9:10

Tuc.-Thu. 4:50, 7:00, 9:10

La Jolla 12

8657 Villa La Jolla Drive (8:58-558-224)

Whipped (R); Highlander Endgame; The
Art of War (R); Bring It On (PG-13); The
Crew (PG-13); The Cell (R); Godzilla
2000 (PG); The Replacements (PG-13);
Autumn in New York; Space Cowboys
(PG-13); Coyote Ugly (PG-13); Hollow
Man (R); What Lies Beneath (PG-13)

Man (8), What Lies Beneath (PC-1) La Jolla Village Clinemas 87P Villa La Jolla Village Clinemas 87P Villa La Jolla Village Clinemas 87P Villa La Jolla Direc (1884-1843) 2317 87P Villa La Jolla Direc (1884-1843) 2417 87P Village Vi

Tue. (2:20) 4:40, 9:30; Wed.-Thu. (2:20) 4:40, 7:15, 9:30

AHSSION VALLEY
Fashion Valley 18
7007 Fran Road (585-585-2002)
Whipped (R) Highlander Indgame; The
Whipped (R) Highlander Indgame; The
RO (RC-13); The Cell (R); Saving
R On (RC-13); The Cell (R); Saving
Rice (R); The Original Kings of Comedy (R); The Replacements (RC-13);
Bless the Child, Autumn in New York,
Bless the Child, Autumn in New York,
Road (RC-13); Hollow Man (R); Nittly Professor II: The Kingmey (RC-13); What
Parlatol (R)
Real (RC-13); The
Parlatol (R)

Hazard Center 7

Hazard Center 7
7310 Hazard Center Drive (619-291-7777)
The Art of War (R) Fri. (1:40, 4:10) 7:20,
9-50. Autumn In New York (PG-13) Fri.
(1:35, 4:00) 7:05, 9:30, Bring It On (PG-13)
Fri. (2:00, 4:25) 7:25, 9:45. The Cell (R) Fri.
(1:50, 4:30) 7:00, 9:40. Godzilla 2000 (PG)
Fri. (1:55, 4:5) 7:30, 9:55; Space Cowboys
(PG-13) Fri. (1:30, 4:20) 7:10, 10:00

Crew (PG-13); The Cell (R); The Origina, Kings of Comedy (R); The Replacements (PG-13); Bless the Child; Autumn in New York; Space Cowboys (PG-13); Coyote Ugly (PG-13); Hollow Man (R); Nutty Professor it: The Klumps (PG-13); What Lies Beneath (PG-13); The Perfect

#### STATE UNIVERSITY

STATE UNIVERSITY
Clinerana 6
583 University Ave. (619-287-8990)
The Act of War (R) Fri.-Thu. (1:15, 3:55)
7509, 250, The Cell (R) Fri.-Mon. (1:245, 3:55)
7509, 250, The Cell (R) Fri.-Mon. (1:245, 3:55)
7509, 250, The Cell (R) Fri.-Mon. (1:240, 3:56)
751, The Clineral (R) Fri.-Thu. (1:255, 3:10); Follow Man (R)
(1:250, 3:10); Style Style Tri-Mon. (1:200, 3:20)
8253, 753, 1010 Tute.-Thu. (1:00, 3:20)
8253, 753, 1010 Tute.-Thu. (1:00, 3:20)

Comedy (R) Fri.-Mon. (12:15, 2:35) 5:00, 7:25, 9:50; Tue.-Thu. (12:15, 2:35, 5:00) 7:25, 9:50; Scary Movie (R) Fri.-Mon. 5:20, 7:15, 9:45; Tue.-Thu. (5:20) 7:15, 9:45; X-Men (PG-13) Fri.-Thu. (2:50) 7:40

Men (Po-13) Fri-1 nu. (2:50) 7:40 Ken Cinema 4061 Adams Ave (619-283-5909) Ben Hur (G) Sun.-Mon. 2:15, 7:00; Das Boot (R) Thu. 7:15; The Great Escape (Not Rated) Tue.-Wed. 4:15, 7:45 Lawrence of Arabia (PG) Fri. 7:00; Sat. 2:30, 7:00

#### UPTOWN

7.30, 10:00, The Color Of Paradise (PG) Fir. (200) 4:39, 7:00, 9:30, 6:44-Mon. (11:50) 2:00, 4:30, 7:00, 9:30, Tue-Thu. (2:00) 2:00, 4:30, 7:00, 9:30, The Oppgr-burists (R) Fir. (2:40) 5:10, 7:40, 9:55 St.-Mon. (1:01) 2:40, 5:10, 7:40, 9:55 Tie.-Thu. (2:40) 5:10, 7:40, 9:55; The Tao of Stewe (R) Fir. (2:10) 4:40, 7:10, 9:40, 5:10, 7:40, 7

Museum of Photographic Arts 1649 El Prado, Balboa Park (619-238-7559) Cedipis Wercks, Friday and Saturday, p.m.; Manhattan, Friday and Saturday, 9:30 p.m.; It's Not Just You, Murray, and Ufe Lessons, Wednesday, 7 p.m.; Taxi

**ENCINITAS** BONSALL

Cinema Star Galaxy 6
Hwy. 76 and Mission Road, Bonsall
(760-945-8784)
Whipped (R); Dinosaur (PG); Gone in
Sixty Seconds; The Art of War (R); Bring
It On (PG-13); The Cell (C)

Ramona Twin 626 Main Street, Ramona (760-789-3422) Bring It On (PG-13); What Lies Beneath (PG-13)

RAMONA

Carmel Mountain 12 11620 Carmel Mt. Rd. (858-674-9770) The Art of War (R) Fri.-Mon. (11:45, 2:35) 1630 Carmed Mt. Bd. (85-64-9770)
The Act of War (917-14).
1145, 225
110, 726, 1015, Time -Thus 1145, 225
110, 726, 1015, Time -Thus 1145, 225
110, 726, 1015, Time -Thus 1145, 225, 1016, 726, 1015, Time -Thus 1145, 225, 1016, 726, 1016

Town and Country 3 2253 El Camino Real, Oceanside (760-433-9144) Call theater for program inform

## It's a Fish

"We were at Pebble Beach and Frank puts his goddamn cell phone right down there on the green so Bill could hear me tee-off. Whack! We just laughed and told him, "Wish you were here!" The fleshy and voluble racetrack crowd fills

The fleshy and voluble racetrack crowd fills the tables at Pamplemouse Grille. Loud jewelry. Louder conversations.

"I think what Jim Jones did was immoral. Christ, how many people died for that man? It was wrong, just plain wrong!"

In less than five minutes the red-faced man

sitting across from me went from scuba diving sitting across from me went from scuba diving in the Bahamas, to teeing off at Pebble Beach, to a passionate denunciation of the Jonestown massacre. While it was nice to hear someone take a firm stand against mass suicide, I wished that it had been done at lower volume. When the reactrack crowd gets tipsy, they start to bellow. Since opening in 1996, Pamplemousse Gille has won a dozen awards. Yet for its handsome

chef, startling wine list, its avidly good-natured service, its pig-shaped napkin rings, and beau-tifully presented food. I couldn't help feeling the restaurant had let its reputation go to its head. I felt the kitchen had stopped paying attention to details. And when a restaurant charges upward of 30 dollars for entrées, it can't afford to daydream.

Meals start well enough. One of the chatty, white-aproned waiters whisks a basket of fresh miniature biscuits and combread muffins to your table. He launches into a detailed descrip-tion of the menu and the night's specials. ("Sturgeon?" I asked rhetorically one evening. "Yes," our waiter replied. "It's a fish.") If you're flummoxed by the pricey, lengthy wine list, your waiter will guide you to the best deals. You feel

\*/ That sense that someone's looking after you, xr That sense that someone's looking after you, wants to please you, extends to the appetizers. Resting on a plate cross-hatched with mustard, a brilliant pink cake of tuna tratraf flecked with cilantro tasted sweet, cucumber-clean. It was so good that it almost made me ignore the red-faced man who was hollering about a friend who "married a little Oriental gal in Los Angeles." Those people don't marry for love, you know. It's a goddamn business transaction." On other, quieter evenings, I sampled smoked scallops, smoked lobster, and smoked prawns stacked primly atop a thick, crisp potato pancake surrounded by a light



butter sauce. I roused a deep-fried, soft-shell crab from his bed of tangy, gingery cole slaw and finished him off in two bites.

finished him off in two bites.
"Now, that's a grapefruit sorbet you're tasting there," the red-faced man explained to the thubby blonde beside him. "They serve sorbet between courses at all your expensive restaurants."

Pamplemousse means, of course, grapefruit in French, and the restaurant's

namesake sorbet is smooth, slightly sweet, pungent with grapefruit aroma. While it's not exactly all downhill after the pamplemousse sorbet, the main dishes reveal laxity. On two states are the same states

arate evenings I had entrées that were so salty they were almost inedible. One was an interesting dish, the above-mentioned sturgeon ("It's a fish"), served with spinach gnocchi, rappini, and a ham hock-based sauce. The kitchen had for-

free wine, free entrées, free desserts, to make up free wine, free entrées, free desserts, to make up for the kitchen's mistake. Another evening, my porcini-crusted John Dory — a lovely sounding dish — tasted as though it had been saited levic. dish — tasted as though it had been saited levic. dish — tasted as the sait of tried mushrooms as breading for fish but is clumsy with something as simple as sait. My? I didn't ask. I found the answer by orderings crown the perfectly gilled Cowboy Strak. Wish this basic and the sait of the s

REVIEW

ASH a big mound of thick, crunchy french fries. The lamb shank osso buco offers deep, rich flavors produced by slow, patient cooking. Moist, fragrant meat falls from bone. Of all the restaurant's desserts I tasted, only one stands out in my mind: a plain rhubarb

514 Via de la Valle, Solana Beach 858-792-9090

SERVICE: Very fine, Down-to-earth, friendly,

OUND LEVEL: Hair-raising on weekend

RECOMMENDED DISHES: Tuna tartar, deep-fried softshell crab, potato pancake with smoked seafood, Cowboy Steak, anything from the grill.

WINE LIST: Famously extensive, but pricey. Waiters will guide you to best values. PRICE RANGE: Expensive. Appetizers, \$10 to \$15; entrées, \$19 to \$35.

MOURS: Dinner, Sunday through Thursday, 5:00 p.m. to 9:00 p.m.; Friday and Saturday, 5:00 p.m. to 10:00 p.m. Lunch, Wednesday through Friday, 11:30 a,m. to 2:00 p.m.

#### WHAT THE STARS MEAN:

- (None) Poor to satisfactory

  \*\* Good

  \*\* Very Good

  \*\*\* Excellent

  \*\*\*\* Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance, and service with price taken into consideration. Menu listings and prices are subject to change.

Hundreds of past reviews are available online from the Reader at www.sdreader.com

intellectual "creations." The more basic, the more American the preparation, the more he shines.
When I last left Pamplemousse Grille, the air was humid, tropical. The smell of sweet hay, and of stables, drifted over from the racetrack just

## They're both genuine North Parkians, talking

a combo of ballpark outrage and art.

The World's Largest

Darling, Give Me Hash

middle-aged man in a white apron comes up the aisle with his wobbly wheeled wagon, collecting dirty breakfast plates of people's tables. Dennis pops his eyes over the booth. That's loc. He's the guy, he says. He's an artist, like me. Except he carves birds out of wood. He's really

good."

Dennis and Hal are eating and arguing next door. Genuine North Parkians, both of them. Talking a combo of ballpark outrage and art. I couldn't help butting in. Seems like this is where the poor-but-arty chow down. Hell, even the busboy is an artist.

"Can we get on with my Sunday brunch treat?"
says Carla, Fact is, she and I rented wheels spesays Carla. Fact is, she and I rented wheels specially so we could come up here to what her hairdressing-salon buddy Diane says are the best breakfasts in towns. She wants 100 percent attention. Sunday brunches, when we can spare the loot, are desperately important to Carla. Have a good one, you're better off hiding out in Alasks. There we are, says the waitress. Maria. She Terre we are, says the waitress. Maria. She to you had been come to the country of the country

looks like your typical '50s coffee-shop restau-rant. It's on a North Park side street, yet the place

is full. Plus, everyone here seems to be a regular. You get a clue from all the mugs hanging above the counter. They're not for use, just unusual collectors' items customers have brought in to be displayed. It looks like a Swiss chalet inside, with

looks like a Swiss chalet inside, with brick walls at either end and white side walls and exposed timbers supporting the roof. The booths are ruddy brown Naugahyde, the floor tiles are red, and the carpet's green and white. Chintzy dark green curtain material flutters round the tops of the windows. It's cute, comforting, in a subur-ing of swiss.

ban-mom kind of way.

"Mmm," says Carla. She's savoring the breakfast-all-day section. "Now I'm stumped. Steak. fast-all-day section. "Now I'm stumped, Steak, corned beef hash, or biscuits and grayy?" I look at the list. She's at the menu's box section with extra-luxurious stuff inside. "Steak and eggs or chicken-fried steak, two eggs, potatoes, and toast, 57.25. Or port, chop and two eggs, potatoes, and toast, 57.25. Or port, chop and two eggs, potatoes and toast, 56.25. Or, see? Biscuits and gravy, 52.85!" You have that, darting. I'll have the steak, and we share. Combined price is right. Right!" "Uh, Carla, you know my feetings about biscuits and gravy, "People get scurvy eating biscuits and gravy, "ayo known my feetings about biscuits and gravy," and with the menu. Huh. Number 14. "Country Breakfast." Ince through the menu. Huh. Number 14. "Country Breakfast."

RESTAURANTS

One biscuit with gravy, 2 eggs, 2 bacon, and 2 sausage, \$5.55."

Carla's eyes glint triumph.

"And you, sirl" says Maria, unbelievably cheery for a Sunday morning. "D'aargh, Number One," "And you, sir" says Maria, unbelievably cheery or a Sunday morning. "D'aargh, Number One," I say. It reads, "Two eggs, any style, with ham, ba-con, corned beef hash, or sausage; home-fried potatoes; and buttermilk biscuit, English muf-fin, or toast, \$5.35."

Over easy, corned beef hash, and muffin," I say, before she can ask.

Now Carla's wavering. "You will give me some of that hash, darling, please? If I give you some

of that hash, darling, please? If I give you some becom?"

Sigh. The food comes on big, heavy white plates with green piping and, as they say in the car add, nicely loaded. In fact, maybe it's because I know Carls wants to stail, but the comed berf hash is absolutely to die for. Rich, not too greasy, lots of it. Mergas well with the yellow rive of gay yolis. Rear is there's so much, I don't mind when Carls pulls off a swift prisoner-exchange; correct beer hash for. Joiccuits and gray. "Know what?" she says. ""Course, you have to put up with people like Dennis," says Hal. He's getting up, leaving. "But he's not totally beyond hope. Dennial Show your painting of the Old Mill."

Dennis hauls out a Polaroid of a painting. Wow. Looks like one of those 18th-ontury remantic pictures. Lovers taking it easy in a forest next to an old water mill. 7 did this for a ledy customer here. She was real sick. In pain. I painted it for her in about 24 hours, nonstop. Got it from this. 7 the opens an old art book. The page shows a water mill painted by someone named François Bouther, 1703–1770. The Water Mill of Bouther, 1703–1770. The Water Mill of

Boucher, 1703-1770. The Water Mill of Quipunrogue.
Suddenly, Carla is interested. She's always been into art. "You know, Dennis, this is incredible. Beautiful, You did it for a customer?" in the control of the contro

The Place: Old Mill Cafe. 3949 Ohio Street. North Park (619-294-3804)

The Place: Old Mill Caff, 1940 Ohio Street, North Park (619-294-300). Type of Poods: American Places and pilly, \$2.95; California omdet (with bason, tomato, mushroom, these), \$2.85; the pille pille

1:00 p.m.), \$6.95 Hours: 7:00 a.m. to 9:00 p.m. seven days

Nearest Rus Ston: With and University or University and Grim



## **Too Sweet to Resist**

"Chardonnay is a question mark for us as to how well it's going to grow in this area.'

well II 'S gotting to grow II' II.

Ry and Loretta Falkner opened Falkner Wineye on July I in the building that used to
they began their nearch. Says Ray, "We were looking for a smaller winey that had a good production
fasility associated with it, that had
a staff of people we thought we
could bring aboard — so that we
didn't have to get involved immediately with every aspect of the
business in an industry that we
were not familiar with — and that
lacked the key component of marhacked mely component of marin horizinging that staff aboard, the Falkners had
the good fortune to acquire Ternecula Crest
winemaker Steve Hagata, whose own label, Las
Piedras, has already helped enhance the reputation of South Coast wines. And Hagata was jade

tion of South Coast wines. And Hagata was glad to see the Falkners' initial efforts at improving to see the Falkners' initial efforts at improving heir new facility, efforts that included two crit-ical upgrades in equipment. Walking beside the stacks of barres' inside the great redwood barn that houses the winery. Hagata points up at some Seguin-Moreasus along the top row, their warm yellow faces graying with age. "[Those] proba-bly go back to 1985," he observes. Right pedigree, oby go back to 1985, "he observes. Right pedigree, wrong birthday. "The average age [of our barries] is probably six or seven years. If they're kept well, you can keep using them, but there's no taste [derived from them]."

Ray E-18---:

Ray Falkner is walking with us and adds "We're on a new barrel program; we want to start retiring some of the barrels as we pull wine out of them for bottling. This year, we're bringing in about 15 new barrels from Seguin-Moreau, 10 of their French and 5 of their American." The

of their French and 5 of their American." The program will be continued for several years, gradually phasing out the innocuous old-timers. The other major upgrade will come in the form of a new pump, used to move the puice from here to there during the wine-making process. Besides being slow, explains Hagata, "The current pump tends to pound that pump can coldized a wine, or break up the colloids (molecules that give the wine its impression of MATTHEW LICKONA

up the colloids (molecules that give the wine its impression of body) in the juice. Now, the wincompressed air. It's really gentle and doon't plug up' when moving semisoid must. Hagata also intends to use it in pumping over, moving red wine from the bottom of a tank to the tops to that it renews contact with the color- and tannin-rich cap

news contact with the color- and tannin-rich cap of skins floating on the juice. Out in the vineyard, the changes are a bit more drastic. The Falkners brought in a new land man-ager, Ben Drake, who immediately set about pruning leaves from most of the vines, increasing the fruit's exposure to sunlight in an effort to decrease yield and increase concentration and overall quality. A patch of Muscat, hit hard by Pierce's disease (more on this next week), is slated to be torn out and, along with the soon-to-be-graded slope above it, replanted, probably with Syrah and Viognier.

What the Falkners lose in yield from their own

vineyards, they will more than make up in pur-chased fruit. This year's crop is "about 50-50 [between estate and purchased grapes]. We're

giovese, some Chardonnay, a little Muscat." To some extent, those buying patterns reflect the eventual structure of the estate vineyards. "We eventual structure of the estate vineyards. "We want to plant a fair amount of Vicigorie and Syrah, and to do so, we will probably do something with the existing Caberner Saurigonou that we have want in terms of our long-term direction. It becomes a decision between my wife, myself, the vinemaker, and the land manager as to whether we should graft new vines onto the existing root-stock or just pull it out and plant new. I don't know the answere to that yet.

stock or just pull it out and plant new. I don't know the answer to that yet. So, a believer in Termecula as a potentially great producer of Mediterranean varietals, mention Chardonnay in his lat of grapes he intends to buy. I am further surprised to heart that he hopes to make a high-end Sonoma-tyle wine, aged for two years hopes are high, even he admits that "Chardonnay is a question mark for us as to how well it's going to grow in this area. The competition for Chardonnay in the world is pretty huge," but apparently, the size call all too sweet to resist. And though he doesn't believe the winery's Resing—he intends to maintain production.

intends to maintain production.

It will be some time before the fruit of these It will be some time before the fruit of these labors swells to ripeness. In the mentime, there is the wine the Falkners inherited from the previous owners, wine that now bears the Falkner label. This strikes me as somewhat bold—given all the improvements in the works, it seems risky to put your name on wine that was crafted before those improvements began. Falkner, however, appears unitroubled. He thinks several of the wines to the thinks are able to be the mine good to the thinks are able before entireing them in competition. And besides, they are not entirely free of his handlows.

"The previous owners were very good; they allowed us to make some modifications [to the wines already in barrell before they were bottled. As we purchased it, the Cello was 100 percent



The Beader's Guide to Restaurants are recommended listings written by Beanow Widner (review by Mac Nash are followed by his name). Individual restaurants will appear individual restaurants will appear work to be a support of the su

You may request up to three menus.

Buffalo loc's American

Caesars Cafe Greek
Grant Grill Continental
Hard Rock Cafe Continental

Juke Joint Cafe Soul Food -

The Parrot Grill American

Scilazar's Mexican
Scilla Spanish & Seafood
Star of India Indian
Yacht Club Continental

nthony's Fish Grotto---

D'Lish Xpress Pizza, Salad, Pasta-Galley at the Marina

Bombay Exotic Cuisine of India ---

Casa Sanchez Mexican --

Sanfilippo's Italian---Thai Foon -----

Casa Sanchez Mexican
Cottage Cafe Polish Russian
DeLuca's Italian
Grangers & Ethiopian Cafe
Ethiopian & American
Lotus Thai Cuisine
Pizza Nova Italian
Russia House

Anthony's Fish Grotto-----New Wharf Bar & Restaurant

San Luis Rev Downs Continental ----

American & Oriental

Salazar's Mexican-

Karl Strauss Brewery & Grill---Kenny B's Memphis-style BBQ--

Octopus Garden Sushi & Pacific Rim

SOUTH BAY

& CORONADO

LIPTOWN &

NORTH PARK

NORTH COUNTY

INLAND

Olé Madrid Spanish Mediterraneas

NORTH COASTAL

CALYPSO CAFE 576 North Highway 101, Encinitas, 760-632-8252. Located on the border of Leucadia and some-what difficult to find, this lively cafe

nightly, Low to moderate.

DEL MAR PIZZA 211 15th Street,
Del Mar, 655-481-8088. If you've heard
about, dreamed about, or were merely
curious about New York pizza, the best
local practitioner is now in Del Mar
complete with New York manners. The
hot residuals are nowed here the nowed to the pro-

is in a league by Istelf. The secret lies in the crust. Langue and studied enginess the available as well as cannot for desert. Open daily, Low.
THE DINTING BOOM 1: Aubrage Hotel, 1540 Camino del Mar, Del Mar, 83-259-1515. Early evening direct, 500 to 600 p.m. nighty offers well person foundation of the control of the c EPAZOTE SOUTHWEST RESTAU-

EPAZOTE SOUTHWEST RESTAU-EANT 1355 Camino Del Mar, Del Mar Plaza, Del Mar, 854-259-9966. Patrons frequently call this establishment the New York Stock Exchange because of its high energy, young crowd, and ex-citing atmosphere. Good dishes include the externe style taps and appti-culation externe style taps and appti-culation externe style taps and appti-culation externe style taps and spit-commence of the style style and approximation.

...2860

.. 2347

Free Menus-By-Fax

At the prompt press the 4-digit extension of the restaurant that interests you.

EAST COUNTY &

STATE COLLEGE

POINT LOMA

Anthony's Fish Grotto...

Black Angus Restaurant

Atlantis Restaurant Seafood----

Canes Bar & Grill American ...

La Cosa Gourmet Pizza & Pasta

Chateau Orleans Cajun --

Cucina Fresca Italian -

Pasta Espresso Italian ....

Pizza Nova Italian -

The Atoll Restaurant Mediterranean -Broken Yolk American

Casa Picante Mexican-

Tio Leo's Mexican

-2108

-2109

-2116

-2128

-2132

-2117

-2137

-2135

-2107

-2102 -2133

--2190

-- 2197

Moderate to expensive.

TOM GIBLIN'S IRISH PUB AND

RESTAURANT 640-A Grand Avenue,
Carlishad, 760-729-723-A Optor

to for Irish

rather than American dishes. Recommended are the stew, shepherd's pie,
and fish and chips. Boxty dishes added
to the menu. A brown breach, balsed on
the premises, is available for takeout
daily. Low.

KIM'S RESTAURANT 745 First Street

MIDWAY

OLD TOWN &

MISSION VALLEY

COASTAL

-2276

-2282

-2277

.2264

-2280

-2263

-2275

2728

-2706

-2715

-2564

-2579

.2555

-2584

-2569

-2630

Black Angus Restaurant

Chiba Japanese & Sushi Ginza-Sushi Japanese --

Joe's Crab Shack Seafood

Old Town Mexican Cafe -

Seau's The Restaurant American

Todai Japanese Seafood Buffet-Troy's Greek Restaurant

Le's Restaurant Anian -

Shanghai Mandarin ...

Tio Leo's Mexican



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with the purchase of two beverages. Valid Mon. & Tues. 11 am—10 pm. Free entrie must be of equal or lesser

Fodnosday/Thursday/ Friday Special \*2 OFF ANY ENTRÉE over SS with purchase of bevera Valid Wed.—Fri. Dine-in only.

Frequent Diner Program not valid with coupons Trappose to the Program on who was company.

Not valid on Labor Day.

14 hors:

1451 What Sample on Street of Sam Diago = 619-296-8268

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Nebbiolo. Nebbiolo, while a nice-tasting grape, has ever been a terribly successful wine. Most peo ple are somewhat taken aback by it in terms of the feetaste and the like. We blended it with about aftertaste and the like. We blended it with about 10 percent Cabernet Sauvignon, and it made a smoother wine that had a really great bouquet and a distinctiveness in and of itself. Instead of saying, T've had Nebbiolo before; no thank you, people try it and say. This is a very interesting wine. We only bottled 99 cases of it, and the way

wine. We only bottled 99 cases of it, and the way we're selling it, we'll be out by Christmas." The Rosato, Falkner's pink wine, received a dif-ferent treatment. "Loretta and I both said to Steve, It's missing some punch to it. What can you do to make it snappier? We can't add effervescence to make it snappier? We can't add effervescence to it, it's too late in the process." Hagata ad-justed the acidity upwards, "and the Rosato is a much more distinctive, flavorful wine than we







Soutione







LA JOLLA
Bollicine Italian2405
▶ Brockton Villa Continental2430
Forever Fonduc American2416
Galoka Indian2442
Ginza-Sushi Japanese2436
-Hard Rock Cafe Continental2410
Harry's Coffee Shop2437
Hops! Bistro & Brewery American2427
Karl Strauss Brewery & Grill2443
Lila's Urban Tapas2440
▶ Palomino Euro Bistro California Cuisine -2441
Rock Bottom American2428
Shelby's Seafood & Steak2425
Star of India Indian2401
Su Casa Mexican2402
► Torrevana Grille American & Seafood 2438

Tio Leo's Mexican
Wild Note Cafe California Cuisine CLAIREMONT, UNIVERSITY CITY, KEARNY MESA & TIERRASANTA 94th Aero Squadron American Ashoka the Great Indian The Good Egg American Pampas Argentine Grill --Pride of Italy ..... Thai Orchid---Tio Leo's Mexican

To list your restaurant's menu call the San Diego Reader at (619) 235-3000.

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RESTAURANTS

LE BAMBOU 2634 Del Mar Heights Road, Del Mar, 858-259-8138. Nouvelle LE SAMEOU 2015 Det Mer Heights

Virtenamer cities in prepared here
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to 2:00 p.m. Expensive.

PACIFICA DEL MAR 1955 Camino del Mar. Del Mar Plaza. Del Mar. 858-792-0476. Select the fresh fish pre-pared in the simplest manner and you? If the present of the series of the series of the series of the series and the service excellent. Wok items available. Open daily for lunch and dinner. Moderate to expensive.

expensive.

PARIOLI ITALIAN BISTRO 647

South Highway 101, Solana Beach,
884-755-1252. Italian dishes from every section of Italy are prepared with
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Specialties are risotto, ravioli, leg of
lamb, duck breast, fresh fish, Charming
atmosphere with fireplace. Open daily.

Moderate.

Moderate

PISCES DELICACIES OF THE SEA La
Costa Spa. 2100 Costa Del Mar Road,
Costa Spa. 2100 Costa Del Mar Road,
Costa Spa. 2100 Costa Del Mar Road,
Caribbad, 764-088-911. This long-esttablished and still-excellent restaurant is
cocated at the spa stackf, in a gorgeous
room one flight down from the lobbyr.
The men uniculuse Frank Marie Bobbyr.
The men uniculuse Frank Marie Gobbyr.
The men uniculuse Frank Marie Gobbyr.
Abalone and Maryland soft-shelf or directions.
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Open nightly for dinner. Expensive.

Open nightly for dinner. Expressive. WITH'S CHRIST STEAKHOUSE, DEL MAR 11582 El Camino Real (exit Carnell Valley Road). Del Mar. 538-755-1654. First-rate appetitiers, meal from the crobe cakes and model almon platter. Outstanding desserts, large mough for two or more. For more large mough for two or more. For more large mough for two or more. For more used to the company of the

SBICCA AMERICAN BISTRO 215 15th Street, Del Mar, 858-481-1001. The

5:30 p.m. Expensive.
VILLAGE MILL SREAD COMPANY
12845 El Camino Real, Carmel Valley
(Del Mar Heighn), 185: 99-4994, Sizteen varieties of bread, all fine for sandvickes. Best bets are honey sunflower
and cinnamon swirt, which makes excellent French toust. The bread is soft
with soft crusts; children love it. Open
daily.







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JAPANESE FOOD & SUSHI 10435 San Diego Mission Rd. • [619] 584-1836 [Corner of Rancho Mission & S.D. Mission Roads near the stadium]







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ncludes salad, potato, bread, vegetable and desser If you can eat it all in one hour or less, it's FREE!

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VIVACE Four Seasons Resort Aviara, 7100 Four Seasons Point, Carlibed, 17100 Four Seasons, 17100 Four Four Seasons, 17100 Four Four Four Four Four Four Four Fo

WILD NOTE CAFE 143 South Cedros Avenue, Solana Beach, 858-259-7310. Located adjacent to the Belly Up Tavenn, this uniquely decorated room offers excellent saleds, pasts, fresh fish, and burgers. The new chef adds luster to the wermen. Loring and attentive service. Open daily. Low to low-moderate.

#### NORTH INLAND

ATHENS MARKET CAFE 11640 Carmel Mountain Road, between Pacific Theatres and Sportmart in Carmel Mountain Plaza (close to Rancho Bernardo) off I-15, 858-675-2225. The

Bernardo) off 1-15, 83-4-97-2223. The same recipes that you know and love at Admen Market downtown are even more lowingly prespect flow. All entirely with chicken, lamb Lebabs. Excilient value and usary product. Open dialyl. Low. PSSH BOUSE VERA CRUZ 500 Via VPSS CRUZ, SIMPLY STORY (STATE AND LEBAS) are restored and fresh that that change good value. Open dailyl Low dialyl off the chicken and chinary draws are stored and forth fish that thanges good value. Open dailyl for hunch and dinner (dinner munt) is served from opening to doining on Sunday). Low to expensive.

expensive.
THE FORTUNE COOKIE 16425
Bernardo Center Drive, Rancho
Bernardo, Sch-51-8958. We are relawarant of
sach quality in North County. The
Chemy Yang, comes from a five-time
restaurant, and his cooking may be
characterized as Chinese with French
influence. Lunch, Monday through Saturday;
dinner nightly. Moderate to
expensive.

KARL STRAUSS BREWERY GAR-KARL STRAUSS BREWWEY CAR-DEMS \$975 Scrannon Read, Sorrento Mea, 83-357-2799 (behind San Diego Tech building). The garden settle Tech buildings of the garden settle set major attractions for summer dis-sert major attractions for summer dis-sert major attractions for summer dis-tribution said do into by first settle sett

rate. Open daily, Moderate.

ONAMI JAPANSER BESTAURANT
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One hundred sixty-foot Japanese seafood buffer, hot Japanese seafood buffer, hot Japanese dishes, salada, desserta, all you can eat. Tons of fresh food, Seatz 250. Open daily, lunch and dinner. Expensive.

and dinner. Expensive.

EANCHO VALENCIA 921 Valencia
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The dining room and surrecural
grounds are gongeous, the meab beaugoest to lanch. Best bets, fresh fish. All
California cuisine dishes here Mediterseases influence. Open duly. Expensive.

EAN DISHOP ANTISAN BALERS: 1531
South Excondido Bouleverd, Exconground duly for this wonderful Burgonground duly for this wonderful Burgonground duly for this wonderful Burgon
ground duly for this wonderful Burgon-

## **Online Restaurant Coupons**

(D) 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 \$14 off filet mignon for 2 Brockton Villa Restaurant Free appetizer Broken Yolk Cafe \$2 off breakfast or hanch Buffalo joe's 2 for 1 dinner
Caesars Cafe Free baklava

Calypso Café 50% off dinner 'Canes S1 Bloody Mary
Picante Free dessert

Casa Picante Casa Sanchez Free appetizes Chateau Orleans 2 for 1 Calum/Creole entrée

Cottage Cafe Free apple strudel Cucina Fresca Free appetizes Delilah's Mediterranean Grille 20% off entire bill 2 for 1 kmch or dinner DeLuca's Cucina Italiana

D'Lish Xpress 1/2 off dinner Elephant & Castle Galley at the Marina \$2 drink specials Free dessert with dire

Grangers & Ethiopian Cafe

Crangers & Ethiopian Cafe

2 Ethiopian entrées \$15 O Greek Village Free saganaki Hard Rock Cafe Free fudge brownie for two Harry's Coffee Shop 20% off breakfast or kunch

Hollywood Star Grille 50% off 2nd entrée Honey's Diner Free dessert or drink

lewel 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 cui

 Mikko 50% off sushi Mirage Coffee Company 2 for 1 espresso

Olé Madrid 50% off entrée Free gourmet pizza Pampas Argentine Grill Free appetizer

O Passage to India 50% off dinner Pasta Espresso \$4.50 pasta

O Pizza Nova
Pride of Italy

Dinner for 2 \$12.99

Lunch special \$4.25 Raw Mana \$5 off sushi

Rock Bottom Free appetizer O Roma Mia Lobster or steak for 2 \$49.95 Russia House Restaurant Free dessert

Samson's Delicatessen 1 free Item 2 for 1 dinner C San Luis Rey Downs

Sanflippos Pizza or langue for 2 510.49
Sanflippos Pizza or langue for 2 510.49
Buy 1 dinner get 1 free
O Sevilla Shelpys 1514 off dinner 18.50
State 1 free 1514 off dinner entrie

O Star of India 50% off entrie

Su Casa 25% off entire check The Surfside 1/2-price appetizer Thai foon Free egg roll order Thai Orchid Cuisine

2 for 1 dinner Thai Time II Restaurant Free dessert io Leo's Free dessert Todai 20% discount for seniors

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#### Calendar RESTAURANTS

WINE SELLAR 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

DAILY'S 8915 Towne Centre Drive Re-

Expensive.

PANDA COUNTEY 4150 Regents Park
Row #150, University Towns Centre,
\$8-552-136, Compens surrounding
and stunning presentations carry the
day here. The stensive menu does
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THE PANNIKIN CAEP 7467 Girard
Avenue, 858-454-5453. The outdoor
reading area is almost always crowded
with tes and coffee drinken who sun
themselves, read, or chat. Light meak,
including breakfast (steamed eggs,
bagels, fruit plates) and sandwiste,
soup, salads, as well as beverages and
nected are zeroed, it is a well-known
hangout and always crowded. Open
daily. Low. BARBARELLA 2171 Avenida de la Playa, La Jolis Shores, La Jolia, 838-454-7373. Don't miss this lively bistro that offers sandwiches, soup, pizza, entrés-Lively atmosphere. 80 salad and Max's pizza outstanding. Arrive carry or late to avoid wait for tables. Open daily, lunch

daily, Low.

SEX FROOM Top floor of La Valencia
Hotel, 113.2 Prospect Street, La Jolia,
Sel-S-4-5077. The stunning ocean view
sel-S-4-507. The stunning ocean view
evening privacy, intimusy, and the abiliity to talk without the interruption,
to talk without the interruption
of noise. The executive chef offers food
palate. Best better abilione and scallop
steak appetizer, daily soup; dove scaljouis, lookster, Dopen nighthy, dinners
olight. Expensive.

STAR OF INDIA 1000 Prospect STAR. and dinner. Low to moderate.

BERNINI'S 7550 Fay Avenue,
858-454-5013. This cafe has full service
and will provide you with breakfast,
lunch, and dinner. Lunch and dinner
menus are the same and offer foru kinds
of soup, several salads, including grilled
chicken Ceasar, and pasta dishes. A varicey of desserts is available all day. Open
daily, Low.

night. Expensive:
834-499-3353. The Indian food is good. The best bet is the all-you-can-est buf-te lunch or the Sarurday and Sunday champagne brunch. The tandawrichean all sunday champagne brunch. The tandawrichean all learn dishes are outstand-contented and sunday sunday and sunday food of the s THE BILD BOCK CAPE SOLD Is followed.

BORNING AND STATE STAT THE BIRD ROCK CAPE 5656 La Jolla

day and Sunday. Moderate.
TAPPADAD 78:12 Fey Avenue, La Jolia,
RSB-531-7500. Surely one of the best
RSB-531-7500. Surely one of the best
restaurants in the city, it offers superb
French cooking. We are privileged to
aver tha farous ofter in our midst. Each
ser tha farous ofter in our midst. Each
ser that the cooking of the cooking of the
cream used in sauces. Pork tenderloin,
unuccory duck, forgrass, fresh fish are
small triumphs. Worth every penny.
Closed Monday, Lunch. Tuesday
through Friday. Dinner. Tuesday
through Friday. Expensive.

tribute to a fine dining experience with faulties service. The half-lobster appetier is a house specialty, and the rack of lamb or fresh fish are always outstanding. Excellent place for large parties and Russian specialties when available. Closed Sanday and Monday. Dinners only, Tuesday through Saturday. Expensive.

#### CLAIREMONT & KEARNY MESA

THE GOOD EGG 7947 Balboa Avenue, Kearny Mesa, 858-565-4244. The menu offers omelets, gourmet pancakes, waf-fles, and several different kinds of fri-tatas. Freshly squeezed fruit juices are available, and for lunch there 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.

ner. Open dally, Low to moderate.
DONOYAN'S STEAK AND CHOP
HOUSE 4340 La Jolla Village Drive, La
Jolla, 854-850-6666. Very noisy room
and distracted service tend to make the
experience more stressful than relaxing.
Average steaks and chops, though nothing memorable: Popular "in" spot.
Closed Sunday. Dinner, Monday
through Saturday. Expensive. 6:30 a.m. to 2:00 p.m. Low. HIDEYOSHI JAPANESE RESTAU-RANT Hazard Village, 9340-B Claire-mont Mesa Boulevard, Kearny Mesa, 858-569-9959. A delightful restaurat tucked away at the far end of a small through saturday, Expensive. MPOPS BISTRO AND BREWERY 4353
La Jolia Village Drive (next to Macy's, University Towne Centre), 838-587-6677. Hopal serves the best dood of any brewery in San Diego. The same menu is served continuoually from lunch to closing. Best dishes are spit-rossted chicken and penne with salmon rossted chicken and penne with salmon trucked away at the far end of a small shopping center. Fine sushi bar, and unusual appetizers. A feast named "Taiko special," for two or more, is worth ordering. Visually and gastronomically a treat. Closed Sunday. Lunch, Monday through Friday: dinner, Monday through Saturday. Low to expensive. roasted chicken and penne with salmon and shrimp. All beers are brewed on the premises. Open daily for lunch and din-ner. Moderate.

premiar. Upon day for horse and dis-persion. La PONDA 5752 La Jolia Roulereck, Bird Rock, 858–456-777.1 frysi'w van-tied La Fonda Roberto's in Tijuana-yo'll culyo' these gaurante regional rechildach. Earliest creps, carter wayped in busana keres, Johrip in wayped in busana keres, Johrip in wayped in busana keres, Johrip in Romante room with Bountain. How-ever, cooking bunk to be unevers. Some Unex excellent, sometimes everage-times excellent, sometimes everage-times excellent, sometimes everage-times excellent, sometimes everage-times. AMTRIE 75 523 La John Roulereck, \$28-452-251.3 The separate disting impose, he shipping and the manufacture of the contraction of the contractions. The menu offers fine "down-home" Ko-rean food, such as traditional mandoo (beef) dumplings, gasjang backban, or raw crab, and yookhwe, a steak tartare worth risking. Make a meal from enor-mous appetizers like gul bosam (raw oysters, pork, and cabbage leaves). Open daily. Low to moderate. — Max Nash

dally. Low to moderate. — Max Nash NTW SIRANGERIA 4681 Convoy Street, Clairmont Mena, 835-569-4833. New Shanghai is busy, fisiendly, and draws a mostly Chinese clientele, because their Chinese food int "Americanized." Whiteveryour gastronomic politics, try the suscepus plateful of dry braised states. The state of th 

pancake dessert. Low to mor Max Nash

Max Nash
SORRENTENO'S 4724 Clairemont Meas
Boulevard, Diane Shopping Center,
858-483-1811. Though the main restau-rant has closed, Sorrentino's deli contin-ues to offer superb pizzas and excellent pastas. Open daily. Low to moderate.

THAI HOUSE CUISINE 4225 Co THAI HOUSE CUISINE 4225 Convoys Street, Kenny Meas. 858-276-1800. Not to be confused with Thai House in Joint Loma, this attractive and well-decorated Thai restaurant serves fine gourmer Thai specialities. Do try the Thai Boat filled with senfood. The ap-petizer prepared from ground shrimp and chicken is a delight. Closed Sun-day. Open Monday through Saturday for Junch and dinner. Low to low

moderate.

TROPICAL STAR 6163 Balbos Avenue, 858-874-7827. A modest cafe and grocery offers Puetro Rican and Latin American food and groceries. Very modest surroundings; good authentic incapensive food. Closed Sunday. Same menu all day Monday through Saturday. Low.

#### THE REACHES

CHATRAU ORLEANS 928 Turquoise Street, Pedidi Reach, 839-488-6744. The interior of this Cigna and New Orleans restaurant has rarely looked better. All dinners include bouise stades. A Cigna offers blackened prime rib, crawfail, street, and the company of the company for the company of the company of the fourth of the company of the company for the company of the company of the day through Students on the Low moderate to expensive. KNON'S 704 Genne (and of street to

Low moderate to expensive.

KONO'S 704 Gamet (end of street towards ocean). Pacific Beach,
858-483-1669. The "Big Breadfast" comsists of eggs, paneakes, potators, bacon,
and English mulfin for \$4.25. Its served
from 7002 am. 500-4500 pm. Paper
plates and plastic uternils are used. On
A bunch menu (saleds and standwickes)
is also available, and hamburgers are
cooked from noon to fession Charmcooked from noon to fession Charm-

is also avassone, sure vocaciones Charming owners. Open dally, Low.

QWIIGS BAR & GRILL 5083 Santa

Monica Avenue, Ocean Beach,
619-222-1101, A splendid ocean view, a
good sushi bar, sprightly salads, and
fresh fish are the main attractions here.
Friendly service. Long flight of stains to
the dining room, with an elevator for
wheelchair access. Open daily.
Moderate to expensive.

RISTORANTE MICHELANGELO RISTORANTE MICHELANGELO
2005. Soluter landa Drive, Point Long,
619-224-4878. A good place for family
color-244878. A good place for family
Fixe, postage, and define fixe well beer.
Recipes cover the range of foliase cuities. Restaurant sensit 160. Open daily,
lanch, Monday through Friedy, disnorsignation, and the color-color

ow a.m. Prioay and Saturday. The din-ner hour extends to 2:00 a.m. as well. Saturday and Sunday brunches offer Mexican specialties. Beachcomber atmosphere. Open daily. Breakfast low; dinner moderate.

dinner moderate.

SUSHI OTA 4529 Mission Bay Drive,
Pacilic Beach, 858-270-5670. This firstrate Japaner restaurant deserves your
attention especially for its excellent such
bar and the 20 appetizers. Combination
bate entire has reflered but none is as
exicting as the appetizers. Unless you
arrive when the doors topes for hunch or
different the second process of the concomments of the second process of the concomments of the second process of the second procomments of the second process of the second process of the second procomments of the second process of th THE VENETIAN 3663 Voltaire Street, Loma Portal, 619-223-8197. For bargain

Loma Portal, 619-223-8197. For bargain hunters who like vast portions and home-style Italian cooking, try this fam-ily restaurant. The pizza is marvelous. For entrées, try shrimp acampi over linsy restaurant. The pizza is marvelous. For entrées, try shrimp acampi over lin-guine or eggplant parmigiana. One din-ing room is partially outdoors. Complete menu to go. Open daily. Low moderate.



California Roll
 Philadelphia Roll
 Spicy Crab Roll
 Tuna Roll

Adults

\$1.00 OFF BUFFET

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DINNER FOR TWO 14°5

Includes Miso Soup, House Salad and Rice. pecial California Roll, Chicken Teriyaki, Shrimp & Vegetable Tempura, and Mixed Sashimi (5 pcs.) With this ad. Expires 9-7-00.

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 Paper Chicken
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 Salt & Paper Serimp
 Salt & Paper Serimp
 Salt in paper Serimp
 String twi, Lobater Sauce
 Hot & Spicy Bef
 Sweet & Pangent Chicken
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 Chicken
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Dungeness Crab...... Steamed Fish Filet

Sunday-Friday Nights Live Music & Ballroom Dancing Call for info.

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Choose any Dinner Combo #1-10. Valid anytime after 3 pm. Not valid with any other offers. Good for up to 4 people per party. Expires 9/6/00.



#### MIDWAY. OLD TOWN & MISSION VALLEY

CAPE COTOTE 2461 San Diego Avenue, Old Town, 618-291-4695. Cafe-Coyote is a good neef or a light Coyote is a good neef or a light cancel with Southwest influences. Best bats a lacent are black bean chile, quessalils with pappay relish, carne sands, carnilas, and Margarita chicken. Breakhat includes blue core pascakes and American dishes. Young adults gather hore. Open delity, breakfast, lunch, and damer. Low.

sunch, and dinner. Low.

EL TEOLOGYER 61 ID First Road (between 1-163 and Sea World Drive),
619-295-2087. Popular for or extension with
Colly-style food that's not too pipy and
uses 100 percent vegetable oils. But best
er the two perpensions of caren asada
are the two perpensions of caren asada
Aztrox. All vegetarian disher filled with
Aztrox. All vegetarian disher filled with
heres. Very usary food. Lunch and dinner. Monday through Saturday, closed
Sunday. Low to moderate.

Sanday, Low to moderate.

FARROUT CAST PARO GALLERY 3166.
Midway Drive, 619-225-0008. Seek out
this. Tamily-owned-and-operated
restaurant for wonderful Lebanese and
displays his paintings on the dining
room walls. The extensive menu offers
excellent lamb, hulled garpel serves, and
a wide electrion of exotic vegeration
as wide electrion of exotic vegeration
as wide electrion of exotic vegeration
to the regular menu. Given 24 hours,
this calle will pregrear an assionishing
Lebanese four at how cost. Open duly,
Seek SAND. GELINOS. MALLING.

bunch and dinner. Moderate.

JACK AND GULLO'S TIALIAN
RESTAURANT 2991 San Diego Avenunc, Old Town, 19-294-2074. The forner operate facilities and Guidou. Rest better
converted facilities and Guidou. Rest better
challen caccional season, and their famous scemp. Old-style
children caccional selvery on the must
cuter. This is a low-cost family restautures. This is a low-cost family restautures. This is a low-cost family restautures that the control of the control

service and dinner; continuous service
weeknals. Low to upper moderate.

#### EAST COUNTY & STATE COLLEGE

ALPINE INN 2225 Alpine Boulevard,
Alpine, 619-445-5172. If you're a beef
lower, try the Treas burger served on a
Kaiser roll with steak fries. Stay with
beef here, Dark intertior with large
and dinner on Sunday. Early kird
dinner on Sunday Early kird
dinner Monday through Saturday for
87-95. Call for hours. Open daily. Lunch
Monday through Saturday, dinner
nagarily through Saturday, dinner
nagarily through Saturday. Minner
BERGATO SUN Maltimore Direc. Suite
BERGATO SUN Maltimore Direc. Suite

to expensive.

ARIGATO 5575 Baltimore Drive, Suite
110, La Meaa, 619-469-3157. Here's a
great bargain Japanese restaurant.
Among the best are the combination
plates which contain sesame chicken,
tempura, and groza dumplings. The
vegetable and shrimp tempura is outstanding. Cloud Sunday, Lunch and
dinner Monday through Saturday, Low. dinner Monday through Saturday, Low-CLAIM JUMPER 3500 Grossmont Center Drive (across from Montgomery, Ward), La Mess, 619-469-3927. The portions are so large they elicit gasps (the prime rib severed weekends 250 ounces). The food lan't memorable, just more than any one person can est. Among the attractions every day are the large salad bay, barbescued chicken, ribs, and turkey dinners. Open daily; call for hours. Count on wist on weekends, for hours. Count on wist on weekends, for

to expensive.

LA MESA OCEAN GRILLE AND
SEAPOOD MARKET 3465 Lake Murray Boulevard, La Mesa, 619-463-1548.
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

gotta grotto

Back-to-School Special: Free cookies for kids under 12!\*

cocktail time

The hot days of September

are the perfect time to enjoy

You'll want to be sure and try

a cool, crisp and refreshing

San Diego Bay Harbor Drive at Ash (619) 232-5103

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Nightly "Specials"... In a very special place!

it's seafood,

EARLY BIRD DINNERS Only \$9.99 Enjoy casual fine dining at AJ's -

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SATURDAY NIGHT
Prime Rib (Black Angus Beef)
\$12.99

SUNDAY BRUNCH Only \$18.95 for adults! Omelet station, carving station, pasta station, salad bar, desserts and more!

HAPPY HOURI Monday-Friday 4-7 pm \$1.00 off all drinks, \$1.00 buffet 25

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Thai Food 20% Off DATEY LUNCH SPECIALS --- '4" OPEN 7 DAYS A WEEK LUNCH Daily 11 am-3 pm Sound THAI CUISINE CUISINE THAI CUISINE 3761-63 Sixth Avenue Hilkrest • 619-299-8272 VALIDATED PARKING
(corner of Robinson & 6th)
or free at CA Bank & Trust
after 6 pm
Minimum \$15 purchase.
iconari data not apply to lunch special
Man memoria con the different

for quick meal or takeout. Open daily, lunch and dinner, Low.

Nuch and diment. Low.

THE LLYING BOOM 5700 Et Cajon
Ngaleward, 619-286-4845. This caffects
feebouse, a foverir of university studeroit, is a cotting painted yellow inside.

Let a cotting painted yellow inside
quiche, saleds, and chicker in a cream
sauce placed in a crust und served by
the slice. Deserts and all other items
daily, 600 a.m. to 200 a.m. Branches
La Jolla, at 1010 Prospect Street,
439-1187, and Hillerest, at 1417 University

The control of the control Mash

LUCKY STAR SEAPOOD RESTAURANT 3933 54th Street, conter of Unirecrity; in K. Mart Shopping Mall,
619-229-8228. The Castionnee and
Mandarin meru runs to 225 dishes and
Mandarin meru runs to 225 dishes and
Most to be missed are lobster saled (call)
in advance to order), steamed whole
fish, Dungeneus crub in special sauce,
rong lega, and 1:14 pound lobster. Call
dim sum and dinners. Low to upper
moderate.

versity Avenue, 295-7911. Open duly. T958H SUSHI 9943 E Léajno Buchavard, College Area, 619-287-3556. It poperizare, 20 fems of sush. 19 specially rolls — all excellent and premises that seats 10 at the sush bar and holds 12 tubles. The hot mushroom special, the "3 of a kind roll," and the Tobal tempura roll are all worth the rips, to control of the sush. Monday through Friday, dinners nightly. Low to upper moderate. RED SEA RESTAURANT 4717 Uni-RED SEA RESTAURANT 4717 University Avenue, East San Diogo, 619-285-9722. This Ethiopian restaurant offers a charming bar and surferentic Ethiopian cooking, All preparations are served over injera, a sponge-like berf, which tends to be cheey. Chicken surfaces are surfaced over the surface of the surface of

VALLEY HOUSE RESTAURANT hunch and dinner. Low. ZIA'S ARGHAN CAFE 4118 30th Street, 619-285-1635. This storefront cafe with only eight bables serves inex-pensive but very well prepared Afghan food. Try three-bean soups, stuffed pockets appetizers, banana squash with spicy yogurt sauce. Lunch and dinner buffer of basmati rice with six toppings for \$6.49. Open daily for lunch and din-ner. Low. VALLEY HOUSE RESTAURANT
10762 Woodside Avenue (Mission
10762 Woodside Avenue (Mission
Magnolia), Santee, 619-562-278-Ke
Magnolia), Santee, 619-562-278-Ke
Voull find your dream Town Polar
John Santee, 619-562-678-678-678

Wednesday and Friday nights, all youan-est fish and chips are \$48-99. If you
like biscuits and white gray, this is the
place for you colonial style decor,
threally service. Open daily, breakfast,
hunch, and dinner. Low.

#### SAN DIEGO

LAO & CHINESE CUISINE 4212 Na-tional Ave., Logan Heights, 619-263-0914. This restaurant is a simple place, large and spare around formica tables, that serves uncomplicated, home-style



AND DESCRIPTION OF PERSONS ASSESSMENT AND ADDRESS ASSESSMENT AND ADDRESS ASSESSMENT ASSE



UPTOWN

BANZAI CANTINA 3667 India Street, 619-298-6388. The menu offers Japanese 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-

BERTRAND AT MISTER A's 2550

Angelos (858) 268-2233 Open Mon. Fri 11 am-9 pm. Sat. 5-9 pm. Closed Sunday. www.angelos.signonsandiego.co

vated Mister A's. It's like a royal tree, house—open, siry, with gargeous rows. It's quine and the sire. It's capacities—appetiest \$12 even. It's capacities—open sire. It's phere are first rate. Should you want to phere are first rate. Should you want to above off the ciry to visitore, this is the place. The food is American with French and Mediterreamen influence. Open for broach, Moorday through Friday, rightly Moorday through Friday, rightly Moorday, the Company of the Company o Lerb, a spicy saind with poached minced beef, chicken, or pork and seasoned with lime juice, hot pepper, dilattre, or the post of the post of the post rice. This dish is earthy and wild, spec-scular. Other taryf dishes include pe-pays pop-pog saind (papsys, chilis, and compato), term years our, and phe and pad si-ev noodle dishes. Low. — Max Mash

namon walnut raisin. Lunch specials available. Open daily.

available. Open daily.

BOMBAY EXOTIC CUISINE OF INDIA 3975 Fifth Avenue, Hillcrest Cinemas 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
find the food subtle and sophisticated. This Indian restaurant is a blessing to our community. All-you-can-eat buf-fet lunch \$7.98 daily. Open daily, lunch

and dinner. Low to upper moderate.

COTTAGE CAEE 2221 Fifth Avenue
(corner of luniper), 6.19-59. 60071. Rusisins and Polish dinners are served: excellent soups, which include borocht:
good chicken Kiev, stuffed cabbage (also
vegetarian style); proojs and palment
(stuffed dumpling). All "you can-eat
Polish buffet served daily. All items perpared home-style by loving mom and
pop. Simple but pleasant surroundings.

Rustans and Polish terms as well as und-

Open dayl, Low to low moderate.

E. ZARAPS 6694 pits Rouleward, University Heights, 619-692-1652. This spitch little Mexican returnant on a spitch little Mexican returnant on a their not late to the late of late of the late of late of the late of lat

handmade flavor. Low. — Max Nash
EXTRAORDINARY DESSERTS 32/3
Fifth Avenue, 619-294-7001. If you've
been searching for a place to have
dessert after a move or other cultural
the baker owner prepares sensuous
cakes, tarts, cookies, and all manner of
theolotate goodies. Teas and coffees are
uniformly good. In the unmmer, the
puts to sepecially charming, Please note
day to 11:00 pm. and Friday and Saturday to midnight.

urday to midnight.

FIFTH AND HAWTHORN 515

Hawthorn, 619-544 0940. Excellent, very fresh fish and seafood dinners are to be found here. The price of the entire encludes soup or stadd. Best bet in the nicholes soup or stadd. Best bet in the sists of four courses plus full bettle of sists of four courses plus full bettle of wice. This restaurant is often frequented by actors and writers, which adds cannot be supported to the evening. Open dishy. Lunch. Monday through Friday. Dinner mighly, Medicars to expensive.

manus. Moderate to expensive.

MANDARIN DYNASTY 1458 University Avenue, Hillcrest, 619-298-8899. A spiendid place to order a feast for a large party (give at least four hours' notice).

Banquet dishes include caserole sostp, scallops in Jepper, General Tao's chicken, and shrings in Chinese sauce. New vegetarian menu with over twenty items. Imitation chicken, bed, post prepared from tols. Entress from the menu ray be Americanized and of average competence. Open daily for hunch and dinner. Low.

dinner. Low.
THE MISSION NORTH PARK AND
CITY BAKERY 2801-2805 University
Avenue, 619-220-8992. The two winners are breakfasts and the adjoining
bakery, especially for its Russian pecan
bread and cinnamon rolls. Lunch and
dinner offer California food with Asian
dinner offer California food with Asian
offer \$10.00. Open daily. Low to
moderate.

moderate.

THE PARKHOUSE BATERY 4574

Park Boulevard, Hillcrest, 619-2957275. Small house provides charming setting for dining. Edectic menu is prepared with average competence. You can make a med from list of apprizers.
Open daily breakfast, lunch, and dinner. Low to moderate.

Open dayly breaked, hanch, and dis-WHOLE PRODE MARKET 711 (Limitaria) Avenue, Hillerine, 619-704-200. Drivergination of the psychole foods for registration of the psychole foods for psychole foods for psychole foods foods for psychole foods foods for psychole foods foo

#### DOWNTOWN

A LA CARTE ON SIXTH AVENUE 921 ALA CARTE ON SIXTH AVENUE 921 Sixth Avenue, 619–544-1661. This take-out emporium serves first rate sand-wiches, soup, small entrees. Food is de-licious and top price is \$6.95. Call ahead for Saturday orders. Best bets are sand-wichess rosat beef, meat loaf, egg salad, and salmon. Soup plus half sandwisch make a fine light meat. Closed Sunday. 11:100 a.m. to 6:00 p.m. Monday through Friday, Low.

through Friday, Low.

BELLA LUNA 748 Fifth Avenue,
Gaslamp Quarter, 619-239-3222. The
chef brings expertise in Italian regional
cooking. When available, try shrimp
salad, crepe stuffed with salmon, and
daily risotto dishes. All breads baked on premises. Best bets are grilled half chicken or daily fresh fish. Low to

expensive.

BLUE POINT COASTAL CUISINE
565 Fifth Avenue (at Market),
619-233-6623. Very classy atmosphere
and menu — mostly fish and seafood —
to match. You can eat appetizers at the
bar, but best bets are nightly fish entrées or steak and crab cakes served with lots of organic vegetables. A welcome addi-tion to downtown. Dinner only, from 5:00 p.m. Expensive.

CROCE'S RESTAURANT AND JAZZ BAR 802 Fifth Avenue, 619-233-4355. If you enjoy premises with doors open

- =

to the street and nightly jazz in the ad-joining room, sy Crooc's. The chef pre-pares excellent appetizers, postas, sal-ads, and entrées. Menus change seasonally. Outdoor as well as indoor seating. Nightly jazz. Dinner only. Moderate to expensive.

DE MEDICAL 315 Fifth Avenue, down-town, 619-702-7228. Bighteen new fish-and seafood dishes have been sadded to the menu. The seafood chef does excel-lent work, making this Italian restau-rant one of the best fish houses in the city. Open dinners only. Moderate to expensive.

expensive.

THE FISH MARKET 750 North Harbor Drive, San Diego, downtown,
619-232-3474. The Fish Market's sushibar is one of the best, and least known,
in town. Despite its lack of popularity. in town. Despite its lack of popularity, it's tough to get a seat here. The place is small. But persevere and you can enjoy their fresh, clean-tasting raw seafood, like yellowali sashimi or highly recomended oysters. This sushi bar is a place for sushi purists. Moderate. — Max Nash

Max Nash

GREYSTONE STEAK HOUSE 658 Fifth

Avenue. Gaslamp, 613-232-0225. This

elegant three-story building with a romantic top floor averse more than neadstop floor and the steak of the steak of the steak

lobeter, as well as pasts and poultry, make

lobeter, as well as pasts and poultry, make

lobeter, so well as pasts and poul

to manager. Expensive.

KARL STRAUSS' OLD COLUMBIA

BREWERY AND GRILL 1157 Columbia Street (between B and C Streets),
619-234-2739. The star attractions hereare the ales and beers brewed on the
premises. Up to a dozen beers may be
available. Food includes burgers, pasavailable. Food includes burgers, pas-tas, soup and salad, fish and chips, grilled sausage. During weekends the noise can be shattering, but it's fun. Lunch and dinner daily. Low to low moderate. Branch at 9675 Scranton Road, Serrento Valley, 858-587-2739. Call for hours.

KIYO'S JAPANESE RESTAURANT ATTU JAPANESE RESTAURANT 531 F Street (between Fifth and Sixth Avenues), 619-236-1726. Lovely, warm, personal service, wholesome fresh food, and low prices mark this delightful spot in bustling downtown. Lunch is espe-cially good for its low-cost dishes. You have a fairly wide choice of nicely pre-pared hot dinner entries. Closed Sun-day. Lunch Monday through Friday, dinner Monday through Saturday, Low to moderate.

to moderate.

LE FONTAINNEAU Westgate Hotel, 1055 Second Avenue, Downtown, 69-238-1818. Best bets wild salmon, beef tenderloin, rack of lamb; seared scallogs and ravioli with wild mushrooms for appetizers. Lunch, Monday through Friday. Dinner, Monday through Saturday, Firday cerning, all-you-cane est aedioo blaffe. Sunday buffer brunch, 10:00 a.m. to 2:00 p.m. Clored Sunday, Expensive.

LA GRAN TAPA 611 B Street. LA GRAN TAPA 611 B Street, 109 234-8272. Here is a good top to ra light meal, especially before or after a cultural event. Tspas. Spanish appetit-seafood, such as shrimp in sherry sauce and fresh octopus, is always fine. Try torrille expanish [cold potato and egg rice] and paella. Lively, casual atmos-phere. Open Monday through Satur-day. Low to expensive.

shift for himsh and dissue, constitutions arrected. Last house suchand. Moderate service. Last house suchand. Moderate service. Last house suchand. Moderate service. Last house is result; in the factors of Califactade 215 J Serret, downtown, and, clabby, husself in a manky way, dark, clabby, husself in a manky way, dark, clabby, husself in a manky way, dark, clabby, husself in a mank way, and a constitution of the factors. The constitution of the constitution of

REI DO GADO 939 Fourth Avenue, downtown, 619-702-8464. On the site of Gowttown, 619-723-4644. On the site of the all Kenniy Steel House is Realiza-tion steels house the India-tion steels house the India-tion steels house that features character. On the Person of the India-ton Steels and India-I

Weekend lunch 51.3.95.

REID OG ADD 939 Fourth Avenue,
downtown, 619-702-8464. This neve
close way. Unless you already know
how a Brazilian steak house works. No
neutraction here, other than 11y the forinstruction here, other than 11y the forinstruction here, other than 11y the forinstruction here, other than 11y the forinstruction, which Brazilians love
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suppression from table, and then sing a

Max Nash
RUTH'S CHRIS STEAK HOUSE 1355
North Harbor Drive, 619-233-1422. Six
cuts of steak are available, all cooked in
a special broiler at 1800 degrees. The
U.S. prime steaks are aged and hand cut
daily. They're fabulous, but nothing is daily. They're fabulous, but nothing is on the plate except the piece of meat. Vegetables and eight styles of potatoes are à la carte. Lobster tail, fresh fish, chicken, and chops also available. Gorgous view and service. Open nightly for dinner. Reservations recommended three to time days in advance on week the service of the service

ends. Expensive.
TAKA 555 Fith Avenue, 619-338-0555.
This restaurant is a knockout. Gorgeous food and beautiful setting. Entrées, which combine Asian and Continental elements, can be ordered in half por call of the combine Asian and Continental selements, can be ordered in half por call of the combine Asian and Continental filter in the combine Asian and Continents and Continent







More than just curries! Can be made mild or hot. STAR OF INDIA Authentic Indian Cuisine Buy One Entrée.



LA JOLLA CARMEL VALLEY SAN DIEGO 1000 Prospect St. Piazza Carmel/Del Mar 423 F St · Gaslamp (858) 459-3355 (858) 792-1111 (619) 544-9891

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## CORONADO

THE OLD BONITA STORE 4014
Bonita Road, Bonita, 619-479-3537.
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 asada, plus Cessar
salad, rice and beans, and tortillas. Open
daily, Moderate.

daily. Moderate.

PBOHE'S, the Landing, 1201 First Street, Coronado, 619-437-4474. This waterfront fish-and-seafood restaurant offers a gorgous view and interior waterfalls. The menu changes daily. The portions are finest. Reservations recommended. Open daily, lanch and dinner: Sunday brunch includes items from menu. Expensive.

#### TIJUANA

(The prefix for all Tijuans numbers is 011-526. From the United States use the prefix 011-526 when calling Ti-juans; when calling in Tijuans use of the restaurant's seven-digit number.)

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E. BODEO 1647 Bird. Salinas, the best control of the restaurant's aver-digit number).

E. BODEO 1647 Bird. Salinas, delta della delta delta delta

about, Cypen daily, 800 a.m. to 100 a.m.

LA SSPADAN 1013. Aversite disassessment of the State o English spoken. Open dalp's Noderstet. PALM GRILL Centamer (hallways to Ensureads), 414-1203. The A-frante building looks like in a shorted her used and lower-level paties. Proof is American. French, and Continental with a few Mexican dishes. Lost of amoughers and ince ervice. But beaut collection of the continental with a few Mexican dishes. Lost of amoughers and ince ervice. But beaut collection of the pool American restaurants. Open for breadfast Sturtude and Sounder, lands and disnore daily. Take Dimension Court and Control of the control of control control control control of control control control control control con







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DEADLINES: Business classifieds are accepted until 6pm Tuesday, two days prior to the issue. Call by Friday for early-placement discounts. Ads may be placed by phone using a credit fault, to the extent of the cost of the first insertion of the ad.

#### FREE ADS BY MAIL OR INTERNET

and nonprofit organizations that do not charge for their services.

MALL: Ads must be printed clearly on 3.5 cards or postcards

And are limited to 25 words. Additional words cost 60f each. Ads

must arrive at our PO Box by 7 am, Monday. Mail all ads to

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BY INTERNET: Go to SanDegoReader.com and click on the link to place an online classified ad: Fill out the form and remember to check the box for your preferred billing method.

BY FAX: Complete the form below, photocopy it, and then fax it to in 24 hours a day, 7 days a week, at (619) 233-7907. Payment with Viss. Discover, or Matericant, or Mater

24-Hour Phone: (619) 233-9797, ext. 8055 24-Hour Fax: (619) 233-7907 Deadline: 6pm Monday

Write your ad below, listing the item for sale first, followed by its description (including price) and ending with the phone num-

NAME:			DAYTIME PHONE		
- W	USA D	CARD NUMBER:		EXP. DATE:	
CATEGORY: This form is for \$6 add	anly.	SIGNATURE	4		
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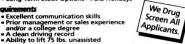
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Serve food and drinks in concession stands or aisles. Oualcomm Stadium. \$6.03/hour + tips. Must be over 21.

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Concerts and conventions throughout San Diego. Day/swing/graveyard shifts. \$5.75/hour.

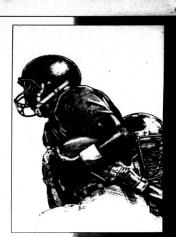
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General cleanup duties for shows and parties year-round at Del Mar Fairgrounds. \$6.50-\$7.00/hour.

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Application Deadline 9/1/00

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Please apply in person from August 31 to September 7 from 7:00 am to 4:00-pm at: 1203-Park Center Drive, Vista, CA. Bring current DMV printout to attach to application if applying for Delivery Driver or Night Warehouse/Truck Spotter positions. EOE. M/F/D/V

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A retrievable 1903 article did document Roosevelt's first visit to Southern California, two years after being elected. He went no further south than Los Angeles, so San Diego sent a "Bay-N-Climate Delegation" to receive our 26th

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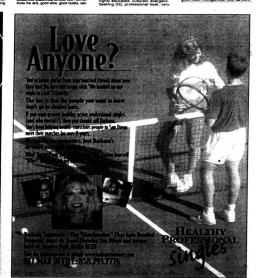
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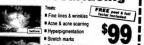
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ROOMMATES DEADLINE CHANGES: For the week of September 4th, the Room males deadlines are as follows: voice ma recordings must be recorded by Monda 4 5pm, voice mall payments must be received by Tuesday, 1pm; print-only ad and payments can be placed until Tues

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Write your 25-word Roommate ad on the following worksheet and be ready to dictate it when requested. You will have one minute of ecording time. Begin with the eighborhood, then describe the property and list the rent. After dictating 25 words for your printed ad, continue to further describe your available roommate situation. When you are finished

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Renew your mailbox and ad if you don't need to make any changes in your ad copy or mailbox recording. Call (619) 235-2415 and choose the renewal option. You may renew your mailbox any time Thursday

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Downtown San Diego

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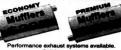
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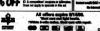
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Here's a great date suggestion: firearms. Here's a great date suggestion: firearms. I thought it was original, but it turns out couples have been doing it for quite a while, and even more so recently. In these uncertain times of date rape, those who don't know that "no" means "no" and can't just say "no" to drugs, this is something you might want to think

The American Shooting Center at 5590 Ruffin Road, near Clairemont at 5590 Ruffin Road, near Clairemont Mesa Boulevard, is open every night until 8:00 p.m. Fridays too. Here's what I'm thinking.— and apparently I'm not the only one. First date? Blind date? Ladies, before that dinner or show, or both, let jocko-boy know you know how to handle yourself and a .357 mag-rium. It kind of calms down all those funny ideas he might be getting toward the end of the evening induced by sperm

the end of the evening induced by sperm pressure and Bud Light.
Or guys in the same situation.
Feeling nervous? Inadequate? All thumbs and left feet? Use those thumbs to draw back the hammer on a Colt .44 double action before you pick her up at eight her door brimming with "American" guts, dynamism, and virility. Ever see Clint Eastwood nervous and stam-mering around a babe? I think not.

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on the same wavelength, oh yeah.

In the evert you're daing the mousy type — guy or girl — that doesn't hike gins, it's a mistake to start in with the communist or nancy boy or girly and don't feel guilty. Your offspring would have been an unfit American nayway. It's uas reft ho one who doesn't like the noise, the smoke, the smell, and a close to Tommy Lee lones a you can get — or Shorn Stone, as the case may be) that a gun is only dangerous when pointing in your direction and you would never dream of doing that.

If this doesn't work and they still won't shoot, well, it's better to find on whe fore you have to shell out bucks for dinner — or just sit through one when they have to shell out bucks for dinner — or just sit through one when they have to shell out bucks for dinner — or just sit through one when they have the shell out bucks for dinner — or just sit through one when the same that the sam

Guess why?

Guess why?

An otherer's another beauty part for the guys: if you don't have a date, you want of the guys and the guess of the guess of

Ever see Clint Eastwood nervous and stammering around a babe?

within city with ad. Certified Appliances, 2727. Adams Avenue, 619-260-0601. REFRIGERATOR, \$25. Portable dishwasher, \$25. Both work, cash only, 858-755-9542. The street of th REPRISERATOR, 22 cubic feet, Coldspot, almond color, used 1 year, like new, \$200 frm. 619-562-0953.

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# **BestBuys**

Q-tips annoy me. They were invented in the 1920s by Leo Gerstenzang, who wanted a safer alternative to his wife's method of cleaning their baby's ears (she used a piece of cotton ruted on a toothpieck). And for this task, they work beautifully, serving as the contraining of the contraining to the contraining to the contraining to the contraining to the that sometimes drives me to distraction.

distraction.

But as anyone — including my Aunt
Sarah, a nurse — will tell you, Gerstenzang's
invention isn't appropriate for such use. "We
recommend using Q-tips to clean only the
outer surface of the ear. If you put it in the ear canal, you could impact the wax by push-ing it further in." This is not just an

overzealous warning from son official office; my dear friend Bernice actually suffered this calamity. Q-tips perform other functions, of course. My neighbor uses them "to take off makeup. I bought the generic brand at Vons last week, and the cotton frayed in my eyelashes."

The air was hot as I trot-

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ted off to find the Ultimate Cotton Swab. My first two stops, Wal-Mart and Albertson's, were teen tomers Wal-Mart offered the O-tip brand at as well as two lesser-known brands, Equate (\$1.38 for a 300-count) and Sentinel (\$9.97)

The makeup was gone, but large bits of wispy cotton clung to my eyelashes like snowflakes.

for a 300-count) for next to nothing. Albert-son's added its store brand, Albertson's Cot-ton Swabs (\$1.49 for a 375-count), and Johnson's (\$2.69 for a 150-count). The Johnson's high price was due to its cylindrical, reusable

After the bustle of Wal-Mart and Albert-son's, I was glad to find that there was no wait-ing at Sav-On, where I snagged the Johnson's Pediatrician Recom-(\$1.69 for a 55-count). In the spirit of friendly compe-tition, I threw the Rite-Aid

store brand (\$2.79 for a 300-count) and the Vons store brand (\$2.64 for a 300-count) into the mix. Finally, while at Rite-Aid, I also

Finally, while at Rite-Aid, I also picked up the Q-tips wooden-shaft picked up the Q-tips wooden shaft really jazz things up.

When I got home, I devised the FEEF (Fluff, Eye, Ear, Feel) test. Fluff was a measure of the cotton's diameter, Feel of its softness. I then pit-deach swah seajont the mascare, evolpre BAI ted each swab against the mascara, eveline and foundation that surrounded my eyes Lastly. I gently inserted each one into my ea (I wasn't digging for diamonds here) and let the amplified sound and sensation rate the

CARS

MINISTER OF ALL AND A SECOND OF A SECOND O

box claimed that Q-tips uses 50 percent more cotton at the tips of its swabs, but the tip appeared only slightly bigger than the others. However, when I pinched it, it showed considerable fluff. The soft cotton whisked away my eye makeup quickly and smoothly. In my ear, the swab sounded like snow crunching underfoot as I twirled the cotton to cleanse the ear walls of the car wall of the car walls of the car walls of the car walls of the car walls of the car wal the ear walls of wax.

car walls of wax.

The Vons cotton swab gave quite a different experience. The tightly wound cotton tip felt soft, but I had to really rub to get my makeup off. I could feel the shaft of the swab straining against the meager cotton tip. In the ear, it felt treacher-

ous and rough, and I took it out the second I put it in. The Albertson's swab were comparable to the Vons, except for a touch more absorbency

touch more absorbency in the cotton.
Sentinel, the cheapest of the bunch, offered fashionable swabs in sky blue, moss, peach, and lavender. While the col-

moss, peach, and lawender. While the colors were a nice perk, the flimsy plastic shaft slipped in my hand. The tip was soft and smallish—after many strokes, my eye was still not entirely clean. The makerup was gone, but large bits of wissy cotton clung to my eyelashes like snowflakes. I skipped the ear test with this one — I couldn't bear that sticky; poly, scary feelings on ear my eardner. The fluff and feel of the Equate swalbs were comparable to the Sentinels. The cotton did n't fray as I rubbed the mascara off my lashes, but it still wasn't very absorbent. I had to use both tips to clean one eye, and as I did so, the rounded tip of the shaft poked through the cotton, leading me to skip the ear test once

The Rite-Aid cotton swab appeared to have the same fluffy tip and feel as the Q-tips, but it did a lousy job of leaning around my eyes. Where one end of one Q-tip had been absorbent enough and strong enough to clean both eyes, the Rite-Aid began shedding cotton after only one. As for the ear test, while the Q-tip had provided a soft, pillowy barrier between ear and shaft, the Rite Aid swab

felt stiff and poky.

When it came to matching up to the Q-When it came to matching up to the Cy-lip, Johnson's succeeded in all the areas where Rize Aid failed: every aspect of the FEEF test. It differed in that its shaft was plastic instead of cardboard. The plastic, however, was not plagued by the slippery feel of the Sentinel brand, due to microridges. Still, its pliable nature left it feeling less stable in the hand.

Lastly, I tested the two oddballs in the group: the Johnson's Safety Swab Johnson's Safety Swab and the Q-tip wooden-shaft swabs. The John-son's swab was geared to frustrate my extreme car-cleaning routine; the mountain of cotton that surrounded the

narrow tip of the John son's swab prevented entry into the ear canal. The massive girth of the tip made eye-cleaning a snap, but at three times the cost of Q-tips, I'd be willing to spend the extra second or two mopping up foundation in order to lighten the load or my pocketbook. The first thing I noticed about the wooden-shaft Q-tips was the small, reminiscent of toolspicks. The cotton tip mirrored inscent of toothyicks. The cotton tip mirrored the superior performance of the regular Q-tip, but the wooden shaft took it a step higher. The wood felt crisp and natural in my hand; but however much I enjoyed the feel, at \$2.79 for 125 swabs, I'll wait until I win the lottery to indulge that cotton-swab fancy.

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kid stuff

BY ANNE ALBRIGHT

### We're Here to Get Shoes

never understood why my mother hated, to take us shoe shopping. Every August as the school year approached, my mother would drive us to Mission Valley out in East County, I w to school at Descapso Fler to school at Descanso Elemen-tary. The playground at Descanso Elementary resembled the yard in a concentration camp — uneven asphalt and hard-packed dirt. asphalt and hard-packed dirt.
Out along the edge of the field,
where we ran laps for PE, sticker
bushes carpeted the ground with
purple flowers in the spring and
goat heads in the fall and winter.
Every year, my mother tried
to persuade me to buy a pair of
sensible shoes. "These look nice."

navy blue Buster Browns

she would say pointing to the

BUZUKI BIDERICK, 1995, automatic-wholeofol too anstro cassels 80K mide-well first, smoothing to the state of the state of

"No," I insisted. "I like these," I invariably chose shoes that would have been more at shome on a fashion runway than on Decanso's asphalf four-square court. One year I bought more black and red patent leather alpons with more black and red patent leather alpons with more black and red patent leather alpons with make the state of the state

morning was as good a time as any to brave the aisles at Target and Famous Footwear. Rebecca and Angela, who will be attending a small Catholic academy near our home in San Mar-Catholic academy near our home in San Mar-cos, both needed two pairs of shoes each. The school's dress code requires navy blue or black shoes with rubber soles be worn with the school uniform. On PE days, the kids can wear any type of athletic shoe. Lucy, who will turn four in October, needed new athletic shoes for her preschool class. Only Johnny, my youngest, didn't need new shoes

When I pulled into a parking spot at Tar-get and turned off the car, I turned around to face the kids. "Before we get out of the car," I intoned, "I need you guys to listen." Rebecca looked up from reading her latest Nancy Drew book. Angela put down her Barbie. Johnny and Lucy gazed at me from their car seats. "I'm going to need perfect cooperation. We're prob

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any going to have to try on a stock shocks, fountly is going to get bored and restless. I don't want any running up and down the aisles. I want you to try on the shoes quickly. I don't want any pestering for treats. We're here to get shoes. Do you

understand?"
"You said we could get underwear and
socks, too," Rebecca reminded me.
"We'll have to see how it goes," I told her.
"If we find shoes quickly and everyone behaves,
we might have time to get underwear and socks,

too."
"Okay, Mommy," the girls chorused.
"Johnny, get out," Johnny said.
"Yes, Johnny can get out now."
For the first 20 minute, everyone cooperated. Mostly. Rebecca concentrated on finding uniform shoes. "How about these!" she asked as she held up a pair of black leather slip-on platform shoes. on platform shoes.

"The heel and the sole are too big," I told

"The heel and the sole are too big." I told her. "They have to be flat." Angela found a pair of Barbie tennis shoes. The sole looked a little thick, but I let her try them on anyway. She painstakingly removed her sandals and pulled on the Barbie shoes. Five

sandals and pulled on the Barbie shoes. Five minutes later, she was still trying to tie the laces. "Can I help you with those?" I asked. "No," she answered. "I can do it myself." When she finally stood and walked up the aisle, the shoes slipped off her heels.

"I don't think those are going to work," I told her. "But I like them."

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"You can't buy shoes that don't stay on your We'll find another pair." Lucy came to me with a pair of Minnie set tennis shoes. "Can I try these?" she asked. "Sure." I helped her pull the shoes on. She

"Fine."
"Let me feel where your toe is." I could feel
Lucy's big toe jammed up inside the shoe. "Let's
try a bigger size." I turned to check on Johnny
in the cart. He stood in the basket and shook

'Okay, Momma," he said I looked in the bottom of the cart to find patent leather heels off the snerves white to been helping the girls. "Johnny shoes," he told

tennis shoes for Lucy and Rebecca at Target, bought underwaar and sock for all three girls, walked up to Famous Pootwear, and tried on about 20 pairs before we found uniform shoes for Rebecca and Angela. At one point, Johnny got away from me in Famous Footwear. I found myself running after him, my eight-month-pregnant belly leading the way, up and down the ailes. I hope I don't have to buy shoes for my kids assing anotine scon. At least not with. my kids again anytime soon. At least not without general anesthesia or a little laughing gas.

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